

RIPON
CONCERTS

Chamber music with passion

Wind
Players

from

Ensemble
360



Monday 12 February 2024, 7.30pm
Holy Trinity Church, Ripon

Programme

www.riponconcerts.co.uk

Patron: Julius Drake

Welcome

We are very pleased to welcome this evening's wind players from Ensemble 360 to perform a varied programme of music, much of which will be unfamiliar to many. Famed for their performances in the round (hence their name), they will pave the way for a different way of presenting our concerts, and I hope we can learn from them. Playing music in the round takes us back to the early days of chamber music when it was initially heard only in private rooms rather than theatres or churches (but here we are in a church!) and played not for crowds but for the enjoyment of the players and a small audience sitting only an arm's length away. This intimate setting enabled the music to be a conversation. Public performances, which distanced the players from the audience, did not really get underway until 1830 and has persisted since.

For this to happen we need to recreate the intimate atmosphere of the private room in the performance spaces we use. We are hoping that with some stage managing we can create spaces for more performances in the round to get you closer to the performers, sitting just metres away from amazing artists performing spine-tingling live classical music with their heart and soul.

In addition to the way we present concerts, we are aware that not all conventional "chamber music", e.g. a string quartet, carries general appeal and we will need to be more imaginative in our programming to encourage support from a wider audience to ensure the future success of the society as an important player in Ripon's music scene.

Roger Higson, Chairman

Please make an indelible note in your diaries about the final concert of our season which is on **Monday 11 March**, here at Holy Trinity Church at 7.30pm. It is an exciting and very different song recital performed by world-famous mezzo-soprano **Alice Coote** accompanied by equally prestigious pianist **Julius Drake**, entitled 'The Rebellious Recital'.

Alice will be singing classic (in the true sense of the word) songs from Bach to Bowie, from Mahler to Mitchell and if we are lucky some by John Lennon.

This recital, first performed in the Wigmore Hall in 2023, was curated for the society by Brian Kealy, to whom it is dedicated in recognition of his involvement in Ripon Concerts (formerly The Cathedral Concert Society) since its inception in 1993 until his death on December 20th last year.

"A diva bares all" Neil Fisher, The Times, May 2023

Wind Players

from Ensemble 360

JULIETTE BAUSOR - flute
ADRIAN WILSON - oboe
ROBERT PLANE - clarinet

NAOMI ATHERTON - horn
BEN HUDSON - bassoon

Programme

Domenico Scarlatti (1685-1757)
arr. Dinu Lipatti

Six Sonatas
arranged for Wind Quintet

Samuel Barber (1910-1981)

Summer Music, Op. 31

Luciano Berio (1925-2003)

Opus Number Zoo

Barn Dance

The Fawn

The Grey Mouse

Tom Cats

- interval (refreshments in the undercroft) -

Franz Danzi (1763-1826)

Quintet in B flat major, Op. 56 No. 1

Allegretto

Andante con moto

Menuetto Allegretto

Allegretto

Valerie Coleman

Umoja

Carl Nielsen (1865-1931)

Wind Quintet, Op. 43

Allegro ben moderato

Menuetto

Praeludium - Theme with Variations

About the music

Scarlatti arr. Lipatti: Sonatas

Musically speaking, 1685 was undoubtedly an *annus mirabilis*, occasioning the birth of not only Bach and Handel but also Domenico Scarlatti. An outstanding composer for the keyboard, he wrote no less than 555 single-movement harpsichord sonatas. Many of these are in a brilliant style, with wide leaps at speed, the crossing of hands, and harmonic originality. The great Romanian pianist Dinu Lipatti recorded some of the sonatas in the 1940s, towards the end of his tragically shortened life, but before the Second World War he had arranged six of them for wind quintet. This was by no means a straightforward undertaking, given the inventiveness of the original, but Lipatti's compositional study with Nadia Boulanger and Paul Dukas paid dividends and what emerged was something which testifies to the creativeness of 20th century writing for wind instruments as well as paying homage to the early 18th century baroque.

Barber Summer Music, Op. 31

Though the name Samuel Barber might lead you to expect a composition for strings, *Summer Music*, dating from 1956, is a creditable contribution to the small repertory of wind chamber music. It has no programmatic content, but Barber said that it was "supposed to be evocative of summer—summer meaning languid, not killing mosquitoes." Languid the introduction certainly is with its slow Gershwin-like atmosphere, but there is a passage of dissonant phrases that might make one think of Stravinsky's *Rite of Spring* (rather than *Summer*). There is a long lyrical melody for oboe, abruptly changing

to a perky rhythmic section for several instruments and as the piece moves to its conclusion, so the instrumentalists must draw on their virtuosic skills before they return to the opening languid atmosphere of a summer day.

Berio Opus Number Zoo

Barn Dance
The Fawn
The Grey Mouse
Tom Cats

The Italian Luciano Berio was a leading composer of experimental music after the Second World War with, aided by his notorious sense of humour, a flair for entertaining his audience. Paul Griffiths characterises much of his work as springing "from a structuralist conception of music as a language of gestures in sound." But don't let that deter you from simply enjoying *Opus Number Zoo*, one of his earlier pieces first performed in 1952 for speaker and wind quintet (revised in 1970 with the spoken text shared by the instrumentalists). It was written for young people and its four movements describe antics in the animal world. Light-hearted it may be – the first movement *Barn Dance* is particularly bouncy – but there is an ominous tone to some of the rest, suggesting that Berio was wanting to contrast the innocent playfulness of his four-footed friends with the grim behaviour of human beings. It has proved to be one of the most popular works emanating from the world of *avant-garde*.

— interval —

Danzi Quintet in B flat major, Op. 56 No. 1

Allegretto
Andante con moto
Menuetto Allegretto
Allegretto

Wind quintets seem to have been a relatively popular form of composition in the early 19th century and Franz Danzi wrote no fewer than nine of them. A German cellist as well as composer, in his youth when living Mannheim, he had known Mozart. Although his works range across the musical spectrum, he is best known for the wind quintets. The three in the Op 56 set are dedicated to a contemporary Anton Reicha, a Bohemian-born friend of Beethoven and another, and even more prolific exponent of the wind quintet – he wrote twenty-five of them! Perhaps seeking to emulate the latter, Danzi adopted the same movement pattern as his dedicatee.

In the opening allegretto the music trots along agreeably, epitomizing the classical tradition with its sonata form and its two principal themes. There is, perhaps, a hint of early romanticism in the short second movement, its wistful, introspective melody being heard first on the oboe and then the bassoon. The minuet which follows is conventional, but the trio which complements it is a jaunty *Ländler*, the dance which was so popular in southern Germany. The fourth movement is a lively rondo, an appropriate finale to a light, but engaging piece.

Coleman Umoja

Valerie Coleman is a contemporary composer, from Louisville, Kentucky, who

has acquired a reputation for works drawing inspiration from African-American sources. *Umoja* is a Swahili word for unity and, in its original form, was a simple song for female voices, the sense of "tribal unity" being conveyed by its traditional call and response form. Coleman, herself a flautist, founded in 1997 the Imahi Winds and it was for this group that the version of *Umoja* which we will be hearing was created. In 2019 the Philadelphia Orchestra commissioned an orchestral version and this became the first work by a living African-American woman to be performed by that orchestra.

The principal melody of the short wind quintet version is played on the French horn, supporting rhythms being supplied by the flute and oboe, with the bassoon chugging along in the lower register. The composition has been listed as one of the "Top 101 Great American Works" by Chamber Music America.

Nielsen Wind Quintet, Op. 43

Allegro ben moderato
Menuetto
Praeludium – Theme with Variations

This is one the leading works written for wind quintet. It was inspired by the Danish composer meeting members of the Copenhagen Wind Quintet who were rehearsing in a friend's house, and the individual parts are said to reflect the personalities of the instrumentalists, and to that extent might be compared with Elgar's *Enigma Variations*. More generally, as Nielsen's biographer Robert Simpson observes, his "fondness of wind instruments is closely related to his love of nature, his fascination for living, breathing things.

The first movement is in sonata form and begins with a theme played by the bassoon. A second theme appears first on the horn, and then subsequently on oboe and bassoon with the flute and clarinet contributing accompanying triplets. The second, neo-classical, movement is lightly scored, focussing largely on duets, first between bassoon and clarinet, and then flute and oboe. The minuet is followed by a more complex trio. The finale is the most ambitious and original section of the work. There is, first, a strange, meandering Prelude played by the cor anglais (which has replaced the oboe). Then the theme, derived from a Nielsen chorale, which is developed in eleven witty and original variations, so characteristic of the composer's style. John Warrack gives his own humorous take on the last movement, commenting that the "use of variation form is ... psychologically sound as it provides the listener with a constantly shifting centre of interest at the movement when his ears are beginning to be satiated with wind tone and his attention liable to waver."

Notes by Anthony Ogus

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

The Armitage Trust
 Frances Carroll
 Jim Dalton
 G Fieldhouse
 Elizabeth Gibbs
 Roger Higson
 Scilla Kealy
 Janet Mellor
 Carla McCowan
 Charles and Charlotte Monck
 Michael Porter
 Elizabeth Price
 Ros and Bill Swaney
 Kate Whelan
 Loretta Williams

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

Photos: Juliette Bausor, Adrian Wilson, Naomi Atherton
 © Kaupo Kikkas/Music in the Round; Robert Plane
 © Chris Saunders/Music in the Round

About the performers



Ensemble 360, from which this concert's wind quintet is drawn, is a versatile and unique group of eleven musicians whose work is deeply embedded in the communities it serves. The name reflects the group's passion for performing in the round, letting the audience surround the players and gain an unusually close relationship with live chamber music. Within its home city of Sheffield, the group is resident ensemble of Music in the Round and is proud to call the Sheffield Crucible Theatre (now known as the Crucible's Playhouse) its home: an intimate space that challenges the conventions of classical music concerts by allowing the audience up close to the players. This is where the group cultivated its distinctively personal approach to music-making and performing.

Ensemble 360 is a mixed group comprising five string players, five winds and piano. Formed in 2005 by Music in the Round to continue the great legacy of the Lindsay Quartet, the group now boasts a glowing reputation throughout the UK and is known best for the outstanding quality of its performances, the breadth of its work and its passion for reaching new audiences. The group is regularly featured on BBC Radio 3 and in 2023 Ensemble 360's significant contribution to the UK's chamber music scene was acknowledged in a shortlisting for

the Royal Philharmonic Society Ensemble Award.

Continuing the Lindsay Quartet's ethos of delivering world-class performances to audiences that wouldn't usually have access to live chamber music, Ensemble 360 brings its singular approach not only to the UK's most prestigious concert halls, but to venues across the UK. They are highly committed to presenting chamber music to new audiences and, in partnership with Music in the Round, present a regular concert series in Barnsley, Doncaster, Milton Keynes, Goole and Portsmouth, with a devotion to developing grass-roots audiences.

Community and education are at the heart of Ensemble 360's work. The group is recognised not only for the excellence of its performances in major recital halls but also for its pioneering storybook musical events. Every year thousands of young children are introduced to classical music through Music in the Round's innovative collaborations with local schools in Sheffield and further afield. As part of this commitment to community and education, Ensemble 360 also delivers a series of "Close-Up" family workshops with an educational and fun theme centred around the fundamentals of music-making.

The group has taken its proven formula

of combining daytime family events with evening recital programmes to packed audiences in Leamington, Milton Keynes, Portsmouth and the Snape Proms.

Critically-acclaimed performances at Music in the Round's annual Sheffield Chamber Music Festival (SCMF) provide a showcase for the quality of Ensemble 360. They have been the resident musicians for the Festival since 2006, and the wide variety of programming in SCMF highlights Ensemble 360's versatility. They are equally at home in the classics of chamber music as in more diverse and eclectic programming, and the 2023 festival included exciting collaborations with artists such as bandoneon player JP Jofre and star trumpeter Tine Thing Helseth. Guest curators include composer Helen Grime (2022), pianist Kathryn Stott (2023) and cellist Steven Isserlis (2024) and in 2025 the Festival will be a celebration of Ensemble 360's 20th anniversary.

Juliette Bausor – flute

Ensemble 360 member Juliette Bausor is widely recognised as one of Britain's leading flute players. She currently plays Principal Flute with the London Philharmonic Orchestra and is regularly invited to give recitals at major venues and festivals throughout the UK, including frequent Wigmore Hall and South Bank appearances, and performances at the Edinburgh, Cheltenham and Aldeburgh International Festivals and BBC Proms. In 2014 Juliette was selected by the European Concert Hall Organisation as an ECHO 'Rising Star'. She has since been invited to perform as a solo recitalist in some of Europe's most prestigious concert venues.

Since reaching the televised Concerto Final of the BBC Young Musician of the Year and winning the Gold Medal in both the Shell LSO Competition and the Royal Over-Seas League Competition, Juliette has performed as a concerto soloist with, amongst others, the London Symphony Orchestra, European Union Chamber Orchestra, Royal Northern Sinfonia and London Mozart Players. Success on an international scale is reflected in tours around Europe and beyond, to Japan, Thailand, Vietnam, the United Arab Emirates, Namibia, Zimbabwe, Australia and New Zealand.

Adrian Wilson – oboe

Former principal oboe in the RTÉ National Symphony Orchestra of Ireland, Ensemble 360 oboist Adrian Wilson was appointed Principal Oboe of the Royal Scottish National Orchestra in 2014. He is in great demand as a guest principal, working with orchestras including the BBC Scottish Symphony Orchestra, BBC Philharmonic, CBSO, Royal Liverpool Philharmonic and Royal Philharmonic Orchestra.

Adrian was twice a finalist in the BBC Young Musician of the Year competition and was principal oboe of both the National Youth Orchestra of Great Britain and the European Union Youth Orchestra.

Adrian read Mathematics and Music at the University of Birmingham followed by postgraduate performance courses at the Birmingham Conservatoire and the Royal Academy of Music in London.

Whilst not playing the oboe, Adrian indulges in his passions of running, wine tasting, half-finishing crosswords and taking family walks in the countryside.

Robert Plane – clarinet

Robert Plane's career as a solo and chamber clarinettist is rich and varied. Frequent concerto appearances have featured worldwide performances of Mozart's Clarinet Concerto and the world premieres of concertos by Judith Bingham, Diana Burrell, Piers Hellawell and Mark Boden. Rob has tirelessly pursued a particular passion for British clarinet music in concert and on disc, winning a Gramophone Award for his account of Finzi's Concerto.

As a chamber musician, Rob has explored the clarinet quintet repertoire with a number of the finest string quartets, including Brahms live on BBC Radio 3 with the Škampa Quartet and multiple appearances with the Elias Quartet. He has performed and recorded with the Gould Piano Trio for 30 years, commissioning Huw Watkins to compose *Four Fables* in 2018, to celebrate the twentieth anniversary of the Corbridge Chamber Music Festival which they direct together. He is clarinettist of Ensemble 360 and enjoys exploring chamber music of all kinds with them at their home in the Crucible, Sheffield, and country-wide.

Rob was principal clarinet of the BBC National Orchestra of Wales for over 20 years and has held the same position with the City of Birmingham Symphony Orchestra and Royal Northern Sinfonia. A respected teacher and educator, he holds the post of Head of Woodwind Performance at the Royal Welsh College of Music and Drama.

Naomi Atherton – horn

Ever since Naomi Atherton won the Brass final of Young Musician of the Year in 1984, she has been in constant demand as a soloist, chamber musician and orchestral member.

Currently, Naomi holds posts as Principal Horn of the Northern Chamber Orchestra, Manchester Camerata, and as a member of Ensemble 360.

Her solo career has included appearances with the BBC Philharmonic and Ulster Orchestras and the Manchester Camerata, with whom she recently gave a live BBC broadcast of Britten's *Serenade for Tenor, Horn and Strings* with James Gilchrist, conducted by Douglas Boyd. Naomi has appeared as a guest principal horn with many of Britain's leading orchestras, including the Royal Philharmonic, Royal Liverpool Philharmonic and Scottish Chamber Orchestras.

As a chamber musician, she has partnered the Danel, the Elias and the Heath Quartets and has appeared at the Edinburgh, Bath, Cheltenham and Aldeburgh festivals and at the BBC Proms.

Ben Hudson – bassoon

Benjamin Hudson is Principal Bassoon with Manchester Camerata and the Northern Chamber Orchestra, prior to which he was 2nd Bassoon with the Hallé Orchestra. He works regularly as a Guest Principal Bassoon with many UK orchestras, such as the Royal Liverpool Philharmonic, BBC Philharmonic, Scottish Opera and the City of Birmingham Symphony Orchestra.

He works regularly in Special Educational Schools with Carrot Productions, giving performances and conducting workshops, and also in care homes working with dementia residents through Camerata's "Music in Mind" project. He is delighted to be performing again with Ensemble 360, having been a member at the group's beginning.



North Yorkshire Music & Arts Events Diary

Visit www.st-cecilia.org.uk for full details of Music & Arts events in the Ripon area.



Richmondshire Concerts

Marmen Quartet

Richmond School
17 Feb 2024, 7.30pm

Harrogate Philharmonic Orchestra

Winter Concert: Handel, Campling

St Mark's Church, Harrogate
24 Feb 2024, 7.30pm

Jervaulx Singers

The Dream

St John's Church, Sharow
2 Mar 2024, 7.30pm

Chapter House Choir, York

Spring Concert

York Minster
9 Mar 2024, 7.30pm

Ripon Concerts

Alice Coote - mezzo-soprano

Julius Drake - piano

The Rebellious Recital

Holy Trinity Church, Ripon
11 Mar 2024, 7.30pm

Ripon Choral Society

Handel: Solomon

Ripon Cathedral
16 Mar 2024, 7.30pm

Fisher Singers

Handel: Messiah

St Wilfrid's Church, Harrogate
23 Mar 2024, 7.30pm

Richmondshire Concerts

Maxwell Quartet: Haydn, Beethoven

Richmond School
23 Mar 2024, 7.30pm

Harrogate Symphony Orchestra

Rossini, Grieg

Royal Hall, Harrogate
23 Mar 2024, 7.30pm

Richmondshire Orchestra

Spring Concert

Tennant's Garden Rooms, Leyburn
24 Mar 2024, 3pm

Vocalis Chamber Choir

Bach: Mass in B minor

St Peter's Church, Harrogate
27 Mar 2024, 7.15pm

York Symphony Orchestra

Spring Concert

Sir Jack Lyons Concert Hall, University of York
30 Mar 2024, 7.30pm

Richmondshire Concerts

From Bach to Beatles, with pieces by the King of gypsy jazz, Django Reinhard

Richmond School
6 Apr 2024, 7.30pm

St Cecilia Orchestra

Debussy, Ravel

Ripon Cathedral
20 Apr 2024, 7.30pm

Harrogate Choral Society

Circlesong

St Wilfrid's Church, Harrogate
20 Apr 2024, 7pm

Wensleydale Concert Series

Brahms: A German Requiem

St Andrew's Church, Aysgarth
11 May 2024, 7.30pm

Cleveland Chamber Orchestra

Brahms, Mendelssohn

Richmond School, 18 May 2024, 7.30pm
Methodist Church, Stokesley, 19 May 2024, 3pm

York Guildhall Orchestra

Humperdinck, Elgar, Strauss & Dvořák

York Barbican
19 May 2024, 3pm

Chapter House Choir, York

Joint Concert with the York Railway Institute Band

Selby Abbey
8 June 2024, 7.30pm

Ripon Choral Society

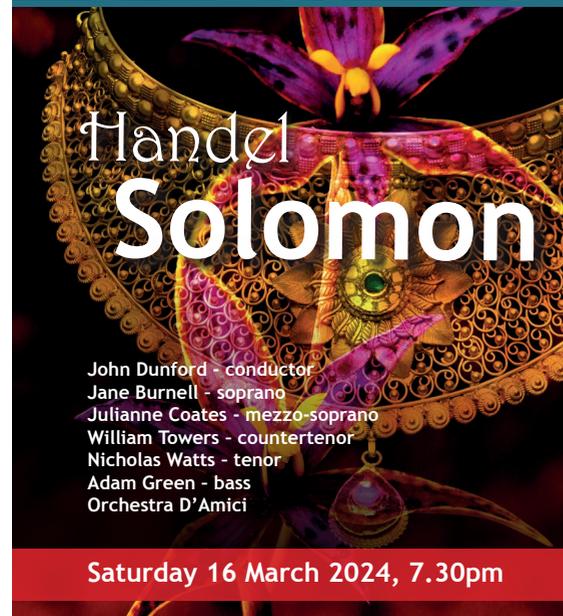
Mozart: Requiem; Rutter: Feel the Spirit

Ripon Cathedral
15 June 2024, 7.30pm



Ripon
Choral Society

2023-24 Season
at Ripon Cathedral



Handel Solomon

John Dunford - conductor
Jane Burnell - soprano
Julianne Coates - mezzo-soprano
William Towers - countertenor
Nicholas Watts - tenor
Adam Green - bass
Orchestra D'Amici

Saturday 16 March 2024, 7.30pm



Mozart Requiem Rutter Feel the Spirit

John Dunford - conductor
Jane Burnell - soprano
Rachel Gilmore - mezzo
James Micklethwaite - tenor
Phil Wilcox - bass
Orchestra D'Amici

Saturday 15 June 2024, 7.30pm

Tickets: £25 reserved; £22 unreserved (student concessions £10)

Book online at riponchoralsociety.org.uk

- on the door at each concert
- in person at Ripon Cathedral Shop
- by email: info@riponchoralsociety.org.uk

Monday evenings, 7.30pm • Holy Trinity Church, Ripon

Don't miss our final concert of the season, performed by some of the world's finest musicians

Alice Coote – Mezzo-soprano
& Julius Drake – Piano

11 March 2024

The Rebellious Recital - favourite songs and arias through the centuries to the present day, from Bach to Bowie, Mahler to Joni Mitchell, Handel to John Lennon.

“Chamber music - a conversation between friends”

Tickets: £25
Students: £5

Children
FREE!



Alice Coote
© Jiyang Chen



Julius Drake
© Marco Borggreve

we get on with



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