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2020: the 'lost season'



Dear Festival supporters,

We are desperately disappointed to cancel the 2020 Festival season and thank you for the many kind messages that you have sent in.

We really hope that this souvenir programme, prepared with such care by Richard Butler and Henry Pearson will still offer you some welcome stimulation and enjoyment, with details of the works that would have been performed in our 'lost season' along with descriptions of our exceptional artists. There is no doubt in my mind that the Festival's expanded scope and exciting collaborations this year have attracted the attention of many including the national media. Heartfelt congratulations once again to our exceptional Artistic Director Wu Qian who conceived a gem of a season, to Festival Co-Founder Tessa Marchington and to Festival Manager Isabel Dawson who has worked tirelessly, particularly in recent days.

Thanks too to Diana Foster-Kemp, seen here with the IIMF Management Committee in early March, who is moving to Wiltshire next month. Diana's contribution to the development of the Friends scheme has been greatly valued. Going forward we welcome Patricia Jubert who will take on Diana's role.

It is our aim to stay in touch with you in the coming weeks and to offer some musical delights through YouTube links and archival Festival footage. Please write in with your comments and suggestions as we love to hear from you.

Stay well, stay safe and let's stay in touch.

Julia Pearson, Chairman IIMF
julia@iimf.co.uk

Beethoven in Poetry and Music

Thursday 26 March | Hatchlands Park, East Clandon | 7pm

It is hard to escape the fact that 2020 marks the 250th anniversary of the birth of one of the greatest and most iconic classical composers the world has ever known. It's a musical milestone well deserving of celebration – and yet, with symphonies and sonatas due to be performed across the length and breadth of the land over the course of this year, we were keen to find a way to mark the occasion which was a little more unique and in keeping with the Festival's guiding principle of creating opportunities for you the audience to experience the music in very special and intimate settings.

It was news of the publication of Ruth Padel's latest collection of poems inspired by Beethoven that gave us the perfect opportunity, not just for a unique celebration but also for our very first collaboration with our friends at Guildford Book Festival – something we've both wanted to achieve for a little while now! – and with Hatchlands Park, a setting so richly associated with classical music and housing, as it turns out, a piano once played by the great man himself...!

So, we are delighted to open this 2020 season – and the Festival's second decade – with this very special celebration and welcome you to enjoy a unique evening of exquisite poetry and piano music.

Beethoven: the poems



Beethoven Variations, Ruth Padel's new sequence of poems in four movements, is a personal voyage through the life and legend of one of the world's greatest composers. Two hundred and fifty years after Beethoven was

born, she uncovers the man behind the music, retracing his steps through Europe from Bonn to Vienna, Linz and Prague, tracing his private thoughts and feelings through letters, diaries, sketch-books, and the conversation books he used as his hearing grew worse.

Here is Beethoven as a battered four-year-old weeping at the clavier; the young virtuoso pianist agonised by encroaching deafness; the passionate heartbroken lover; the clumsy eccentric making coffee with exactly sixty beans; the isolated artist who ends even his most harrowing works on a note of hope.

Padel's quest for Beethoven takes her into the heart of Europe and back to her musical childhood. Her great-grandfather studied in Leipzig with a pupil of Beethoven and became a concert pianist before migrating to Britain. Her parents met through making music and Padel herself grew up playing viola, Beethoven's instrument as a child. The book grew from her five-year collaboration with the Endellion String Quartet: it is a string-player's intimate response to his music as well as his life, and a lyrical exploration of the power of music and myth-making in all our lives.

Beethoven: the music

Beethoven Sonata Op.2 No.2 - *3rd movement, Scherzo* (1795)

Beethoven Sonata Op.2 No.3 - *2nd movement, Adagio* (1795)

Haydn Piano Sonata in E minor Hob. XVI/34 *1st movement, Allegro* (written in the late 1770s and published in London around 1783)

It is with the kind permission of the Cobbe Collection that Qian performs this evening on a rare five-and-a-half octave English Grand Piano brought by Haydn from London back to Vienna in 1795. It is from the London firm of Longman & Broderip. Only three examples of this model survive today, and the power of its sound in comparison to Viennese instruments of the day had a dramatic musical effect on Haydn's composition.

It was at his former teacher's house in Vienna that Beethoven himself experienced this instrument, and his musical imagination was ignited by the power of the *fortes* and the

ethereal *pianos* made possible by the piano's *una corda* mechanism. His three new piano sonatas Opus 2, composed in 1795, were performed by Beethoven in the presence of Haydn at Prince Lichnowsky's palace in a private concert staged to celebrate Haydn's return to Vienna. It is possible to speculate that Haydn's London trophy might even have been used on that occasion. The sonatas were published the following year in 1796 and dedicated to Haydn – and it is two movements from this Opus that Qian will perform tonight, along with a movement written by the piano's illustrious owner during his time in London.

During her years at the Yehudi Menuhin School, Qian had the opportunity to study on historical keyboard instruments and became familiar then with the completely different approach required to coax these more sensitive instruments into producing a consistent and beautiful sound. But the chance to spend time working more recently with this very special piano and having the benefit of the experience and incredible depth of knowledge of its owner Alec Cobbe has reawakened for her a fascination with the technical possibilities of a historical instrument: the very nuanced touch needed for a much shallower key action, and the vastly different and subtle shades and tones to be achieved across the octaves compared to the very uniform and consistent sound of a modern day concert grand to which we are all so much more accustomed. It is for her a great privilege to be able to bring to life a little of the music composed by Beethoven in response to the range and power of this very instrument, and to enable us to hear the notes as they might have sounded to the great composer's own ears.

Ruth Padel



Ruth is an award-winning British poet with close links to Greece, science, classical music and wildlife conservation, especially in India. She has published eleven poetry collections shortlisted for all major UK prizes, a novel featuring wildlife conservation, and eight books of non-fiction: on wild tiger conservation, shortlisted for the Kiriwama Prize; studies of mind and madness in Greek tragedy, and the influence of Greek myth on rock music; and books on reading

poetry drawn from her four year newspaper column, The Sunday Poem. She is Professor of Poetry at King's College London, was Chair of Judges for the 2016 T. S. Eliot Prize, and Judge for 2016 International Man Booker Prize, and is Fellow of both Zoological Society of London and Royal Society of Literature. Her poems have appeared in The New Yorker, Harvard Review, Indian Quarterly, The White Review, Times Literary Supplement, London Review of Books, Poetry Review, The Guardian. Awards include First Prize in the National Poetry Competition, a British Council Darwin Now Award, and a Cholmondeley Prize. Her latest book is Emerald.

Wu Qian



The Festival's Artistic Director was born in Shanghai but began her long-standing association with the Surrey Hills when she moved here aged 13 to study at the Yehudi Menuhin School. It was following her further studies at the Royal Academy of Music that she and co-founder Tessa Marchington first planned a music festival here, and its development over the past decade from the early days of concerts over one weekend through to last year's ambitious 10th anniversary celebrations and 2020's wonderfully varied and ever-expanding programme is a source of enormous pride.

It is testament to her incredible energy, commitment and passion that over those same years spent nurturing the development of the Festival, Qian has built an extraordinary international career not only as one of the brightest young soloists performing today in venues such as the Wigmore Hall, Royal Festival Hall, Amsterdam's Concertgebouw and the Kennedy Center in Washington DC, but also as a founding member of the Sitkovetsky Trio which gave the world premiere of the specially commissioned Charlotte Bray Triple Concerto 'Germinate' together with the Philharmonia at last year's festival.

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Bright Apollo's Lute

Thursday 7 May | West Horsley Place | 7.30pm

Music for Lute

Robert Johnson (c. 1583 - 1633)

Anon

John Dowland (1563 - 1626)

John Dowland

Edward Collard (fl c.1595 - 1599)

? **Daniel Batchelar** (c. 1573 - c. 1610)

Robert Johnson

John Dowland

The Prince's Almaine

Tom of Bedlam

The most sacred Queene Elizabeth, her Galliard

Lachrimae Pavan

Fancy [73]

Walsingham

Allmayne [En me revenant]

Pavan

The Right Honourable Robert Earl of Essex, his Galliard

Muisc for Theorbo

Bellerofonte Castaldi (c. 1580 – 1649)

Pietro Paolo Melii (fl. 1612 – 1620)

Johann Hieronymus Kapsberger (c. 1580 – 1651)

Alessandro Piccinini (1566 – c. 1638)

Bellerofonte Castaldi

Jean-Baptiste Lully (1632-1687), trans. by

Robert de Visée (c. 1655-1732/3)

Lully, trans. by **Robert de Visée**

Anon, trans. by **Robert de Visée**

Robert de Visée

Ritornello primo

Capriccio detto il Capriccioso

Passacaglia

Toccata III, Cromatica

Cecchina corrente

Logistille (from Roland)

Entrée des Espagnols (from Le bourgeois gentilhomme)

Si j'avois à choisir un estat

Chaconne

Paula Chateaufneuf - lute and theorbo



Robert Devereux, 2nd Earl of Essex

The first half of this programme has links to West Horsley Place's Elizabethan and Jacobean past, an important time in the history of British lute music often referred to as 'The Golden Age'. There are colourful settings of popular tunes and dances, such as galliards and almaines, alongside stately pavans and an improvisational 'fancy'. This recital celebrates the repertoire of some of the most celebrated composer/players of their day, including John Dowland, often hailed as the finest of them all, who gained an international reputation which can only be compared to an international pop legend of today. The programme includes the galliard he dedicated to Queen Elizabeth I, who was a visitor to West Horsley Place, and whose friend Lady Elizabeth Fitzgerald ('the fair Geraldine') lived there for a time. Also featured is a setting of the popular ballad 'Walsingham', for which Sir Walter Raleigh composed alternative lyrics; his son also lived at West Horsley Place, and there is a tale that Sir Walter's embalmed head was kept within the walls of the house by his wife!

The long-necked lute known as the theorbo was invented in Italy in the 1580s and first brought to England c1605 by Inigo Jones. It was soon enthusiastically adopted by British lutenists wanting to participate in the experimental 'new music'

movement in Italian vocal music, which greatly influenced compositional style for decades to come. This flamboyant, expressive style was soon embraced by composers of solo music for the new-fashioned theorbo, first by the Italians and later the French, particularly in the court of Louis XIV, and their music is featured in the concert's second half. From Italy there are sets of variations, a capriccio and a wild flight-of-fancy 'toccata' which takes the experimentation of the age to its limits. These are followed by transcriptions of beautiful operatic tunes of Jean-Baptiste Lully (from *Le Bourgeois gentilhomme* and *Roland*) and a lively chaconne to round off the concert.

Paula Chateaufneuf

Paula Chateaufneuf's playing has been described as "one of the most exciting things on the pre-classical concert circuit". A Fulbright Scholar to London, she established herself there as one of early music's leading players and became the linchpin of numerous groups including the Gabrieli Consort, New London Consort, and Sinfonye. She has performed with the Academy of Ancient Music, Orchestra of the Age of Enlightenment, English Concert, His

Majestys Sagbutts and Cornetts, De Nederlandse Bachvereniging, and Le Concert des Nations. One of the most sought-after accompanists in her field, Paula collaborates with leading singers and works for numerous international opera houses. She has recorded for Decca, EMI, Deutsche Grammophon, Linn, and Hyperion. She teaches at the Royal Northern College of Music and was a Creative Arts Fellow at the University of Birmingham. 2009 saw the establishment of her highly-acclaimed 17th-century-style improvising ensemble, The Division Lobby.



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The Lyrical Cello

Thursday 8 May | Menuhin Hall, Stoke d'Abernon | 7.30pm

L. van Beethoven *12 Variations in F major on 'Ein Mädchen oder Weibchen' from Mozart's Die Zauberflöte, Op.66*

F. Mendelssohn Cello Sonata No.1 in B flat major Op.45

F. Mendelssohn Variations Concertantes Op.17

L. van Beethoven Sonata No.3 in A major, Op.69

Gary Hoffman - Cello

Wu Qian - Piano

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Ludwig van Beethoven (1770 - 1827)



12 Variations in F major on 'Ein Mädchen oder Weibchen' from Die Zauberflöte, Op.66

Beethoven, famed for his improvising at the keyboard, loved variations. He wrote many, culminating of course in the mighty set on Diabelli's inconsequential little waltz, a work that ranks with Bach's Goldbergs. He also seized on simple tunes of all sorts, he wrote variations on God save the King, variations on Rule Britannia, as well as variations on numbers from Mozart's Don Giovanni. He admired Die Zauberflöte too, and what he did with two arias from that opera are still among the best things in the cello repertoire.

The variations we hear tonight are based on Papageno's aria in the second act. Die Zauberflöte is a sublime combination of philosophy and pantomime and Papageno is a comic character, a sort of Buttons, longing for a wife - or even just a girlfriend. His Act 2 aria, bewailing his lack of success in this area, would have caught on and have been sung, hummed and whistled by all and sundry in the streets of Vienna long after Mozart's death. It was virtually a popular song and just the sort of challenge Beethoven relished. His set of 12 variations was probably written in 1789 (the late opus number is misleading). The long theme, played on the opera by magic bells as well as being sung, provides the scope for variation that is, for Beethoven, irresistible.



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The theme is varied with great skill and shown from new angles. The usually cheerful mood of the aria is on occasion transformed by bold modulation and the two contrastingly mournful variations in the minor perhaps hint that the normally cheerful Papageno might even be contemplating suicide. Such thoughts are brushed aside as the music resumes its happy path. Beethoven brings the work to a conclusion with a finale that is joyful and certainly optimistic - for soon after his aria has ended and his rather half-hearted suicide attempt has failed, Papageno is indeed going to get his girl.

Felix Mendelssohn (1809- 1847)



Cello Sonata No.1 in B flat maj Op.45

1. Allegro vivace
2. Andante
3. Allegro assai

Felix Mendelssohn was born in Hamburg in 1809, the son of a prosperous and cultured banker. He had a childhood and adolescence of amazing precocity and proceeded to have a hugely successful career as composer, conductor and teacher in Germany and throughout Europe, particularly in England. He was Queen Victoria's favourite composer. Together with his brothers and sisters he grew up in a home full of music. The Sunday morning concerts in the Mendelssohn household were famous, involving many family members, and will have been seminal influences on the young Felix who would go on to compose so much wonderful chamber and instrumental music.

He wrote two cello sonatas, both dedicated to his younger brother Paul. This first of the two was composed in October 1838, while the composer was in charge of conducting orchestral concerts at the Gewandhaus and beginning to have a huge influence of German music making.

The sonata's first movement is opened by cello and piano together and the music develops with Mendelssohn's customary ease. The two instruments seem to combine as equal partners, each concentrating on its particular qualities, the cello warm and sonorous, the piano sparkling alongside. The relaxed atmosphere demonstrates the elegance for which Mendelssohn's chamber music is famed.

The following two movements are shorter. The Andante opens with a simple punctuated tune, played first on the piano, then on the cello. A broader theme from the cello follows but the two instruments soon revert to the opening tune which they share equally until the movement's end.

Felix Mendelssohn

Variations Concertantes Op.17

Mendelssohn composed the Variations Concertantes in 1829, we must assume for his cello playing younger brother Paul. He certainly dedicated the work to Paul who was only 14. The cello writing should therefore be easy but in view of the extraordinary youthful talents of the members of the Mendelssohn family we should not assume this to be the case. Indeed, from this piece we can easily see Paul as a highly competent young performer. In fact, unlike his elder brother and his sister Fanny, Paul did not go on to become a musician but became a banker and played his cello as an amateur.

The Variations Concertantes make a fascinating comparison with the Beethoven variations we have heard earlier, also written by a 20 year old. The theme is original, typical of its composer, 'one of those sweet, almost annoyingly simple melodies which represent the "homely" side of Mendelssohn' as Susan Tomes has suggested. It is shared by the two instruments and could almost be a song without words. Eight quite short variations, which never stray far from the theme, follow. There is much florid decoration from the piano as, for the most part, the cello tends to stick to the theme, though plucked strings in the fifth variation and an elaboration on the theme in the sixth assert its independence. At the end of the seventh variation, there is a sort of cadenza and a sustained note on the cello leads into a finale. Excitement builds up and then subsides as both instruments play the theme again, quite gently, for one last time, and the music comes to a hushed conclusion.

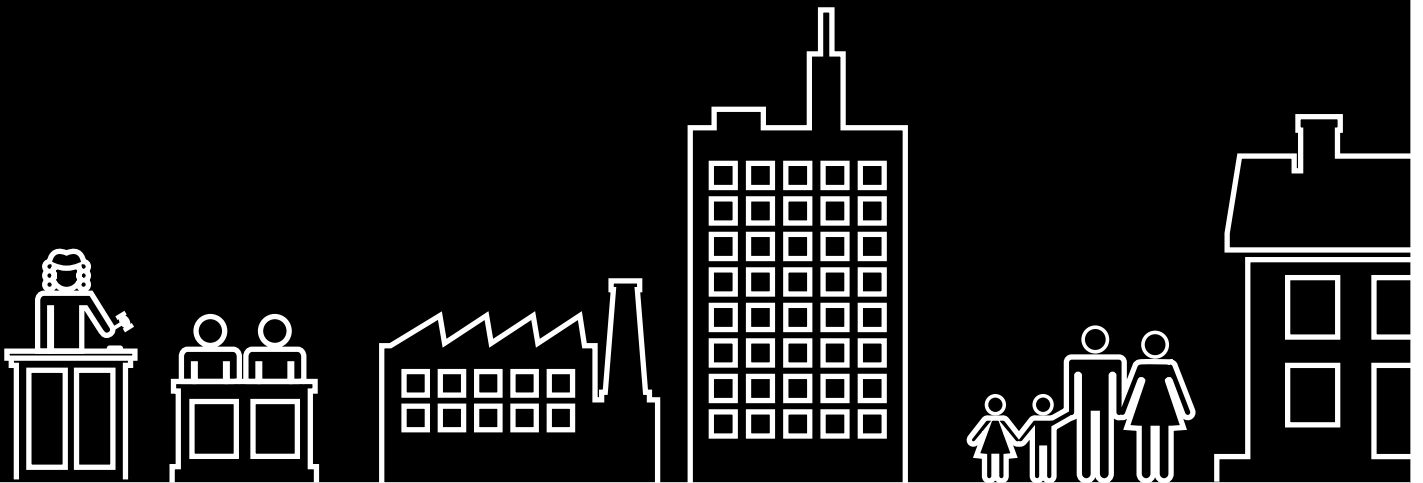


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The Lyrical Cello

Programme Notes and Performers

Ludwig van Beethoven (1770 – 1827)

Sonata No.3 in A major, Op.69

1. Allegro ma non tanto
2. Scherzo: Allegro molto
3. Adagio cantabile; Allegro vivace

This sonata was completed in 1808 - a momentous year for Beethoven. He had been invited by King Jerome Buonaparte to be Kapellmeister to his court at Cassel. It was an attractive and financially tempting offer. Beethoven's reservations about the move were reinforced by the efforts of his influential pupil and friend, the Archduke Rudolf, who engineered a salary increase to ensure that the great composer remained in Austria. Here he continued to produce the stream of masterpieces of his "middle period". His previous work had been the Pastoral symphony, and the Emperor concerto followed soon after.

The opening allegro starts with a broad, noble theme on the cello, a theme very typical of its composer and it is immediately evident that cellist and pianist have been supplied with music totally fitting to each instrument. The scherzo follows, with an awkward, jerky rhythm to its principal subject and the piano leading the way. A slower chorale like theme on the cello follows in the trio section with the piano playfully trying to coax it back into the livelier scherzo music. Trio and scherzo are repeated, and there is a pizzicato reprise as the movement ends.

Beethoven did not wish to over-expose the cello, still perceived as a bit fragile, and he avoided a full scale slow movement. A very short adagio points to the lively finale, a quite marvellous movement with a proud main theme. Subsidiary themes are introduced, with runs alternating from one instrument to the other then coming together playfully. As the cello slows the pace down, the piano races away again and after much interplay cello and piano restate the main theme signalling that proceedings will soon be brought to a close, albeit with Beethoven's customary reluctance.

Richard Butler

Gary Hoffman



Gary Hoffman made his debut at the Wigmore Hall in London at the age of fifteen, quickly followed by New York. At the age of twenty-two he became the youngest faculty appointee in the history of the Indiana University School of Music. After winning the Premier Grand Prix of the Rostropovich International Competition in Paris in 1986, he embarked on an international career, appearing with the world's most noted orchestras, in major recital and chamber music series and at prestigious festivals.

Although he has great affection for the classical cello repertoire, Gary Hoffman does not neglect contemporary music, of which he is a committed champion. Numerous composers, among them Graciane Finzi, Renaud Gagneux, Joel Hoffman, Laurent Petitgirard and Dominique Lemaître, to name only a few, have dedicated their concertos to him.

He is a regular guest with the Chamber Music Society of Lincoln Center in New York, and is a remarkable and much sought-after chamber partner.

He has made recordings for BMG (RCA), Sony, EMI and Le Chant du Monde, and now records on La Dolce Volta label.

Gary Hoffman has lived in Paris since 1990. He performs on a 1662 Nicolo Amati, the 'ex-Leonard Rose'.

In 2011, Mr. Hoffman was appointed Maître en Résidence for cello at the prestigious Chapelle Musicale Reine Elisabeth in Brussels.


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Wu Qian



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The necklace worn by Qian during this evening's performance is an *Autumn Meadow* design by Jon Dibben.



Modigliani Quartet at the vineyard

Thursday 14 May | Denbies Wine Estate, Dorking | 8pm

I. Stravinsky Three Pieces for String Quartet

C. Debussy String Quartet in G minor Op.10

F. Schubert Quartet No.15 in G major D.887
(Op.posth. 161)

Modigliani Quartet

Amaury Coeytaux, Violin

Loïc Rio, Violin

Laurent Marfaing, Viola

François Kieffer, Cello



Igor Stravinsky (1882-1971)



Three Pieces for String Quartet

1. Danse
2. Eccentrique
3. Cantique

This is emphatically not a string quartet but rather “a set of pieces to be played by four strings”. It was originally conceived as abstract music and the titles above (to which we will nevertheless refer) were later added when Stravinsky published an orchestration.

Igor Stravinsky had lit up the musical world between 1910 and 1913 with his three ballets for Diaghilev and the Ballets Russes, *The Firebird*, *Petrushka*, and *The Rite of Spring*. A year later, in 1914, he turned to smaller forces and, in just four days, wrote his *Three Pieces for String Quartet*. The music has been described as a complete revolt against the previous conceptions of a string quartet - and also against the traditional nature of stringed instruments.

In the first piece, ‘Danse’, the individual instruments appear unconnected. A peasant fiddler (on first violin) keeps repeating a wild dance motif, a Russian folk melody which recalls *Petrushka* in the crowd at the Shrovetide fair. The viola drones “like a bagpipe with toothache”, the cello repeats a single phrase in a drumming pizzicato and the second violin intermittently interjects ‘very dryly’. All are out of sync with each other until, after less than a minute, all finally comes together.

The second piece, 'Eccentric', was inspired by Stravinsky's visit to a London music-hall where he had seen the famous Harry Relph, professionally known as Little Tich, a four and a half foot tall English comedian and dancer. His best known act was the Big-Boot Dance for which he wore boots with soles 28 inches long and his jerky movements appealed to the great composer of ballet music.

In the final piece, 'Cantique', in contrast to the first piece, the four instruments blend together in a sort of unity as a solemn, rather bleak chorale, and here is harmony of the Stravinsky sort. The iconoclastic composer loved to experiment with new sounds and in each of these pieces he was challenging traditional chamber music concepts and thereby producing a stimulating addition to the quartet repertoire.

Claude Debussy (1862-1918)



String Quartet in G minor Op.10

1. Animé et très décidé
2. Scherzo. Assez vif et bien rythmé
3. Andantino doucement expressif
4. Très modéré - très mouvementé - très animé

Debussy wrote his solitary string quartet in 1893, relatively early in his career and, as can be sensed in the music, it was at a time when he was composing his opera *Pelléas et Mélisande* and the *Prélude à l'après-midi d'une faune*. String quartets by French composers were not in abundance. Ravel, Fauré and others were yet to come and the only significant precedent was the quartet by the Belgian César Franck. One of Franck's main calling cards was his use of the cyclic form, involving the recurrence and transformation of motifs from one movement to another, a technique that was used in this quartet by Debussy.

Thus a single theme in different disguises dominates each of the four movements. It is stated forcefully at the start of the first movement and developed over a restless accompaniment. A more lyrical and flexible second theme provides a contrast before some variations are introduced at the end of the movement. In the scherzo second movement a new gypsy-like rhythmic version of the same theme is played over strong pizzicato rhythms (providing an inspiration to Ravel for when he came to write his quartet, perhaps?) and is followed by a contrasting middle section.

In the beautiful third, slow movement, marked *andantino*, there are suggestions of Borodin (Debussy was greatly influenced by the Russians) and in the Finale the previous movements' various re-shapings of the motto theme are recalled, ending the work in a rather conventional way. The title page of the original edition reads 'Premier Quatuor en sol mineur Op.10' - the only work to which Debussy gave an opus number and for which he stated a key. This might have been mock deference to the musical establishment on Debussy's part, implying that he was offering a perfectly respectable academic work, in which case it was certainly misleading, as no string quartet like this had ever been heard before.

Franz Schubert (1797 - 1828)



Quartet No. 15 in G major D.887 (Op. posth.161)

1. Allegro molto moderato
2. Andante un poco moto
3. Scherzo: Allegro vivace - Trio: Allegretto
4. Allegro assai

The first movement of this quartet is one of Schubert's most extraordinary creations. After dramatic opening chords, nervous wisps of themes are heard over quiet tremolos, often in

Modigliani Quartet at the vineyard

Programme notes and performers

the bass, before they produce something more positive and a broader second idea. Alfred Einstein has noted the impact this work will have had on another great Austrian, Anton Bruckner, and these moments have pre-echoes of many Bruckner symphonic openings. Schubert's long first movement proceeds with its constant changing of dynamics, bass themes below shimmering strings and frequent use of pizzicato. The grave, solemn mood ('Feierlich', Bruckner would have written) persists throughout.

The dramatic second movement, also solemn, is in the rhythm of a march, punctuated with *forte* outbursts - perhaps similar to the onward tread of the 'Great C major' symphony's slow movement. In the last two movements, Schubert, as he so often did in his late works, follows a serious mood at the start with something that seems altogether lighter and more cheerful. The scherzo, *Allegro vivace*, is a sparkling glimpse into fairy land, foreshadowing the young Mendelssohn of the Octet, though things get rather more serious in the trio section, with pairs of instruments taking it in turns to lead, before the scherzo returns. The Finale, *Allegro assai*, is an almost jaunty stroll towards the close, with rhythms reminiscent of a tarantella. A larger, broader theme attempts occasionally to slow the pace down but the movement soon resumes its relentless pace, marching on determinedly towards the close.

This was to be the last of Schubert's fifteen string quartets. It was written in 1826 and was first performed privately March 1827. The first movement was first publicly performed on its own at the famous all-Schubert concert in March 1828 in the hall next to the celebrated 'Red Hedgehog' tavern. The concert was a great success and made some money for the composer. The *Allgemeine Musikalische Zeitung*, the main Viennese music paper of the day, singled out the quartet movement as being 'full of spirit and originality'. Schott's the publishers were less impressed and, as with so many of Schubert's greatest works, the quartet had to wait for many years after the composer's death for its publication.

Richard Butler



Modigliani Quartet



The Paris based Modigliani Quartet, which celebrates its 15th anniversary this season, is a regular guest of the world's top venues and finest String Quartet & Chamber Music series.

In the current and upcoming seasons, the quartet will be touring in the US, South America, Japan, and extensively throughout most of Europe. Highlights include the Wigmore Hall in London, the Paris Auditorium du Musée du Louvre, The Morgan Library & Museum New York, the Cologne Philharmonie, the Brussels Flagey, Pierre Boulez Saal in Berlin, the Munich Prinzregententheater, Tokyo's Oji Hall and festivals such as Salzburg Festspiele, Schubertiade Schwarzenberg, Menuhin Festival Gstaad and Festspiele Mecklenburg-Vorpommern. In 2017 the Modigliani Quartet was the first String Quartet to perform in the main hall of the Hamburg Elbphilharmonie.

In 2014, the Modigliani Quartet became Artistic Directors of the Rencontres Musicales d'Evian, a festival created in 1976 by Antoine Riboud and made famous through its former legendary artistic director Mstislav Rostropovich, after a pause of thirteen years. The joint efforts of the Evian Resort and the Modigliani Quartet achieved immediate success and the festival has now become again one of Europe's major and most publicized Summer musical events.

The quartet has been recording for the Mirare label since 2008 and has released 8 CDs, all awarded prizes and receiving international critical acclaim. The next release will be 'Carnet de voyages'. The Modigliani Quartet has built true artistic friendships and regularly play with other musicians such as Nicholas Angelich, Daniel Müller-Schott, Yefim Bronfman, Sabine Meyer, Beatrice Rana and Renaud Capuçon.

After fifteen years of building up their own sound and profile, the Modigliani Quartet is now happy to pass their experience to the next generation. In 2016 they created the Atelier within the Festival in Evian and held a series of masterclasses at the Conservatoire National Supérieur de Musique de Paris beginning in November 2017.

Thanks to the generosity and support of private sponsors, the Modigliani Quartet plays on four outstanding Italian instruments:

Amaury Coeytaux plays a 1773 violin by Giovanni Battista Guadagnini, Loïc Rio plays a 1780 violin by Giovanni Battista Guadagnini, P Laurent Marfaing plays a 1660 viola by Luigi Mariani, François Kieffer plays a 1706 cello by Matteo Goffriller.

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Festival Finale

Saturday 16 May | St Catherine's School, Bramley | 7.30pm

E. Elgar Serenade for Strings in E minor Op.20

W.A. Mozart Flute Concerto No.2 in D major K.314

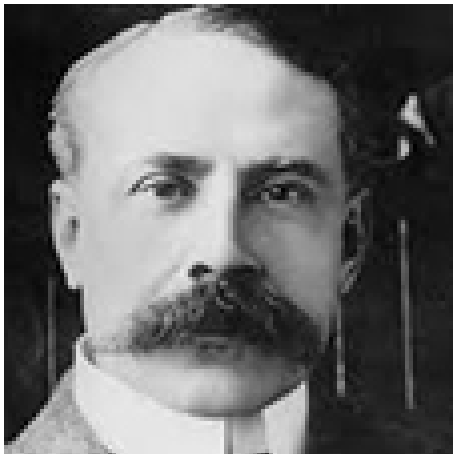
H. Purcell Operatic arias from King Arthur, The Fairy Queen and Dido & Aeneas

F. Schubert Symphony No.5 in B flat major D.485

English Chamber Orchestra directed by
Stephanie Gonley

Adam Walker, flute

Elin Manahan Thomas, soprano



Edward Elgar (1857-1934)

Serenade for Strings in E minor Op.20

1. Allegro piacevole
2. Larghetto
3. Allegretto

Elgar's early life was spent learning his craft as a teacher and accompanist in and around Worcester, playing violin in the local orchestra and struggling to gain a name as a composer. By the time he was forty, his only orchestral compositions that are still played today were the Overture "Froissart" and this Serenade for Strings, written in March 1892. It was presented as an offering to his wife, Alice, on the Elgars' third wedding anniversary. After a first private performance by the Worcester Ladies' Orchestral Class, with the composer conducting, it received its first public performance in Antwerp in 1896. The work has a youthful charm, at the same time displaying signs of the Elgar that was to come. It was the first of his compositions with which he professed himself satisfied, and he retained an affection for it.

It is a gentle, genial work, beloved of string orchestras, and forerunner to the great Introduction and Allegro of a few years later. The first of the three movements begins in 6/8 time with a dotted rhythmic figure, which returns in the finale, like an aubade. The central Larghetto is closest to the mature Elgar in style, it is sad, wistful and reflective and gives signs of the great slow movements in the later symphonies. The third movement begins in 12/8 time, changing to 6/8 when near the end and, as in the string serenades of Dvořák and Tchaikovsky, the theme of the first movement reappears.

The work remains among the most frequently performed of all Elgar's music. The late Sir Colin Davis, when congratulated on a gentle, leisurely and unpretentious performance, smiled and simply remarked "It's a nosegay". Perhaps it is more than that. Michael Kennedy felt that it proclaimed Elgar's genius at a time when no one wanted to listen. The frustrated composer did indeed have to wait another three years for the recognition he craved and the world would hear the Enigma Variations for the first time...

Wolfgang Amadeus Mozart (1756 -1791)



Flute Concerto No.2 in D major K.314

1. Allegro aperto
2. Andante ma non troppo
3. Allegro

'I am, as you know, always reluctant to write for an instrument I cannot stand' was Mozart's excuse to his father for not fulfilling a lucrative commission for an amateur flautist and the remark has been used to support a distaste for the flute that perhaps we should not take too seriously, in view of the concertos including one for flute and harp, the chamber music and the many wonderful solos in his orchestral works. And he made the instrument the hero of one of his operas! Mozart's enthusiasm for the orchestra and its instruments was stimulated during his time in Mannheim in the late 1770s. The city had a famous orchestra comprising some outstanding instrumentalists among whom was the Dutch born flautist and patron of music, Ferdinand De Jean who gave Mozart a multiple commission for three concertos and two quartets. For these Mozart should have been paid the sum of two hundred Gulden.

De Jean's commission was for four flute quartets and three flute concerti, of which Mozart only completed three quartets and one new flute concerto. Instead of creating a new second concerto, Mozart rearranged the oboe concerto he had written a year earlier as the second flute concerto, although with substantial changes for it to fit with what the composer deemed flute-like. The Dutchman refused to pay Mozart for this concerto on the grounds that he had not provided a new composition but simply a reworking of something he had already written.

The two concertos (oboe and flute) are identical, save for their keys - the oboe concerto is in C major. The last movement will be recognised

by opera going members of the audience as Blondchen's last act aria from the composer's first successful German opera *Die Entführung aus dem Serail*, composed some five years later.

Henry Purcell (1659 -1695)



Arias from King Arthur, Dido and Aeneas and The Fairy Queen

Fairest Isle (King Arthur),
Thus the ever grateful spring, (Fairy Queen)
What shall we poor females do? (Fairy Queen)
When I have often heard young maids complaining (Fairy Queen)
When I am laid on earth (Dido and Aeneas)

Henry Purcell is generally considered to be one of the greatest of our composers and certainly no later native-born English composer approached his fame until Elgar, Vaughan Williams, Walton and Britten emerged in the 20th century. Purcell spent much of his short life in the service of the Chapel Royal as a composer, organist and singer. His legacy was a uniquely English form of Baroque music. He wrote extensively for the stage, particularly in a hybrid musico-dramatic form of the time, for the church and for popular entertainment, instrumental and vocal music.

Purcell wrote only one full opera, *Dido and Aeneas* (c 1685). His other stage works, in the hybrid form now known as semi-opera, combine spoken drama with a musical element that in the concert-hall may be performed apart from its wider dramatic context. These semi-operas include *King Arthur* (1691), with a text by the poet John Dryden, and *The Fairy Queen* (1672) based on Shakespeare's *A Midsummer Night's Dream* and *The Tempest*.

Purcell died in 1695, a year after composing funeral music for Queen Mary, which was also performed at his own funeral, and he is buried adjacent to the organ in Westminster Abbey. He was universally mourned as 'a very great master of music' and the officials at Westminster honoured him by unanimously voting that he

Festival Finale

Programme notes and performers

be buried in the north aisle of the Abbey. His epitaph reads: 'Here lyes Henry Purcell Esq., who left this life and is gone to that Blessed Place where only His harmony can be exceeded'.

Franz Schubert (1797 - 1828)



Symphony No.5 in B Flat major D.485

1. Allegro
2. Andante con moto
3. Minuet (Allegro molto) and Trio
4. Allegro vivace

'The more I study Schubert's early symphonies, the more I marvel. Although the influence of Haydn and Mozart is apparent in them, Schubert's individuality is unmistakable in the character of the melodies, in the harmonic progressions and many exquisite bits of orchestration'. Thus wrote Antonín Dvořák in 1894, who rated Schubert more highly as a symphonist than both Schumann and Mendelssohn.

Schubert's orchestral works were beginning to be played by the late nineteenth century. None had been published during his lifetime and the first six symphonies did not appear in print until the mid 1880s. For many years after his death Schubert was known only by his songs.

The fifth symphony is the most popular of his early orchestral works. It was composed in late 1816 and performed almost at once by a private orchestra in the house of a friend. It is scored for exactly the same orchestra as Mozart's 40th symphony in G minor, and has much in common

with that work. Its opening is magical, with its sunny woodwind chords, tripping violin line, and unforced melody of its first theme - an apparently easy and simple beginning that builds to a brilliant and complex development section, marked by a bold harmonic design and masterful polyphony, all of which impressed Dvořák so much.

The second movement is a lyrical andante based on an eloquent melody of great beauty with sighing phrases. There is a strong feeling here of Mozart (who had died several years before Schubert was born) and chamber music lovers will recognise a pronounced similarity with the last movement of Mozart's K.377 violin sonata.

The third movement (labelled a minuet, but is more of a scherzo) again reminds us of the equivalent movement in Mozart's 40th symphony and also of the early Beethoven works. The energetic first section is followed by a sunny trio section. The Finale, the shortest of the four movements, opens with a typical rondo theme that is the basis of a perfectly standard sonata form movement, and the cheerful tone of this happiest of symphonies is maintained to the end.

English Chamber Orchestra

Patron: HRH The Prince of Wales
Leader: Stephanie Gonley

The English Chamber Orchestra is the most recorded chamber orchestra in the world, its discography containing nearly 900 recordings of over 1,500 works by more than 400 composers.

The ECO has also performed in more countries than any other orchestra and played with many of the world's greatest musicians. The American radio network CPRN has selected ECO as one of the world's greatest 'living' orchestras. The illustrious history of the orchestra features many major musical figures. Benjamin Britten was the orchestra's first Patron and a significant musical influence. The ECO's long relationship with such great musicians as Slava Rostropovich, Pinchas Zukerman, and earlier with Daniel Barenboim led to an acclaimed complete cycle



of Mozart piano concertos as live performances and recordings, followed later by two further recordings of the complete cycle, with Murray Perahia and Mitsuko Uchida.

Recent tours have included Bermuda, China, Mexico, Finland, France, Turkey, Switzerland, Italy, Slovenia and Austria (culminating in a concert at Vienna's Musikverein) as well as concerts across the UK and at London's Royal Festival Hall, Queen Elizabeth Hall, Kings Place and Cadogan Hall. In the 2019-2020 Season, the ECO will be working with artists including Christian Zacharias, François Leleux and Xian Zhang.

The Orchestra has recorded many successful film soundtracks including Dario Marianelli's prizewinning scores for *Atonement* and *Pride and Prejudice*, and several James Bond soundtracks, and has taken part in a variety of other film and television projects.

The ECO is proud of its outreach programme, Close Encounters, which takes music into communities and schools around the UK and abroad. Earlier this year the ECO became the Professional Orchestra in Partnership at Christ's Hospital School in West Sussex, a collaboration involving side-by-side performance and one-to-one tuition.

Stephanie Gonley



Stephanie Gonley has a wide-ranging career as concerto soloist, soloist/director of chamber orchestras, recitalist and chamber musician. She has appeared as soloist with many of the leading orchestras in the UK, including the Royal Philharmonic Orchestra with Vladimir Ashkenazy, London Philharmonic Orchestra, Philharmonia, BBC Symphony Orchestra, the Orchestra of Opera North, the Manchester Camerata, The Hallé, the Royal Liverpool Philharmonic, BBC Scottish Symphony Orchestra, the Ulster Orchestra and Scottish Chamber Orchestra.

Stephanie Gonley is the leader of the English Chamber Orchestra and appears with them regularly as director and soloist. She was the leader of the Vellingier Quartet for some time, and she still enjoys performing a wide range of chamber music with such ensembles as the Nash Ensemble and the English Chamber Orchestra Ensemble.

Amongst other awards, she was a winner of the prestigious Shell-LSO National Scholarship.

Festival Finale

Performers

Adam Walker



At the forefront of a new generation of wind soloists, Adam Walker was appointed principal flute of the London Symphony Orchestra in 2009 at the age of 21 and received the Outstanding Young Artist Award at MIDEM Classique in Cannes. In 2010 he won a Borletti-Buitoni Trust Fellowship Award and was shortlisted for the Royal Philharmonic Society Outstanding Young Artist Award.

An ambassador for the flute with a ferocious appetite for repertoire, Walker regularly performs with the major UK orchestras including the BBC Philharmonic, BBC Scottish Symphony Orchestra, London Symphony, Hallé, Bournemouth Symphony and the BBC National Orchestra of Wales. Elsewhere he has performed with the Baltimore Symphony Orchestra, Seattle Symphony, Grant Park Festival, Orquesta Sinfónica Nacional de Mexico, Seoul Philharmonic, Auckland Philharmonia, Malaysian Philharmonic, Malmö Symphony Orchestra, Vienna Chamber Orchestra, Solistes Européens, Luxembourg and the RTE National Symphony Orchestra.

A committed chamber musician with a curious and creative approach to repertoire, 2018 saw Adam take up his place on the Chamber Music Society of Lincoln Center's prestigious Bowers Program. Recital highlights over recent seasons have included Wigmore Hall, LSO St. Luke's, De Singel, Musée du Louvre, Hamburg Elbphilharmonie, Frankfurt Alte Oper and the Utrecht, West Cork, Delft and Moritzburg Chamber Music Festivals.

Born in 1987, Adam Walker studied at Chetham's School of Music with Gitte Sorensen and later at the Royal Academy of Music with Michael Cox. He was appointed professor at the Royal College of Music in 2017.

Elin Manahan Thomas



Elin Manahan Thomas is one of the most versatile sopranos of her generation. Since releasing her début album 'Eternal Light' in 2007, with the Orchestra of the Age of Enlightenment, she has performed at many of the world's most prestigious venues and festivals, and with leading orchestras and conductors. Perhaps most famously known for her performances of baroque masterpieces, Elin is equally at home performing classical and contemporary works.

Elin has performed across Europe at major venues and festivals, including: the Edinburgh festival, St John's Smith Square, Wigmore Hall, Royal Albert Hall, Birmingham Town Hall, Bridgewater Hall, Casa de Musica in Porto, Zurich Tonhalle, and the Concertgebouw Amsterdam. In 2008 Elin gave the World Première of Sir John Tavener's Requiem in Liverpool Cathedral, and later premiered his Love Duet at the Manchester International Festival in 2013. In May 2018 she was honoured to perform at the Royal Wedding of Prince Harry and Meghan Markle.

Her recordings range from the renaissance to Handel to Elgar and beyond, including the music of Morfydd Llwyn Owen (2016) and Dilys Edwards (2018) both for Ty Cerdd, and Karl Jenkins' 'Cantata Aberfan' for Deutsche Gramophon, alongside Bryn Terfel.

Recent and upcoming performance highlights include recitals in the Cheltenham, York Early Music, and Machynlleth Festivals, and concerts with the Presidential Symphony Orchestra Ankara, Royal Philharmonic Orchestra, Florilegium and Armonico Consort. Elin is working with a variety of recital partners including harpist Catrin Finch, lutenist Elizabeth Kenny, and pianists Andrew Matthews-Owen and Simon Lepper.



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String Scheme



Southern Pro Music Family Concert
March 2020

The Festival has a strong commitment to promoting the learning of music in schools as part of its charitable ethos. We are therefore delighted that we are collaborating with an existing Music in Education programme which is managed by Dale Chambers, Head of Strings at the Royal Grammar School, Guildford.

The String Scheme was first launched at St Thomas of Canterbury School, Guildford in 2012 and provided free violin and cello lessons to year four pupils under the expert tuition of professional musicians. The Scheme created a string orchestra 'Strictly Strings' of over 30 pupils from years 5 and 6 who decided to carry on learning at the end of the two-year provision. The 'Strictly Strings' orchestra is involved in an annual concert with Southern Pro Musica which gives the pupils a chance to perform to parents and friends with a professional orchestra.

The Festival has supported the expansion of this Scheme to Sandfield School, Guildford from September 2016 and from Easter 2018 to Boxgrove School, Merrow, Guildford.

The extension to Boxgrove School has been made possible with a significant grant from the Community Foundation for Surrey to provide the free loan of violins and cellos to 90 boys and girls in year 4 along with free tuition.

Apart from the sheer joy of a live performance, there are significant benefits to learning an instrument including the development of many lifelong skills such as concentration, patience, motor skills, memory, confidence and team work.

It is therefore a great pleasure to support such a positive performing arts scheme in Guildford and we look forward to seeing the pupils progress through the school year and beyond.

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Friends' Benefits

- Priority booking.
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 - Joint - 2 tickets for each concert
- Friends' area for interval drinks at concert, where venue allows.
- Invitations to attend an exclusive Friends' Winter Concert and Party as well as other events during the year.

2020 Friends' annual subscriptions

Individual, £80 or Joint (2 adults), £150

To become a Friend of the Festival for 2021 call Patricia Jubert, Friends' Coordinator, on 01306-880804 or email jubertjr@globalnet.co.uk.

Or go to our website at <http://iimf.co.uk/about-us/friends/>.

Directors' Circle

The enhanced level of support given by members of the Directors' Circle is vital in enabling us to develop the calibre and scale of our festival programme each year and to pursue ambitious plans such as last year's 10th anniversary commission, Charlotte Bray's Triple Concerto. We would be delighted to hear from you if you would be interested in joining this committed group of festival supporters - please email our Chairman, Julia Pearson at julia@iimf.co.uk for further details.

Volunteers

All around you this evening, you will see our wonderful army of volunteers hard at work distributing programmes, collecting tickets and helping with all manner of jobs which ensure the smooth running of the concert. We couldn't manage without their wonderful and generous help, and if you would like to be a part of this much appreciated and friendly team in 2021, please contact Isabel Dawson at isabel@iimf.co.uk.

Corporate Membership

The Festival has developed a Corporate Membership programme and invites companies to consider joining. This year the quality of the Festival has attracted support from Investec W&I, Allianz Musical Insurance, Hart Brown Solicitors and digital product studio Kyan and we hope you will also identify with the exceptional calibre of programmes that we offer.

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For further information please email Julia Pearson, Chairman IIMF, julia@iimf.co.uk.



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