

# YORK CONCERTS



October 2017 - June 2018



Box Office 01904 322439

[www.yorkconcerts.co.uk](http://www.yorkconcerts.co.uk)

# WELCOME

## Welcome to our 2017/2018 concert season!

In the following pages you will discover the mix for which this concert series is renowned – from music of the 1550s to pieces that are hot off the page. The same variety is evident in our performers who include internationally-acclaimed musicians and our own student ensembles. I hope that our FlexiSavings scheme (see below) might encourage you to explore music that may be unfamiliar to you, be it old or new. These discounted tickets are now available online.

We welcome back several groups who are always popular with York audiences. **I Fagiolini** (31 January) present a typically energetic and eclectic programme. Parisian string quartet **Quatuor Diotima** (8 November) and viol consort **Fretwork** play classic music from their respective repertoires. Our Song Day (17 February) features the great **James Gilchrist** (also a soloist in *War Requiem* on 20 June) and the Baroque Day (5 May) focusses on the musical innovations

of the Enlightenment. And don't miss our two evenings of silent film with live music!

Do check our website for updates on concerts, especially those later in the season. You can also sign up to our regular newsletter for news and special offers. And for those who use social media, information is on 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 (17 February and 5 May) and tickets for British Music Society are not included in this discount scheme.

Wednesday

04

October

7.30pm

Tickets: £18 (£16); students £5

## The Swingles

### Folklore

We are thrilled to open the concert season with The Swingles who bring their distinctive sound to songs marking life's defining moments and rituals from countries as diverse as Afghanistan, Portugal, China and the Philippines.

This is, in the truest sense, folk music: music that gets to the heart of what it means to be human. With one of the most familiar names in the world of *a cappella* singing, the seven young singers that make up today's London-based group are driven by the same innovative spirit that has defined the five-time Grammy® winners since they first made waves in the 1960s.



boxoffice@york.ac.uk / [www.yorkconcerts.co.uk](http://www.yorkconcerts.co.uk)

Friday

06

October

7.30pm

Tickets: free

Rymer Auditorium

## Silent Shakespeare

An evening of nostalgia, wonderment and silliness

In the film industry's silent era, many films of both verve and variety adapted Shakespeare's plays for popular audiences. Come and sample these rare, surviving old films in an evening that takes us on a tour of some fascinating, touching and entertaining Shakespearean moments from early film history. The evening will be animated by wonderful live music (played by pianist Jonny Best), by performance interjections from live actors and by lively commentary from Professor Judith Buchanan (University of York), an expert in silent cinema and in Shakespearean performance history.

Tickets are available online:  
[silent-shakespeare.eventbrite.co.uk](http://silent-shakespeare.eventbrite.co.uk)

*With grateful thanks to the Society for Renaissance Studies for sponsoring this event*



October 03



# The British Music Society of York

2017-2018  
Chamber Concert Series

Friday 29 September - 8.00pm

**Benjamin Baker** (violin)

**Daniel Lehardt** (piano)

**Beethoven** Violin Sonata No.9 Op.47 (Kreutzer)

**Ysaÿe** Sonata for violin No.2 in A minor Op.27

**Strauss** Violin sonata in E flat major, Op.18

Friday 10 November - 8.00pm

**Noriko Ogawa** (piano)

**Debussy** Arabesque No.1; Clair de lune; Estampes

**Takemitsu** Rain Tree Sketch 2

**Debussy** Images Book 1

**Akiko Yamane** Illuminated Baby

**Liszt** Sonata in B minor, S.178

Friday 1 December - 8.00pm

**Sacconi String Quartet**

**Haydn** Quartet in F minor Op.55 No.2 (The Razor)

**Janáček** Quartet No.2 (Intimate Letters)

**Schubert** Quartet No.14 in D minor D.810

(Death and the Maiden)

Friday 12 January - 8.00pm

**Castalian String Quartet**

**Haydn** Quartet in C major Op.76 (Emperor)

**Dutilleux** Ainsi la nuit

**Schumann** Quartet No.3 in A, Op.41

Friday 16 February - 8.00pm

**The Pelléas Ensemble**

*Luba Tunnicliffe* viola, *Henry Roberts* flute, *Oliver Wass* harp

**Corelli** Trio Sonata Op.3 No.2

**Bartók** Suite Paysanne Hongroise

**Mathias** Zodiac Trio

**Stephen Roberts** Moroccan Sketches

**Bax** Sonata for viola and harp

**Ravel** Le Tombeau de Couperin

Friday 16 March - 8.00pm

**Vitaly Pisarenko** piano

**Schubert** Drei Klavierstücke D.946

**Prokofiev** 10 Pieces Op.12

**Schubert** 12 German Dances

**Debussy** Images oubliées

**Chopin** Scherzo No.1 and No.2

**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

Wednesday

**11**

October

**7.30pm**

**Tickets: £15 (£13); students £5**

## Laginha, Argüelles, Norbakken Trio

Mário Laginha *piano*

Julian Argüelles *saxophone*

Helge Andreas Norbakken *percussion*

Portuguese pianist Mário Laginha, English saxophonist Julian Argüelles and Norwegian percussionist Helge Andreas Norbakken are amongst Europe's strongest musical personalities. In this new trio they combine gently propulsive grooves, complex but lyrical melodies, and generous interaction.

'Effortless chemistry and shared sense of purpose' *All About Jazz*

Sponsored by:

**Rollits** 



Wednesday

**25**  
October

7.30pm

Tickets: £17 (£15); students £5

## Matthew Brook

*bass-baritone*

## Peter Seymour

*harpsichord, organ*

Friday

**27**  
October

7.30pm

Tickets: £10 (£8); students £3

**Rymer Auditorium**

## Heather Roche

*clarinet*

## Eva Zöllner

*accordion*

### **Amore traditore - Drama and turmoil**

**JS Bach** Cantata 203 'Amore traditore'  
BWV 203

**Handel** Cantata 'Dalla guerra amorosa'  
HWV 102a

**JS Bach** French Suite in C minor BWV 813

**Handel** Suite in E HWV 430  
(*Harmonious Blacksmith*)

with theatre songs by **Purcell** and **Blow**

Matthew Brook brings his celebrated dramatic skill and virtuosity to this programme of Italian cantatas and theatre songs from the English Restoration. Bach wrote only these two cantatas to Italian texts and Handel's poignant setting was written whilst he lived in Rome before settling in London. Henry Purcell and his teacher John Blow are the two towering glitterati of the English Restoration and wrote extensively for the theatre. This selection includes 'Let the dreadful engines of eternal force', one of Purcell's most famous compositions.



**Antti Saario** new work

**Farzia Fallah** in sechs Richtungen

**Zeno Baldi** Kintsugi

**Joao Pedro Oliveira** L'accordeon du diable

**Luis Artunes Pena** new work

**Michelle Lou** new work

**Pierre Alexandre Tremblay**  
*asinglewordisnotenough4*

Eva Zöllner and Heather Roche present new pieces for their instruments with electronics. From Pierre Alexandre Tremblay's sprawling *asinglewordisnotenough4* with its meandering dissonances, noise and thumping rhythms, to new works by Luis Artunes Pena and Antti Saario. They add some recent solo collaborations: by Michelle Lou (for bass clarinet and Bluetooth speaker), Zeno Baldi (for clarinet and tape) and Farzia Fallah (for accordion and electronics).



Wednesday      Friday  
**01 to 03**  
November      November

7.30pm

Tickets: £10 (£8);  
students £3

## Punch, Pierrot & Pantalone

This year's student Practical Project (overseen by Robert Hollingworth and Omar Shahryar) is a devised project inspired by commedia dell'arte, the improvised comedy of 16th to 18th century Italy which was highly influential in France before its cousin arrived in England as 'Punch and Judy'. In the 16th century madrigal comedies were inspired by it and later opera took up its characters (Figaro and others). The form inspired music by Orazio Vecchi, Pergolesi, Stravinsky and many others but – in typical 'Prac Proj' style – who knows what the evening will bring?



06 November

Wednesday

**08**  
November

7.30pm

Tickets: £17 (£15); students £5

## Quatuor Diotima

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

**Szymanowski** Quartet no. 2 op. 56

**Ravel** Quartet in F

**Schubert** Quartet in G D.887

Sitting between two classical quartets, the great quartet by Ravel is to be heard at its best in performance by French musicians who bring a native sensibility to its lush textures. Szymanowski fuses neo-classicism with the folk music of the Tatra mountains and Schubert's final quartet is a pinnacle of the repertoire. Paris-based Quatuor Diotima's reputation for clarity of performance in both classical and contemporary music has taken it to the Americas, Japan and throughout Europe. The Quartet is an Artist-in-Association at the University.

'[The Quartet's] tight discipline and obvious rapport produced impeccable, authoritative ensemble playing.' *Scotsman*



Box Office 01904 322439

Friday <b>10</b> November	
	<b>7.30pm</b>
	<b>Tickets: £10 (£8); students £3</b>
	<b>Rymer Auditorium</b>

## Battleship Potemkin

1929, USSR, directed by Sergei Eisenstein with live, improvised score by **Jonny Best** piano and **Trevor Bartlett** percussion

Eisenstein's epic dramatisation of the 1905 mutiny aboard the battleship Potemkin is regularly cited as one of the greatest films of all time. A tense, action-filled drama, this taught, 75-minute film is assembled from more than 13,000 individual shots, exemplifying Eisenstein's view that editing (or montage) is the fundamental essential of film. The famous Odessa Steps sequence has been hugely influential with directors such as Terry Gilliam, Woody Allen and Brian De Palma all paying homage to it in their films.

'Its virtuoso technique remains dazzling'  
Philip French, *Guardian*

'If you only ever see one silent, this is the one it should be. A masterpiece.' *Empire*



Wednesday <b>15</b> November	
	<b>7.30pm</b>
	<b>Tickets: £10 (£8); students £3</b>

## The 24

Robert Hollingworth *director*

### New Beginnings

**Ockeghem** Intemerata Dei mater  
**Peter McGarr** Love Remains  
**Byrd** Ad Dominum cum tribularer  
**Frank Bridge** Five Part-songs  
**Thea Musgrave** Rorate Coeli

A group like The 24 changes nearly half its personnel every autumn when it welcomes new students to the line-up. So the job of the year's first concert is to establish house style and techniques while exposing everyone to music they're unlikely to have come across elsewhere. This hour-long programme has no theme beyond that, but includes two Renaissance masterworks from quite different traditions and three completely contrasting pieces from the last 100 years that are both attractive and challenging.

(see also 28 February and 30 May)



Friday  
**17**  
November

7.30pm

Tickets: £6 (£4); students £3

## The Chimera Ensemble

**Heather Stebbins** And Drift  
**Mark Applebaum** Catfish  
**Kaija Saariaho** Lichtbogen  
**Tom Sissons** Undergraduate Commission

Chimera's first programme of 2017/18 presents contemplative yet viscerally exciting music. *Lichtbogen*, inspired by the Northern Lights, seamlessly unites live electronics with nine instruments to create a work of ethereal beauty. *And Drift* – for sextet and electronics – also takes inspiration from the natural environment with its use of field recordings from Estonian bogs and lakes. Both are contrasted with Mark Appelbaum's humorous *Catfish* for percussion trio. Also featured is a new work by one of the joint winners of the Chimera undergraduate commission.

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

(see also 02 March and 08 June)



08 November

Wednesday  
**22**  
November

7.30pm

Tickets: £17 (£15); students £5

## Fretwork

Asako Morikawa, Richard Boothby  
Joanna Levine, Emily Ashton,  
Sam Stadlen, Susanna Pell *viols*

### In Nomine

works by Taverner, Tye, Robert Parsons,  
Byrd, Picforth, Gibbons, Nico Muhly, Lawes,  
Gavin Bryars and Purcell

Winning the Royal Philharmonic Society's prestigious Chamber Music & Song award last May endorsed Fretwork's reputation as 'the finest viol consort on the planet'. Fretwork has revitalised the historic core of the viol repertoire and worked with composers to create new music for this most civilised of ensembles. Two new *In Nomine* pieces are heard alongside earlier examples, including that by John Taverner from whose setting of the Mass the form originally came.

**Thursday 23 November**, time to be confirmed  
Open workshop with Fretwork  
Observers welcome; free admission



Box Office 01904 322439

Saturday

25

November

7.00pm

Tickets: £13 (£11); students £3

## University Symphony Orchestra

Zachary Owen *cello*  
John Stringer *conductor*

**Nicola LeFanu** *Threnody*

**Walton** *Cello Concerto*

**Scriabin** *Rêverie*

**Prokofiev** *Symphony no. 7 in C sharp  
minor op. 131*

Walton and Prokofiev's works come from the 1950s and are highly lyrical and somewhat nostalgic in tone. The concerto was Walton's first major work to be written on Ischia and is full of Italian warmth. Leeds-born Zachary Owen recently graduated from the RNCM and will continue his studies in London and, in 2018, Los Angeles. Prokofiev's last major work is often reminiscent of his ballet music. The programme is completed by Nicola LeFanu's *Threnody* in celebration of her 70th birthday and the short, evocative tone poem by Scriabin.



Wednesday

29

November

7.30pm

Tickets: £12 (£10); students £3

## University Chamber Choir

University Baroque Ensemble  
Compagnia d'Istrumenti  
Peter Seymour *conductor*

### Handel and the English Baroque

Ode for St Cecilia's Day HWV 76

O Sing unto the Lord a New Song HWV 249

Handel's beautifully intimate settings written for the first Duke of Chandos are among his less well-known but some of his loveliest works, and perfect examples of the composer's English style. The annual celebrations for the name day of St Cecilia (22 November) inspired composers to dazzling new heights of creativity. At the 1739 festival Handel's *Ode to St Cecilia* (setting the famous text by Dryden) enthralled London audiences with chorus, top-notch soloists and a splendid array of obbligato instruments – and some of his finest music.



Saturday

02

December

7.30pm

Ticket information below

Central Hall

## University Choir

Gareth Brynmor John *baritone*  
Nicky Losseff, Mark Hutchinson *pianos*  
Peter Seymour *conductor*

**Orff** Carmina Burana  
**Lambert** The Rio Grande

*Carmina Burana* has enjoyed enormous popularity ever since its premiere in 1937, particularly in this arrangement for two pianos and six percussionists. The medieval texts, and Orff's music, focus on the cycle of the turning wheel of fortune, dancing via the tavern, much gluttony and the Court of Love on the way. We are delighted to welcome Gareth Brynmor John, winner of the 2013 Kathleen Ferrier Award, in the demanding baritone role. Constant Lambert's setting of a poem by Sacheverell Sitwell combines jazz, ragtime and Brazilian influences with a traditional English choral sound and revels in the composer's fascination with the exotic.

Tickets:

Centre block: £20 (£18)

Centre side blocks: £18 (£16)

Side blocks: £10 (£8); students £3

Choir sponsored by:

**EVANS**  
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Wednesday

24

January

7.30pm

Tickets: £17 (£15); students £5

## Boxwood & Brass

Emily Worthington, Oscar Argüelles *clarinets*  
Ursula Monberg, Kate Goldsmith *horns*  
Robert Percival, Takako Kunugi *bassoons*

**Beethoven** Sextet in E flat op. 71  
**Mozart** Serenade in C minor K.388  
**Weber** Adagio and Rondo  
**Mozart** Symphony no. 39 in E flat K.543

Boxwood & Brass is the UK's only period-instrument Harmonie, the 18th-century wind ensemble beloved by Mozart and Beethoven. The ensemble's programme revisits the world of Harmoniemusik and includes new arrangements made for the group in the best historical traditions. Formed in 2013, and praised for 'spectacular playing' and 'button-bright performances', Boxwood & Brass recently released its debut CD, 'Music for a Prussian Salon', to unanimous critical praise.



10 December - January

Box Office 01904 322439

Friday  
**26**  
January

7.30pm

Tickets: £10 (£8); students £3

Rymer Auditorium

## Trio Atem

Gavin Osborn *flutes*  
Nina Whiteman *mezzo soprano*  
Alice Purton *cello*

Programme to include:

**Fabrice Fitch** Per Serafino Calbarsi III:  
Antistrophes

**Nina Whiteman** House of Mazes

Trio Atem enters sonic labyrinths, navigates unfamiliar musical territories, and emerges amidst a puzzle of spoonerisms. Join the musicians for a varied programme of compositions commissioned by the ensemble, with the support of Arts Council England, as part of its tenth birthday celebrations.



Wednesday

**31**  
January

7.30pm

Tickets: £18 (£16); students £5

## I Fagiolini

Robert Hollingworth *director*

### **Piatto misto**

**Monteverdi** Lagrime d'amante al  
sepolchro dell'amata

**Ravenscroft** There were three ravens

**Tomkins** Too much I once lamented

**Janequin** La Chasse

**Britten** Sacred and Profane

**Cathy Berberian** Stripsody

**Janet Wheeler** Music to Hear

**William Brooks** Oooh Will!

**Adrian Williams** Here, where the rolling  
hills (*world premiere*)

Monteverdi's desperately moving madrigal cycle laments the death of 18-year old singer, Caterina Martinelli. Two works from Monteverdi's English contemporaries are astonishingly plangent while Janequin's insane hunting scene from 80 years previously is Breugel come-to-life. Britten's graphic solo-voice setting of medieval texts (written for Peter Pears' ensemble) is a tour de force and, after a 1966 solo-voice soundscape sorbet, three contemporary sonnet settings complete a perfectly balanced meal.



Wednesday

**07**

February

**7.30pm**

**Tickets: £17 (£15); students £5**

## Roy Howat *piano*

**Debussy** Lent; Reflets dans l'eau;  
L'isle joyeuse

**Ravel** Gaspard de la nuit

**Debussy** Préludes 1<sup>er</sup> Livre

As both performer and scholar, Roy Howat is closely associated with the French repertoire and, in particular, with the music of Debussy. He has both edited and recorded the first book of Preludes. His programme includes Ravel's ferociously difficult suite of three pieces, each based on a poem by Bertrand and matching the sinister enchantment of the stories.

**Thursday 08 February, 10.30am-12.30pm**

Masterclass with Roy Howat;

Observers welcome; free admission



12 February

Wednesday

**14**

February

**7.30pm**

**Tickets: £12 (£10); students £3**

## University Chamber Orchestra

Carmen Troncoso *recorder*

Megan Dawes *flute*

Olivia Ter-Berg *harp*

George Clark *baritone*

John Stringer *conductor*

**Carlos Zamora** Concerto for recorders and chamber orchestra

**Mozart** Concerto for flute and harp  
in C K.299

**Finzi** Prelude op. 25; Romance op. 11

**Bridge** Lament H117

**Finzi** Let us Garlands Bring

A concert showcasing our student performers in a variety of works for soloist and orchestra opens with the Terry Holmes Commission awarded to Chilean PhD composer Carlos Zamora, who has collaborated here with recorder player Carmen Troncoso. It is followed by Mozart's effervescent Concerto for Flute and Harp. Three English gems for string orchestra preface Finzi's five settings of Shakespeare.



Box Office 01904 322439



# Songs from the Heart

## Song Day

Saturday 17 February  
National Centre for Early Music

Mhairi Lawson *soprano*  
James Gilchrist *tenor*  
Peter Seymour *fortepiano*

Sian Haines *soprano*  
Sam Gilliat *tenor*  
Nicky Losseff *fortepiano*

The National Centre for Early Music is a perfect setting for song recitals, and particularly those of intimate and expressive German Lieder which were written for, and originally performed in, private houses. Beethoven's emotional *An die ferne Geliebte* ('To the Distant Beloved') and the dramatic portrayal of unrequited love in Schubert's great song cycle *Die schöne Müllerin* are heard alongside songs by Schumann, Mozart, Zelter, Reichart and Hensel. As well as James Gilchrist (arguably the greatest interpreter of *Die schöne Müllerin*) and Mhairi Lawson we also hear two student singers selected from their outstanding recitals at the University. The fortepiano offers an appropriately sensitive accompaniment and surtitle translations will give ready access to the human emotions of the texts.

**Day Tickets: £35 (£30); students £9**

Please note that no further discounts apply to Day Tickets

12.30pm  
**Mhairi Lawson** *soprano*  
**Peter Seymour** *fortepiano*

Mozart, Haydn, Beethoven, Zelter,  
Reichart, Schubert

£16 (£14); students £5

3.00pm  
Young Lieder  
**Sian Haines** *soprano*  
**Sam Gilliat** *baritone*  
**Nicky Losseff** *fortepiano*

**Beethoven** *An die ferne Geliebte*  
and songs by Mozart, Zelter,  
Reichart, Schubert, Hensel, Schumann

£8 (£6); students £3

7.00pm  
**James Gilchrist** *tenor*  
**Peter Seymour** *fortepiano*

**Schubert** *Die schöne Müllerin*

£18 (£16); students £5

Wednesday

21

February

7.30pm

Tickets: £15 (£13); students £5

# Loré Lixenberg

soprano

# Joseph Houston

piano

## American Songbooks

by Charles Ives and John Cage

Charles Ives and John Cage were both prolific composers of song, setting words by the leading writers of their time including Beckett, Joyce and Whitman. Loré Lixenberg is particularly associated with Cage's Songbooks, having made the first recording of them to great critical acclaim. Joseph Houston is an award-winning performer of contemporary repertoire, and an alumnus of the Department of Music.

'Lixenberg is not just a good singer, she is a deeply theatrical performer, who constantly transgressed the boundaries of musical performance, inspired by Cage, with ease and astonishing results. Lixenberg has energy, wit and highly accomplished vocal abilities, which made her live performance a rare event.'



Wednesday

28

February

7.30pm

Tickets: £12 (£10); students £3

# The 24

Robert Hollingworth *director*

## Our German Cousins

**Schütz** Ach Herr, straff mich nicht;  
Die Himmel erzählen; O primavera!

**Hassler** Ach Weh des Leiden!

**Schein** Da Jakob vollendet hatte;  
Mein Freund, komme in seinen Garten;  
Quem quaeris

**Mendelssohn** Mitten wir in Leben sind op. 23

**Brahms** Songs opp. 42 & 104

**Rheinberger** Abendlied

**R. Strauss** Lied der Freundschaft

The 24 presents a touch of spring with sumptuous mid- and late-Romantic German part songs placed alongside late Renaissance and early Baroque motets and madrigals. It was the Italian influence (Monteverdi and others) on Schütz and Schein that brought lustre and a striking experimentation to their music as well as a reliance on Luther's chorales. Over 300 years later, *a cappella* works by Brahms and his contemporaries were similarly conservative in form while infused with expressive and harmonic colouring.

(see also 30 May)



14 February

Box Office 01904 322439

Friday  
**02**  
March

7.30pm

Tickets: £6 (£4); students £3

## The Chimera Ensemble

**Anthony Tan** On the Sensations of Tone II  
**Liza Lim** *Voodoo Child*  
**Sciarrino** *Lo Spazio Inversio*  
**Cameron McArthur** Undergraduate Commission

Ranging soundscapes and fiery works make up Chimera's first concert of the new year. Liza Lim's *Voodoo Child* boils and bristles as it re-imagines the words of Sappho in a strikingly fierce way. Sciarrino's sensitive and meditative *Lo Spazio Inversio* provides a quiet yet tense sound world while Tan's *On the Sensations of Tone II*, scored for eight low instruments and hand-held radios, explores psychological aspects of tone. The concert will also feature a new work by one of the joint winners of the Chimera undergraduate commission.

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

(see also 08 June)



Wednesday  
**07**  
March

7.30pm

Tickets: £13 (£11); students £3

## University Chamber Choir

University Baroque Ensemble  
Compagnia d'Istrumenti  
Peter Seymour *conductor*

**JS Bach** Easter & Ascension Oratorios:

Kommt, eilet und laufet BWV 249  
Lobet Gott in seinen Reichen BWV 11

These two oratorios, scored for Bach's festival orchestra (trumpets, timpani, oboes, flutes, bassoon and strings), tell the story of the two Biblical events with the composer's consummate skill at musical word-painting. They are not dissimilar to Bach's church cantatas or Christmas Oratorio with the persuasive mixture of choruses, chorales, recitatives and arias. Bach's music skilfully draws out the differing emotions in both narratives and frames each oratorio with truly ecstatic writing for choir and orchestra to create thoroughly heartfelt representations of and responses to these great events.



Saturday

**10**

March

**7.00pm**

**Tickets: £13 (£11); students £3**

# University Symphony Orchestra

John Stringer *conductor*

**Zemlinsky** *Die Seejungfrau*  
**James Williamson** *Happy are they who  
dwell in Your house*  
**Shostakovich** *Suite from Lady Macbeth  
of Mtsensk*

Zemlinsky's *Die Seejungfrau*, after Hans Christian Anderson's 'The Mermaid', is a richly evocative late-Romantic tone poem with hints of Mahler and Richard Strauss, underpinned by the composer's vivid and colourful imagination. Shostakovich revised his controversial opera *Lady Macbeth of Mtsensk* as *Katerina Izmailova* in 1962 when he also extracted this suite of five interludes. This programme is completed by the first performance of PhD student James Williamson's Sir Jack Lyons Celebration Award commission.



16 March

Wednesday

**14**

March

**7.30pm**

**Ticket Information Below**

**York Minster**

(by kind permission of the Chapter of York)

# University Choir

Helen Neeves *soprano*  
Jeanette Ager *alto*  
Jonathan Hanley *tenor*  
Frederick Long *bass*

Royal Northern Sinfonia  
Peter Seymour *conductor*

**Mozart** *Requiem in D minor K.626*  
**Haydn** *Mass in B flat (Maria Theresa Mass)*

Part of the mystery and magic of Mozart's unfinished Requiem lies in the circumstances of its composition immediately before the composer's death. The University Choir, with the outstanding Royal Northern Sinfonia, performs it in the completion commissioned from Duncan Druce by the Yorkshire Bach Choir. This illuminates the work from a different standpoint, allowing a different view of this unique composition, and also adds movements based on re-discovered Mozart sketches. The joyful Maria Theresa Mass is in sharp contrast to the Requiem and shows Haydn's undimmed compositional skill and imagination.

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

Choir sponsored by:

**EVANS**  
property group

Box Office 01904 322439

Wednesday

25

April

7.00pm

Tickets: £10 (£8); students £3

## Crippled Symmetry

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

Morton Feldman's late, extended work *Crippled Symmetry*, for the unusual combination of flutes, percussion and piano/celeste, is a sustained exploration of patterns and repetition/variation. Over approximately 90 minutes the music quietly unfolds, richly and deceptively complex, the musicians carefully navigating their independent parts whilst maintaining a sense of the whole. This is a rare opportunity to hear it performed live by a trio of musicians brought together for this piece. The performance will be introduced by Philip Thomas with the performers in conversation with Dr Catherine Laws. (Please note start time)



Friday

27

April

7.30pm

Tickets: £15 (£13); students £3

## Nish as Rish

Anna Camilla Goldbeck Wood *violin, vocals*  
Vanessa Hutchinson *double bass*  
Ruth Keggins *flute, vocals, whistles*  
Karl Kramer *guitar, bodhran, mandolin, vocals*  
David Pearce *guitar, vocals*

Nish as Rish brings joy and verve to performing, writing and arranging folk music. Captivated by traditional Celtic music and influenced by the musicians' patchwork backgrounds, Nish's sound-world is rooted in Manx, Scottish and Irish music but also embraces elements of rock, Klezmer, medieval and classical. Nish – who met as students in the music department – have toured their special brand of music to folk festivals in the UK, Brittany and Norway.







# Enlightenment and Invention

## Baroque Day

Saturday 05 May  
National Centre for Early Music

The world of music was not immune from the enormous social and political upheavals of the 18th century: 'The Century Lights'. This year's Baroque Day highlights the changes in style and taste that marked the transition from the late Baroque to Classical period and the rise of the string quartet and the symphony.

12.30pm

### Compagnia d'Istrumenti

#### *Towards the String Quartet*

**Telemann** Quartet in G, TWV 43: G5

**Richter** Quartet no. 1 op. 5

**Mozart** Excerpts from  
Die Zauberflöte, K 620

**Haydn** Quartet no. 2 op. 20

Compagnia d'Istrumenti explores the development and popularity of the string quartet, from its genesis in the Baroque period to fashionable and popular 18th century adaptations of Mozart's operatic arias and culminating in the music of 'the admirable and matchless HAYDN!' (Charles Burney).

£15 (£13); students £3

3.00pm

### Kemp English *fortepiano*

**Mozart** Fantasia in D minor K.397

**Koželuch** Sonata in D

**Schubert** Moments Musicaux D.780

**Koželuch** Sonata in F minor

Leopold Koželuch (d.1818) was a contemporary of Mozart, and considered by many at the time to be the finer composer. An early champion of the fortepiano, his keyboard sonatas foreshadow those of Beethoven and Schubert. He is here placed alongside two of his better-known contemporaries.

£15 (£13); students £3

7.00pm

### University of York Baroque Ensemble

#### *Towards the Symphony*

**Mozart** Divertimento in D K.251

**WF Bach** Sinfonia in D minor F.65

**Haydn** Symphony no.49 in F minor  
(*La Passione*)

This programme celebrates Haydn, heralded as the 'Father of the Symphony' and lauded by Mozart who stated that 'he alone has the secret of making me smile, and touching me to the bottom of my soul'.

£16 (£14); students £3

**Day Tickets: £39 (£34); students £7**

Please note that no further discounts apply to Day Tickets

May 19

Wednesday

09

May

7.30pm

Tickets: £17 (£15); students £5

## Fidelio Trio

Mary Dullea *piano*  
Adi Tal *cello*  
Darragh Morgan *violin*

**Beethoven** Piano Trio in D op. 70 no. 1  
(*Ghost*)

**Schubert** Piano Trio in B flat D.898

The Fidelio Trio plays two great works from the Viennese tradition. Schubert's trio is full of charm with a light-heartedness found in none of the other works from his final months. With the exception of the eerie and unsettling second movement, from which it takes its name, the trio by Beethoven shares the good humour of the B flat work. The Trio enthusiastically champions the piano trio genre, performing on concert stages across the world, making recordings and building the repertoire with an impressive list of commissions and first performances.



20 May

Friday

11

May

7.30pm

Tickets: £8 (£6); students £3

## 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 and enjoyment for singing.



## Final Recitals Week

**Monday 21 to Friday 25 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 three weeks in advance from the Box Office

Box Office 01904 322439

Wednesday

16

May

7.30pm

Tickets: £10 (£8); students £3

## Gamelan Sekar Petak

The hypnotic sounds of the Javanese gamelan ensemble of gongs, metallophones and drums are familiar from film and advertising soundtracks. This is an opportunity to see and hear live this spectacular array of instruments as they play traditional melodies from Java and new music written specially for the occasion. Each year the Gamelan Sekar Petak ('White Rose') concert includes guests performer; Taiko drumming, martial arts and shadow puppets have all featured in previous events. Full details of the 2018 concert will be available in the new year.

Friday

18

May

7.30pm

Tickets: £8 (£6); students £3

## Over the Curzon Line

Jaroslaw Bester *accordion*  
Agata Kubiak *violin*  
Sam Eastmond *trumpet*  
Moss Freed *guitar*  
Otto Willberg *bass*  
JJ Wheeler *drums*  
*with*  
The 24

Nikki Franklin draws on her work with The Spike Orchestra and their collaborations with John Zorn for this, her Sir Jack Lyons Celebration Award commission. She explores folk melodies and rhythms to capture the story of the Polish Displaced Persons of World War II. Exiled by the Russian Army to Siberian gulags, the consequent change of allegiance led to the creation of the Polish Army under General Anders and a journey across three continents, ending in Britain in the late 1940s at the Polish Resettlement Camps. Their story unfolds in this performance, supported by Polish and British musicians.



Wednesday

30

May

7.30pm

Tickets: £12 (£10); students £3

## The 24

Robert Hollingworth *director*

### **This earth**

**Stephen Wilkinson** Dover Beach

**Thomas Simaku** La leggiadra luna

**Sheppard** Media vita

**Leighton** God's Grandeur

**Kile Smith** The Consolation of Apollo  
(UK premiere)

Fifty years ago, in December 1968, NASA's Apollo 8 mission was launched. Pilot William Anders said that despite all the preparation for an exploration of the moon, the astronauts ended up discovering Earth. This programme does both and includes a work for voices and percussion based on the astronauts' famous Christmas broadcast from space (together with projections of that mission). John Sheppard's phenomenal setting of a 1550s funerary text brings to an end The 24's three-year exploration of 16th-century English music.

*Concert sponsored by Mrs Colleen Copley, in memory of her husband Dr Trevor Copley*



22 May - June

Friday

01

June

7.30pm

Tickets: £12 (£10); students £3

National Centre for Early Music

## University Jazz Orchestra

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



Box Office 01904 322439

Wednesday

06

June

7.30pm

Tickets: £10 (£8); students £3

## University Chamber Choir

Peter Seymour *conductor*

**Rossini** Petite Messe Solonnelle

Written in the last decade of his life, many years after his final opera, Rossini's Mass is, pointedly, neither 'petite' nor, in a conventional sense, particularly 'solennelle'. A veritable smörgåsbord of musical styles abound, including Renaissance polyphony, Baroque counterpoint, the hauntingly beautiful 'Prelude religieux' and the barnstorming tenor aria 'Domine Deus', undoubtedly the work of a great opera composer. Its unusual instrumentation of two pianos and harmonium provides great musical clarity as well as the ability to produce different variations in texture. Rossini's last major work, it is a gigantic outpouring of praise that he clearly intended to be given sincerely and with great gusto.



Friday

08

June

7.30pm

Tickets: £6 (£4); students £3

## The Chimera Ensemble

**Fausto Romitelli** Blood on the Floor, Painting

**Michelle Agnes** Mobile for Solo Piano

**Alexander Schubert** Sugar, Maths and Whips

**Per Nørgård** Prelude to Breaking

**Meredith Monk** Excerpts from Atlas Suite

**Alexandra Vrebalov** ... hold me neighbour in this storm ...

*Blood on the Floor, Painting* is a brooding and violent piece. *Sugar, Maths and Whips* is a whimsical work that combines different styles and genres in a truly unique fashion. *Mobile*, for prepared solo piano, describes an imaginary mechanical sculpture. In contrast, *Prelude to Breaking* evokes the natural build up and breaking of waves. While *...hold me, neighbour, in this storm...* pairs string quartet with traditional Balkan sounds and instruments. The programme also includes excerpts from Monk's *Atlas Suite*, Chimera's professional commission and new works by student composers.

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



Wednesday

13

June

7.30pm

Tickets: £8 (£6); students £3

# Sir Jack Lyons Showcase Concert

Our annual end-of-year showcase gives the opportunity to hear some of the outstanding student performances from the past three terms. Repertoire typically ranges from the Baroque to the contemporary, giving a real insight into the breadth of study and the talent that makes this Department of Music so distinctive.

Wednesday

20

June

7.30pm

Ticket Information Below

York Minster

(by kind permission of the Chapter of York)

# University Choir & Symphony Orchestra

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

Catrin Woodruff *soprano*  
James Gilchrist *tenor*  
Stephan Loges *baritone*  
Peter Seymour *conductor*

## **Britten** War Requiem

The final concert of the season also marks the centenary of the end of World War I with Britten's searing non-liturgical setting of the Requiem Mass, commissioned for the 1962 consecration of Coventry Cathedral, rebuilt after its destruction in the Second World War. The traditional Latin mass text is interspersed with settings of poems by World War I poet Wilfred Owen. Three soloists are joined by chorus, boys' choir, organ, and full and chamber orchestras. The latter provides intimate accompaniment to the settings of Owen's poetry, here sung by English tenor James Gilchrist and German baritone Stephan Loges. Full orchestra is used for the Latin text sung by soprano Catrin Woodruff (a York alumna) and choirs. All forces come together for the devastating finale.



Choir sponsored by:



24 June

Box Office 01904 322439

## CONTACT DETAILS

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

**Tel: 01904 322439**

**E-mail: [boxoffice@york.ac.uk](mailto:boxoffice@york.ac.uk)**

**Online: [www.YorkConcerts.co.uk](http://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 4 December  
to Friday 5 January (re-opens  
Monday 8 January)

Easter: Monday 19 March  
to Friday 13 April (re-opens  
Monday 16 April)

## 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

**You may book now by post or online. Personal & Telephone booking opens Wednesday 13 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](http://www.YorkConcerts.co.uk). There is a 75p per ticket transaction fee, charged by the service provider.

### Booking by Telephone

01904 322439 Monday to Friday during opening hours. If you get a recorded message please leave your contact details.

### Booking by Post

Please send your order, including a daytime telephone number, with a cheque (payable to: University of York) or your card details. If you want us to post your tickets, please enclose a stamped, addressed envelope or add 60p to cover postage.

### Payment

We accept Visa and Mastercard cards (there is no charge for this facility but the minimum payment is £5). Please note that we are unable to take card payments at external venues.

### 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 that 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 recipients of state pensions, registered disabled and a companion, and unemployed.

### Companion Card

For customers with disabilities who need to bring a companion to concerts, we have a special Companion Card entitling the holder to two concession tickets at a 50% discount. So that the discount can be applied automatically, and you don't have to explain your circumstances each time you book, we suggest that you sign up to the scheme and also provide proof of status. If you would like to register for a card, please contact the box office; there is no charge for this

### 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.



### 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.

### 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.

### 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 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: 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 adapted toilet.

In the University car parks, special Drivers with Disabilities Only parking bays are provided in each car park and close to the concert halls. These spaces are for holders of Blue or Orange badges, or a University Disability Permit.

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

### Latecomers

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



## 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 leaves the railway station approximately every ten minutes during the day taking around 20 minutes to get to the University; evening buses run approximately every 15 minutes from campus. The route goes through the city centre via Merchantgate and

Heslington Road. 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](http://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/admin/estates/transport](http://www.york.ac.uk/admin/estates/transport).

*All information in 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 2017/2018

## October

- Wed 04 **The Swingles**  
Fri 06 **Silent Shakespeare**  
Wed 11 **LAN Trio**  
Wed 25 **Matthew Brook** *bass-baritone*  
& **Peter Seymour** *harpsichord, organ*  
Fri 27 **Heather Roche** *clarinet*  
& **Eva Zöllner** *accordion*

## November

- Wed 01 - **Punch, Pierrot & Pantalone**  
Fri 03  
Wed 08 **Quatuor Diotima**  
Fri 10 **Battleship Potemkin**  
Wed 15 **The 24**  
Fri 17 **The Chimera Ensemble**  
Wed 22 **Fretwork**  
Sat 25 **University Symphony Orchestra**  
Wed 29 **University Chamber Choir**

## December

- Sat 02 **University Choir**

## January

- Wed 24 **Boxwood & Brass**  
Fri 26 **Trio Atem**  
Wed 31 **I Fagiolini**

## February

- Wed 07 **Roy Howat** *piano*  
Wed 14 **University Chamber Orchestra**  
Sat 17 **Song Day:**  
*Songs from the Heart*  
Wed 21 **Loré Lixenberg** *soprano*  
& **Joseph Houston** *piano*  
Wed 28 **The 24**

## March

- Wed 02 **The Chimera Ensemble**  
Wed 07 **University Chamber Choir**  
Sat 10 **University Symphony Orchestra**  
Wed 14 **University Choir & Royal Northern Sinfonia**

## April

- Wed 25 **Crippled Symmetry**  
Fri 27 **Nish as Rish**

## May

- Wed 02 **Kemp English** *organ*  
Sat 05 **Baroque Day:**  
*Enlightenment and Invention*  
Wed 09 **Fidelio Trio**  
Fri 11 **Zamar**  
Wed 16 **Gamelan Sekar Petak**  
Fri 18 **Over the Curzon Line**  
Wed 30 **The 24**

## June

- Fri 01 **University Jazz Orchestra**  
Wed 06 **University Chamber Choir**  
Fri 08 **The Chimera Ensemble**  
Wed 13 **Showcase Concert**  
Wed 20 **University Choir & Symphony Orchestra**

For details of all events in the 2017/2018 season go to [www.YorkConcerts.co.uk](http://www.YorkConcerts.co.uk)

**Box Office 01904 322439**  
[boxoffice@york.ac.uk](mailto:boxoffice@york.ac.uk)

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