

Cathedral Concert Society

Recitals & chamber concerts in Ripon
2015–16 season

Beethoven Plus

Monday 14 March 2016, 7.30pm | Ripon Cathedral

Krycia Osostowicz *violin*

Daniel Tong *piano*



www.riponconcerts.co.uk

Welcome

Welcome to the last concert in the current season – a season that has once more embraced a wealth of musical talent and interest: Elizabeth Watts and Julius Drake, who enchanted and then amused us with rarely heard lieder; pianist Olivia Sham's fascinating exploration of Liszt; The Classic Buskers with pre-Christmas entertainment on anything which produced a musical note; Ensemble Elata with an enthralling and varied programme of chamber music by Schumann and Shostakovich; and last month the romantic sounds of the horns and Wagner tubas from Opera North. This evening we are pleased to be a platform for an important project by Krysia Osostowicz and Daniel Tong.

Next season's concerts are listed on the back cover of this programme. I hope this enticing menu of musical delights will encourage you to sign up as members or come to as many concerts as you can.

Important dates for your diaries:

Monday 20 June: Concert Society AGM at Markington Hall at 6.30pm. Following the meeting there will be a recital by students from the music faculty at Leeds University.

Monday 18 July: Dinner at The Old Deanery Restaurant in Ripon when Anthony Ogus will entertain us with a talk entitled "*The Vienna claque**: how to encourage audience appreciation" (* an organised body of professional applauders).

Roger Higson, Chairman

THE DEANERY

The Old Deanery restaurant is offering an excellent £12 fixed price dinner (with free parking) at 6pm for anyone attending the Cathedral Concert Society Monday evening concerts. Please book directly with the restaurant by ringing 01765 600003.

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

we get on with The Cathedral Concert Society is affiliated to Making Music, which represents and supports amateur performing and promoting societies throughout the UK. Registered Charity no. 1077258.



Cathedral Concert Society

Patron: Julius Drake

Monday 14 March 2016: Beethoven Plus

Krysia Osostowicz *violin*
Daniel Tong *piano*

PROGRAMME

Ludwig van Beethoven
(1770–1827)

Violin Sonata in E flat major, Op. 12 No. 3

Allegro con spirito
Adagio con molto espressione
Rondo: Allegro molto

Elsbeth Brooke

Swoop

Philip Ashworth

Air

Ludwig van Beethoven

Violin Sonata in C minor, Op. 30 No. 2

Allegro con brio
Adagio cantabile
Scherzo: Allegro
Finale: Allegro

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

Huw Watkins

Spring

Ludwig van Beethoven

Violin Sonata in F major, Op. 24, Spring

Allegro
Adagio molto espressivo
Scherzo: Allegro molto
Rondo: Allegro ma non troppo

Krysia and Daniel are extremely grateful to Arts Council England, the Hinrichsen Foundation, Radcliffe Trust, Holst Foundation, RVW Trust and PRS for Music Foundation for their generous support of Beethoven Plus.



Supported using public funding by
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The exciting new project which is **Beethoven Plus** emerged from Krysia Osostowicz and Daniel Tong's knowledge and experience of working together on Beethoven's ten sonatas for violin and piano. Krysia and Daniel had the idea of giving this Beethoven cycle a new dimension by inviting ten composers each to write a short companion piece – each one about 5 minutes long – inspired by one of Beethoven's sonatas. These new pieces, heard together with the original sonatas, will create conversations between living composers and Beethoven, and shed new light on what Beethoven's music means to us today. They persuaded the Arts Council, the PRS Music Foundation, the RVW Trust, the Holst Foundation, the Hinrichsen Foundation and the Radcliffe Trust to provide generous funding and selected their composers who are: Peter Ash, Judith Bingham, Elspeth Brooke, Jonathan Dove, David Matthews, Kurt Schwertsik, Matthew Taylor, Jeremy Thurlow, Philip Venables and Huw Watkins.

The project was launched last year with performances of all the new pieces with their companion work at Kings Place in London and is now being revealed to the rest of the world in a number of recital series.

Krysia and Daniel report that it has been fascinating to see the new pieces emerging, and are enjoying bringing them to life. They hope that Beethoven's sonatas will form a helpful starting-point for audiences to engage with the new companion pieces; although they recognise the possibility that Beethoven himself may come across as the most innovative composer of them all.

Beethoven: Violin Sonata in E flat major, Op. 12 No. 3

Beethoven's first three violin sonatas, those of Opus 12, were written during 1797 and 1798 and dedicated to Salieri. They were not unaffected by the development of the instrument at the time. Neck, fingerboard and strings were lengthened, and the tension increased. This produced a violin with a greater range and volume of tone, and so it was possible to give it more independence as technical demands increased. In utilising the potential of the improved instrument, Beethoven's textures became more robust than those of Mozart, and the sharing of roles with the piano became of prime importance. Nevertheless, these sonatas still owe much to Mozartian models and today it is difficult to understand contemporary criticisms of 'forced modulations' and 'hostile entanglements'.

The E flat Sonata is pianistically brilliant in the first movement, with the violin tending merely to reinforce the opening phrases and then to display its own virtuosity only reservedly. The turn of the violin comes in the second movement when the piano yields to the melodic characteristics of the stringed instrument. Energetic, rather than profound, and with its headlong rush, the final Rondo brings a rousing end to the sonata – right up to the final bars.

John Dalton

Elspeth Brooke: Swoop

Swoop focuses on harmony and resonance, building up different densities of resonance over the range of the piano, and varying the relationship to the violin. The piece is rooted in E flat major and explores harmony developing out from that tonality.

Elspeth Brooke

Philip Ashworth: Air

The challenge of writing a companion piece is an exciting prospect; how might one set about composing a new work that is at once both able to stand up as an independent piece in its own right, and yet also relate to another composition? Beethoven is a master of material, not just in creating motifs pregnant with possibility, but in the way in which these motifs are handled and deployed to shape a convincing musical dialogue.

My starting point was looking at the way Beethoven integrates the two players in the C minor sonata, how material is shared between them to create a work where both piano and violin are equal partners, with neither given a more prominent role.

Air is so named as I felt that indeed air should be the only thing between the players. There are two main strands of motif at work in this piece: the first, a rhythmic idea set out immediately by the piano; the second, a short melodic cell consisting of a minor second and first heard when the violin enters. These motifs are combined and expanded upon so as to create the sense of an extended melody. I wanted also to

acknowledge the formal design of Beethoven's music, and so I created a structure inspired in part by sonata form - two elements combined, developed and recapitulated.

The work eventually finds a home in a C tonality, in preparation for the proceeding C minor sonata.

Philip Ashworth

Beethoven: Violin Sonata in C minor, Op. 30 No. 2

In 1802, when this sonata was written, Beethoven had just survived the biggest crisis of his life in his recognition of his progressive deafness and in the end of an unhappy love affair. He declared that Fate would not overwhelm him, and a new heroism and aggression is very apparent in pieces of this time. This sonata is full of explosive accents and dramatic silences which were to become so characteristic of his middle years.

As always, Beethoven's main themes are rhythmically memorable rather than lyrical and here even the second subject is martial (this was the time of the Napoleonic Wars). The violin has a new theme in the development against the mutter of the first subject in the bass, and this theme reappears in the coda.

A flat major is always a spacious warm key for Beethoven (for instance in the slow movement of the *Pathétique*). The five different sections of the second movement include repetitions of the theme and some fast scale passages for the piano.

At this time the scherzo was still emerging from the minuet as a faster, jokier and rougher third movement in Beethoven's symphonies and sonatas, and this is no exception. The trio has a canon beginning on the violin.

The last movement is again characterised by rumbling bass figures and an epigrammatic main subject, followed by a wistful second strain which is much developed. The final *presto* rush to a conclusion is based on the first theme.

Diana Bell

– interval –

Huw Watkins: Spring

I'm delighted to write a piece inspired by Beethoven's *Spring* Sonata. I'm a pianist as well as a composer, and the ten Beethoven violin sonatas are pieces I've read through and performed with many different violinists countless times. The *Spring* is perhaps the most famous of all, so it will be a particular challenge to find a way off it to spark the creation of a new, but somehow related piece. *Spring*, for violin and piano, is intended as a five-minute long introduction to Beethoven's F major violin sonata. It is a reflective piece, taking the distinctive piano figuration from the *Spring* Sonata, and treating it in a rather un-Beethovenian way.

Huw Watkins

Beethoven: Violin Sonata in F major, Op. 24, Spring

Of Beethoven's ten sonatas for piano and violin the fifth, Op. 24 in F, may claim, at least for many listeners, to be the favourite. These works are, of course, truly duo-sonatas, for the dialogue between the two instruments is on an entirely equal footing. In fact, Beethoven here follows his usual plan of doubly presenting both main subjects of the first movement, first by the violin and then by the piano.

The nickname *Spring* derives from its famous opening melody and its mood is one of relaxation, bearing some affinity with the *Pastoral* Symphony. The lovely singing melody of the slow movement evokes an intensity of feeling. It is an area which one might be tempted to think has come from one of Mozart's operas.

This is the first of Beethoven's duo-sonatas which has four movements and so now we come to the very short and swiftly moving Scherzo and Trio. For the conflict of its incisive rhythm between the two players let no one suspect some defect of ensemble! The Finale is in rondo form, cunningly varied and of great lyrical charm. In its mood of gentle relaxation it provides the perfect complement to the opening movement.

Clifton Helliwell

Programme notes for the Beethoven sonatas from the Notes Bank maintained by Making Music and used with their permission.

The Composers

Elspeth Brooke is a London-based composer of acoustic and electro-acoustic music. She writes music for concerts and collaborates with theatre companies, choreographers and visual artists. She has received commissions from leading UK ensembles and soloists including the London Sinfonietta, Britten Sinfonia, BBC Singers, Exaudi, The Clerks' Group and Oliver Coates. Her music has been performed at the Wigmore Hall, Queen Elizabeth Hall, Sadler's Wells, Aldeburgh Festival, Al-Bustan Festival, Lebanon, and broadcast on BBC Radio 3.

Her passion for collaboration has inspired her to create new work with a diverse and eclectic range of artists, including Rambert Dance Company, theatre makers Goody and Storey, and knitwear designer Brooke Roberts. She has written widely for the voice, including large-scale choral works 'among banded fragments' and *Gloria/Hallelujah* for the BBC Singers, and *Airborne* for Juice Vocal Ensemble featuring stylophones and an electronic soundtrack. From 2008–2010 she held a Jerwood Opera Writing Fellowship with writer Jack Underwood and video artist Ellie Rees to write a chamber opera based on *The Commission*, by Michael Donaghy. Elspeth is the recipient of the 2012 Arts Foundation Fellowship for opera composition. In addition, she was selected as the Hospital Club Creative in Residence for Music (2011–2012). She has held composer residencies with Aldeburgh Music and in Kalv and Gothenburg, Sweden.

She is also an experienced workshop leader and teacher, devising and leading a number of education projects for people of all ages and abilities. Most recently, Elspeth led school composition projects for Britten Sinfonia and Trinity Laban/Blackheath Halls Community Opera, and co-led workshops for NYLon productions and Roundhouse Take Part with singer/songwriter Très B.

She read music at Cambridge University, studying composition with Tarik O'Regan and Alexander Goehr. She completed her Masters with Simon Bainbridge at the Royal Academy of Music, graduating with Distinction and the DipRAM diploma.

After completing his BA in Music at the University of Bristol, **Philip Ashworth** was awarded an MMus in Composition from the Royal College of Music where he then completed his Doctoral portfolio: investigating large-scale musical architecture. Supervised by Kenneth Hesketh, previous teachers include David Sawer, John Pickard and Geoffrey Poole. Philip's studies have been supported by a PRS Foundation Award, a Constant and Kit Lambert and Drapers' Company Award and an RCM Director's Award.

In 2012, Philip won the Royal College of Music's concerto competition for composers resulting in a world premiere performance of *Diurne* for large orchestra. Helios Opera and the Melos Sinfonia commissioned a one-act opera which toured the UK in the summer of 2013, including performances at the Sage, Gateshead and the Edinburgh Fringe Festival. In 2014 *Prathana* was commissioned by the Melos Sinfonia. A setting of texts from the Rig Veda, the first performance took place in October 2014 in St. Petersburg, Russia, with a London premiere following shortly after at Kings Place.

His most recent operatic commission, from the International Opera Theatre, is *Errori!*, an Italian telling of Shakespeare's *A Comedy of Errors* which was premiered in Città della Pieve in August 2015.

Huw Watkins was born in Wales in 1976. He studied piano with Peter Lawson at Chetham's School of Music and composition with Robin Holloway, Alexander Goehr and Julian Anderson at Cambridge and the Royal College of Music. In 2001 he was awarded the Constant and Kit Lambert Junior Fellowship at the Royal College of Music, he now teaches composition at the Royal Academy of Music.

As a pianist, Huw Watkins is in great demand with orchestras and festivals. Strongly committed to the performance of new music, Huw has given premieres of works by Alexander Goehr, Tansy Davies, Michael Zev Gordon and Mark-Anthony Turnage. He recently presented a programme of Hans Werner Henze's piano works at the BBC's Total Immersion day at the Barbican. A favourite partner for

chamber collaborations, Huw Watkins performs regularly with his brother Paul Watkins, as well as Alina Ibragimova, James Gilchrist, Daniel Hope, Nicholas Daniel, Sebastian Manz, Mark Padmore, Carolyn Sampson and Alexandra Wood. Recently Huw has featured as both Composer in Residence and pianist at festivals including Presteigne and Lars Vogt's 'Spannungen' Festival in Heimbach, Germany, as well as with the Orchestra of the Swan (2012–14). He and his brother played for the society in December 2003.

Huw Watkins is one of Britain's foremost composers and his music has been performed throughout Europe and North America. Huw's works have been performed and commissioned by the Nash Ensemble, Birmingham Contemporary Music Group, Belcea Quartet, Elias Quartet, BBC National Orchestra of Wales, BBC Symphony Orchestra, London Symphony Orchestra and Cincinnati Chamber Orchestra. Highlights include his acclaimed Violin Concerto premiered at the BBC Proms by Alina Ibragimova and the BBC Symphony Orchestra conducted by Edward Gardner, Piano Concerto premiered by BBC NOW, London Concerto premiered to mark the London Symphony Orchestra's centenary, Double Concerto premiered at the BBC Proms with BBC NOW conducted by Jac van Steen and *In My Craft of Sullen Art* for tenor and string quartet premiered at the Wigmore Hall by Mark Padmore and the Petersen Quartet.

Huw was named Composer-in-Association with BBC NOW for three years from the autumn of 2015. He is regularly featured on BBC Radio 3, both as a performer and as a composer. His recordings include a disc of Mendelssohn's cello and piano works with his brother Paul Watkins (Chandos), British sonatas for cello and piano with Paul Watkins (Nimbus), Alexander Goehr's piano cycle *Symmetry Disorders Reach* (Wergo), and Thomas Adès' song cycle *The Lover in Winter* with the countertenor Robin Blaze (EMI Classics). Most recently, NMC Records have released a disc dedicated to Huw Watkins' work entitled *In my craft of sullen art* (NMC). The disc showcases Huw's 'outstanding pianism' (Andrew Clements, *The Guardian*) and reveals him as 'one of the most rounded composer-musicians in the UK' (Andrew Clark, *Financial Times*).

The Performers

Kryisia Osostowicz violin

Born in London of Polish descent, Kryisia Osostowicz studied at the Yehudi Menuhin School, at Cambridge University and in Salzburg with Sandor Vegh. She has given concerto and recital performances throughout Europe and made many solo and chamber music recordings which have won awards in the UK, France and Germany. In 1995 she founded the Dante String Quartet which is now recognised as one of Britain's finest ensembles, winning a Royal Philharmonic Society Award in 2007 and a BBC Music Magazine Award in 2009.

The Dante Quartet appears at major festivals and concert series in the UK, and has played in Holland, Germany, France, Spain, Switzerland, Poland and Finland. For the past seven years the quartet held a residency at King's College Cambridge, and now the group is beginning a new collaboration with Birmingham University. With the quartet, Kryisia is the artistic director of the thriving Dante Summer Festival in the Tamar Valley (www.dantefestival.org).

Kryisia's recordings have won numerous prizes, including two Gramophone Awards, the Deutsche Schallplattenpreis and the Diapason d'Or. Her solo/duo recordings include the sonatas of Fauré, Brahms, Bartók and Ravel for Hyperion, and she has also recorded Janáček's violin sonata with the great Hungarian musician, Ferenc Rados. She has also collaborated with artists such as Radu Lupu, Steven Isserlis, Thomas Adès, Ralph Kirschbaum and Ernst Kovacic. Much sought after as a teacher, Kryisia has given master classes in France, Poland, Italy and Spain and is a professor at the Guildhall School of Music and Drama. She has also created an advanced and highly successful chamber music course at Berbiguières, in the Dordogne.

Kryisia has a special love for Beethoven's music and first played the complete cycle of violin sonatas in 2009. In 2016 the Dante Quartet will be playing the complete cycle of Beethoven's string quartets at various venues in the UK.

Daniel Tong piano

Daniel Tong enjoys a varied and diverse career, primarily as a chamber music pianist but also as soloist, song accompanist, teacher, writer and festival director. His first solo CD of music by Schubert was released on the Quartz label, *Gramophone* magazine describing him as "an extraordinarily sympathetic Schubertian". As soloist he has also recorded short works by Frank Bridge for Dutton as part of a London Bridge disc, broadcast live on BBC Radio 3 and given a series of lecture-recitals on Beethoven piano sonatas at St George's Bristol.

As chamber musician, Daniel has collaborated with the Elias, Heath, Navarra, Dante, Callino and Allegri quartets. He is founder of the Wye Valley Chamber Music Festival and the Winchester Chamber Music Festival. He has curated series of Dvořák and Elgar at Kings Place in London, Schubert and Brahms at St George's, frequently performed at Wigmore Hall and appeared on BBC Radio 3. With 'Music Discovery Live', Daniel collaborates with musicologist Richard Wigmore on study sessions and concerts exploring a particular theme or aspect of music.

Daniel is Head of Piano Chamber Music at the Birmingham Conservatoire. He also teaches piano at Bristol University.



Ryedale Festival
at Easter

Friday 1st April 2016
7.30pm / Galtres Centre, Easingwold

Kosmos

Harriet Mackenzie (violin)
Meg Hamilton (viola)
Milos Milivojevic (accordion)

Music from around the globe performed by the brilliant Kosmos Ensemble – a group that is re-defining classical and world music. Sophisticated jazz glides magically into wild folk fiddling, emotive Jewish music into hot-blooded tango, Arabic and Turkish improvisation into Greek melodies.

Saturday 2nd April 2016
7.30pm / St Mary's Priory Church, Old Malton

Retorica

Harriet Mackenzie and Philippa Mo (violins)

Retorica was formed by two superb violinists and communicators, who take their name from the feminine form of the Italian word meaning 'artful persuasion.' Their uniqueness lies in the quality of the two players as they perform in the rare and expressive formation of a violin duo, with its largely unexplored wealth and quality of repertoire. Their programme includes works by Telemann, Mozart, JS Bach, David Matthews, Prokofiev and Handel.

Tickets: £15 (Kosmos) and £12 (Retorica)
Contact the Festival Box Office on 01751 475777 or by email box.office@ryedalefestival.com



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Ripon Choral Society



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James Oxley - tenor

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Alexander Sitkovetsky violin

Weber Overture Oberon Bruch Violin Concerto
Schubert Symphony no 9 in C "The Great"
Ripon Cathedral Saturday 10 September 7.30

London Mozart Players

Janusz Piotrowicz conductor

Mendelssohn Symphony no 4 "Italian"
Mozart Oboe Concerto Beethoven Symphony no 7
Royal Hall Saturday 17 September 7.00

On sale date and full programme will be posted on website
Box Office: Harrogate Theatre 01423 502116
& Online www.riponinternationalfestival.com
Festival Office 01765 605508 & E-mail pastorale@gmx.com

St Cecilia ORCHESTRA

RIPON CATHEDRAL
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Beethoven - *Leonora Overture No. 3* Beethoven - *4th Piano Concerto* (Soloist: Hayley Parkes) Brahms - *Symphony No. 4*

TICKETS AVAILABLE FROM:
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Adults £20; Concessions £18;
Students £5; Under 16's free

Cathedral Concert Society

What the papers have said about the 2015–16 season...

Grand Opening Concert: Elizabeth Watts soprano and Julius Drake piano Monday 12 October 2015

The Cathedral Concert Society's website homepage makes no claims for the quality of its concerts. It simply offers performances during the winter mostly on the second Monday evening of each month in the wonderful setting and acoustic of Ripon Cathedral chancel. If you haven't experienced one of these concerts, then book for the next one. The performances are world class. If you have never been to one of these concerts forget that it is 'classical music'. No, it is just music, brilliantly performed.

Elizabeth Watts's voice is one of the most beautiful I have ever heard. It sounds effortless and you know that she can make it do exactly as she wants. She swiftly moved from one musical effect to another, through every possible human emotion with an extraordinary lightness of touch. Miss Watts is also a most accomplished actor, yet we did not feel that she was acting. Sound and sight were one. Her intonation was faultless.

In the first song of the evening, Liszt's *Enfant, si j'étais roi* (Child, if I were king) we hear Watts's extraordinary vocal range, the piercing purity of her coloratura notes and placing of her low notes.

The wonderful Julius Drake demonstrated a kaleidoscope of colour always at the service of accompanying. In the final song, *Fêtes galantes*, Julius Drake conjured the wonderful atmosphere of a masquerade.

Richard Strauss's *Krämerspiegel* is the composer's only song cycle written to have a witty but very pointed go at music publishers, and some in particular. Watts's wonderfully playful characterisations made us laugh, sometimes out loud, The music is both beautiful and lyrical too.

Olivia Sham piano Monday 9 November 2015

by Clive Harries

From the outset, the Australian pianist Olivia Sham demonstrated an ease of virtuosity. She drew her appreciative audience into a delicate soundworld beginning her programme, titled 'The Romantic Wanderer', with Schumann's *Papillons* (Butterflies).

The Cathedral Concert Society now uses a fine Steinway piano, with much dramatic scope, although the Sham playing favoured a predominately liquid and introspective sound. There were very lightly struck right hand octave melody passages, some delightful waltz features and quite a number of delicate moments to stress inner melodies in the texture.

The second half concentrated on her speciality, 19th century historic instruments and repertoire, particularly her recently finished doctorate at the Royal Academy of Music on Liszt performance practice. Featuring entirely works by Liszt, two contemplative and funereal short pieces ('The Thinker' and 'The Night') effectively drew the audience into a sense of dark mood and foreboding; these surrounded a virtuosic performance of the 2nd Hungarian Rhapsody which drew spontaneous applause. The final piece of the programme, *Mephisto Waltz* continued the previous characteristics. The technical capability underlying the playing itself was impressive; the most difficult sections were accomplished with apparent ease.

The Classic Buskers Sunday 6 December 2015

by Edward Seymour

The Classic Buskers are Ian Moore (Accordion and occasional Kazoo player) and Michael Copley (up to 40 different woodwind instruments). This afternoon they presented a classical programme with so many wonderful twists and turns they held the audience in the palm their hand throughout.

Straight from the word go Copley's delicate and rapid recorder had the audience leaning forward only to be taken aback by Moore's bursts of

physical energy on the accordion. Here we first saw their wonderful rapport as performers. The musical competition and good natured goading was a common theme throughout.

This concert is something that words or certainly this reviewer cannot adequately describe; but try this...imagine the musical and comic genius of Dudley Moore reincarnated in the guise of two men with a squeeze box and a box of whistles!

Ensemble Elata with Anna Tilbrook piano Monday 11 January 2016

by Peter Bevan, Darlington & Stockton Times

A particularly attractive programme for the Cathedral Concert Society's latest recital combined two contrasting masterpieces, the piano quintets of Schumann and Shostakovich.

The performers opened with two short works by Schumann; I'd previously only heard the *Adagio and Allegro*, Op. 70 played by cello and piano but it seemed equally suited to viola with Philip Dukes producing a rich, full sound, especially in the opening slow movement.

With the Shostakovich Piano Quintet in G minor, Op. 57 the players moved up a gear with a superb performance which showed how carefully the composer had balanced the string ensemble against the piano.

After the interval we heard Shostakovich's Five Pieces for two violins and piano showing Shostakovich's lighter, tuneful side. Then to Schumann's Piano Quintet in E flat, Op. 44, one of several superb chamber works written in a flurry of activity in 1842. It's a wonderfully invigorating piece and the Elata brought out its drive and the contrasts in a joyful performance positively bursting with energy and ideas.

The Horns of Opera North with Martin Pickard piano Monday 8 February 2016

By Christina Thomson Jones, Harrogate Advertiser

Martin Pickard, conductor and pianist, led us on a fascinating journey through the developmental changes of the horn, from Mozart in the mid C18th through the romantic Zenith of the C19th,

to the C20th, with a fascinating introduction to each piece.

John Pratt performed the Rondo of Horn Concerto no. 1 in D, KV 514. Mozart's original and very naughty commentary, both music and words, (written to make his horn playing friend laugh while playing) were printed in the programme, so the audience could follow, chortle and understand a little more of Mozart the man. John played with much (but luckily not too much!) humour and aplomb.

Bob Ashworth treated us to the beautiful Elegie for piano and horn by Heinrich Hofmann. His sure, silken sound and liquid slurs captured the essence of romanticism.

The Konzertstück op. 4 by Oscar Franz was a *tour de force* by Alex Hamilton and Max Garrard. The ensemble played with a real feeling of ensemble, led by Bob Ashworth, the founding first horn of Opera North. Balance was always sensitive and thoughtful with wide dynamic variety and some breath catching quiet playing. The Freischütz Fantasy was thrilling.

A highlight of the concert was when horns were exchanged for Wagner Tubas. The quartet played a theme from Bruckner's Seventh Symphony and then the Valhalla leitmotiv from Wagner's *Ring of the Nibelungen*. The ethereal sound – unearthly and mellow – seemed to be floating up to Heaven through the cathedral rafters. These instruments are renowned for having a mind of their own, and it is a tribute to those four fine players that tone quality was effortless and attack and tuning were so precise.

The final Reinhold Beck quartet, Op. 1 was a test of virtuosity for all the parts. We heard typical horn special effects here: muted playing, handstopping, cuivre, fading *pianissimi*, brassy *fortes*, cross rhythms. Timbres and textures were fully explored and constantly changing. The hornists sounded as fresh as at the start of the concert, and were obviously enjoying themselves.

The large audience was buzzing at the end. Much had been learnt about the instrument and German romantic music. All had basked in the rich sounds of the luscious music, and enjoyed a stimulating evening.

Cathedral Concert Society

2016–2017 season

(all concerts are at 7.30pm in the quire of Ripon Cathedral unless otherwise stated)

Sacconi String Quartet with **Robert Plane** *clarinet*
Mozart, York Bowen and Brahms
Monday 10 October 2016

Ensemble Perpetuo - Fenella Humphries *violin*, **Andrew Berridge** *viola*
and **Cara Berridge** *cello*
Schubert, Sibelius, Martinů, Mozart, Adrian Sutton and Beethoven
Monday 14 November 2016

Harry the Piano - a pre-Christmas concert for the family
Any tune, any style at the drop of a hat
Sunday 4 December 2016, 3pm in Sharow Church

Nick Pritchard *tenor*, **Ian Tindale** *piano*
Schubert: Die schöne Müllerin
Monday 16 January 2017

Joe Shiner *clarinet* with the innovative wind quintet **The Meynard Ensemble**
Messiaen, Bach, Waley-Cohen, Mozart, Debussy, Britten and Barber
Monday 13 February 2017

Anna Tsibuleva *piano*
A recital by the winner of the 2015 Leeds International Piano Competition
Monday 13 March 2017

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- Frame restoration
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Ripon-based conservator, Richard Hawkes, has over 20 years' experience caring for fine art on paper for many of the country's top museums and galleries as well as private individuals.

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