

Ilkley Concert Club



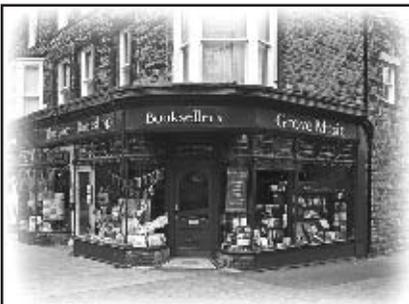
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King's Hall

Wednesday 10th October 2018



LEONORE PIANO TRIO



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TONIGHT'S PROGRAMME

Haydn

Piano Trio no. 43 in C major
op 86 no. 1 Hob XV:27
(Last performance at ICC 11/02/2004)

Parry

Piano Trio no. 1 in E minor
(First performance at ICC)

INTERVAL

(Coffee, tea and bar facilities available in the Winter Garden)

Beethoven

Piano Trio in B flat major, op 97 'Archduke'
(Last performance at ICC 17/03/2004)

Ilkley Concert Club

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PROGRAMME NOTES

JOSEPH HAYDN
(1732-1809)

Piano Trio no. 43 in C major
op 86 no. 1 Hob XV:27

Allegro moderato
Andante
Finale: Allegro

‘Haydn takes the view that the string quartet is a symphony,’ observed the musicologist Sir Donald Tovey, ‘whereas the trio is an accompanied piano solo.’ Indeed, the earliest of the composer’s 45 piano trios were published as ‘keyboard sonatas with string accompaniment’. The early works are rarely performed, but this trio, which combines structural and tonal experimentation with melodic charm, has achieved increasing popularity. Written towards the end of Haydn’s second London visit of 1794–95 and dedicated to Therese Jansen Bartolozzi, a virtuoso amateur pianist to whom he dedicated his challenging last piano sonatas, the C major trio provides a more equal distribution of material between the piano and the violin.

The opening *Allegro moderato* begins slowly but quickly brightens in mood, the piano engaged in ceaseless activity with sudden contrasts of moods, key, register and dynamics. Haydn here is writing not only with a particular pianist in mind; the music is designed to show off the full tone and impressive register of the new English grand pianos (Therese is known to have owned one).

The *Andante* starts gently enough but acquires florid ornamentation from both violin and piano. The central passage is more rustic in spirit, insistent accents on the main beats evoking the Hungarian music which Haydn often works into the more refined classical textures of his later symphonies and chamber works.

The finale offers a complete change of mood. The elaborately-worked music of the opening movements dissolves into a gossamer-light, witty exchange, the jaunty main subject examined from every angle before the fun is brought to a delightfully abrupt conclusion.

(Duration: 20 minutes)

HUBERT PARRY
(1848-1918)

Piano Trio no. I in E minor

Allegro appassionato
Scherzo, molto vivace
Adagio ma non troppo
Allegro giocoso

The composer of *Jerusalem* is a misunderstood figure in English music. Head of the Royal College of Music for more than twenty years and knighted by Queen Victoria, Charles Hubert Hastings Parry was denigrated by his contemporaries and after his death as the epitome of a mediocre, conservative pillar of the Establishment, a wealthy and complacent hunting and shooting squire oblivious to the social and political upheavals occurring during his lifetime. However, Parry experienced trauma at an early age; his mother died of consumption twelve days after his birth whilst his father, who invented new techniques for painting large scale murals, remained a distant figure. An older brother, whom Hubert idolised, was expelled from Oxford for drug-taking.

Like his younger American contemporary, Charles Ives, Parry was for years unable to fulfil his ambitions as a composer, having to labour in the insurance business. As for politics, he was throughout a radical socialist; he withdrew *Jerusalem* from the group for which he had written it because they seemed excessively patriotic and offered it instead to the suffragists whose cause he fervently supported. This year

we mark the centenary of his death (in the Spanish 'flu epidemic which claimed more lives in Europe than the Great War) and his life and music (including five symphonies) seem ripe for re-evaluation.

This early piano trio was the result of Parry's discovery of Wagner. He attended the first Ring Cycle at Bayreuth in 1876; returning to his job at Lloyds, he was anxious to press ahead with composing and found a sympathetic teacher in Edward Dannreuther, a fellow Wagnerian. It was at a private concert in 1878 at Dannreuther's home that the trio was first performed.

The first movement is young man's music, filled with an urgent passion. The *Scherzo* reveals the abiding influence of Mendelssohn who, with Schumann, was one of Parry's early musical heroes. The emotional heart of the music is revealed in the richly melodic slow movement which contrasts with the sparer, more quirky musical textures of the finale.

(Duration: 26 minutes)

INTERVAL

(Coffee, tea and bar facilities available in the Winter Garden)

LUDWIG VAN BEETHOVEN
(1770-1827)

Piano Trio in B flat major
op 97 'Archduke'

Allegro moderato
Scherzo & trio: Allegro
Andante cantabile ma però con moto
Allegro moderato – Presto

Composed in 1811, Beethoven's B flat major Piano Trio was dedicated to his patron and piano pupil, Archduke Rudolph of Austria, the youngest of the twelve children of Leopold II, Holy Roman Emperor. The violinist and composer Louis Spohr attended the premiere:

It was not a good performance. In the first place the piano was badly out of tune, which was of little concern to Beethoven because he could not hear it. Secondly, on account of his deafness, there was scarcely anything left of the virtuosity of the artist which had formerly been so greatly admired. In forte passages the poor deaf man pounded on the keys till the strings jangled, and in piano he played so softly that whole groups of notes were omitted, so that the music was unintelligible. I was deeply saddened at so harsh a fate. It is a great misfortune for anyone to be deaf, but how can a musician endure it without giving way to despair? From now on Beethoven's continual melancholy was no longer a riddle to me.

Although he would continue to compose for the remaining 16 years of his life, Beethoven was aware that his career as a performer was at an end.

Almost a symphony for three musicians, Beethoven's last piano trio unfolds across four, rather than the customary three, grand movements. The opening movement is a majestic sonata form dominated by the piano which introduces melodies upon which the strings then elaborate. This order is reversed in the *Scherzo* which, save for a darkly dramatic central passage, abounds in cheerful, dance-like themes on the violin and cello. The glorious *Andante* begins serenely, but the mood darkens towards the end; that we know it was the last slow movement Beethoven ever performed in public perhaps adds to the poignancy. Any sorrow is dispelled by the finale, which concludes matters in an air of joyous good humour. Interestingly, this movement is not an unfettered expression of the composer's creativity; Beethoven was a pragmatic professional and the music was tailored to the tastes of the violinist, Pierre Rode, who took part in the premiere. Beethoven told his patron, 'In our Finales we like to have fairly noisy passages, but R[ode] does not care for them—and so I have been rather hampered.'

(Duration: 45 Minutes)

Programme notes © C.N. Lane

LEONORE PIANO TRIO

Benjamin Nabarro *violin*

Gemma Rosefield *cello*

Tim Horton *piano*

'Hard to imagine playing of greater empathy....The Leonore's play with truly glorious affection and security'. Gramophone

Tonight, is the **Leonore Piano Trio's** first visit to Ilkley. However, all three players are well known to Ilkley audiences through their long association with Ensemble 360. In fact, it was due to the enthusiastic response of audiences to their piano trio performances within Ensemble 360 that the players decided to form a piano trio in its own right, and so the Leonore Piano Trio was launched in 2012.

Since its formation the Trio has given concerts throughout the UK, Europe and New Zealand. Whilst in New Zealand the players coached a group of young musicians as part of the Sistema Aotearoa programme and were adjudicators of the Royal Overseas League New Zealand Chamber Music Competition.

Championing some less well-known repertoire, the Trio's recordings have all been warmly received. Their debut CD of the piano trios by Arensky for Hyperion received international critical acclaim, with praise for their *'revelatory playing'* **The Observer**, and *'impressively wide range of timbres'* **Limelight Magazine**. The Trio's second and third discs were recordings of Lalo's Piano Trios and works by Rimsky-Korsakov and Taneyev. Late last year they released a disc of Piano Trios by the German composer Johann Peter Pixis (1788-1874).

The Leonore Piano Trio are keen exponents of contemporary music. They gave the first performance of *Holkham Beach*, a piece written for and dedicated to the Trio by Simon Rowland Jones. They also play the piano trios of David Matthews, Harrison Birtwistle and Huw Watkins. Recent performance highlights include the complete Beethoven Piano Trios at Kings Place, and three years ago the Trio embarked upon an even broader project, which includes all the works by Beethoven for piano trio, piano and violin and piano and cello. They perform this complete cycle for Music in the Round at Sheffield continuing through the 2018/19 season.

Last season included performances by Leonore Piano Trio at Wigmore Hall, Bath Mozartfest as well as a concert performance at Istanbul's Süreyya Opera House. Meanwhile they continued recording their latest disc for Hyperion of Parry's Piano Trios in honour of the composer's centenary. This season's highlights feature the Trio's return to the Leamington Music Festival Weekend, recitals in Oxford and Durham and a tour of Scotland.

Benjamin Nabarro (*violin*) has been described by **Musical Opinion** as ‘*an outstanding artist*’. He has performed throughout Europe, North America, Africa and the Middle and Far East. As a soloist or guest concertmaster he has played with the BBC Symphony Orchestra, the BBC Scottish Symphony, English Chamber and Scottish Chamber orchestras and with the Philharmonia, where he played Scheherazade under the baton of Charles Dutoit. His concerto performances have won praise for their ‘*purity of style, elegance of phrasing and unsurpassed perfection of technique*’ **Musical Opinion**. He has played at the festivals of Schleswig Holstein, Mecklenberg-Vorpommern, Nuremberg, Cheltenham, Aldeburgh, Bath and the BBC Proms. Ben is a regular guest of the Nash Ensemble, with whom he has appeared worldwide. He is married to Gemma Rosefield.

Benjamin plays on a violin made by G.B. Rogeri of 1695.

Gemma Rosefield (*cello*) won the prestigious Pierre Fournier Award at Wigmore Hall in 2007. She made her concerto debut at the age of 16 when she won First Prize in the European Music For Youth Competition in Oslo, Norway. Described by **The Strad** as a ‘*mesmerizing musical treasure*’ and a ‘*phenomenal talent*’ by the **London Evening Standard**, Gemma made her solo debut at the Concertgebouw, Amsterdam, and the Diligentia, The Hague, in the New Masters International Recital Series. On BBC Radio 3 she performed Michael Ellison’s Concerto for cello, Turkish instruments and orchestra with the BBCSO. She has released a much acclaimed recording of the complete works for cello and orchestra by Sir Charles Villiers Stanford.

Gemma plays on an Alessandro Gagliano cello of 1704, formally belonging to the Prince Regent.

Tim Horton (*piano*) replaced Alfred Brendel at short notice in two performances of Schoenberg’s Piano Concerto with the City of Birmingham Symphony Orchestra under Sir Simon Rattle, at Symphony Hall in Birmingham and at the Royal Festival Hall in London. In 2005 he was made Scholar of the Klavier Festival Ruhr, at the instigation of Alfred Brendel.

As a soloist Tim has performed in recitals and concertos throughout Europe and is currently engaged in a four-year cycle of the Beethoven Sonatas at the Crucible, Sheffield. In the field of chamber music Tim is the pianist with Ensemble 360 and has collaborated with, amongst others, Paul Lewis, the Elias and Vertavo Quartets, Charles Owen and the Kungsbacka Trio. He performs regularly with cellist Adrian Brendel and ICC members will remember that the two of them played for us here at Ilkley in 2005. Tim also gave a special Centenary Piano Recital here in May 2008 to mark 100 years of the King’s Hall.

(Biographical notes compiled by Sarah Warnes)

CLUB NOTES

WELCOME TO NEW MEMBERS

It is with pleasurable anticipation that we welcome our new members to what should be a wonderful 73rd Season. Everyone who has a season ticket automatically becomes a member of Ilkley Concert Club.

THANK YOU, DAVID

This is my first chance to write the club notes as the newly elected Chair of the Concert Club, following in the footsteps of David Wharmby. I wish to take this opportunity to thank David on behalf of us all for so successfully maintaining high standards in all aspects of running the Club and particularly in presenting superb concerts at remarkably low prices. David is remaining as a Committee member and an active one at that.

YOUR COMMITTEE AND VOLUNTEERS

We are privileged to have a capable and committed committee. However the success of our Club continues to depend on the many volunteers who make the work of the committee so much easier.

In order to plan for the Club's continuing success, we always welcome any member who would like to devote some time to help as a volunteer either on concert days, or in advance planning, or to join us as a committee member. Anyone interested should contact either me (Chris Skidmore) or the vice-chair, Robert Templar.

AGM

Our Annual General Meeting will be held in the King's Hall at 7pm on 14th November, that is immediately before our next concert. All members are entitled to attend. Please do come to hear of our progress and to raise any concerns of your own. The committee needs to know that you are content with the organisation and if not, what changes would improve it.

REFUNDS FOR THE MAY CONCERT

If we were able to sell your seat for the May concert of the last Season, you can collect the refund in the interval or at the end of this concert at the counter by the Winter Garden stairs. Thereafter season 72 refunds will be closed.

HELP MUSICIANS UK COLLECTION

The collection at the end of the May concert raised £1170 for the charity Help Musicians UK. This is always a good way to end our season and we are looking for someone to co-ordinate this annual collection. If you would like to help please contact Jennie Rundle, who can let you know what is involved.

Chris Skidmore (Chairman of ICC)

RECOMMENDED RECORDINGS

Haydn: Two very fine performances at medium price are easily recommendable. The Kungsbacka Piano Trio are beautifully recorded on Naxos 8.572062. The disc is completed by 3 more Haydn Trios. The Trio Wanderer on Harmonia Mundi HMG 501968 are equally recommendable, and the CD is again completed with 3 more Haydn Trios.

Parry: There appear to be no commercial recordings currently in the catalogue. However, a deleted Meridian CD coupled with Parry's Piano Quartet, performed by the Deakin Piano Trio, can be found on the internet at inflated prices. It will be worth waiting for a recording by today's players of both of Parry's Trios being released by Hyperion in early 2019.

Beethoven: For those who prefer performances on period instruments, Harmonia Mundi HMC 902125 provides a superb performance by Isabelle Faust (violin), Jean-Guthen Queras (cello) and Alexander Melnikov (fortepiano), coupled with Beethoven's Piano Trio no. 6. On modern instruments the Kempf Trio are superbly recorded, with Piano Trio no. 3, on Bis BIS SACD 1172. At a more moderate price, the always reliable Beaux Arts Trio still sound very well on Decca 478 5153. The couplings are Piano Trio no. 5 and the Gassenhauer Trio for clarinet, cello & piano.

Raymond Waud. rayward@gmail.com

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Beethoven Violin Sonata No.8 in G major, Op.30, No.3
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Friday 16 November 2018 7.30pm

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