

Cathedral Concert Society

Recitals & chamber concerts in Ripon
2016–17 season

Anna Tsybuleva *piano*

***“...one of the very
finest young musicians
of her generation.
... such imagination
and integrity that it is
difficult to describe. ...
She has an unerring
sense of breathing
and space ...”***

Pianist Peter Donohoe on her
performance at the Hong Kong
International Piano Competition
at which he was a juror.



Photo: Vera Greiner / www.VeraLey.com

Monday 13 March 2017, 7.30pm | Ripon Cathedral

www.riponconcerts.co.uk

Welcome

We bring the 2016-17 concert season to a close with what promises to be a wonderful recital by an exciting young pianist. Her pedigree, as a winner of the Leeds International Piano competition, is daunting.

Founded by Dame Fanny Waterman with her husband Dr Geoffrey de Keyser and the late Marion Thorpe in 1961, the Leeds International Piano Competition has discovered many of the greatest pianists of our time. Artists such as Murray Perahia, Rada Lupu and Dimitri Alexeev launched their careers by taking first prize. Sir András Schiff, Peter Donohoe and Mitsuko Uchida are among the competition's illustrious finalists.

The triennial event has been given further momentum by the appointment of Adam Gatehouse and pianist Paul Lewis as joint artistic directors. The best competitors will be offered a focused career strategy to take them to the next level, with mentoring by Paul Lewis (who was supported in his early career by Alfred Brendel). There will be a greater diversity of experiences for audiences during the competition in Leeds, with master classes, talks, discussions and films. The semi finals will include a chamber music collaboration. Plans are well under way for Leeds piano festivals in Leeds and London in May 2018.

There are plans to film and stream the whole 2018 competition. Engagement with a wide variety of platforms, both live and on demand, will open the door to digital education work in a way that resonates with the work of global ambassador Lang Lang.

Nearer to home, we are pleased to publish our plans for next season and advertise an extra concert this season on 6 April in Sharow Church – a joint venture with the Vacation Chamber Orchestra. This concert, together with a summer event (a piano recital by the brilliant Serbian pianist Nikola Avramovic on 3 July), is free of charge to members.

The AGM of the Society will take place in September.

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.



CURZON Ripon

Showing a wide range of films to suit all tastes and ages along with live broadcasts of opera, ballet and theatre streamed direct from The Royal Opera House, New York Metropolitan Opera, National Theatre, Royal Shakespeare Company and The English National Opera as well as a range of live comedy, music and museum exhibitions.

Our two screens, Lounge, Studio and Cellar area are all available to hire for private parties, functions, exhibitions, classes and children's birthday parties.

For more information about the cinema, and to book films and events:

www.curzoncinemas.com/ripon
0330 500 1331

At the box office & bar during opening hours
74-75 North Street, Ripon HG4 1DP



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 March 2017
Anna Tsybuleva piano

PROGRAMME

Domenico Scarlatti
(1685–1757)

Sonata K.208 in A major
Sonata K.519 F minor–F major

Johannes Brahms
(1833–1897)

Sonata No. 2 in F sharp minor, Op. 2

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

Wolfgang Amadeus Mozart
(1756–1791)

Nine Variations in C major, K.264

Robert Schumann
(1810–1856)

Symphonic Études Op. 13

Artists include

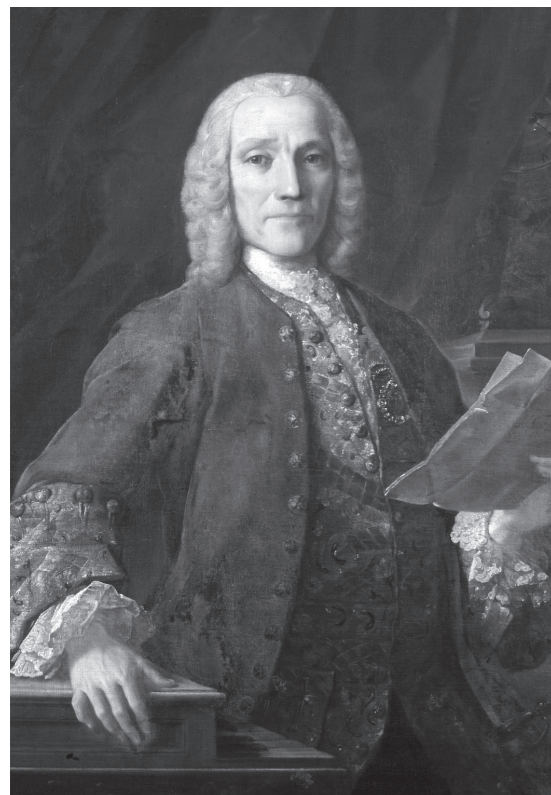
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Domenico Scarlatti (1685–1757)

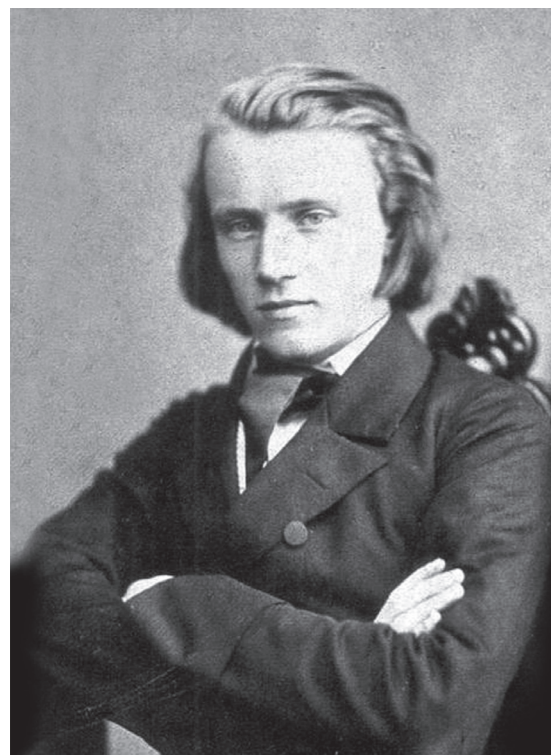


**Sonata K.208 in A major
Sonata K.519 F minor – F major**

Domenico Scarlatti, the son of the celebrated composer Alessandro Scarlatti, was born in what was then the Spanish possession of Naples in 1685, thus sharing a birth year with Handel and Sebastian Bach. After studies in Naples, Venice and Rome, in 1719 he moved to Portugal and spent almost the whole of the rest of his life in one or other Iberian city, the final twenty-five at the court in Madrid. He is chiefly remembered today for the keyboard sonatas from the Madrid period. Each of the hundreds of these one-movement musical gems in binary form that he called “*sonatas*” is a study of a particular idea, for example a fingering technique, a phrase or certain instrumental timbre (in many respects they resemble the studies or etudes of later composers). They are usually in binary form, the first section being repeated, often with important alterations, after a central section. The **A major sonata** plays games with the upbeat which gives rise to some wonderful momentary harmonies. Its marking is *Andantino cantabile*. Its harmonic structure is deceptively subtle. The **F minor sonata** is one of Scarlatti’s most popular keyboard sonatas and also one of his more challenging for the performer. Scarlatti employs colourful and quite thorny octave passages throughout and otherwise infuses the work with much virtuosic writing. It is short and clearly incorporates elements of Spanish folk dance.

(For the avoidance of doubt the “K” number for Scarlatti refers to the indefatigable work of the American harpsichordist Ralph Kirkpatrick who catalogued all Sacarlatti’s known works for the first time in a sensible way in the 1950s. For Mozart a K number of course refers to the equally indefatigable Ludwig von Koechel who performed the same service for Mozart in 1863.)

Johannes Brahms (1833–1897)



Young Brahms

Sonata No. 2 in F sharp minor, Op. 2

Allegro non troppo, ma energico
Andante con espressione
Scherzo: Allegro – Poco più moderato
Finale: Sostenuto – Allegro non troppo e rubato – Molto sostenuto

Brahms wrote this, his first piano sonata, in Hamburg in 1852, and published it the following year as his second published work. It was actually composed before his first piano sonata, but publication was withheld because Brahms, realising just how important it would be to make a success with his first publication, felt that his second-written C major sonata was of higher quality. The two sonatas were sent to the publishers Breitkopf und Härtel with a letter of recommendation from Robert Schumann. Schumann had already praised Brahms enthusiastically, and the sonata shows signs of an effort to impress, with its great technical demands and highly dramatic nature. It was dedicated to Clara Schumann.

After the sonata-form first movement, the second movement is a theme and variations based on the mediaeval German Minnesang *Mir ist leide*. The opening theme of the scherzo and trio is almost identical to that of the second movement. Unusually the coda of the finale is marked *pianissimo* and is to be played with the soft pedal engaged.

– interval –

W. A. Mozart (1756–1791)



Mozart in Paris

Nine Variations in C major K.264

These Nine Variations in C were written in Paris in August or September 1778. The theme came from the Comédie mêlée d’Ariettes *Julie* by Nicolas Dezède, a work first successfully staged at the Théâtre-Italien in Paris in 1772 and mounted again in August 1778, when Mozart presumably saw it. Dezède, variously known as Desaidés and De Zaidés, was of unknown parentage, but was supposedly the illegitimate son of a German prince, his name derived simply from the letters d and z, all he knew of his own ancestry. He won some reputation as a composer of pastoral opera in Paris, where he was known as the Orpheus of the Fields. The theme is followed by a variation of the melody which, in a second variation, is moved to the lower part. The third variation with its melodic additions leads to a fourth introduced by arpeggiated chords and making use of extended trills, to be followed by a variation in the tonic minor key and a sixth variation in octaves. The seventh variation opens with a fuller texture and is succeeded by a penultimate and highly embellished *Adagio*, a final *Allegro* and a repetition of the theme.

Robert Schumann (1810–1856)



Symphonic Études Op. 13

It is reasonably safe to assume that any work of Robert Schumann came into existence or at least was influenced by the state of his current love-life. The theme of these variations (apart from the last one) was sent to Schumann by Baron von Fricken, guardian of Ernestine von Fricken to whom Schumann was engaged at the time (1834–1835). (Fricken had already used the theme as the subject of his own variations for flute.) Schumann composed sixteen variations on Fricken’s theme but only eleven were finally published by him. (An early version, completed between 1834 and January 1835, contained twelve movements.) However nothing in Schumann is ever simple. The final, twelfth, published étude was a variation on the theme from the Romance *Du stolzes England freue dich* (Proud England, rejoice!), from Heinrich Marschner’s opera *Der Templer und die Jüdin*, itself based on Scott’s *Ivanhoe* (as a tribute to the English composer and pianist William Sterndale Bennett, the work’s dedicatee). The earlier Fricken theme occasionally appears briefly during this étude.

The work was first published in 1837 as *XII Études Symphoniques*. Only nine of the twelve études were specifically designated as variations. The sequence was as follows:

- Theme – *Andante*
- Etude I (Variation 1) – *Un poco più vivo*
- Etude II (Variation 2) – *Andante*
- Etude III – *Vivace*
- Etude IV (Variation 3) – *Allegro marcato*
- Etude V (Variation 4) – *Scherzando*
- Etude VI (Variation 5) – *Agitato*
- Etude VII (Variation 6) – *Allegro molto*
- Etude VIII (Variation 7) – *Sempre marcato*
- Etude IX – *Presto possibile*
- Etude X (Variation 8) – *Allegro con energia*
- Etude XI (Variation 9) – *Andante espressivo*
- Etude XII (Finale) – *Allegro brillante* (based on Marschner’s theme).

(Grateful thanks to Wikipedia for this list and much of the above information.)

The *Études symphoniques* follow in the steps of Beethoven's *Diabelli Variations*: in both works the theme that acts as a unifying element is expanded and transformed, and becomes the basis from which blossoms inventions of divergent expressive character. To that should be added a reminder that Schumann saw himself as possessing two distinct but complementary personalities which he named Florestan and Eusebius (the wild extrovert and the contemplative introvert). The variations can without much difficulty be divided between the two.

As "symphonic" studies, they are on one hand exercises in particular technical problems, but also have an underlying feeling of the orchestra (Tchaikovsky even orchestrated two of them). The highly virtuosic demands of the piano writing are frequently aimed not merely at effect but at clarification of the polyphonic complexity and at delving more deeply into keyboard experimentation. The *Études* are considered (together with his *Fantasy in C* and *Toccata*) to be among the most difficult works for piano by Schumann and in piano literature as a whole.

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.

RIPON international festival

Orchestral Masterworks 2017

Ripon Cathedral - Saturday 6 May, 7.30

Royal Northern Sinfonia

Beethoven Coriolan
Brahms Violin Concerto
Tchaikovsky Symphony No 5
on sale now

Royal Hall - Saturday 2 September, 7.30

Orchestra of Opera North

Tchaikovsky Romeo & Juliet
Borodin Polovtsian Dances
Shostakovich Symphony No 5

Ripon Cathedral - Friday 22 Sept, 7.30

Royal Northern Sinfonia

inc. Beethoven Symphony No 6 'Pastoral'
on sale date for September concerts tba

*£12-£30 01765 605508 & 01423 502116
online www.riponinternationalfestival.com
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EASTER CONCERTS

(Kindly sponsored by Cathedral Concert Society)

6 April: 7.30pm - St John's Church, Berrygate Lane, SHAROW, HG4 5BJ

7 April: 7.30pm - St Peter & St Paul Parish Church, STOKESLEY, TS9 5AD

8 April: 7.30pm - St Andrew's Church, AYSGARTH, DL8 3SR

PROGRAMME:

Richard Shephard *Selfish Dragon* (World Premiere)
Mixed Ensemble + Narrator Richard Shephard
Richard Shephard *Musicians of Bremen*
Mixed Ensemble + Narrator Richard Shephard

These pieces will be interspersed with chamber music for wind quintet, string quartet & works for mixed chamber ensemble of wind and strings.

www.vaco.net E: mail@vaco.net
T: 01765 601074

Photo: Vera Greiner / www.VeraLey.com



Anna Tsybuleva

Winner of the Leeds International Piano Competition 2015, Anna Tsybuleva was born in 1990 and grew up in the small scientific town of Nizhny Arkhyz (Karachay-Cherkess Republic, Russia). She started piano studies at the age of six with her mother, Svetlana Tsybuleva. From 2000 to 2003 she studied at the Shostakovich Music School in Volgograd (Russia) with Elena Vorobyova. From 2003 Anna continued her studies at the Moscow Central Music School and later at the Moscow State Conservatory with Professor Ludmila Roschina, graduating with top honours and "the best student 2014" award. She also studied with Claudio Martinez Mehner at the Basel Music Academy, where she graduated in June 2016. At present Anna Tsybuleva is a post-graduate student at the Moscow Conservatory.

Anna Tsybuleva has performed with a number of important Russian orchestras, including the Rostov Symphony Orchestra, Saratov Symphony Orchestra and Volgograd Philharmonic Orchestra. She has also appeared in Japan with the Tokyo Symphony Orchestra under Inoue Michiyoshi and the Takamatsu Symphony Orchestra under Hideaki Hirai. She recently performed Brahms's Second Piano Concerto with the Hallé Orchestra under Sir Mark Elder in Leeds, and with the St. Petersburg Philharmonic Orchestra in St. Petersburg. She also performed the Ravel G major Concerto with the Basel Symphony Orchestra and the Mariinsky Orchestra.

In 2012 Anna Tsybuleva won first prize in the International Gilels Piano competition in Odessa (Ukraine). The same year she was one of the winners of the Hamamatsu Piano Competition in Japan.

Anna Tsybuleva's success at the prestigious Leeds International Piano Competition in 2015 has led to many important engagements both in the UK and internationally, including the Mariinsky Orchestra at the "Musical Olympus" Festival in St. Petersburg, and the St Petersburg Philharmonic Orchestra and Royal Philharmonic Orchestra. She has also performed recitals at the Salle Cortot Paris, Tonhalle Zurich, Palais des Beaux-Arts in Brussels, Ruhr Klavier Festival and Philharmonie Luxembourg. She also appeared at the Chipping Campden Festival in 2016, stepping in at short notice for Paul Lewis. Other future engagements include the Royal Liverpool Philharmonic and Hallé Orchestras, and various UK and international festivals.

In October 2016 Anna made her debut in Hong Kong at the Hong Kong Concert Hall. In January 2017 she made her debut at Wigmore Hall in London to huge public and critical success.

Future plans include the release of her first commercial CD on the Champs Hill label.

Cathedral Concert Society

2017–2018 season

All concerts at 7.30pm in the quire of Ripon Cathedral unless otherwise stated

Raphael Wallfisch *cello*

John York *piano*

Monday 8 October 2017



Raphael Wallfisch and John York

Pelleas Ensemble

Flute, viola and harp

Monday 13 November 2017, Sharow Church

Ivana Gavrić *piano*

Monday 4 December 2017



Ivana Gavrić

Anna Tilbrook *piano*

Ensemble Elata

Monday 8 January 2018

Roderick Williams *baritone*

Iain Burnside *piano*

Monday 12 February 2018



Roderick Williams

Herschell Trio

Flute, harpsichord and violin

Monday 12 March 2018

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