

Cathedral Concert Society

Chamber Concerts in Ripon
2017–18 season

Ivana Gavrić Piano Recital



Photo: Sussie Ahlburg

Monday 4 December 2017, 7.30pm | Ripon Cathedral

www.riponconcerts.co.uk

Welcome

While Roger Higson, our Chairman, is taking a well-earned break on the other side of the world, it is my pleasure and privilege to welcome you to our last concert of 2017.

When I moved to North Yorkshire in the early Noughties I searched for a chamber music society that would have on offer prominent performers and imaginative programmes - and I found it at Ripon. Little did I imagine at the time that I would become a member of the Society's committee, with financial responsibilities. But my continuing involvement with the CCS has brought satisfaction not only from the high class of concerts that we have been able to arrange but also from the social encounters which have gone with them.

We are all aware of the importance of attracting audiences, particularly younger people and, given the (perhaps surprisingly) large number of concerts taking place in the region, some degree of coordination between organisations is clearly most desirable. I am pleased to report that, due in large measure to the indefatigable energy of Charles Monck, we have established marketing links with, among others, the Northern Aldborough Festival, Opera North, Leeds Lieder and a number of local music societies. One offshoot of this is the immensely useful Northern Edition of the Chamber Music Plus Classical Music Concerts guide. This lists all chamber music concerts in the North of England from Alnwick to York. Free copies may be obtained by emailing jill@chambermusicplus.uk

I am sure that you will enjoy today the return appearance of Ivana Gavrić, one of our favourite pianists. Let me conclude by wishing you and yours a very happy Christmas and New Year.

Anthony Ogus, Treasurer

Cathedral Concert Society

Patron: Julius Drake

Monday 4 December 2017
Ivana Gavrić

PROGRAMME

Joseph Haydn
(1732–1809)

Piano Sonata in F major HXVI:23
Moderato • Adagio • Finale: Presto

Edvard Grieg
(1843–1907)

Slåtter Op. 72 (selection)

Fryderyk Chopin
(1810–1849)

4 Mazurkas Op. 24
Scherzo No. 2 in B flat minor Op. 31

Interval - during which refreshments will be served

Robert Schumann
(1810–1856)

Kreisleriana Op. 16

Piano by courtesy of Making Music and the North West Piano Centre



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Saturday 9 December
2017, 7.30pm
Ripon Cathedral

Handel: Messiah

*For unto us a
Child is born...*

John Dunford - conductor
Elinor Rolfe Johnson - soprano
Gaynor Keeble - mezzo-soprano
Robert Johnston - tenor
Jon Stainsby - bass
Orchestra D'Amici

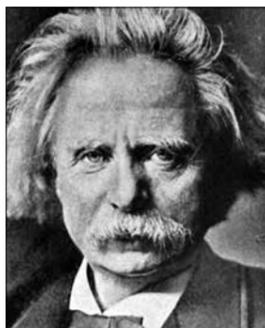
Tickets: £22 reserved; £20 unreserved (student concessions available).
Book online at riponchoralsociety.org.uk
Tel: Ticket Hotline on 07736 759 930; in person: Ripon Cathedral Shop



Joseph Haydn (1732–1809)
Piano Sonata in F major HXVI:23
Moderato
Adagio
Finale: Presto

Haydn's F major sonata is one of a set written in 1773 and dedicated by Haydn to his patron Prince Nicholas Esterházy. In some ways the first movement returns to an earlier keyboard style, equally suited to the harpsichord. Pitch is relatively high, broken chords and scale passages are frequent, and the trill introducing the coda is particularly reminiscent of the earlier instrument. In the *Adagio*, placidly flowing left-hand triplets support the short melodic fragments of the right hand. The second half of the movement, with its unison passages and contrasts of pitch, is much more dramatic. The final *Presto* is high spirited, holding the listener's attention with dramatic changes of texture and harmony.

Programme notes provided by John Dalton, April 2008



Edvard Grieg (1843–1907)
Slåtter Op. 72 (selection)

Edvard Hagerup Grieg was born, on 15 June 1843, the son of a merchant and vice-consul in Bergen, Norway, where his mother was a music teacher. The family (originally spelled Greig) had fled Scotland after the Battle of Culloden in 1746, settling in Norway about 1770, and establishing business interests in Bergen. In the summer of 1858, Grieg met the eminent Norwegian violinist Ole Bull who was a family friend; Bull recognised the 15-year-old boy's talent and persuaded his parents to send him to the Leipzig Conservatory, the piano department of which was directed by the celebrated Ignaz Moscheles. It was while at Leipzig that Grieg contracted the lung disease that was to

affect him for the rest of his life. His compositions include the deliberately virtuosic *Piano Concerto* (much admired by Liszt) and the incidental music to Ibsen's *Peer Gynt*. His piano playing has been preserved on early discs but more accurately on piano rolls. "*Slåtter - Seventeen Norwegian Peasant Dances arranged for piano by Edvard Grieg op. 72 from the original Hardanger Fiddle Tunes as transcribed by Halvorsen*" - so reads the title page of the (1903) published edition. In his preface Grieg wrote that his goal had been "to raise these works of the people to an artistic level". Pianist Einar Steen-Nøkleberg¹ considers these *Norwegian Peasant Dances* to occupy a unique place among the works of Grieg and in Norwegian music as a whole. "These singular, uncompromising, beautiful, difficult, animated, lyrical, introspective, swaggering, tender dance tunes are so special that one would be hard pressed to find anything like them anywhere else in the world." The tunes themselves are an expression of the soul of the Norwegian people, passed down over the generations and finally written down in the late 19th century. In their piano dress they are Grieg's crowning achievement for solo piano. They are his last published works for solo piano.

Most of the tunes are in what is known as the Lydian mode with a prominent augmented fourth (e.g. D - G#) which Grieg exploits harmonically. Texturally the tunes often appear as snatches, sometime buried in an inner part: the style reflects the sometimes improvisatory nature of the original dance material. Grieg himself refers to the originality, the blending of fine, soft gracefulness with sturdy almost uncouth power and untamed wildness as regards melody and more particularly rhythm.



Fryderyk Chopin (1810–1849)
4 Mazurkas Op. 24
Scherzo No. 2 in B flat minor Op. 31

Fryderyk Chopin was to make his home and career in Paris, after early success at home, where he was trained at the Conservatory and gave a series of public concerts before trying his luck in Vienna. Paris, however, proved more suitable for his particular talents. As a pianist he excelled in a peculiar delicacy of nuance, while as a teacher and as a gentleman he proved acceptable in the elegant salons of the French capital. Berlioz considered that Chopin should be heard close up and in a smallish room for his true talents to be discerned. Chopin was of course the master of the medium length piano

piece, whether night music (*nocturnes*), water music (*barcarolle*) or simple jest (*scherzo*). The musical content however is often more substantial than the title might suggest and tonight's examples all have considerable subtleties.

The *Mazurkas* and the *Polonaises* were the dance forms in which Chopin was able to pour out his Polish nationalism while still retaining the poetry of his music. The *Mazurka* is a dance in triple time, with dotted rhythms and usually a tendency to accentuate the weak beats, but Chopin treated the form with flexibility, varying both rhythm and emotional content. In all he wrote 51 *Mazurkas*.

The four *Mazurkas* of Op. 24 date from 1834/5 and were dedicated to the Comte de Perthuis, director of music at the court of Louis Philippe, who did much to assure Chopin's entry to the Parisian salons. The first mazurka of the set is in G minor with a tempo marking of *Lento*. It soon modulates to the relative major key (B-flat major) which soon shifts to a closely related key, E-flat major. The second mazurka of the set is in C major with a tempo marking of *Allegro non troppo*, opening with a quiet alternation of C and G major *sotto voce* chords. The trio in D-flat major is closed by using repeated notes, generally open fifths. The whole work has a distinctly modal quality as it hovers between C major and A minor. The third mazurka of the set is in A-flat major, the fourth in B-flat minor.

The four *Scherzi* explore a new form of piano composition. Originally a musical joke, in the hands of Beethoven the scherzo had come to replace the more limited minuet as the third movement of a symphony. Chopin, however, made of it an independent virtuoso form, writing four between 1832 and 1842. The second *Scherzo* was written in 1837 and dedicated to a pupil, Countess Adèle von Fürstenstein. It opens with a call to attention, ominously quiet, until the answering burst of sound, followed by a display of agility, leading to a central oasis of A major tranquillity that is not without passing excitement.

– interval –



Robert Schumann (1810–1856)

Kreisleriana Op. 16

Äußerst bewegt (Extremely animated), D minor
Sehr innig und nicht zu rasch (Very inwardly and not too quickly), B-flat major
Sehr aufgeregt (Very agitated), G minor
Sehr langsam (Very slowly), B-flat major – D minor
Sehr lebhaft (Very lively), G minor
Sehr langsam (Very slowly), B-flat major
Sehr rasch (Very fast), C minor – E-flat major
Schnell und spielend (Fast and playful), G minor

In 1838, Schumann, who was separated for much of the time from his beloved Clara and tortured by uncertainty about the way forward, wrote in quick succession three of his most inspired sets of short pieces for piano, the *Kinderszenen*, Op. 15, the *Kreisleriana*, Op. 16, and the multi-sectional C major *Phantasie*, Op. 17. (All three works contain multiple references to what Eric Sams has compellingly identified as "Clara" themes.) He later confessed that of these the *Kreisleriana* were closest to his heart. He subtitled the set "Fantasies", thereby denoting the demonic and phantasmagorical rather than the epic or illustrative nature of the pieces as a whole. Kreisler was a character created by E.T.A. Hoffmann, a strange Kapellmeister, a man of passion and wit. Schumann describes him as an "eccentric, wild and clever" individual who becomes involved in madcap adventures and weird hallucinations. The eight pieces inspired by him are, broadly speaking, alternately fast and slow, though the last two are both fast, separated by a strange, unrelated, slower coda tacked on to the penultimate number – a completely romantic device, unthinkable in an earlier composer. Throughout, Schumann's music speaks eloquently of overwrought passions, of love, confusion, despair, and of spectral nocturnal imaginings – the whole Romantic paraphernalia – yet with what incomparable charm and nobility! The piano writing, too, is of unprecedented subtlety, whether rich and warm (Nos. 2, 4, 6) tumultuous and apparently chaotic (Nos. 1 and 7), or taut and sinewy (Nos. 5 and 8).

¹ *On Stage with Grieg - interpreting his piano music*

Ivana Gavrić

British pianist Ivana Gavrić has attracted considerable praise for her interpretations of Janáček, Liszt, Schubert, and more recently Grieg. She created a sensation with her debut disc *In the mists*, winning *BBC Music Magazine* Newcomer of the Year for 'playing of an altogether extraordinary calibre'. In April, she released her fourth album 'Chopin' on Edition Records (pictured right), which was Classic FM's CD of the week, and described by *Gramophone* as 'stylish readings.'

Ivana has performed with the Royal Philharmonic Orchestra, Royal Stockholm Philharmonic, the Trondheim Soloists and Aurora Orchestra. She has collaborated with conductors including Rafael Payare, Nicholas Collon, Christian Kluxen and Ben Gernon. Following her US solo debut, the *Washington Post* described Ivana's playing as 'impressive, insightful... a ravishing performance'. Ivana has been heard on the major concert platforms including the Wigmore Hall, the Barbican, Royal Albert Hall, Royal Festival Hall, KKL Lucerne, Gilmore Festival Rising Star Series, as well as across China, in Canada and Japan.

Also a dedicated chamber musician, Ivana performed with violinist Maxim Vengerov as part of Live Music Now, the outreach scheme established by the late Lord Menuhin. She has partnered colleagues on the concert platform in festivals in the UK and Europe, taken part in the IMS Prussia Cove Open Chamber Music Sessions and is an alumna of the Britten-Pears Young Artist Programme. Outside the concert hall she is featured playing Chopin and Beethoven in BBC2's adaptation of *The Line of Beauty*, and Bach in Anthony Minghella's film *Breaking and Entering*.

Born into a musical family in Sarajevo, and raised in the UK, Ivana studied at the University of Cambridge and at the Royal College of Music. Her teachers include Niel Immelman, Peter Bithell and James Gibb. Additionally, Ivana has had the opportunity to study with esteemed musicians such as Menahem Pressler, Ferenc Rados, Dmitry Bashkirov, Boris Berman, Stephen Kovacevich and Leif Ove Andnes.

Ivana is indebted to the support of many trusts, including the Frankopan Fund (Sainsbury Family Charitable Trusts), the MBF, The Solti Foundation, The Nicholas Boas Trust, The Richard Carne Trust and the RVW Trust. Ivana is proud to be an Ambassador for the charity 'Music Action International'.

www.ivanagavric.com

Photo: Dave Stapleton



DECEMBER
SUNDAY
17TH
4.00PM

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A fun-packed programme of Carols and Christmas music, ideal for all the family, given by Ripon's renowned St Cecilia Orchestra, with guests Wensleydale School Choir, Leyburn Ladies Choir, Janet Seymour's School of Theatre Dance and Tom Hughes (Trebble). Presented by Jim Wight.

TICKETS: Adults - £18, Children - free.
Tickets available from The Garden Rooms at Tennants, Milner's of Leyburn, Little Ripon Bookshop and Herriot Hospice Homecare outlets in Northallerton, Richmond, Masham, Bedale and Thirsk. Also available online from www.st-cecilia.org.uk or by calling 01765 604046.

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Conductor: **Xenophon Kelsey MBE**

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

Join us at Ripon Cathedral to celebrate Christmas



Saturday 23 5.30pm
Festival of Nine Lessons and Carols.
The Cathedral Choir leads the annual celebration of the Christmas story in words and music, the service includes perennial favourites – for all ages
Christmas Eve
11.30am
Journey to Bethlehem, Follow the Star!
A simple and interactive celebration of the story of God's love for the world - for all ages children invited to dress up
5.30pm
Festival of Nine Lessons and Carols. The Cathedral Choir leads the annual celebration of the Christmas story in words and music, the service includes perennial favourites
11pm
Midnight Mass - The first Eucharist of Christmas, celebrating Jesus' birth
Christmas Day
8am
Eucharist, Book of Common Prayer (said)
10.30am
Christmas Festival Eucharist with the Cathedral Choir President and Preacher – The Bishop of Leeds, Rt Revd Nicholas Baines
12.30pm
Eucharist, Book of Common Prayer (said)
Tuesday 26 9.30am
Eucharist and Pilgrimage to Fountains Abbey Carol Service
Sunday 31 New Years Eve 11.15pm
Watch Night Service and Torchlight Procession.

Ripon Cathedral
1085-1100 A.D.



Cathedral Concert Society

2017–2018 season

All concerts at 7.30pm in the
quire of Ripon Cathedral

Marlborough Piano Quartet

Anna Tilbrook *piano*

Boris Brovtsyn *violin*

Philip Dukes *viola*

Guy Johnston *cello*

with **Peter Buckoke** *double bass*

Schubert, Bridge, Vaughan Williams

Monday 8 January 2018

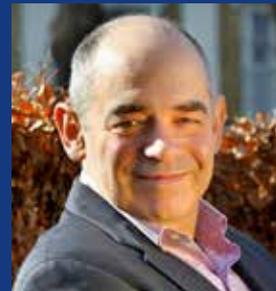


Roderick Williams *baritone*

Iain Burnside *piano*

Schubert: Winterreise

Monday 12 February 2018



Herschel Trio

Mie Hayashi-O'Sullivan *harpsichord*

Graham O'Sullivan *Baroque flute*

& recorder

Susanna Pell *viola da gamba*

J.S. Bach, Handel, Telemann

Monday 12 March 2018



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www.riponconcerts.co.uk