

**3.00pm, Little Missenden Church  
Ian and Jennifer Partridge**

Schumann *Lust der Sturmnacht, Sehnsucht nach der*

*Waldgegend, Mein schöner Stern, Der*

*Sandmann, Meine Rose, Die Meurice*

Fauré *Chanson d'amour, En prière, Aubade,*

*Les roses d'Isphahan, Mandoline*

Duparc *Chanson triste, Le manoir de Rosemonde*

Parry *Armida's Garden, Weep you no more,*

*Crabbed age and youth, No longer  
mourn for me, Love is a bubble*

Pat Harrison

Richard Drakeford *Songs in memory of Pat Harrison (first  
performance)*

Folk songs

arr Britten

*Sally in our Alley, There's none to  
soothe, Come you not from Newcastle?*

**Ian Partridge** *tenor, Jennifer Partridge* *piano*

We start in the heart of the romantic song repertoire, exploring some of Schumann's less well known songs alongside famous pieces like *Mein schöner Stern* (a "divine melody" Gerald Moore called it). In describing *Merne Rose* Eric Sams wrote of a "dazed rich grandeur, a velvet music of sated love and dark roses".

Fauré's songs are sensitive and restrained, contrasting with Henri Duparc's Wagnerian harmonies. All Duparc's songs fit on to a single record - yet this tiny output sets him firmly among the great songwriters.

The second half is all English. Throughout the Festival's life Richard Drakeford has been one of its main sources of musical expertise and inspiration, and this programme features his tribute to Pat Harrison. Ian Partridge will also sing one of Pat Harrison's own songs.

Parry, one of the most deeply thoughtful of Victorian musicians, wrote several settings of English lyrics, ranging from the Brahmsian *No longer mourn for me* to the lightness of *Love is a bubble*. This year marks the 150th anniversary of his birth.

Ian Partridge will bring this year's Festival to a close with a handful of Britten's delightful English folk song settings.

**Tickets £12, £6**

**After the concert in Little Missenden Village School (opposite the church)**

**Join us for AFTERNOON TEA**

Organised by the Friends of the Little Missenden Festival

**6 pm: Little Missenden Church**

**FESTIVAL EVENSONG**

Conducted by the Vicar, the Revd David Hemsley, with a choir specially drawn from Buckinghamshire choral societies.

**Grateful acknowledgements**

We would like to thank all those who have helped with the Festival, or supported us financially and in other ways. Particular thanks are due to the following, without whose generous support there would be no Festival.

**The Friends of the Little Missenden Festival**

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Chairman: John Buston

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Richard Drakeford, Andrew Edwards, Mark Harrison,

Alan Hedges, Mark Ladd, Ann Lerrmit

**Box Office**

Festival Box Office, Dolphin House, Little Missenden, Buckinghamshire HP7 0QX

Telephone 01494 868418, between 11am and 8pm.

**Further details on enclosed booking form.**

39th

**Little Missenden Festival  
of Music and The Arts**

9th to 18th October 1998

# LITTLE MISSENDEN FESTIVAL

1998

## In memory of Pat Harrison



Pat Harrison

There were not many Arts Festivals in the British Isles when Pat Harrison, who died in January aged 92, was inspired to set one up in 1960 in Little Missenden. At the time it seemed a quixotic gesture, yet the Festival has grown and flourished over 39 years while remaining true to many of its original guiding principles: encouraging young artists; performing and often commissioning new works; and programming imaginative repertoire.

In this 1998 Festival, Pat Harrison's Memorial Concert includes music by her great friend, John Tavener. Their collaboration took dramatic form in the *Celtic Requiem*, which used the talents of Little Missenden children, guided and instructed by Pat, and was premiered at the Royal Festival Hall in 1969 under David Atherton. A number of Tavener works have been performed at Little Missenden.

This year's Festival also includes other items especially dear to Pat – the Fauré songs, sung by her favourite singer, Ian Partridge, in his fortieth year as a professional performer; the Bach Preludes and Fugues; the Shostakovich Quintet and two works by her great (almost exact) contemporary, Sir Michael Tippett.

Equally exciting are our concerts of 'old' music, while the new, whether for jazz ensemble, solo recorder, piano or percussion, is also generously represented. We are therefore pleased to present one more characteristic and varied Festival in the idyllic surroundings of Little Missenden's uniquely beautiful church – honouring our Founder, but at the same time looking to the future.

## Pat Harrison memorial concert

8.00 pm, Little Missenden Church, by candlelight

### Marian music from Renaissance Spain and Portugal

Tomás Luis de Victoria *Vidi speciosam*  
Aires Fernandez *Alma redemptoris mater*  
Pedro de Cristo *Ave regina caelorum*  
*Magnificat (8 voices)*  
Francisco Guerrero *Tota pulchra es, Maria*  
*Ave virgo sanctissima*  
*Regina caeli, letare*

### Music by John Tavener and Arvo Pärt

Arvo Pärt *Magnificat*  
John Tavener *A Hymn to the Mother of God*  
*Hymn for the Dormition of the Mother of God*  
*Today the Virgin*  
*Prayer to the Holy Trinity*

## The Cambridge Tavener Choir Owen Rees director

This concert is dedicated to the memory of Pat Harrison, who died in January. Pat was the Festival's founder, and a vital source of energy and inspiration for most of its 39 years. These are mainly works devoted to the Virgin Mary – from the Renaissance, and from the present day.

Pat Harrison greatly admired Tavener's music, and he wrote several pieces for the Festival. Tavener and Pärt have now achieved cult status. Both are attractive and intensely spiritual composers whose music often seems simple, serene and timeless. The programme note speaks of "gently shifting harmonic colours" (Pärt's *Magnificat*) and "harmonies of extraordinary grandeur" (Tavener's *Hymn to the Mother of God*). The Choir commissioned Tavener's *Prayer to the Holy Trinity*, and gave the first performance in 1996.

In ten years the Cambridge Tavener Choir (former Cambridge University choral scholars) has become one of the few specialist Renaissance choirs outside London. It has released three recordings, one shortlisted for the 1994 Gramophone Early Music Award. The Choir brings to life Owen Rees's pioneering research into some very attractive Renaissance Portuguese music. *Early Music* magazine described their performance as "an absolute revelation".

**Tickets £13, £7**

2.30 pm, Abbey Farmhouse, Church Street, Great Missenden  
by kind permission of Mr & Mrs RHP Pearce

## The pleasure garden of flutes

### Emma Murphy

Anton Heberle (19th C) *Sonata Brillante* (c.1816)  
Jacob Van Eyck (c.1590-1657) *Wat zalmen op den Avond doen*  
Ryohhei Hirose (b 1930) *Meditation* (1975)  
Philip Wilby (b 1949) *Breakdance* (1988) for recorders and tape  
Georg Telemann (1681-1767) *Fantasic in C Major*  
Louis Andriessen (b 1939) *Finde* (1981)  
Traditional *A Medley of Folk tunes*  
David Bedford (b 1937) *Piers de Résistance* (1996)

### Emma Murphy soprano, alto and tenor recorders

The recorder is usually associated with early music, but there is also a lively contemporary repertoire, and this programme spans every century from the 16th to the 20th, and displays Emma Murphy's wide musical enthusiasm and virtuosity.

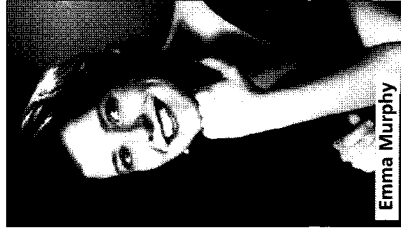
The concert title is borrowed from Van Eyck's 17th century collection of 144 pieces for solo soprano recorder, *Der Fluyten Lust-Hof*. One of these (a set of increasingly virtuosic variations) is included here. In *Meditation* Emma Murphy (who has recently given master classes in Japan) will conjure up the hauntingly beautiful sounds and forms of traditional Japanese *shakuhachi* music. Philip Wilby's *Breakdance* is a piece of music theatre which imitates classic jazz saxophonists like Ben Webster.

Emma Murphy's vibrant playing of solo contemporary music impressed audiences in this year's Park Lane Group Young Concert Artist series. She has performed and recorded with some of the world's leading early music groups – including the King's Consort, the Gabrieli Consort, Steinitz Bach players, Musica Antiqua of London and Musica Pacifica Japan. Her reviews include phrases like "brilliant performer" and "virtuosic display".

The old Abbey Farmhouse is the smallest of the Festival's venues, but its intimate and beautiful space has proved an ideal setting for more delicate instruments – like this year's recorders.

**Tickets £10**

This event **must** be booked in advance – tickets not available at the door. Space is limited, please book early.



Emma Murphy

Robert Carpenter-Turner

**5.00pm, Little Missenden Village Hall**  
**The wall paintings of Buckinghamshire: the role of the artist**

**An illustrated lecture by Christopher Barrett**

Buckinghamshire is a county rich in medieval wall paintings, of which Little Missenden's magnificent St Christopher and lively St Catherine cycle are fine examples. Others include Salome dancing under the table for Herod (Chalfont St Giles), St Francis preaching to the birds (Little Kimble), the Last Judgement (Denham), St George and a fearsome "Warning against Blasphemy" (Broughton), and of a later period, the Nine Worthies (Amersham).

Christopher Barrett, 1998 Muir Trust Artist in Residence at the County Museum in Aylesbury, will discuss the creation and significance of these and other wall paintings, in the county and elsewhere.

**Tickets £6**

**8.00pm, Little Missenden Church**  
**Beethoven for cello and fortepiano**

**David Watkin and Howard Moody**

Beethoven *Sonata in G Minor op5 No2*  
 Beethoven *12 variations on 'See the conquering hero comes'*  
 Mendelssohn *Variations concertantes op17*  
 Beethoven *Sonata in D Major op102 No.2*

**David Watkin cello, Howard Moody fortepiano**

Beethoven's five cello sonatas span almost his whole composing life, and this concert includes an early and a late example.

The programme is completed by two

sets of variations – Beethoven's entertaining reflections on Handel's *See the conquering hero comes*, and an early Mendelssohn set, written for his cellist brother Paul.

The use of a fortepiano rather than a modern grand produces the kind of balance between cello and piano that Beethoven intended. The more open textures give greater clarity to the interplay between the instruments.

*The Times* described Howard Moody and David Watkin's playing as "absolutely electrifying". They recently gave a much-praised cycle of the Beethoven cello and piano works at



**David Watkin and Howard Moody**

Robert Carpenter Turner

**8.00pm, Little Missenden Village Hall**  
**Fascinating rhythm!**

**BackBeat percussion quartet**

Bernstein arr BackBeat *Mambo (from West Side Story)*  
 Graham Fitkin *Hook*  
 Damien Harron *Orixa*  
 Jason Rebello *A Secret Place*  
 Minoru Miki *Marrimba Spiritual*  
 Aaron Copland  
 arr Richard Charles *Hoe Down*  
 Cameron Sinclair *Funk Loops*  
 Damien Harron *Okovango*  
 John Cage *Living Room Music*

Dave Brubeck

arr Damien Harron *Blue Rondo à la Turk*  
 Rebounds

Damien Harron *Patafatta (for body percussion)*

**Chris Bastock**  
**Simone Rebello, Damien Harron, Richard Charles, Chris Bastock percussion**

Four percussionists banded together to found BackBeat in 1995. Richard Baker described their performance at a 1997 prizewinners concert in the Queen Elizabeth Hall as "amazing", and they won a place this year in the prestigious Park Lane Group series. This summer they are appearing on the South Bank with Evelyn Glennie and Ensemble Bash.

This concert takes us on a fascinating musical journey – from *West Side Story* to John Cage, via Dave Brubeck, a composition by the brilliant young jazz pianist Jason Rebello, and several of the band's own pieces. The evening promises to be exciting ("pulsating drums"), varied and hugely entertaining (instruments include African hand drums, gourds, marimbas, primitive bowed percussion, drumsticks on basketball, "items you would find in any living room" – and human bodies).

BackBeat is heavily involved in educational work, and will also be running an afternoon children's workshop at the village school (not open to the public).

**Tickets £8 unreserved, with a free glass of wine**

**8.00pm, Little Missenden Church**  
**Homage to Tippett**

**Kreutzer String Quartet with Aaron Shorr**

J S Bach *Preludes and fugues from Book 1 of 'The 48'*

*No 17 in A flat*

*No 22 in B flat minor*

*Siring quartet No 3*

*Etude for String Quartet (1997, first*



**Major Mustard and friends**

**2.30pm, Little Missenden Village Hall**

**Major Mustard's Travelling Show: King Arthur**

Major Mustard describes himself as "travelling showman and puppeteer extraordinary". This will be his fourth Festival visit – past shows have proved extremely popular.

King Arthur lasts one hour and is particularly likely to appeal to children aged 4-11 – and their parents! Danger faces King Arthur as his sister, the evil sorceress Morganne La Faye, tries to take power in Camelot. Can Merlin and Hester the Jester stop Morganne – or is Camelot doomed?

**Tickets £2 adults, £1 children**

**3.00pm, Little Missenden Church**  
**Piano sounds**

**Roderick Chadwick**

Thomas Ales

Michael Tippett

David Warburton

Chopin

**Roderick Chadwick piano**

*Still sorrowing, op7*

*Piano sonata No 4*

*12 Little Inventions*

*Sonata No 3 in B minor, op58*

Roderick Chadwick is a brilliant young virtuoso pianist, a Royal Academy prizewinner with a special interest in contemporary music. His recent Park Lane Group Young Artists recital was enthusiastically received by the audience, and he performed to great acclaim in Dame Gillian Weir's Westminster Cathedral Messaien series.



**Robert Chadwick**

Tippett's 4th piano sonata was premiered in 1984 by Paul Crossley, who also played it at the Festival. Originally intended as a set of bagatelles, the work is notable for its beautiful luminous

the wigmores fiali, and their Chandos recording of the sonatas was acclaimed in *The Gramophone*.

**Tickets £12, £6**

### 3.00pm, *Little Missenden Church* **The virtuoso viol**

#### **Alison Crum, Susanna Pell and Roy Marks**

The programme presents 16th and 17th century viol music from England, Italy, France and Germany. Composers include Jenkins, Simpson, Ortiz, Rognoni, Marais, Sainte-Colombe and Nicolai. The group will play a variety of instruments, suited to the different periods and styles of the pieces.

**Alison Crum and Susanna Pell** *viols, lute and theorbo.* **Roy Marks** *viols,*



Robert Carpenter Turner

Alison Crum is one of Britain's leading performers and teachers of the viol. Susanna Pell studied with Jordi Savall, and plays with many leading early music groups - she has played at Little Missenden with the Dufay Collective. Roy Marks, who started his performing career in a pop group, was a late but enthusiastic and dedicated convert to viol music.

Recent reviews have included the following tributes:

"...the best moment of the evening was the lovely 'Ecco', where Alison Crum and Susanna Pell echoed each other with great beauty and sensitivity" (*Early Music News*)

"...(Susanna Pell's) combination of breathtaking agility and understated elegance was pure joy" (*Church Times*)

"...(Alison Crum's) performance was remarkable for its full-bodied tone, rhythmic bite and accuracy of fingering" (*Early Music News*)

**Tickets £12, £6**

**Sponsored by Roy K Phillips**

**After the concert in Little Missenden Village School (opposite the church)**

**Join us for AFTERNOON TEA**

Organised by the Friends of the Little Missenden Festival

Dmitri Shostakovich *Piano Quintet op57*

**Peter Sheppard, Gordon MacKay** *violins, Bridget Carey* *viola, Neil Heyde* *cello, Aaron Shorr* *piano*



The Kreutzer Quartet and Aaron Shorr (inset)

This fascinating programme presents two major works from the 1940s, preceded by two pieces of Bach, and separated by a short new work from a 25 year old German composer who has been described as "Bavaria's answer to Thomas Adès".

Michael Tippett died this year aged 93. Regular Festival patrons will remember the young Lindsay quartet playing two of his works in the eighties - they were studying these pieces with the composer, who came to their Festival concerts. Now another rising young English group, the Kreutzer (whose 1995 Festival appearance included Tippett's 5th Quartet), perform his 3rd Quartet, whose slow movement they played at the composer's memorial service.

Shostakovich's 1940 piano quintet is an attractive, tuneful and deservedly popular neo-classical work, which starts with a very fine Prelude and Fugue.

The Kreutzer Quartet have recorded the Tippett quartet cycle (at the composer's request) for Chandos, and are recording the complete Shostakovich cycle for Carlton Classics.

**Tickets £12, £6**

Thomas Adès (born in 1971) gave a dazzling recital at the 1995 Festival. He is one of our most inventive and approachable young composers, and seems certain to build on his already very considerable reputation. He has just been appointed Music Director of the Aldeburgh Festival *Still sorrowing* (first performed by the composer in 1992) draws poetic and unusual sounds from the piano.

Last year the Festival heard the premiere of our new commission, David Warburton's *Songs of the Half Light*. This year we have an earlier set of short, sharply characterised pieces.

The concert ends with the finest yet most classical of Chopin's three sonatas.

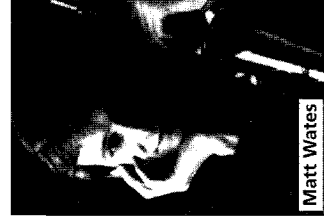
**Tickets £8 unreserved**

**Picnics:** Little Missenden School will be open from 6.00-7.30 today for those who would like to bring their own picnics or sandwiches to eat between events. Tea and coffee will be available.

### 8.00pm, *Little Missenden Church* **Jazz on an autumn evening**

#### **Matt Wates Sextet**

**Matt Wates** *alto sax, Andy Panayi* *tenor sax/flute, Martin Shaw* *trumpet, John Pearce* *piano, Mark Hodgson* *bass, Steve Brown* *drums*



Matt Wates

Building on the success of last year's Michael Garrick concert we have another top jazz group, the Matt Wates Sextet. Its recent CD (called *Two*) was the only British album in the top twelve of the Jazz Journal International critics poll, and the group was nominated for Best Small Band in the BF British Jazz awards.

The late Benny Green called the young alto player Matt Wates "superbly melodic...fluent, melodious and surefooted", and Duncan Lamont described him as "the most swinging alto player on either side of the Atlantic". Five more of Britain's finest jazz musicians complete the group.

This is music to enjoy - the group describe it as "straight ahead music" (Observer critic Dave Gelly called it "contemporary mainstream").

The programme will include a short suite of impressions of Little Missenden, commissioned by the Festival and written especially for this concert by Michael Garrick.

**Tickets £13, £7**