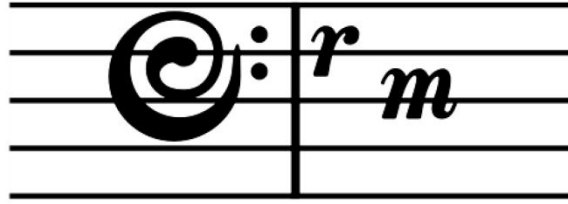


# “IN TUNE”

The newsletter of



*Curry Rivel Music*

April 2026

## Chairman's message

This new edition of In Tune follows hot on the heels of the last. That is because we plan to send out a new edition before each concert and the second concert of the season happens to fall on 25th April, equally hot on the heels of the last: for the next edition you will have to wait until the beginning of September, when we will all be back from our summer holidays and bracing ourselves for the onset of autumn: as I write this on a chilly Maundy Thursday evening, that seems a world away!

The advantage of such a brief interval is that – for those that were there – memories of March's delightful concert with saxophonist Huw Wiggin and harpist Oliver Wass (see review below) will still be fresh in your memories. It was a great opening concert. Not only was the music good and outstandingly played, and not only did we have the largest turnout for many years, but the atmosphere was truly warm and cheerful, as friends and neighbours chatted away during the interval, presenting your chairman with quite a challenge when it came to persuading people to return to their seats for the second half. To me that was a source of great joy, because we like to think that while it's important that these concerts bring you great music (and they do), they are also about bringing people together.

April's concert promises superb music too and while March's combined the well-

known with the less well-known or – in some cases – complete unknown, this one comprises works from the piano repertoire whose composers – if not necessarily the actual pieces – will be very well-known to you all: Beethoven, Schubert and Chopin. Do try to join us and do, please, spread the word. It's easy to do by simply forwarding this newsletter to your friends.

The companion to In Tune is the Curry Rivel Music website – [curryrivelmusic.org](http://curryrivelmusic.org) – which is regularly updated, and we'd like to thank Damien Cerri for his generous pro-bono work on its newly refreshed look, making it more user-friendly, clear and accessible. Damien also designs our wonderful monthly newspaper, Curry Rivel News, so we have much to thank him for. If you have any website needs of your own, do feel free to get in touch with him at: [info@beatnikwebstudios.co.uk](mailto:info@beatnikwebstudios.co.uk).



Tim Schroder

## **2026 Season - Our second concert**

### **Saturday 25<sup>th</sup> April: Tim Horton (piano)**

Tim Horton is one of the UK's leading pianists - equally at home in solo and chamber repertoire. He has performed with the City of Birmingham Symphony Orchestra under Sir Simon Rattle, and at the Royal Festival Hall in London, and is currently presenting the next instalments of his Chopin Cycle at the Wigmore Hall. He is a founding member of the Leonore Piano Trio, with whom he has toured globally, and is a founding member of Ensemble 360, a mixed group in residence at the Crucible Studio in Sheffield.

Tim has performed at many of the UK's most prestigious festivals, including Aldeburgh and Bath, and has worked closely with Oliver Knussen and Sir Harrison Birtwistle. He is regularly broadcast by BBC Radio 3.

For Curry Rivel Music he will play the F Minor Impromptu D935 no 1 by Schubert; Beethoven's Piano Sonata no. 3 in C major, op. 2, no. 3 and Chopin's Polonaise in F sharp minor, op. 44, Waltz in A flat major, op. 42, Three Mazurkas, op. 56 and the Andante Spianato and Grand Polonaise, op. 22.

### **A review of our last concert**

#### **Saturday 21<sup>st</sup> March 2026: Huw Wiggin (saxophone) and Oliver Wass (harp)**

Peter Merry writes:

*A cold, late Spring evening did not deter our largest audience yet to attend the first concert of our new season given by a talented duo featuring two instruments not usually thought of as musical partners, the saxophone and the harp. Huw Wiggin and Oliver Wass are fine musicians, technically skilful, musically eloquent and excellent communicators, and they produced an*

*eclectic programme ranging from Couperin to a work only recently composed for the duo.*

*The opening number, by the contemporary Hungarian clarinettist, Béla Kovács, was in the klezmer style, beginning with a sombre call to prayer which led to a thrilling dance played with virtuosic panache. Then followed two arrangements, a ravishing melody from a harpsichord work by Couperin, played exquisitely on the alto saxophone by Huw Wiggin, and Arvo Pärt's curious depiction of images in opposing mirrors repeating themselves to infinity, Spiegel im Spiegel. Other arrangements in the programme included a mesmeric depiction of New York at night by Philip Glass, an Aria from the Goldberg Variations of Bach, Songs by Gershwin and Bernstein, the famous Pavane by Fauré and two Spanish pieces, beautifully played on the harp by Oliver Wass*

*There were just three original works for saxophone and harp in the evening's programme. The first was commissioned by the duo from the young saxophonist and composer, Charlotte Harding. In her Euphotic she describes her impressions of a benign watery landscape with great sensitivity and subtlety, the saxophone singing joyfully above the wave-like ripples from the harp. The second original, Sussurros Brasileiros by another sax player, Andy Scott, was a riot of South American colour depicting a Brazilian street scene. The final original was the finale to the concert. Carmen Fantasy, as the name suggests, is a collection of tunes from Bizet's opera Carmen and is a tour de force for the saxophonist. Huw Wiggin carried it off with spectacular aplomb.*

*It was a great start to another season of wonderful music to be played by brilliant artists in our lovely church of St. Andrew.*

*Peter Merry*

**If you'd like to support Curry Rivel Music  
with a regular donation our bank details are:**

*Account name:* Curry Rivel Music Club  
*Bank:* TSB, PO Box 373, Leeds, W Yorkshire, LS14 9CG  
*Sort code:* 30-18-16 *Account number:* 00476200

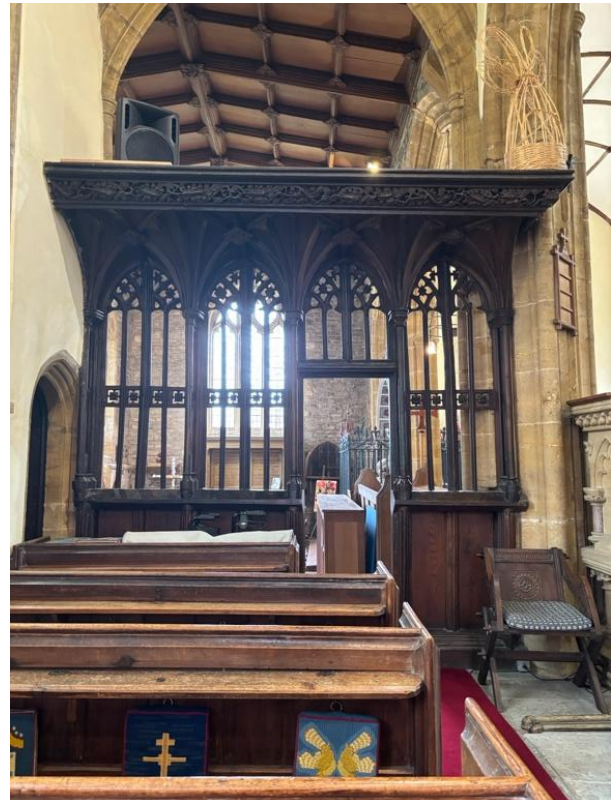
## **St Andrew's Church - The Chancel Screen**

In an ever-changing world, parish churches up and down the country are one of the greatest examples of continuity that we have. But they, too, have changed much across the centuries. The most dramatic changes of all took place in the sixteenth century, at the time of the Reformation, when the English church swerved away from Catholicism and towards a more austere, evangelical form of Christianity. It was a radical time, when all forms of 'imagery' were banned and mostly removed. Stained glass was knocked out of windows, statues of saints were decapitated, wall paintings were white-washed over and the traditional divisions of spaces within churches were scrapped.

One of the most conspicuous features of a medieval church was the screen, which separated the nave from the chancel. Traditionally, the main body of the church (the 'ecclesia') was the realm of the laity, while the chancel was the sacred space reserved for the clergy. The screen was an elaborate feature that allowed the congregation to see through it into the space beyond, through which they would only pass toward the altar a few times a year when they went to receive communion. Most of these screens were taken down during the Reformation and have completely disappeared; Curry Rivel is fortunate in that parts of its screen still survive, across the north and south aisles. Although made of wood, these screens echo the carved stone vaulting and tracery in fashion at the end of the fifteenth century, while the scrolling vines along the entablature are expertly undercut. Even then, what survives gives only a hint of its former glory. Originally it may have been brightly painted and on top of the middle of the now lost central part there would have

been a carved crucifixion scene. This was known as the 'rood', from the Anglo-Saxon word, meaning cross.

TS



Buy tickets, or make a donation here:

<https://curry-rivel-music.sumupstore.com/>

“Focus on....”

## Frederic Chopin (1810 - 1849)

### *A brief biography*

Chopin was one of those incomparable geniuses at the piano whose extraordinary work lives on in the music they left us at the end of their lives. In his case it was a tragically short one - like some other great composers (Schubert, Mozart, Bizet, Mendelssohn) he died early by modern standards, not even living to see forty candles on his birthday cake.

He was born Fryderyk Franciszek Chopin to a French father and Polish mother in what is now his birthplace museum in the village of Żelazowa Wola, a little way to the west of Warsaw. A child prodigy, he received his early musical training from Adalbert Zywny and had started playing in public and composing by the age of eight. Having outgrown his early teacher by the age of fifteen, Chopin moved on to learn with Joseph Elsner at the Warsaw Conservatoire - it was under Elsner's tutelage that his opus 1 - a Rondo (perhaps unsurprisingly for piano) - was published in 1825. It was the first piece which brought him international attention.

His career thus launched (he had also played for and impressed Tsar Alexander I during a visit to Warsaw) his travels started, composing and performing as he went. Vienna received him in 1829, and his Opus 2, written on that trip, came to the attention of Schumann who exclaimed “Hats off gentlemen! A genius!”. After a visit back home, he again left Poland for Vienna in 1830, and spent the 1830-1 winter there before travelling to Paris - a natural choice, not only because of his French lineage and Paris being a great cultural centre, but because of the large expatriate Polish community

there. His journey took him via some of the hottest of cultural hot-spots in Europe - Linz, Salzburg, Dresden, Stuttgart, too.

He settled there to teach and perform, and entered the circle of many of the “greats” of the day - Liszt (with whom he was friendly and performed on at least seven occasions - surely a sight to have beheld?), Berlioz, Eugène Delacroix, and Cherubini amongst them - and he never returned to the land of his birth.

Despite his success, in some ways Chopin cut a rather pathetic figure. A brilliant performer, yes, but punishingly shy and not at all skilled at inter-personal relationships. He was for most of his life in poor health and performed in public only 30 times in adulthood.

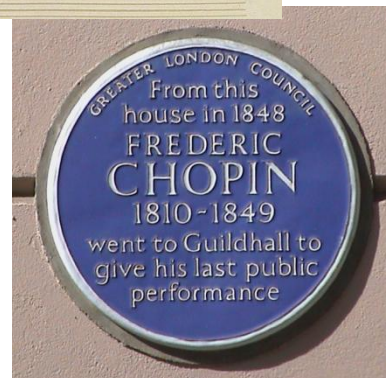
In 1836 he met and formed an ill-starred relationship with the writer Aurore Dupin (aka George Sand). That relationship ended in 1847, Dupin having written about how she had found Chopin cold and (shall we say) unromantic.

By this time Chopin was suffering with the great killer of the age - tuberculosis. Nonetheless, he travelled to England and Scotland, before returning for one last concert in Paris at the Salle Pleyel (home of Pleyel et Cie, the piano manufacturer he championed) in February 1848. In that November, he gave his final concert - in London - before eventually succumbing to the dreadful disease back in Paris on October 17th 1849. Mozart's final work - his Requiem - was sung at his funeral in the relatively newly completed “La Madeleine”. It was ticketed, and three thousand mourners attended. He is mostly buried in the Pere Lachaise cemetery, between Cherubini and Bellini, but his heart is interred in Holy Cross Church, Warsaw.

*Tim Donaldson*



Clockwise from above: The opening bars of the Mazurka in B major, Op. 56 No. 1, in Chopin's own hand; a Blue Plaque on 4, St James's Place in London, marking the start of Chopin's journey to his final concert; and a daguerreotype image of an apparently exhausted and very ill Chopin, taken in his last years (possibly even in 1849).



# Concert Diary

*Coming up in Curry Rivel Music's  
2026 season:*

- *Saturday 26 September:  
Gerard Flotats (cello) and  
Julian Chan (piano)*
- *Saturday 24 October:  
Crispian Steele-Perkins  
(trumpet) and  
Jonathan Delbridge  
(organ)*

**All Curry Rivel Music concerts start  
at 7pm.**

*... and we think you might also like to  
know about these other concerts in our  
area:*

- Sat 11<sup>th</sup> April Concerts in the West - Dance Hall, Crewkerne: Ensemble Augelletti.
- Sat 18<sup>th</sup> April South Somerset Choral Society - St Mary's Chard: Handel: Acis and Galatea, Schubert: Mass in C.
- Sun 19<sup>th</sup> April Music on the Quantocks, Crowcombe Village Hall 3.30pm: Ensemble Augelletti.
- Tue 21<sup>st</sup> April Strode Theatre – The Magic Flute – Royal Opera (live on screen) 6.45pm
- Sun 26<sup>th</sup> April Music on the Quantocks, Taunton, 3.30pm: Lily Mo Browne (Mezzo Soprano)
- 30<sup>th</sup> Apr-7<sup>th</sup> May Sherborne Abbey Festival. (Numerous events)
- Fri 1<sup>st</sup> May Cedars Hall, Wells Cathedral School, 7.00pm Maestro Concert Roderick Williams (baritone) and Christopher Glynn (piano)
- Tue 5<sup>th</sup> May Strode Theatre - Eugene Onegin - Metropolitan Opera (live on screen) 6.00pm
- Sat 9<sup>th</sup> May Music on the Quantocks, Crowcombe Hall, 3.00pm Tamsin Waley-Cohen (violin), Cordelia Williams (piano).
- Sun 10<sup>th</sup> May South Somerset Music, Crewkerne, 3.00pm. Wilbye Quartet (vocal)
- Fri 15<sup>th</sup> May Concerts in the West Bridport Arts Centre 11.30-12.30 Greenwich Trio.

- Fri 15<sup>th</sup> May Concerts in the West – Ilminster Arts Centre 7.30pm Greenwich Trio.
- Sat 16<sup>th</sup> May Concerts in the West - Dance Hall, Crewkerne. 7.30. Greenwich Trio.
- Thur 21<sup>st</sup> May Forde Abbey, Chard, 7.30pm. Trio Boheme (piano trio)
- 30<sup>th</sup> May-7<sup>th</sup> June Bath International Music Festival. Bathfestivals.org.uk
- Sun 31<sup>st</sup> May South Somerset Music, Crewkerne, 3.00pm. Kilima Quartet (strings).
- Thur 11<sup>th</sup> June Forde Abbey, Chard. 7.00pm. Julian Milford (piano) Maximiliano Martin (clarinet) Marcus Barcham-Stevens (violin).
- Sun 14<sup>th</sup> June South Somerset, Music, Crewkerne, 3.00pm Duncan Honeybourne (piano)
- 18<sup>th</sup> -21<sup>st</sup> June North Curry Music Festival. Northcurrymusicfestival.org
- Sat 20<sup>th</sup> June Milverton Concert Society, St Michael's Church, Milverton, 7.30pm. Ryan Wang (piano) (BBC Young Musician 2024)
- Sun 21<sup>st</sup> June North Curry Church. 7.30pm. Fenella Humphreys (violin) Ivana Gavric (piano)
- Sun 21<sup>st</sup> June Yarlinton House. 12.00 for 2.30pm Diva Opera, La Cenerentola (Rossini)
- Fri 26<sup>th</sup> June Concerts in the West Bridport Arts Centre 11.30-12.30. Shiry Rashkovsky (violin) and Lana Suran (piano)
- Fri 26<sup>th</sup> June Concerts in the West – Ilminster Arts Centre 7.30pm. Shiry Rashkovsky (violin) and Lana Suran (piano).
- Sat 27<sup>th</sup> June Concerts in the West - Dance Hall, Crewkerne. 7.30pm. Shiry Rashkovsky (violin) and Lana Suran (piano).
- Thur 2<sup>nd</sup> July Forde Abbey, Chard. 7.00pm. Kyan String Quartet.
- Sun 5<sup>th</sup> July Music on the Quantocks. West Monkton Church 3.00pm Huw Wiggin (saxophone) and Oliver Wass (harp).
- Fri 10<sup>th</sup> July Concerts in the West Bridport Arts Centre 11.30-12.30. Ceruleo – (baroque vocal and instrumental quintet).
- Fri 10<sup>th</sup> July Concerts in the West – Ilminster Arts Centre 7.30pm. Ceruleo – (baroque vocal and instrumental quintet).
- Sat 11<sup>th</sup> July Concerts in the West - Dance Hall, Crewkerne. 7.30pm. Ceruleo – (baroque vocal and instrumental quintet).
- Sun 12<sup>th</sup> July Music on the Quantocks. Samsat Majumder (guitar) 3.30. Venue TBC.
- Tue 21-25 July Dorset Opera Festival, Bryanston School, Blandford: Samson and Delila (Saint Saens), L'elisir d'amore (Donizetti)
- Wed 22<sup>nd</sup> July Forde Abbey – Marriage of Figaro (Mozart) – 6.00pm. (waiting list).
- Thur 23<sup>rd</sup> July Forde Abbey, Evening of Opera, 5.30pm for 7.00pm.
- Sat 1<sup>st</sup> August Somerset Chamber Choir, Wells Cathedral: Oh for the wings of a dove – musical memories of Leipzig.

## Making a donation? Boost it with Gift Aid!

Fill in this form and hand it in....



### Charity Gift Aid Declaration – multiple donation

#### Boost your donation by 25p of Gift Aid for every £1 you donate

Gift Aid is reclaimed by Curry Rivel Music Club from the tax you pay for the current tax year. Your address is needed to identify you as a current UK taxpayer.

**In order to Gift Aid your donation you must tick the box below:**

I want to Gift Aid my donation of £\_\_\_\_\_ and any donations I make in the future or have made in the past 4 years to CURRY RIVEL MUSIC CLUB.

I am a UK taxpayer and understand that if I pay less Income Tax and/or Capital Gains Tax than the amount of Gift Aid claimed on all my donations in that tax year it is my responsibility to pay any difference.

#### My Details

Title \_\_\_\_\_ First name or initial(s) \_\_\_\_\_

Surname \_\_\_\_\_

Full Home address \_\_\_\_\_

Postcode \_\_\_\_\_ Date \_\_\_\_\_

#### Please notify the charity if you:

- want to cancel this declaration
- change your name or home address
- no longer pay sufficient tax on your income and/or capital gains

If you pay Income Tax at the higher or additional rate and want to receive the additional tax relief due to you, you must include all your Gift Aid donations on your Self-Assessment tax return or ask HM Revenue and Customs to adjust your tax code.