

Ilkley Concert Club



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DANIEL LEBHARDT



King's Hall
Wednesday 13th February 2019



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TONIGHT'S PROGRAMME

JS Bach

Italian Concerto in F major, BWV971

(Last performance at ICC 15/09/1971)

Schubert

Drei Klavierstücke, D946

(First performance at ICC)

INTERVAL

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

Beethoven

Piano Sonata in A major, op 2 no. 2

(Last performance at ICC 16/02/1972)

Rachmaninov

Piano Sonata no. 2 in B flat minor, op 36

(First performance at ICC)

Ilkley Concert Club

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PROGRAMME NOTES

JOHANN SEBASTIAN BACH
(1685-1750)

Italian Concerto
in F major
BWV971
I [Allegro]
II Andante
III Presto

Published as Clavier-Ubung II ('Keyboard Practice II') in 1735, the Concerto in the Italian Style appeared alongside a French Overture. By including both works in the same publication, Bach was contributing to the long tradition of seeking to reconcile the opposing French and Italian styles. It is known that he corresponded on this subject with Francois Couperin (1668-1733) and, given the date of publication, it is possible that the Concerto was in part a memorial to his great French contemporary. The correspondence itself is lost; it was cut up and used as jam pot lids.

Two bright F major outer movements, in *ritornello* (repeating) style, frame a florid movement in D minor, the relative minor key in *arioso*-style (somewhere between a recitative and an aria).

(Duration: approx. 13 minutes)

FRANZ SCHUBERT
(1797-1828)

Drei Klavierstücke, D946
no. 1 in E flat minor
no. 2 in E flat major
no. 3 in C major

Composed in the last year of his short life, these piano pieces have no titles and only the first two are signed. It seems likely that the work remains unfinished, missing a fourth movement which would have

made it a third set of popular Impromptus. The pieces had to wait 40 years to be published, edited anonymously by Brahms. Each piece examines a different national style. The *Allegro assai* in the unusual key of E flat minor starts at a gallop before a calmer section reminiscent of a French romance offers some respite. There follows a breezy *Allegretto* which opens in a Venetian barcarolle rhythm. The concluding C major *Allegro* contrasts a Hungarian gypsy style with a middle section imbued with Austrian grace.

(Duration: approx. 25 minutes)

INTERVAL

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

LUDWIG VAN BEETHOVEN
(1770-1827)

Piano Sonata in
A major
op 2 no. 2
Allegro vivace
Largo appassionato
Scherzo. Allegretto – Trio
Rondo. Grazioso

Published in 1796 and dedicated to Haydn, the three opus 2 sonatas were intended to showcase Beethoven as a keyboard virtuoso. The first movement plays with ascending and descending figures contrasting with a yearning minor key melody. The slow movement is based upon a noble chorale accompanied by repeated staccato notes. The marking is *Largo*, a rare use by Beethoven of the slowest marking for an instrumental movement. The chorale passes through several guises becoming a *fortissimo* outburst and an otherworldly *pianissimo* lament.

A *Scherzo* (literally ‘joke’) follows, the first of many in Beethoven’s symphonies and piano sonatas. The sonata is rounded off with a fine lyrical *Rondo*. ‘The second sonata is flawless in execution’, wrote the musicologist Donald Tovey, ‘and entirely beyond the range of Haydn and Mozart in harmonic and dramatic thought.’

(Duration: approx. 25 minutes)

**SERGEI RACHMANINOV
(1873-1943)**

**Piano Sonata no. 2
in B flat minor
op 36
Allegro agitato
Non allegro – Lento
Allegro molto**

The second Piano Sonata was composed at a turbulent and worrying time for Rachmaninov. He had moved his wife and children to Rome (to the same house which Tchaikovsky had once occupied) but soon had to relocate to Berlin so that his daughters could receive treatment for typhoid. Eventually, the family was fit enough to return to their country estate at Ivanovka (about 300 miles south east of Moscow) where the sonata was at last completed. It was premiered in Kursk in October 1913. Four years later, the Rachmaninovs would leave revolutionary Russia, never to return. No wonder, perhaps, that the composer became a ‘six and a half foot scowl’, as Stravinsky memorably quipped.

The sonata is an ambitious work. It is in three movements, although the quiet ending of the first, the bridging passage between the second and third and the cyclical treatment of the themes throughout make it sound like a monumental single movement piece. The work is filled with the heart-rending melodies so characteristic of Rachmaninov together

with thunderous pyrotechnics composed to display the composer's phenomenal technique; it is said that that his hands were so large that he could stretch a 12th (an octave and a fifth).

Daniel Lehardt will be playing the revised and slightly reduced version of the sonata which Rachmaninov made in 1931.

(Duration: 19 minutes)

Programme notes © C.N. Lane



DANIEL LEBHARDT

Just playing it [Liszt's Sonata in B minor] commandingly, as Mr Lehardt did, is difficult enough. He brought narrative sweep and youthful abandon to the piece, along with power, poetry and formidable technique.

New York Times

Tonight we welcome to Ilkley Daniel Lehardt, a rising star in the piano firmament. We are deeply grateful to him for agreeing to play for us at a week's notice!

Born in Hungary, Daniel studied at the Franz Liszt Academy with István Gulyás and Gyöngyi Keveházi and at the Royal Academy of Music with Pascal Nemirovski. He has participated in masterclasses with Alfred Brendel, Stephen Hough, Leslie Howard, Natalia Trull and more recently with Ferenc Rados and Rita Wagner at IMS Prussia Cove. He is currently based in Birmingham where he is enrolled on an Advanced Diploma in Performance at the Royal Conservatoire.

In 2014 Daniel won 1st Prize at the Young Concert Artists auditions in Paris and New York and was subsequently selected as a YCAT musician in 2015. That year he was invited to record music by Bartók for Decca and in 2016 he won the Most Promising Pianist prize at the Sydney International Competition. Previous international awards include 1st Prize at the 2009 Russian Music Competition in California, 2nd Prize at the 2011 Lagny-sur-Marne International Competition in France and 5th Prize at the 2013 China International Piano Competition.

Since 2016 Daniel has performed widely in the US, giving recitals at the Kennedy Center in Washington DC, the Morgan Library and the Merkin Concert Hall in New York (see above the critical acclaim in the *New York Times*). He also gave concerts in Boston, Florida, Seattle, Arizona and Pittsburgh. Solo highlights include performances of Rachmaninov's Concerto no. 2 with Symphony Orchestras in Washington and Michigan.

Last season Daniel made his debut with the State Academic Symphony Orchestra in St Petersburg and with the City of Birmingham Youth

Orchestra. He returned to play at the Louvre in Paris, Festspiele Mecklenburg-Vorpommern in Germany and gave concerts in the USA, Canada, China, Colombia, Argentina and Chile. In the UK he took part in the Nottingham, Oxford and Birmingham International Piano Festivals, the latter broadcast on BBC Radio 3. He has performed Mozart with the European Union Chamber Orchestra and appeared at Saffron Hall as soloist and chamber musician.

As a chamber musician, Daniel regularly collaborates with violinist Benjamin Baker and the Castalian Quartet. He took part in the BBC Proms Composer Portrait of Olga Neuwirth broadcast on BBC Radio 3 and has worked with clarinettist, Mark van der Wiel, and violist, Eivind Holtmark Ringstad.

During the present season Daniel has appeared at Wigmore Hall three times – with the Castalian String Quartet performing the Brahms Piano Quintet in F minor in October, as a solo pianist in November and with violinist Benjamin Baker in December. He gave concerts in Tallinn, Estonia in October and New York in November. Earlier this month he could be heard at the Royal Festival Hall playing Mozart's Piano Concerto no. 21 with the Mozart Festival Orchestra. Engagements this season also include debut recitals at the Lucerne, Heidelberger-Frühling and Bath International Festivals, and at L'Eglise Saint Germain in Paris as part of the Week-end à l'Est Festival. Later this month Daniel will give tonight's programme at St David's Hall, Cardiff.

Daniel Lehardt rose to its [Rachmaninov's Second Sonata's] fearsome technical challenges giving the work both a propulsive dramatic sweep and lots of soulful lyricism. The result was intensely exciting, imaginative and full of colour.

Nottingham Post

(Biographical notes by Sarah Warnes)

CLUB NOTES

WELCOME DANIEL

Nobody likes having to deal with a change of artist or programme, which are still relatively rare. Most important is to find the right artist who can fit us into their schedule. Daniel Lehardt is an up-and-coming talent and I'm very much looking forward to hearing his programme. Please give him a warm Ilkley welcome.

WHAT STARS!

This is an appropriate opportunity to thank the team of volunteers and our committee for their impressive response to all the changes over the last month. It was great that twice, within a few days, not only did we have a replacement artist, but the publicity posters and website were updated, enquirers for tickets for the original concert contacted and the details within these programme notes compiled.

POST CONCERT REVIEWS

Last month I mentioned the concert reviews that are published in the *Ilkley Gazette* and on our website. It is also most rewarding to hear back from our artists. Ian Buckle (piano) of the Pixels Ensemble was generous enough to send us these comments *'It was a real treat for us to come and play in the Kings Hall, and a pleasure to feature in the season of such a packed and thriving club. The audience was really warm and welcoming, and it was a total joy of an evening from our point of view. We were well looked after from beginning to end, and may I reiterate my thanks to you and Sarah Warnes for taking a punt on us when we are relatively new on the scene.'*

In addition, we had in the audience Elaine Annable, Music Correspondent for the on-line Yorkshire Times – yorkshiretimes.co.uk. The direct link to the article can be found on our website review page. Elaine commented, *'The final work – Mozart's Piano Quartet in G Minor – made for a wonderful end to the evening. Ian Buckle was in his element, displaying a sparkling, Scarlatti-like tone in the outer movements, and drawing a lovely rich timbre from the piano in the cantabile Andante. Added to which, this man can execute a mean trill!'*, and ended the article with *'this was a most entertaining evening, and I'll certainly be making a return visit to the Ilkley Concert Club'*.

Often, we receive feedback from you, our audience, and this is always most welcome, both the praise but equally the constructive comments about how your experience could be improved. Please continue.

Chris Skidmore (Chair of ICC)

RECOMMENDED RECORDINGS

Bach: Alfred Brendel plays the Italian Concerto, the Chromatic Fantasia & Fugue plus other shorter Bach works on Philips 475 7760 (medium price). This is a very satisfying CD.

Schubert: A two-disc budget price set from Decca 438 7032 has Alfred Brendel, at his very best, with Piano Sonatas nos. 19, 20 & 21 completing the set. Also recommendable is Paul Lewis on Harmonia Mundi HMC 902115/6 (two discs at medium price). Sonatas nos. 15, 17, 18 and four Impromptus complete the package.

Beethoven: One of the most recommendable sets of all the Beethoven Piano Sonatas, which also includes the Bagatelles, comes from Stephen Kovacevich on Warner Classics 9029586922 (around the price of one full price CD). Jenó Jandó on Naxos 8.550150 (medium price) gives 'no frills' performances of the first three Sonatas which I find very satisfying.

Rachmaninov: The two Piano Sonatas are superbly performed, with excellent sound quality, by Xiayin Wang on Chandos CHAN 10816. Konstantin Scherbakov completes an excellent alternative with the Chopin Variations and Morceaux de Fantaisie on Naxos 8.554669 (medium price).

Raymond Waud. rayward@gmail.com

NEXT CONCERT – WEDNESDAY 13th MARCH 2019 AT 8PM

KAMMERPHILHARMONIE EUROPA



- Vivaldi** Concerto in G minor, RV157
Albinoni Concerto Saint Marc in E flat major for trumpet and orchestra
Suk Serenade for strings, op 6
Bach Violin Concerto in E major, BWV1042
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Mozart	Sonata in A, K.310
Chopin	Barcarolle, Op 60
Chopin	Andante Spianato & Grande Polonaise Brillante
Rachmaninov	Variations on a theme of Corelli, Op 42
Ravel	Valses Nobles et Sentimentales

Friday 15 March 2019 7.30pm

Pelléas Ensemble

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Programme includes:

Bach	Sonata for Flute and Harp in A
Chopin	Variations on a theme by Rossini
Rachmaninov	Prelude
Jolivet	Petite Suite
Ravel	Sonatine for Flute, Viola and Harp

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