MUSIC IN COUNTRY CHURCHES

Patron
His Royal Highness The Prince of Wales

MUSIC at FRAMLINGHAM

to help the church at Saxtead

Friday 3 and Saturday 4 September 2010
The Church of St Michael
Framlingham, Suffolk

THE TRUSTEES OF
MUSIC IN COUNTRY CHURCHES
wish to express their gratitude
to the following charitable trusts, business organisations
and individuals whose generous donations
during the last eighteen months
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Cover: Music in Country Churches is extremely grateful to Alison Musker RWS
for so generously making the watercolour sketch of Saxtead Church specially for this occasion and for allowing us to use again the sketch she made of St Michael's Church for our previous visit to Framlingham.

MUSIC IN COUNTRY CHURCHES

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His Royal Highness The Prince of Wales

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Music in Country Churches was set up as a charitable trust in 1989 with the active support of The Prince of Wales. The Trust has two aims: to arrange weekends of music in rural churches of exceptional beauty and interest and to raise funds thereby to assist those churches with the costs of their repair and maintenance.

These weekends, at which the concerts are given by artists of international renown, take place during the summer months and in various parts of the country.

The Trust, apart from the need to cover the modest cost of part-time secretarial help, is run entirely on a voluntary basis. In its first twenty-one seasons it arranged fifty-eight weekends and with the support of business organisations, charitable trusts, the Friends of *Music in Country Churches* and other generous individuals, it was able to make donations to those churches totalling just over £400,000.

MUSIC AT FRAMLINGHAM

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THE CHURCH OF ST MICHAEL, FRAMLINGHAM

Saint Michael's has stood on this site for centuries. Details of the main chancel arch date from the 12th century, the nave arches from the 14th, the roof, high clerestory windows and the tower from the 15th, and the whole chancel from the 16th. St Michael's is blessed with treasures from every age, so let us take a closer look at the interior.

The roof - look up at the amazing design and workmanship, one of only three like it in East Anglia (the others are at Saint Peter Mancroft in Norwich and in the village of Ringland). This roof is of a rare beauty, with fan vaulting in oak and chestnut panels of delicate tracery hiding its hammer beams. In many of our Suffolk roofs we find whole flights of angels, but here we have a modest squadron at the base of the stone pillars which supported an earlier roof.

Wall paintings - from the south door, where you enter the church, you can see a medieval wall painting on the inside wall of the nave, between two of the nave arches. It is all that remains of the original painting, which portrayed God as the Holy Trinity (Father, Son and Holy Spirit), with God the Father seated on His throne and holding the crucified Christ, and a dove signifying the Holy Spirit above the head of the crucifix. The upper half of the figure of the Father has been lost, but you can still see His large sleeved hands supporting the crucifix as it stands in His lap. When the painting was conserved it was discovered that the cross was painted green, symbolic of Christ's Cross as the Tree of Life. This whole image is sometimes known as the 'Mercy Seat', a reminder of the final destiny of Christians before God. If you now look behind you, on the wall by the door, you can see a fragment of a medieval consecration cross, one of several that marked the places where the ceremony of consecrating a church took place after it was first built.

The font - dating from the 14th century, the font is similar to many in this area of Suffolk. They are usually octagonal and have the same variety of symbols carved on their panels. Typically there are representations of the four Gospel writers (Matthew, Mark, Luke and John); medieval diagram of God the Holy Trinity, in whose name the baptised are christened; signs of the crucifixion of Christ, whose death gave Christians the eternal life into which they are baptised; and the bread and wine of the sacrament of the Holy Communion. Note the Christian symbolism on the bowl of the font dominating the pagan symbolism on the stem.

The organ - here is an instrument of exceptional interest and unique quality. It was made by Thomas Thamar in 1674 for the Chapel of Pembroke College, Cambridge. Thamar took parts of an older instrument and built them into an earlier case, so it is possible that parts of this organ, including the screen in front of the organist's bench, come from an even earlier period. The original keyboard is displayed in the chancel.

The chancel - You will be struck by the sheer size of this end of the church, which is as long as, and wider than, the nave. It was originally built to serve as a mausoleum for the Howard Dukes of Norfolk, replacing Thetford Priory, which had served this purpose until the Dissolution of the Monasteries by Henry VIII in the 1540's. The third Duke had tried to save Thetford, but failed, and so ordered the rebuilding of the chancel at Framlingham to become the new burial place for his family. However, he was attainted (outlawed), his estates forfeited to the Crown and not restored until the reign of Mary Tudor. The chancel was completed in the reign of Edwad VI.

Below the Flodden Helm is the magnificent tomb of Thomas Howard, the third Duke of Norfolk. He was one of the most powerful nobles in England during the reign of Henry VIII and one of the most ambitious. Having royal blood, he felt himself the equal of the upstart Tudors and in his efforts to bring the Howards closer to the throne he was instrumental in bringing about the marriages of two of his nieces, Anne Boleyn and Catherine Howard, to the king. He also saw the marriage of his daughter Mary to the king's illegitimate son, Henry Fitzroy. Sadly, Fitzroy died in 1536, aged 17.

The tomb itself is said to be amongst the finest examples of Renaissance sculpture in northern Europe. The figures in their Italianate shell niches are almost as perfect now as on the day they were completed. On the west end you see Saint Peter with his keys; Aaron or Melchizedek; and Saint Paul with sword. On the south are Saint Andrew with diagonal cross; Saint Matthew; Saint James the Great with pilgrim's hat and staff; and Saint James the Less with fuller's club. On the east is Saint John; possibly Saint Rocco (associated with relief from the Great Plague); and Saint Thomas.

To the left of the high altar you see the tomb of Henry Fitzroy, a youth full of promise, and very like his father. Acknowledged by the King as his son, despite his being illegitimate, Fitzroy died of consumption and was initially buried at Thetford, where the delightful frieze of Old Testament scenes that adorn his tomb would have been made. These scenes are from the book of Genesis, telling the story of the Garden of Eden, Cain and Abel, Noah's Ark, drunkenness of Noah, Abraham and the Angels, and Lot escaping from Sodom and Gomorrah. On the east end are Abraham and Isaac, Moses and the tablets of stone, and the Israelites sacrificing to the Golden Calf.

The third tomb in the group, which dates from the 1550's or early 60's, is that of the first two wives of the fourth Howard Duke. Note that there are no religious themes carved on this tomb, a sign of the influence of the Reformation and a very different prevailing mood. The tomb of the wives is rich in heraldry and family symbolism, and originally a canopy would have sheltered the effigies and made the whole tomb a magnificent sight. Each of these wives died in childbirth after a short marriage. From one wife sprang the Arundel branch of the Howard family and from the other the Walden family.

Next you see a beautiful small altar tomb, which marks the site of the burial place of a daughter of the fourth Duke. Further along the north wall stands the most striking painted alabaster tomb of the 'Poet Earl', Earl of Surrey, son of the third Duke and father of the fourth Duke. This tomb, like the preceding two, has no religious themes. It marks a tragic loss in English literature, for Surrey was a

poet who had travelled in Europe, met the finest scholars, and absorbed the Humanist influences of the Renaissance, including - from Italy - the sonnet form in poetry. Henry Howard perfected the sonnet form in English and Shakespeare followed his design in all his sonnets. Surrey also invented blank verse, so that Shakespeare's plays would not have been written as they are without Surrey leading the way.

Surrey and Fitzroy were brought up together, enjoyed every privilege and had glittering prospects, but Fitzroy died at 17 and Surrey went on to become a brave soldier, but he was rash and tactless. With his claim to royal blood and his pride he incurred the extreme displeasure of the king, who arrested him and had him beheaded on a fabricated charge of high treason. This explains why his coronet rests beside his knee, rather than on the head of his effigy. Surrey was in his early 30's and his second son erected this tomb here in 1614.

The Glory - let us now remember that this is not a mausoleum, but a living church. The heart of the church is the sanctuary, and you cannot fail to be drawn to the Glory reredos below the great east window. It dates from the first quarter of the 18th century and appears to complement the organ loft at the west end of the church. Again you see the influence of Sir Christopher Wren's design of Pembroke College Chapel and his city churches in London.

THE CHURCH OF ALL SAINTS, SAXTEAD

The earliest records in the Norwich Doomsday survey indicate that Saxtead was even then coupled with Framlingham and the rector or the priest who served the latter has always been the same as he who served Saxtead's larger neighbour. So Saxtead has not experienced reorganisation as a result of present diocesan policy; it has always been like that here. In November 1321 further evidence was left which tells us that 'Richard de Burghstede was presented by Thomas de Brotherton to the living of Framlingham with the chapel of Saxstede – annexed'.

The tower fell down on Monday, 8th of July in 1805 and as Loder also wrote that in his time it was 'sumwhat decaye' we must suppose no-one was too surprised. Certainly two of the three bells were sold and the remaining one now tolls from the little belfry hidden in the rebuilt west end of the nave. Otherwise the exterior is much the same including the lion and the dragon.

Presumably the stocks were here then and the entrance to the church is by a very heavy studded door. What a work of craftsmanship it is. Equally impressive is the ornamented stone arch in which the door closes out cold winter winds. From Loder's day to 1921 the church was furnished with the same benches as far as the step to the chancel which then was furnished with box pews, and the three decker pulpit on the North side by the plain square window, the latter presumably being made to let the preacher see his text on dull winter days. As a result only the entrance arch to the rood staircase remains, but what fine stonework makes up the other windows and see how thick these walls are. The loveliest work is in the East window, more recently restored in Canon Bulstrode's time, and the pattern of the upper stone-work is evidence of what must once have been a rare window, richly filled with colour. All the other windows of the church bear careful examination, especially those in the South wall of the chancel, which, with the little two sided piscina supported by its pillar, are very fine for such a building. A few fragments of medieval glass survive in one of them.

The other interesting woodwork is in the delightful poppy heads of the bench ends, carved with mysterious faces that may remind you of corn dollies. In the top of them you will clearly see the holes which supported the candles by which the church was once lit. The back of the bench by the door and of its opposite member suggests that they were made from the remains of the rood screen.

The consecration crosses were discovered when work was done in the church in the early 1960's and you will agree that they are in remarkably good condition after being there for several hundred years.

The walls of Saxtead church are strangely and completely empty of all memorials and always have been, but their simple whiteness makes all the more suitable a surround for one of the most handsome collections of Commandments, Lords Prayer and Creed in Suffolk. The colours have faded, but restoration and cleaning would do wonders for them. The Royal Arms of George II are also particularly fine, but do take a good look at its lion whose face must surely be that of a past rector or churchwarden.

The Church of St Michael, Framlingham and the Church of All Saints, Saxtead by the Reverend Graham Owen

THE FRIENDS OF MUSIC IN COUNTRY CHURCHES

The Friends of Music in Country Churches, of which there are now more than four hundred, not only provide the Trust with an invaluable source of income but also with a solid body of support for its activities. The Trust is deeply grateful for their interest and help and, as promised in the Friends' leaflet, lists below those who have shown particular generosity by contributing £50 or more during the year.

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The Friends of Music in Country Churches
Hall House
Boughton
King's Lynn
Norfolk, PE33 9AE

Telephone 01366 501129

FRIDAY 3 SEPTEMBER
at 7.30 pm

ENGLISH CHAMBER ORCHESTRA WIND ENSEMBLE

John Anderson *oboe* **Neyire Ashworth** *clarinet*
John Thurgood *horn* **Julie Price** *bassoon*

with

KATYA APEKISHEVA *piano*

Quintet in E flat for piano, oboe, clarinet, horn and bassoon *K452*
Wolfgang Amadeus Mozart (1756-1791)

I Largo - Allegro moderato
II Larghetto
III Allegretto

Divertissement for oboe, clarinet and bassoon
Jean Françaix (1912-1997)

I Prélude
II Allegretto assai
III Elégie
IV Scherzo

Interval of 20 minutes

Quintet in E flat for piano, oboe, clarinet, horn and bassoon
Ludwig van Beethoven (1770-1827)

I Grave - Allegro ma non troppo
II Andante cantabile
III Rondo (Allegro, ma non troppo)

The Steinway concert piano chosen and hired by Music in Country Churches for the first two of these three concerts is supplied and maintained by Steinway & Sons, London.

Programme Notes
Alan Wilkinson

Mozart: Quintet in E flat for piano and wind

In a letter to his father dated 10 April 1784, Mozart wrote about the success of his three subscription concerts in Vienna. 'I have composed two grand concertos and then a quintet which called forth the very greatest applause. I myself consider it to be the best work I have ever composed. It is written for one oboe, one clarinet, one horn, one bassoon and the pianoforte. How I wish you could have heard it. And how beautifully it was performed'.

It is not known whether Mozart wrote the Quintet for a particular group of players or not, but we do know that the work was only completed two days before its first performance and that the wind parts were only copied out on the morning of the concert.

The first movement opens with a *Largo* introduction in which the composer lays out his sound palette for the whole work, with each instrument's tonal colour being displayed individually, in combination with each other and also in tutti. Four *forte* dominant chords ending on a pause introduce the *Allegro moderato* announced by the piano and replied to by the whole ensemble. Its two main themes break up into short phrases which pass from instrument to instrument and the design is held together by some brilliant passages for the piano. The short development, based on the first two bars of the first theme, is only sixteen bars long, but in the recapitulation there is more freedom in the treatment of the material. The movement comes to an end after a bravura and witty flourish from the horn.

The second movement *(Larghetto*) is again sonata form albeit in a less formal and freer style. The development in fact is mainly concerned with a new theme introduced by the horn.

The last movement is a sonata-rondo based upon two joyful themes. Its most remarkable feature is the composed *cadenza in tempo* for all five instruments during which a new theme is introduced as a bonus.

Françaix: Divertissement

Jean Françaix grew up at a time when such figures as Schoenberg, Stravinsky and Bartók were radically changing concepts of music as an art form. A pupil of that most distinguished teacher of composition, Nadia Boulanger, he attracted serious attention at the early age of twenty with his Piano Concerto. Works in almost every musical genre followed - operas, ballet music, film scores, oratorio, orchestral and chamber music, works for piano and songs. His music is quintessentially French - elegant, witty and full of Gallic charm and sophistication.

Beethoven: Quintet in E flat for piano and wind

The two Quintets being played in tonight's concert form a natural pair whether in concert programmes or on CDs. They belong to the last two decades of the eighteenth century when classical forms and traditions were firmly established. A mere twelve years separated the dates of their composition and both were written in Vienna when the composers were still in their twenties and making their mark in Viennese musical circles. Both works also enjoyed great success.

There can be no doubt whatsoever that Beethoven knew Mozart's masterpiece. The evidence is there for all to see - the choice of instruments (an unusual one), both share the same key of E flat, both begin with a spacious introduction, both have brilliant piano parts which knit their structures together, and the horn flourishes at the ends of the first movements and similar short cadenza-like moments on pauses could not have happened by chance. Like Haydn, Mozart was of profound importance in Beethoven's development as a composer and it is a fascinating scholarly exercise to try to trace their influences in detail. From the point of view of the listener, however, it is much more important to approach each work in its own right. Beethoven, even at this early stage in his career had a strong and unmistakable individual musical style and his absorption of other composers' ideas should be seen as homage rather than slavish imitation. It is perhaps, worth mentioning that whereas it would be inconceivable to think of Mozart's Quintet in terms of any other combination of instruments this is not so in the case of Beethoven's; indeed, he himself arranged his Quintet as a Quartet for piano, violin, viola and cello.

The weighty *Grave* with which the Quintet opens firmly establishes the key of E flat with a unison flourish in dotted notes on the tonic chord. As the introduction proceeds the tone colours of the four wind instruments, both individually and in various combinations, and the piano's role in the work are clearly set out. The music comes to a pause and leads to the *Allegro, ma non troppo*. Its two themes are both gentle in character rather than providing contrasting elements and both play their part in the development section. The nineteen bar coda which concludes the movement is based on the first of the two themes.

The slow movement is a rondo in the form ABACA. The decoration of the A theme becomes more elaborate on each appearance. In episode B a new theme is introduced by the oboe and taken up more expansively by the bassoon. For section C the key changes to the minor and the horn announces an extended new theme of great beauty.

The finale, another rondo, is based upon a traditional hunting style theme. The textures here are lighter and the music moves merrily along to its conclusion.

SATURDAY 4 SEPTEMBER
at 11 am

KATYA APEKISHEVA

piano

Sonatine (1903-1905)

Maurice Ravel (1875-1937)

I Modéré

II Mouv^{t} de Menuet

III Animé

Pictures at an Exhibition

Modest Mussorgsky (1839-1881)

I Promenade

II Gnomus

III Promenade

IV Il vecchio castello

V Promenade

VI Tuileries

VII Bydlo

VIII Promenade

IX Ballet of the unhatched chicks

X Samuel Goldenberg and Schmuyle

XI The market place at Limoges

XII Catacombae

XIII Con mortuis in lingua mortua

XIV The hut on hen's legs

XV The Great Gate at Kiev

Ravel is a household name due to the popularity of his *Bolero*. Although he wrote many large scale works and was a brilliant orchestrator, many have seen him as a miniaturist at heart with a greater feeling for classical values and forms than most of his French contemporaries. The Sonatine - a real gem - is characterised by economy, charm and meticulous care over detail.

Mussorgsky's *Pictures at an Exhibition* were inspired by an exhibition held in St Petersburgh in the summer of 1874. The exhibition was of works by Victor Hartmann, the painter, watercolourist, stage designer and architect, a close friend of the composer who had died some months earlier at the age of thirty-nine. While still grieving , Mussorgsky visited the exhibition and became absorbed in the 'sounds and ideas' of the pictures and over the following weeks he began translating them into musical terms. The various named movements are interspersed with a walking theme (Promenade) which according to Mussorgsky himself reflects in its various transformations his changing moods as he moved along the gallery to look at the pictures.

MUSIC IN COUNTRY CHURCHES

Since May 1989 Music in Country Churches has arranged fifty-nine weekends of music and five fundraising events - in Middle Temple Hall, in St George's Chapel, Windsor Castle, Spencer House, at Eton College and at The Banqueting House, Whitehall. It might, therefore, be of interest to those who have only recently come to know about the Trust's work to have some information about the churches we have visited and some of the distinguished musicians who have taken part in our concerts.

Weekends of music have been arranged at the following parish churches to whom donations totalling just over £400,000 pounds have been made:

*Salle, Norfolk **
Beeston, Norfolk
Brant Broughton, Lincolnshire
West Walton, Norfolk
Stoke-by-Nayland, Suffolk
Hadleigh, Suffolk
East Harling, Norfolk
Lechlade, Gloucestershire
Cawston, Norfolk
Redgrave, Suffolk
Walpole St Peter, Norfolk
*Clare, Suffolk **
Berkeley, Gloucestershire
Blythburgh, Suffolk
*Malmesbury, Wiltshire **
South Lopham, Norfolk
Lavenham, Suffolk
Steeple Ashton, Wiltshire
Wolferton, Norfolk
Wymondham, Norfolk
Mildenhall, Suffolk
Bibury, Gloucestershire
Edington, Wiltshire
*Dersingham, Norfolk **
*Framlingham, Suffolk **
Eye, Suffolk
Ramsbury, Wiltshire
Blakeney, Norfolk
Bloxham, Oxfordshire
*Castle Acre, Norfolk **
Long Melford, Suffolk
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*Southwold, Suffolk **
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Dorchester-on-Thames, Oxfordshire
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Devizes, Wiltshire
Swaffham, Norfolk
Ixworth, Suffolk
Bampton, Oxfordshire
Chipping Norton, Oxfordshire
Old Hunstanton, Norfolk
Fairford, Gloucestershire
Wingfield, Suffolk
Northleach, Gloucestershire
Ashwell, Hertfordshire
Winchcombe, Gloucestershire
Thornham, Norfolk
Woolpit, Suffolk

**Churches visited twice to support small neighbouring churches*

Artists who have taken part in the concerts include:

Piotr Anderszewski
Nancy Argenta
Cecilia Bartoli
Borodin String Quartet
Alfred Brendel
Shura Cherkassky
Kyung-Wha Chung
Natalie Clein
Imogen Cooper
Sir Colin Davis
Augustin Dumay
Emerson String Quartet
Ilya Gringolts
Dame Kiri Te Kanawa
Yvonne Kenny
Evgeny Kissin
Sergey Krylov
Lang Lang
Sergei Nakariakov
Rafael Orozco
Cécile Ousset
Anne Sofie von Otter
Murray Perahia
Maria João Pires
Mstislav Rostropovich
Heinrich Schiff
Takács String Quartet
Melvyn Tan
Maxim Vengerov
Sarah Walker
Ysaÿe Quartet
Pinchas Zukerman

SATURDAY 4 SEPTEMBER

at 7.30 pm

SYLVIA SCHWARTZ

soprano

JOSEPH MIDDLETON

piano

Three Arias

Wolfgang Amadeus Mozart (1756-1791)

I Oiseaux, si tous les ans
II Dans un bois solitaire et sombre III Giunse alfin il momento

Frauenliebe und-leben *Op 42*

Robert Schumann (1810-1856)

I Seit ich ihn gesehen
II Er, der Herrlichste von allen
III Ich kann's nicht fassen
IV Du Ring an meinem Finger
V Helft mir, ihr Schwestern
VI Sußer Freund
VII An meinem Herzen
VIII Nun hast du mir den ersten Schmerz getan

Interval of 20 minutes

Siete Canciones Populares Españolas

Manuel de Falla (1876-1946)

I El paño Moruno II Seguidilla Murciana
III Asturiana IV Jota V Nana
VI Canción VII Polo

From **The Sound of Music**

Rodgers and Hammerstein

I The Sound of Music II My Favourite Things

From **The Pirates of Penzance**

Gilbert and Sullivan

Poor wandering one

BIOGRAPHIES

ENGLISH CHAMBER ORCHESTRA ENSEMBLE

The ECO Ensemble is a highly versatile and flexible group of musicians which has evolved naturally from the membership of the English Chamber Orchestra.
Since its inception in 1960 the ECO has incorporated a core of accomplished chamber musicians. For over forty years the ECO Ensemble has performed frequently in both London and abroad in a variety of different formations, complementing the work of the Orchestra. The Ensemble has collaborated with artists such as Daniel Barenboim, Christoph Eschenbach, Murray Perahia, Mitsuko Uchida and Christian Zacharias.
In 1998 the ECO Ensemble made its début in New York and also in London's Wigmore Hall; since then it has performed in Paris, Madrid, London (at venues including the Barbican Hall, Kensington Palace and Clarence House), Scotland (where it was resident Ensemble at the Blair Atholl Summer Music Festival in 2006 and 2007) and Wales. In 2002 the Ensemble made its BBC Proms début whilst during 2003 the Ensemble was resident on a Music Cruise on the River Elbe and (in its all-brass formation) participated in the first performances of Sir John Tavener's "Veil of the Temple". Since then the ECO Ensemble has been invited to give regular concerts at the Wigmore Hall, as well as performances across the UK and abroad.
The ECO Ensemble's discography includes the Mozart *Serenade for 13 Winds* conducted by Daniel Barenboim, the Dvořák Wind Serenade conducted by Sir Charles Mackerras, and the Mozart and Beethoven Quintets for Piano and Winds with both Murray Perahia and Mitsuko Uchida.

KATYA APEKISHEVA

Katya Apekisheva is one of Europe's foremost pianists, in demand internationally as a soloist and chamber musician, and has been described by Gramophone magazine as 'a profoundly gifted artist' who has 'already achieved artistic greatness'.
A prize-winner at the Leeds Piano Competition and Scottish Piano Competition, Katya has appeared as soloist with many of the world's leading orchestras including the London Philharmonic, the Philharmonia Orchestra, the Hallé Orchestra, the Moscow Philharmonic, the Jerusalem Symphony and the English Chamber Orchestra. She has collaborated with such conductors as Sir Simon Rattle, David Shallon and Alexander Lazarev.
Her CD release of Grieg solo piano works in 2008 has received overwhelming critical acclaim. It was chosen by Classic FM as CD of the week and selected by Gramophone magazine as Editor's Choice. It also received 'Rising Star' award in International Piano Magazine and was Critic's Choice for the year 2008 in Gramophone Magazine.
Equally at home as a chamber musician, Katya collaborates with Janine Jansen, Natalie Clein, Maxim Rysanov, Jack Liebeck, Boris Brovtsyn, Martin Frost, Alexei Ogrintchouk and Nicholas Daniel among others. In this capacity she is a regular guest at major chamber music festivals around the world.
Born in Moscow into a family of musicians, she studied at the Gnessin music school for exceptionally gifted children under Ada Traub

and Anna Kantor (the teacher of Evgeny Kissin). At the age of 12 she performed a Mozart Concerto with the Gnessin School Orchestra which was broadcast by Moscow Classical Radio.
In 1992 Katya continued her studies at the Rubin Music Academy in Jerusalem with Irina Berkovich. There Katya won an America-Israel Scholarship and was awarded second prize at the Young Talents Radio Competition. In 1994 Katya moved to London to study at the Royal College of Music with Irina Zaritskaya and in 1995 she was awarded the President's Rose Bowl which was presented to her by HRH The Prince of Wales.
In 1996, in addition to her successes in the Leeds and Scottish competitions, Katya won London Philharmonic Orchestra Soloist of the year and also the prestigious Terence Judd Award.
Katya has collaborated on several recordings with the violinist Jack Liebeck, including a Classical Brit-nominated CD.
Recent highlights include performances at Utrecht, Leicester, Ancona, Homecoming Festivals, tour of USA with Nicola Benedetti and appearances at Berlin Spectrum Series. She also made recordings for BBC radio 3 and German radio. Her most recent performances include concertos with Santiago Philharmonic Orchestra, English Chamber Orchestra, Royal Philhamonic Orchestra and collaboration with Jan Latham-Koenig, Paul Watkins, Jason Lai and Emmanuel Siffert.
This season highlights include a concerto tour of South Africa, a CD release with Jack Liebeck on Sony Label and a Wigmore Hall Recital.

SYLVIA SCHWARTZ

Sylvia Schwartz is fast becoming one of the most exciting lyric sopranos of her generation. Sylvia Schwartz is a graduate of the Escuela Superior de Canto in Madrid and was a postgraduate student at the Hanns Eisler Conservatory in Berlin under Wolfram Rieger, Thomas Quasthoff and Julia Varady, where she won a 'Hezekiah Wardwell-Stipendium' from the Alexander von Humboldt Foundation.
Sylvia has appeared at various opera houses and festivals including La Scala Milan, The Bolshoi Theatre, Deutsche Staatsoper Berlin, Wiener Staatsoper, Bayerische Staatsoper, Munich State Opera, Théâtre du Châtelet, Baden Baden and the Verbier Festival.

From 2005, Sylvia has been a member of the ensemble of the Deutsche Staatsoper Berlin where her performance highlights have included Oscar (Ballo), Susanna (Marriage of Figaro), Zerlina (Don Giovanni), Pamina (Die Zauberflöte) and Marzelline (Fidelio) with conductors such as Daniel Barenboim, Philippe Jordan, Rene Jacobs and Fabio Luisi.
Aside from this, Sylvia is also much in demand on the concert and recital platform and has worked with pianists such as Wolfram Rieger, Kirill Gerstein, Simon Lepper and Gary Matthewman and with conductors such as Claudio Abbado, Sir Colin Davis, Gustavo Dudamel, Patrick Fournillier, Ion Marin, Jean Christophe Spinsoi, Helmut Rilling and Christopher Hogwood.
2009/2010 season highlights included the role of 'Maria' in a new production of *The Sound of Music* at the Théâtre du Châtelet in Paris; a concert tour of *Il Barbiere de Seviglia* (Rosina) under Jean-Christophe Spinosi in Spain; a double re-appearance at the Verbier festival singing with Anne Sofie von Otter, Ian Bostridge and Markus Werba; the Faenol Festival with Bryn Terfel and Rolando Villazon, Bach's *Mass in B minor* with the Hong Kong Bach Choir and Pergolesi's *Stabat Mater* with the Ensemble Orchestral de Paris; and recitals at the Berlin Staatsoper, De Singel Antwerp and Palau de la Música Valencia, all

with great success.
For the 2010/11 season onwards, Sylvia is a member of the Vienna State Opera company; where her roles will include Adina (L'elisir d'amore), Morgana (Alcina), Pamina (Die Zauberflöte), Sophie (Der Rosenkavalier), Zerlina (Don Giovanni), Despina (Così fan tutte) and Susanna (Le Nozze di Figaro).

JOSEPH MIDDLETON

Born in Gloucestershire, Joseph graduated with an MPhil from the University of Birmingham before studying piano at the Royal Academy of Music

with Michael Dussek and Malcolm Martineau on an EMI Scholarship. Graduating with Distinction, he was also awarded the DipRAM, the Academy's highest award for postgraduate study, and was subsequently appointed the Hodgson Junior Fellow. On leaving the Academy, he began a residency as College Musician at Pembroke College Cambridge, was invited to be the inaugural pianist Samling Scholar, held a Junior Fellowship to the vocal faculty at the Royal College of Music and joined the Steans Institute at the Ravinia Festival in Chicago as a staff accompanist, playing for the masterclasses of Matthias Goerne, Christoph Eschenbach and Dmitri Hvorostovsky.
Joseph's competition successes in the UK include the Accompaniment Prizes of the Wigmore Hall International Song Competition, Kathleen Ferrier Awards and Royal Over-Seas League Competition while in Germany he has won the Best Lied-Pianist Prize at the Internationaler Schubert-Wettbewerb LiedDuo 2009. Other awards include the Yamaha Birmingham Accompanist of the Year, Geoffrey Parsons Memorial Award and Wingate, Tillett Trust, MBF, Caird, AHRC and RAM Foundation Scholarships.
He has appeared at international festivals including the Aix en Provence, Aldeburgh, Cheltenham, Edinburgh, Three Choirs, Norwich and Norfolk, Oxford Lieder and Ravinia (Chicago), as well as in Italy, Austria, Denmark, Belgium, Spain, Germany, France and the USA. Joseph has made live broadcasts for BBC Radio 3 and gives frequent recitals at such venues as the Wigmore Hall, Royal Opera House, Royal Festival Hall, Purcell Room, St John's, Smith Square, the Millennium Centre in Cardiff, Birmingham's Symphony Hall, Bristol's Colston Hall and The Sage Gateshead. A CD of Spanish Songs with Clara Mouriz will be released on the new Sonimage Label in 2010.

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