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PROGRAMME

SHARDS

OF

LIGHT

PROGRAMME NOTES

Shards of Light

When we think of shards we think of something broken, shattered into tiny fragments. But have you ever marvelled at the beauty that can emerge from such small shards? It might be a ray of sunlight catching in a piece of glass, a doubled reflection in a cracked mirror, a speck of light refracted through a teardrop, or the autumnal sun breaking through the clouds and lighting up the world below.

Spanning the centuries from Arvo Pärt's kaleidoscopic minimalism, a set of Renaissance dances and folk music from Eastern Europe, to Stockhausen's twelve tone music and a newly commissioned piece by Simone Cardini, this programme traces the subtle changes in the simplest patterns — changes that can turn darkness into light, sadness to joy, something old into something new.

PART I

John Dowland	<i>Lachrimae Pavan, or Flow my tears</i>
Anthony Holborn	<i>The Image of Melancholy</i>
John Dowland	<i>Melancholy Galliard</i>
Arvo Pärt	<i>Spiegel im Spiegel (1978)</i>
Sofia Gubaidulina	<i>De Profundis</i>
W.A. Mozart	<i>Difficile lectu (K 559)</i>
	<i>Variations on 'Der Vogelfänger bin ich ja'</i>
	<i>(K 620, 18th century arrangement)</i>

The *Lachrimae Pavan* is undoubtedly one of the best-known works of **John Dowland (1563-1626)**. Originally a lute song, *Flow my tears*, Dowland later set this melancholic tune for a consort of instruments such as viols or recorders. The descending melodic line that reflects the 'flowing tears' is central not only to both these works by Dowland, but also the variations that the blind Dutch recorder virtuoso **Jacob van Eyck (1590-1657)** composed based on the song. By combining van Eyck's variations with Dowland's

Pavan we can audibly tread the thin line that separates sadness from joy, as the mood of the music sways between the two. *The Image of Melancholy* follows directly in the vein of the melancholy and introspective mood that was prevalent (and also fashionable) during the Renaissance period. In contrast to Dowland, fellow lutenist **Anthony Holborn (c. 1545-1602)** was able to work in England, very possibly as a court musician and allegedly also as a spy in the service of Elisabeth I. The title page of a collection of instrumental music, which Holborn published in 1599 and which includes *The Image of Melancholy*, states that these pieces can be performed on ‘Viols, Violins, or other Musically Winde Instruments...’ so perhaps recorder and accordion is not too far fetched?! Concluding this bittersweet trio of pieces, we return once again to Dowland, and a *Melancholy Galliard* - caught once more between the themes of sadness on one hand, and an upbeat dance in triple-meter on the other.

Perhaps one of Arvo Pärt (b. 1935)’s best known works, *Spiegel im Spiegel* has been used on the soundtrack of many films and documentaries since its composition in 1978. As in many of Pärt’s pieces, the beauty arises from (apparent) simplicity: the melody line, originally for violin, centres on a growing diatonic scale, starting from a single, central note (‘a’), and expanding through the course of the piece to a full octave. The accompaniment part, originally for piano, is set on triads based around F Major, and exploring the extreme registers of the instrument. The accompaniment pattern, or fragment, is kept and modulated throughout the piece — not unlike other accompaniment structures for instance by JS Bach, which are also present in this programme.

The spirit of **De Profundis** (English: ‘From the Depths’) by Russian composer **Sofia Gubaidulina (1931-2025)** sits well alongside the other melancholic and subdued themes of this first half of the concert — as the reference to Psalm 130 suggests. The title is not only reflected in the mood of the composition, but also taken quite literally: the music gradually ascends from the depths of the instrument to its highest register, as if the player was liberating themselves from the weight of the deep sounds and working to achieve ever greater heights. Gubaidulina uses a full spectrum of available sounds on the accordion (or rather bayan), from chaotic clusters and extreme dynamics to vibrato and glissando.

Two pieces by **Wolfgang Amadeus Mozart (1756-1791)** end this part

of the programme on a humorous note. Mozart allegedly composed (and wrote the words for) the canon *Difficile lectu* (K 559) for baritone Johann Nepomuk Peyerl, whose strong Bavarian accent would have rendered a completely different, and rather rude meaning to the nonsense Latin text. Less rude, and nowadays much better known is the melody of *Der Vogelfänger bin ich ja* from Mozart's *Magic Flute* (KV 620). An 18th century arrangement for two flutes and bass with increasingly virtuosic variations testifies to this tune's immediate success.

INTERVAL

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

PART II

Johann Sebastian Bach Sonata in C Minor (BWV 1017)
Siciliano, Largo – Allegro – Adagio – Allegro

Johannes Brahms Geheimnis (op 71, no. 3)
G. P. da Palestrina *Vestiva i colli* with Diminutions
by Aurelio Virgiliano

Franz Schubert Geheimnis (D 491)
Karlheinz Stockhausen Sagittarius — from *Tierkreis* (1974-75)
Simone Cardini Would you keep a secret?
Viacheslav Semionov Bulgarian Suite
Allegro vivace – Andante cantabile – Allegretto

Composed during **Johann Sebastian Bach (1685-1750)**'s time at Cöthen, the *Sonata in C Minor* (BWV 1017) for violin and obligato harpsichord showcases Bach's mastery of counterpoint and harmonic invention. It also affords us a glimpse of how Bach himself may have accompanied on the harpsichord — or rather performed alongside as an equal instrumental partner. The Sonata opens with a rather serene *Siciliano*, with the violin (or recorder) carrying the melodic line in typical dotted rhythm, accompanied by the harpsichord's (or accordion's) circular arpeggio patterns. The *Allegro* that follows is a lively fugue, with the theme and counterpoints passed back and forth between both instruments. Next up is an *Adagio*, which once again returns to a circular accompaniment pattern in triplets, set against a

melody in dotted rhythm. The ‘not-togetherness’ of both instruments creates a rather endearing sense of jeopardy. The following *Allegro* is an exuberant finale to an otherwise more serious and subdued Sonata.

Despite their (superficial?) differences, the following two German Lieder on the one hand and the Renaissance madrigal on the other are linked by the theme of the arrival of spring. Whilst in *Geheimnis* (op 71, no. 3) **Johannes Brahms (1833-1897)** conjures up a dusky, spring evening in amorous secrecy, **Franz Schubert (1797-1828)**’s *Geheimnis* (D 491) turns to a singer to diffuse the fog and bring back spring’s sunshine. These two *Geheimnisse* (German for ‘secrets’) frame *Vestiva i colli*, originally a polyphonic Renaissance madrigal by **Giovanni Pierluigi da Palestrina (ca 1525-1594)**, describing the sweet perfumes and green garlands of spring. These garlands are illustrated by the elaborate diminutions (ornaments) written by Aurelio Virgiliano composed around 1600.

Tierkreis (‘Zodiac’) by **Karlheinz Stockhausen (1928-2007)** is a series of twelve works, each representing a different astrological sign. Each short piece is based on a different scale (often a so-called twelve tone scale) and rhythmic pattern, such as the Fibonacci sequence. Though this might sound rather theoretical in conception, each resulting tune has a distinct character — just as each zodiac sign has various attributed character traits. For performance, the musician(s) are asked to play each zodiac more than once, and in a number of different, imaginative ways: backwards or upside down, short or long, loud or soft, to name just a few options. In Stockhausen’s version of the Tierkreis for voice and accompaniment, the *Sagittarius* is depicted as ‘fiery, optimistic, free and open’ — attributes which all suit the character of **Simone Cardini (b 1986)**’s *Would you keep a secret?* Written in 2024 and premiered by Tabea Debus and Samuele Telari, this high energy piece for tenor recorder and accordion plays with the concept of communication between the two instruments, using various more or less apparent contemporary playing techniques.

To conclude the programme we turn once more to the light and joy, often prevalent in folk music: a so-called *Bulgarian Suite* composed by bayan player **Viacheslav Semionov (b 1946)**. Two toe-tapping dances frame a more pensive *Andante cantabile*. Here, the fun has been shared out between recorder and accordion, as we strive to round up all the pieces and put all the fragments of light and dark, sadness and joy back together to form a whole.

(c) Tabea Debus & Samuele Telari, 2025

TABEA DEBUS recorders

SAMUELE TELARI accordion

This evening it is a pleasure to welcome to the King's Hall Ilkley, for their first visit, Tabea Debus and Samuele Telari who are currently very busy on a tour of their programme *Shards of Light*, visiting Cardiff, Ilkley and Halifax on consecutive evenings before reaching Blithfield, Rugeley with a different programme on Friday. I wonder how many of us recall learning to play the recorder at school or have had the pleasure of hearing Dr Carl Dolmetsch with his daughters, and Arnold Saxby at the harpsichord, in the Dolmetsch Ensemble, play recorders live in their school hall in the 1960s? Such wondrous personal memories!

Tabea Debus was born in Würzburg, Germany, studied at the Frankfurt University of Music and Performing Arts with Prof. Michael Schneider and at the Royal Academy of Music in London with Pamela Thorby, graduating with the Principal's Prize. She went on to be appointed Meaker Fellow at the RAM for a year and was elected Associate of the RAM (ARAM) in 2023. In 2024 Tabea was appointed recorder professor at the Hannover University of Music, Drama and Media. Tabea travels widely across Europe, Asia and North and South America as a performer, collaborator and teacher and is a regular guest on BBC Radio 3's *In Tune* and *Early Music Show*. She has released seven solo discs to date.

Tabea Debus is described by *The Times* as 'a charismatic virtuoso' and is constantly exploring the horizons of music for recorder. Highlights include recitals at the Wigmore Hall, Early Music Series in London, York, San Francisco, Edinburgh International, Mecklenburg-Vorpommern, and Spoleto Festivals. She has collaborated with the English Chamber Orchestra, Dunedin Consort and WDR Rundfunkchor, and regularly performs with *La Serenissima* and *The English Concert*.

Tabea's keen interest in contemporary music has led to numerous commissions such as her 2017 'XXIV Fantasie per il Flauto' project, premieres at LSO Soundhub and the Barbican 'Sound Unbound', and collaborations with composers including Gareth Moorcroft, whose 'Diaries of the Early Woman' won a 2020 Ivors Academy Award. Awards include the WEMAG Soloists Prize at the Festspiele Mecklenburg-Vorpommern, and 1st prize at the Society of Recorder Players/Moeck International Solo Recorder Competition. In 2023 Tabea joined the recorder quartet *Palisander*, whose theatrical concerts are

devised for audiences of all ages. Passionate about outreach work, Tabea teaches recorder at Wells Cathedral School, delivers workshops to schoolchildren in the UK, Germany and further afield, and has led masterclasses at the University of Music and Performing Arts in Vienna, the Royal Academy and Royal College of Music and Gstaad Baroque Academy. Tabea has also been an adjudicator for the British Composer Awards and the German youth music competition Jugend musiziert.

Samuele Telari was born in Spoleto, Italy, and is accordion professor at the Conservatoire ‘Domenico Cimarosa’ in Avellino. He is a sought after soloist, chamber musician and teacher and has undertaken recent engagements at the Wigmore Hall, the Concertgebouw Amsterdam and Berlin Konzerthaus. He has taken part in the Mecklenburg-Vorpommern, Verbier, Cheltenham and Schlern Music Festivals collaborating with Pablo Barragan, the Leonkoro, Esme and Simply Quartets, and in 2022 made his debut with the Haydn Orchestra conducted by Kent Nagano. Highlights during 2023 included his debut at the Trasimeno Festival in Italy with Angela Hewitt and he returned to the MiTO Festival a newly commissioned arrangement of Tchaikovsky’s Nutcracker Suite. He was also invited by Stefano Bollani to join him on his show ‘Via dei Matti numero 0’ on Rai3. He features regularly on BBC Radio 3 and Rai RadioTre.

During 2024 he appeared as a soloist and in chamber ensembles at Tauberphilharmonie, Lacmus Festival, Cantiere Internazionale di Montepulciano, Festival Orizzonti, Portsmouth Guildhall among others. During 2025 he will debut with I Pomeriggi Musicali Orchestra during the celebration of the 80th anniversary of the foundation of the orchestra. Passionate about contemporary music Samuele is a member of Opificio Sonoro in Italy, working with composers such as Sciarrino and Bedrossian, and has premiered solo works by Vittorio Montalti, Simone Cardini and Fabrizio de Rossi Re among many others.

Samuele has performed widely across Europe appearing at Snape Maltings Concert Hall in Aldeburgh, Amici della Musica di Firenze, Cité de la Danse et la Musique (Strasbourg), Amici della Musica di Padova among many others. As soloist he has appeared with the Orchestra Cherubini, State Hermitage Orchestra in St Petersburg, I Virtuosi Italiani, and the Quartetto Fone. Further afield he undertook a tour of Columbia.

A new CD album for Delphian Records has been recorded with Tabea Debus for release in 2025.

Compiled by Paul Hurst

CLUB NOTES

2025-26 79TH SEASON

Diary Dates (Wednesdays at 7:30pm)

2025

- 15 Oct Notos Piano Quartet
- 5 Nov Will Duerden (double bass) and Svitlana Kosenko (piano)
- 10 Dec Alessandro Fisher (tenor) and Jong Sun Woo (piano)

2026

- 14 Jan Rachel Podger and Brecon Baroque
- 4 Feb Julian Bliss (clarinet) and Carducci Quartet
- 18 Mar Sacconi Quartet
- 22 Apr Calefax Reed Quintet
- 6 May Pavel Kolesnikov and Samson Tsoy (piano duo)

It is that time of year again when we can share the wonderful music-making lined up for next season. We are delighted to welcome the Notos Quartet for the first time—one of Europe's foremost ensembles—as well as two of Britain's fastest-rising stars, double bassist Will Duerden and tenor Alessandro Fisher. Also joining us are the Calefax Reed Quintet, pioneers of their format for 35 years, and for the final concert of the season, the explosive four-hand duo of Pavel Kolesnikov and Samson Tsoy.

Returning to Ilkley—but performing together here for the first time—are Julian Bliss and the Carducci Quartet. Making her third appearance, Rachel Podger brings her own Brecon Baroque Ensemble to perform selections from Biber's Violin Sonatas of 1681. The Sacconi Quartet, who first appeared in Ilkley nearly 20 years ago, will return for their fourth visit, showcasing a new commission from Freya Waley-Cohen.

Chris Skidmore, Chair

NEXT CONCERT

WEDNESDAY 14 MAY 2025

Concert 7:30pm

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George Walker

Lyric for Strings

Korngold

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and piano left hand, op 23

Amy Beach

Piano quintet in F sharp
minor, op 67

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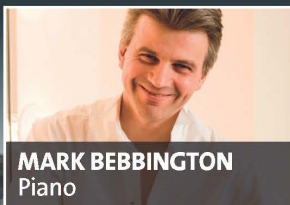
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