

RIPON
CONCERTS

Chamber music with passion

Students
from the
Royal
Northern
College
of Music



Monday 8 January 2024, 7.30pm
Holy Trinity Church, Ripon

Programme

www.riponconcerts.co.uk

Patron: Julius Drake

Welcome

A very warm welcome to tonight's performers, who are all students at the Royal Northern College of Music (RNCM) which was founded 50 years ago. Throughout their studies, students at the college have opportunities to perform to public audiences. Music societies like Ripon Concerts have an important role in providing a platform for such endeavours.

In 1858, Sir Charles Hallé founded the Hallé Orchestra in Manchester, and by the early 1890s had raised the idea of a music college in the city. Following an appeal for support, a building on Ducie Street was secured, Hallé was appointed Principal and Queen Victoria conferred the Royal title. The Royal Manchester College of Music opened its doors to 80 students in 1893, rising to 117 by the end of the first year. Less than four decades later, in 1920, the Northern School of Music (NSM) was established (initially as a branch of the Matthay School of Music), and for many years the two institutions peacefully co-existed. It wasn't until 1955 that NSM Principal, Hilda Collins, in recognising the importance of performance in training students, met with RNCM Principal, Frederic Cox, to raise the question of merging. The RNCM was formed in 1972, to become one of the world's most forward-thinking conservatoires.

Alongside the pioneering Bachelor of Music with Honours, the RNCM Undergraduate School includes the ground-breaking Bachelor of Music with Honours in Popular Music (the UK's first four-year degree in this subject) and the Graduate Diploma of the RNCM (a specialised programme for busy performers and intelligent musical thinkers run in partnership with The University of Manchester).

The college also has a Graduate School which provides a stimulating environment for advanced studies in performance (including conducting), composition, musicology, music psychology, and music education.

Additionally, the College is home to Junior RNCM, a vibrant community of gifted young musicians aged eight to 18. Each Saturday during term time, they study with exceptional tutors, perform with like-minded people, learn transferrable skills for life, and create a solid platform for further study at a conservatoire or university.

Notable alumni of the College include:

- Harrison Birtwistle, composer
- Peter Maxwell Davies, composer
- Peter Donohoe, pianist
- Jane Eaglen, soprano
- Alexander Goehr, composer
- Stephen Hough, pianist
- Elgar Howarth, conductor
- Simon Keenlyside, baritone
- John Ogdon, pianist
- Rosalind Plowright, soprano/
mezzo soprano
- Christine Rice, mezzo-soprano
- Martin Roscoe, pianist
- Sir John Tomlinson, bass

Roger Higson, Chairman

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SIYI DAI - piano | JOEL BANERJEE - piano

Talland String Quartet:

ORLA MCGARRITY - violin, DYLAN EDGE - violin,

BEN NORRIS - viola, NATHAN JACKSON-TURNER - cello

Programme

Ludwig van Beethoven (1770-1827)

String Quartet arrangement H 34 of Piano Sonata Op. 14 No. 1

Piano Sonata in E major, Op. 14 No. 1

Allegro

Allegretto

Rondo - Allegro commodo

Piano Sonata No. 21 in C major, Op. 53 'Waldstein'

Allegro con brio

Introduzione: Adagio molto

Rondo. Allegretto moderato - Prestissimo

- interval (refreshments in the undercroft) -

String Quartet Op. 18 No. 3

Allegro

Andante

Allegro

Presto

Piano Sonata in D major for Four Hands Op. 6

Allegro molto

Rondo

About the music

String Quartet arrangement H 34 of Beethoven's Piano Sonata Op. 14 No. 1

Beethoven Piano Sonata in E major Op. 14 No. 1

Allegro
Allegretto
Rondo – Allegro comodo

Beethoven wrote his Piano Sonata no. 9 in 1798. Although it is an early work and relatively simple, the composer packs a lot into its short duration, introducing novel compositional techniques and presaging his later keyboard masterpieces. The opening *allegro* is bright and cheerful, but beneath there is a mysterious tone. This second theme begins with one lone voice, descending stepwise before the other voices join in slithering between notes. The recapitulation is contrastingly triumphant. The second movement begins conventionally but develops with some mysterious, remarkable harmonies, though these give way to the brighter, lighter trio. The playfully dramatic *rondo* finale follows without a pause; there are some cadenza-like passages toward the end.

Piano arrangements of chamber and orchestral works are commonplace; it is unusual to find the process the other way round. But Beethoven, who himself undertook the string quartet version, had already in the piano score disclosed unmistakable features of string writing, leading some commentators to conclude that he might originally have planned the work in this format. The second theme of the first movement, for example, has a quartet-like feel to it. Tovey's observations are illuminating: "one of the most interesting documents in the history of Beethoven's art... There is hardly a bar of

the quartet-version that does not shed some light on the nature of the pianoforte, of quartet-writing and of the general structure of music."

Beethoven Piano Sonata No. 21 in C major, Op. 53 'Waldstein'

Allegro con brio
Introduzione: Adagio molto
Rondo. Allegretto moderato – Prestissimo

The *Waldstein* is a great, and popular, work of Beethoven's middle period which moved music into a more ambitious, expansive mode of expression, as epitomised by the *Eroica* Symphony. An undoubted influence for this development was the composer's acquisition of a new piano with an increased range and sonority. The work's nickname is derived from its dedicatee, Count Waldstein, an important patron of Beethoven. Technically, it poses a great challenge for performers. Its emotive power is conveyed through not only its melodic content but also its imaginative variations in dynamics and tempi. As regards the former, Denis Matthews remarked that, "dynamics in Beethoven indicated far more than light and shade: they revealed the contours, the hills and valleys of the landscape."

The opening movement features two strongly-characterised and contrasting themes, the first with pulsating rhythm, the second chorale-like. In its recapitulation, the first theme reaches a point of no return and comes to a sudden stop. A grand coda completes the epic journey. There is no conventional slow movement; instead, an *Introduzione* which is halting and angular, becoming agitated until calming down to lead into the *rondo* finale. This begins with a quiet, comforting tune, soon to increase

in volume over fast scales in the left hand. A second theme generates a tense, stormy episode, with swirling triplets and *fortissimo* chords. After the relief of a short, delicate and quiet passage, the sonata ends with a fast reminder of the movements' themes and a triumphant final statement.

— interval —

Beethoven String Quartet Op. 18 No. 3

Allegro
Andante
Allegro
Presto

Back to early Beethoven for this piece; indeed, though numbered third in the Opus 18 set, it was the first quartet that he composed. Unsurprisingly, therefore, it reflects the influence of Haydn and Mozart, with its adherence to form, the balance between the movements, and traditional approaches to tempo and rhythm. And, unlike the composer's later quartets, the first violin is dominant, with the other instruments playing little more than an accompanying role.

A tender, lyrical theme is prominent in the first movement, though it is unsettled by a second staccato second subject. The relatively lengthy *andante*, with its extended development, is the centre point of the whole work, and although retaining a classical symmetry of design, towards the end defies convention with rapid sextuplets and the mysterious last few bars. The third movement is a Mozart-like minuet with a somewhat quirky trio, the two violins adding little phrases to the chords played by viola and cello. The *presto* movement provides a joyful conclusion; and if a

strong rhythmic figure reminds you of the famous opening theme of Beethoven's Fifth Symphony, that should come as no surprise. The composer has, and will have, momentous things to say.

Beethoven Piano Sonata in D major for Four Hands Op. 6

Allegro molto
Rondo

Beethoven's compositions for piano duet can be counted on the fingers of one of the four hands (sorry!); one of them was Variations on a theme by (our friend) Count Waldstein. And this sonata, Opus 6, is short, lasting (appropriately) about six minutes. It is thought that it was intended for teaching purposes. It is, however, entertaining, so that Beethoven, or whosoever, must have had fun sitting beside the pupil, particularly in the first movement where, after a call to arms, there is interplay between the two parts.

Notes by Anthony Ogus

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The Armitage Trust
Frances Carroll
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and others who wish to remain anonymous or have donated since this programme went to press.



North Yorkshire Music & Arts Events Diary

Visit www.st-cecilia.org.uk for full details of Music & Arts events in the Ripon area.



ST. Cecilia ORCHESTRA
Est. Ripon 1992

The Magic of Music

with local children's choirs

IN ASSOCIATION WITH
RIPON CATHEDRAL

RIPON CATHEDRAL
20th January - 6.30-8.00 pm
www.st-cecilia.org.uk

Ripon Concerts
Wind Players from Ensemble 360
Holy Trinity Church, Ripon
12 Feb 2024, 7.30pm

Richmondshire Concerts
Marmen Quartet
Richmond School
17 Feb 2024, 7.30pm

Harrogate Philharmonic Orchestra
Winter Concert: Handel, Campling
St Mark's Church, Harrogate
24 Feb 2024, 7.30pm

Jervaulx Singers
The Dream
St John's Church, Sharow
2 Mar 2024, 7.30pm

Chapter House Choir, York
Spring Concert
York Minster
9 Mar 2024, 7.30pm

www.riponconcerts.co.uk

Ripon Concerts
Alice Coote - mezzo-soprano
Julius Drake - piano
The Rebellious Recital
Holy Trinity Church, Ripon
11 Mar 2024, 7.30pm

Ripon Choral Society
Handel: Solomon
Ripon Cathedral
16 Mar 2024, 7.30pm

Fisher Singers
Handel: Messiah
St Wilfrid's Church, Harrogate
23 Mar 2024, 7.30pm

Richmondshire Concerts
Maxwell Quartet: Haydn, Beethoven
Richmond School
23 Mar 2024, 7.30pm

Harrogate Symphony Orchestra
Rossini, Grieg
Royal Hall, Harrogate
23 Mar 2024, 7.30pm

Richmondshire Orchestra
Spring Concert
Tennant's Garden Rooms, Leyburn
24 Mar 2024, 3pm

Vocalis Chamber Choir
Bach: Mass in B minor
St Peter's Church, Harrogate
27 Mar 2024, 7.15pm

York Symphony Orchestra
Spring Concert
Sir Jack Lyons Concert Hall, University of York
30 Mar 2024, 7.30pm

Richmondshire Concerts
From Bach to Beatles, with pieces by the King of gypsy jazz, Django Reinhard
Richmond School
6 Apr 2024, 7.30pm

St Cecilia Orchestra
Debussy, Ravel
Ripon Cathedral
20 Apr 2024, 7.30pm



2023-24 Season at Ripon Cathedral



Handel Solomon

John Dunford - conductor
Jane Burnell & Julianne Coates - sopranos
William Towers - countertenor
Nick Watts - tenor
Adam Green - bass
Orchestra D'Amici

Saturday 16 March 2024, 7.30pm

Mozart Requiem

Rutter
Feel the Spirit

John Dunford - conductor
Jane Burnell - soprano
Rachel Gilmore - mezzo
James Micklethwaite - tenor
Phil Wilcox - bass
Orchestra D'Amici

Saturday 15 June 2024, 7.30pm

Tickets: £25 reserved; £22 unreserved (student concessions £10)

Book online at riponchoralsociety.org.uk

- on the door at each concert
- in person at Ripon Cathedral Shop
- by email: info@riponchoralsociety.org.uk

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Another series of excitingly varied concerts performed by some of the world's finest musicians

Wind Players from Ensemble 360

12 February 2024

Music by Scarlatti, Barber, Berio, Danzi,
Valerie Coleman & Nielsen



Wind Players from Ensemble 360
© Chris Saunders/Music in the Round

Alice Coote – Mezzo-soprano & Julius Drake – Piano

11 March 2024

The Rebellious Recital - favourite songs and arias through the centuries to the present day, from Bach to Bowie, Mahler to Joni Mitchell, Handel to John Lennon.



Alice Coote
© Jiyang Chen



Julius Drake
© Marco Borggreve

Tickets: £25
Students: £5

Children
FREE!

*“Chamber music - a
conversation between
friends”*

we get on with



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

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