

# *Ilkley Concert Club*



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

## **MAXWELL QUARTET** string quartet



**Wednesday 17th April 2024**  
**King's Hall**

# THE TICKET OFFICE

1<sup>st</sup> CLASS FOOD & DRINKS CARRIAGE

GOING TO A CONCERT ?



ENJOY  
20% OFF  
PRE OR POST FOOD AND DRINK



WITH A VALID KING'S HALL CONCERT TICKET\*

\*MUST PRESENT A VALID ONE ON THE DAT TICKET. TICKET MAY ONLY BE USED ONCE AND NOT IN CONJUNCTION WITH ANY OTHER OFFER. FULL TERMS AND CONDITIONS APPLY. PLEASE ASK A MEMBER OF STAFF FOR MORE DETAILS.

01943 674455

[WWW.TICKETOFFICEBAR.CO.UK](http://WWW.TICKETOFFICEBAR.CO.UK)

[info@ticketofficebar.co.uk](mailto:info@ticketofficebar.co.uk)

11 STATION PLAZA, ILKLEY LS29 8HF

## R. W. MORTEN (ILKLEY) LTD.

6-8 CUNLIFFE ROAD,  
ILKLEY. TEL. 609131

*for*  
IRONMONGERY,  
DECORATING, DIY,  
PLUMBING, CLEANING &  
GARDEN REQUIREMENTS

WHY NOT ENJOY A VISIT TO  
"Yorkshire's Famous  
Hardware Store"

Email: [mortens@btconnect.com](mailto:mortens@btconnect.com)

Website:

[www.mortensofilkley.co.uk](http://www.mortensofilkley.co.uk)



## IAIN



## CUNNINGHAM

PIANO SERVICES

Est. 1981

*Piano Tuning  
Restoration  
Pianos bought and sold*

Tuner for Ilkley Concert Club  
and many topartists

Telephone 01274582122

Mobile Phone 07850 328494

20 Moorfield Drive, Baildon

Shipley BD17 6LQ

[www.cpinanos.co.uk](http://www.cpinanos.co.uk)

Email: [iaian@cpianos.co.uk](mailto:iaian@cpianos.co.uk)



# PROGRAMME

---

## **Haydn**

String quartet in E flat major, op 20 no. 1

## **Haydn**

String quartet in F minor, op 20 no. 5

---

INTERVAL

---

## **Beethoven**

String quartet in C sharp minor, op 131

# PROGRAMME NOTES

---

Haydn's career began and ended in Vienna and included important visits to England towards the end of his life, but it was his fourteen years (1761-1775) as Kapellmeister to the aristocratic Esterházy family at Eisenstadt and Esterháza that were, overall, the most productive. While at Esterháza, Haydn produced a catalogue of his work (the *Entwurf-Katalog*) which, although rather spasmodic after 1765, shows him engaged on a great variety of musical styles and genres, some originally unfamiliar to him at that time. He was also obviously working out new methods of form, expression and style. It was from this intellectual and professional exploration that he developed the prominent Classical forms of the piano sonata, the symphony and the string quartet, all in the late 1760s – early 1770s. The six quartets of op 20 were composed in 1772. These, together with opp 9 and 17, established the Classical four-movement pattern rather than the three, four or five of the baroque-classical transitional period or indeed of Haydn's own early forays in the genre and earned him the famous sobriquet 'Father of the String Quartet'.

The op 20 quartets in particular (known as the 'Sun' quartets, from the emblem on the cover of an early printed edition) have been eulogized by Donald Tovey as being 'of the utmost historical and aesthetic importance'. Although Haydn described the op 33 quartets of 1781 as having been composed in an 'entirely new and special way', the same claim could be made for op 20; throughout the set he worked on compositional techniques that were to shape and define the genre, resulting in an emotional intensity and dramatic musical imagery hitherto unknown in his quartet *oeuvre*.

**FRANZ JOSEPH HAYDN**  
**(1732-1809)**

**String quartet in E flat major,**  
**op 20 no. 1**

Allegro moderato

Minuetto

Affettuoso e sostenuto

Presto

It was customary in baroque and early classical chamber music for the first violin to take the lead and, as it were, have all the best tunes. However, in the op 20 quartets Haydn made a conscious decision to share material much more equitably and he frequently employs a three-part texture divided equally between the four instruments. Hitherto, the cello had been the Cinderella of Haydn's quartets but in the exposition of op 20 no. 1, while the first theme is played by the violin and viola, the second theme is presented by the second violin and the cello playing over the viola. The development section also contains extended dialogue between the violin and cello.

The Minuet and Trio follow a conventional pattern but the op 20 are the last quartets to include this movement; thereafter Haydn replaced it with the scherzo. The lovely slow movement has a consistently full four-part texture that was the stimulus for the slow movement of Mozart's E flat major quartet (K428). This leads into a finale built on a six-bar phrase with extensive use of syncopation, especially in the first violin.

*First performance at ICC*

Duration: approx. 25 minutes

**FRANZ JOSEPH HAYDN**  
**(1732-1809)**

**String quartet in F minor**  
**op 20 no. 5**

Allegro moderato

Minuetto

Adagio

Finale: Fuga a due soggetti

Despite our accepted numbering of the op 20 quartets (established chiefly to rationalise the vagaries of early editions) the actual order of their composition is not known. Haydn's *Entwurf-Katalog* in fact lists no 5 as the first. It is the most serious of the set and shares its rather austere key with his 'La Passione' symphony (no. 49, 1778).

The first movement seems to move quickly away from its introductory sombre mood with a shift to the relative major but F minor returns in the recapitulation and continues into an adventurous coda that moves through some strange modulations to conclude, again, in a plaintive F minor. The Minuet continues the

dark F minor mood, with an irregular (and undanceable) structure, moving briefly to F major in the Trio. The Adagio is a beautiful Siciliana, with a lyrical theme constantly embellished by the first violin. Mozart greatly admired this movement which he had in mind when he wrote the Andante of Symphony no. 36, K425 ('Linz').

The quartet concludes with a strict 'fugue with two voices'. The principal theme, introduced by the cello, features a falling diminished seventh, common in eighteenth century fugal writing. Handel used a similar fugal thematic motif in the 'And with His stripes' chorus in *Messiah*.

*First performance at ICC*

Duration: approx. 25 minutes

## INTERVAL

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

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

**String quartet in C sharp**  
**minor, op 131**

Adagio ma non troppo e molto espressivo

Allegro molto vivace

Andante ma non troppo e molto cantabile [with 6 variations]

Presto

Adagio quasi un poco andante

Allegro

Beethoven's quartets cast a long shadow over later composers, summed up by Gabriel Fauré who said, 'Beethoven made [the genre] famous and makes all those who are not Beethoven really afraid of it'. Similarly the quartets of Haydn and Mozart created an intimidating precedent for the young Beethoven and he waited until his late twenties before trying his hand at the genre. Eventually of course he himself took the quartet to completely new and astonishing heights.

Despite an early and serious quarrel with Haydn, Beethoven nevertheless greatly admired him and, before embarking on his own first quartets (op 18) made an intensive study of Haydn's op 20 set,

copying them out and even scoring the first for string orchestra. The finale of op 18 no. 2 in particular shows Haydn's influence.

The works written in Beethoven's final five years – for example, the piano sonatas opp 110 and 111, the Symphony no. 9 ('Choral') and the last three string quartets – have all attained a quasi-legendary status. This was a tumultuous time in Beethoven's life. He was by now completely deaf, in increasingly poor health, continually beset by family problems and had become careless of his personal appearance. Despite still receiving prestigious commissions during these last years, he seemed gradually to withdraw from the world both emotionally and intellectually and essentially compose music for himself alone.

Beethoven completed the op 131 quartet in 1826, as the final work in the opp 130, 131, 135 trio. It was his favourite of the late quartets and he is quoted as saying it showed 'a new manner of part-writing and, thank God, less lack of imagination than before'. He died before it was published and before its first performance.

The quartet's seven movements begin and end in C sharp minor and move through D major, A major and E major (movements two, three and five) with the third and sixth movements in B minor and G sharp minor, respectively. However they are both so short that they more resemble introductions to their following movements rather than standing as movements in their own right. This means that the overall number is effectively reduced to five. The first movement is a wonderful slow fugue, although that it is a fugue is by no means immediately obvious. Its theme is then directly re-quoted in the final movement, an unusual technique for the period. There is also a thematic quotation from the *Missa Solemnis* in the second movement: Richard Wagner was one of many who detected a religious/spiritual genesis for the work.

A detail in the autograph score – the omission of a final bar line – implies that Beethoven was not sure how to end the quartet. Critical analysis suggests that perhaps he intended to use the third movement of op 135 as a coda to op 131, although this theory as yet remains unproven.

*Last performance at ICC 10/02/2016* Duration: approx. 40 minutes

# MAXWELL QUARTET

## string quartet

---

We welcome to Ilkley for the first time the Maxwell Quartet which became 1st Prizewinner and Audience Prizewinner at the 9th Trondheim International Chamber Music Competition in 2017, and was hailed as ‘brilliantly fresh, unexpected and exhilarating’ by The Scottish Herald, and ‘superb storytelling by four great communicators’ by The Strad Magazine.

The players are four friends, three hailing from Scotland and one from Surrey who met in their early days of sharing rooms on youth orchestra courses, at music schools across Scotland and as students. Their infectious friendship runs deep in their music making and shows clearly in their performance style where they demonstrate their passion about bringing artworks to life. The quartet loves exploring Folk Music and believes ‘Folk’ music is the root, the fundament of classical music and their approach aims to marry the two together in a unique, free and meaningful way. For them, every melody is a song, every rhythm a dance.

The quartet officially began in 2010 at Royal Conservatoire of Scotland where its founding members met as post graduate students. In 2011 the quartet was named as Residency Artists for Enterprise Music Scotland, which saw several acclaimed concert tours over their two year tenure. Performing widely across Scotland the quartet established a reputation for delighting audiences with their ‘unaffected enthusiasm’ (North Highland Times) and their ‘panache and conviction’ (Strathearn Herald). The quartet has since held residences at Oxford University, Perth Concert Hall and many chamber music festivals across the UK, including their own festival Loch Shiel in the west highlands of Scotland, and a new self curated concert series at Guardswell Farm in Perthshire. Passionate about collaborating with musicians and practitioners of other art forms the quartet has worked with a global roster of artists and institutions including theatre company Cryptic, installation artists Wintour’s leap, the Royal Ballet School, soul duo Lunir, folk duo Chris Stout and Catriona MacKay, cinematographer Herman Kolgen and many more. The quartet regularly features in broadcasts on BBC Radio 3 and BBC Radio Scotland.

The Maxwell Quartet has studied with the Endellion Quartet through a Chamber Studio mentorship programme at Kings Place, and privately with Hatto Beyerle, founding member of the Alban Berg Quartet, in Hanover, Germany. Other mentors have included Miguel da Silva (Quatuor Ysaye), Erich Hobarth (Quatuor Mosaïques), and Krzysztof Chorzelski (Belcea Quartet).

**Colin Scobie**, lead violin, is established as one of the most creative and compelling violinists of his generation having performed as soloist to critical



acclaim across Europe and further afield. Colin, born in Edinburgh, began playing the violin at the age of eight, studying at St Mary's Music School, Edinburgh, before going on to the Royal College of Music in London, studying with Dona Lee Croft and Lucy Russell. He has given masterclasses at Oxford and Cambridge. In 2010 he was appointed 2nd violin of the Fitzwilliam Quartet with whom he performed extensively for 2 years before his desire to explore the possibilities of the quartet repertoire and to lead a young and dynamic quartet led to him joining the Maxwell Quartet as first violin in 2013.

**George Smith**, violin, and hailing from Aberlemno in Angus, began learning his instrument at the age of ten, and from a young age was a prizewinner in the renowned Glenfiddich Fiddle Championship. He studied at the Royal Conservatoire of Scotland with William Chandler and Ruth Crouch. Whilst there, he played in masterclasses with Midori, Christian Tetzlaff, Ilya Gringolts, Andrew Manze and Barnabas Keleman. He has performed across the UK and further afield as a chamber musician, soloist and Scots fiddle player. George has performed James MacMillan's 'From Ayrshire' for Solo Violin and Orchestra under the baton of the composer, and more recently amid the Cuillin Mountains on the Isle of Skye. George founded the Maxwell Quartet in 2010 along with Duncan, and co-writes many of the Maxwell Quartet's own compositions.

**Elliott Perks**, viola, studied at the Yehudi Menuhin School where his violin teachers included Suzie Meszaros, Rosemary Warren-Green and Lioutsia Ibragimova before he began concentrating on the viola. He was a foundation scholar at the Royal College of Music in London where he studied with Andriy Vytovych. Elliott has performed in numerous concerts as a soloist and chamber musician, performing in most London venues, including the Wigmore Hall, Royal Festival Hall, Royal Albert Hall, Queen Elizabeth Hall and others. Whenever possible Elliott joins forces with his siblings Oscar and Ursula to perform under the banner of The Perks Ensemble. In 2018 Elliott released his first album, 'Märchenbilder' with guitarist Tom Ellis which features transcriptions of music by Schubert, Schumann, Wolf and Tchaikovsky, themed around German texts.

**Duncan Strachan**, cello, grew up in Lochaber, in the west highlands of Scotland, where he began learning the cello with Aubrey Scott at the age of four. He went to St Mary's Music School, Edinburgh learning with Pat Hair. He subsequently read music at St Catherine's College, Oxford where he was a Leask Music Scholar and an Academic Scholar. He studied cello with Colin Carr before continuing his studies at the Royal Conservatoire Scotland with Robert Irvine. As a chamber musician he has performed with a wide range of ensembles and prominent figures including Fidelio Trio, Red Note, Florian Trio, Ilya Gringolts, David Watkins and Benjamin Grosvenor. He has also worked with many composers to perform new works for cello. He co-writes and arranges the Maxwell Quartet's own compositions.

Compiled by Paul Hurst

# CLUB NOTES

---

## CONCERT START TIME

As you'll be aware, we moved to an earlier start time this season, from 8pm to 7.30pm, and we would like to know how you are finding this. You may remember we adjusted our programme to present a 'double sitting' during COVID and after that we received requests from many members, who liked the earlier start time, that we move to an earlier start time for all our concerts. This is actually a more usual time for most concerts and shows. It also has the advantage of making it easier for volunteers, artists and staff involved in presenting the concert to get home using public transport.

We consulted on this proposal during the 2021-22 season and had no substantial objections, but we would like to know how the change is working out for you. So we have decided to conduct an Advisory Poll to get your feedback. For those of you for whom we have an email address we will send you an email poll, and for those without an email we will post a poll to you in the next few days, to complete and return.

There is no obligation to take part and if you don't we will assume that you are broadly content with the new arrangements. Yet if a significant proportion of our members are having problems with the 7.30 start then the committee will consider how this should be addressed.

## 2024-25 77TH SEASON

### Diary Dates (Wednesdays at 7:30pm)

<b>9 Oct 2024</b>	<b>20 Nov 2024</b>	<b>11 Dec 2024</b>	<b>8 Jan 2025</b>
<b>19 Feb 2025</b>	<b>12 Mar 2025</b>	<b>2 Apr 2025</b>	<b>14 May 2025</b>

Diversity and virtuosity may well have been the keynotes of our 2023/24 season at Ilkley Concert Club with bravura playing from Benjamin Grosvenor, brass ensembles and wind quintets to the fore and music from Heinrich Schütz to Sally Beamish. Our 77th season looks to be no less diverse, starting with the first performance here of Janacek's piano music, followed by more familiar violin sonatas by Beethoven and Franck. Two string quartets will play in December and January, the latter bringing Tchaikovsky and a new piece by British woman composer Bushra El Turk - interspersed between is a horn trio featuring Mozart and Brahms. Irish soprano Ailish Tynan will bring her irrepressible blend of French and English/Irish repertoire while a duo of accordion and recorder will feature a range of styles from Bach to Bartok and the season rounds off with a piano quintet programme largely American in origin.

Chris Skidmore, Chair

# NEXT CONCERT

---

**WEDNESDAY 8 MAY 2024**

**Concert 7:30pm**

**KATYA APEKISHEVA and CHARLES OWEN**  
**piano duo**



**Ravel**

*Ma mère L'Oye*  
(Mother Goose)

**Stravinsky**

*Petrushka*

**Fauré**

Dolly suite, op 56

**Holst**

The Planets, op 32  
(four movements)

**Ticket Sales**

Contact Lindsey Wharmby  
concertclubilkley@gmail.com OR 07791 083326.

**Members**

Please let Lindsey know in good time if you can't come.

**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.

The logo for Making Music, featuring the words "Making Music" in a stylized font with a curved line above "Making".

SUPPORTING AND CHAMPIONING  
VOLUNTARY MUSIC

# BRADFORD THEATRES INTERNATIONAL CONCERT SEASON

Saturday 27 April 2024 3pm  
ST GEORGE'S HALL • BRADFORD

## THE HALLÉ



**DANIELE RUSTIONI**  
Conductor

**CAROLIN WIDMANN**  
Violin



**WAGNER**  
Die Meistersinger Prelude to Act 1

**MENDELSSOHN**  
Violin Concerto in E minor

**LISZT**  
Les preludes

**TCHAIKOVSKY**  
Romeo & Juliet, Fantasy Overture

Tickets: £34.75 – £17.75

Under 30s: £7.75 and Family Tickets from £27.75 (T&C's & booking fees apply)

**ST GEORGE'S**  
CONCERT HALL

[bradford-theatres.co.uk](http://bradford-theatres.co.uk)  
01274 432000



Supported using public funding by  
**ARTS COUNCIL  
ENGLAND**

