

Cathedral Concert Society

Chamber Concerts in Ripon
2017–18 season

Raphael Wallfisch *cello*
with **John York** *piano*
Celebrity Concert



Photo: Benjamin Ealovega

Monday 9 October 2017, 7.30pm | Ripon Cathedral

www.riponconcerts.co.uk

Welcome

A very warm welcome to the 2017–18 season, which again has a wonderful array of first-class musicians performing a wide range of music. This evening's concert is no exception as Raphael Wallfisch and John York return to Ripon to perform a fascinating combination of works. See John's interesting notes for an insight into the background of the programme.

Next month the popular Pelléas Ensemble of flute, viola and harp plays a varied programme of works from Bach to Bax, which has been designed to showcase each instrument to the full. These young players are noted for their ability to engage with audiences, so we eagerly await their performance. We then welcome back pianist and Wigmore Hall regular Ivana Gavrić, whom many will remember from her recital in 2015 – “a demanding programme stylishly played and with such energy. Superb!” She will be playing Haydn, Grieg, Chopin and Schumann. We then aim to dispel post-Christmas blues with Schubert's Trout Quintet, played by Anna Tilbrook with a star-studded line-up of string players including cellist Guy Johnston, a former BBC Young Musician of the Year. The season continues with the second in our series of Schubert's great song cycles, *Winterreise*, which will be sung by baritone Roderick Williams accompanied by Iain Burnside – a mouth-watering prospect. In complete contrast the final concert is a voyage of discovery into the Baroque by the Herschel Trio of harpsichord, baroque flute (and recorder) and viola da gamba.

We are taking a coach party to Leeds Town Hall on Saturday 13 January 2018 for a concert at 7.30pm, when Anna Tsybuleva will be playing Ravel's Piano Concerto with Sir Mark Elder and the Hallé Orchestra. The programme also includes *Paris* by Delius, Bach's *Fantasia and Fugue* (arr. Elgar) and Elgar's *Enigma Variations*. The cost of the coach and a stall seat will be £40 each. The coach will leave Ripon bus coach park at 5.50pm and pick people up at Ripley and Pannal. There are still a few tickets available and if you would like to come please contact Bronwen Brindley, on 01765 658 479 or at bonbrindley@hotmail.co.uk

Roger Higson, Chairman



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RIPON CATHEDRAL
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Adults £20; Concessions £18;
Students £5; Under 16s free



Ripon
Choral Society

Saturday 18 November
2017, 7.30pm
Ripon Cathedral

John Rutter:
Requiem

Karl Jenkins:
The Armed Man

*Better is peace
than always war...*

John Dunford - conductor
Samantha Hay - soprano
Karina Lucas - mezzo-soprano
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

Cathedral Concert Society

Patron: Julius Drake

Monday 9 October 2017
Raphael Wallfisch *cello* with John York *piano*

PROGRAMME

Johannes Brahms
(1833–1897)

Sonata in E flat Op. 120 No. 2
(from the sonata originally for clarinet)

Allegro amabile
Allegro appassionato – Sostenuto – Tempo I
Andante con moto

Bohuslav Martinů
(1890–1959)

Sonata No. 1 H277
Poco allegro
Lento
Allegro con brio

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

Kenneth Leighton
(1929–1988)

Alleluia pascha nostrum Op. 85

Johannes Brahms

Sonata in F major Op. 99
Allegro vivace
Adagio affettuoso
Allegro passionato
Allegro molto

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John York writes (September 2017):

By complete coincidence, it is exactly 15 years to the very day since Raphael and I played in this glorious space. It just felt right this time to choose pieces that represent our duo's longevity – 35 years and counting – and uniqueness. Hence one piece, the Leighton, was actually written for Raphael, while another, the **E flat Brahms sonata**, represents our constant striving to enlarge the cello repertoire by exploring 'versions' of standard works written for different instruments: and the remaining two sonatas are undisputed 19th and 20th century masterpieces, popular with all cellists and audiences alike.

But (you may ask) why is it acceptable to play a clarinet sonata on the cello in the first place?! Brahms, at the very end of his life, was inspired to write four great pieces for the clarinet, two of which he also published for viola – so it was just too tempting to go one step further and exploit the deeper tones and wider compass of the cello without for a single second compromising the composer's original. The mellow colours of the E flat original are well suited to the cello where the melodies arch and weave just as mellifluously as they do on clarinet or viola – and anyway, it's just too good a piece to leave for them alone!

Of course you might argue that the cello already has two fine sonatas of Brahms and I respect that opinion – so, for anyone still not convinced after our performance of the E flat, we also play the mighty **F major sonata**, one of his very greatest compositions. Both of tonight's Brahms sonatas follow the usual Classical rules of sonata form and he lavishes all his knowledge, passion and experience in every bar. No description from me could do anything to improve on perfection.

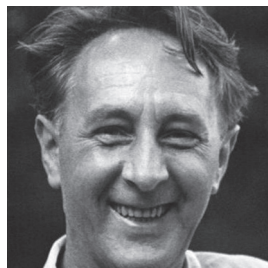
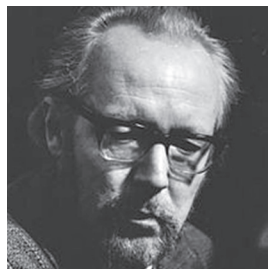
Those two sonatas act as strong bookends holding up the two 20th century works. **Kenneth Leighton** was perhaps the finest of the mid-century generation of British composers who sought to go on beyond Holst and Vaughan Williams but who only intermittently caught the wider public enthusiasm for contemporary music in this country. He was also a personal friend of Raphael and his father, Peter, and wrote the *Alleluia pascha nostrum* for Raphael to play with his then piano partner Richard Markham in 1982.

It is a rather special concert piece, absolutely appropriate for this venue tonight. A meditation on three plainsong melodies from the 12th century Salisbury Chant for Easter Day, it begins with the cello alone, in the darkest depths, before the speed begins to increase and the character takes on aspects of dance. When the climax eventually comes, bells ring out clangorously before a monklike chant seems to walk away down the nave and leave the cello sounds spiralling upwards into the vaulting – like incense ...

Martinů was, by all reports, a difficult chap. Nowadays people would say he was 'on the autistic spectrum', making relationships tricky, his personality unsocial and his conversations truculent. His infancy was spent atop a church tower in Bohemia where his father lived and served as fire watcher – and he suffered all his life from vertigo in consequence! Late in life he almost died when he walked off a balcony as he walked around absent-mindedly one night. He first started to make a mark with his music in Paris in the '20s, influenced by jazz, Stravinsky and Debussy. Paris was, at that time, the centre of avant-gardisme and experimentation. But then, as war made Paris impossible to live in, he had to escape to the USA (like so many musicians, running from the Nazis) and took up various teaching positions. He was a very successful composer and wrote an enormous amount of music in all genres – including the three cello and piano sonatas, the first of which was written in Paris in the momentous year, 1939.

From my comments on him personally, you might expect that his music is, to say the least, eccentric – and indeed it is! His harmonies range from the diatonic to the downright acrid, and melodies can at times be almost Bach-like, even folksy in simplicity. The first sonata generally dances and flies, celebrating syncopation – but then it becomes morose and bleak in the very moving second movement, exploiting minor keys, slowness, crunching harmonies and obsessive repetition – only to emerge again, triumphant and brilliant in the last movement which, at its very end, resembles (for me at least!) a train coming to a noisy and grinding halt in the wartime Gare du Nord ...

John York, London, September 2017



"No British cellist has done more to advocate British composers than Raphael Wallfisch... throughout all three works, Wallfisch's playing evinces that attention to detail, tonal finesse and understated conviction which has long made him an exponent of new and unfamiliar music..."

International Record Review

Raphael Wallfisch

Raphael Wallfisch was born in London into a family of distinguished musicians, his mother the cellist Anita Lasker-Wallfisch, and his father the pianist Peter Wallfisch. At an early age, Raphael was greatly inspired by hearing Zara Nelsova play, and, guided by a succession of fine teachers, including Amaryllis Fleming, Amadeo Baldovino and Derek Simpson, it became apparent that the cello was to be his life's work.

While studying with the great Russian cellist Gregor Piatigorsky in California (Thornton School of Music), he was chosen to perform chamber music with Jascha Heifetz in the informal recitals that Piatigorsky held at his home. At the age of twenty-four he won the Gaspar Cassadó International Cello Competition in Florence. Since then he has enjoyed a world-wide career playing with such orchestras as the London Symphony, London Philharmonic, BBC Symphony, English Chamber Orchestra, Hallé, City of Birmingham Symphony, Leipzig Gewandhaus, Berlin Symphony, Los Angeles Philharmonic, Indianapolis Symphony, Warsaw Philharmonic, Czech Philharmonic and many others.

He is regularly invited to play at major festivals such as the BBC Proms, Edinburgh, Aldeburgh, Spoleto, Prades, Oslo and Schleswig Holstein. His recent collaboration with the Royal Ballet in *Elizabeth*, a new ballet choreographed by Will Tuckett, librettist Alasdair Middleton, composer Martin Yate and dancers Carlos Acosta and Zenaida Yanowsky, received wide critical acclaim and will return to the stage in 2018. Recent performances included concerti with the London Philharmonic Orchestra, Royal Philharmonic Orchestra, Philharmonia, Northern Chamber Orchestra, Orchestra of the Swan, Osnabruecker Symphonieorchester, Royal Liverpool Philharmonic Orchestra, Berlin Konzerthaus Orchester, Slovak Philharmonic Orchestra. Raphael performs widely as both recitalist and chamber musician throughout Europe, Israel and Canada.

Teaching is one of Raphael Wallfisch's passions and he teaches masterclasses all over the world. Raphael holds professorships in Switzerland at the Zürich Winterthur Konservatorium and in Manchester at the Royal Northern College of Music.

With a discography of over 70 discs Raphael Wallfisch is one of the most recorded classical artists in the world.

Britain's leading composers have worked closely with Raphael Wallfisch, often writing works for him. These include Sir Peter Maxwell Davies, Kenneth Leighton, James MacMillan, Paul Patterson and John Tavener.

Raphael Wallfisch is a founding member of the Trio Shaham Erez Wallfisch piano trio. His duo partner is the acclaimed pianist John York with whom he has recorded and performed extensively with for over 30 years.

Raphael Wallfisch plays the 1865 Vuillaume "Sheremetev" and a 1760 Gennaro Gagliano.



Benjamin Ealovega

John York

Following studies in London (at the Guildhall in the late '60s), Paris (where he won the International Debussy Prize in 1973) and Vienna, John York's 40-year career has taken him around the world, working with some of the world's finest orchestras, soloists and chamber groups. The majority of his work has always been with cellist Raphael Wallfisch and York2 piano duo. His most recent recordings are all on Nimbus. York2 were recently released in their unique four-hands repertoire of 20th-century 'orchestral' blockbusters including *Le sacre du printemps* and *The Planets*. With Raphael the catalogue grows exponentially from the complete Beethoven cycle to the works of Schnittke and James MacMillan, including world premières, rarely heard 19th-century works and major cello and piano masterpieces. They are constantly adding new things to this ever-growing catalogue. Their most recent releases, all on Nimbus, include the complete cello and piano works of Delius and Grieg, and the complete works of Liszt, Dohnányi and Kodály. Their complete recordings of the cello works of Ernest Bloch and Rebecca Clarke, including some important and long overdue first performances, are the latest in an enormous discography.

Reviews in *The Strad*, *BBC Music Magazine* and elsewhere are often glowing – usually marked with five stars – and *Gramophone* magazine selected their Chopin disc as the second best recording of any of Chopin's works anywhere, ever!



Benjamin Ealovega

Before his duos became established, over 30 years ago, he had already won the International Debussy Prize in Paris, played concertos with such orchestras as the London Mozart Players and the London Philharmonic, founded the successful York Piano Trio and Piano Quartet and partnered a list of illustrious performers in the UK, Canada, Australia, the USA, Oman, Bermuda and many other countries. He was, for 33 years, Professor at the Guildhall and he has recently retired after 20 years as Senior Music Head at St Paul's Girls' School and as concert partner at the Astona Summer Music Academy of Switzerland, a summer session for highly talented musicians from all over the world.

He is a composer, a consultant for Trinity and Associated Board examinations, festival adjudicator and lecturer – and he has no intention of letting up on any of these activities, even though his commitment to the Guildhall, St Paul's Girls' School and Astona has come to an end.

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

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Autumn 2017

12 th October	Tim Harper <i>organ</i>
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26 th October	<i>no concert</i>
2 nd November	Students from Leeds University
9 th November	Simon Headley <i>organ</i>
16 th November	Daniel Gordon <i>piano</i>
23 rd November	<i>no concert</i>
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Cathedral Concert Society

2017–2018 season

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

Pelléas Ensemble

Henry Roberts *flute*

Luba Tunncliffe *viola*

Oliver Wass *harp*

**Bax, J.S. Bach, Debussy, Mussorgsky,
Tchaikovsky, Graves, Ravel**

Monday 13 November 2017, Sharow Church

Ivana Gavrić *piano*

Haydn, Grieg, Chopin, Schumann

Monday 4 December 2017

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



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