

Cathedral Concert Society

Recitals & chamber concerts in Ripon
2016–17 season

**An atmospheric concert of music
for flute, oboe, clarinet, bassoon and
horn spanning four centuries**



MAGNARD ENSEMBLE

Suzannah Watson *flute*

Mana Shibata *oboe*

Joseph Shiner *clarinet*

Catriona McDermid *bassoon*

Dewi Jones *horn*

Monday 13 February 2017, 7.30pm | Ripon Cathedral

www.riponconcerts.co.uk

Welcome

Welcome to another evening of music in the atmospheric setting of the quire of Ripon Cathedral, which is ideal for a musical exploration of "other worlds".

Our March concert features Russian pianist Anna Tysbuleva, the winner of the 2015 Leeds International Piano Competition. Her reputation, already considerable, has been further enhanced following an acclaimed Wigmore Hall debut in January. Tickets are selling fast, so please book soon to avoid disappointment!

I expect you will have read in the local press and elsewhere that the Cathedral Concert Society is one of five charities which are beneficiaries of this year's Mayor of Harrogate's Spring Ball on April 8th. Nick Brown, the current Mayor, and his committee have cleverly organised a spectacular evening's entertainment using themes taken from *Alice in Wonderland*. The event has been oversubscribed but we do have a few tickets (£100) for sale. We will be asking for volunteers to help on the evening selling raffle tickets and encouraging participation in a silent auction and other entertainments. We are very grateful to Nick for generously including us in his list of benefactors. This will certainly help us to continue to bring wonderful musicians to Ripon and enhance the musical life of the city.

Roger Higson, Chairman

we get on with The Cathedral Concert Society is affiliated to Making Music, which represents and supports amateur performing and promoting societies throughout the UK. Registered Charity no. 1077258.

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For more information about the cinema, and to book films and events:
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At the box office & bar during opening hours
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Curzon Ripon - More than just a cinema



Ripon Choral Society



Saturday 1 April 2017, 7.30pm
Ripon Cathedral

Poulenc: Gloria
Vaughan Williams: A Sea Symphony

John Dunford - conductor • Orchestra D'Amici
Samantha Hay - soprano • Philip Smith - baritone

Tickets: £20 reserved; £18 unreserved from the Cathedral Shop, 07736 759930 or online at riponchoralsociety.org.uk

Cathedral Concert Society

Patron: Julius Drake

Monday 13 February 2017 The Magnard Ensemble

Suzannah Watson *flute* **Mana Shibata** *oboe* **Joseph Shiner** *clarinet*
Catriona McDermid *bassoon* **Dewi Jones** *horn*

PROGRAMME

Olivier Messiaen
(1908–1992)

Appel Interstellaire *for solo horn*

J. S. Bach
(1685–1750)
arr. Shiner

Prelude and Fugue in B flat minor BWV 867
from The Well-Tempered Clavier, Book 1

Anonymous

Caprices from the 18th century *for solo bassoon*
Capriccio: Allegro
Fantasia: Vivace

Freya Waley-Cohen
(b. 1989)

Nocturne *for solo clarinet*

Wolfgang Amadeus Mozart
(1756–1791)
arr. Rechtman

Serenade in C minor K.388
Allegro
Andante
Menuetto in canone – Trio in canone al rovescio
Allegro

Interval - during the interval refreshments will be served in the south transept.

Claude-Achille Debussy
(1862–1918)

Syrinx *for solo flute*

Benjamin Britten
(1913–1976)

Six Metamorphoses after Ovid Op. 49 *for solo oboe*

Samuel Barber
(1910–1981)

Summer Music Op. 31

PROLOGUE

Messiaen: Appel Interstellaire

In March 1971, the young French composer Guézec died, and his friends contributed a collection of short pieces for solo instruments in his memory. For that collection, Messiaen wrote a brief movement for solo horn - *Appel Interstellaire* ('Interstellar Call'). Later that year he adapted the piece for inclusion in his large-scale orchestral work *Des canyons aux étoiles... ('From the canyons to the stars')*. The score is supplemented by two Biblical quotations:

Psalms 147: 3-4 - He heals the brokenhearted and binds up their wounds. He determines the number of the stars and calls them each by name.

Job 16: 18 - O earth, cover not my blood, and let my cry have no place.

Appel Interstellaire begins with a strident call that reaches out across the universe. The music features a range of techniques: flutter-tonguing, closed notes, glissandos, and faintly-sounded oscillations produced with the keys half-closed. Between the various calls and long silences the horn sings two lyric passages. We hear the calls of two birds – the Chinese thrush and the canyon wren – and at the close the music fades into silence on a recall of the faint oscillations.

J. S. Bach arr. Shiner: Prelude and Fugue in B flat minor BWV 867 from The Well-Tempered Clavier, Book 1

This Prelude and Fugue is particularly notable due to its five-voice fugue - a characteristic it shares with only one other, namely the great C sharp minor BWV 849, also to be found in the first volume of the *Well-Tempered Clavier*. However, while that fugue is sprawling in conception and titanic in execution, this B flat minor fugue is more intimate in character, belying the ingenuity of its construction. The subject is characterised by its confident opening gesture and striking leap of a minor ninth, and towards the end the fugue displays an especially striking *stretto* - the final entrances of the subject in each voice are separated only by a beat, dovetailing each other towards the final cadence.

The fugue is preceded by a haunting prelude, which takes a single, pulsing rhythmic figure as its basis. This is formed into a steadily ascending melody, first heard in this arrangement on the oboe. Bach makes use of frequent suspensions to heighten the emotional intensity of the music, a technique which is then carried over into the fugue to great effect.

Anonymous: Caprices from the 18th century

Very little is known definitively about the origin of these caprices; first published in 1740 as a set of twenty-four in the appendix to a flute sonata by Braun, they were intended as instructive pieces to help flautists improve their technique. Braun explains that they can equally be played on the bassoon by reading the music as if in the bass clef. These caprices are a compilation of pieces by more than one composer, the most likely candidates being Braun himself, Johann Blockwitz and Joachim Quantz, but the precise details are unknown. Despite being primarily intended as technical exercises, many of these caprices work beautifully as musical miniatures in their own right.

Freya Waley-Cohen: Nocturne

Commissioned for and premiered by Joseph Shiner at the Ryedale Festival 2015.

Up until fairly recently, it was thought that when we sleep, our brains somehow switch off. In the last hundred years, scientists have discovered that, in fact, our brain is often even more active during our sleeping hours than our waking ones. Different wave patterns occur during different parts of our sleep cycles. On the journey towards our deepest moments of sleep, bursts of brain activity consolidate our memories and protect our sleep from non-dangerous disturbances. After the deepest moments of sleep, we begin to dream, and our brain wave pattern changes again. Each time the cycle happens during the night, we go less far into our slow-wave deep sleep, and dreaming takes up more of the cycle. *Nocturne* is my exploration of the world of the sleeping mind.

Programme note by the composer

Mozart arr. Rechtman: Serenade in C minor K388

Originally composed for an ensemble of two oboes, two clarinets, two horns and two bassoons, this Serenade forms part of the 'Harmoniemusik' tradition that flourished in the courts of Europe in the eighteenth century. This was a genre of light music written almost exclusively for wind instruments, with the express purpose of providing entertainment during events such as court banquets, wind instruments being loud enough to cut through the general hubbub of the proceedings. However, this Serenade is something of a misfit of the Harmoniemusik genre. Unlike its predecessor, the bright and cheerful E flat major Serenade, this C minor Serenade (written only a year later in 1782) has a certain gravitas and pathos, somewhat incongruous with Harmoniemusik's typical function of providing light entertainment.

The serenade is beautifully crafted with the scope of a symphony, such that some scholars have questioned Mozart's intentions in writing the piece; it has been suggested that the piece was intended for Prince Alois of Liechtenstein, whom Mozart was aiming to impress, hoping to be employed as the court composer. The first and second movements are in turn dramatic and tranquil, and the final movement an elaborate set of variations upon a theme in the *alla turca* 'Turkish' style. It is, however, in the third movement where Mozart fully displays his inventiveness; a minuet that presents its theme canonically, before in the Trio another canon is heard, but with the responding voice turned upside down. Whatever his motivations, we have undoubtedly been left with a beautiful gem of the woodwind repertoire.

– interval –

Debussy: Syrinx

Debussy composed *Syrinx*, his short, but astonishingly evocative and highly influential piece for solo flute in 1913. It is commonly considered to be an indispensable part of any flautist's repertoire. Many musicologists argue that since the score of *Syrinx* gives the performer generous room for interpretation and emotion, the work has played a pivotal role in the development of solo flute music in the early twentieth century.

Syrinx was written as incidental music to the uncompleted play *Psyché* by Gabriel Mourey, and was originally called *Flûte de Pan*. In the play, the god Pan falls in love with the nymph Syrinx, who spurns his love and escapes by turning herself into a water reed, hiding in the marshes. Pan cuts the marsh reeds to make his pipes, so killing his love.

Britten: Six Metamorphoses after Ovid op. 49

Pan, "who played upon the reed pipe which was Syrinx, his beloved."
Phaeton, "who rode upon the chariot of the sun for one day and was hurled into the river Padus by a thunderbolt."
Niobe, "who, lamenting the death of her fourteen children, was turned into a mountain."
Bacchus, "at whose feasts is heard the noise of gaggling, women's tattling tongues and shouting out of boys."
Narcissus, "who fell in love with his own image and became a flower."
Arethusa, "who, flying from the love of Alpheus the river god, was turned into a fountain."

Britten wrote these six short pieces of programme music for the oboist, Joy Boughton, who gave the premiere on her birthday, 14 June 1951, at the Aldeburgh Festival. She was the daughter of Rutland Boughton, a composer and a friend of Britten's, who brought about a music festival that later developed into the Glastonbury Festival. Each story of the Greek mythology is told dramatically through Britten's writing and it is a demanding yet rewarding work to perform for the oboist.

Barber: Summer Music op. 31

One of the staples of the wind quintet repertoire, *Summer Music* was commissioned for the principals of the Detroit Symphony Orchestra, who gave its premiere in 1956. However, it was composed with the players of the New York Wind Quintet in mind, utilising their "favourite effects". The New York ensemble quickly took up the work and ensured its ongoing popularity with ensembles worldwide.

The introduction, marked "slow and indolent", creates a heady, bluesy atmosphere, perhaps evoking a pair of jazz musicians in the stifling Southern heat. After the oboe spins a long, gentle melody, a more agitated section ensues in which the individual instruments chatter among themselves in ascending solo flourishes. A reappearance of the introductory music ushers in a new, joyous theme which develops into an expansive, exultant climax, before retreating yet again to the lethargy of the opening. Finally, after brief echoes of previous sections, the music evaporates.

The Magnard Ensemble

The Magnard Ensemble is steadily building a reputation for delivering both high-quality concert performances and dynamic educational projects in London and around the United Kingdom.

The players all follow their own professional performing careers, appearing as soloists, chamber musicians and with orchestras such as the London Philharmonic Orchestra, Manchester Camerata, London Chamber Orchestra, BBC National Orchestra of Wales, Welsh National Opera, Scottish Opera, Orpheus Sinfonia, Royal Northern Sinfonia, Sinfonia Cymru, the Britten-Pears Orchestra and West End shows such as *Miss Saigon*.

The ensemble has appeared at venues including the Wigmore Hall and St. Martin-in-the-Fields, as well as festivals and venues around the United Kingdom. During the 2014/2015 season, the quintet simultaneously held a Chamber Music Fellowship at the Royal Academy of Music, as well as the inaugural joint fellowship between the Royal Academy of Music Open Academy and the Wigmore Hall Learning Department.

All the members of the Magnard Ensemble are deeply committed to music education as a key part of their individual careers, ranging from individual private teaching to class workshops, group sessions and community outreach. The ensemble benefited from a year of intensive training and experience-building provided by the Royal Academy of Music/Wigmore Hall Learning fellowship department, where members shadowed, planned workshops, and trained in animating and session leading. It now works closely with these organisations as well as others such as the Cavatina Chamber Music Trust. The Ensemble regularly leads themed family and demonstration concerts and other single-session events, as well as co-ordinating longer-term, multi-session projects, which can cater to different age groups, abilities and demographics. They have developed a fun, friendly and dynamic presentation style, highlighting the personality of each member.

In 2016, people across the globe marked the 100th anniversary of the birth of Roald Dahl, one of the most significant literary figures of the twentieth century. For the 2016/17 season, The Magnard Ensemble and narrator Rebecca Kenny created a large-scale project entitled *Revolt Rhymes and Marvellous Music*, exploring Dahl's stories through the mediums of spoken word, theatre and live music. The Magnard Ensemble devised this project in partnership with composer Paul Patterson, approved by the Roald Dahl Literary Estate and Marvellous Children's Charity, and generously supported by the City Music Foundation.



Saturday 18 February 2017, 7.30pm
The Venue, Leeds College of Music

Ian Bostridge tenor
Joseph Middleton piano

Schubert: Winterreise

Tickets: £25; £22 registered unwaged/disabled; £5 students/under 30
Booking: Online (charges apply) at lcm.ac.uk or on 0113 222 3434 or in person at The Box Office, Leeds College of Music.

"Winterreise is to me the ultimate work that I perform. It's a work that ranks with the greatest in the operatic and symphonic repertoire." So writes Ian Bostridge, whose name has become synonymous with this masterpiece, helping to secure his reputation as one of the foremost Schubertians of our time.

St Cecilia


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4 MARCH 2017 - 7:30PM

Prokofiev - Classical Symphony
Shostakovich - Cello Concerto no. 1
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Sibelius - Romance for Strings
Haydn - Symphony No. 99


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in recital

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HARROGATE INTERNATIONAL FESTIVALS

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Chamber music and coffee

Julian Bliss with Robert Bottriell

clarinet & piano

Date: Sunday 19 February
Time: 11am
Venue: Old Swan Hotel, Harrogate

Programme:

R.Schumann	<i>Fantasiestücke, Op.73</i>
Berg	<i>Stücke, Op.5</i>
Martinů	<i>Sonatina</i>
Massager	<i>Solo de Concours</i>
Chopin	<i>Nocturne</i>
Brahms	<i>Wie Melodien zieht es mir</i>
R.Schumann	<i>Adagio and Allegro</i>
Brahms	<i>Sonata No.1 in F minor</i>



Booking Information
Online: www.harrogateinternationalfestivals.com
Phone: 01423 562303
Tickets will also be available to buy on the door

Cathedral Concert Society

2016–2017 season

7.30pm in the quire of Ripon Cathedral

Anna Tsybuleva *piano*

**A recital by the winner of the 2015
Leeds International Piano Competition**

Monday 13 March 2017



Tickets and further information from www.riponconcerts.co.uk

With grateful thanks to the following for their generous support:

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And any others who have donated to the Society since this programme went to press.