

RIPON CONCERTS

Chamber music with passion



Fitzroy String Quartet

Monday 17 October 2022, 7.30pm
Holy Trinity Church, Ripon

Programme

www.riponconcerts.co.uk

Patron: Julius Drake

Welcome

This time last year we held our first concert following the pandemic. COVID guidelines had to be followed, masks were worn, social distancing was observed but it was a wonderful occasion. Live music was back. There was a real sense of joy among musicians and audience alike. Throughout the season the standard of performance and musicianship was remarkable, bearing in mind that most of the groups had not been able to practise together in the same room!

We are now living with COVID in a different way and thankfully able to behave in a more normal way. Audiences are however still cautious and numbers universally down at music events, even at The Proms. We now face additional challenges. The inexorable rise in the cost of energy will inevitably increase our costs. We are therefore more than ever grateful to sponsors, donors and advertisers for their generous support.

We hope this season will provide enjoyment and interest. There will be opportunities to hear works by a wide variety of composers; to hear some well-known performers such as clarinettist Michael Collins, the Piatti

String Quartet, and violinist Rachel Podger; to hear different instrument combinations such as a saxophone quartet; to encourage young performers like pianist Leah Nicholson, and singers Pasquale Orchard and Nick Watts*. What better way to start the season than with tonight's highly-acclaimed young string quartet playing interesting and contrasting quartets.

Please remember that musicians still need our support, as many are still struggling post pandemic. Life as a freelance musician is always precarious, with most having an unreliable supply of low-paid work. In a survey at the start of 2022 by the charity Help Musicians (who distributed £3.5m of hardship funding in 2021), 25% of respondents were considering leaving the music profession. By coming to our concerts, you are helping to keep the music industry on the road. Thank you.

Roger Higson, Chairman

*Nick Watts is singing the title role in Opera North's new production of *Orpheus* which opened on October 14th.

we get on with



Ripon Concerts is affiliated to Making Music, which represents and supports amateur performing and promoting societies throughout the UK.

Ripon Concerts is the trading name of the Cathedral Concert Society, registered charity No. 1163277.

Monday 17 October 2022 | Holy Trinity Church, Ripon

Fitzroy String Quartet

DAN-IULIAN DRUȚAC - violin
JURE SMIRNOV OŠTIR - violin
EMILY POND - viola
MICHAEL NEWMAN - cello

Programme

Joseph Haydn String Quartet in D minor Op. 76 No. 2 ("Fifths")
(1732–1809)

Allegro

Andante o più tosto allegretto

Menuetto. Allegro ma non troppo

Finale. Vivace assai

Claude Debussy String Quartet in G minor Op. 10
(1862–1918)

Animé et très décidé

Assez vif et bien rythmé

Andantino, doucement expressif

Très modéré - En animant peu à peu - Très mouvementé et avec passion

- interval (no refreshments) -

Béla Bartók (1881–1945) String Quartet No. 3



Tennants



AUCTIONEERS

Henry Herbert La Thangue RA (1859-1929) *"In a Ligurian Garden"*
Sold for £180,000 (plus buyer's premium)

The Auction Centre, Leyburn, North Yorkshire DL8 5SG
01969 623780 • enquiry@tennants-ltd.co.uk
Browse and bid online at tennants.co.uk

About the music

Haydn is known as the father of the string quartet because he transformed what had till then been essentially entertainment into a vehicle for serious composition, worthy of standing beside the instrumental sonata and the orchestral symphony. In the six quartets of Op. 76, completed in 1797, we catch Haydn near the end of his career and at the height of his powers, during the period in which he was also composing his oratorio *The Creation*. The second quartet in the set, in D minor, is remarkable for the extreme contrasts of mood that characterise its four movements, which alternate between high seriousness and playful contentment.

The work opens in eyebrow-knitting earnestness with a falling-fifth motive in the 1st violin that gives the quartet its nickname (“Fifths”), accompanied by a hand-wringing patter of anxious semiquavers in the other instruments. These two motivic elements – slow fifths set against faster counter-play – will provide virtually the entire motivic material from which Haydn fashions this movement. It even infects the second theme, which is usually expected to contrast with it. It seems to be always in circulation somewhere in the texture, a subject of good conversation, passed around between the instruments like a decanter of sherry between gentlemen after dinner. In the development section there is hardly a single bar without this motive in some voice or other, either straight-up, upside down overlapping, or in diminution. Needless to say, this quartet was aptly named.

The *Andante o più tosto allegretto* that follows is a kind of variation movement – but everything in Haydn seems to be a “variation” because of his mono-thematic

mindset: using the same motives over and over again in different guises throughout a single movement. Here he seems to wink slyly back at the first movement by running its “falling interval” motive into the ground through constant repetition. The melody line features simple falling fifths, filled-in chordal fifths, and fifths filled in with runs. In the end, though, it is the constant tick-tock in the first violin of falling thirds that makes the whole movement sound like a kind of grandfather clock, coyly aided and abetted by a dainty pizzicato accompaniment in the other instruments. Ever the sly humourist was Haydn.

The *Menuetto* is even more eccentric still. Sometimes called the *Hexenmenuett* (Witch’s Minuet), it opens with an austere, bare-bones two-voice canon between upper and lower voices in D minor. This is followed by a *trio* that begins on a series of repeated notes on D, leading you to expect the minor carried from the previous section but in fact unleashing a lusty, full-throated D major chord. Haydn is known to have burst out laughing at his own musical jokes when listening to his string quartets performed by others. This movement may well have been one of his real knee-slappers.

Haydn ends this quartet with a short, snappy finale which, like many of Haydn’s finales, has a rural dance flavour to it, with drone tones aplenty and the first violin playing village fiddler throughout. This is a movement full of personality and while written in D minor, it actually spends most of its time in the major mode, ending in an exuberant flurry of D major figuration.

Debussy wrote this, his only string quartet, in 1893 when he was 31. Debussy once wrote that, “Any sounds in any combination and in any succession are henceforth free to be used in a musical continuity.” Pierre Boulez observed that Debussy freed chamber music from “rigid structure, frozen rhetoric and rigid aesthetics”.

The string quartet Op. 10 was Debussy’s first important work. It was the only work to which he attached an opus number or a key designation and it was the only work Debussy wrote in a conventional form. Outwardly, the quartet assumes the mould of a traditional string quartet comprising four movements: a first movement sonata, a rhythmic scherzo, a slow, lyrical movement and an energetic finale. But within this unremarkable template, the music sounds completely new. Debussy expanded the sound of the string quartet with a variety of novel textures and tonal effects ranging from delicate subtlety to ravishing grandeur. With exotic scales, unconventional chords, progressions and key changes, the music features melodies and harmonies unique for their time. Especially striking is the quartet’s rhythmic vitality, spontaneous agility and poetic subtlety. With swiftly changing tempi, a wealth of dazzling figurations, cross-rhythms and the special shimmering or hovering pulsations typical of his music, Debussy captures a nuanced experience of time. With the benefit of hindsight, it is easy to see many anticipations of Debussy’s mature style within this early work: the sensuous languor of *l’après-midi d’un faune*, the kinetic energy of *La Mer*, the spice and colour of his Iberian *Images*.

Debussy’s quartet is equally fascinating for its cyclic design: the opening theme of his quartet recurs in all four movements.

But unlike earlier designs where the theme appears, essentially unchanged, within each movement as an isolated, nearly extraneous element, Debussy uses his theme to generate the majority of the quartet’s intrinsic music. Using ingenious transformations of melody, harmony, texture and rhythm, Debussy creates a diversity of music that clearly derives from the initial theme. The first and second movements together contain at least seven variations. The last movement supplies its own new variations as well as a cyclic reprisal of the previous movements in reverse order, leading the quartet right back to the beginning. That such an apparently rigid thematic unity is unobtrusively disguised within a rich variety of music is testament to Debussy’s fertile imagination and his remarkable skill as a composer.

It was his original intention to dedicate it to Ernest Chausson but the latter did not like it.

Béla Bartók wrote his third String Quartet in Budapest in September 1927. He wrote five other string quartets. This one is in one continuous stretch with no breaks, though it is divided in the score into four parts: *Prima parte: Moderato*; *Seconda parte: Allegro*; *Ricapitulazione della prima parte: Moderato*; *Coda: Allegro molto*. Despite Bartók’s calling the third section a “recapitulation”, it is not a straight repetition of the music from the *prima parte*, being somewhat varied and simplified. Although not marked as such, the coda is in fact a telescoped recapitulation of the *seconda parte*.

The mood of the first part is quite bleak, contrasting with the second part which is livelier and provides evidence of the inspiration Bartók drew from Hungarian folk music, with dance-like melodies to the fore.

The work is even more harmonically adventurous and contrapuntally complex than Bartók's previous two string quartets and explores a number of extended instrumental techniques, including *sul ponticello* (playing with the bow as close as possible to the bridge), *col legno* (playing with the wood rather than the hair of the bow), and *glissandi* (sliding from one note to another). It has often been suggested that Bartók was inspired to write the piece after hearing a performance of Alban Berg's *Lyric Suite* (1926) in 1927. The piece is the most tightly constructed of Bartók's six string quartets, the whole deriving from a relatively small amount of thematic material integrated into a single continuous structure. It is also Bartók's shortest quartet, with a typical performance lasting around fifteen minutes.

The work is dedicated to the Musical Society Fund of Philadelphia and shared its first prize for chamber music jointly with a work by Alfredo Casella. It received its first public performance on 19 February 1929 at London's Wigmore Hall when it was played by the Waldbauer-Kerpely Quartet.

FITZROY QUARTET

Described as "engaging and responsive to the emotional worlds of each piece in turn", the Fitzroy Quartet was formed in 2015 whilst all four members were studying at the Royal Academy of Music, receiving tuition from the Endellion Quartet's Garfield Jackson.

Following their studies, the members of the Quartet were immediately appointed as Chamber Music Fellows at the Academy whilst simultaneously being



named as Associate Ensemble at the Royal Birmingham Conservatoire, a position they held for three years. Whilst in residence at the Conservatoire they were mentored by Oliver Wille of the Kuss Quartet, giving many performances and holding multiple workshops for the students. During this time, they also were selected artists for the Belcea Quartet Charitable trust, through which they received tuition from members of the quartet.

In the years since the Quartet's formation it has won multiple prizes and awards. Most recently, it was Tunnel Trust Award Winner for the 2019/20 season as well as being chosen for the Cremona Quartet's Le Dimore del Quartetto scheme. In addition to this, the Quartet won the 'Beethoven Prize' at the Beethoven International Chamber Music competition in Luslawice, Poland, for its outstanding performance of Beethoven's Quartet Op. 74 'Harp'. Other prizes include 1st Prize in the Cavatina Intercollegiate Competition, 1st Prize in the Wolfe Wolfinsohn Competition, as well as the Sir John Barbirolli Memorial Prize and the St Peter's Eaton Square award.

The Quartet regularly performs across the UK, Europe and the world at prestigious



Beautiful kitchens,
bathrooms, bedrooms & home offices



From the comfort of your own home • For any size of project • Latest technology •

DESIGN SERVICE AVAILABLE

CALL US NOW TO DISCUSS YOUR PROJECT

Ripon:
Interiors

CREATE YOUR DREAM HOME

Visit our showroom, no appointment necessary: Boroughbridge Road, Ripon
T: 01765 603502 E: info@riponinteriors.co.uk W: riponinteriors.co.uk

PROUD TO SPONSOR RIPON CONCERTS

venues and festivals, including multiple performances at the Wigmore Hall. It was also recently invited to be the visiting International String Quartet at the University of the Free State's Odeion School of Music in Bloemfontein, South Africa, where it performed daily recitals. During this trip it also gave ensemble and individual masterclasses and performed alongside the resident string quartet. Other collaborations include Octet performances with the Brodsky, Doric and Piatti Quartets.

The Quartet is also committed to the education of young chamber musicians, having given lessons and masterclasses at many of the UK's most prestigious schools and universities. Alongside its love of the great masterpieces, the Quartet is committed to performing the works of somewhat neglected composers across the ages. Recent examples include works by Luigi Boccherini (whose music it has performed for his direct descendant), Darius Milhaud, Karol Szymanowski, and Benedict Mason – giving the first performance in 15 years of his String Quartet No. 1.

The Quartet has been grateful for the support of Help Musicians UK and the De Lancy Foundation.

**Help
Musicians**



TO SUPPORT HUMANITARIAN RELIEF IN UKRAINE
PLEASE JOIN US FOR THE UPLIFTING VOICES OF

Ampleforth Schola Cantorum
✂
Ampleforth Orthodox Choir

SINGING PART OF THE GLORIOUS
ORTHODOX LITURGY
ON FRIDAY 18TH NOVEMBER 2022
IN AMPLEFORTH ABBEY

7pm for an hour

TICKETS £30 FROM WWW.TRYBOOKING.CO.UK/BVBC

PLEASE SEND ANY DONATIONS TO
WWW.JUSTGIVING.COM/FUNDRAISING/UKRAINECONCERTAMPLEFORTH
ALL PROCEEDS FROM TICKET SALES WILL GO TO CAFOD (REGISTERED CHARITY 1002841)
TO SUPPORT THEIR WORK RESPONDING TO THE ONGOING CRISIS IN UKRAINE

With grateful thanks to the following members
for their generous support:

Mrs Miranda Armitage
Mr Tom Cree
Mr James Dalton
Mrs Elizabeth Gibbs
Dr & Mrs Roger Higson
Mr Michael Hunter
Mrs Scilla Kealy
Mr & Mrs Mike Porter
Mr Roderick Rhodes
Mr & Mrs William Swaney

and others who wish to remain anonymous or
who have donated since this programme went
to press.



'a transcendent performance'

'an evening that would have done justice to the largest city concert hall'

28th January – 7.30 pm

Holy Trinity Church

Strauss, Sibelius, Bartók & Mozart

22nd April – 7.30 pm

Ripon Cathedral

Tchaikovsky, Schumann & Strauss

10th June – 7.30 pm

Holy Trinity Church

Rossini, Mozart & Beethoven

For full details and tickets visit:

www.st-cecilia.org.uk

ST.
Cecilia

ORCHESTRA

Est Ripon 1995

2023 Orchestral Concert Series



Ripon
Choral Society

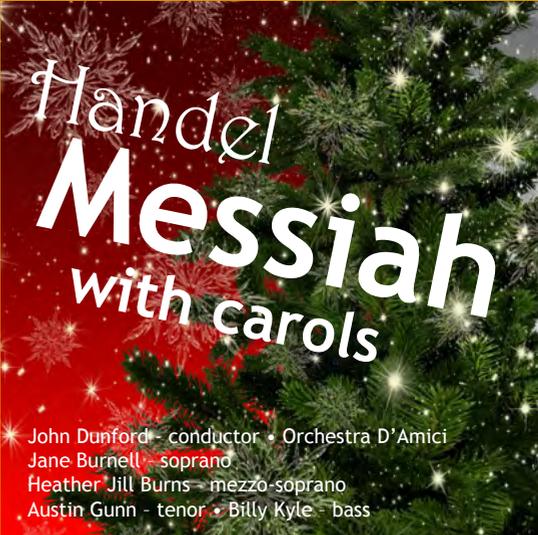
2022-23 Season
at Ripon Cathedral



Fauré
Requiem
Brahms
A German
Requiem

John Dunford - conductor
Alysia Hanshaw - soprano
Phil Wilcox - bass-baritone
Orchestra D'Amici

Saturday 12 November 2022, 7.30pm



Handel
Messiah
with carols

John Dunford - conductor • Orchestra D'Amici
Jane Burnell - soprano
Heather Jill Burns - mezzo-soprano
Austin Gunn - tenor • Billy Kyle - bass

Saturday 10 December 2022, 7.30pm



Elgar
The Dream
of Gerontius

John Dunford - conductor
Alice Coote - mezzo-soprano
Robert Murray - tenor • James Platt - bass
St Peter's Singers • Orchestra D'Amici

Saturday 25 March 2023, 7.30pm



Haydn Mozart
Nelson Mass Solemn
Vespers
Exultate
Jubilate

John Dunford - conductor • Ripon Pro Musica
Jane Burnell - soprano
Heather Jill Burns - mezzo-soprano
Austin Gunn - tenor • Phil Wilcox - bass-baritone

Saturday 17 June 2023, 7.30pm

Tickets: £23 reserved; £20 unreserved (student concessions available)

Book online at riponchoralsociety.org.uk

Tel: Ticket Hotline on 07986 861 332; in person: Ripon Cathedral Shop

Monday evenings, 7.30pm • Holy Trinity Church, Ripon

Pasquale Orchard – Soprano

Nick Watts – Tenor

David Cowan – Piano

14 November 2022

Songs by Britten, Korngold, Rachmaninoff,
Cole Porter, Ivor Novello and more



Pasquale Orchard
© Charles Brooks



Nick Watts

Ferio Saxophone Quartet

12 December 2022

A saxophone showcase from
Bach to Bernstein, opera to tango,
Carmen to *An American in Paris*



Ferio Saxophone Quartet
© Alessandro Tear

Leah Nicholson – Piano

9 January 2023

Scarlatti - Sonata in D minor, L.108
Beethoven - Sonata in E major, Op. 109
Janáček - Sonata 1.X.1905
Shostakovich - Sonata No. 2
Scriabin - Fantasie in B minor, Op. 28



Leah Nicholson

**Piatti String Quartet with
Michael Collins – Clarinet**

13 February 2023

Smetana String Quartet No. 1 in E minor,
'From my life', Mozart Clarinet
Quintet and Shostakovich
String Quartet No. 10



Piatti Quartet



Michael Collins

**Rachel Podger –
The Virtuoso Violin**

13 March 2023

Vilsmayr, Bach, Matteis, Tartini,
Celtic tunes and more



Rachel Podger
© Theresa Pewal

