

# Cathedral Concert Society

## Kammerphilharmonie Europa



*"They delighted with the quality of their ensemble playing  
and their individual virtuosity as soloists."*

Monday 11 March 2019 | Ripon Cathedral

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## Monday 11 March 2019 Kammerphilharmonie Europa

Michel Gershwin *violin*

Cyrill Gussaroff *trumpet*

### Programme:

**Antonio Vivaldi**  
(1678–1741)

**Concerto in G minor, F.XI. No. 21**

**Tomaso Albinoni**  
(1671–1751)

**Concerto Saint Marc in E flat major,  
for trumpet and orchestra**

**Johann Sebastian Bach**  
(1685–1750)

**Violin Concerto in E major BWV1042**

– interval –

During the interval refreshments will be available in the South Transept.

**Josef Suk**  
(1874–1935)

**Serenade for Strings in E flat major, Op. 6**

**Remo Giazotto**  
(1910–1998) **and perhaps Tomaso Albinoni**

**Adagio in G minor**

**Carl Nielsen**  
(1865–1931)

**Little Suite for Strings, Op. 1**

### Antonio Vivaldi

### Concerto in G minor, F.XI. No. 21

*Allegro*

*Largo*

*Allegro (composed c.1720)*

Vivaldi was an Italian Baroque composer, virtuoso violinist, teacher, and cleric. He is one of the greatest Baroque composers, and his influence during his lifetime spread across Europe. Like many composers of the time, Vivaldi faced financial difficulties in his later years. Shortly after a move to Vienna, his patron Charles VI died. Vivaldi became impoverished, died, and was buried in a simple grave in ground owned by the public hospital.

At the beginning of the twentieth century Vivaldi was virtually unknown to everyone except a few scholars; only a fifth of his works had been published in his lifetime. So unknown was he that the great violinist Kreisler got away with composing a concerto and passing it off as Vivaldi's. This changed just before the Second World War when crates of music were discovered containing hundreds of works autographed by Vivaldi. Neglected works such as this Concerto reveal the marvellous writing for strings of which Vivaldi was a master.

### Tomaso Albinoni

### Trumpet Concerto Saint Marc in E flat major

*Grave*

*Allegro*

*Andante*

*Allegro*

Albinoni was an Italian Baroque composer. While famous in his day as an opera composer, he is known today for his instrumental music, especially his concertos. Albinoni never styled himself a professional composer, did not seek a musical post in church or court, and referred to himself as a violin-playing musician. He inherited a business that manufactured playing cards.

This 'Concerto' was published in Amsterdam in 1712 as Sonata No. 11 Opus VI. The work is now popularly (and apparently irrevocably) known among trumpeters as Concerto, a title which might be considered odd for a work which began as a sonata.

**Johann Sebastian Bach****Violin Concerto in E major BWV1042***Allegro**Adagio**Allegro assai (composed in 1855)*

Bach was born in Eisenach, Germany into a great musical family. His father was the director of the town musicians, and all of his uncles were professional musicians. Bach's father and brother taught him to play the violin, harpsichord and clavichord. Bach held musical posts across Germany serving as Kapellmeister (director of music) to Leopold, Prince of Anhalt-Köthen; as music director at the main Lutheran churches in Leipzig; and as educator at the Thomasschule.

Forkel, Bach's original biographer, describes this concerto as being 'full of an unconquerable joy of life, which sings in the triumph of the first and last movements.' In the first movement, Bach takes the basic idea of *ritornello* form (in which the accompanying instruments (called the *ripieno*). play recurring passages whilst the soloist plays contrasting ones) and shapes it superbly with repeats (da capo-form); neither soloist nor ripieno dominates the other. The middle movement is a mournful instrumental aria, in which the violin's intricate musings are woven in and around a quiet *ostinato* (repeated rhythmic pattern) in the bass instruments. The finale is an exuberant dance-like movement. Each successive contrasting passage exploits the violin's capabilities, until at last the final refrain swoops in on the wings of wild demi-semi-quavers.

– interval –

**Josef Suk****Serenade for Strings in E flat major, Op. 6***Andante con moto**Allegro ma non troppo e grazioso**Adagio**Allegro giocoso (composed in 1892)*

Suk was a Czech composer and violinist. He was taught the violin by his father and was formally educated in music. Suk married Dvořák's daughter, Otilie, and the happiest time of his life followed. Then tragedy struck when Dvořák and Otilie died around 1905 within fourteen months of each other. His music changed after this and he became associated with a group of composers expounding Czech Modernism.

This Serenade was composed while Suk was studying under Dvořák, who recommended Suk write some lighter and more cheerful music. Suk took that advice and created his best-known work, a sunny and uncomplicated *Serenade*. In mood and mastery it is worthy of comparison with other great nineteenth-century string serenades by Tchaikovsky, Grieg, and Dvořák himself.

**Remo Giazotto and perhaps Tomaso Albinoni****Adagio in G minor**

The Adagio in G minor is a neo-Baroque composition popularly attributed to Albinoni, but actually composed by 20th-century musicologist and Albinoni biographer Remo Giazotto, purportedly based on the discovery of a manuscript fragment by Albinoni. There is a continuing debate about whether the alleged fragment was real, or a musical hoax, but there is no doubt about Giazotto's authorship of the remainder of the work. According to Giazotto, he obtained the document shortly after the end of World War II from the State Library in Dresden. Giazotto concluded that the manuscript fragment was a portion of a church sonata composed by Albinoni. Giazotto never produced the manuscript fragment, and no record has been found of it in the collection of the State Library.

The piece is most commonly orchestrated for string ensemble but with its growing fame has been transcribed for other instruments. The composition has permeated popular culture, having been used as background music for many films, in television programmes, and in advertisements.

**Carl Nielsen****Little Suite for Strings, Op. 1***Prelude**Intermezzo**Finale (composed in 1887)*

Nielsen was a Danish musician, conductor and violinist, widely recognised as his country's most prominent composer. He died in Copenhagen following a series of heart attacks, surrounded by his family. His last words to them were 'You are standing here as if you were waiting for something'.

Nielsen composed the Suite when he was only 22. It was first performed at the Tivoli Hall in Copenhagen and was a great success. Nielsen played in the orchestra and the middle movement was played as an encore. The suite's rather short, elegiac first movement is reminiscent of Scandinavian Romanticism, as expressed by Grieg. The Intermezzo, a waltz, gives a hint of the composer's love of triple time. The expansive Finale opens solemnly with the elegy theme but soon breaks loose into an animated sonata form in which Nielsen reintroduces the opening theme.

*Programme notes compiled from various sources.*



## CHAMBER PHILHARMONIC EUROPE

The Chamber Philharmonic Europe was founded in 2006 in Cologne, Germany, and engages talented young musicians from 18 European nations. Its outstandingly high artistic level has been confirmed by the many concerts and festivals in which the orchestra has played throughout the continent as well as by the press and critics.

Since its inception, the Chamber Philharmonic Europe has been built upon a broad range of professional experience. In the interest of promoting the younger generation, the orchestra aims also to provide promising artists the opportunity for further development in its various sections. It is from this principle that the Chamber Philharmonic Europe is able to produce a creative work atmosphere over generations which inspires the ensemble with great motivation.

The repertoire of the Chamber Philharmonic of Europe ranges from Baroque to modern:

- Classical Symphony Concerts
- Chamber Concerts
- Operas and Operettas



Last season saw the Chamber Philharmonic Europe perform over 45 concerts across Europe.

The musicians have performed in many reputed concert halls and opera houses, including:

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- Musikhuset, Aarhus, Denmark
- Pavilion Theatre, Dublin, Ireland
- Conway Hall, London
- Neumünster, Zürich, Switzerland
- Gürzenich Saal, Cologne, Germany
- Palladium, Malmö, Sweden

The orchestra has made extensive tours to Switzerland, Sweden, Denmark, France, Netherlands, Great Britain and Ireland. The Chamber Philharmonic Europa is a fully professional and privately-financed organisation, which, with its increasing popularity, is also involved with several charities. The orchestra periodically engages with various partners for benefit concerts throughout Europe.

*"The capacity audience was clearly delighted by the performance which was a rare chance to hear a European classical ensemble..."* Bachtrack



**Michel Gershwin** (violin) was born in Kharkov (Ukraine) in 1960. At the age of three he began violin and piano lessons with his parents. Later he studied violin with Pavel Volodarsky at the Minsk Music School. At the age of fifteen he won first prize at the Republic of Belorussia Music Competition, later entering the Moscow Conservatory to study with Professors Tchugaeva, Yankelevitch and Kogan. He gained his doctorate under Professor Tretiakov in 1986. In 1988 he won the "Grand Prize" at the David Oistrakh Competition in Odessa. He became Soloist of the Minsk Philharmonic and later of the Leningrad Philharmonic as well as performing widely as a soloist in the Soviet Union, the United States and the Far East. Since 1991 he has lived in France where he was in the Shostakovich Trio. He is currently first violin of the ensemble "Opus 62" and "the Gershwin Quartet". He pursues parallel careers as a soloist, chamber musician and conductor throughout the world.



**Cyrill Gussaroff** (trumpet) was born in Saint Petersburg, Russia, where he received his first trumpet lesson from the famous trumpet player Professor V. Margolin, in whose class he graduated from the Saint Petersburg Conservatoire with distinction in 2002. He continued his education at the Conservatoires of Hanover and Essen, where he was taught by such influential people as Professor S. Goettel and Prof. U. Koeller. In his career Cyrill Gussaroff has gained awards at international competitions including the International Competition Città di Porcia, Dokshizer Competition Vilnius, the Competition of Calvia Mallorca and the Tchaikovsky Conservatoire International Competition, Moscow. He started his career as a trumpet soloist at the Staatskapella Symphony Orchestra of St. Petersburg. At present he is a soloist with the Lower Rhine Symphony Orchestra and is an artist of the Orchestra of the Bayreuth Festival. In addition, Cyrill Gussaroff has worked with several different orchestras such as the Malaysian Philharmonic Orchestra, Bochum Symphonie, Camerata Budapest, Chamber Philharmonic Europe and Venice Philharmonic Orchestra.

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# Cathedral Concert Society

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