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ALBAN GERHARDT cello
and
STEVEN OSBORNE piano



King's Hall

Wednesday 8th May 2019



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TONIGHT'S PROGRAMME

Schumann

Fünf Stücke im Volkston, op 102
(Last performance at ICC 06/11/2002)

Brahms

Sonata no. 2 in F major, op 99
(Last performance at ICC 04/04/2007)

INTERVAL

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

De Falla

Siete Canciones populares (arr Marechall)
(First performance at ICC)

Debussy

Estampes
(Last performance at ICC 08/10/2003)

Ravel

Alborada del gracioso (arr Castelnuovo-Tedesco)
Habanera (arr Bazelaire)
Tzigane (arr Varga)
(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

ROBERT SCHUMANN
(1810-1856)

Fünf Stücke im Volkston, op 102

Mit Humor 'Vanitas vanitatum'
Langsam
Nicht schnell, mit viel Ton zu spielen
Nicht zu rasch
Stark und markiert

The late 1840s in Germany witnessed a rapid expansion of the middle class. Increasing prosperity led to the building of more substantial dwellings for an aspirant bourgeoisie and, in turn, the home became much less a place to rest between periods of work but rather the focus of wholesome family activities such as music-making. Latching on to this trend, Schumann eagerly embraced the composition of '*Hausmusik*', pieces for small forces which could be mastered by good amateur players. His only work for cello and piano, the Five Pieces in Popular Style of 1849 exemplifies this aspect of his composing career. The 'popular' nature of the style is evident from the simple A-B-A structure of each piece, the catchy melodies and the frequent use of a drone in the bass, reminiscent of a hurdy-gurdy. The work opens with *Vanitas vanitatum* ('Vanity of vanities, all is vanity'); Ecclesiastes 1:2, but also the title of a poem by Goethe featuring the antics of a drunken soldier. The heavy swing of the music brings to mind an alcoholic swagger/stagger relieved by a certain boozy charm. The second piece is a drowsy lullaby, warming comfort food for the ears, whilst the third is more mysterious, the cello introducing a wistful waltz contrasting with furtive interjections from the piano. The middle section is more lyrical, the cello ascending into the high register. The fourth piece offers a bright anthem, its optimism tempered by a more fretful, anxious central section. It is music born of the manic aspect of Schumann's temperament which he characterised as 'Florestan' in contrast to the more sensitive personality of 'Eusebius'. The final piece in the set engages the virtuoso skills of both players, doubled thirds in the piano struggling against the cello's determination to express its melody.

(Duration: approx. 18 minutes)

JOHANNES BRAHMS
(1833-1897)

Sonata no. 2 in F major, op 99

Allegro vivace
Adagio affettuoso
Allegro passionato
Allegro molto

Following on from his fourth and final symphony, this cello sonata is a work of Brahms's 'late style'. He composed the work together with a violin sonata and a piano trio during the summer of 1886 whilst on holiday on the shores of Lake Thun, Switzerland. The sonata is the most expansive of the three works, the only one in four movements and with a scherzo of unusual breadth and power. The first movement is very exuberant and features a piano tremolo, an effect rarely used by Brahms and, at the time, more familiar in the piano transcriptions of orchestral and opera scores by Liszt. Here the effect produces an excitement which contrasts with the quieter, more anxious recapitulation. The exquisite slow movement has the mood of intimate grieving. The fiery scherzo makes great demands on the pianist, the complex rhythms constantly shifting. Towards the end of his career, Brahms favoured short closing movements and here the rondo finale is perhaps the most extreme example of that tendency, appearing even briefer in contrast to the expansive middle movements. It provides a delightful and joyous, if brief, conclusion.

The picture of Brahms as a rather disillusioned curmudgeon in these later years is, perhaps, justified. He once performed this work with a cellist whose virtuosity was somewhat lacking. She complained that she could not hear herself over the heavy piano scoring. 'You were lucky', grumbled Brahms in response.

(Duration: approx. 28 minutes)

INTERVAL

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

MANUEL DE FALLA Siete Canciones populares (arr Marechall) (1876-1946)

El paño moruno
Seguidilla murciana
Asturiana
Jota
Nana
Canción
Polo

The quintessential Spanish composer of the 20th century, Manuel de Falla was born in Cadiz. He moved to Paris in 1907 and became the friend of Ravel and Debussy. At the beginning of the war, he returned to Spain settling in Granada in 1921. A fervent Catholic, he opposed Franco and, having accepted an offer

to give a series of concerts in Buenos Aires in 1939, he never returned to Europe.

‘In all honesty, I think that in popular song, the spirit is more important than the letter. The essential features of the songs are rhythm, tonality and melodic intervals. The people themselves prove this by the infinite variations on the purely melodic lines of the songs.’ In this way, Falla introduced his Seven Spanish Folksongs in 1914. In the light of his comments, it is fitting that the songs, drawn from different regions of Spain, should become one of the most transcribed works in classical music since the time of Bach.

El paño moruno originates from Murcia in Andalusia. A trite story (a shop reduces the price of piece of cloth because it is stained) becomes the vehicle for a complex series of rhythmic variations, the instruments at times mimicking the guitar technique of *punteado* (each note plucked one by one). The second song is an old dance form in quick triple time, a *seguidilla* (the diminutive of *seguida*, from ‘seguir’, ‘to follow’). It is a form often found in flamenco and turns up in Bizet’s *Carmen*. *Asturiana* originates, unsurprisingly, from the Asturias in northern Spain. The lyrics tell a sorrowful tale of a tree weeping in sympathy for a spurned lover. *Jota* is from north-east Spain, the old Kingdom of Aragon. Triple rhythms dominate this the best known of the folksongs. The lively nature of the song is misleading; a *jota*, complete with castanets, is traditionally performed at funerals. *Nana* is a beautiful Andalusian lullaby which the composer learned from his own mother. It begins softly and ends very quietly. *Canción* (literally ‘song’) is the only one of the seven which does not come from a particular region of Spain but is familiar throughout the country. A bitter lover curses the one who spurned him. The whole piece is in cheerful G major but there is an underlying anger which dissipates only at the end. With *Polo* we return to Andalusia and the foot-stomping rhythms of flamenco. The melody is never repeated but shifts from one section to another, the common theme throughout these songs (bitterness engendered by unrequited love) here reaching its apogee.

(Duration: approx. 17 minutes)

CLAUDE DEBUSSY (1862-1918)

Estampes

Pagodes La soirée dans Grenade Jardins sous la pluie

Debussy composed his three *Estampes* (‘prints’ or ‘engravings’) in 1903. Opening in the exotic Far East, we return to rainy France via a steamy evening in Granada. In *Pagodes*, Debussy uses the pentatonic scale of Asian music (the black notes on the piano) and hints of the gong-like timbres of the

Javanese gamelan orchestra to achieve a magical stillness. *Evening in Granada* introduces the lilting rhythm of the *Habanera*. We hear the strumming of a guitar and the stamping of feet before the music subsides into the penumbra of a balmy Spanish night. *Gardens in the rain* is a bustling toccata. Against the background of a continual chatter of 16th notes, Debussy quotes two folksongs which add an element of child-like innocence to music which has been described as ‘pianistic puddle-jumping’.

(Duration: approx. 12 minutes)

MAURICE RAVEL (1865-1931)

Alborada del gracioso (arr Castelnuovo-Tedesco) Habanera (arr Bazelaire) Tzigane (arr Varga)

In Madrid in the autumn of 1923 and hard at work on his virtuoso violin work *Tzigane*, the 48-year-old Ravel took a break to give an interview: ‘I do not know Madrid. Indeed, it is my first time in Spain. I’m being rather ungrateful since, without Madrid, I probably wouldn’t exist. My parents met here; my father was a railroad engineer of French nationality and my mother was Basque but probably of Spanish origin. Perhaps it’s because of this link that I feel so attracted to Spain and its music.’ He might have added that he had been born less than 12 miles from the Spanish border making his late arrival in the country which provided him with so much inspiration even more surprising.

‘*Alborada*’ signifies music performed at daybreak, a signal to illicit lovers to part company. whilst ‘*del gracioso*’ (‘of the buffoon’) adds an element of grotesque comedy. Opening with strumming as if on a guitar, the music soon becomes so high-spirited that it borders on chaos. The transcription is by the Italian Castelnuovo-Tedesco, who wrote some of the 20th century’s finest guitar music and was Rita Haworth’s film score composer of choice.

Originally written as a vocalise study in 1907, the *Habanera* has been transcribed for many different combinations. The distinctive *habanera* rhythm is present throughout in the piano accompaniment against which the cello weaves a seductive melody. Interestingly, the *habanera* originated in France, travelling first to Cuba in the 19th century and from there back to Spain.

Ravel met the young Hungarian violinist, Jelly d’Aranyi, in London at a party in July 1922. Entranced by her playing of gypsy music, the composer kept her playing until 5 a.m. This meeting sowed the seeds for his full-blooded, gypsy-style *Tzigane* which calls for virtuoso playing in all of its many transcriptions.

(Duration: approx. 23 minutes)

Programme notes © C.N. Lane

ALBAN GERHARDT

One of the finest cellists around – expressive, unshowy and infinitely classy.

The Guardian

Alban Gerhardt was born in 1969 in Berlin. His father, Axel, was a violinist in the Berlin Philharmonic for 43 years. According to his personal biography on his website, albangerhardt.com, Alban was born into a household filled with music. He heard his mother's beautiful voice in practice and performance and he jealously interrupted his father's quartet rehearsals. As a toddler he heard Karajan recording sessions for Wagner's Ring cycle and sat through several other operas and concerts by the Berlin Phil. When he was four his father tried to make him play the violin. 'an experiment which failed miserably, not only with me but with all of my four younger siblings. Frustrated by our father's perfect command of his instrument, all of us got started on the piano, which I still think is the best way to "meet" music in practice.' One day his mother asked him if he was interested in playing another instrument and suggested the cello. 'To get her out of my face, eight-year-old Me agreed, and my mother claims now that she could have named any instrument and I would have taken it on.'

Through high school his other interests included running 1000m in the German Youth Championships, soccer and basketball and reading Russian novels. Following early competition success on the cello, his international career was launched by his debut with the Berlin Philharmonic under Semyon Bychkov in 1991. Since then he has collaborated with many of Germany and UK's great orchestras as well as the Concertgebouw Amsterdam, Tonhalle Zurich, Leipzig Gewandhaus, Cleveland, Philadelphia and Chicago Symphony Orchestras under many of the world's great maestros.

A keen and sought-after chamber musician, Alban's partnership with Steven Osborne is justly and widely acclaimed. He has also collaborated with composers including Jörg Widman, Unsuk Chin, Brett Dean, Julian Anderson and Matthias Pintscher. His discography ranges from Pfitzner and Reger, to Dohnányi and Bridge. His recording of Unsuk Chin's Cello Concerto, released by Deutsche Grammophon, won the BBC Music Magazine Award and was shortlisted for a Gramophone Award in 2015. This year sees the release of his recording of the complete Bach Suites.

Rejecting the idea that there can ever be one definitive way of playing music, Alban likes his performances to be as spontaneous as possible and is determined to communicate directly to whoever his audience happens to be. He has performed the Bach Suites to young offenders in a German prison, to babies in a maternity ward and on the concourses of railway stations across Germany. After the US Election of 2016 and the Brexit vote, Alban felt the need to become more engaged with world events. Besides housing an Afghan refugee he also became involved in the musician's initiative, '#Musicians4UnitedEurope' in which musicians try to fill the European vision with 'feelings instead of just good arguments!'

Alban plays a Matteo Gofriller cello dated 1710.

STEVEN OSBORNE

Osborne's power over the hall was absolute...the atmosphere was spellbound.

The Daily Telegraph

Steven Osborne is one of Britain's most treasured musicians whose insightful and idiomatic interpretations of diverse repertoire show an immense musical depth. Steven was born in Scotland in 1971. He studied at St Mary's Music School in Edinburgh and with Renna Kellaway at the Royal Northern College of Music in Manchester. He won first prizes at the prestigious Clara Haskil Competition in 1991 and the Naumburg International Competition in 1997.

Since his recital for Ikley Concert Club in 2010, Steven has received numerous awards, including the Royal Philharmonic Society Instrumentalist of the Year 2013 and two Gramophone Awards. He was elected a Fellow of the Royal Society of Edinburgh in 2014. His residences at Wigmore Hall, Antwerp's deSingel, the Bath International Music Festival and, most recently, with the CBSO are a testament to the breadth of his interests and the respect he commands.

Concerto performances have taken Steven to major orchestras all over the world including recent visits to Deutsches Sinfonieorchester Berlin, Salzburg Mozarteum, Oslo Philharmonic, Finnish Radio Symphony Orchestra, Australian Chamber Orchestra, St Louis Symphony and the Mostly Mozart Festival at the Lincoln Center.

In the summer of 2017 Steven gave the world premiere of Julian Anderson's Piano Concerto 'The Imaginary Museum' in his 14th appearance at the BBC Proms. Anderson dedicated the piece to him. Reflecting his eclectic musical taste, the current season includes concertos ranging from Mozart, Beethoven and Brahms to Britten, Falla, Messiaen, Shostakovich and Tippett. The latter he performed just two weeks ago in Manchester.

He has given critically acclaimed recitals in many of the world's most famous venues and is a regular guest at Wigmore Hall. His chamber music partners include Alban Gerhardt, Paul Lewis, James Ehnes, Dietrich Henschel and Alina Ibragimova. His 26 CD releases for Hyperion have accumulated numerous awards in UK, France, Germany and USA, in addition to a clutch of Editor's Choices in Gramophone and Recordings of the Year in The Daily Telegraph, The Guardian, The Times and The Sunday Times.

He is married to the clarinettist Jean Johnson who will be visiting Ikley next season with the ensemble Metamorphoses. Known for his charitable interests, and despite being scared of heights, in 2014 he and his wife abseiled off the Forth Road Bridge in aid of Chest Heart Stroke Scotland. In December 2015 he played in a charity concert in Edinburgh in aid of Syrian Refugees. At the same event there was an auction in which he offered to give a house recital, anywhere in Central Scotland, piano quality no object – just not electric!

(Biographical notes compiled by Sarah Warnes)

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9 October 2019 **BENYOUNES QUARTET** with **REBECCA JONES** viola
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"The polish of the Benyounes Quartet was new... they already seem seasoned veterans with their tight ensemble and confident projection." THE TIMES

6 November 2019 **CRAIG OGDEN** guitar **MILOŠ MILIVOJEVIĆ** accordion
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4 December 2019 **LEON McCRAWLEY** piano

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BIRMINGHAM POST

15 January 2020 **TASMIN LITTLE** violin **MARTIN ROSCOE** piano

Brahms, Beethoven, L Boulanger, Franck

"Tasmin Little's smile alone can warm up a room and her fiddle playing could power a small part of the national grid ... she conjured up musical perfection while Martin Roscoe at the piano was more than an accompanist." NEWCASTLE JOURNAL

12 February 2020 **METAMORPHOSES** clarinet, piano, viola

Mozart, Smít, Schumann, Françaix

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4 March 2020 **ENDELLION QUARTET** string quartet

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1 April 2020 **BENJAMIN APPL** baritone **SIMON LEPPER** piano

*Schubert, Mahler, Butterworth, Ireland, Somervell,
Quilter, Vaughan Williams*

"Benjamin Appl ... the current front-runner in the new generation of Lieder singers" GRAMOPHONE

"Simon Lepper, whose prowess as a pianist is fused with a real sensitivity to words and to the voice, is a rarity indeed." THE TIMES

13 May 2020 **BROOK STREET BAND** baroque ensemble

Bach, Handel, Geminiani, Muffat

"...a winning mix of vitality, warmth and expressiveness ... a riveting performance which varied between affecting simplicity and visceral excitement" THE STRAD

RECOMMENDED RECORDINGS

Schumann: Although this Decca recording was made in 1961, it sounds excellent, and the performance by Rostropovich and Britten is superb. Schubert's Arpeggione Sonata and Debussy's Cello Sonata complete the CD (475 8239 medium price). Should you prefer the sound of period instruments, Robin Michael (cello) and David Tong (piano) give fine performances and include the two Brahms Cello Sonatas on Resonus Classics RES 10188 (full price).

Brahms: Steven Isserlis and Stephen Hough give superb performances of the Cello Sonatas, and short pieces by Dvorák and Suk, on Hyperion CDA67529 (full price).

Falla: A useful 2 disc set from Brilliant Classics 9157 (budget price) is performed by Timora Rosler and Klara Würtz. Pieces by Chopin, Debussy, Britten, Bartók, Schubert, Martinu and Shostakovich complete the set.

Debussy: Harmonia Mundi's set of CDs to mark the centenary of the death of Debussy have all proved excellent, and the recording of the Book 1 Préludes and Estampes performed by Javier Perianes is no exception. The CD HMM 902301 is at full price.

Ravel: An excellent Naxos CD 8.573820 (medium price) features transcriptions by Castelnuovo-Tedesco, including Alborada. The artists are Brinton Averil Smith and Evelyn Chen. Another Naxos disc, 8.557943, has Maria Kliegel and Raimund Havenith playing Virtuoso Cello Encores, including the Habanera. I have been unable to find a recording of Tzigane for cello and piano.

Raymond Waud. raynaud@gmail.com

CLUB NOTES

PLEASE GIVE GENEROUSLY AS YOU LEAVE TONIGHT

Once again, our charity will be **Help Musicians UK** who offer help for musicians throughout their career. Help Musicians UK can claim tax relief on donations from those who use the Gift Aid Envelopes. There will be plenty available (with pens) around the Halls for tonight's collection.

2019–2020 BROCHURES and APPLICATION FORMS

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