

# *Ilkley Concert Club*



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## King's Hall

Wednesday 13th December 2017



**FLEUR  
BARRON**

**JULIUS  
DRAKE**





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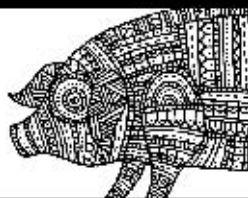
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# TONIGHT'S PROGRAMME

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## **Brahms**

8 Songs

*(First performance at ICC)*

## **Schumann**

8 Songs

*(First performance at ICC)*

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## **INTERVAL**

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

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## **Ives**

5 Songs

*(First performance at ICC)*

## **Debussy**

*Chansons de Bilitis*

*(First performance at ICC)*

## **De Falla**

*Siete Canciones Populares*

*(First performance at ICC)*

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# PROGRAMME NOTES

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## JOHANNES BRAHMS (1833-1897)

8 Songs

*Auf dem Kirchhofe*

*Der Tod, das ist die kühle Nacht*

*Spanisches Lied*

*Vergebliches Ständchen*

*Therese*

*Alte liebe*

*Unbewegte Laue Luft*

*Botschaft*

Brahms published thirty-one volumes of solo Lieder (songs), six volumes of duets and five of quartets. His settings up to 1860 are generally strophic; each verse is sung to the same music. With the publication of his op 32 in 1864, Brahms experimented with through-composed settings in which each verse is set to different music. After 1877, through-composed songs nearly disappear from his output and the strophic returns. This shifting attitude to song, first embracing and then abandoning forms, is reflected also in the composer's approach to folksong, which, in the middle of his career, Brahms rejected despite having once told Clara Schumann that it represented an ideal towards he felt he should strive. The op 95 and 96 songs, however, with their diatonic melodies, consistent rhythmic patterns and the lack of lengthy piano introductions indicate his abiding affection for the folksong.

Whilst he set many poems by Goethe and two by Schiller, Brahms' predilection for the work of second-rate poets shows that he chose texts primarily for their musical potential. There is, however, a correlation between Brahms' output of songs and the presence in his

life of the feelings of unrequited or lost love which so many of the verses describe. A large proportion of his songs date from 1877, the year Brahms met again Elisabeth von Herzogenberg, now married and unobtainable, but, in 1863, a singing pupil whom Brahms found so attractive that he could not bring himself to speak to her; something of a problem in a teacher-pupil relationship although it seems that the colleague to whom Brahms passed his student experienced the same phenomenon. This may say as much about the social skills of intense young male composers as the lady's beauty. Fortunately for us, Brahms could find eloquence in music when words failed him.

*Programme notes © C.N. Lane*

## **ROBERT SCHUMANN (1810-1856)**

## **8 Songs**

*Die Kartenlegerin*  
*Der Schwere Abend*  
*Lehn deine Wang*  
*Stille Liebe*  
*Der Soldat*  
*Tragödie I and II*  
*Mein Wagen Rollet Langsam*

Schumann wrote over 300 songs in the course of his life, including over 100 in 1840 alone, his 'year of song'. He often chose verse by the finest poets – in tonight's recital we have poems by Heine, Lenau, Kerner and Chamisso (including a translation of Hans Andersen). His depressive nature often drew him to emphasise the dark side of life, as in several of these settings. The piano writing is always wonderfully evocative and often extends beyond the text into extended postludes.

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## INTERVAL

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

### **CHARLES IVES (1874-1954)**

**5 Songs**

*Tom Sails Away*

*Memories*

*At the River*

*The Circus Band*

*The Light that is Felt*

Charles Ives was perhaps the first great American composer. Born and brought up in rural Connecticut, he evolved a highly individual style which combined the popular music and hymn tunes of his youth with the European tradition of art music. Despite his reputation amongst musicians much of his work still remains unknown to the general musical public.

He wrote over 100 songs in the course of his career, published in three collections in 1922 and 1933. He set, amongst others, Tennyson, Matthew Arnold and, as is the case with one of tonight's songs, Walt Whitman as well as using the lyrics of popular ballads and gospel songs.

### **CLAUDE DEBUSSY (1862-1918)**

***Les Chansons de Bilitis***

*La flûte de Pan*

*La Chevelure*

*Le Tombeau des naïades*

Debussy's *Trois Chansons de Bilitis* were written in their original form for voice and piano in the late 1890s, with a dedication to the writer



André Gide. The texts were those of a set of prose poems by Pierre Louÿs, which the author pretended were translations from ancient Greek originals. In his settings, Debussy evoked a hedonistic pagan world of nymphs and fauns, gods and demi-gods which echoes the atmosphere in some of his other works, such as *L'après-midi d'une faune* and the Syrinx for solo flute.

**MANUEL DE FALLA**  
**(1876-1946)**

***Siete Canciones Populares***

*El paño moruno*

*Seguidilla murciana*

*Asturiana*

*Jota*

*Nana*

*Cancion*

*Polo*

Manuel de Falla was born in Cadiz and studied at the Royal Conservatory in Madrid. After making a considerable impact with his one-act opera *La vida breve*, he moved in 1907 to Paris. Here he came under the influence, amongst others, of Ravel and Debussy. The *Siete Canciones Populares* were written in Paris in the first half of 1914, just before de Falla was forced by the onset of war to return to Madrid.

These Seven Spanish Folksongs set traditional Spanish songs from across the country from Aragon in the north to Murcia in the south. All the texts are concerned with love or courting, sometimes playfully, at others seriously or tragically.

*Additional notes by Chris Skidmore*

# FLEUR BARRON

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We regret that Christianne Stotijn has been forced to withdraw from this concert due to illness, however on the recommendation of Julius Drake we are delighted that she has been replaced by the mezzosoprano **Fleur Barron**, at such short notice.

Fleur was born in Ireland and raised in Hong Kong, London and New York. She holds a Master's Degree from Manhattan School of Music and a B.A. in Comparative Literature with highest honours from Columbia University.

Hailed by the Boston Globe as a 'charismatic star' and by Opera News as a 'striking looking young woman with an intriguingly dark and complex mezzo', Fleur Barron was awarded the 2016 Grace B. Jackson Prize for Excellence, given to one outstanding singer each season, by the Tanglewood Music Festival. Fleur was also the First Prize Winner of the 2013 Liederkrantz Competition (Art Song division) and made her Carnegie Hall debut in the Winner's Concert.

Highlights in the 2017-2018 season include a house and role debut as Fenena in Nabucco with Opéra National de Montpellier; a return to Festival d'Aix-en-Provence to sing first witch in Dido and Aeneas; a debut with Opéra Comique as the title role in Miranda, an operatic creation based on the music of Purcell; alto soloist with the BBC Symphony Orchestra at the Barbican in Bernstein's Songfest; a concert with Barbara Hannigan and Stéphane Degout for France Musique broadcast on Radio France and on TV; participation in the Britten Pears Young Artist Programme at Snape Maltings for Schumann and Schubert Lieder; and several recitals with pianist Julius Drake and cellist Natalie Clein.

Future seasons include a debut in a leading Offenbach role with Opéra National du Rhin (Strasbourg); and Baba the Turk in The Rake's Progress under the baton of Barbara Hannigan on tour in Europe and the U.S. Fleur is currently based in London.

*(Biographical note compiled from the artist's website)*

# JULIUS DRAKE

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**Julius Drake** was educated at the Purcell School and the Royal College of Music. He made his professional debut at the Purcell Room in 1981. Since then he has collaborated with many of the world's leading artists both in recital and on disc. He appears regularly at the Aldeburgh, Eddinburgh, Munich, Schubertiade and Salzburg Music Festivals, and at Carnegie Hall and the Lincoln Centre in New York, Musée de Louvre, Paris, La Scala, Milan, Musikverein and Knozerthaus, Vienna, the Wigmore Hall and the BBC Proms.

Julius was musical director of Deborah Warner's staging of Janáček's *Diary of One Who Vanished*, (performed here at Ilkley in 2015 by Paul Nilon and Louise Winter with pianist Jonathan Fisher). The production toured Munich, London, Dublin, Amsterdam and New York. He was Artistic Director of Leeds Lieder in 2009.

In the course of his distinguished career, Julius has devised song programmes for the Wigmore Hall, the BBC, the Concertgebouw, and the Middle Temple Hall in London where, in his series *Julius Drake and Friends*, he has performed with such eminent recitalists as Christine Rice, Iestyn Davies, Simon Keenlyside and Ian Bostridge. The list of world-renowned artists he has appeared with is impressively long and also includes Thomas Allen, Alice Coote, Angelika Kirchschrager, Sergei Leiferkus, Felicity Lott, Christopher Maltman, Mark Padmore, Amanda Roocroft and Willard White.

Drake's many recordings include a widely acclaimed series with Gerald Finley and award-winning recordings with Ian Bostridge. With Christianne Stotijn, he has recorded Lieder by Mahler and Tchaikovsky. He is working on recording the complete songs of Franz Liszt with Angelika Kirchschrager. The second disc in the series won the BBC Music Magazine Award for 2012.

Julius Drake holds the Professorship of Performing Arts at Graz University in Austria and gives masterclasses worldwide. He is a professor at the Royal Academy of Music in London and visiting professor at the Royal Northern College of Music in Manchester. He lives in London with his wife and two daughters.

*(Biographical notes compiled by Sarah Warnes)*

# CLUB NOTES

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## SEASON TICKETS & INDIVIDUAL CONCERT TICKETS

Ilkley Concert Club is renowned for our low ticket prices. **You**, our 476 loyal members, who renew your season tickets year after year, are one reason why. Another is that our overhead costs are very low because much of the work is done by our many willing volunteers. Working together to put on these wonderful concerts makes for a unique Club atmosphere. That is good for us, but don't underestimate the effect on the artists – pianist Martin Roscoe wrote '*a large audience of real and devoted music lovers, the Ilkley Concert Club has always been one of my favourites. The rare concentration one senses, has always inspired me to give of my best.*'

The combination of a predictable season ticket income and low overheads means that we can concentrate our expenditure on what really matters – excellent and often world-class artists presenting great music to a local audience.

Our season tickets represent unfailingly good value, a fraction of the price at more prestigious venues, and we maintain the promise of 8 concerts for the price of 5 tickets bought individually. Can we also remind parents and grandparents of the bargain offer we make to all students, indeed everyone under the age of 25, of concessionary £2 tickets. Do watch out for a programme that might appeal to budding young music lovers you know, perhaps the brass septet in February or the percussion, piano and string bonanza in May. We will do our best to find seats for newcomers.

It is one of the requirements of being a Registered Charity that we should offer seats to 'the public', that is non-members. In order to do so we keep a number of tickets in reserve and together with the tickets returned by members unable to attend on the night, these mean we have never had to turn anyone away. Those who come to individual concerts and enjoy the experience often become members in the future. Thank you for your continued help and do remember to keep letting us know if you can't come to a concert. Jennie Rundle will try to re-sell your tickets and you can claim a refund if they are used.

**If you have bought individual seats for tonight's concert** please consider the advantages of becoming a member in the future (see the website or posters outside for information).

# RECOMMENDED RECORDINGS

*Note that these recommendations are related to the programme offered by Christianne Stotijn and mostly not to tonight's recital.*

**Brahms:** Bernarda Fink has a lovely mezzo voice, and she uses it to great effect in a selection of Brahms Lieder with Roger Vignoles at the piano. The CD is medium price from Harmonia Mundi HMG 501926. An excellent alternative is available from Jessye Norman (soprano) and Daniel Barenboim (piano) on DGG 289 459 469-2 (2 discs at budget price).

**Mahler:** Most recordings of the *Leider eines fahrenden Gesellen* are with orchestra, but there is a superb CD of Mahler's 'Songs of Youth' which includes it from Janet Baker (mezzo) and Geoffrey Parsons (piano). The recording quality is very good from Helios CDH 55160 (budget price).

**Dvořák:** Another disc from Bernarda Fink and Roger Vignoles includes the Love Songs in a recital of Dvořák Songs, from Harmonia Mundi HMG 501824 (medium price).

**Respighi:** Recordings of Respighi Songs are not very numerous, but there is a very good CD on the Stradivarius label – STR 33855 (full price). The Italian contralto Sara Mingardo with Aldo Orvieto (piano) performs an all Respighi recital including 'La Sensitiva', set to a poem by Shelley.

Raymond Waud. raywaud@gmail.com

## NEXT CONCERT – WEDNESDAY 10th JANUARY 2018 AT 8PM

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