

Ilkley Concert Club



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King's Hall

Wednesday 9th October 2019



BENYOUNES QUARTET
with **HÉLÈNE CLÉMENT** viola
string quintet



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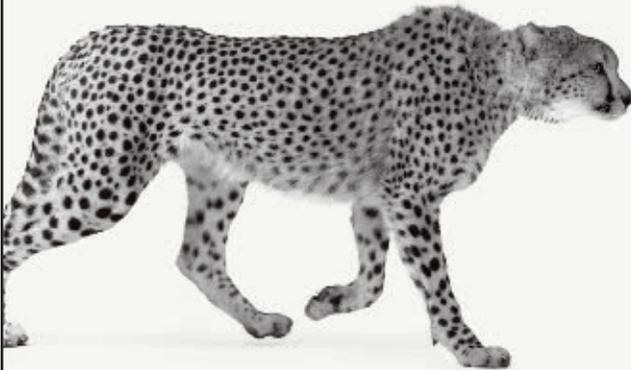
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TONIGHT'S PROGRAMME

Mozart

String Quintet no. 4 in G Minor, K516

(Last performance at ICC 18/1/2006)

Bruckner

Adagio from String Quintet in F major

(Last performance at ICC 17/2/1993)

INTERVAL

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

Dvořák

String Quintet in E flat major, op 97 'American'

(First performance at ICC)

Ilkley Concert Club

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The Club records its appreciation of the invaluable assistance and support given by the City of Bradford Metropolitan Council.



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PROGRAMME NOTES

**WOLFGANG
AMADEUS MOZART
(1756-1791)**

**String Quintet no. 4 in
G Minor, K516**

**Allegro
Minuetto Allegretto
Adagio ma non troppo
Adagio – Allegro**

String quintets with two violas are vastly outnumbered by string quartets. However the extra viola allows more complex counterpoint and harmony, more opportunity to blend melodic lines as well as division of the group for different effects. Mozart's sunny viola quintet in C major K515 and tonight's darker K516 were written together in 1787. These two quintets set the standard for all subsequent composers – Beethoven, Mendelssohn, Brahms, Dvořák and Vaughan Williams to mention a few stars.

Mozart frequently used the key of G minor to express deep emotions, sadness and even despair. At the start of the allegro of the G minor quintet the strongly rhythmic and chromatic Theme 1 is given to the top three instruments. The cello then forcefully leads the lower parts to a repeat version of Theme 1. The first viola now introduces Theme 2; a series of three leaps ending with a defiant interval of a ninth, expressing yearning and desolation. Throughout the movement, listen to the way that he takes these two Themes, masterfully entwines them, combines them and uses them in counterpoint.

Good luck to you if you want to dance to the minuet: the mood is melancholy and Mozart very deliberately inserts strong chords on the weak beats to trip you up. The trio is lighter and brightens the feeling of oppression.

The adagio ma non troppo is played with mutes, giving a warm and beautiful sound. This movement is a series of stepwise and chromatic

melodies spread amongst the instruments. There are three different accompaniments; quavers, throbbing semiquavers with terse interjections by the second viola and a bustling syncopated section.

The mood remains one of intense yearning. After this slow music the mutes come off. Now listen very carefully to the second adagio – it is just 38 bars of pure Mozart magic!

The violin plays a beautiful melody over a dense insistent quaver accompaniment from the lower parts with pizzicato cello. As if waking from a dream, time seems to stand still. Through a spine-tingling series of harmonic changes Mozart moves us from the darkness of the first three movements to the bright and carefree world of G major. This leads us immediately into the breathtakingly exuberant rondo finale.

(Duration: approx. 36 minutes)

ANTON BRUCKNER (1824-1896)

Adagio from String Quintet in F major

This adagio is widely regarded as the pinnacle of Bruckner's sole chamber music work. Those familiar with the slow movements of the symphonies will recognise Bruckner's love of slowly shifting harmony.

The adagio is essentially variations on two related themes. The first is announced at the beginning by the first violin; the second, an upside down version of the first, appears later as a solo for first viola. There is no need to say more. Just absorb the beautiful music and appreciate the sound imagined by this deeply religious and spiritual man.

(Duration: approx. 16 minutes)

INTERVAL

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

ANTONIN DVOŘÁK
(1841-1904)

String Quintet in
E flat major, op 97
‘American’

Allegro non tanto
Scherzo: Allegro vivo
Larghetto
Finale: Allegro giusto

From 1892 to 1895 Dvořák was the director of the National Conservatory of Music in New York. In 1893 he premiered his ‘New World’ Symphony (op 95) to tumultuous applause. Longing for his homeland, he spent an idyllic summer with his family in a Czech immigrant community in the rolling hills of Iowa that reminded him of Bohemia. Here, this lover of Bohemian folk music was strongly influenced by African American and Native American folk music.

During his vacation and in quick succession, he composed the very famous ‘American’ Quartet op 96, as well as tonight’s op 97 ‘American’ Quintet. Both display similar folk influence, pentatonic scales and exciting rhythms, to go with his ability to create exquisite melody and harmony.

A lonesome Bohemian folk tune on solo viola starts the first movement. The music speeds up with shorter jagged rhythms as the other players join in. The movement develops with exciting rhythms, harmony and tunes until the whole quintet plays the original theme

in fortissimo octaves. The music calms down to complete the movement. Whenever I hear this movement classic Hollywood Westerns come to mind. It is hard not to imagine that Dvořák influenced the music of these movies.

The scherzo starts with a very persistent bouncing pattern tapped out on one note by the second viola. Thought to be a Native American dance rhythm it is soon joined by the other players. In the middle section trio, the first viola plays a soulful melody with pizzicato accompaniment. The movement closes with a reprise of the scherzo.

The larghetto is a set of variations on a minor theme announced by the four lowest instruments. The pattern is easy to follow: the theme remains similar but with progressively complex decoration and harmony. It ends with a major key variation.

The finale is an exuberant rondo with spiky rhythms, a lovely folk melody and pizzicato sections. The movement ends with a characteristically rousing Dvořákian fortissimo coda.

(Duration: approx. 33 minutes)

Programme notes © David Wharmby

BENYOUNES QUARTET with HÉLÈNE CLÉMENT

Zara Benyounes *violin* **Emily Holland** *violin*
Sara Roberts *viola* **Reinoud Ford** *cello*
Hélène Clément *viola*

To open our 74th Season Ilkley Concert Club is delighted to welcome the **Benyounes Quartet**. Normally an all female line-up, this evening cellist Reinoud Ford is replacing Kim Vaughan who is on maternity leave.

Formed a dozen years ago when all the members were students at the Royal Northern College of Music, a subsequent award by the Royal Philharmonic Society enabled the group to study at the Haut École de Musique in Geneva with Gábor Takács-Nagy. They have also worked closely with Quatuor Ebène, and other eminent artists including violinist, Peter Cropper and cellist, David Waterman, at centres such as Aldeburgh and IMS Prussia Cove.

The Benyounes have an impressive list of international accolades, gaining prizes at the 2014 Orlando International String Quartet Competition and the 2012 Sandor Vegh String Quartet Competition in Budapest. Their reputation for interpretations of refinement and integrity have resulted in them establishing a major presence at festivals such as those at Aldeburgh, West Cork, Verbier and Aix-en-Provence. Their popularity ensures regular appearances at Wigmore Hall, Kings Place, Vienna Konzerthaus, Queen Elizabeth Hall and the Purcell Room.

The quartet often engages in cross-arts projects, most notably with the dynamic Shobana Jeyasingh Dance and with the award-winning jazz group *Empirical*. In 2012 the Benyounes Quartet established a mixed chamber ensemble based in Northern Ireland, *Quarcus Ensemble*, and in 2016 the quartet became Artistic Directors of the South Downs Music Festival.

Outreach and education have always been important to the group and they are known for their unique workshops and communication skills with young people. They have coached students at the Dartington International Summer School, the Con Corda Chamber Music Course for Strings in Waterford, Ireland, the Birmingham Conservatoire and the Royal Northern College of Music.

In 2014 the quartet featured on the Champs Hill recording of the Complete Works for String Quartet by Mendelssohn. This year saw the release of their debut disc, *Innovators*, comprising music by Beethoven, Debussy and Bartok.

Zara Benyounes *violin* has a diverse playing career, performing extensively as a chamber, orchestral and recording musician. She has co-led the Philharmonia Orchestra and regularly guests with other leading UK ensembles. As a soloist Zara has performed with the BBC Singers live on Radio 3 and also for a number of ballet companies. Zara also works with film, television and record producers at Abbey Road and AIR Studios. Some recent highlights include the soundtracks for *Poldark*, *Downton Abbey* and *Planet Earth 2*.

Zara plays on a 1682 Nicolo Amati violin kindly made available to her by the Boucher Trust.

Emily Holland *violin* has worked with the Northern Chamber Orchestra, Manchester Camerata, Sinfonia Viva and the RTE National Symphony Orchestra. She regularly plays in the West End show, *Phantom of the Opera*, and records for television and commercial music. She teaches the violin and viola at Bedford School and has private teaching practices in London and Berkhamsted. She is currently studying to become a certified teacher of Dalcroze Eurhythmics, which is a method that uses movement, solfege and improvisation to teach musicianship.

Sara Roberts *viola* hails from Wales and as well as being a founder member of the Benyounes Quartet, is a member of *Ensemble Cymru*, the country's leading chamber music group. She plays regularly with several symphony orchestras and enjoys being involved in education and outreach projects. She lives in South London with her husband and two sons.

Reinoud Ford *cello* studied at the Yehudi Menuhin School and completed his musical education at the Guildhall School of Music and Drama in 2004. He has given solo recitals at such prestigious venues as Wigmore Hall, Bridgewater Hall, Schloss Mirabel in Salzburg, the Villa Borghese in Rome and the Concertgebouw, Amsterdam. He is a member of the Brodowski Quartet and the cello octet 'Cellophany'. He often plays with the Academy of St Martin in the Fields and is Associate Principal of the Aurora Orchestra. In his role as Festival Director for the Ashdown Music Festival, he has programmed ambitious projects such as the world premiere of Vivaldi's *Four Seasons* arranged for 8 cellos and a violin!

Hélène Clément *viola* is a member of the Doric String Quartet, with whom she has travelled worldwide. French-born Hélène's chamber music partners include Jonathan Biss, Richard Goode, Alina Ibragimova, Elisabeth Leonskaja, Mitsuko Uchida as well as the Brentano String Quartet and the Nash Ensemble. A prize-winner at several international competitions she is also a frequent guest at the Marlboro Music Festival in USA and Prussia Cove in UK.

Hélène plays on an 1843 Italian viola previously owned by Frank Bridge and Benjamin Britten, loaned to her by the Britten-Pears Foundation.

Biographical notes compiled by Sarah Warnes

CLUB NOTES

A WARM WELCOME TO NEW MEMBERS

It is a pleasure to welcome our new members and of course to welcome back our loyal patrons for what should be a fantastic 74th Season. Once again all our season tickets have been sold. Everyone who has a season ticket automatically becomes a member of Ilkley Concert Club. Members, as well as enjoying our concerts, can also volunteer and help support the Club's success. At present we are interested in finding someone who has a background in design. However, the committee are always looking for members willing to volunteer, whatever their talents: 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 6th 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.

MY FIRST YEAR

No-one could accuse my first year as chair of the Club of being uneventful! To lose two potential soloists for the February concert caused considerable stress and might have led to Lady Bracknell's famous rebuke – 'looks like carelessness'. However, all agreed that our eventual pianist, Daniel Lehardt, played sensationally well and gave us one of our most memorable concerts of the season!

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.

HELP MUSICIANS UK COLLECTION

The collection at the end of the May concert raised £1,473 for the charity Help Musicians UK. This is always a good way to end our season and we were very grateful for the help of Jane Orton, who took over the co-ordination of the collection from Jennie Rundle.

Chris Skidmore (Chairman of ICC)

RECOMMENDED RECORDINGS

Mozart: There are many fine recordings of the Mozart String Quintets, so I shall restrict myself to two of my favourites, both at medium price.

The Chilingirian Quartet with Yuko Inoue (viola) are sympathetically recorded on CRD 3522. The coupling is the String Quintet K406. The Naxos alternative, 8.553104, has the Hungarian Eder Quartet with Janos Fejérvári (viola), with the same coupling as the CRD disc, and is often available very cheaply via the internet.

Bruckner: Rather than suggest various discs including the Bruckner Adagio, I suggest trying the whole Quintet, coupled with his String Quartet, well performed by the Fine Arts Quartet and associates on Naxos 8.570788 at medium price.

Dvořák: Outstanding performances of the String Quintet and the Piano Quintet are on a fairly recent Supraphon CD (SU 4195-2) at full price. The excellent Pavel Haas Quartet is joined by Pavel Nikl (viola) and Boris Gilburg (piano). As a budget alternative, there is a very good Apex CD (0927 443552). The Keller Quartet with Anna Deeva (viola) perform the Quintet and the Keller Quartet performs Dvořák's 'American' Quartet, op 96.

Raymond Waud. rayward@gmail.com

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Vivaldi	Guitar Concerto in D major, RV93
Falloni	Felix Tango: Jewel; Piro-tango
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D Scarlatti	Sonata K380; Sonata K483
Coste	Fantasie dramatique 'Le Depart', op 31
Mangoré	Vals, op 8 no.4
Boccherini	Introduction and Fandango
Truhlar	Kontroverse
Piazzolla	Libertango

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Beethoven	Trio for Clarinet, Cello and Piano, Op 11
Brahms	Sonata for Clarinet and Piano in E flat, Op 120, No.2
Brahms	Trio for Clarinet, Cello and Piano, Op 114

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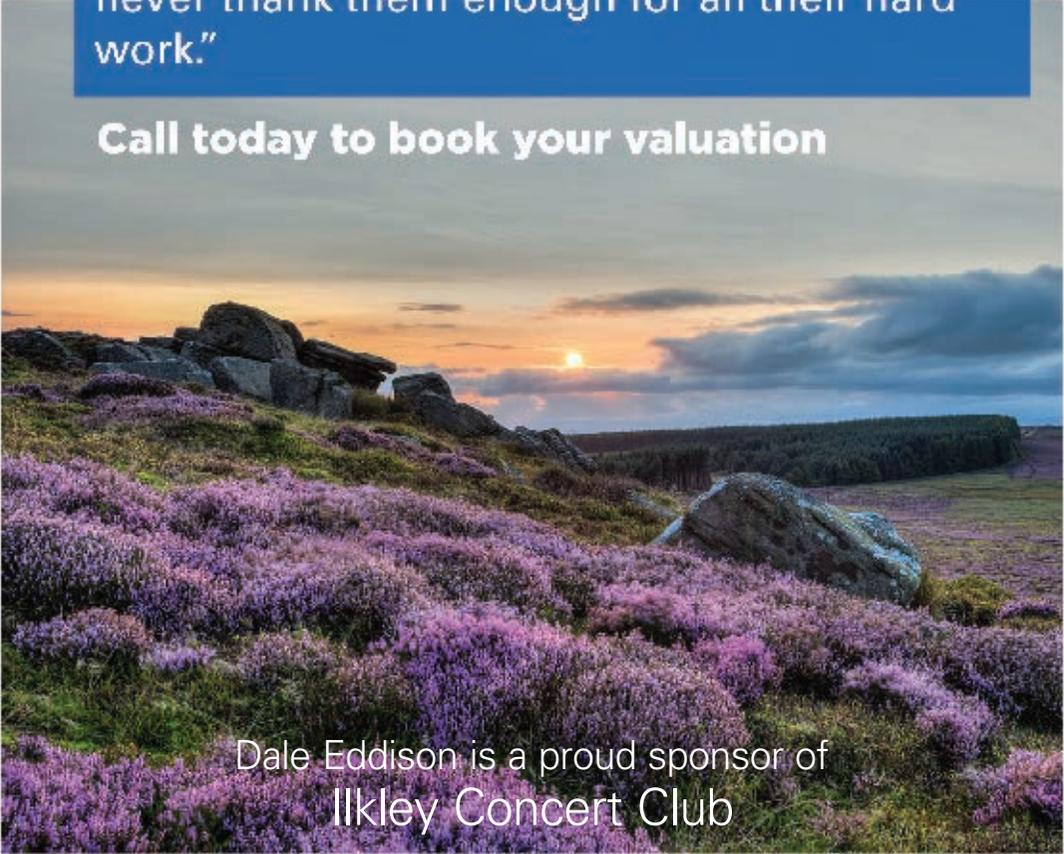
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