

Ilkley Concert Club



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CHLOË HANSLIP violin
DANNY DRIVER piano



Wednesday 20th November 2024
King's Hall

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PROGRAMME

Bach

Violin sonata in E major, BWV 1016

Beethoven

Sonata for violin and piano no. 7
in C minor, op 30 no. 2

INTERVAL

Lili Boulanger

Nocturne

D'un matin de printemps

Franck

Sonata in A major for violin and piano

PROGRAMME NOTES

JOHANN SEBASTIAN BACH
(1685-1750)

Violin sonata in E major
BWV 1016

Adagio in E major

Allegro in E major

Adagio ma non tanto in C-sharp minor

Allegro in E major

Bach completed his six sonatas for violin and keyboard in 1725 whilst he was working in Leipzig. The manuscript sources reveal many amendments, suggesting that the sonatas were played frequently and may have been adapted by Bach to the tastes of different players. Unlike other Baroque sonatas, the keyboard serves as an equal partner in dialogue with the violin, Bach providing fully composed parts for the keyboard right hand rather than simply a bass line. In these sonatas, Bach generally followed the standard Baroque pattern of four movements – fast, slow, fast, slow – but the E Major sonata starts with a sweeping *Adagio* followed by a fugal *Allegro*. The third movement is a *Passacaglia* (variations played over a repeating bass line) at the end of which Bach provides the violin with a miniature cadenza. The irrepressible final movement is in three clear sections, the opening theme returning towards the end.

Last performance at ICC 12/02/2014 Duration: approx. 16 minutes

LUDWIG VAN BEETHOVEN
(1770-1827)

Sonata for violin and piano
no. 7 in C minor, op 30 no. 2

Allegro con brio

Adagio cantabile

Scherzo: Allegro

Finale: Allegro; Presto

In 1802, Beethoven composed his Violin sonata No. 7 in C minor, the second of his op 30 set dedicated to Tsar Alexander I of Russia,

shortly before the first performance of his Second Symphony. The title of the set '*Three Sonatas for the Pianoforte with the Accompaniment of Violin*' indicates the priorities of the two instruments prevalent at the time, the violin often acting as a lyrical foil to the dominant piano's dramatic power. This sonata, however, is characterised by the new 'heroic' style of Beethoven's middle period. The music has a symphonic force and psychological heft more akin to the revolutionary *Eroica Symphony* (1805) than works in the same medium by Mozart and Haydn.

The sonata opens softly but soon develops into a sprawling *Allegro*, which concludes furiously. The A flat major *Adagio* brings some respite but explosive passages in the contrasting key of C major unsettle the mood. A tripping, catchy *Scherzo* follows: oddly, Anton Schindler (Beethoven's notoriously unreliable biographer) claimed that '[Beethoven] definitely wished to delete the *Scherzo allegro* ... because of its incompatibility with the character of the work as a whole.' The *Finale* creates gripping tension between the instruments before the short but stunning coda cranks up the emotions even further, bringing the sonata to a dramatic end.

Last performance at ICC 09/04/2008 Duration: approx. 28 minutes

INTERVAL

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

LILI BOULANGER
(1893-1918)

Nocturne
D'un matin de printemps

The first woman to win the *Prix de Rome*, Lili Boulanger had a short but brilliant career. She composed the *Nocturne* aged only eighteen, in 1911. The work's clean melodic lines, light texture and sudden

dismissal of the promised romantic climax look back to French music of the 18th century, whilst the fleeting quotation from Debussy's *Prélude à l'après-midi d'un faune* seems to look beyond the domination of late Romanticism towards a musical future which Lili would never live to see. Lili's older sister Nadia became one of the great teachers of the twentieth century; her pupils included Philip Glass, the late Quincy Jones and pianist Kathryn Stott.

Boulanger completed '*Matin*' in several different arrangements (including a version for orchestra in which it is now most often performed) very shortly before her death from intestinal tuberculosis. The cloudless opening is soon replaced by murkier harmonies, Boulanger skilfully creating a seamless flow of the thematic material. A bright restatement of the main theme is followed by a dreamlike passage, marked *mystérieux*, before the opening's sparky energy returns in a series of flourishes.

Debussy died 10 days after Boulanger in Paris in March 1918. Both composers spent their last days composing to the distant roar of the Spring Offensive, which at the time seemed very likely to bring victory in the war for Germany.

First performance at ICC

Duration: approx. 14 minutes

CÉSAR FRANCK
(1822-1890)

Sonata in A major for violin and piano

Allegretto ben moderato

Allegro

Ben moderato: Recitativo-Fantasia

Allegretto poco mosso

César Franck composed his only violin and piano sonata in 1886 as a wedding present for the 28 year old Belgian virtuoso, Eugène Ysaÿe, who would go on to become one of the great violinists of the twentieth century and a tireless champion of Franck's work for more than 40 years. The circumstances of the first private and public performances

give an indication of the extent of Ysaÿe and his pianist Marie-Léontine Bordes-Pène's skill. Having been handed the sonata only on the morning of his wedding, they performed it to guests that evening. The first public performance took place later the same year on a gloomy winter afternoon in a Brussels museum where no artificial light was permitted, the soloists playing in the dark from memory. The composer Vincent D'Indy later wrote that 'Music, wondrous and alone, held sovereign sway in the blackness of night. The miracle will never be forgotten by those present.'

The sonata is cyclic in nature, all the movements sharing thematic material. Following a short introduction, the opening *Allegretto* introduces a gentle rocking theme that will form the melodic core of the whole work. The turbulent *Allegro* builds to a height of passion before subsiding into the shadows. The third movement, a recitative and fantasy, has the feel of an improvisation, with echoes of the first movement's main theme drifting in and out of focus before a dreamlike theme (which will achieve final resolution in the closing *Allegretto*) builds to a climax. All shadows are dispelled in the finale, the sonata's main theme transformed into an extended canon between the instruments before the work concludes with a soaring coda. It must indeed have been both strange and wonderful to hear this radiant music, which seems to glow from within, for the first time in pitch darkness.

Last performance at ICC 10/03/2010 Duration: approx. 27 minutes

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Ilkley Concert Club

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EVERYONE HAS THE OPPORTUNITY
TO BE PART OF A MUSIC GROUP

CHLOË HANSLIP violin

DANNY DRIVER piano

It is good to welcome back to Ilkley **Chloë Hanslip** with her regular duo partner, Danny Driver. Chloë last performed for us in Season 64, March 2010 when, interestingly, she also performed César Franck's violin sonata, so it will be fascinating for those who attended that concert to hear her current approach to this well loved music. Chloë has been playing the violin since the age of two, starting on a 16th size violin, apparently her elder sister was an accomplished pianist and her parents, not wanting another pianist in the house, started her on the violin! Her progress was meteoric, at four she performed at the Purcell Room and a year later Yehudi Menuhin invited her to study at his school. By the age of 10 she was chosen to feature as the 'infant prodigy violinist' in the film adaptation of Onegin starring Ralph Fiennes and Liv Tyler for which Chloë was given 10 days to learn the cadenza from the Devil's Trill sonata by Tartini - astonishing!

Chloë's studies developed beyond the Menuhin School, with Natasha Boyarskaya as her teacher between the ages of 5 and 7, continuing with Zakhar Bron in Germany and Salvatore Accardo in Italy, followed by further study with Gerhard Schultz of the Alban Berg Quartet in Vienna. She has taken part in masterclasses and received guidance from Schlomo Mintz, Ida Haendel, Ruggiero Ricci and Maxim Vengerov. At 13, she was the youngest ever recording artist to be signed to Warner Classics and in 2000 was awarded a scholarship by the Sibelius Foundation, one of Finland's highest honours. In 2002 she made her Proms debut at age 14, her US concerto debut at 15. Her second album, Bruch's violin concertos Nos 1 & 3, won her the Classical Brits Young Performer award in 2003. In 2017 she became the first Artist in Association at the Northern Chamber Orchestra. She now has an extensive discography and her latest releases feature the complete Beethoven Violin Sonatas on Rubicon Classics with tonight's pianist, Danny Driver. Other recordings include concertos by John Adams, Benjamin Goddard and Jenő Hubay all on Naxos and recital discs of York Bowen and Medtner on Hyperion plus further recordings of concertos by Vieuxtemps, Schoeck and Glazunov.

A committed chamber musician Chloë is a regular participant at music festivals across Europe including Bastad, Sweden; Kuhmo; Finland; Kutna Hora, Czech Republic; and Cork, Ireland. In 2012/13 she was curator of the Leeds International Chamber Season where she devised a series of programmes around American music. In addition to performing with Danny Driver she also collaborates with Angela Hewitt, Charles Owen, Igor Tchetuev and Ashley Wass. Chloë plays on a Guarneri del Gesu 1737 violin. Her musical curiosity covers the entire concerto repertoire from Britten and Delius to Barber and Bernstein and she has a particular passion for contemporary music. This season she takes part in the European premiere of Jake Heggie's *Intonations* at the Red Violin Festival in Leeds, inspired by the 'Violins of Hope' that were rescued from Auschwitz.

Danny Driver is recognised internationally as an artist of sophistication, insight and musical depth. He studied at Cambridge University and the Royal College of Music where he acquired his holistic approach to performance. He actively explores both mainstream and neglected music from the baroque period through to the present day, recently releasing Ligeti's complete *Etudes for Piano* to widespread international acclaim.

Danny's recital career has included numerous appearances at London's Wigmore Hall, including four live-streamed solo and chamber recitals during the 2020-21 lockdown period, and a three concert series in 2021-22 devoted to Ligeti and his musical world. From September 2025 he will embark upon a solo five recital 'Variations' series juxtaposing works such as J.S. Bach's *Goldberg Variations* and Beethoven's *Diabelli Variations* with neglected romantic masterpieces and contemporary works. The 2024-25 season includes return engagements with the Bournemouth Symphony Orchestra performing Mozart and the BBC Scottish Symphony Orchestra where he will perform the European Premiere of Lyell Cresswell's *Piano Concerto no 3*. Solo recitals are arranged for the Wigmore Hall, Oxford International Piano Series and his New York City debut recital at Carnegie Hall. He has longstanding partnerships with Chloë Hanslip, baritone Christian Immler and cellist/composer Oliver Coates.

Compiled by Paul Hurst

CLUB NOTES

Concert planning—Join this stimulating balancing act

The conservatoires in this country graduate many more students every year than can achieve careers as soloists and recital performers. Our fourth series of afternoon concerts, which started this month, gives plentiful evidence of the excellence of the graduates of the RNCM. There may be worries at the low priority given to music education in the UK however we are still nurturing amazing talent.

At a higher level, public competitions give an extra step up to those who win — both the Leeds Piano Competition and the BBC Young Musician have recently given a boost to the careers of at least four more top-class pianists. Yet at the practical level it is unlikely that we will be able to bring more than one of these to play at Ilkley in the next few years,

I have just finished one of the most dispiriting chores of this time of year, writing responses to the something like 30 correspondents — aspiring musicians and agents — who have written to us in the last month or so, hoping that they or their clients might obtain an engagement to play at the Club in a future season. Although one or two gems are discovered in this way, the majority of my responses had to say that I could promise them no hope at all!

We only have eight concerts every year in which to cover the ever-expanding classical music repertoire and to give chances of performance to the new generation as well as to established artists, including bringing back some favourites.

Up until perhaps 50 years ago there was a widespread belief that there was a collection of works — a canon — which represented the best in western classical music. The influence of this view has been enormous on the range of music people are used to hearing.— I was struck that at our last concert, where none of the music was written after WWI, seven of the eight pieces played had never been heard at the Concert Club before — including major works by Mendelssohn and Schubert!

Your concert planners have a complex and intriguing task, almost as difficult as squaring the circle. We make no excuse for introducing new music and up-and-coming musicians to our programmes but we will continue to try to achieve a balance with the old favourites.

Why don't you think of contributing to the debate by joining our team selecting artists and repertoire ?

Chris Skidmore, Chair

NEXT CONCERT

WEDNESDAY 11 DECEMBER 2024

Concert 7:30pm

TRESKE QUARTET

string quartet



Beethoven

String quartet no. 10
in E flat major, op 74

Stravinsky

Three Pieces for string quartet

Purcell (arr Britten)

Chacony in G minor

Britten

String quartet no. 2
in C major, op 36

Ticket Sales

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Members

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