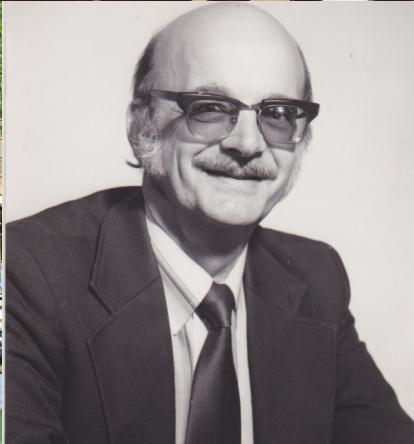


# *Ilkley Concert Club*



[www.ilkleyconcertclub.org.uk](http://www.ilkleyconcertclub.org.uk)

## **DAVID PYETT (1928-2021) MEMORIAL CONCERT**



**PAUL LEWIS piano**

**Wednesday 23rd March 2022  
King's Hall**

# PROGRAMME

---

## Beethoven

Piano sonata no. 8 in C minor, op 13 (*Pathétique*)

## Sibelius

Six bagatelles, op 97

## Debussy

Children's corner

---

INTERVAL—10 MINS

---

## Chopin

*Polonaise-fantaisie*, op 61

## Beethoven

Piano sonata no. 23 in F minor, op 57 (*Appassionata*)

### Ilkley Concert Club

Registered Charity No. 506886

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



SUPPORTING AND CHAMPIONING  
VOLUNTARY MUSIC

# DAVID PYETT

---

It must be unique for a concert club to be served for 75 years by an extraordinary individual who was instrumental not only in its formation and growth in the early years, but who when progress faltered turned fortunes around to create a thriving institution that hung “House Full” signs for 37 consecutive years. Ilkley Concert Club is proud of its long association with the remarkable David Pyett.

David was born and bred in Ilkley and from his earliest years was passionate about music, learning to play the clarinet and involving himself in any musical activity that presented itself. As a teenager, in wartime England, he helped operate the wind-up gramophone for Wednesday afternoon concerts in the Kings Hall, where the Yorkshire Regiment was based.

Aged only 19, David was not just a founder member of the Club in 1946, but also active on the Committee. His most outstanding contribution came as Chair for 36 seasons from 1976 to 2012. He took over when the club, despite a distinguished history, had diminishing audiences and was in danger of fading away. David recognised that, to survive and flourish, he must attract high quality musicians to perform major works from the repertoire, as when the club first formed. With great determination he made himself known to the leading musical agents and pursued his aim of engaging both established and up and coming artists to play demanding works covering a wide range of instruments and styles. David’s detailed knowledge of repertoire and artists, developed from his own interest and study, was invaluable gaining the respect of leading agents and the musicians alike.

David and his wife Margaret were an the amazing double act of dedication spending countless summers managing the ticket application process on card indexes and squared paper, all before computers. Again David’s foresight and tenacity to attract volunteers meant he was able to pass on these responsibilities, such that the Club continued seamlessly.

Under David’s leadership and careful guidance Ilkley Concert Club has thus maintained a position as one of the biggest and most successful music clubs of its kind in the UK, attracting musicians of world renown to Ilkley - a privilege enjoyed by few comparable small towns. It is a measure of the man that David always gained greatest pleasure from knowing the large, loyal audience he helped to attract to the King’s Hall had access over the years to music and musicians of the highest quality within easy reach of home and at an affordable price.

# PROGRAMME NOTES

---

**LUDWIG VAN BEETHOVEN  
(1770-1827)**

**Piano sonata no. 8 in C minor  
op 13 (*Pathétique*)**

Grave – Allegro di molto e con brio  
Adagio cantabile  
Rondo:Allegro

Beethoven's friend and first biographer, Anton Schindler, wrote, 'what the Sonate Pathétique was in the hands of Beethoven (although he left something to be desired as regards clean playing) was something that one had to have heard, and heard again, in order to be quite certain that it was the same already well-known work. Above all, every single thing became, in his hands, a new creation...' Composed in 1798, when Beethoven was 27 years old, this sonata was an important and enduring success and helped to establish Beethoven's reputation and distinctive style, both as composer and piano virtuoso. The work's key, C minor (which it shares, for example, with the Fifth Symphony) has come to symbolize the most uncompromising, heroic aspects of Beethoven's artistic character. Although chosen by his publisher, the name *Pathétique* (conveying the romantic and at times sorrowful mood of the work) was, unusually, approved by Beethoven himself.

The first movement begins with a dark and dramatic introduction before assuming the brisk, at times frenetic, motion of traditional sonata form. The slow movement, with its affecting song-like main theme, is a good example of the cross-fertilizing powers of great music. The theme is strongly reminiscent of the slow movement of Mozart's K457 sonata and J. S. Bach's Partita no. 2 whilst, in turn, it has appeared in songs by Billy Joel and Kiss and is a strong contender as the 'enigma' of Elgar's Variations. The famous theme appears three times, offering calming respite in A flat major, before the characteristically tempestuous rondo finale.

*Last performance at ICC 11/10/2017*

Duration: approx. 19 minutes

**JEAN SIBELIUS  
(1865-1957)**

**Six bagatelles, op 97**

*Humoreske I – Lied – Kleiner Walzer – Humoristischer Marsch –  
Impromptu -- Humoreske II*

A bagatelle is a short, light, unpretentious piece, usually for piano (although they have been written for many other instruments). Among the most famous are Beethoven's three sets, op. 33, 119 and 126 and those of Schubert and Liszt. Sibelius was therefore following celebrated forebears

when, in 1920, he wrote his charming and idiosyncratic bagatelles, op 97. The bagatelles were written between his fifth and sixth symphonies and near the end of his actively creative life as a composer. Although his fame rests on his orchestral works, Sibelius composed over one hundred pieces for piano, the majority of which are unfairly neglected today.

*First performance at ICC*

Duration: approx. 18 minutes

**CLAUDE DEBUSSY  
(1862-1918)**

*Doctor Gradus ad Parnassum – Jimbo’s Lullaby – Serenade for the Doll – The Snow is Dancing – The Little Shepherd – Golliwogg’s Cakewalk*

Debussy wrote the suite Children’s Corner in 1907 for his young daughter Chou-Chou; the English titles are almost certainly a compliment to her English governess. Whilst not generally given to humour in his piano writing, Debussy uses the first and last movements to aim light-hearted blows at two bêtes noires: piano exercises (particularly those of Carl Czerny) in Doctor Gradus and Wagner’s Tristan und Isolde in Golliwogg’s Cakewalk.

The suite is stylistically very varied. Jimbo’s Lullaby refers to an elephant brought from the French Sudan to live in the Jardin des Plantes in Paris and contains whole-tone passages, while the Serenade for the Doll is based on the Chinese pentatonic (five-note) scale. The best-known piece, Golliwogg’s Cakewalk, is a rag, with very effective syncopations and banjo-like effects.

*First performance at ICC*

Duration: approx. 15 minutes

**INTERVAL — 10 MINS**

**FRÉDÉRIC CHOPIN  
(1810-1849)**

The *Polonaise-fantaisie* was Chopin’s last extended work and his penultimate composition, written and published in 1846. It is extraordinarily difficult to play, being both intricate in form and harmonically very complex, with suggestions of the fourth Ballade and the F minor Fantaisie. Many critics have seen points of stylistic similarity between the *Polonaise-fantaisie* and Chopin’s last work, the F minor Mazurka, op 68 no. 4, both of which display elements of a ‘last’ style not previously heard in the composer’s work.

The *Polonaise-fantaisie* is highly original and exploratory and at first Chopin seems to have been uncertain as to its genre, initially referring to it only as a Fantaisie. However, it is reliant on the polonaise – a Polish dance

***Polonaise-fantaisie, op 61***

for its metre, some of its melodic character and much of its distinctive rhythm, particularly in the first section, while the 'fantaisie' element implies a rhapsodic freedom which Chopin, with his unsurpassed improvisatory skills, would have exploited to the full in performance.

While the work begins with the polonaise, Chopin completely breaks down its conventional ternary structure and the work is characterised by considerable freedom in its thematic and formal aspects, particularly in the lyrical middle section, which is framed by unconventional and musically idiosyncratic transitional passages.

Last performance at ICC 04/12/2019

Duration: approx. 14 minutes

## LUDWIG VAN BEETHOVEN (1770-1827) Piano sonata no. 23 in F minor op 57 (*Appassionata*)

## op 57 (*Appassionata*)

## Allegro assai - Più allegro

## Andante con moto

## Allegro ma non troppo - Presto

The Appassionata Sonata was written in 1804-5, immediately after Beethoven had learned that his hearing loss was irreversible. The title is not Beethoven's but his publisher's, added to promote sales of an 1838 version for four hands.

After an expectant introduction, the first movement proceeds unrelentingly; for the first time, Beethoven jettisons the customary exposition repeat so as not to hold up progress. The *Andante*, a calm between two storms, is a set of variations on a theme, which has been described as ‘more harmony than melody.’ Interestingly, we have an account of the composition of the finale from Beethoven’s pupil, Ferdinand Ries. After an afternoon walking in the Vienna woods, on his return home Beethoven ‘ran to the pianoforte without taking off his hat. I sat down in the corner and he soon forgot all about me. He stormed for at least an hour with the beautiful finale of the sonata. Finally he got up, was surprised that I was still there and said, “I cannot give you a lesson today. I must work!”’

Listeners respond to this great work in different ways. One wrote, ‘I know nothing more beautiful than the Appassionata, I could hear it every day. It is marvellous, unearthly music. Every time I hear these notes, I think that it is wonderful what man can accomplish. But I cannot listen to music often, it affects my nerves. I want to stroke the heads of the people who can create such beauty...’ He continued, ‘but today is not the time to stroke heads; today, hands descend to split skulls open, split them open ruthlessly, although opposition to all violence is our ultimate ideal – it is a hellishly hard task ...’ Such was the singular response of Vladimir Lenin.

Last performance at ICC 10/12/2014

Duration: approx. 25 minutes

(c) 2022 C.N. Lane and A. Keith

# **PAUL LEWIS**

---

Paul Lewis justifiably enjoys the accolade of being internationally regarded as a leading classical pianist of his generation and one of the world's foremost interpreters of the central European classical repertoire, particularly the solo piano works of Beethoven and Schubert.

Paul is no stranger to the Ilkley Concert Club, having performed for us on three previous occasions – in 2002, 2007 and 2011. The 2007 appearance was to inaugurate our then newly purchased Steinway Model C piano, on which he had earlier offered David Pyett and the Club advice, going so far as to test and select it for us at Steinway's London showroom. The Club is most fortunate to have access to such a fine instrument.

Paul's first major international achievement, aged 22, was winning second prize at the 1994 World Piano Competition in London. The same year he also won the Dudley Piano Competition. Two years earlier, he achieved first prize in the Royal Overseas League Piano Competition.

His award-winning discography for Harmonia Mundi includes the complete Beethoven piano sonatas, concertos, and Diabelli Variations, Liszt's B minor sonata, all of Schubert's major piano pieces, compositions by Schumann and Mussorgsky, and the Brahms D minor piano concerto. More recent recordings comprise the start of a multi-CD series of Haydn sonatas, Beethoven's Bagatelles, French Duets with Steven Osborne, and Brahms's final sets of solo piano works.

Public conferment has included the Royal Philharmonic Society's Instrumentalist of the Year, two Edison awards, three Gramophone awards, the Diapason D'or de l'Annee, the Preis Der Deutschen Schallplattenkritik, the Premio Internazionale Accademia Musicale Chigiana, and the South Bank Show Classical Music award.

Paul works regularly as soloist with the world's great orchestras, including the Berlin Philharmonic, Boston Symphony, Chicago Symphony, London Symphony, London Philharmonic, and there is hardly a major concert hall that he has not played.

Paul also holds honorary degrees from Liverpool, Edge Hill, and Southampton Universities, and was appointed Commander of the Order of the British Empire (CBE) in the 2016 Queen's Birthday Honours.

He has recently applied for and obtained Irish citizenship.

To find out more, go to Paul's website at:

<https://www.paullewispiano.co.uk>

**ILKLEY CONCERT CLUB  
FOREVER INDEBTED TO  
DAVID AND MARGARET PYETT  
FOR THEIR TIRELESS ENTHUSIASM AND INDUSTRY**



**THE CLUB WILL HONOUR THEIR MEMORY BY  
CONTINUING THEIR LEGACY**

**NEXT CONCERT – 13th APRIL 2022**

**8:00pm (Doors open 7:30pm)**

**GOULD PIANO TRIO with ROBERT PLANE clarinet**