

Cathedral Concert Society

Recitals & chamber concerts in Ripon
2016–17 season

Ensemble Perpetuo



Fenella Humphreys *violin*
with **Andrew Berridge** *viola* and **Cara Berridge** *cello*

Monday 14 November 2016, 7.30pm | Ripon Cathedral

www.riponconcerts.co.uk

Welcome

It is a great pleasure to welcome familiar faces back to Ripon for our concert this evening.

Fenella Humphreys was with us in 2014 for a memorable “Traditions from the East” concert, and Cara Berridge was here as part of The Sacconi Quartet last month. It is, however, Andrew Berridge’s Ripon debut.

A reminder that the next concert is at 3pm in Sharow Church on Sunday 4 December. Please bring children and/or grandchildren and requests for Harry the Piano to play – he enjoys a challenge!

The *Die schöne Müllerin* concert on 16 January now comes with a so-far-unadvertised extra item. The musicologist Dr Katy Hamilton will give a musically illustrated talk about the song cycle as part of the concert. Some of you may have heard her excellent introductions to the late Beethoven Quartets at the Ryedale Festival this summer.

We frequently receive news from musicians who have performed at our concerts. This is usually exciting and positive, alerting us to upcoming performances in the concert hall or broadcasts. Sometimes, however, the news highlights how vulnerable they are if something happens to their valuable instruments or worse, to themselves.

Norman Lebrecht recently wrote the following message from pianist, conductor and composer James Sherlock on www.slippedisc.com:

Four weeks ago I was attacked in Ion Gardens off Columbia Road as I was walking home. In six years in the East End, I've felt safer here and in London generally than in most other towns in the country.

The group of four took everything I had – passport, phone, computer with valuable work, concert clothes and scores – before attacking me with a mace and/or knuckle dusters leaving multiple fractures in the eye socket and cheekbone.

The NHS are a national treasure: Prof Simon Holmes rebuilt my face in an amazing operation which he has demonstrated on the BBC's An Hour to Save your Life, for the distinctly unsqueamish. The result should mean a return to full sight and health in a few months.

Victim Support and Saving Faces are fantastic. As are my friends. And family. Over the past two days, many of you have contributed towards a justgiving fund set up by my friend Nazan. If she had asked me first about setting up this fund, I would have said no – I find it difficult to ask for help from friends, and almost as difficult to accept it. Due to her initiative, the response has overwhelmed many of us, and the fund she set up will now recover the items stolen during my attack.

More than this, of course, your thoughts and messages have brought comfort – I will try to write to everyone over the coming weeks. As musicians, we live wonderful and perilous existences. Our bodies are our instruments and vessels. This attack came at a time when I also hadn't played the piano seriously for 16 months, cancelling a hundred-or-so dates. It hasn't been easy to talk about this publicly, as much as anything for fear of losing future work. It has become a little easier with a shift of focus towards conducting and composing.

Others know better than I how to be open and humble about struggles; to facilitate help for others where we can, as Nazan and each of you have done for me. That this has happened against the backdrop of the loss of one of my family's dearest friends shines another light on the preciousness of today. So I will learn to accept your generosity, and try to live with the same spirit I've been shown.

So far, more than £10,000 has been raised through: <https://www.justgiving.com/crowdfunding/jamessherlock>

James gave a memorable piano recital for the Society in January 2013.

Roger Higson, Chairman

Cathedral Concert Society

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Monday 14 November 2016

Ensemble Perpetuo

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PROGRAMME

Franz Schubert
(1797–1828)

String Trio movement in B flat D471

Adrian Sutton

***Spring Masque* for violin and viola**

Jean Sibelius
(1865–1957)

String Trio in G minor

Lento

Allegro

....

Bohuslav Martinů
(1890–1950)

Duo no. 1 for violin and 'cello

Prelude

Rondo

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

Wolfgang Amadeus Mozart
(1756–1791)

Divertimento in E flat KV564

Allegro

Adagio

Minuet & Trio

Andante

Minuet, Trios I & II, Coda

Allegro



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.

If the string quartet in its developed form is perhaps the perfect musical ensemble, because of its homogeneity and because of its wide scope, the smaller string ensembles still have their place and a very real justification for existence. Beethoven's early string trio is an extended work lasting three quarters of an hour; hardly a trifle.

Schubert: String Trio movement in B flat D471

Schubert's *Allegro* movement for String Trio in B flat (1816) is a perfect example and lasts only about seven minutes. This cheerful *allegro* was clearly intended to be the opening movement of a full four-movement string trio (the 19-year old Schubert sketched the opening of a slow movement before seemingly abandoning it). It therefore belongs in the huge pile of such unfinished works, some unfinished because of the composer's early death, some just abandoned.

Adrian Sutton: *Spring Masque* for violin and viola

Adrian Sutton writes: *Spring Masque* celebrates the joyous energy of a violin and a viola in duet. Limiting one's resources like this presents an invigorating challenge: to squeeze a complete musical environment out of two instruments, rhythm, harmony, melody, invigorating figurations, all in a way that is (hopefully) both engaging to listen to and to play.

Composers – including myself – frequently premeditate how a piece is going to work, and plan it out in meticulous detail before writing any actual notes. *Spring Masque* was different; it was written bar-to-bar, in a process of organic development and with no preconception, and was written with the instruments in my hands, alongside a laptop and microphone. I swapped between violin and viola, recording short phrases and figurations to see how they worked together, gradually extending the piece as I worked. Once I was happy with the result, I notated the whole thing on paper. Of course, recording and correcting at leisure is one thing – playing it in real-time performance without the opportunity to stop is quite another. The amazing players you're now hearing are simply genius.



© Matthew Gough

Sibelius: String Trio in G minor

Written in 1894 when Sibelius was aged 29, the Trio in G Minor from 1893–94, the last of the major "youth" compositions, is a striking work: but unfortunately only the first movement is complete, the second and third movements being left in fragmentary form.

Martinů: Duo no. 1 for violin and 'cello

Composed in Paris where he had been a resident for three years, this first duo (out of two for this format) was dedicated to his compatriots, the violinist Stanislav Novak and the cellist Mauritz Frank, of string quartet fame (they played his String Quartet No. 1 in its first performance, in Prague). This duo was first performed on 17 March 1927.

– interval –

Mozart: Divertimento in E flat KV564

Do not be misled when Mozart calls something a "Divertimento" because so often it turns out to be a substantial, well-constructed and musically ingenious concert piece. This *Divertimento*, often also referred to as a string trio, is no exception. It was completed on 27 September 1788, in the same period in Mozart's creative life that saw the completion of the last three great symphonies – Nos. 39, 40 and 41. The key of E flat (used both for this trio and the 39th Symphony) is always associated with Mozart's emotionally warmest music. He chose this key invariably when writing important parts for the viola. In his now classic *Biography of Mozart*, Hermann Abert (1871-1927) provides the following analysis:

"It is astonishing what varied sound effects Mozart could elicit from the three instruments [violin, viola and 'cello] – relying, too, mainly on straightforward three-part writing without double-stopping. The second theme, for instance, is sung by the violin and 'cello together in thirds, while the viola provides the bass. On the emotional side, the *divertimento* spirit is fully expressed with its carefree joyousness, but the highly finished style is that of Mozart's mature chamber music, all three players receiving equal consideration whether in pure homophonic or skilful contrapuntal passages. The development of the first movement is typical of this; there is first a romantic wandering into remote keys, founded on the main theme, which is joined at bar 5 by a counterpoint formed from the second theme; then following the second theme itself, with a condensed canonic development which leads into the recapitulation. The *adagio* is an exquisite reverie on a simple common chord motif which appears first on the 'cello and then, ever-expanding in the two upper parts. The melody throws out new developments with increasing vigour, and this constant upward straining gives to the whole movement its majestic soaring note. In comparison with this, the melodic line of the minuet perceptibly descends; here there is the same extension and alteration in the repetitions as in the symphonies of the period, and the style is florid compared with that of the tuneful second minuet. Between the two come the *andante* variations on a popular theme, and these are double variations – for each part of the theme is varied afresh when repeated, and the first parts and repetition form in each case a complete variation. In the second variation, for example, a fiery dialogue between violin and viola alternates with a playful canon between violin and 'cello. Particularly interesting is the minor variation in which the three parts move in triple counterpoint. The second minuet follows traditional lines in the horn-like fifths of the opening, while the viola melody in the first trio is a direct precursor of Schubert's *German Dances* in the pathetic charm of its short development. The second trio also has pensive touches in its development, in spite of the easy gaiety of its theme. The finale, with a theme reminiscent of Mozart's *May Song*, is in free rondo form; when the themes recur, they are not only varied but regularly developed, and this is true both of the main theme and the secondary motif, which combine grace with humour. It is one of the most charming and interesting of all Mozart's finales, but indeed the whole trio is a classical model for all time."

Ensemble Perpetuo is a dynamic and versatile collective of musicians who perform a wide variety of traditional and contemporary chamber music in new settings. Founded in 2013 by English oboist, James Turnbull, Ensemble Perpetuo aims to bring chamber music to new audiences through exciting collaborations and innovative repertoire choices.

Ensemble Perpetuo seeks new pathways in which to experiment with and augment the concert experience through multi-art form collaborations. This includes partnerships with composers, theatres, dance companies, chefs, artists, photographers, film makers and digital studios.

Perpetuo has appeared in the Totally Thames, Little Venice and Rye Festivals and most recently released their debut recording with Champs Hill Records. Following the sell out inaugural season of events produced by Perpetuo in 2015, an exciting season of events lies ahead for the group in 2016/17 as they extend their series of site specific performances of chamber music in found locations throughout the UK.

With playing described in the press as 'unforgettable' and 'a wonder', violinist **Fenella Humphreys** enjoys a busy career combining chamber music and solo work. She has broadcast for the BBC, Classic FM, and German, Canadian, Australian and Korean radio and TV. A champion of new and unknown music, Fenella has had works written for her by a number of eminent British composers. During 2014/15 she premiered a set of six new solo violin works by leading British composers including Cheryl Frances-Hoad, Sally Beamish and Sir Peter Maxwell Davies, with performances at Aldeburgh, The Forge, and St. Magnus and Presteigne Festivals as well as a two-CD recording for Champs Hill. The first of these discs was released in August 2015 to critical acclaim, and was chosen by BBC Music Magazine as Instrumental disc of the month with a 5 Star review. Concertmaster of the Deutsche Kammerakademie, Fenella also enjoys guest leading and directing. Fenella's teachers have included Sidney Griller CBE, Itzhak Rashkovsky, Ida Bieler and David Takeno, studying at the Purcell School, Guildhall School of Music and Drama, and the Robert-Schumann-Hochschule in Düsseldorf graduating with the highest attainable marks. Fenella plays a beautiful violin from the circle of Peter Guarneri of Venice, kindly on loan from Jonathan Sparey. **www.fenellahumphreys.com**

Cara Berridge is a founder member of the Sacconi Quartet who have won prizes at many international competitions and have performed at all the major London venues and extensively throughout the UK and Europe. The Sacconi Quartet was formed in 2001 and has its own Chamber Music Festival in Folkestone which includes collaborations with many outstanding musicians, commissions of new music and outreach projects. In addition to playing with the Sacconi Quartet, Cara enjoys performing duo repertoire and joining other chamber music groups. She also performs with the London Chamber Orchestra, Academy of St Martin in the Fields and Britten Sinfonia. Cara graduated from the Royal College of Music in 2002 with First Class Honours where she studied with Melissa Phelps and Baroque cello with Jennifer Ward Clarke and continued her studies as the Amaryllis Fleming Scholar, receiving her Postgraduate Diploma and Advanced Diploma with Distinction in 2003 and 2004.

Cara plays a Nicolaus Gagliano cello from 1781, generously on loan to her from the Royal Society of Musicians, a charity which helps musicians in need.

Andrew Berridge was born on the Wirral and grew up in Leeds where he studied violin from the age of 5. After further studies with Peter Mountain and Eta Cohen he read Law for a year at the University of Liverpool before transferring to Music. He won an Arts Scholarship that enabled him to study at the Royal Northern College of Music in Manchester, first on violin with Ben Holland and then viola with Roger Bigley and Scott Dickinson. There he won prizes for viola and chamber music before embarking on a freelance career in the North of England playing with all the major orchestras. He joined the BBC Scottish Symphony Orchestra in 2003 – its youngest member at the time – as co-principal viola. He also appears regularly with the Scottish Ensemble.

With grateful thanks to the following for their generous support:

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

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Choral Society



Saturday 19 November 2016, 7.30pm
Ripon Cathedral

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Vaughan Williams: Dona Nobis Pacem
Fantasia on a Theme of Thomas Tallis

John Dunford - conductor • Orchestra D'Amici
Wendy Goodson - soprano • Thom Meredith - baritone

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Cathedral Concert Society

2016–2017 season

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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 Magnard Ensemble**

**Messiaen, Bach, Waley-Cohen,
Mozart, Debussy, Britten** and **Barber**

Monday 13 February 2017



Anna Tsybuleva *piano*

**A recital by the winner of the 2015
Leeds International Piano Competition**

Monday 13 March 2017



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