

# *Ilkley Concert Club*

Wednesday 7th December 2016

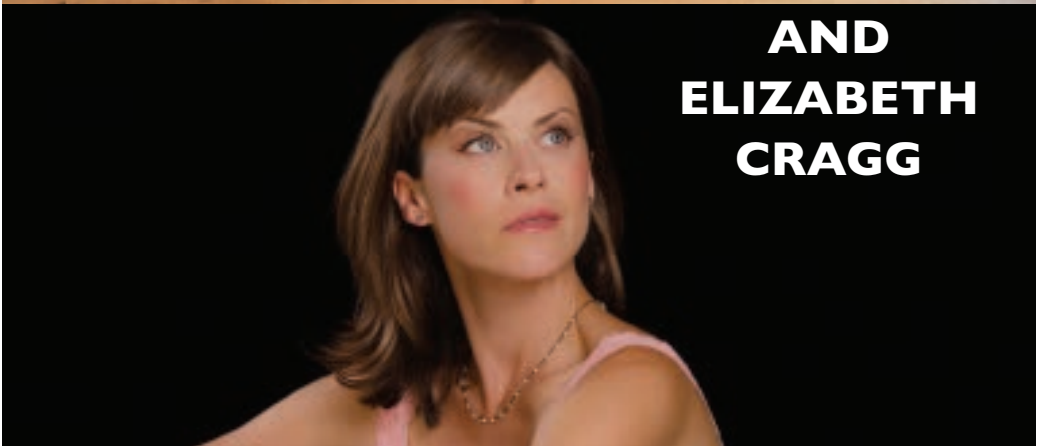


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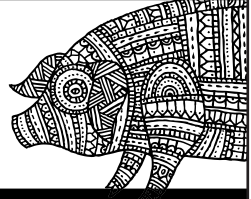
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# TONIGHT'S PROGRAMME

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## **Telemann**

Paris Quartet no. 3 in A major  
*(First performance at ICC)*

## **Leclair**

Violin Sonata no. 8 in D major  
*(First performance at ICC)*

## **Campra**

Cantata: Arion  
*(First performance at ICC)*

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## **INTERVAL**

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

## **Bach**

Aria: Bete aber auch dabei from Cantata BWV115  
*(First performance at ICC)*

## **Vivaldi/Chédeville**

Recorder Sonata in G minor, op 13 no. 6 from Il Pastor Fido  
*(First performance at ICC)*

## **Handel**

German Arias: Süsßer Blumen Ambraflocken HWV204  
Meine Seele hört im Sehen HWV207  
*(First performances at ICC)*

### **Ilkley Concert Club**

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



# PROGRAMME NOTES

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## **TELEMANN (1681-1767)**

### **PARIS QUARTET in A Major**

**Soave  
Allegro  
Andante  
Vivace**

Arriving in Paris in 1735, the 56 year old Telemann was confident of a rapturous reception; his sophisticated, fashionable Musique de Table had seduced musical connoisseurs throughout Europe only a few years earlier whilst the advance of middle age had done nothing to slow his extraordinary creativity; in his career he wrote more than 3000 pieces of music, a feat unsurpassed by any other composer and which, though a source of wonder in his lifetime, has served to diminish his reputation in modern times. His contemporary Handel commented that Telemann could write an eight part church piece in the time it took an ordinary man to write a letter.

The quartets Telemann published during his sojourn in Paris duly achieved great success; the list of 237 subscribers included one 'Monsieur Bach de Leipzig.' The third quartet in A major is light-hearted throughout. A lively prelude sets the tone and is followed by a raucous passepied and a sunny polonaise before a jolly jig and hornpipe lead us to a witty finale pre-echoing the chamber music of Haydn a generation later.

*(Duration: 16 minutes)*

## **LECLAIR (1697-1764)**

### **VIOLIN SONATA no. 8 in D major**

**Adagio  
Allegro  
Sarabanda. Largo  
Allegro assai**

Born in Lyon, the son of a lace maker and cellist, Jean Marie Leclair was the most famous member of a very artistic family. Before finding fame as a violinist and composer (he is generally considered to be the father of the French school of violin playing), Leclair worked as a dancer, his two wives were the engravers of his published compositions, his daughter (also an engraver) married the painter Quenet and no fewer than three of his brothers were also violinists and composers of note. Less happily, Leclair's nephew, Guillaume Vial, yet another violinist, was suspected of his uncle's murder

(Leclair was stabbed to death in the unsavoury area of Paris to which he had moved after the breakdown of his second marriage) although no charges were ever brought.

This D major sonata (actually a trio for violin or flute and viola da gamba) is from Leclair's second book of sonatas which the composer (with a view to maximising sales) had been 'careful to compose for moderately-skilled persons' omitting the double stopping which renders his solo violin works more challenging. The sonata is a fine example of Leclair's work; by turns exuberant and melancholy, weaving attractive melodic lines with French elegance and Italian lyricism.

*(Duration: 14 minutes)*

## **CAMPRA (1660-1744)**

## **Cantata: ARION**

Born in Aix-en-Provence of an Italian family, André Campra became director of the song school at Notre Dame in 1694. At first fearful of upsetting his employers by writing secular music (he published his first dramatic works under his brother's name), Campra found favour at court with his theatrical pieces; divertissements, tragedies lyrique and the opera-ballet, an art form which he invented. In part because the genres in which he composed are now obsolete but also perhaps because his reputation has been eclipsed by his contemporary Lully and his spectacular successor Rameau, Campra is not today a household name. His music, however, is both stirring and melodic.

The cantata relates how the Corinthian poet Arion, heading home with a boatful of prizes won at a music competition in Sicily, is set upon by the avaricious crew. Offered the choice of suicide (albeit with a decent burial on land) and being thrown overboard, he persuades the mutineers to let him sing a final song. He manages to enchant a passing dolphin which 'like a living vessel' delivers him safely to the shore. The happy outcome of Arion's ordeal should come as no surprise; 'the power of Campra's music,' wrote his contemporary La Condamine 'can be felt by the animals themselves.'

*(Duration: 15 minutes)*

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## **INTERVAL**

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



**J S BACH**  
**(1685-1750)**

**ARIA: Bete aber auch dabei from**  
**Cantata BWV 115**

Composed in 1724 for the 22nd Sunday after Trinity and based on a hymn by Johann Freystein, Bach's cantata makes only oblique reference to the Gospel reading for that day, the Parable of the Unforgiving Servant (Matthew 18: 23-35). The faithful are exhorted to remain prepared through prayer for the arrival of the Lord. In this exquisitely tender aria, the soprano is accompanied by flute and viola pomposa (the range of which lies between the cello and viola) and continuo.

Bete aber auch dabei  
Mitten in dem Wachen!  
Bitte bei der grossen Schuld  
Deinen Richter um Geduld,  
Soll er dich von Sünden frei  
Und gereinigt machen!

Pray even now  
While you wake!  
Beg in your great guilt  
That your judge in His patience  
Should free you from sin  
And make you pure!

*(Duration: 8 minutes)*

**CHÉDEVILLE/VIVALDI**  
**(1705-1782)**

**RECORDER SONATA IN G**  
**op 13, no. 6 from IL PASTOR FIDO**

Born in Normandy, Nicolas Chédeville rose through the ranks of the court opera orchestra and the royal oboe band (Les Grand Hautbois) to become the most celebrated French maker and player of the musette, a bagpipe-like instrument. He coached the daughters of Louis XV; acting out a fantasy of peasant life as a shepherd or milk maid accompanied by rustic music was a popular aristocratic pastime in the carefree days before the Revolution. Today, Chédeville's chief claim to fame is as a musical fraudster; in 1737, he published a collection of his own compositions (Il Pastor Fido) as the opus 13 of Antonio Vivaldi (1678-1741). It is likely that he wished to boost profits by giving the musette the endorsement of a great composer. The deceit fooled audiences and scholars alike until well into the 20th century.

Full of catchy and expressive motifs, the first three movements of this recorder sonata appear to be the work of Chédeville alone and show his mastery of the Italian style. The fourth movement (the longest) has been lifted from the first movement of Vivaldi's violin concerto opus 4, no. 6. This was not the first time the piece had been 'borrowed'; J S Bach had also arranged it for solo harpsichord (BWV975).

*(Duration: 9 minutes)*



**HANDEL**  
**(1685-1759)**

**GERMAN ARIAS**  
**Süßer Blumen Ambraflocken HWV204**  
**Meine Seele hört im Sehen HWV207**

Working for much of his career first in Italy and then in England, Handel wrote little for his native tongue. These two arias (from a set of nine composed 1724-26 to texts by Handel's friend from student days, Barthold Heinrich Brockes) extol the abundant goodness of God as revealed in the joy and beauty of His creation. The arias share the musical idiom of Handel's contemporary London operas (Giulio Cesare, Tamerlano and Rodelinda) whilst HWV 207 reuses material from Handel's chamber works. Brockes appears to have been delighted by the settings of his poems; there exists a delightful description of a performance during a Brockes family summer boating excursion.

**Süßer Blumen Ambraflocken HWV204**

Süßer Blumen Ambraflocken  
euer Silber soll mich lokken  
dem zum Ruhm der euch gemacht.

Da ihr fallt,  
will ich mich schwingen  
himmelwärts,  
und den besingen,  
der die Welt hervorgebracht.

Sweet flowers' amber petals  
Your silver shall draw me to the  
glory of your maker.

As you fall,  
I shall fly heavenwards and sing to  
the one who brought the world into  
existence.

**Meine Seele hort in Sehen HWV207**

Meine Seele hört im Sehen, wie,  
den Schöpfer zu erhöhen,  
Alles jauchzet, Alles lacht

Höret nur, des erblüh'nden  
Frühlings pracht ist die Sprache der  
Natur, die sie deutlich durchs  
Gesicht allenthaben mit uns spricht.

My soul hears through seeing  
how, in order to exalt the Creator,  
Everything rejoices, everything  
laughs.

Just hear, the flowering of Spring  
is the voice of nature which clearly  
through its appearance speaks to us  
everywhere.

*(Duration: HWV204: 7 minutes; HWV207: 6 minutes)*

*Programme notes © C.N. Lane*

# London Handel Players

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**Adrian Butterfield** violin  
**Rachel Brown** recorder & flute  
**Katherine Sharman** cello & gamba  
**Laurence Cummings** harpsichord

Early in the 18th century when St George's Church, Hanover Square was being built, George Frederic Handel lived close by at 25, Brook Street. His opinion was sought on the suitability of the organ and when candidates for the post of organist were being tested, he supplied a theme for extemporisation. He was a regular worshipper here for the rest of his life.

At the beginning of the 21st century, the **London Handel Players** made their debut at St George's as part of the London Handel Festival. The ensemble has remained closely associated with the Festival, performs regularly at St George's and at 25 Brook Street, now the Handel House Museum. Their recordings of Handel's Op. 2 and Op. 5 Trio Sonatas, his complete Violin Sonatas and a recording entitled *Handel at Home*, all for Somm, have been highly acclaimed.

However the London Handel Players' stomping ground is by no means limited to this exclusive part of London. This is a world class ensemble, bringing together leading period instrument specialists in the field of baroque chamber music. As well as regular Wigmore Hall performances, the ensemble has thrilled concert audiences across Europe and North America, making their New York debut at the Frick Museum in 2012 and at Carnegie Hall in 2014.

From the smallest forces, (duos trios and quartets) to larger scale chamber works and concertos, the group boasts a vast repertoire of gems from the 17th and 18th centuries. Recordings include the Complete Sonatas Op. 1 by Francesco Geminiani and a double disc of Bach Flute Sonatas and Arias which was released in January this year.

As well as collaborations with renowned singers such as Dame Emma Kirkby, Daniel Taylor, Charles Daniels and Peter Harvey, the London Handel Players present ground-breaking choreographies with celebrated baroque dancers, see their website, and innovative

crossover programmes with Celtic fiddler Alasdair Fraser and his cello duo partner Natalie Haas.

All the members of the group pursue busy solo, directing and conducting careers, work with many period-instrument ensembles in the UK and abroad and are professors at the Conservatoires in London. Committed teachers at every level, the London Handel Players present masterclasses and workshops for students, keen amateurs and children, including an annual project with schools in conjunction with Handel House Museum and the London Handel Festival.

**Elizabeth Cragg** – *soprano* studied at Royal Holloway College and at the Royal College of Music, where she won a number of the singing prizes. Since then she has led a busy career combining ‘*utterly scintillating... heavenly singing*’ with impeccable vocal technique and exceptional musicianship, which is reflected in the breadth and diversity of her repertoire.

In the field of baroque music she has performed recitals of Handel’s arias and duets with the London Handel Players in the London Handel Festival at the Wigmore Hall. She has appeared in Europe and North America performing major works by Purcell, Handel and Bach including the St Matthew Passion in the London Handel Festival at St George’s Hanover Square.

Her many operatic roles include Flowermaiden (Parsifal), at Covent Garden, and with Sir Mark Elder and the Halle at the BBC Proms, and First Niece (Peter Grimes), with Sir Simon Rattle and the Berlin Philharmonic in Berlin and at the Salzburg Easter Festival. She has successfully performed challenging new works and has created the roles of Swan in Jonathan Dove’s Swanhunter for Opera North and the Angel in Dove’s chamber opera Seven Angels.

In Zerbinetta’s tour de force, (Strauss, Araidne auf Naxos) ‘*she lit up a tempestuous evening more than the fireworks with which the performance ended... vocally assured and with undaunted stage presence*’. The Guardian.

Elizabeth’s many recordings include one of Bach Arias with Rachel Brown and Laurence Cummings, which will hopefully be available to buy after the concert this evening.

*(Biographical notes compiled by Sarah Warnes)*

# CLUB NOTES

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## **ILKLEY CONCERT CLUB'S FAMOUS CD STALL**

It was started by Tony Hudson 12 years ago and has been generating a regular income ever since – see our website. These things sneak up on one, so I was extremely surprised when Tony said in October that the total income from the stall has now exceeded £10,000 – that is all profit that goes to the Club.

This is a contribution to ICC reserves that no one could have expected when the stall started. Because it has accumulated gradually over 12 years as a nice annual contribution, its long term significance certainly slipped under my radar. To give an idea of the scale of what he has achieved, I guess it is already about a quarter of what we would need, for example, if we had to buy another good quality Steinway piano sometime in the future.

Tony Hudson has organised the CD sales with huge energy and enthusiasm. Much credit also goes to his helpers. Richard Rundle and Tony have brought to a fine art, the complicated business of setting up and dismantling the CD stall for each concert. Each concert evening Liz Huddleston and Tony are there to serve the customers.

Another feature of this amazing venture is the buzz that it creates amongst the Members.

But as Tony points out, the success would have been impossible without so many generous gifts of CDs AND so many enthusiastic buyers – he wants to thank them all for so much support. There have been many small gifts of CDs no longer listened to; shopping bags and boxes full; and the Philips Complete Mozart Edition of 184 CDs, many of them classic recordings, was a wonderful surprise gift. When Geoffrey Kinder, our talented writer of programme notes and reviews downsized in moving south to be near to family this year, several hundred arrived – we can expect some very interesting CDs to appear on the stall once Tony has had time to organise these.

We should not underestimate the huge amount of effort that Tony puts into pricing the CDs and organising the stall to make it easier for customers to find what they want. Over the years he has improved the display enormously.

Thank you Tony Hudson – this is a truly amazing achievement.

David Wharmby (Chairman)

# RECOMMENDED RECORDINGS

**Telemann:** My preferred version is on Brilliant Classics 93649 (3 CDs for the cost of 1 full price), and includes all 6 Paris Quartets plus 6 Paris New Quartets, performed by Jed Wentz (flute) and Musica ad Rhenum.

**Leclair:** A medium price Naxos disc (8.572866) includes Violin Sonatas Nos. 1-5 and No. 8 from Book 2. Adrian Butterfield (violin), Jonathon Manson (viola da gamba) and Laurence Cummings (harpsichord) are the performers.

**Campra:** Les Arts Florissants conducted by William Christie are the superb artists on a budget price Harmonia Mundi CD (HMA 1951238), which contains 4 Cantatas, including 'Arion'.

**Bach:** Cantatas Nos. BWV 49, 115 and 180 are included on a very fine Naïve medium price disc (NC 40031). The soloists include Barbara Schlick (soprano), with the Concerto Vocale Leipzig and Ensemble Baroque de Limoges conducted by Christopher Coin.

**Vivaldi/Chédeville:** The Collegium Pro Musica, an Italian group, are the accomplished performers in all 6 op 13 Sonatas on a super budget Brilliant Classics CD (95077). The recording quality is excellent.

**Handel:** Probably the best way to buy these German Arias is via the Erato 5 CD box (0825646112265), which is available for less than the price of 1 full price CD. Emma Kirkby (soprano) is the featured artist in the set, and the other 4 discs include Dowland, De Wert Madrigals, 'A Vauxhall Gardens Entertainment' and songs by Robert Jones. This set really is a superb bargain.

Raymond Waud. rayward@gmail.com

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