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2019-20
Jubilee Season



Life, Love & Longing: Songs by Schumann

Ashley Riches – Bass-baritone
Sholto Kynoch – Piano

Monday 9 March 2020, 7.30pm
Holy Trinity Church, Ripon

Programme

www.riponconcerts.co.uk

Patron: Julius Drake

Welcome

Grateful thanks to all those audience members who braved the elements for the last concert; your loyalty is appreciated.

It is now time to point you in the direction of the sunny uplands of our next season, which features six concerts, 22 musicians, of whom two are prizewinners, at least 20 composers spanning five centuries, from nine countries.

We are thrilled to welcome Eric Lu, the first prizewinner at the 2018 Leeds International Piano Competition, to open the season with a concert of works by Schubert, Chopin and Prokofiev. He is already building a formidable reputation.

Oboist Katherine Bryer is a Countess of Munster artist and will be performing a wonderfully varied programme (Telemann to Britten) with a string trio.

The December concert really is something different and has a Latin-American flavour. The ensemble Classico Latino features violinist Harriet Mackenzie, whom many will know from her Kosmos Trio.

In January we will hear Walton's Piano Quartet No. 1, composed when he was an undergraduate in Oxford for the then Dean of Christchurch, who later became a bishop in Ripon. The Chagall Piano Quartet is led by Ian Tindale who was the accompanist in *Die schöne Müllerin* in 2017.

Mezzo-soprano Lotte Betts-Dean and accompanist Joseph Havlat won the Oxford Lieder Festival young singer award in 2019 and will bring an unusual programme of songs by Hungarian and Russian composers.

Finally pianist Anna Tilbrook takes us to Czechoslovakia with the Marlborough Quartet for a Dvořák piano quintet and a contemporary work via a piano concerto Mozart wrote for chamber accompaniment.

We very much hope that you will come to our midsummer event on 1 July, when freelance researcher, writer and presenter on music Katy Hamilton takes us on a geographical tour of the season. She is fast becoming one of the UK's most sought-after speakers on music, providing talks for a host of organisations.

All that remains is to decide on the venue for the concerts. We are very grateful to have received feedback from so many people and would be grateful if you would complete our questionnaire before the end of this evening's concert.

Roger Higson, Chairman

Monday 9 March 2020 | Holy Trinity Church, Ripon

Life, Love & Longing

Ashley Riches – Bass-baritone
Sholto Kynoch – Piano

Programme

Robert Schumann (1810–1856)
Songs to texts to Heinrich Heine (1797–1856)

Liederkreis Op. 24 (1840)

Belsatzar Op. 57 (1840)

Der arme Peter Op. 53 No. 3 (1840)

1. *Der Hans und die Grete*
2. *In meiner Brust*
3. *Der arme Peter*

Die feindlichen Brüder Op. 49 No. 2 (1840)

Dein Angesicht Op. 127 No. 2 (1840)

Die beiden Grenadiere Op. 49 No. 1 (1840)

Mein Wagen rollet langsam Op. 142 No. 4 (1840)

– interval –

Dichterliebe Op. 48 (1840)

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About the music

Heinrich Heine (1797–1856) was born in Düsseldorf to Jewish parents (his religious beliefs were never strong and he converted to Lutheranism in 1825). Destined for the law he became a full-time poet and eventually settled in Paris where a left-wing poet (he was distantly related to Karl Marx) could survive away from German repression and censorship. Of his wide publications we need only concern ourselves with one, his *Buch der Lieder*, first published in 1827 but incorporating some important material previously published in 1826. Although the work went through a number of editions and several revisions it was the first edition from which Schumann many years later culled nearly all the words to be sung in tonight's performance, words which he set as songs during an astonishing period of 25 days in early 1840.

Robert Schumann (1810–1856) was born in Zwickau in Saxony, the son of a bookseller, and from childhood was steeped in music and literature. He left school at 18 intending to study music and the law. He studied piano with Friederick Wieck in Leipzig, one of the most celebrated piano teachers of the day, intending to become a virtuoso pianist. However he somehow so damaged his right hand as to put that ambition out of his reach. He turned to composition and for the next few years wrote a good deal of piano music, especially programme music.

As is well known, he fell in love with Clara Wieck, the daughter of his piano teacher and herself on the brink of a world career as a concert pianist. Wieck was violently opposed to their marriage, perhaps detecting the mental instability which dogged Schumann until his early death, and it

was only after a court had overruled his objections that they were able to marry. That was September 1840.

Those changed circumstances seem to have led to a change of compositional direction. In 1840–41 he wrote no fewer than 138 songs.

In early 1840, before he was allowed to marry his Clara, Schumann mined Heine's *Buch der Lieder* for the nine poems which he excitedly set as the **Op. 24 *Liederkreis*** (Song cycle). They are brimful of motifs which Schumann associated with Clara – musical ciphers which are to be found throughout much of Schumann's compositions, particularly at this period. (For a full exploration of this fascinating topic the reader is referred to Eric Sams's masterly *The Songs of Robert Schumann*, Methuen 1969.) Schumann wrote to Clara that he was brimming over with music and it was not piano music though he was still working hard at the piano and it was there that she always appeared to him most beautiful.

I. "*Morgens steh' ich auf und frage*" — The narrator speaks of his daily hope for his beloved to come to him, and his nightly disappointment when she does not.

II. "*Es treibt mich hin*" — The narrator is driven hither and thither in excitement about seeing his beloved, but the hours go too slowly for him.

III. "*Ich wandelte unter den Bäumen*" — The grieving narrator wanders in the woods and finds that the birds already know the word that brings back his sorrow: they heard it from a pretty young woman.

IV. “*Lieb’ Liebchen*” — The narrator compares his own heartbeat to a carpenter making a coffin; he wishes the pounding would stop so that he can sleep.

V. “*Schöne Wiege meiner Leiden*” — The narrator bids farewell to the town in which he first saw his beloved and laments that he ever met her, as he would then never have become so miserable as he is now.

VI. “*Warte, warte, wilder Schiffmann*” — The narrator tells a boatman that he will come to the harbour to leave both Europe and his beloved. He compares the latter to Eve, who brought evil upon mankind.

VII. “*Berg und Burgen schaun herunter*” — The narrator is in a boat on the Rhine, which he describes as beautiful but also harbouring death within it, like his beloved.

VIII. “*Anfangs wollt’ ich fast verzagen*” — The narrator remembers how he used to think he could never bear his sorrow. Although he has done so, he does not want to be asked how.

IX. “*Mit Myrten und Rosen*” — The narrator speaks of his wish to bury his book of songs, now that the songs lie cold and dead. But he also hopes that one day the spirit of love will rejuvenate them and that his beloved will see the book and the songs will speak to her.

The next group of songs is performed near enough in the order of its composition in those frantic months of spring 1840.

Belsatzar (Belshazzar), also composed in February 1840, is the well-known story of Belshazzar’s Feast. Rather than illustrate in music the events described, the music seems to follow the response of the watcher to those events.

Der arme Peter Op. 53 no. 3 (April 1840)

1. *Der Hans und die Grete*;
2. *In meiner Brust*; 3. *Der arme Peter*

Scene 1 is a rustic wedding: after two chords from a hurdy-gurdy the dance begins. But not for poor Peter. In scene 2 he reveals his pain. In scene 3 he slowly climbs the hill to his grave.

Die feindlichen Brüder Op. 49 no. 2 (April 1840). This faux-medieval ballad is perhaps less successful than its companion piece in Op. 49 (see below) but it still “works” as musical underscoring of the poem. The central love music is affecting.

Dein Angesicht Op. 127 no. 2 (May 1840) was originally planned for *Dichterliebe* but seemed somehow inappropriate with its express focus on death and was understandably rejected.

Die beiden Grenadiere Op. 49 no. 1 (May 1840) is perhaps the best known of all Schumann’s songs. It is the story of two French soldiers in the retreat from Moscow.

Mein Wagen rollet langsam Op. 142 no. 4 (May 1840). Sams writes: “[Schumann] proceeds to repeat the poem arbitrarily, misquote it senselessly, and, to judge from the curiously innocent music, misunderstand it completely. At the same time he feels and expresses a part of the poem’s essential content with consummate insight and mastery.” We can hear the carriage wheels in the piano into which the singer muses on his beloved, a dream which comes to exclude everything else. Enter three shadowy figures prefiguring disaster of some kind. But it is all right: only my foolish fantasy.

Dichterliebe Op. 48 (May 1840). Perhaps responding to the period when he and Clara had been apart and at odds, before their final “love in perfection”, Schumann extracted 16 (originally 20) of the generally short poems from the 65 in *Das Buch der Lieder*. In doing so he was able to present his rather than Heine’s “take” on the romantic world, eschewing Heine’s cynicism and retaining his sentiment. That is not to say that he was wholly optimistic: after all, his own life (he threw himself into the Rhine but was rescued) could have ended, as did the poems about which he sang in this cycle, at the bottom of the river. Curiously they were dedicated on publication to the soprano Wilhelmine Schröder-Devrient who created Senta and Venus for Wagner but they are a man’s songs.

1. *Im wunderschönen Monat Mai*

In beautiful May, when the buds sprang, love sprang up in my heart: in beautiful May, when the birds all sang, I told you my desire and longing.

2. *Aus meinen Tränen sprießen*

Many flowers spring up from my tears, and a nightingale choir from my sighs: If you love me, I’ll pick them all for you, and the nightingale will sing at your window.

3. *Die Rose, die Lilie, die Taube, die Sonne*

I used to love the rose, lily, dove and sun, joyfully: now I love only the little, the fine, the pure, the One: you yourself are the source of them all.

4. *Wenn ich in deine Augen seh*

When I look in your eyes all my pain and woe fades: when I kiss your mouth I become whole: when I recline on your breast I am filled with heavenly joy: and when you say, ‘I

love you’, I weep bitterly.

5. *Ich will meine Seele tauchen*

I want to bathe my soul in the chalice of the lily, and the lily, ringing, will breathe a song of my beloved. The song will tremble and quiver, like the kiss of her mouth which in a wondrous moment she gave me.

6. *Im Rhein, im heiligen Strome*

In the Rhine, in the sacred stream, great holy Cologne with its great cathedral is reflected. In it there is a face painted on golden leather, which has shone into the confusion of my life. Flowers and cherubs float about Our Lady: the eyes, lips and cheeks are just like those of my beloved.

7. *Ich grolle nicht*

I do not chide you, though my heart breaks, love ever lost to me! Though you shine in a field of diamonds, no ray falls into your heart’s darkness. I have long known it: I saw the night in your heart, I saw the serpent that devours it: I saw, my love, how empty you are.

8. *Und wüßten’s die Blumen, die kleinen*

If the little flowers only knew how deeply my heart is wounded, they would weep with me to heal my suffering, and the nightingales would sing to cheer me, and even the starlets would drop from the sky to speak consolation to me: but they can’t know, for only One knows, and it is she that has torn my heart asunder.

9. *Das ist ein Flöten und Geigen*

There is a blaring of flutes and violins and trumpets, for they are dancing the wedding-dance of my best-beloved. There is a thunder and booming of kettle-drums and shawms. In between, you can hear the good cupids sobbing and moaning.



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10. Hör' ich das Liedchen klingen

When I hear that song which my love once sang, my breast bursts with wild affliction. Dark longing drives me to the forest hills, where my too-great woe pours out in tears.

11. Ein Jüngling liebt ein Mädchen

A youth loved a maiden who chose another: the other loved another girl, and married her. The maiden married, from spite, the first and best man that she met with: the youth was sickened at it. It's the old story, and it's always new: and the one whom she turns aside, she breaks his heart in two.

12. Am leuchtenden Sommermorgen

On a sunny summer morning I went out into the garden: the flowers were talking and whispering, but I was silent. They looked at me with pity, and said, 'Don't be cruel to our sister, you sad, death-pale man.'

13. Ich hab' im Traum geweinet

I wept in my dream, for I dreamt you were in your grave: I woke, and tears ran down my cheeks. I wept in my dreams, thinking you had abandoned me: I woke, and cried long and bitterly. I wept in my dream, dreaming you were still good to me: I woke, and even then my floods of tears poured forth.

14. Allnächtlich im Traume

I see you every night in dreams, and see you greet me friendly, and crying out loudly I throw myself at your sweet feet. You look at me sorrowfully and shake your fair head: from your eyes trickle the pearly tear-drops.

You say a gentle word to me and give me a sprig of cypress: I awake, and there is no sprig, and I have forgotten what the word was.

15. Aus alten Märchen winkt es

The old fairy tales tell of a magic land where great flowers shine in the golden evening light, where trees speak and sing like a choir, and springs make music to dance to, and songs of love are sung such as you have never heard, till wondrous sweet longing infatuates you! Oh, could I only go there, and free my heart, and let go of all pain, and be blessed! Ah! I often see that land of joys in dreams: then comes the morning sun, and it vanishes like smoke.

16. Die alten, bösen Lieder

The old bad songs, and the angry, bitter dreams, let us now bury them, bring a large coffin. I shall put very much therein, I shall not yet say what: the coffin must be bigger than the 'Tun' at Heidelberg. And bring a bier of stout, thick planks, they must be longer than the Bridge at Mainz. And bring me too twelve giants, who must be mightier than the Saint Christopher in the cathedral at Cologne. They must carry the coffin and throw it in the sea, because a coffin that large needs a large grave to put it in. Do you know why the coffin must be so big and heavy? I will also put my love and my suffering into it.

The cycle concludes with a reprise of the postlude to number 12 though even there the actual conclusion is somewhat uncomfortable.



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The full programme for the Ryedale Festival 2020 will also be announced as part of this concert.

Saturday 28th March 2020
7pm / All Saints' Church, Helmsley

BACH TO THE BALKANS

Ema Nikolovska mezzo-soprano
Christopher Glynn piano
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Music ranging from one of Bach's most sublime arias to biting satirical songs by Shostakovich and evocative folk music from Spain and the Balkans.

Sunday 29th March 2020
3pm / Dancomb Park

CONCERT AND CAKE

Teyber String Trio

Viennese masterpieces by Schubert and Beethoven alongside the passion and colour of a little-known work by Ernő Dohnányi.



About the musicians

© Debbie Scanlon



British bass-baritone **Ashley Riches** read English at the University of Cambridge where he was a member of the King's College Choir. He studied at the Guildhall School of Music and Drama and subsequently joined the Jette Parker Young Artist Programme at the Royal Opera House. He was a BBC New Generation Artist until December 2018.

His operatic roles include Morales *Carmen*, Mandarin *Turandot*, Baron Douphol *La Traviata* and Officer *Dialogues des Carmélites* for the Royal Opera, Schaunard *La Bohème*, Count Almaviva *Le nozze di Figaro* and the Pirate King *The Pirates of Penzance* for ENO, Claudio *Agrippina* at the Grange Festival, *The Fairy Queen* with the Academy of Ancient Music, *Apollo e Dafne* with the Pannon Philharmonic and *Israel in Egypt* with the Scottish Chamber Orchestra.

In concert, he has appeared with the Philharmonia Orchestra, London Symphony Orchestra, Arcangelo, Gabrieli Consort, Berlin Philharmonic, Bremen Philharmonic, BBC National Orchestra of Wales and

Monteverdi Orchestra under some of the world's finest conductors including Esa-Pekka Salonen, Robin Ticciati, Sir John Eliot Gardiner, Sir Roger Norrington and Sir Simon Rattle.

Recent engagements include *Dido and Aeneas* with the Academy of Ancient Music, *Lélio* with the Monteverdi Choir and Orchestra on tour in the US under Sir John Eliot Gardiner, *The Silver Tassie* with the BBC Symphony Orchestra and Ryan Wigglesworth, Bernstein's *Wonderful Town* with the London Symphony Orchestra and Sir Simon Rattle, *Le Nozze de Figaro* in Tokyo, concerts with MDR Rundfunk, Royal Scottish National Orchestra, English Concert and his debut at Glyndebourne Festival Opera.

This season Ashley re-joins the Monteverdi Choir and Orchestra and Sir John Eliot Gardiner on tour as Bernardino in *Benvenuto Cellini*, Les Talens Lyrique for a European tour of *Giulio Cesare* and *Agrippina* under Christophe Rousset, the Gabrieli Consort and Players for *King Arthur*, the Freiburg Baroque Orchestra for performances of *Messiah* under Trevor Pinnock and debuts with the Concertgebouw Orchestra for *St. Matthew Passion* and Les Violons du Roy under Jonathan Cohen for Vivaldi's *La Senna festeggiante*. Opera engagements include a new Wake-Walker production at the Potsdamer Winteroper as Simon Peter in Schubert's/Vivier's *Lazarus - Lonely Child* under Trevor Pinnock and Escamillo *Carmen* for English National Opera.

A keen recitalist Ashley appears at the Wigmore Hall, Two Moors Festival and in the Recital Hall of The Concertgebouw.

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Liszt	<i>Sonata in B Minor, S.178</i>
Fauré	<i>Barcarolle No.1 in A Minor, Op.26</i>
Fauré	<i>Barcarolle No.3 in G-flat Major, Op.42</i>
Ravel	<i>Gaspard de la Nuit, M.557</i>

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Sholto Kynoch is a much sought-after pianist who specialises in song and chamber music. He is the founder and Artistic Director of the Oxford Lieder Festival, which won a prestigious Royal Philharmonic Society Award in 2015, cited for its 'breadth, depth and audacity' of programming. In July 2018, Sholto was elected a Fellow of the Royal Academy of Music in the RAM Honours.

Recent recitals have taken him to Wigmore Hall, Heidelberger Frühling in Germany, the Zeist International Lied Festival in Holland, the Opéra de Lille, Kings Place in London, Piano Salon Christophori in Berlin and many other leading venues nationally and internationally. He has performed with singers including Louise Alder, Benjamin Appl, Sophie Daneman, Robert Holl, James Gilchrist, Dietrich Henschel, Katarina Karnéus, Wolfgang Holzmair, Jonathan Lemalu, Stephan Loges, Daniel Norman, Christoph Prégardien, Joan Rodgers, Kate Royal, Birgid Steinberger, Anna Stéphany and Mark Stone, amongst many others.



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In recent years, he has curated several series of recitals at the National Gallery, including their 'Monet and Architecture' exhibition in 2018. He has recorded, live at the Oxford Lieder Festival, the first complete edition of the songs of Hugo Wolf. Other recordings include discs of Schubert and Schumann lieder, the complete songs of John Ireland and Havergal Brian with baritone Mark Stone, a recital disc with Anna Stéphany, and several CDs with the Phoenix Trio.

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Wednesday 1 July 2020

A hitchhiker's guide to the
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Katy Hamilton

Eric Lu

12 October 2020

(Winner at The Leeds 2018)

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Eric Lu © Benjamin Ealovega

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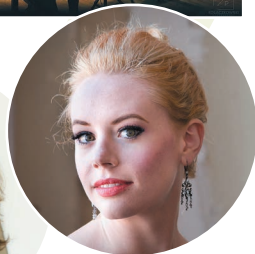


Lotte Betts-Dean

Marlborough Piano Quartet

8 March 2021

A Mozart surprise, unmistakable Dvořák



Anna Tilbrook © Nobby Clarke

