

*Ilkley Concert Club*



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**BEN GOLDSCHIEDER  
HORN TRIO**



**Wednesday 8th January 2025  
King's Hall**

THE TICKET OFFICE

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# PROGRAMME

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## **Mozart**

Horn Quintet in E flat major, K407  
(arr. for horn trio)

## **Clara Schumann**

Three Romances for violin and piano, op 22

## **Mendelssohn**

*Lieder ohne worte*, op 62 no. 1

## **Brahms**

Intermezzo in E flat major, op 117 no. 1

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INTERVAL

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## **Huw Watkins**

Trio for horn and piano

## **Brahms**

Trio for horn, violin and piano in E flat major, op 40

# PROGRAMME NOTES

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**WOLFGANG AMADEUS MOZART**    **Horn Quintet in E flat major, K407**  
(1756-1791)

**(arranged for horn trio)**

Allegro

Andante

Rondo – Allegro

Mozart composed five works for horn, the Quintet and four concertos. They were all written for his friend Joseph Leutgeb, a brilliant horn virtuoso. Leutgeb moved from Salzburg to Vienna at about the same time as Mozart and opened a cheese shop to supplement his income. Perhaps it was this incongruity that caused Mozart to cover the manuscripts of the concertos with jokes at Leutgeb's expense! To his credit, Leutgeb bore him no ill-will and supported Mozart financially during his last years.

The Quintet was Mozart's first work for Leutgeb. It was a happy time for the composer as he had recently married and this mood is reflected in the work which is graceful and elegantly balanced. The quartet that accompanies the solo horn is unusual in that Mozart uses one violin, two violas and cello, rather than the customary two violins. The standard valved horn had not yet been invented and Leutgeb played a natural, valveless horn which has a range similar to that of the viola. When combined, the effect is mellow and warm and this is especially evident in the *Andante*, with its long lyrical lines. The opening *Allegro* and the final *Rondo* display Mozart's obvious fondness for the extrovert bucolic nature of the natural horn.

*Last performance at ICC 03/03/1993*    Duration: approx. 16 minutes

## **CLARA SCHUMANN, FELIX MENDELSSOHN and JOHANNES BRAHMS**

In this specially-arranged tribute performance, each of Clara Schumann's *Three Romances* will be followed by a work for piano: by Mendelssohn (between the first and second Romance) and by Brahms (between the second and third).

Duration: approx. 20 minutes

**CLARA SCHUMANN  
(1819-1896)**

**Three Romances for  
violin and piano, op 22**

1. Andante molto
2. Allegretto
3. Leidenschaftlich schnell

Clara Schumann was a child prodigy. By the age of eleven she had become a virtuoso pianist, undertaking extensive concert tours. She married Robert Schumann in 1840 and her lifelong friendship with Brahms began around this time. Following Robert's death in 1856, Clara was responsible for financially supporting their eight children: this she did by giving concerts and recitals across Europe, including England.

Clara always championed her husband's work and that of Brahms and Mendelssohn, who had become a close friend. She was very highly regarded chiefly as a great virtuoso pianist and teacher, with composing taking second place. Robert Schumann, while acknowledging her talent, actually wrote, 'To have children and a husband... does not go together with composing. She cannot work at it regularly...' However, the late twentieth century saw a revival of interest in Clara Schumann's compositions and a heightened appreciation of their worth.

Clara wrote the *Three Romances* in 1853 for a concert tour that she was undertaking in 1855 with a close friend, the violinist Joseph Joachim, to whom the work is dedicated. The first is passionate and emotional with the final section referencing Robert Schumann's A minor violin sonata op 105, which was first performed by Clara and Joachim. The second Romance in G minor is wistful and melancholy while the third and longest gives full rein to the pianist. The beautiful ending resolves with the violin playing in a low register over rich piano chords.

*Last performance at ICC 15/01/2020*

**FELIX MENDELSSOHN  
(1809-1847)**

***Lieder ohne worte, op 62 no. 1***

The forty-eight *Lieder ohne worte* (*Songs without words*) are among Mendelssohn's best-known piano works. They are organised into eight books of six pieces dating from 1830 and achieved almost instant popularity as they were published. Clara Schumann greatly admired them and performed them frequently in her concerts. Mendelssohn

dedicated op 62 (the fifth set) to her and no. 6 of this set – the famous *Spring Song* -- became one of her favourite recital pieces. No. 1 in G major which we hear tonight is a lovely song-like melody over a continuous quaver-semiquaver motif.

*First performance at ICC*

**JOHANNES BRAHMS**  
**(1833-1897)**

**Intermezzo in E flat major,**  
**op 117 no. 1**

The *Drei Intermezzi* op 117 are among Brahms' last pieces for piano, written in 1892 shortly after a close friend had died. He described these three pieces as 'cradle songs for my sorrows' and his publisher, Simrock, wanted to call the famous first intermezzo 'Cradle Song' as it is, effectively, a lullaby. Although Brahms refused this suggestion, he did inscribe, at the top of the manuscript, a German translation of lines from an old English poem Lady Anne Bothwell's Lament which begins, Sleep soft my child, sleep soft and well'. The Intermezzo is in ternary form with a major-minor middle section after which the calm first section returns in a decorated form.

*Last performance at ICC 04/11/1981*

## INTERVAL

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

**HUW WATKINS**  
**(b1976)**

**Trio for horn and piano**

Huw Watkins was born in Wales. He studied music at Chetham's in Manchester from where he went to Cambridge to read music at King's College. After Cambridge, Watkins gained a Masters degree at the Royal College of Music and was awarded a Research Fellowship. He received an MBE in the 2021 Birthday Honours.

Huw Watkins first came to public attention in 1999 with his *Sonata for Cello and Eight Instruments* which was commissioned by Faber Music and premiered by the Nash Ensemble. Since then he has composed a wide variety of works for orchestra, chamber ensembles and voice. His many commissions include concertos from the BBC Symphony Orchestra and the LSO and symphonies from the Hallé.

Alongside his work as a composer, Huw Watkins is in much demand as a pianist. In 1998, after giving a concert with a horn player that included trios by Brahms and Ligeti, he decided to fulfil a new commission from

the Nash Ensemble by writing a Trio for horn, violin and piano. The Trio, which we will hear tonight, is written as a single movement and alternates two musical ideas – one fast and energetic, the other slower and contemplative. It will be exciting to hear the composer’s own interpretation of this inventive work.

*First performance at ICC*

Duration: approx. 12 minutes

**JOHANNES BRAHMS**

**Trio for horn, violin and piano  
in E flat major, op 40**

Andante – Poco più animato

Scherzo and Trio

Adagio mesto

Allegro con brio

Brahms wrote the Trio for horn, violin and piano in 1865 while he was staying with Clara Schumann in Lichtenthal, south-west Germany. He always maintained that the inspiration for the Trio was the countryside and woods around Lichtenthal and there is a tradition that the original idea for the first movement came from observation of the woods at sunrise. True or not, it accords well with the overall romantic mood of the music and the rather melancholy feel of this movement.

What is in no doubt, however, from his direction on the original score, is that Brahms wrote the Trio for the natural horn (*Waldhorn*) an old, valveless instrument that, by the 1860s, had been superseded by the much more flexible standard valve horn on which the work is almost invariably played today. Because of the rigidity of the natural horn, Brahms retains the same tonic note for all four movements and, remarkably for such a traditionalist, eschews the conventional sonata form for the first movement.

Brahms’ mother died in early 1865 and it is generally recognised that the *Adagio mesto*, which incorporates a favourite folk-song, was written in her memory (*mesto* meaning ‘sad’ or ‘pensive’). Brahms was also much engaged with the *Requiem* in 1865 and its fifth movement (*Ihr habt nun Traurigkeit*) corresponds with the *Adagio mesto* movement, as it is also a memorial to his mother.

The more robust side of the horn’s nature is seen in the lively *Scherzo* and especially in the jolly ‘hunting horn’ feel to the exhilarating last movement.

*Last performance at ICC 08/01/1997*

Duration: approx. 30 minutes

# BEN GOLDSCHIEDER HORN TRIO

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We extend a warm welcome to Ilkley for the Ben Goldscheider Horn Trio and look forward to a varied programme of music from Ben and his colleagues Ben Baker, violin, and Huw Watkins, piano, which includes one item composed by tonight's pianist, Huw Watkins himself!

**Ben Goldscheider** was born in London in 1997 and studied at the Royal College of Music Junior Department with Susan Dent and in 2020 completed his studies with honours at the Barenboim-Said Academy in Berlin with Radek Baborak. He was a prize winner at the 2019 YCAT International Auditions, Concerto Finalist in the 2016 BBC Young Musician Competition, and an ECHO Rising Star for the 2021/22 season nominated by the Barbican, London. Ben is a member of the Boulez Ensemble and Principal Horn of the West-Eastern Divan Orchestra. He holds a professorship at the Royal Conservatory in Antwerp and is the Artist in Association at the Royal Welsh College of Music and Drama.

A committed chamber musician, Ben has collaborated with Daniel Barenboim, Martha Argerich and many more distinguished musicians at the Verbier, Salzburg, Jerusalem, Intonations (Berlin) and Barenboim (Buenos Aires) Festivals among others. In recital, Ben has collaborated with Michael Barenboim, Stephen Hough, Tom Poster, Richard Uttley and is a member of the Kaleidoscope Chamber Collective, which is due to perform here in Ilkley at the end of the season. Upcoming highlights include a return to the Heidelberger Frühling for multiple performances including a solo recital and Schubert Octet, as well in the US to Camerata Pacifica in Santa Barbara. In 2025, Ben will also be artist-in-residence at the Barnes Music Festival featuring in concerti and chamber music performances.

Ben Goldscheider has premiered over 50 new works for the horn to date including concerti, solo, chamber and cross-genre projects including with live electronics and lighting. Further to the world premiere performances of two new concerti by composers Gavin Higgins and Huw Watkins in the 2023/24 season, upcoming highlights for Ben include debuts with the Uppsala Chamber



Orchestra for the Swedish premiere of Watkins' Horn Concerto, the London Philharmonic with Strauss's Horn Concerto no. 2 and Norwegian Radio Orchestra with the Higgins Horn Concerto. Ben will return to the Ulster Orchestra for the Irish premiere of Higgins' concerto, as well as to the Aldeburgh Festival for the world premiere of the Brian Elias Horn Concerto with the BBC Symphony Orchestra, conducted by Sakari Oramo. Ben will also join the London Symphony Orchestra for a performance of Lachenmann's *My Melodies* for eight horns and orchestra.

**Ben Baker** was born in New Zealand and studied at the Yehudi Menuhin School and the Royal College of Music where he was awarded the Queen Elizabeth the Queen Mother Rose Bowl. In 2013 he won 1st prize at the Windsor International Competition and was a prize winner at the YCAT International Auditions in London. He was a Fellow at the Ravinia Festival's Steans Music Institute in Chicago in 2016 and 2017. His first CD for Champs Hill Records was released in 2015 and immediately went to no. 12 in the Classical Charts. Sought after as a chamber musician, Benjamin has taken part in festivals across Europe and the USA including the Parnu, East Neuk, Cheltenham, Steirisches Kammermusik, Northern Chords Festivals, the Bridgehampton Chamber Music Festival with Anthony Marwood and Caramoor's Rising Star series with Pamela Frank.

**Huw Watkins** was born in Wales in 1976 and studied piano with Peter Lawson at Chetham's School of Music and composition with Robin Holloway, Alexander Goehr and Julian Anderson at Cambridge and the Royal College of Music. In 2001 he was awarded the Constant and Kit Lambert Junior Fellowship at the Royal College of Music, where he later taught composition. He currently teaches composition at the Royal Academy of Music.

A wealth of chamber music is central to Watkins' output, complementing his parallel career as a pianist. His solo violin Partita (2006) was written for Alina Ibragimova and the viola Fantasy (2006) was written for Lawrence Power. Longtime supporters, the Nash Ensemble, commissioned the Horn Trio (2008) and his String Quartet (2013) for the Carducci Quartet was a commission from the Manchester Chamber Concerts Society.

Compiled by Paul Hurst

# CLUB NOTES

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## Concert Reviews

Many of you will know that after each concert a review of the performance is published in the *Ilkley Gazette*. The review is also made available on our website along with a copy of the programme notes that you can download and read at your leisure.

Links to the three most recent concert reviews are on the home page, and should you wish to browse further back into the archives these can be found at <https://ilkleyconcertclub.org.uk/archive/>. These archives and the concert data base mentioned in last month's club notes provide a rich source of history about the performances which the Club has been very fortunate to put on over so many years.

We always welcome feedback on our concerts as this provides direction for future programming. Were your opinions the same as in the review of December's concert by the Treske Quartet, who we feel very privileged to have welcomed back after their very first performance as a quartet at one of our RCNM afternoon concerts two years ago?

*'In the last two years this group has developed a growing reputation both for its programming and for its performances. Technically their playing is of the very highest order but what marks them out is the ensemble and blend between the instruments and the way in which, despite their individual musical personalities, they play as one.'*

## Ticket Returns

We are always grateful to members who let us know that they are unable to attend a concert, so that we can resell their seat(s) on a single concert basis to the many who either desire to attend just one special concert or are unable to commit to a whole season. We know it is not always possible, however if you do know in advance can you let us know by the Sunday prior to the concert. That enables us to make available the best possible seats when the ticket allocation is done. If not and you only know just before the concert that is also always welcome as we do sell seats on the night.

Chris Skidmore, Chair

# NEXT CONCERT

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**WEDNESDAY 19 FEBRUARY 2025**

**Concert 7:30pm**

## **DUDOK QUARTET**

**String quartet**



### **Mozart**

String quartet in G major, K387

### **Bushra El-Turk**

Three Tributes for string quartet

### **Tchaikovsky**

String quartet no. 3 in E flat minor, op 30

### **Ticket Sales**

Contact Lindsey Wharmby

Email preferred: [concertclubilkley@gmail.com](mailto:concertclubilkley@gmail.com) OR 07791 083326.

### **Members**

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

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