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Wednesday 2nd November 2016



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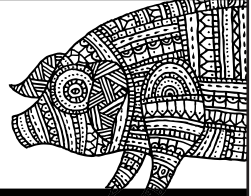
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TONIGHT'S PROGRAMME

Mozart

String Quartet in E flat major K428

(Last performance at ICC 15/11/2006)

Dvořák

Cypresses (selection)

(First performance at ICC)

INTERVAL

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

Beethoven

String Quartet in B flat major op 130 with Grosse Fuge

(Last performance (exc. Grosse Fuge) at ICC 20/02/2013)

Ilkley Concert Club

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PROGRAMME NOTES

MOZART
(1756-1791)

STRING QUARTET in E Flat Major K428

Allegro non troppo

Andante con moto

Menuetto & Trio

Allegro vivace

In December 1781, the 25 year old Mozart met Haydn (then 49 years old) for the first time and shortly afterwards heard the older composer's six Opus 33 string quartets. Those quartets had revolutionised the genre by giving all four instruments, rather than just the first violin, a share in a complex musical discourse. The impact on Mozart was profound. No doubt out of respect for Haydn but also perhaps with a view to trumping the older master's achievement, Mozart engaged in the 'long and laborious effort' of producing over the following two years six quartets (including tonight's in E Flat major) dedicated to Haydn. Although his financial circumstances were unusually good at the time, it is a mark of his deep respect for Haydn that Mozart set out to compose these works without a commission well aware that the demand for such pieces was likely to be poor. Happily and much to Mozart's surprise, the works sold well.

As if to underline the new democracy of the instrumental parts, the quartet opens with all four players introducing the first theme in octaves, the dominant key obscured in a rich chromatic mist that would have alarmed its first audience. The movement playfully explores close intervals contrasted with leaping arpeggios.

The slow second movement opens with a yearning cello theme before exploring remote keys (including the very remote B double-flat in a passage thought by some to be so dissonant as to be an error!) The overall effect is that of a series of musical sighs.

The Minuet again contrasts leaps and close intervals. A trio in C minor casts a brief shadow over the light-hearted festivities before the movement ends in cheerful mood.

The rondo finale leaves behind the clouds and doubts of the earlier chromatic movements, a rhythmic vitality pushing the music along with impish good humour. It is this movement which most obviously recalls Haydn who declared to Mozart's father after hearing this quartet: 'I tell you before God and as an honest man, that your son is the greatest composer I know, either personally or by reputation.'

(Duration: 28 minutes)

DVOŘÁK
(1841 - 1904)

from CYPRESSES (1887)

- 2. Death reigns in many a human breast**
- 3. When your sweet glances on me fall**
- 4. Never will love lead us to that happy place**
- 11. Nature lies peacefully dreaming**

Struggling financially as a viola player in the Prague Provisional Theatre in 1865, Dvořák offered piano lessons to make ends meet and promptly fell in love with one of his first pupils, the 16 year old Josefina Cermakova. His love was not reciprocated and (like Mozart) he eventually married his beloved's younger sister. At the height of his infatuation, he dashed off eighteen love songs in only seventeen days to texts by the radical poet Moravsky. As the titles of tonight's selections suggest, the songs are full of the melancholy of intense, unrequited passion. Dvořák chose not to publish the songs although he did employ some of the material in his early symphonies and operas. In 1887, he set twelve of the songs for string quartet, the first violin usually taking the original vocal line and gave them the title *Echo of Songs*. They were published posthumously in 1921 under the title

Cypresses (the cypress, its trunk marked with ‘tears’ of sap, was a tree rich in associations with death and grief in Classical Antiquity).

Dvořák’s love for Josefina never left him; in 1894, news that Josefina was dying reached the composer whilst he was completing his cello concerto. Touchingly, he changed the finale to quote from her favourite of his youthful songs. *(Duration: 15 minutes)*

INTERVAL

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

**BEETHOVEN
(1770-1827)**

STRING QUARTET in B flat Major, op 130
Adagio ma non troppo – Allegro Presto
Andante con moto, ma non troppo
Alla danza tedesca. Allegro assai
Cavatina. Adagio molto espressivo
Grosse Fuge

If the first audiences of Haydn’s quartets were intrigued by a democratic engagement of all four players and those of Mozart startled by his chromatic obscuring of the musical lines, the connoisseurs for whom Beethoven intended his late quartets were utterly bewildered by works which explore the very limits of what can be expressed in music. It is perhaps not surprising that, for many years, the quartets were dismissed as the product of deafness and an unstable mind. Even today, after the musical revolutions of the twentieth century, this music remains challenging but it is also profoundly rewarding.

This quartet has six rather than the usual four movements, Beethoven perhaps invoking an antique form of suite such as that adopted by J S Bach for his works for solo cello. Two of the movements are quicksilver, over almost as soon as they have begun, whilst the concluding 'Great Fugue' is music of terrifying length and force which appears to teeter on the boundary between order and chaos. Beethoven himself was aware of its difficulty and agreed to his publisher's request to replace it with a more orthodox finale (the last music he ever composed). Tonight, however, the Coull Quartet will give us the rare chance to share the experience of the first audience.

Before the torrent of the *Grosse Fuge*, Beethoven gives us a rustic *Tedesca* (a German dance in quick triple metre), an Andante oddly marked '*poco scherzoso*' ('slightly joking') and the still, sublime heart of the work, a *Cavatina* (a simple, song-like form without repetitions or elaborations). This is music of intense beauty and sadness which contrasts with the knowing wit of the earlier movements and prefigures the storm to come. (Duration: 41 minutes)

Programme notes © C.N. Lane

The Coull String Quartet

Roger Coull *violin*
Philip Gallaway *violin*

Jonathan Barritt *viola*
Nicholas Roberts *cello*

To mark the occasion of their 40th Anniversary, the members of the **Coull String Quartet** have embarked on a tour re-visiting many of the venues where they have been welcomed in the past. Long-standing members of Ilkley Concert Club will have to think back 34 years, to March 1982 in fact, to recall the Coull's last visit to Ilkley! It is a pleasure to welcome them for a long overdue return.

Formed in 1974 by students at the Royal Academy of Music, the Coull made its debut the following year and rapidly achieved national recognition. In 1977 the Coull was appointed Quartet-in-Residence by the University of Warwick, a post which they hold to this day. The quartet, which includes two of its founder members, has performed and broadcast extensively throughout the UK and has made tours of Western Europe, the Americas, Australia, China, India and the Far East.

The Coull's large recording repertoire features works closest to the players' hearts, from the complete Mendelssohn and Schubert quartets, to twentieth century and contemporary British chamber music. Their CD of quartets by Maw and Britten on the SOMM label was featured in 'Editor's Choice' in the Gramophone and described as the benchmark recording by BBC Music Magazine. Recordings of music by Sibelius and Ian Venables have also received excellent reviews in the major music publications.

An impressive and unusual list of commissions includes works by Sally Beamish, Edward Cowie, Joe Cutler, David Matthews, Nicholas Maw, and Robert Simpson. These comprise string quartets, quintets with piano or wind player, works with solo voice or choir and even a piece for quartet and table tennis players!

Playing of heartening exuberance and thoughtfulness.

Daily Telegraph

Exquisite string playing, technical poise and genuine spirituality.

San Francisco Examiner

Roger Coull was twelve when he started playing the violin. He says that at that age, he seemed to take up another interest every week, (cycling, collecting newts, orienteering etc.) and his parents were convinced that this would be another flash in the pan. However, when he was sixteen he

attended a course in Germany where he discovered the joys of chamber music and decided that if he did not become a quartet player it would not be for lack of trying! At the Royal Academy of Music he enrolled in Sidney Griller's class and received chamber music coaching from one of the finest quartet players of his day. Encouraged by Griller to form a quartet that would aim at going professional, he says he deliberated for all of half a second, then rushed off to find like-minded students and so the Coull String Quartet was born. Roger is in growing demand as a conductor and works regularly with the Warwickshire Symphony Orchestra. He plays an 18th century violin by Nicolo Gagliano.

Philip Gallaway was born and educated in Norfolk. He studied at the Royal Academy of Music where he was coached by members of the Amadeus String Quartet and Sidney Griller. A founder member of the Coull, he has also performed with many of the country's great orchestras and has held the post of Principal Second Violin of Sinfonia Viva since 1992. He is leader of the Orchestra da Camera.

Philip often introduces the Coull's concerts. He rightly supposes that audiences like to feel that the performers and composers are human, and that interesting and amusing comments will enhance their enjoyment of the music. Philip plays a violin c.1730-40, by Antonio dalla Costa of Treviso. Mozart himself had commissioned a violin from this eminent violin maker.

Jonathan Barritt studied at the Royal Northern College of Music and was awarded all the major prizes for viola. After graduating in 1993 he was offered a position with the English Chamber Orchestra becoming Co-Principal Viola in 1988. He has worked with most of the London orchestras as guest leader of the viola section. In 1995 he left ECO to join the Allegri String Quartet but returned six years later to take up the post of Principal Viola. He is Professor of Viola at the Royal College of Music and joined the Coull Quartet in 2014. Jonathan's viola was made by Giovanni and Francesco Grancino c.1680.

Nicholas Roberts studied with Joan Dickson and Amaryllis Fleming at the Royal College of Music and enjoyed a varied career encompassing chamber music, orchestral playing and contemporary music groups as well as recording for film and television before joining the Coull Quartet in 2000.

The cello that Nick plays is thought to have been made by Grancino in Milan in 1700. It was brought to this country a hundred years later by the virtuoso cellist and teacher, Francois Servais, who sold it to the first Lord Ribblesdale of Gisburn as an Amati. He did this by the simple expedient of glueing a forged Amati label inside the cello, thus securing a far higher price than if he had sold it as the work of the lesser known Grancino!

(Biographical notes compiled by Sarah Warnes)

CLUB NOTES

THE PLEASURE OF OUR ARTISTS

At the interval I went downstairs as usual to let the artists know when the second half would start. Cellist Richard Jenkinson was in the corridor and said ‘This is an amazing audience’, me ‘Do you mean large?’, ‘Of course, but so good to play for—very attentive.’ As she was packing up her double bass at the end I gave Chi-Chi Nwanoku the ICC Concert poster showing her with the Frith Piano Quartet, and she said ‘Thanks so much—you do have such an amazing audience’. What a delight it is to give the artists so much pleasure—they certainly enjoyed themselves, giving us huge pleasure in return.

PROGRAMME NOTES & REVIEWS

Over the last five years Geoffrey Kinder has written the Programme Notes for our concerts—if you attend concerts elsewhere, you will be aware of how exceptionally well written and well informed they are. Geoffrey earned his living in music education and his main musical activity is composing. He has broadcast the ‘Classical Hour’ for BCB Local Radio. On its website, with his characteristic impish humour he confesses he ‘has no taste whatsoever, so he’s able to enjoy all kinds of music from Beiderbecke to Birtwistle.’ For David Pyett’s Celebration Concert, Geoffrey and I (ICC Chairman) had the task of commissioning ‘Tarka’, Arthur Butterworth’s lovely composition—a present to David for his remarkable contributions to ICC. Fortunately for me, Geoffrey had some idea of how to go about it! As well as the programme notes, the excellent Concert Reviews published in the Ilkley Gazette were written mostly by Geoffrey. Geoffrey and Pam have been coming to ICC for 17 Seasons and have now moved south to be near their family—we will miss them.

Our Concert Reviews are now written by Chris Skidmore who has moved to Skipton, following retirement: he joined ICC in 2013. Formerly a university biochemistry lecturer he is very knowledgeable about music, giving lectures on music appreciation. He is also now the person who writes our Brochure copy and publishes the new Season Brochure. Our Programme Notes are now written by Clive Lane who is a Judge, an amateur cellist and keen concert goer. Clive travels a lot and told me that writing programme notes fitted well with staying in hotels. We should thank them both for the excellent start that they have made so far on these tasks for our 71st Season.

RECOMMENDED RECORDINGS

Mozart: The excellent Cuarteto Casals are well recorded on a fairly new Harmonia Mundi CD-HMC 902186 (full price). The couplings are Mozart's String Quartets K387 and K465. Recordings from the CRD company are readily available again, and with them the Chilingirian Quartet's performances of the late Mozart Quartets, always among my favourites. CRD 3363 (medium price) contains K428 and K458 "Hunt", and sound quality remains very good.

Dvořák: These charming pieces are beautifully performed, together with other Dvořák miscellaneous Chamber Music, by the Vlach Quartet Prague on Naxos 8.553375 (medium price). There is a superb bargain 3 CD set from Supraphon, with the Panocha Quartet, which includes the Cypresses, and String Quartets op 51, 61, 105, 106. The number is SU 40482, and the set costs about the same as one full price CD.

Beethoven: A recent recording from the Elias Quartet, recorded live on 20th. February 2014, has particularly impressed me. Quartets op 18 No.4 and op 74 'Harp' complete the 2 disc set from Wigmore Hall Live-WHLIVE 0073-2 (medium price). The recording quality is very good indeed, and audience noise is almost entirely absent. A fantastic bargain from Sony/RCA 88875124582 has the superb Tokyo Quartet performing all the Beethoven Quartets in good sound. The 9 CD set is available for around £10!

Raymond Waud. rayward@gmail.com

NEXT CONCERT – WEDNESDAY 7TH DECEMBER 2016 AT 8PM



Telemann: Paris Quartet no. 3 in A major

Leclair: Violin Sonata no. 8 in D major

Campra: Cantata: Arion

Bach: Aria: Bete aber auch dabei from Cantata BWV115

Vivaldi/Chédeville: Recorder Sonata in G minor, op 13 no. 6 from Il Pastor Fido

Handel: German Arias: Süßer Blumen Ambraflocken HWV 204 Meine Seele hört im Sehen HWV 207

'We regret that Ruby Hughes has been forced to withdraw from the advertised brochure concert on medical advice, but we are delighted that she has been replaced by the soprano Elizabeth Cragg who has performed many times with Adrian Butterfield and the London Handel Players.'

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John York *Piano*

Bach	Sonata No.2 in D major BWV 1028
Mendelssohn	Sonata No.2 in D major Op.58
Beethoven	Variations <i>Ein Mädchen oder Weibchen</i> from Mozart's <i>Magic Flute</i> Op.66
Grieg	Sonata in A minor for Cello and Piano

Friday 2 December 2016 7.30pm

Piers Adams *Recorder*

David Wright *Harpsichord*

Wild Men of the Baroque

Corelli	Sonata in F major Op.5 No.4 for Recorder and Continuo
Bach	Chromatic Fantasia and Fugue
Vivaldi	Sonata in G minor for Recorder and Continuo
Jacob Van Eyck	The English Nightingale
Handel	Sonata in B minor for Recorder and Continuo
Scarlatti	Sonatas for Harpsichord

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