

RIPON  
CONCERTS

*Chamber music with passion*

2019-20  
Jubilee Season



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# O Duo

Percussion dexterity faster  
than the speed of sound...

Monday 9 December 2019, 7.30pm  
Holy Trinity Church, Ripon

**Programme**

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[www.riponconcerts.co.uk](http://www.riponconcerts.co.uk)

**Patron: Julius Drake**

Monday 9 December 2019  
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# O Duo

## Programme

Dance of the Drums - **Koshinski**

Alborada del gracioso - **Ravel**

Sonata No. 15 - **Soler**

Farewell to Stromness -  
**Maxwell-Davies**

Latin Fury - **various**

Etude - **Glass**

Bye bye medley - **Becker**

- interval -

Todanes - **Elliott**

Clapping Music - **Reich**

Mad Rush - **Glass**

Nocturne - **Chopin**

Black Key Étude - **Chopin**

Searching - **Cox/Gunnell**

*we get on with*



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

Registered Charity no. 1163277.

**GENE KOSHINSKI (b.1980)**

### Dance of the Drums

The second movement from Koshinski's *Song and Dance* for percussion duo, *Dance of the Drums* is characterised by its primal drumming. Interlocking groove-orientated patterns permeate the movement while a conch shell is used as a single-pitch melodic instrument, heralding the start of this concert.

**MAURICE RAVEL (1875–1937)**

### Alborada del gracioso

This piece is one of a five-movement suite written for piano. The title translates as 'The Jester's Aubade', and whilst it has quite complex melodies and harmonies, the Spanish flavour is clear throughout!

**ANTONIO SOLER (1729–1783)**

### Sonata No. 15

To continue the Spanish theme, but going back a further 150 years before the Ravel, a large collection of sonatas originally written for the pianoforte work really nicely, 300 years later, on modern day marimbas!

**PETER MAXWELL-DAVIES (1934–2016)**

### Farewell to Stromness

This extremely simplistic piece of music was originally an astoundingly beautiful piano piece, written in the late 1970s in protest to the planned Uranium mine in the Orkney Islands. Some believe the walking bass line depicts the residents leaving following the Islands' contamination. Olly has arranged it for marimba, vibe, glockenspiel and suspended cymbal.

### Latin Fury (VARIOUS)

Make sure you've got your singing voices and dancing shoes at the ready as we perform Latin jazz standards in a new arrangement. Buena Vista Social Club's classic *Chan Chan* kicks off this medley which you'll be whistling for days afterwards.

## **PHILIP GLASS (b.1937)**

### **Etude**

Glass's collection of etudes was written around 1994, but not published for many years. He was the only person to play them for nearly two decades. We have arranged them for two marimbas, being the only people to play this version!

## **BOB BECKER (b.1947)**

### **Bye bye medley**

Bob Becker is a founding member of NEXUS percussion group and Steve Reich and musicians. This piece was originally performed as a percussion sextet. Toby has arranged this for solo marimba accompaniment, with the original xylophone solo.

- interval -

## **DAVE ELLIOTT**

### **TODANES**

- a multi-percussion piece written for two large set-ups, combining Brazilian, Cuban and Afro-Cuban rhythms among others

## **STEVE REICH (b.1936)**

### **Clapping Music**

Late in 1971 I composed *Clapping Music* out of a desire to create a piece of music that would need no instruments at all beyond the human body. At first I thought it would be a phase piece, but this turned out to be rather inappropriate since it introduces a difficulty in musical process (phasing) that is out of place with such a simple way of producing sound. The solution was to have one performer remain fixed, repeating the same basic pattern throughout, while the second moves abruptly, after a number of repeats, from unison to one beat ahead, and so on, until he is back in unison with the first performer. The basic difference between these sudden changes and the gradual changes of phase in other pieces is that when phasing one can hear the same pattern

moving away from itself with the downbeats of both parts separating further and further apart while the sudden changes here create the sensation of a series of variations of two different patterns with their downbeats coinciding. In *Clapping Music* it can be difficult to hear that the second performer is in fact always playing the same original pattern as the first performer, though starting in different places.

*Clapping Music* marks the end of my use of the gradual phase shifting process.

*Steve Reich, "Writings about Music"*

## **PHILIP GLASS**

### **Mad Rush (1979)**

*Mad Rush* was written for the occasion of the Dalai Lama's first public address in New York City, in autumn 1981. Originally an open-structured or open-ended piece, it was first performed by Glass on organ during the Dalai Lama's entrance into the Cathedral of St. John the Divine. It was later performed on Radio Bremen and finally used by choreographer Lucinda Childs as accompaniment to a dance, *Mad Rush*. Tonight we perform an edited version on marimbas and vibraphone.

## **FRÉDÉRIC CHOPIN (1810–1849)**

### **Nocturne Op. 9 No. 2**

The most famous Chopin tune, with a twist on marimba and vibes...

**Étude Op. 10, No. 5**, in G-flat major, also known as the *Black Key Étude*, was composed by Chopin in 1830 for piano. The right hand plays arpeggios almost exclusively on black keys except in bar 66, where Chopin wrote an F-natural, the only white key for the right hand throughout the entire piece. The left hand plays the melody, with mostly chords and octaves, while the right hand accompanies with quick triplets on black keys. We play this on two marimbas.



## O DUO

### Searching

We wrote *Searching* in 2011. It was composed with inspiration taken from the minimalist movement, though features the whole array of instruments we have on stage. The piece represents a journey spent, as the title might suggest, 'searching' for something and the emotions and feelings which this journey throws up - sadness, longing, excitement, anticipation among others...

## O Duo

Oliver Cox and Owen Gunnell formed O Duo in 2000 while studying at the Royal College of Music. In 2002 they made their Edinburgh Fringe Festival debut with their show, 'Bongo Fury', which they played

over 25 times to sell-out crowds and critical acclaim. This led to their returning to the Fringe for two more years, and also laid a platform for their future success in a number of competitions, including being selected by Young Concert Artists Trust for representation in 2005.

Since then, O Duo has gone from strength to strength, giving recitals all around the world, performing both chamber music and concertos in many of the country's top concert halls, playing in Hyde Park for the Last Night of the Proms, as well as commissioning many new works and inspiring countless children (and adults!) around the world with their virtuosic performances, laid-back presentation and passion for both percussion and music in general.



## The 10/6 Chamber Ensemble

### From the Brandenburgs to the 20th Century

Monday 13 January 2020, 7.30pm  
Holy Trinity Church, Ripon



# [www.riponconcerts.co.uk](http://www.riponconcerts.co.uk)

Ripon Concerts is the trading name of the Cathedral Concert Society.

Programme: Helen Tabor, [helentaborcreative.com](http://helentaborcreative.com)