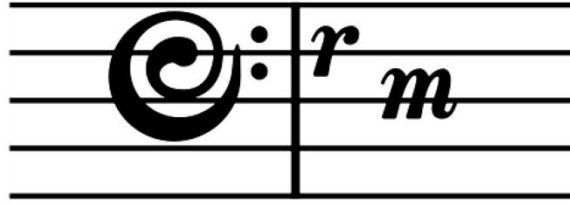


“IN TUNE”

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 – 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.



Tim Schroder

2026 Season - Our second concert

Saturday 25th 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 21st 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

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with a regular donation our bank details are:**

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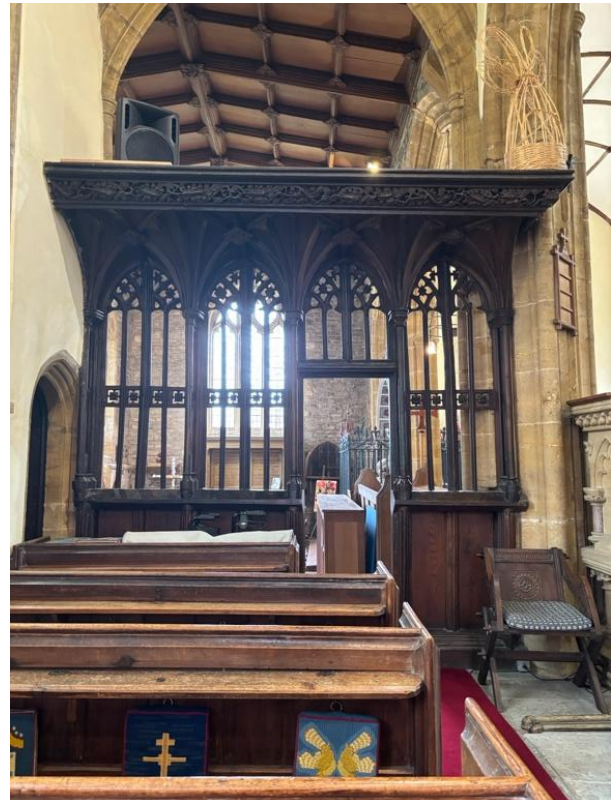
St Andrew's Church - The Chancel Screen

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/>

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

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

“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.

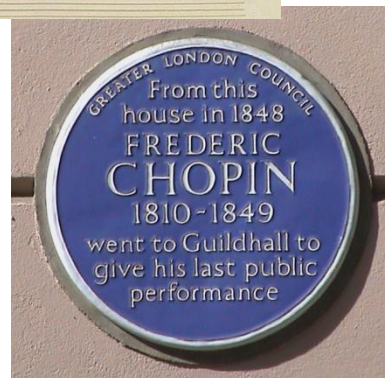
In 1836 he met and formed an ill-starred relationship with the writer Aurore Dupin (aka George Sand). That relationship ended in 1847, Dupin having written about how she had found Chopin cold and (shall we say) unromantic.

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).



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