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# TONIGHT'S PROGRAMME

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## **Vivaldi**

Concerto in G minor, RV157

*(First performance at ICC)*

## **Albinoni**

Concerto Saint Marc in E flat major for trumpet and orchestra

*(First performance at ICC)*

## **Suk**

Serenade for strings, op 6

*(First performance at ICC)*

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## **INTERVAL**

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

## **Bach**

Violin Concerto in E major, BWV1042

*(First performance at ICC)*

## **Albinoni**

Adagio in G minor for string orchestra

*(First performance at ICC)*

## **Nielsen**

Little Suite for strings, op 1

*(First performance 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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**ANTONIO VIVALDI**  
**(1678-1741)**

**Concerto in G minor, RV157**

**Allegro**  
**Largo**  
**Allegro**

Vivaldi was born in Venice, the son of a violinist at St Mark's. From about 1713 he devoted much of his energy to opera, but his fame really spread with the publication, in Amsterdam in 1711, of his 12 violin concertos known as *L'estro armonico*. Although Vivaldi was described by Dallapiccola as a composer of 'a single concerto 600 times' he is now recognised as being of enormous importance both in the history of the concerto and in the development of violin playing, on which instrument he was a renowned virtuoso; indeed, a contemporary wrote that 'such playing has never been heard before and can never be equalled'. He wrote around 60 ripieno concertos for strings (that is, without a clear soloist) and RV 157, composed around 1720, is the first concerto in a collection of these works known as the Paris Manuscripts, held in the Paris Conservatoire in copies made by Vivaldi's father.

The first movement is characterised by an ostinato bass figure, with the violins singing in dialogue with each other over the chromatic, persistent bass. The contrapuntal second movement is based on a dotted fugal theme, before the final movement, with its syncopated jazzy rhythms in the upper strings, bursts energetically on the scene.

Vivaldi's music has influenced many later composers, most famously J. S. Bach who transcribed and copied many of his instrumental concertos for keyboard instruments, chiefly the organ and harpsichord, and whose Brandenburg Concertos (BWV 1046-BWV 1051) show signs of Vivaldi's influence.

*(Duration: approx. 8 minutes)*

**TOMASO ALBINONI**  
**(1671-1751)**

**Concerto Saint Marc in E flat  
major for trumpet and orchestra**

**Grave**  
**Allegro**  
**Andante**  
**Allegro**

Tomaso Albinoni was the eldest son of a wealthy Venetian merchant. His youthful music-making was for pleasure rather than profit; he described himself as a 'dilettante' which, in 17th and early 18th century Italy, was a non-pejorative term meaning 'lover of the arts'. He became a proficient singer and violinist.

After his father's death, Albinoni found he did not have to take over the family firm as he had expected, and he became a full-time musician. He lived in Venice all his life, but as a large part of his output was destroyed in World War II, little is known of his works during his final decade.

Albinoni's prolific output included 80 operas (all written before 1734), 79 sonatas for up to six instruments and 58 concertos, besides sacred works and sinfonias. During his lifetime he was famous chiefly for his vocal music, although today it is largely forgotten and his fame now, rather unfairly, rests on just a few instrumental works. Although its provenance is obscure, the concerto Saint Marc was probably written for St Mark's, Venice. It was first published in Amsterdam in 1712, almost certainly as a sonata for violin and basso continuo. However, the virtuoso solo line beautifully suits and shows off the sparkling sound of the high-flying baroque trumpet.

Albinoni, like his contemporary Vivaldi, influenced J. S. Bach who copied and arranged his music using it the basis for at least two fugues (BWV 950-951), vocal works and harmonic exercises.

*(Duration: approx. 8 minutes)*

**JOSEF SUK  
(1874-1935)**

**Serenade for strings, op 6**

**Andante con moto  
Allegro ma non troppo e grazioso  
Adagio  
Allegro giocoso**

The Czech composer and violinist, Josef Suk, was Dvořák's favourite pupil and his son-in-law. At the age of eleven he entered the Prague Conservatoire where he excelled both as a composer and violinist. Suk played second violin in the distinguished Czech Quartet run by his chamber music teacher Hanus Wihan and was a founder member of the Bohemian String Quartet. He also served as Director of the Conservatoire and exercised a strong influence over an entire generation of Czech composers.

Suk's chief musical influences were Dvořák and Brahms. It was on Brahms' recommendation that the Serenade, which was written in 1892, was published by Simrock in 1896. The work immediately established the young Suk as a composer of importance but, while it shows Dvořák's influence, it is less cheerful in mood than Dvořák's own famous and popular Serenade for Strings, op 22. Indeed Dvořák, recognising his pupil's darker emotional side, told Suk to 'write something cheerful for a change'.

The Serenade opens with a charming, lyrical *Andante* in the classical tradition, tinged with occasional sadness. This is followed by a more cheerful *Allegro*, but a more sombre mood is picked up again in the *Adagio*, the longest of the four

movements and one of great emotional intensity. However, the closing *Allegro giocoso* mostly lives up to its name (although Suk cannot resist injecting a few serious moments) but the work ends happily, which would certainly have pleased Dvořák.

*(Duration: approx. 28 minutes)*

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## INTERVAL

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

### **JOHANN SEBASTIAN BACH Violin Concerto in E major (1685-1750) BWV1042**

**Allegro  
Adagio  
Allegro assai**

Although he published more than 1500 works, Bach wrote only three violin concertos. These were written during the composer's time at Köthen in Saxony, where he was in the service of Prince Leopold. As his employer was a devout Calvinist, Bach's output at this time was primarily of secular music and included the Brandenburg Concertos. Tonight's concerto was probably written in 1720 (the original score has been lost) and follows the Italian style which had captivated the young Bach. The E major concerto has proved the most popular of the three. Forkel, Bach's first biographer, found the work 'full of an unconquerable joy of life, that sings in the triumph of the first and last movements.'

The first movement opens with an Italian zest. The main theme and subsequent variations are worked out in a fast-moving, contrapuntal style, the same unrelenting sixteenth notes pouring from the soloist both when playing with the orchestra and alone. The heartfelt sadness of the slow movement gives way to an animated Rondo in dance rhythm. The pace is maintained right up to the brisk, decisive ending.

*(Duration: approx. 18 minutes)*

### **TOMASO ALBINONI (1671-1751)**

**Adagio in G minor for  
string orchestra**

**arr. REMO GIAZOTTO (1910-1998)**

Remarkably, the archives of the Saxon State Library in Dresden survived the bombing raids of February/March 1945, although the library buildings were utterly destroyed. Shortly after the war, a young musicologist, Remo Giazotto, found in the archives a tiny manuscript fragment of an otherwise unknown church sonata in G minor composed by Albinoni around 1708. He set about constructing the remainder of an adagio movement based on the fragment and



copyrighted it in 1958 under the title ‘Adagio in G minor for Strings and Organ, on Two thematic ideas and on a Figured Bass by Tomaso Albinoni’.

At least, that was Giazotto’s story and he stuck to it for most of his life. He never produced the manuscript fragment and no official record that it ever existed has been found in the Saxon State Library. Shortly before he died in 1998, Giazotto changed his story and claimed to have composed the Adagio from scratch. The title ‘Giazotto’s Adagio’, although it appears on some recordings, has never caught on. Albinoni’s most famous composition is likely to remain a piece that he did not compose.

The Adagio is one of those rare pieces of classical music which is so familiar that it that it requires no introduction at all. It is hard to think of any other work which has permeated popular culture to a similar extent. Bands as diverse as the Doors and Sigue Sigue Sputnik, and films ranging from Gallipoli to The Inbetweeners 2, have employed the soaring strings of the Adagio to generate an atmosphere of intense and melancholy reflection.

*(Duration: approx. 9 minutes)*

## **CARL NIELSEN (1865-1931)**

## **Little Suite for strings, op 1**

### **Prelude Intermezzo Finale**

‘Mr Carl Nielsen, whom nobody knows...’ The programme note for the first performance in 1888 of the 22-year-old’s opus 1 was not exactly encouraging. The seventh of twelve children born to a working-class couple and brought up on a picturesque but remote Danish island, Nielsen composed this delightful suite while still a student at the Royal Music Conservatory in Copenhagen. The reception of this new piece by the unknown composer was warm: ‘This young man obviously has a great deal on his musical mind that he wants to say – what he told us on Saturday was presented in a beautiful, concise form, modestly and attractively’, one reviewer commented. Although he achieved fame in his native Denmark as a composer of both art music and popular songs (which are still sung in Danish junior schools), Nielsen was overshadowed by his Finnish contemporary, Sibelius. Only in the last 20 years have his symphonies and concertos found a firm place in the repertoire.

A dramatic opening Prelude leads on to an Intermezzo containing a very attractive waltz. Although the finale opens solemnly, the music soon becomes animated, before the reintroduction of the opening theme. In a newspaper interview in 1918, Nielsen mentioned that the movements originally had titles: ‘The Danaids’, ‘The Dance of the Charities’ and ‘The Bacchus Procession’.

*(Duration: approx. 15 minutes)*

*Programme notes © C.N. Lane and A. Keith*

# KAMMERPHILHARMONIE EUROPA

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Three years after their first visit to Ilkley we are delighted to welcome back eight members of the pan-European orchestra that is **Kammerphilharmonie Europa**. Founded in Cologne by **Leonid Tritus** in 2006 the Kammerphilharmonie Europa gives a broad range of professional experience to over 60 talented young musicians from 18 different European nations. Promising artists are given the opportunity of further development within their sections with more experienced players. This cross-generational creative work ethic is inspirational and motivational for the younger players. Press reports and critics confirm the outstanding level of performance in the many concerts and festivals in which the orchestra has played throughout Europe.

Kammerphilharmonie Europa's repertoire ranges from baroque to modern; classical symphonies, chamber concerts, operas and operettas. Over the years the orchestra has undertaken tours of Switzerland, Sweden, Denmark, France, the Netherlands, UK and Ireland.

**Michel Gerchwin** *violin* came to international attention in 1988 as grand prize winner of the David Oistrakh Competition. After having held positions as Concertmaster of the Orchestre de Opera National de Lyon and the Philharmonischen Orchester der Oper Frankfurt, Gerchwin has concentrated on solo engagements and his role of concertmaster of the Gerchwin Quartet and L'Ensemble Opus 62. He is Professor of the Paris Conservatoire National Supérieur de Musique and has given masterclasses worldwide.

**Cyrill Gussaroff** *trumpet* was born in St Petersburg and graduated from the Conservatoire with distinction. He began his career as trumpet soloist at the Staatskapella Symphony Orchestra of St Petersburg. At present he works with the Lower Rhine Symphony Orchestra and the Bayreuth Festival Orchestra.

**Andrej Sur** *violin* was born in Perouralsk, Russia, and studied the violin at Yekaterinburg. Since 1994 he has lived in Berlin where he is Concertmaster of the Symphony Orchestra, a member of Berlin Symphoniker, chamber musician, jazz musician improviser and actor!

**Temur Vakhobov** *violin* was a member of the Philharmonia of Nations 2004-16 whilst also at various times holding positions in other orchestras including the Brandenburg State Orchestra, the Berlin Camerata, and the Russian Chamber Philharmonic of St Petersburg. In 1996 he won 1st prize at the National Violin Competition in Tashkent, Uzbekistan and in 2004 was a prize winner at the Queen Sophie Charlotte International Violin Competition in Mirow, Southern Germany.

**Vera Neumann** *violin* was born in Kishinev, Moldova and graduated from the Rostock University of Music and Drama. She has worked with the Hamburg Symphoniker, the Bavarian Symphony Orchestra and Hamburg Strings. She is Concertmaster for Weinstadt Symphony Orchestra and Deputy Concertmaster for Laudamus Te Stuttgart.

**Laurent Tardat** *viola* was born in France and studied in Lille, Rouen, the Royal Conservatory of Brussels, then Prague and Ghent. Laurent is a member of the Arcanes Orchestra with whom he premiered the 4th Partita of Lev Smirnov. In 2010/11 he was Concertmaster of the Brussels Philharmonic Orchestra and has been principal viola of the 'Junge Philharmonie Köln' since 2013. He is also a member of the Charlemagne Orchestra for Europe and Klassische Philharmonie Bonn. He is much in demand as a chamber music player on both the violin and viola.

**Maksim Korobejnikov** *cello* was born in Ust-Kamenogorsk, Kazakhstan and graduated from the Novosibirsk State Conservatory in 2014. During his studies he participated in regional competitions and festivals both as soloist and chamber musician. From 2014-18 he was Principal Cello in the Tomsk Academic Symphony Orchestra. Since last year he has been a member of Kammerphilharmonie Europa and now lives in Germany.

**Sebastien Stolz** *double bass* has been a member of the new Brandenburg Philharmonic Orchestra, the Berlin Symphony Orchestra and Chamber Opera Hamburg. He is currently the section leader of the Kammerphilharmonie Europa. He is in demand as a chamber musician and as such has made many appearances at prestigious festivals. Sebastian plays a 140-year-old Czech double bass.

*(Biographical notes compiled by Sarah Warnes)*

# CLUB NOTES

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## HELP MUSICIANS COLLECTION

Long term members of the club will know that at the last concert of each season we make a collection in aid of Help Musicians UK, the leading UK charity providing support for needy professional musicians in their early career, whilst working and in retirement. It is entirely appropriate that after enjoying a season of wonderful music-making we should help such a worthy cause: in recent years we have consistently raised over a thousand pounds at each collection.

We would now like to recruit one or two people to take responsibility for organising the collection. It is a once a year task that requires a bit of preparation in April, activity around the concert day in May and then counting and dispatch of the proceeds the following day. It is an important and useful job but only requires commitment at this particular time.

Please consider if you could help the Concert Club by becoming a 'Help Musicians collection coordinator'. We have a detailed job description and for this year you could just 'shadow' a member of the committee before taking over next year. We already have a number of volunteers who help with the actual collection on the night, so if you don't feel you can take on the responsibility of coordination you could join their number.

For more information about the role of coordinator or to volunteer to help with the collection at the last concert please contact Josephine Wesley [Josephine.wesley@virginmedia.com or leave a message on 01943 601248].

## A TASTER OF NEXT SEASON

Our Programme Committee is even now putting the final touches to the programme for our 74th season. But we can reveal that we shall be welcoming back the guitarist, Craig Ogden, who gave such a wonderful recital with the Carducci Quartet in 2016. This time he will be presenting a programme with accordionist, Milos Milivojevic, which includes music by Vivaldi, Albeniz and Piazzolla. We shall also be lucky to have a return visit from violinist, Tasmin Little, in her last season before retirement, to play both Beethoven's 'Kreutzer' Sonata and the much-loved Franck Violin Sonata with Martin Roscoe (piano). Much to look forward to!

Chris Skidmore (Chair of ICC)

## RECOMMENDED RECORDINGS

**Vivaldi:** A very refreshing disc of Vivaldi Concertos 'The French Connection' includes tonight's work and is performed by La Serenissima conducted by Adrian Chandler on Avie AV 2178 (full price). A medium price alternative of Vivaldi's String Concertos comes from Accademia i Filarmonici conducted by Alberto Martini on Naxos 8.553742.

**Albinoni:** There have been several recordings of this Trumpet Concerto, but none seem to be currently available, although those by Berinbaum or Maurice André may be available on-line. The famous Adagio is available at budget price from the excellent Il Giardino Armonico on Erato 9029698516. Works by Bach, Purcell, Telemann, etc. complete the CD.

**Suk:** A very pleasing CD at medium price from Naxos 8.550419 includes the Dvořák String Serenade and is performed by the Capella Istropolitana conducted by Jaroslav Krenek.

**Bach:** An interesting new recording, with excellent reviews, comes from Warner Classics 0190295633875 (full price). Shunske Sato (violin) with Il Pomo d'Oro conducted by Zefira Valova gives very refreshing performances of four Bach Violin Concertos.

**Nielsen:** A lovely recording of this charming work is included on a budget CD of Nielsen's music, mainly for the theatre, on Alto ALC 1306. The Odense S.O. is conducted by Tamás Vető.

Raymond Waud. raynaud@gmail.com

### NEXT CONCERT – WEDNESDAY 10th APRIL 2019 AT 8PM

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**Oliver Wass** Harp

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

**Friday 12 April 2019 7.30pm**

## **Emma Johnson** Clarinet **Gildas Quartet**

*Programme includes:*

<b>Haydn</b>	Quartet in B minor, Op.33, No.1
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