

RIPON
CONCERTS

Chamber music with passion

Ariel Lanyi – Piano

Schumann,
Albéniz &
Beethoven's
Hammerklavier

Monday 14 March 2022, 7.30pm
Holy Trinity Church, Ripon

Programme

www.riponconcerts.co.uk

Jeanpo Kikkas

Patron: Julius Drake

Welcome

Welcome to the final concert of the season. There is a sense of relief that the pandemic has continued to recede, to allow all six of our concerts to take place!

We are delighted to welcome Ariel Lanyi to perform for us this evening, and grateful that he has been able to take the place of Eric Lu, who is indisposed because of a wrist injury.

We are immensely grateful to all our sponsors and donors, especially Maunby Investment Management for generously supporting this concert.

As this season draws to a close, we are pleased to share with you the schedule for next season. We have tried to balance giving a platform to some outstanding young artists with bringing some famous names to Ripon.

We start on October 17th (please note this date, which is a week later than usual to avoid a clash with the St Cecilia concerts) with a concert of contrasting string quartets by Bartók, Haydn and Debussy played by

the young Scottish Fitzroy String Quartet. In November two give a song recital (details to be finalised). The December concert, which has become a more light-hearted event, features the Ferio Saxophone Quartet playing Bizet to Bernstein and anything before or after. In the new year there are three concerts which contrast youth and experience. The exceptional young pianist Leah Nicholson, from the Royal Academy of Music, performs for us in January, and the internationally-famous Piatti String Quartet with distinguished clarinettist and conductor Michael Collins plays Mozart's Clarinet Quintet and Shostakovich's Tenth String Quartet in February. The season ends with a recital by Rachel Podger, the leading interpreter of the violin Baroque repertoire.

We look forward to seeing you again at the AGM which will be held in September, and hope to simplify the paperwork for members to rejoin and for new members joining next season.

Roger Higson, Chairman

Monday 14 March 2022 | Holy Trinity Church, Ripon

Ariel Lanyi – piano

Programme

Robert Schumann (1810–1856) Allegro in B minor, Op. 8

Robert Schumann Kinderszenen, Op. 15

Isaac Albéniz (1860–1909) Iberia, Book III

- interval (no refreshments) -

Ludwig van Beethoven (1770–1827) Piano Sonata No. 29 in B \flat , Op. 106 (Hammerklavier)

Allegro

Scherzo: Assai vivace

Adagio sostenuto

Introduzione: Largo...Allegro – Fuga: Allegro risoluto

With thanks to tonight's sponsor:



MAUNBY

INVESTMENT • MANAGEMENT • LTD

Managing your money with experience, a personal touch... and a breath of fresh air. Ripon is a good place for us – get in touch to see why we're different.

maunby.com

we get on with



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

Ripon Concerts is the trading name of the Cathedral Concert Society, registered charity No. 1163277.



A FOURTH-GENERATION TRUSTED FAMILY BUSINESS
27 SPECIALIST DEPARTMENTS • CONFIDENTIAL HOME VISITS

The Auction Centre
Leyburn, North Yorkshire DL8 5SG
01969 623780
enquiry@tennants-ltd.co.uk
tennants.co.uk



About the music

Robert Schumann (8 June 1810 – 29 July 1856) had high ambition to become a virtuoso concert pianist until he irretrievably damaged his hand. As is well known, he studied with Friederich Wieck whose daughter Clara he subsequently married. However he almost married another of Wieck's pupils, Ernestine von Fricken, to whom for a while he was engaged. For the first 30 years of his life he wrote exclusively for his chosen instrument (op.1–23 are all for solo piano). In 1831 he began the composition of what would have been his first piano sonata but got no further than its first movement which was published as Op. 8 and dedicated to Ernestine von Fricken. The work stands well on its own, representing a much wider assortment of compositional techniques than Schumann had previously attempted. It was his first major attempt at mastering a more expansive form and it successfully exhibits the integration of virtuosic material into sonata form.

In addition to the many colourful enharmonic modulations throughout the developmental sections, one notable feature of the piece is the transformation from the dark, B-minor opening, to the beautiful, vibrant B-major ending. The piece opens with a powerful cadenza (marked *prestissimo*) serving as introduction to the succeeding sonata form and leading into the *Allegro* proper. The principal theme, permeated with dotted rhythms, appears first in the left hand against arpeggios in the right. Schumann transitions quickly into the second theme in D major. While decidedly more lyrical than its counterpart, the second theme does not fully escape the persistent dotted rhythms. The development begins in

the key of A-flat major and concerns itself initially with material heard towards the end of the second theme. The music then wavers between the keys of E major/C-sharp minor and A-flat major before a brilliant passage in B major brings about a return and expansion of the opening cadenza. Remarkably, the recapitulation of the first theme (besides being shortened) as well as the second theme is made in the key of G major. A descending passage in D major closing on an F-sharp brings the music back to the key of B major and the coda. Brilliant arpeggios and energetic dotted rhythms then conclude the virtuosic *Allegro*.

By 1838 when he composed 30 short pieces, later reduced to the 13 published as *Kinderszenen* (Scenes from Childhood) op. 15, Ernestine was a thing of the past and Schumann was soon to marry his Clara. He wrote to Clara at the time that the “thirty small, droll things”, most of them less than a page in length, were inspired by her comment that to her he sometimes seemed “like a child”. He described them in 1840 as “more cheerful, gentler, more melodic” than his earlier works. Though Schumann originally called the work *Leichte Stücke* (Easy Pieces), the section titles were only added after the completion of the composition, described as “nothing more than delicate hints for execution and interpretation”. (This work, composed for adult performers, should not be confused with the later *Album for the Young* which was written mostly for beginners.)

1. *Von fremden Ländern und Menschen* (Of Foreign Lands and Peoples); 2. *Kuriose Geschichte* (A Curious Story); 3. *Hasche-Mann* (Blind Man's Bluff); 4. *Bittendes Kind*

(Pleading Child); 5. *Glückes genug* (Happy Enough); 6. *Wichtige Begebenheit* (An Important Event); 7. *Träumerei* (Dreaming); 8. *Am Kamin* (At the Fireside); 9. *Ritter vom Steckenpferd* (Knight of the Hobbyhorse); 10. *Fast zu Ernst* (Almost Too Serious); 11. *Fürchtenmachen* (Frightening); 12. *Kind im Einschlummern* (Child Falling Asleep); 13. *Der Dichter spricht* (The Poet Speaks).

One of them is so well-known that it would be a good bet that there is no one in the audience who does not recognise it.

Isaac Albéniz (29 May 1860 – 18 May 1909) was a Catalan/Spanish child prodigy. He qualified for entrance to the Paris Conservatoire at age seven but was held to be too young for admission. He started a life-long concert career in his early teens, lived for a while in London and became the subject of legends, most of which turn out to have been untrue. He died of kidney failure in his early 40s. *Iberia* was the work on which he was working at his death, a vivid travelogue of the Iberian peninsula. It is comprised of four books of three pieces each; a complete performance lasts about 90 minutes.

It is Albéniz's best-known work and considered by many to be his masterpiece. It was highly praised by Claude Debussy and Olivier Messiaen, who said: "*Iberia* is the wonder for the piano; it is perhaps on the highest place among the more brilliant pieces for the king of instruments." Stylistically, this suite falls squarely in the school of Impressionism, especially in its musical evocations of Spain, and is considered one of the most challenging works for the piano: "There is really nothing in Isaac Albéniz's *Iberia* that a good three-

handed pianist could not master, given unlimited years of practice and permission to play at half speed. But there are few pianists thus endowed." Each of the four books had its first public performance at a different date and place, book III in February 1908 in Paris, 15 months before the composer's early death.

In the third book Albéniz fuses his knowledge of European classical music with elements of Spanish folk music. In *El Albaicín* he evokes the mysterious atmosphere of the gypsy quarter in Granada, followed by hints of temperamental Flamenco in *El Polo*. At the end, Albéniz depicts the exuberant mood of a former Jewish quarter in Madrid (*Lavapiés*); in so doing he intersperses the music with some dissonant dashes of colour, an allusion to an organ grinder.

Schumann is often marked as a romantic, Albéniz as a post-romantic impressionist. According to E. T. A. Hoffmann (*Tales of Hoffmann* etc) **Ludwig van Beethoven**, in his op. 106 sonata, was the ultimate musical romantic. Op. 106 is certainly the biggest of Beethoven's 32 piano sonatas, lasting in performance perhaps 45 minutes (his final sonatas are generally shorter in duration though of similar intensity). Op. 106 is one of the only two sonatas which Beethoven published specifically for what he called Das Hammerklavier (the hammer keyboard instrument as distinct from the plucked harpsichord); the other is op. 101 (Beethoven was going through something of a German period at the time). The work exploits the full compass of the new Broadwood (English) piano which Beethoven had been promised but had not

yet been delivered: but he clearly knew what it could be expected to do.

The opening call to arms, a series of *fortissimo* B \flat major chords, provides the basis for much of the first subject: it receives an immediate more lyrical answer. After the first subject is spun out for a while, the opening set of *fortissimo* chords is stated again, this time followed by a similar rhythm on the unexpected chord of D major. The key signature changes to D ushering in the more lyrical second subject. A third and final musical subject appears after this, which exemplifies the fundamental opposition of B \flat and B \natural in this movement through its chromatic alterations of the third scale degree. The exposition ends with a largely stepwise figure in the treble clef in a high register, while the left hand moves in an octave-outlining accompaniment in quavers. The development section opens with a restatement of this final figure, subtly altered from the major to the minor, which fluidly modulates to the new key signature of E \flat major. There follows a fugato based on the opening theme which ends in repeated D major chords. The final section of the development begins with a chromatic alteration of D \natural to D \sharp . The music progresses to the alien key of B major (about as far from the named key of B \flat as you can get), in which the third and first subjects of the exposition are played. The retransition is brought about by a sequence of rising intervals that get progressively higher, until the first theme is stated again in the home key of B \flat , signalling the beginning of the recapitulation. In keeping with Beethoven's exploration of the potentials of sonata form, the recapitulation avoids a full harmonic return to B \flat major until long after the return

to the first theme. The coda repetitively cites motifs from the opening statement over a shimmering pedal point and disappears into *pianississimo* until two *fortissimo* B \flat major chords bring this astonishing movement to an end.

The brief **second movement** includes a great variety of harmonic and thematic material. The scherzo's theme, a variant of the opening theme, is at once playful, lively, and pleasant. The scherzo, in B \flat major, maintains the standard ternary form by repeating the sections an octave higher in the treble clef. The trio, marked *semplice*, is in the parallel minor, B \flat minor, but the effect is more shadowy than dramatic. It borrows the opening theme from the composer's *Eroica* symphony and places it in a minor key. Following this dark interlude, Beethoven inserts a more intense *presto* section in duple time, still in the minor, which eventually makes its way back to the scherzo. After a varied reprise of the scherzo's first section, a coda with a meter change to cut time follows. This coda plays with the relationship between B \flat and B \natural , and briefly returns to the first theme before dying away.

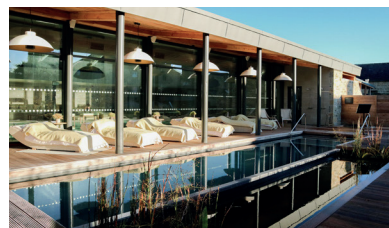
The ternary-form **slow movement** *Adagio sostenuto*, centred on F \sharp minor, has been called, among other things, a "mausoleum of collective sorrow", and is notable for its ethereality and great length. Paul Bekker called the movement "the apotheosis of pain, of that deep sorrow for which there is no remedy, and which finds expression not in passionate outpourings, but in the immeasurable stillness of utter woe". Pianist Wilhelm Kempff described it as "the most magnificent monologue Beethoven ever wrote".

The **fourth movement** begins with a slow introduction that forms a link from the



Rediscovering Wellness AT SWINTON COUNTRY CLUB & SPA

Swinton Country Club & Spa is one of the leading spa destinations in the UK. Situated at the heart of the 20,000 acre Swinton Estate, it draws on the natural elements of light, water and air as well as the landscape of the surrounding Yorkshire Dales. It is the combination of relaxation spaces, extensive pool and thermal facilities, outdoor activities, nutritious food and the best fitness and spa treatments that provide every guest with their personal definition of wellbeing.



SPA DAYS

Relax, unwind and focus on your wellness at Swinton Country Club & Spa. Choose from a range of fabulous full-day spa experiences.

Enjoy a combination of relaxation spaces, extensive pool and thermal facilities, outdoor activities, nutritious food and the best fitness and spa treatments that provide every guest with their personal definition of wellbeing.



WELLNESS ACTIVITIES

Choose from a range of wellness activities to relax both mind and body at Swinton Country Club & Spa.

From Indian Head Massage and Reiki Massage treatment, to peaceful Yoga Spa Days, Sound Baths and Forest Bathing sessions.



GIFT VOUCHERS

From Weekend Retreats to Afternoon Tea; Cookery Courses to Spa Days – there is a gift voucher for everyone from the Swinton Estate.

Browse our range of gift experiences
www.swintonpark.wearegifted.co.uk

third movement. To do so it modulates widely, finally reaching B \flat major for the fugue. Dominated by falling thirds in the bass line, the music three times pauses on a pedal and engages in speculative contrapuntal experimentation, in a manner foreshadowing the quotations from the first three movements of the Ninth Symphony in the opening of the fourth movement of that work. After the final modulation to B \flat major, the main substance of the movement appears: a titanic three-voice *fugue* in triple time. The subject of the fugue can be divided itself into three parts: a tenth leap followed by a trill to the tonic; a seven-note scale figure repeated descending by a third; and a tail semiquaver passage marked by many chromatic passing tones, whose development becomes the main source for the movement's unique dissonance. Marked *con alcune licenze* (with some licence), the fugue, one of Beethoven's greatest contrapuntal achievements, as well as making tremendous demands on the performer, moves through a number of contrasting sections and includes a number of "learned" contrapuntal devices, often, and significantly, wielded with a dramatic fury and dissonance inimical to their conservative and academic associations.

D Albert Tiefeland



Yoel Levy

ARIEL LANYI – piano

In 2021 Ariel won 3rd Prize (The Roslyn Lyons Bronze Medal) at the Leeds International Piano Competition, performing Brahms Concerto No. 2 with the Royal Liverpool Philharmonic Orchestra conducted by Andrew Manze in the Finals.

In the same year he was a prize winner in the inaugural Young Classical Artists Trust (London) and Concert Artists Guild (New York) International Auditions.

Last summer Ariel made his debut at Wigmore Hall and participated in the Marlboro Music Festival in Vermont, alongside renowned artists such as Mitsuko Uchida and Jonathan Biss. His recording of music by Schubert for Linn Records was also released.

Other recent highlights include live concerts (for release online) for the Vancouver Recital Society in Canada and the Banco de la República in Colombia. As soloist he appeared with the Israel Philharmonic Orchestra and performed Beethoven's Concerto No. 2 at the Royal Academy of Music.

This season Ariel returns to give performances in the Miami Piano Festival and at Wigmore Hall, as well as recitals in Rome and across the UK, and performances with orchestras in Israel, Russia and in the US, playing concerti by Mozart and Brahms.

Ariel has performed widely in Europe, previous highlights including recitals at the deSingel Arts Centre in Antwerp (stepping in for Till Fellner), Salle Cortot in Paris and a performance of Mozart's Concerto, K.491 with the City of Birmingham Symphony Orchestra. Conductors with whom he has collaborated in the past include Yi-An Xu, Peter Whelan and Trevor Pinnock.

He regularly appears in concerts broadcast live on Israeli radio and television and on Radio France.

Born in Jerusalem in 1997, Ariel completed his studies at the Royal Academy of Music in London in 2021 with Ian Fountain, having studied with the late Hamish Milne. Prior to this, he studied at the High School and Conservatory of the Jerusalem Academy of Music, with Lea Agmon and Yuval Cohen. He also studied violin and composition.

An avid chamber musician, Ariel has collaborated with leading members of the Berliner Philharmoniker and the Concertgebouw Amsterdam, as well as with eminent musicians such as Maria João Pires, Marina Piccinini and Charles Neidich. Festival appearances include the Hvide Sande (Denmark), Ravello (Italy), Ausseer Festsommer (Austria), Bosa Antica (Sardinia) and Israel Festivals.

Ariel has received extensive tuition from eminent artists such as Robert Levin, Murray Perahia, Imogen Cooper, Steven Osborne, and the late Leon Fleisher. Awards include 1st Prize at the 2018 Grand Prix Animato Competition in Paris and 1st Prize in the Dudley International Piano Competition, as well as a finalist award at the Rubinstein Competition.

In 2012 he released *Romantic Profiles* on LYTE records, an album featuring music by Schumann, Liszt, Brahms and Janáček. Ariel is a Countess of Munster Recital Scheme Artist.

Ariel is a recipient of the Munster Trust Mark James Star Award and the Senior Award of the Hattori Foundation.

Ripon
Choral Society

Saturday 19 March
2022, 7.30pm
Ripon Cathedral

Elgar
The Kingdom

John Dunford - conductor
Samantha Hay - soprano
Anna Burford - mezzo
Joshua Ellicott - tenor
Grant Doyle - baritone
Orchestra D'Amici

Tickets: £23 reserved; £20 unreserved
Book online at riponchoralsociety.org.uk

Cecilia
ORCHESTRA
EST. 1976

Holy Trinity, Ripon
11 June - 7.30 pm

Mendelssohn - *Midsummer Night's Dream*
Albinoni - *Trumpet Concerto*
Albinoni - *Oboe Concerto*
Mendelssohn - *Symphony 4 - 'Italian'*

Adults: £15; Under 18's: FREE
www.st-cecilia.org.uk
Registered Charity 1049842

RIPON | THE LAWN & GARDEN SPECIALISTS

ground care



JOHN DEERE



Visit our showroom to see our extensive range of garden machinery from leading brands.

Dallamires Lane, Ripon, North Yorks, HG4 1QY

Sales - 07841 212677 / 07484 532014 Service - 01765 692255

riponfarmservices.com

With grateful thanks to the following members for their generous support:

Mr & Mrs John Appleyard; Mrs Miranda Armitage; HH Judge Gavin Barr-Young; HH Judge & Mrs John Behrens; Dr Chris Bennett; Mrs Elizabeth Blydes; Mr Bart Blok; Prof & Mrs John Brindley; Mrs Hilary Buswell; Mrs Elizabeth Campbell; Mrs Frances Carroll; Mrs Mary Carter; Mr Roger Chapman; Mr Richard Coad; Dr Frances Cole; Mr & Mrs Tom Cree; Ms Sarah Cross; Mr James Dalton; Mr & Mrs Simon Deller; Mr & Mrs Hugh Dunn; Mr John Dykes; Mr & Mrs Michael Fieldhouse; Mrs Elizabeth Gibbs; Mrs Sophie Gore; HH Judge & Mrs Simon Grenfell; Mrs Anne Hewitt; Dr & Mrs Roger Higson; Dr Judith Hooper; Mr & Mrs Tony Jude; Mrs Scilla Kealy; Sir Andrew Lawson-Tancred; Mr & Mrs David Lee; Mr & Mrs John Lee; Drs Angus & Rosemary Livingstone; Mr & Mrs Donald Mack; Mrs Ruth Mason; Mr & Mrs Jeremy McCowen; Dr David McFarlane; Mr & Mrs Robert McKenzie Johnston; Prof & Mrs John Mellor; Mr & Mrs Charles Monck; Mr & Mrs John Newberry; Drs Bruce & Sarah Noble; Mr & Mrs Glen Ogden; Prof Anthony Ogus; Mr & Mrs Simon Oldroyd; Mrs Helen Owens; Prof & Mrs John Plane; Mr & Mrs Mike Porter; Mr & Mrs Barrie Price; Mrs Jenny Prosser; Mr Eric Record; Rev Geoffrey Rider; Mr & Mrs Robin Scott; Mr Charles Spencer; Mr Ian Stalker; Mrs Jenny Stourton; Mr & Mrs Nick Stringer; Mr & Mrs William Swaney; Mr Christopher Sykes; Mrs Christina Thomson-Jones; Mr & Mrs Peter Whelan; Dr & Mrs Peter Wrigley; The Marquess of Zetland

and others who wish to remain anonymous or who have donated since this programme went to press.

Monday evenings, 7.30pm • Holy Trinity Church, Ripon

Fitzroy String Quartet

17 October 2022

Quartets by Bartók, Debussy and Haydn



Fitzroy Quartet

Pasquale Orchard – Mezzo

Nick Watts – Tenor

David Cowan – Piano

14 November 2022

Young Artists Platform song recital



Pasquale Orchard
© Charles Brooks



Nick Watts

Ferio Saxophone Quartet

12 December 2022

“a fabulous foursome; bar-raising
musicianship and sound”



Ferio
Saxophone
Quartet
© Alessandro
Tear



Leah Nicholson

Leah Nicholson – Piano

9 January 2023

Young Artists Platform recital

Piatti String Quartet with Michael Collins – Clarinet

13 February 2023

Mozart Clarinet Quintet and
Shostakovich String Quartet No. 10



Piatti Quartet



Michael Collins

Rachel Podger – Violin

13 March 2023

The Baroque Violin



Rachel Podger
© Theresa Pewal

