

Cathedral Concert Society

Recitals & chamber concerts in Ripon
2015–16 season

Schumann and Shostakovich

Monday 11 January 2016, 7.30pm | Ripon Cathedral
Ensemble Elata with Anna Tilbrook *piano*



www.riponconcerts.co.uk

Welcome

It is a great pleasure to welcome everyone, audience and musicians alike, to our first concert of 2016. I had three questions in my mind when preparing for the concert:

Where does the name ELATA come from?

The answer is simple: E for Ellie; L for Louisa; A for Anna; T for Tom; and A for Alex (their double bass player)!

How did they all get together to form the ensemble?

Anna has been playing with Ellie for over 25 years and met Tom through her. Louisa and Ellie have also been playing together since they were tiny - they all grew up in Hertfordshire. Anna met Phil at Dartington last summer, they loved playing together, so have carried on!

What was the thinking behind the choice of works?

Anna explained as follows: "I thought Schumann and Shostakovich would provide two perfectly contrasting composers for the audience. Schumann is personally my favourite composer and I love both piano quintets - the romance and excitement of the Schumann and the drama and sadness of the Shostakovich."

"The other smaller scale chamber pieces I think will complement the larger works very well and provide a different sound world for the listener and a chance to hear the instruments individually playing three absolute gems - the Adagio and Allegro and Fantasiestücke were performed (by Philip and Louisa) alongside the quintet during my weekend festival of Schumann and Mendelssohn I curated at St John's Smith Square last June. I just love the Shostakovich five pieces and they're quite rarely performed - certainly as the whole set - and they provide a bit of light relief!"

I think we have a real treat in store.

Roger Higson, Chairman

THE DEANERY

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Cathedral Concert Society

Patron: Julius Drake

Monday 11 January 2016: Schumann and Shostakovich
Ensemble Elata with Anna Tilbrook *piano*

Tom Norris, Eleanor Fagg *violins*
Philip Dukes *viola*
Louisa Tuck *cello*
Anna Tilbrook *piano*

PROGRAMME

Robert Schumann (1810–1856) **Adagio and Allegro, Op. 70, for viola and piano**

Three Fantasiestücke for cello and piano

Dmitri Shostakovich (1906–1975) **Piano Quintet in G minor, Op. 57**

Prelude: Lento
Fugue: Adagio
Scherzo: Allegretto
Intermezzo: Lento
Finale: Allegretto

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

Dmitri Shostakovich

Five pieces for two violins and piano

Prelude
Gavotte
Elegy
Waltz
Polka

Robert Schumann

Piano Quintet in E flat, Op. 44

Allegro brillante
In modo d'una marcia. Un poco largamente
Scherzo: Molto vivace
Allegro ma non troppo

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On the surface no two composers could be further apart: Schumann the arch-musico-literary 19th-century Romantic, Shostakovich the spiky political plaything of the Soviet Stalinist regime. It is difficult to imagine Schumann writing the 19th-century equivalent of a Broadway musical (*Paradise Moscow*) or ebullient film scores. Yet their compositions very often turn up in concert and recital to provide a nourishing and intellectually stimulating pairing. Recent concerts and recordings have thrown together with advantage their various concerti, and Shostakovich re-orchestrated Schumann's cello concerto (which Schumann himself had rewritten as a violin concerto). Tonight's assemblage ought therefore to allay any misgivings held by the supporters of either composer at the presence in the programme of the other.

Schumann: Adagio and Allegro, Op. 70, for viola and piano

Schumann's *Adagio and Allegro* was written for horn and piano, presenting a formidable challenge to the horn-player, but was transcribed for many other instruments on publication, including cello. This version for viola is an adaptation of the cello version. Schumann's *Adagio and Allegro* Op. 70 was completed between 14 and 17 February 1849 and was designed to showcase the valved horn, which had begun to appear in orchestras in the 1830s. The *Adagio* stands out as an inspired example of Schumann's penchant for spinning and sustaining long lines at slow tempos, and for the leisurely yet increasingly intense repartee between the cello and piano. The *Allegro's* persistent triplets really belong with the 'hunting horn' element of the original scoring but have the potential to soar with more lightness and agility via bow and strings so long as the anchoring, fluent piano support does not overpower its partner.

Schumann: Three Fantasiestücke for cello and piano

The three *Fantasy Pieces (Fantasiestücke)* were written for clarinet and piano (also in early 1849) but, once again, issued in versions for other combinations including for cello and piano. Their poetic title reflects the overarching notion that creative expression is the product of an artist's unrestricted imagination. They are like songs without words. The first piece is marked *Zart und mit Ausdruck* (Tenderly and with expression). It begins dreamily in the minor key with hints of melancholy but migrates to the major in anticipation of what is to follow. What follows is the second piece in A major, marked *Lebhaft, leicht* (Lively, light) and is playful, upbeat, energetic and positive, with a central section modulating to F major with chromatic triplets in dialogue with the piano. The final piece is again in A major marked *Rasch und mit Feuer* (Quick and with fire). The pace suddenly drives into a frenzy of passion and fiery energy, bordering on the irrational and pushing the players to their limits as Schumann writes "*schneller und schneller*" (faster and faster). The movement reaches an exuberant and triumphant conclusion.

Shostakovich: Piano Quintet in G minor, Op. 57

In the words of Laurie Shulman, "*The Shostakovich piano quintet is a rare, thought-provoking work. Even a first hearing leaves listeners with the uncanny sense that they already know this work well, and that they have heard something significant. At the same time one is struck with the quintet's originality; nothing sounds hackneyed and Shostakovich's score comes across as fresh and immediate.*"

Shostakovich composed it during the summer of 1940, shortly before the Nazi invasion forced the Soviet Union into the Second World War. The composer played the premiere in Moscow on 23 November 1940 with members of the Beethoven Quartet. The quintet was immediately hailed as a masterpiece and earned Shostakovich the Stalin Prize of 100,000 roubles, at that time the largest sum of money ever awarded for a piece of music.

The quintet has five movements, but it may also be perceived in three large sections, because the first two and last two movements are played without pause, so that the complete work has the form of an arch. Within the five movements Shostakovich pays homage to many of his musical predecessors. The *Prelude* and *Fugue* that begin the work harken back to the 17th and early 18th centuries. Dance-like and fleet, the *Scherzo* recalls the sometimes magical third movements of Beethoven and Mendelssohn. Shostakovich's *Intermezzo*, though in some ways the most individual of the five movements, manages to take a simultaneous bow to J. S. Bach and to Paul Hindemith. And the finale, with its delicate diatonic grace, is quite Mozartian. Despite this apparent melting pot of musical styles, the piano quintet is well-unified and closely knit. One of the ways in which Shostakovich accomplishes this unity is texture. Only rarely does he employ the full sonority of the quintet. Because of that, when all five performers do participate, the composer achieves extra emphasis

and emotional power. Many internal duets and trios occur, as if he wished to give each player a special opportunity to listen to the others. This is music as much for the performers as it is for the listeners. The piano is treated polyphonically for most of the quintet. In the *Fugue*, Shostakovich temporarily increases his voicing to six by using each of the pianist's hands for a separate fugue entrance. In all four movements, the pianist frequently plays unisons at a distance of one or two octaves, rather than playing chordally and compromising the delicate balance of the ensemble. By treating the piano in this linear fashion – a technique very characteristic of Shostakovich, especially in the chamber music – he focuses attention on melody and the interplay of polyphonic lines. The piano becomes an extension of the string instruments.

The predominantly slow tempi of the outer movements throws a bright spotlight on the central *scherzo*. Curiously, although this movement is generally taken at breakneck speed, the marking is only *Allegretto*, Shostakovich apparently wishing to maintain a sense of moderation and restraint throughout. His concluding movement fulfills this intent admirably. Its pastoral simplicity and direct terms show startling grace. There is humour as well. According to the composer's biographer, Victor Seroff, one of the *Finale's* themes is the traditional tune used by Russian circuses to herald the arrival of the clowns. Philosophical, witty and uplifting, the *Finale* is music for the soul.

– interval –

Shostakovich: Five pieces for two violins and piano

The second half begins with five pieces for the two violinists and piano which Schumann could not have written even in his wildest dreams. They were written by Shostakovich intending to expand and test the audience's powers of concentration and musical analysis. You have been warned.

Schumann: Piano Quintet in E flat, Op. 44

Schumann wrote two major works for piano and strings, the Piano Quartet Op. 47 and this Piano Quintet Op. 44, both written along with three string quartets in one astonishing year of chamber music activity, 1842. The quintet was dedicated to and first performed in public by Clara Schumann (it had had a private performance with Mendelssohn sight-reading the piano part following which various improvements were made). Bringing the piano and string quartet together, Schumann's Piano Quintet takes full advantage of the expressive possibilities of these forces in combination, alternating conversational passages between the five instruments with *concertante* passages in which the combined forces of the strings are massed against the piano.

The first movement is marked *Allegro brillante* (glittering or sparkling). The energetic main theme is characterised by wide, upward-leaping intervals. The contrasting second theme, marked *dolce*, has been described as "meltingly romantic". The second movement *In modo d'una marcia. Un poco largamente* has as its main theme a funeral march in C minor. This alternates with two contrasting episodes, the first a lyrical theme carried by the first violin and cello, the second a more agitated theme carried by the piano with string accompaniment. The transition between the funeral march and the second (agitated) episode reuses the descending octaves in the piano (doubled by violin) from the second ending of the first movement exposition. This is one of several moments in the quintet where Schumann creates unity across movements by subtly reusing thematic material. The lively third movement *Scherzo: Molto vivace* is built almost entirely on ascending and descending scales. There are two trios. The first trio is a lyrical canon for violin and viola. The second trio (added at Mendelssohn's suggestion) is a heavily accented perpetual motion. The finale *Allegro ma non troppo* begins in G minor, on a C minor chord, rather than in the tonic as would have been the more conventional key. At the end of the piece, the last movement's main theme is combined with the first movement's main theme in a double fugue. This coup may have been inspired by a similar confluence of themes in the E flat quartet Op. 12 of Felix Mendelssohn.

D. Albert Tiefertland

Tom Norris *violin*

As well as being a principal in the London Symphony Orchestra, Tom Norris is involved in numerous chamber music projects, including the formation of the Puertas Quartet, which has won several accolades, including Critic's Choice in *The Strad* magazine.

His eclectic ensemble, Living Room in London, had rave reviews at the Edinburgh Fringe Festival, was showcased in Vienna at 'Classical Next' in 2012, and appeared at London's Spitalfields Festival in 2013.

Other collaborations include the Schubert Ensemble, LSO Chamber Ensemble, European Camerata and Ensemble Elata.

Eleanor Fagg *violin*

Described by *The Strad* magazine as playing 'with a sense of enchantment', Ellie Fagg enjoys a varied career performing around the world as a soloist, chamber musician and orchestral player. She has appeared regularly at the Wigmore Hall with the Scottish Ensemble and Aurora Orchestra and at Kings Place with her Jazz-Classical fusion group, Living Room in London. Ellie has toured extensively with the London Symphony Orchestra and with European Camerata. With the Puertas Quartet she has made three tours of New Zealand and recorded two CDs on Atoll records to critical acclaim.

Philip Dukes *viola*

"Great Britain's most outstanding solo viola player." The Times

As a concerto soloist, Philip Dukes FGSM, HonARAM has appeared with the BBC Philharmonic, London Philharmonic Orchestra, City of Birmingham Symphony Orchestra, Royal Philharmonic Orchestra, The Hallé, Royal Scottish National Orchestra, London Mozart Players, BBC Scottish Symphony Orchestra, Royal Liverpool Philharmonic Orchestra, Ulster Orchestra and the BBC National Orchestra of Wales. In 1995 Philip made his BBC Proms Concerto debut, returning again in 1999, 2005 and 2007. Philip has recorded a wide range of chamber and solo CDs, most notably the complete works for viola by Rebecca Clarke for Naxos and a debut recording for Deutsche Grammophon of the Triple Concerto by Sir Michael Tippett recorded live at the BBC Proms with the BBC Symphony Orchestra conducted by Sir Andrew Davis. The complete box set of Mozart Viola Quintets for Hyperion Records with the Nash Ensemble has also recently been released to critical acclaim.

Philip is also Professor of Viola at the Royal Academy of Music in London, Artistic Director of Marlborough College and in 2011 he celebrated the 20th anniversary of his London recital debut in 1991 with a gala concert at the Purcell Room, Southbank Centre, with Julian Lloyd Webber and Piers Lane, *Classical Music/ The Classical Source* remarking that, "everything Dukes produced, be it arabesques, dignified phrases, and a wide range of dynamics, and not forgetting silences, was of special quality."

In 2006 Philip Dukes was unanimously elected a Fellow of the Guildhall School of Music and Drama in recognition of his success as an international viola soloist, and was awarded an Honorary Associate of the Royal Academy of Music in 2007.

Future engagements include performances in Cincinnati, Holland, Denmark and Latvia, alongside performances at the Philharmonie in Berlin, the Wigmore Hall, St John's Smith Square and at Savannah Music Festival (USA). Recent CD releases (to critical acclaim) include Fauré's two Piano Quartets for Naxos, and the Arnold Bax *Phantasy* for viola and orchestra with the BBC Philharmonic for the Chandos label conducted by Sir Andrew Davis.

Louisa Tuck *cello*

Since her appointment as Section Leader Cello at the Royal Northern Sinfonia in 2007, Louisa Tuck has established herself as one of the most gifted young chamber musicians and guest principal cellists in the country. She is a regular guest leader with the majority of symphonic and chamber orchestras in the UK, most recently the Royal Philharmonic Orchestra, English National Opera, CBSO and the John Wilson

Orchestra. Louisa recently performed as a soloist with colleagues in the North East in the founding concerts of 'E7B' (Ensemble Seven Bridges). She has recorded as a soloist with NAXOS and Virgin Classics and recently recorded her first solo and chamber music disc with the Emanuel Ensemble for Champs Hill Records. Forthcoming recording projects include a solo disc of French cello and piano works for Champs Hill Records with pianist John Reid. As a soloist she has recently appeared at the Wigmore Hall, Royal Albert Hall (as part of a Royal Northern Sinfonia Classic FM spotlight concert), Spoleto Festival (Italy), Spitalfields, Soundwaves, IMAI, Norfolk & Norwich and Chipping Camden Festivals. Concertos with the Royal Northern Sinfonia include Barber, Britten Cello Symphony, Bernstein, Tavener, Turnage and Vivaldi. She has also directed a Northern England tour with the 'cellists of the Northern Sinfonia' and the soprano Katherine Manley. Collaborations with other artists include the Nash Ensemble, Kathryn Tickell and The Side, and Imogen Heap. Louisa studied with Paul Watkins and Philip Sheppard at the Royal Academy of Music, and in 2011 was honoured with an ARAM award for her work in the music profession. She plays on a rare Italian Cello dated 1752 made by Jacobus Cordanus.

Anna Tilbrook *piano*

Anna Tilbrook is one of Britain's most exciting pianists, with a considerable reputation in song recitals and chamber music. She made her debut at the Wigmore Hall in 1999 and has since become a regular performer at Europe's major concert halls and festivals, as well as coaching regularly for the Royal Opera, Covent Garden.

Anna has collaborated with many leading singers and instrumentalists including James Gilchrist, Lucy Crowe, Sarah Tynan, Emma Bell, Barbara Hannigan, Willard White, Mark Padmore, Stephan Loges, Christopher Maltman, Ian Bostridge, Barbara Bonney, Victoria Simmonds, Christine Rice, Iestyn Davies, Natalie Clein, Nicholas Daniel, Adrian Brendel and Jack Liebeck. For Welsh National Opera she has accompanied Angela Gheorghiu, José Carreras and Bryn Terfel in televised concerts.

With the distinguished British tenor James Gilchrist she has made acclaimed recordings of 20th-century English song for Linn records, including Vaughan Williams's *On Wenlock Edge* (a finalist in the Gramophone Awards 2008), the cycles for tenor and piano by Gerald Finzi and most recently, songs by Britten and Leighton. In 2009 they embarked on a series of recordings for Orchid records of the Schubert Song Cycles and their disc of *Die schöne Müllerin* received great critical acclaim and was Editor's Choice in *Gramophone*, November 2009. Schubert's *Schwanengesang* along with Beethoven's *An die ferne Geliebte* was released early in 2011 and their recording of *Winterreise* was Record of the Week in *The Independent* and was made Recording of the Month in the 2011 Christmas issue of *BBC Music Magazine*.

With String Quartets such as the Fitzwilliam, Elias, Coull, Barbirolli and Sacconi, she has performed a wide range of chamber music, from Mozart's Piano Concertos K.414 and K.415 to the Piano Quintets of Shostakovich, Brahms, Elgar, Bridge and Schubert.

Recent engagements have included her New York Carnegie Hall debut with Lucy Crowe, recitals in the Anima Mundi festival in Pisa, Alte Oper Frankfurt, Musée des Tissus Lyon, Wigmore Hall, Oxford Lieder Festival and Machyllleth Festival, live BBC Radio 3 recitals from the Sage, LSO St Luke's and Edinburgh, the Perth Schubertiad and concerts at Kings Place and St. John's Smith Square. With the soprano Lucy Crowe she has performed at the Wigmore Hall, Lichfield Festival and the Gower Festival. In June 2011 Anna répétiteured and played in the performances of Britten's *The Rape of Lucretia* for the Aldeburgh Festival conducted by Oliver Knussen with a cast including Angelika Kirchschrager, Ian Bostridge and Christopher Purves.

Anna is also in demand as a répétiteur, continuo player and vocal coach, working for companies including the Royal Opera, Royal Ballet, Aldeburgh Festival and the LSO and conductors including Sir Charles Mackerras, Vasily Petrenko, Harry Christophers and Edward Gardner. For the 2006 Buxton Festival she made her conducting debut, directing Telemann's *Pimpinone* from the harpsichord.

Born in Hertfordshire, Anna studied music at York University and at the Royal Academy of Music with Julius Drake, where she was awarded a Fellowship and in 2009 became an Associate. She also won many major international accompaniment prizes including the AESS Blüthner prize and the award for an outstanding woman musician from the ROSL.

Cathedral Concert Society

2015–2016 season at Ripon Cathedral

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The Horns (including Wagner tubas) of Opera North
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Krycia Osostowicz *violin*

accompanied by **Daniel Tong** *piano*

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