Welcome to our 2018/2019 concert season!

From a re-imagined fairytale to the recreation of Messiah as Handel might have heard it, there are intriguing instances of the familiar in different guises dotted throughout the season. Eddie Parker’s Debussy Mirrored Ensemble takes a fresh look at the composer’s work with a stellar cast of singers and instrumentalists, and also highlights another feature of the season: the human voice. The Song Day features British composers and poets who added so many masterpieces to the repertoire in the mid-20th century; other recital programmes include French and English song as well as Yiddish Folksongs. From the instrumental world we welcome three outstanding pianists – Stephen Hough, Danny Driver and Martin Roscoe – as well as the Consonne Quartet, Quatuor Diotima, cellist (and baritone) Matthew Sharpe and brass ensemble Septura. As always, the University’s own orchestras, choirs and ensembles offer superb performances and interesting programmes. And now, read on for full details of all these and more!

Do check our website for updates on concerts, especially those later in the season. You can also sign up to our regular enewsletter for news and special offers. And for those who use social media, you can also keep in contact via Facebook and Twitter.

We look forward to welcoming you over the coming months!

Celia Frisby
Concerts Administrator

All events take place in the Sir Jack Lyons Concert Hall unless indicated otherwise. The Rymer Auditorium is situated in the same building, and accessed through the same entrance.

For information about booking and directions please go to pages 25 to 27.

FlexiSavings Create your own concert series!

- Book for three or four concerts – 10% discount on each ticket
- Book for five to seven concerts – 15% discount on each ticket
- Book for eight or more concerts – 20% discount on each ticket

We offer generous discounts for multiple bookings, so you can create your own series of concerts – and the more you attend, the less you pay per concert! Why not take advantage of this offer to hear some unfamiliar music? You can make a multiple booking at any time up to, and including, the date of the first concert in your series.

The offer is available for all prices, including concessions but excluding student tickets.

FlexiSaving tickets are available online, in person or by phone and must be paid for at the time of booking, and be the same quantity for each concert – you may, of course, purchase additional tickets at any time. We are unable to refund money but if you subsequently find that you are unable to attend a concert, and let us know at least 24 hours in advance, we will be happy to credit the cost against tickets for another concert within this season, subject to a handling charge of £1.00 per transaction.

Please note that Day Tickets (16 February and 4 May) and tickets for British Music Society are not included in this discount scheme.
Hansel & Gretel

Wednesday 03 October, 7.30pm
Tickets: £17 (£15); students £5

Enter a world of light and shadow, of darkness and deception. A helter-skelter journey into ghostly landscapes and feasts of sugar...

This touring production brings together the commissioned poetry of Simon Armitage in a new extended lyrical ‘libretto’ entwined with chamber music by Matthew Kaner, one of the most original composers of his generation. The Hansel and Gretel characters, originally created by artist Clive Hicks-Jenkins, have been reimagined and brought to life by three further artists as table-top puppetry, shadow-play and stop-motion animations.

Kaner’s ensemble features an unusual dark-hued collective of viola, cello, cor anglais, clarinet and horn, supplemented by the eerie childhood sounds of toy pianos led by story-teller and soprano Adey Grummet. Hansel & Gretel delves deeply into the twisted themes of the original tale, creating an uneasy yet curiously familiar fairytale landscape where nothing is quite as it seems....

The 65-minute production will be followed by The Making of Hansel & Gretel, a behind-the-scenes look at the art and artists who created the show, using film created by Pete Telfer (Culture Colony Vision). Presented by Goldfield Productions Artistic Director, Kate Romano.

‘It was the intimacy of tiny gestures offering expressive detail, in turn mirroring Kaner’s musical mood, that spoke volumes.’ Guardian

Production supported by:

boxoffice@york.ac.uk / www.yorkconcerts.co.uk
Friday 28 September - 8.00pm
**Emmanuel Despax (piano)**
Franck Prélude, Choral et Fugue
Wagner-Liszt Ouvertüre zu Tannhäuser, S.442
Schubert Sonata in B flat D.960

Friday 09 November - 8.00pm
**Joseph Shiner (clarinet)**
**Pavel Timofeyevsky (piano)**
Martinů Sonatin
Ireland Fantasy-Sonata
Weiner Csárdás Peregi Verbunk Op.40
Rachmaninoff Vocalise Op.34 No.14
Ravel Pièce en forme de Habanera
Messager Solo de Concours

Friday 30 November - 8.00pm
**Escher String Quartet**
Mozart Quartet in F K.590
Korngold Quartet No.3 in D major Op.34
Gershwin Lullaby
Ravel Quartet in F major

Friday 11 January - 8.00pm
**Anna Tsybuleva (piano)**
Brahms Klavierstücke Op.76 Nos. 1,2,3,8
Beethoven Sonata in C major, Op.2 No.3
Beethoven Polonaise in C major, Op.89
Brahms Sonata No.3 in F minor, Op.5

Friday 15 February - 8.00pm
**Trio Isimsiz**
Mozart Divertimento in B flat, K.254
Fauré Piano Trio in D minor, Op.120
Brahms Piano Trio No.1 in B, Op.8

Friday 15 March - 8.00pm
**Endellion String Quartet**
Haydn Quartet in G minor, Op.74 No.3 (‘Horseman’)
Bartók Quartet No.2 Op.17
Beethoven Quartet in C sharp minor, Op.131

**Season ticket** for all 6 concerts: £59 (students £22), visit [www.bms-york.org.uk](http://www.bms-york.org.uk) or contact the membership secretary on 01904 704052

**Individual concerts;** £15 (students £6), also from the University Box Office to personal/telephone bookers only.
Concerts are free on the door for University of York students.

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**Crippled Symmetry**

Richard Craig  **flute**
Damien Harron  **percussion**
Philip Thomas  **piano, celeste**

Morton Feldman’s extended work *Crippled Symmetry* is a sustained exploration of patterns and repetition/variation. This rich and deceptively complex music quietly unfolds over 90 minutes as the musicians navigate their independent parts whilst maintaining a sense of the whole.

Pre-concert talk, 6.30pm:
Philip Thomas and Dr Catherine Laws

This concert is part of the **Morton Feldman Day** which also includes:

**1.00pm**
Morton Feldman: Music for Two Pianists
Philip Thomas & Catherine Laws  **piano**

**4.00pm**
Morton Feldman Art Films
Rarely-seen films, scored by Feldman, about the 1950s New York school of artists, including Pollock and De Kooning, plus two biographical films. Introduced by Feldman expert Chris Villars.

Consone Quartet

Agata Daraskaite  violin
Magdalena Loth-Hill  violin
Elitsa Bogdanova  viola
George Ross  cello

Haydn  Quartet in D minor op. 42
Fanny Mendelssohn  Quartet in E flat
Haydn  Quartet in D minor op.103
Felix Mendelssohn  Quartet in E minor op. 44 no. 2

The Consone Quartet is dedicated to exploring and recreating the sound-worlds of the Classical and early Romantic string quartet repertoire through period instrument performance. A programme of Haydn’s two short quartets, both with a mysterious genesis, and the music of the Mendelssohn siblings illustrates Consone’s mission perfectly. Since its last visit to York, this prize-winning quartet has played throughout Europe as part of the EEEmerging Scheme, performed in Bolivia and Peru, and recorded its first CD.

Eddie Parker’s Debussy Mirrored Ensemble

James Gilchrist  vocals
Brigitte Beraha  vocals
Eddie Parker  flutes
Rowland Sutherland  flutes
Gareth Lockrane  flutes
Jan Hendrickse  flutes
James Allsopp  clarinets
Imogen Ridge  harp
Simon Limbrick  vibes, percussion
Alcyona Mick  piano
Steve Watts  bass
Martin France  drums

Celebrating one of the most important and radical composers, the Debussy Mirrored Ensemble takes Debussy’s music as a starting point and transforms it using the skills of an outstanding team of musicians. Representing the cream of the classical, jazz and improvising disciplines, and with the vocal virtuosity of James Gilchrist and Brigitte Beraha at centre stage, Eddie Parker’s ensemble conjures new and unexpected magic from Debussy’s music, creating a unique and totally absorbing world.

Sponsored by: Rollits
Venezia

Venezia, a musical portrait of Venice, is the Practical Project that each year brings together new students and others to create a production from scratch. From the sounds of bells tolling to the legacy of composers who lived there and those that were inspired by its atmosphere, the performance will draw several musical strands together: the music of San Marco (both the Basilica and the café orchestras), carnvale, and more.

In this first of two informal Friday evening song recitals this season, meditations on life and death are set amongst irreverent and entertaining tones. The philosophical ruminations of Barber and Ives are paired with songs from Christopher Fox and Lehrer written in a deceptively frothy cabaret-style but underpinned by a hint of bitterness. The theatrical performance of these pieces moves a seemingly harmless recital into something more unsettling and beautiful.

(see also 8 February)
Alternative History

Anna Maria Friman & John Potter  voices
Ariel Abramovich & Jacob Heringman  lutes

River God Songs
Moeran  Three Songs of Springtime
Campion  Oft have I sighed
Warlock  Sleep; Corpus Christi;
The Bayly berith the bell away
John Paul Jones  Cradle Song
Ian Telfer  Finisterre
Peter Erskine  Ash and Snow
Arvo Pärt  Pari Intervallo
Peter Pope  I know a bank; When to her lute Corinna sings; Give me my scallop shell of quiet
Dunhill  Had I the heavens’ embroidered cloths
Tony Banks  That time of year;
Rose-cheeked Laura

Having topped classical charts in the UK (with Amores Pasados) and Germany (with Secret History) these international performers return to York as Alternative History. The name reflects their roots in Renaissance performance practice, which they apply to 20th-century song and new music. Transcriptions by Warlock and Moeran, and songs by the obscure Nadia Boulanger pupil Peter Pope are partnered with pieces written for the ensemble by living songwriters.

Boxoffice@york.ac.uk / www.yorkconcerts.co.uk

Dan Whieldon Quartet

Dan Whieldon  piano
Gavin Barras  acoustic bass
Dave Walsh  drums
Richard Iles  flugelhorn

Positive Changes
Dan Whieldon has been active on the northern jazz scene for the past decade. His music is inspired by the ‘European’ jazz sounds that he first encountered when studying in Brussels. Rich in harmony and with a nod to the music of Bill Evans, many of the pieces have the feel of song settings. His original compositions sit alongside arrangements of standards.

Dan Whieldon Quartet

Rymer Auditorium

Tickets: £12 (£10); students £3

Rymer Auditorium

Tickets: £17 (£15); students £5
The 24

Robert Hollingworth  
director

Duarte Lôbo  Missa pro defunctis (1639)

This fabulously well-wrought, almost never performed masterwork is one of two Requiem settings written by Duarte Lôbo when maestro at Lisbon Cathedral. Once the classic period of Renaissance polyphony had given way to the extravagances of the early Baroque in the early 17th century, the Roman Catholic church authorities in Italy encouraged composers to continue to write in the old polyphonic style, or ‘stile antico’. In Spain and Portugal this flourished, becoming more expressive and harmonically richer, as this setting (with its plainchant interpolations) demonstrates.

Stephen Hough piano

Bach-Busoni  Chaconne in D minor
Stephen Hough  Sonata no. 4 (Vida Breve)
Chopin  Sonata no. 2 in B flat minor op. 35
Busoni  Sonatina no. 6 (Carmen Fantasy)
Busoni  Berceuse
Liszt  Funérailles
Liszt  Mephisto Waltz (Bagatelle ohne Tonart)
Liszt  Mephisto Waltz no. 1

Stephen Hough has won global acclaim for his outstanding performances on the concert platform and on CD. Named by The Economist as one of ‘20 Living Polymaths’, he is also a successful writer, composer and painter. His virtuosic programme revolves around themes of death, darkness and transcendence. Hough’s own newly-premiered Sonata no. 4 (Vida Breve) stands alongside Chopin’s monumental Sonata no. 2, with its famous ‘Marche funèbre’, a triptych of Faustian and funereal works by Liszt, and Busoni’s transcription of Bach’s visionary Chaconne.

Saturday 17 November, 10.30am-12.30pm
Masterclass with Stephen Hough
Observers welcome; free admission
The Chimera Ensemble

Per Nørgård  Prelude to Breaking
Ricardo Eizirik  Music while waiting/music while working
Andrew Norman  Try
Owen Russell  Undergraduate Commission

Chimera – the University’s student-run new music ensemble – is renowned for its adventurous programming which often features first UK performances by leading composers as well as new commissions. Its first programme of 2018/19 opens with Per Nørgård’s Prelude to Breaking, which evokes the natural build up and breaking of waves. In contrast, Music while waiting/music while working is a more theatrical piece for four instrumentalists and three performers. Andrew Norman’s Try adds an energetic element to the concert, as the frantic work for 15 players is based on relentless perseverance. Owen Russell’s new piece is inspired by the flute solo from Ravel’s second Daphnis et Chloe Suite, with Anna Palko as soloist.

Quatuor Diotima

Yun-Peng Zhao  violin
Constance Ronzatti  violin
Franck Chevalier  viola
Pierre Morlet  cello

Berg  Quartet op. 3
Thomas Simaku  Quartet no. 5
Schubert  Quartet in A minor D.804 (Rosamunde)

Quatuor Diotima’s players always bring two very special qualities to their concerts: the fresh insights to the classical repertoire by pairing it with newer music, and the intense communication between them as they play. Quartets from three different eras open with Berg’s early work which looks back to the Romantic, rather than forward to his mature style. Inspired by time spent in Berlin, and the evidence of the once-divided city, Thomas Simaku’s work, premiered by Diotima in 2015, is cast in two sections. The ‘Rosamunde’ Quartet finishes the concert in a mood of reflective optimism. Quatuor Diotima is a University Artist-in-Association.
University Symphony Orchestra

John Stringer  conductor
Daniel Hogan  conductor*
Elisabeth Daly  trumpet

Wagner  Prelude to Lohengrin*
Sibelius  Scene with Cranes*
Arutiunian  Trumpet Concerto
Mussorgsky  Pictures at an Exhibition

*Pictures at an Exhibition has been orchestrated many times, but none truly rivals Ravel’s sumptuous and imaginative version that culminates in the blistering ‘Great Gate of Kiev’. Arutiunian’s popular Trumpet Concerto with its exciting fast movements surrounding a haunting and reflective central interlude is played by third-year trumpeter Elisabeth Daly. The expressive beauty of the Wagner and Sibelius works will be conducted by our final-year conductor Daniel Hogan.

University Chamber Choir & Baroque Ensemble

Peter Seymour  conductor

O Sing unto the Lord
Odes and anthems by Purcell and Blow

A programme of glorious anthems by master and pupil: John Blow was both the teacher of Purcell and also his successor as organist of Westminster Abbey, a post he had earlier relinquished in favour of his pupil. Whether written for coronations or for more general use, such works as My heart is inditing, Rejoice in the Lord alway, Behold O God our Defender are amongst the finest works of their time and remain timeless favourites for singers and their audience.

Pre-concert talk, 6.30pm:
Professor Jonathan Wainwright

Tickets: £13 (£11); students £3

Box Office 01904 322439
### University Choir & Yorkshire Baroque Soloists

**Handel** Messiah

Written in an astonishing 24 days, Handel’s mighty oratorio *Messiah* is both a meditation on and an exultant celebration of the Incarnation, Passion and Resurrection. This performance adopts Handel’s own practice of introducing some rarely-heard versions of certain movements (often created at the requests of particular singers) alongside more familiar favourites. Playing on period instruments, the specialist musicians of the Yorkshire Baroque Soloists accompany an outstanding team of soloists and the Choir in the work as it might have been heard in London in the last decade of the composer’s life.

**Tickets:**
- Centre block: £24 (£22)
- Centre side blocks: £20 (£18)
- Side blocks: £10 (£12); students £3

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### Yiddish Folksongs

Juliana Yaffé  *soprano*

Adam Summerhayes  *violin*

John Yaffé  *piano*

Passionate, poignant and humorous – folksongs in the Yiddish language were an important part of the life of Jewish people around the world for hundreds of years. The Yiddish Folksong Project is the result of internationally-acclaimed singer Juliana Yaffé’s rediscovery of forty-two remarkable classical arrangements of Yiddish songs by eminent American conductor Robert De Cormier. In this programme, Juliana introduces to York a selection of these songs, accompanied by conductor-pianist John Yaffé and violinist Adam Summerhayes.
Matthew Sharpe  
voice, cello  

Viv McLean  
piano  

Robert Schumann  Dichterliebe  
Clara Schumann  Romances op. 22  
Brahms  Sonata for cello and piano in F op. 99  

Matthew Sharpe and Viv McLean explore the intense love, admiration, romance and despair at the core of one of the 19th century’s most fascinating and compelling relationships. Singer, cellist, actor and director – Matthew Sharpe defies definition, being equally at home in all these roles. He performs as singer in Schumann’s song cycle, written when the composer was separated from his beloved Clara, as cellist in an arrangement of Clara’s Romances for violin and piano and in Brahms’s passionate, late sonata. Viv McLean, winner of the 2002 Maria Canals International Piano Competition and several young artists awards is an equal partner in this demanding programme.

Septura

Ravel  Mother Goose Suite  
Debussy  Préludes  
Gershwin  Three Piano Preludes  
Gershwin  Songbook  
Gershwin  An American in Paris  

A delicious programme of music from Paris and New York promises a treat in both sound and sight. Septura brings together London’s leading players as a chamber ensemble to present the uniquely expressive sound of the brass septet. By creating transcriptions, arrangements and commissioning new pieces, Septura is re-defining the role of the brass ensemble on the classical platform. Ensemble-in-Residence at the Royal Academy of Music, the group is mid-way through recording 10 CDs on the Naxos label, each focussed on the music of a particular period or composer.

‘Virtuoso playing: glossy, brilliantly articulated, audaciously coloured, technically flawless’. BBC Music Magazine
The second of our informal Friday evening song recitals is the fruit of a shared passion for French song as Susan and Nicky celebrate three beguiling French women: composers Lili Boulanger and Germaine Tailleferre, and poet Louise de Vilmorin. The programme includes two of their rarely-performed works: Boulanger’s sensuous Clairières dans le ciel and Taillerferre’s acerbic Six Chansons françaises. It celebrates the centenaries not only of Boulanger but also Debussy (Ariettes oubliées) and the half-centenary of Vilmorin, Poulenc’s favourite poet of the frivolous and futile (Fiançailles pour rire).

(see also 26 October)
The HISS@10

This year is the tenth anniversary of the Huddersfield Immersive Sound System, a loudspeaker orchestra based at the university. To celebrate the occasion, HISS presents a concert of works by the community of composers that has gathered around it through this period. The programme includes pieces by current and past students, as well as staff members, to showcase the breadth and depth of the aesthetic musings of contemporary electronic music practice. For more information about the system visit thehiss.org.

Oh Fair to See
English Song Day

Recitals of English song typically focus on the settings of poems about rural life, often tinged with irony or nostalgia – particularly those written in the shadow of the two World Wars. These three concerts celebrate the music of some of our best-loved composers and the words that they set. Recent York graduates George Clark and Joshua Griffiths focus on the relationship between composers and poets in the mid-20th century. In a typically entertaining lecture-recital David Owen Norris examines settings of the poems of Housman, one of which will be heard in Matthew Long’s evening recital. Matthew – also a York alumnus – is a member of the vocal ensemble I Fagiolini and has performed in concert and in opera widely in the UK and Europe.

12.30pm

George Clark  baritone
Joshua Griffiths  piano

Finzi  To a Poet
Gurney  Five Elizabethan Songs
Howells  A Garland for Walter de la Mare

£14 (£12); students £3

Day Tickets: £39 (£34); students £9
Please note that no further discounts apply to Day Tickets
Saturday 16 February
National Centre for Early Music

3.00pm

**David Owen Norris**  *piano*

**AE Housman and the English Idyll**

Broadcaster, writer and pianist David Owen Norris compares songs by Somervell and Butterworth, Bax and Ireland - and more - to show how Housman’s poetry can act both as a window and a mirror. He includes a detailed comparison of recordings of *On Wenlock Edge* by Ralph Vaughan Williams.

£16 (£14); students £5

7.00pm

**Matthew Long**  *tenor*

**Peter Seymour**  *piano*

**CPE Bach**  Fantasia in F sharp minor H. 300

**Schumann**  *Kreisleriana*

**Ravel**  *Le Tombeau de Couperin*

**Kaija Saariaho**  Ballade for Piano

**Medtner**  Sonata no 9 in A minor

We are delighted to welcome Danny back to York – his recitals and his work with our students are always a season highlight. Through concerts and recordings he has cemented his reputation as a versatile and creative pianist of sophistication, interpretative insight and musical depth – qualities he brings to this wide-ranging programme. The works by Ravel and Medtner are reflections on World War I, *Le Tombeau* being dedicated to the memory of the composer’s friends; Medtner’s virtuosic work is often called the ‘War Sonata’.

‘This was a performance of dauntless clarity, understated wit and graceful vitality.’ *Guardian*

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‘This was a performance of dauntless clarity, understated wit and graceful vitality.’ *Guardian*

**Thursday 21 February**, 10.30am-12.30pm

**Masterclass with Danny Driver**

Observers welcome; free admission
**The 24**

Robert Hollingworth  *director*

**This sacred art**
- **Cornyshe**  *Salve Regina*
- **Arvo Pärt**  *Magnificat*
- **Giles Swayne**  *Magnificat*
- **Obrecht**  *Salve Regina a 4*
- **Taverner**  *Agnus Dei from ‘Western Wind Mass’*
- **Ockeghem**  *Requiem (selection)*

Each of these pieces sets a sacred text, but in an extraordinary way. Giles Swayne incorporates an African working song into a double-choir Magnificat while Cornyshe’s masterpiece (from the reign of Henrys VII and VIII) was specifically designed to take your breath away. Taverner’s Mass was written soon after Cornyshe’s antiphon but presents variations on a popular (and not at all sacred) song, boldly presented with singers skipping virtuosically around it. Arvo Pärt’s ascetic but beautiful-sounding textures present different challenges to singers while those of Ockeghem take us back to an earlier time.

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**The Chimera Ensemble**

**Nicole Lizée**  *Another Living Soul*
- **Helena Tulve**  *I am a River*
- **Sara Caneva**  *Dish to Disk to Dash*
- **Tansy Davies**  *Falling Angel*

In this concert Chimera celebrates and promotes female composers. The programme includes Caneva’s *Dish to Disk to Dash* for chamber ensemble and Tulve’s eerie *I am a River* for chamber choir which uses a compilation of verses from Rûmî. ‘Music scientist’ Nicole Lizée’s *Another Living Soul* for string quartet brings an unusual twist to the concert, and Tansy Davies’ *Falling Angel* for 17 players conveys raw intensity inspired by Anselm Kiefer’s artwork. The programme will also include new works.

Plus lunchtime concert 1.15pm – £2 on the door or free to Music Society members.
Bernstein’s *Chichester Psalms*, in his own arrangement for organ, harp and percussion, is an exhilarating opening to a concert of English music that complements both the Song Day (16 February) and the University Choir concert (13 March). The Five Spirituals come from Tippett’s oratorio *A Child of our Time* where they evoke the audience’s response to the drama. Written for the University Chamber Choir in 1971, Peter Aston’s *Haec Dies* has a notable role for the organ soloist, as does the Parry. The beauty and simplicity of Stanford’s motets have made them models in the genre.

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After Mahler’s fateful 1907 (including the death of his daughter) he embarked on his Ninth Symphony; this performance marks the 100th anniversary of its completion. It is an extraordinary work of deep and wild contrasts and is often read as a farewell to both Vienna and his wife, but ultimately it is a resignation to fate. The symphony is preceded by Max Richter’s short *Prelude 1908*, extracted from his album *Memoryhouse*, described as a ‘journey through the beauty and tragedy of 20th-century Europe’. The concert opens with the first set of Alma Mahler’s Lieder that Gustav chose to publish in 1910 as a belated, and conciliatory, gesture after the breakdown of his marriage.
The cantata St Nicolas was written to celebrate the centenary of Lancing College and for performance by amateurs (including the audience, who are invited to sing two hymns) and professional musicians. The story of Nicolas, Bishop of Myra and origin of ‘Santa Claus’, is told from childhood (sung by a treble) to his maturity (in tenor voice) with the chorus providing narrative and comment. 

Blest Pair of Sirens secured Parry’s place as a leading composer of choral music.

**Tickets:**
Front Nave: £25 (£23); Rear Nave: £20 (£18)
Unreserved side aisles: £14 (£12); students £5

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We are very pleased to welcome Robert Sharpe, Director of Music at York Minster, to give the annual recital on the University’s distinctive Grant, Degens & Bradbeer organ. With music from the French Baroque tradition, represented by the music of Nicolas de Grigny - music known to JS Bach - and two sonatas by Mendelssohn, he also pays tribute to his two predecessors at the Minster: Philip Moore and Francis Jackson.
This year’s Baroque Day explores the instrumental forms which became popular during the period, paving the way for future instrumental genres, and confirming the ability of instruments alone to move the passions of listeners, even without the addition of the human voice.

12.30pm

**Compagnia d'Istrumenti**

‘The Bread of Life’: the Baroque Sonata

- **JS Bach** Sonata for violin and harpsichord in A BWV 1015
- **Corelli** Trio Sonata in B flat op. 3 no. 3
- **Purcell** Sonata in 4 parts in D minor
- **Handel** Trio Sonata in F op. 5 no. 6

Roger North described the arrival of Corelli’s music in England as being ‘like the bread of life’ for musicians. This programme explores the Baroque sonata, including solo and trio sonatas by Bach, Handel, Purcell and the great master who formalised the genre, Corelli.

£15 (£13); students £3

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3.00pm

**Jennifer Cohen** *flute*

**Peter Seymour** *harpischord*

Sonatas and fantasies for flute and harpsichord by JS Bach, CPE Bach and Telemann.

£10 (£8); students £3

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7.00pm

**University of York Baroque Ensemble**

Concerto: agreeing to disagree

programme to include:

- **JS Bach** Concerto for two violins in D minor BWV 1043
- **Bach** Brandenburg Concerto no. 3 BWV 1048
- **Handel** Concerto Grosso in G op. 6 no. 1

The Baroque concerto took various forms, from concerted works to those that pit a soloist or group of soloists against an orchestral ripieno group. Here we celebrate some of the masters of Baroque concerto forms, from Vivaldi to Bach and Handel.

£16 (£14); students £3

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Day Tickets: £34 (£28); students £6

Please note that no further discounts apply to Day Tickets
Moricosta Trio
Martin Roscoe

Lucy Baker-Stockdale  violin
Steven Burnard  viola
Jessica Burroughs  cello

Fauré  Piano Quartet no. 2 in G minor op. 45
Brahms  Piano Quartet no. 2 in A op. 26

Discovering a mutual love of the string trio repertoire, members of the Moricosta Trio met at the BBC Philharmonic and are in demand as chamber musicians, soloists and orchestral musicians. For this performance of two of the most popular piano quartets in the repertoire, they are joined by their regular piano partner Martin Roscoe. Arguably one of the UK’s best-loved pianists, Martin is equally at home in concerto, recital and chamber performances. His enduring popularity and the respect in which he is universally held are built on a deeply thoughtful musicianship allied to an easy rapport with audiences and fellow musicians alike.

Zamar

Zamar is an enthusiastic and lively gospel choir made up of students from across the University and accompanied by a live band. Gospel tunes, worship music, contemporary music and musical theatre are full of the choir’s passion for, and enjoyment of, singing.
Gamelan Sekar Petak

Gamelan Sekar Petak and friends return with their trademark blend of old and new, exploring the intersections between diverse musical traditions. Featuring players from the University of York’s lively student and community ensembles, with guest appearances from young people involved in Gamelan Sekar Petak’s flourishing outreach work, this promises to be a spirited celebration of local and global culture.

The 24

Robert Hollingworth  conductor

A Midsummer Night’s Dream
Per Nørgård  Dream Songs
John Ward  Come, sable night
Richard Shephard  Most Holy Night
Elizabeth Maconchy  Nocturnal
Stacy Garrop  Songs of Love and Chaos
Howard Skempton  Two poems of Edward Thomas
Tippett  The Source; The Windhover
Rubbra  Five Motets

No crowd-drawing works, yet we promise you rare riches for a summer’s night! Danish composer Per Nørgård’s apparently simple Dream Songs are accompanied by Far-Eastern percussion; Tippett’s brilliant encapsulation of Manley Hopkins’ sonnet about a bird of prey is matched by more sonnets in the American Stacy Garrop’s Love and Chaos. Elizabeth Maconchy’s haunting Nocturnal is matched from the period by Rubbra’s settings of 17th-century metaphysical poetry, leaving us unsure why he is not sung more. ‘Lord, what fools we mortals be…’

Concert sponsored by Mrs Colleen Copley, in memory of her husband Dr Trevor Copley
### Final Recitals Week

**Monday 20 to Friday 24 May**

You are welcome to join us at these recitals, given by finalists as part of their degree assessment. The programme for each day will be available approximately two weeks in advance from the Box Office and on the YorkConcerts website.

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
<th>Time</th>
<th>Tickets: £12 (£10); students £3</th>
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</thead>
<tbody>
<tr>
<td>Friday 31 May</td>
<td>National Centre for Early Music</td>
<td></td>
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<tr>
<td>Monday 20 May</td>
<td>University Chamber Choir</td>
<td>7.30pm</td>
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</tr>
<tr>
<td>Wednesday 05 June</td>
<td>University Jazz Orchestra</td>
<td>7.30pm</td>
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#### University Jazz Orchestra

The University Jazz Orchestra's popular summer concert features standards and new tunes with a guest soloist.

- **National Centre for Early Music**

#### University Chamber Choir

Peter Seymour, conductor

**Brahms** Liebeslieder Walzer op. 52  
Neue Liebeslieder Waltzes op. 65  
Zigeunerlieder op. 103 (1888)

Brahms wrote his two collections of Liebeslieder waltzes to be performed at informal social gatherings by voices and piano duet. The first collection, premiered by Robert and Clara Schumann, proved so popular that Brahms wrote a second one five years later. As the name implies, they are songs of love in all its guises, accompanied by music in waltz tempo. For his Zigeunerlieder, Brahms set German texts of Hungarian folk songs in the style of the gypsy music that fascinated him.
The Chimera Ensemble

Jacob Sachs-Mishalanie  I if I
Bethany Younge
& Kayleigh Butcher  Her Disappearance

For the last concert of the year, Chimera performs works in both the Sir Jack Lyons Concert Hall and the Rymer Auditorium. The programme includes Jacob Sachs-Mishalanie’s I if I for string quartet and electronics, which explores the differences in interpretation of meaning, expression and genuineness in acoustic and electronic sounds. Her Disappearance by Younge and Butcher also features in this concert, focussing on the distortion of voice and tone through the use of PVC pipes. The programme also includes other new works.

Plus lunchtime concert 1.15pm – £2 on the door or free to Music Society members.

The Sir Jack Lyons Concert

University Chamber Ensemble

Pergolesi  Stabat Mater
Rosie Pudney  soprano
Solomon Hayes  countertenor
John Stringer  conductor

Carlos Zamora Perez  Piano Concerto
Jakob Fichert  piano
Carlos Zamora Perez  conductor

Deborah Henson-Conant  Harp Concerto
Ruth Lee  harp
Daniel Hogan  conductor

This annual event celebrates the legacy of Sir Jack Lyons, whose generosity to the music department continues through the scholarships and awards given in his name. The programme comprises two outstanding student performances awarded after last year’s concerto competition and also the work resulting from the Terry Holmes Composer & Performer Award: the Piano Concerto written by PhD student Carlos Zamora Perez for pianist Jakob Fichert.
University Choir & Symphony Orchestra

Ruari Bowen  tenor
Ben McAteer  bass
Peter Seymour  conductor

Puccini  Messa di Gloria
Verdi  Quattro pezzi sacri
(Four Sacred Pieces)

The composers of the two sacred works in this programme are, of course, much better known for their operatic work. Both compositions have an operatic imaginative power and musical beauty which equals that in their dramatic compositions. The Mass was written as a graduation exercise by the young trailblazer in his early twenties, and the ‘Four Sacred Pieces’ date from the last years of the old master’s life. Together they provide a festive conclusion to the University concert season.

Tickets:
Front Nave: £25 (£23): Rear Nave: £20 (£18)
Unreserved side aisles: £14 (£12): students £5
Box Office

CONTACT DETAILS
Sir Jack Lyons Concert Hall
Department of Music
University of York
Heslington
York YO10 5DD

Tel: 01904 322439
email: boxoffice@york.ac.uk
online: www.YorkConcerts.co.uk

OPENING TIMES

Term time
Monday to Friday: 1.00-3.30pm and from 45 minutes before each concert.

Vacations
The Box Office is closed for personal booking during vacations but you can book online or by post.

Christmas: Monday 3 December to Friday 4 January (re-opens Monday 7 January)

Easter: Monday 18 March to Friday 12 April (re-opens Monday 15 April; closed on Friday 19 and Monday 22 April)

How to book

You may book now by post or online. Personal & Telephone booking opens Wednesday 12 September

In Person
During afternoon opening, tickets are sold from the Box Office in the Department of Music entrance hall. In the evening the Box Office for the Sir Jack Lyons Concert Hall and the Rymer Auditorium is situated in the Concert Halls entrance in the Music Research Centre. At other venues, box office facilities are available from 45 minutes before the concert begins.

Online
A secure online booking service is available on www.YorkConcerts.co.uk. There is a non-refundable 75p administration charge per ticket. You have the option to print your tickets at home, to have them sent by first-class post (70p charge), or collect them on the door.

Booking by Telephone
01904 322439 Monday to Friday during opening hours. There is a non-refundable £1.50 administration charge for telephone bookings.

Booking by Post
Please send your order, including a daytime telephone number, with a cheque (payable to: University of York). If you want us to post your tickets, please enclose a stamped, addressed envelope or add 70p to cover postage.

Payment
We accept Visa and Mastercard cards (there is no charge).

Reservations
Reservations must be paid for within three working days or 20 minutes before the start of the performance, whichever is the sooner, after which they will be released. If you reserve tickets by email we will contact you for card details.

Please note the we reserve the right not to take reservations within three days of a concert.

Ticket prices

Concessions
The price shown in brackets is the concession price for over 65s, recipients of means-tested benefits and audience members with a disability.

Student Tickets
£3 or £5 for most concerts for students in full-time education. Please bring a valid NUS or student card when buying or collecting tickets or when bringing a print-at-home ticket.

Under 16s
Under 16s are entitled to a free ticket when accompanied by an adult (one per adult full price or concession ticket bought). This offer is not available online. For tickets in the Front Nave of York Minster, the £5 student ticket applies.

York Alumni
Former students of the University of York are entitled to a 10% discount. Booking conditions apply and this offer cannot be used in conjunction with other discounts.

FlexiSavings
- Book for three or four concerts – 10% discount on each ticket
- Book for five to six concerts – 15% discount on each ticket
- Book for eight or more concerts – 20% discount of each ticket

boxoffice@york.ac.uk / www.yorkconcerts.co.uk
**Companion Card**
For customers with disabilities who need to bring an essential carer to concerts, we offer two concession tickets at a 50% discount. We ask that you join our scheme, by providing proof of status, so that the discount can be applied automatically when you book. If you would like to register, please contact the Box Office.

**Group Discounts**
Buy nine tickets for any one concert and receive one further ticket free! All tickets must be booked in advance at the same time. School and college groups pay the student ticket price and receive a free ticket for a teacher/carer with every six tickets purchased.

**Returns**
We are not able to give refunds for unwanted tickets. If the event sells out we will endeavour to re-sell any unwanted tickets if returned in advance, subject to a handling fee of £2.00 per transaction.

**Seating**
Please note that if a concert in the Sir Jack Lyons Concert Hall sells out, we may put extra chairs in front of the first row of fixed seats.

**At the venue**

**Access**
Sir Jack Lyons Concert Hall & Rymer Auditorium: via the walkway to the Concerts Halls entrance in the adjacent Music Research Centre. Please let us know in advance if you wish to book a space for a wheelchair and an adjacent seat for a companion.

Central Hall: there is a lift from the foyer to the upper level of the auditorium and an accessible toilet.

In the University car parks, Disabled parking bays are provided in each car park and close to the concert halls. These spaces are for vehicles displaying a Blue or University (Orange) disability badge.

National Centre for Early Music and York Minster are fully accessible. Please specify when booking if you need space for a wheelchair or have any other access or seating requirements.

If you would like further information about access or would like assistance when you arrive, please contact the Box Office (01904 322439).

**Latecomers**
We advise concert-goers to allow plenty of time for parking etc, particularly for Central Hall concerts. Latecomers can only be admitted at the discretion of the Event Manager.

**Refreshments**
A bar, which also serves soft and hot drinks, and cakes, is open before concerts and during intervals in the Sir Jack Lyons Concert Hall and Central Hall; bar facilities are also available at the National Centre for Early Music. Supper is available in College dining rooms; see www.york.ac.uk/food-and-bars for details.
How to find us

By car: take the York Ring Road to the junctions with the A19 or A1079/A166. The University is signposted from these junctions.

Where to park: Sir Jack Lyons Concert Hall & Rymer Auditorium: follow the signs for Wentworth Way at the roundabout at the top of University Road. Take the first turn left to Car Park D and follow the footpath signs to the Concert Halls Evening entrance.

Central Hall: Campus Central car park off University Road or Campus South car park off Heslington Lane and follow the footpath signs to Central Hall.

There is no charge for concert audiences after 6.30pm or at the weekend; at other times pay and display facilities are available in Campus Central and Campus North car parks. If you come to the Box Office during afternoon opening, you may use one of the short-stay spaces in the car park in front of the Information Centre in Market Square.

By bus: First York service no. 66 runs from the railway station, via Merchantgate, to campus approximately every ten minutes during the day and takes around 20 minutes to get to the University; evening buses run approximately every 15 minutes from campus. There are bus stops (marked B on the map above) on University Road for both halls.

Contact York bus Information (01904 551400) for full details of times and route, or see www.firstgroup.com/york.

By foot: The campus is about 20 minutes’ walk from the city centre.

For further travel details go to: www.york.ac.uk/about/maps

boxoffice@york.ac.uk / www.yorkconcerts.co.uk

Privacy Policy

At YorkConcerts and the University of York we take your privacy very seriously. We collect, store, process and use your data in accordance with our Privacy Policy, which is available at yorkconcerts.co.uk/privacypolicy.

Please contact the Box Office if you require any more information. A printed version of the full policy is available on request from the Box Office.

All information is this brochure is correct at the time of publication but the University of York retains the right to make any alterations that may become necessary.
# York Concerts 2018/2019

## October
- **Wed 03**  
  *Hansel & Gretel*  
- **Wed 10**  
  *Crippled Symmetry*  
- **Wed 17**  
  *Consonne Quartet*  
- **Wed 24**  
  *Eddie Parker’s Debussy Mirrored Ensemble*  
- **Fri 26**  
  *Peyee Chen*  
  soprano  
  &  
  *Kate Ledger*  
  piano  
- **Wed 31**  
  *Venezia*  
  
## November
- **Wed 07**  
  *Alternative History*  
- **Fri 09**  
  *Dan Whieldon Quartet*  
- **Wed 14**  
  *The 24*  
- **Fri 16**  
  *Stephen Hough*  
  piano  
- **Sat 17**  
  *The Chimera Ensemble*  
- **Wed 21**  
  *Quatuor Diotima*  
- **Sat 24**  
  *University Symphony Orchestra*  
- **Wed 28**  
  *University Chamber Choir*  

## December
- **Sat 01**  
  *University Choir*  
  &  
  *Yorkshire Baroque Soloists*  

## January
- **Wed 23**  
  *Yiddish Folksong Project*  
- **Wed 30**  
  *Matthew Sharpe*  
  cello  
  &  
  *Viv Mclean*  
  piano  

## February
- **Wed 06**  
  *Septura*  
- **Fri 08**  
  *Susan Young*  
  soprano  
  &  
  *Nicky Losseff*  
  piano  
- **Wed 13**  
  *University Chamber Orchestra*  
- **Fri 15**  
  *HISS*  

## March
- **Fri 01**  
  *The Chimera Ensemble*  
- **Wed 06**  
  *University Chamber Choir*  
- **Sat 09**  
  *University Symphony Orchestra*  
- **Wed 13**  
  *University Choir*  
  &  
  *Chamber Orchestra*  

## May
- **Wed 01**  
  *Robert Sharpe*  
  organ  
- **Sat 04**  
  *Baroque Day: On Form!*  
- **Wed 08**  
  *Moricosta Trio*  
  &  
  *Martin Roscoe*  
  piano  
- **Fri 10**  
  *Zamar gospel choir*  
- **Wed 15**  
  *Gamelan Sekar Petak*  
- **Wed 29**  
  *The 24*  
- **Fri 31**  
  *University Jazz Orchestra*  

## June
- **Wed 05**  
  *University Chamber Choir*  
- **Fri 07**  
  *The Chimera Ensemble*  
- **Wed 12**  
  *The Sir Jack Lyons Concert*  
- **Wed 19**  
  *University Choir*  
  &  
  *Symphony Orchestra*  

For details of all events in the 2018/2019 season go to [www.YorkConcerts.co.uk](http://www.YorkConcerts.co.uk)  
**Box Office 01904 322439**  
**boxoffice@york.ac.uk**  

A large print version of the text in this brochure is available from the Box Office