

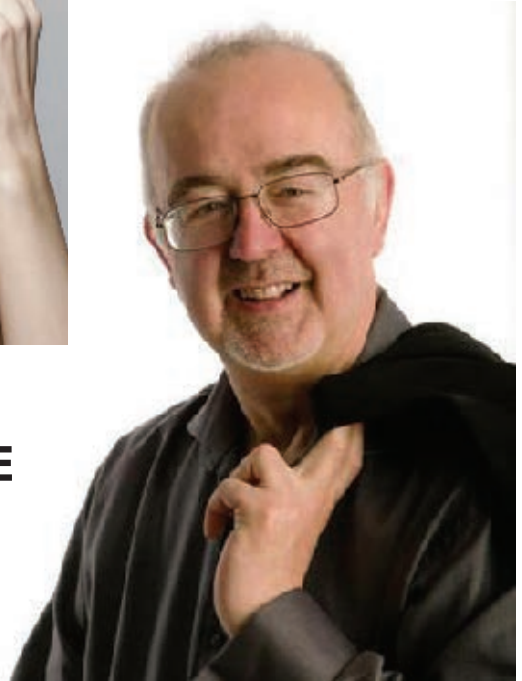
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JENNIFER PIKE
violin



MARTIN ROSCOE
piano

King's Hall
Wednesday 15th January 2020



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TONIGHT'S PROGRAMME

Mozart

Violin Sonata in G major, K301

(Last performance at ICC 09/04/2008)

Elgar

Violin Sonata in E minor, op 82

(Last performance at ICC 04/12/1996)

INTERVAL

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

C. Schumann

Three Romances, op 22

(First performance at ICC)

Vaughan Williams

The Lark Ascending

(First performance at ICC)

Rózsa

Variations on a Hungarian Peasant Song, op 4

(First performance at ICC)

Ilkley Concert Club

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PROGRAMME NOTES

WOLFGANG AMADEUS MOZART
(1756-1791)

**Violin Sonata in
G major, K301**
Allegro con spirito
Allegro

Mozart's early sonatas for piano and violin, such as K10-15, followed a popular sonata style in which the non-keyboard instruments had no independent melodic material of their own. This meant that the music could actually be played as a solo keyboard work, if no other instrument was available; such a work is now known as an 'accompanied piano sonata'. However, Mozart's late sonatas, such as K301, show a radical change from this style and here the two instruments complement each other, playing equally important roles.

First published in 1778, the G major is the first work in a set of six (K301-306) dedicated to Maria Elisabeth, Electress of the Palatinate, which became known as the 'Palatine' sonatas. All but the last in the series are in two movements. The G major was originally intended for flute and piano, but, in adapting the work for violin, Mozart took full advantage of the stringed instrument's wider capabilities. A unifying thread in the first movement is an octave motif for both players that acts as a form of punctuation throughout, from its first appearance between the initial two statements of the theme to its lead-in to the recapitulation at the movement's conclusion. The graceful second movement is in ternary form with a dance-like central section in the minor and concludes with a lyrical coda.

(Duration: approx. 13 minutes)

EDWARD ELGAR
(1857-1934)

Violin Sonata in E minor, op 82

Allegro
Romance: Andante
Allegro non troppo

Towards the end of the First World War and drained of creative energy by overwork and chronic depression, Elgar retreated from London to Brinkwells, a thatched cottage near Fittleworth in rural Sussex. In 1918, a combination of better news from France, helping his neighbour, Mr Aylwin, with the harvest in glorious late summer sunshine and a visit by his muse, Alice Stuart Wortley (the 'Windflower' of the Violin Concerto) touched a deep impulse in the 61 year old

composer. Within days, he had arranged for his piano to be brought from London and, on 24 August, Alice Elgar noted in her diary, ‘Squirrels ravaging the nut tree ... Mr Aylwin’s clover field finished – lovely scent. E writing wonderful new music, different from anything of his. Alice [Stuart Wortley] calls it wood magic. So elusive, so delicate.’ Within a month, the Violin Sonata was complete, and Elgar immediately began work on a Piano Quintet. These chamber works, together with the String Quartet and the Cello Concerto, are the autumn fruits of Elgar’s last significant period of composing endeavour; in April 1920, Lady Elgar died and, although he would outlive her by nearly 14 years, Edward subsided from creative harvest to final, barren winter. On the day Alice died, he inscribed in his diary lines by Swinburne which would prove prophetic: ‘Keep silence now, for singing-time is over, And over all old things and all things dear.’

The composer himself provided a concise description of the Violin Sonata: ‘The first movement is bold and vigorous, then a fantastic, curious movement with a very expressive middle section; a melody for the violin they say it is as good or better than anything I have done in the expressive way ... the last movement is very broad and soothing, like the last movement of the Second Symphony.’ The ‘curious’ second movement (Romance) was inspired by the twisted trunks of chestnuts on the hill above Brinkwells; according to local legend, the trees were the tortured forms of Spanish monks struck dead whilst practising ‘impious rites’.

(Duration: approx. 26 minutes)

INTERVAL

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

CLARA SCHUMANN
(1819-1896)

Three Romances, op 22

Andante molto
Allegretto

Leidenschaftlich schnell [passionately quick]

Clara Schumann was a musical prodigy, both as composer and concert pianist. She began composing at age eight and her first published work appeared in 1831. She married Robert Schumann in 1840, following which household duties and eight children occupied most of her time, although she continued both to teach and give concerts. After the tragic early death of Robert

Schumann in 1856, Clara devoted the rest of her life to editing, playing and generally promoting her husband's music.

The romance, a short character piece in which the musical content is compressed into a small space, was among Clara's favourite musical genres. The Three Romances op 22, written in 1853, were among her last works and were dedicated to the great violinist Joseph Joachim, a close friend of the Schumanns and of Johannes Brahms, who was himself intimately connected with the Schumann household. The Romances were received with considerable critical acclaim, The Times critic writing that 'they make one regret that Clara's career ... became subordinate to her husband's'. The first two pieces use the piano more or less to accompany the violin which has wistful tunes and energetic, extrovert leaps and arpeggios. In the third romance however, the longest of the set, the violin and piano share the honours as equals, with a rippling virtuoso piano part complementing an elegant melodic line from the violin.

(Duration: approx. 10 minutes)

RALPH VAUGHAN WILLIAMS (1872-1958)

The Lark Ascending: a Romance

The Lark Ascending was written in 1914 for the celebrated violinist Marie Hall but did not receive its first performance until 1921, since when it has been regularly performed and recorded and has become very popular with the general public. It was inspired by a poem of the same name by George Meredith (1828-1909) which begins:

'He rises and begins to round,
He drops the silver chain of sound
Of many links without a break,
In chirrup, whistle, slut and shake,'

and concludes

'Till lost on his aërial rings
In light, and then the fancy rings'

although Vaughan Williams does not illustrate the text as such but rather uses it as a basis for a meditation on both the bird's flight and its song. Many critics have remarked on the work's essentially pastoral Englishness, its lyricism and its nostalgic quality but, with its free-flowing rhythms, subtle allusions to modes and the pentatonic scale and lack of conventional structure, *The Lark Ascending* was, in fact, a revolutionary work in the context of English music at

the time and assisted markedly in the break with the German-dominated music of the nineteenth century.

The work continues to retain its popularity. In 2011 it was chosen by more Desert Island castaways than any other piece of music and, between 2007-2010 and 2014-2017, polled highest in Classic FM's annual 'Hall of Fame', only supplanted by Rachmaninov's Second Piano Concerto during 2011-2013. It was also chosen by New Yorkers as the music they wished to hear played during the tenth anniversary commemorations of the 9/11 terrorist attacks.

(Duration: approx. 15 minutes)

MIKLÓS RÓZSA Variations on a Hungarian Peasant Song, op 4 (1907-1995)

While not a household name, Miklós Rózsa's music has, nevertheless, been heard by millions of cinemagoers worldwide because, between 1937 and 1982, he wrote more than one hundred film scores, for epics such as *Ben-Hur* (1959) and *El Cid* (1961), for thrillers and *films noirs* (*Spellbound* and *Lost Weekend*) and for biopics (*A Song to Remember* and *Song of Scheherazade*). During the course of his distinguished Hollywood career, Rózsa received three Oscars and fourteen Oscar nominations.

However, Miklós Rózsa was also a prolific composer of orchestral, chamber and choral music in the post-romantic tradition of the great Hungarian composers Bartok and Kodály. His stylistic roots too are in Hungarian folk music which he began to absorb while a child from peasants on his father's estate. Rózsa wrote *Variations on a Hungarian Peasant Song* in 1929 when still an undergraduate at the University of Leipzig and it is the first of two compositions based on peasant music written that year. Originally composed for violin and orchestra the work begins with a haunting evocative theme marked *Andante* which is followed by sixteen short variations (*Allegretto – Allegro molto – Meno mosso – L'istesso tempo – Moderato – Largamente – Allegretto – Andante quasi recitativo – Allegramente – Allegro deciso – Presto – Piu mosso – Poco piu largamente – Andante rubato – Prestissimo – Molto vivace*). Rózsa himself was a virtuoso violinist and, in this work, he exploits the technical and musical capabilities of the instrument to the full in variations that range from smoothly lyrical to spiky and disjointed and from slow and meditative to fast and furious.

(Duration: approx. 15 minutes)

Programme notes © Ann Keith and C.N. Lane

JENNIFER PIKE

Renowned for her ‘dazzling interpretive flair and exemplary technique’ (*Classic FM*), violinist **Jennifer Pike** has taken the world by storm with her artistry and compelling insight into music from the Baroque to the present day. In demand as soloist and recitalist all over the world, she is known as a musician of exceptional integrity and depth, whilst her ability to ‘hold an audience spellbound’ (*The Strad*) and ‘luminous beauty of tone’ (*The Observer*) have established her as one of the most exciting artists performing today.

Born to British and Polish parents in 1989, Jennifer first gained international recognition, when aged 12, she became the youngest-ever winner of the BBC Young Musician of the Year Competition and the youngest major prize winner in the Menuhin International Violin Competition. Aged 15 she made acclaimed debuts at the BBC Proms and Wigmore Hall, and her many subsequent Proms appearances have included the role of 2009 ‘Featured Artist’. She was invited to become a BBC New Generation Artist for 2008-10. Passionate about helping young people from all backgrounds enhance their lives through music, she is an ambassador for the Prince’s Trust and Foundation for Children and the Arts, and patron of the Lord Mayor’s City Music Foundation.

Jennifer’s broad repertoire has ensured that she is in demand as a concerto soloist and she has performed extensively with major orchestras worldwide as well as appearing frequently on radio and television. A sought-after recitalist, she has collaborated with artists including Anne-Sophie Mutter, Nikolaj Znaider, Maxim Rysanov, Igor Levit, Mahan Esfahani and Martin Roscoe. She has curated concert series at LSO St Luke’s for BBC Radio 3 and the Wigmore Hall where she celebrated her Polish heritage with three recitals of Polish music, including several UK and world premieres. A disc of Polish works for violin and piano released on Chandos early last year was richly rewarded by the press.

Her Chandos discography also includes the Sibelius, Rózsa and Mendelssohn concertos, the Chausson *Concert*, Brahms and Schumann sonatas, Debussy, Ravel and Franck sonatas and complete violin and piano works by Janáček. On Naxos Jennifer has released a recording of Vaughan Williams’s *The Lark Ascending* with the Chamber Orchestra of New York, and for Regent Records, David Bednall’s new works for violin and piano.

In recognition of the impact she has made in the field of performing arts, Jennifer was awarded a postgraduate scholarship by the Guildhall School of Music and Drama at the exceptional age of 16. In 2012 she graduated with First Class Honours from Oxford University, where she was subsequently invited to take up the position of Artist in Residence.

Jennifer plays a 1708 violin by Matteo Goffriller.

MARTIN ROSCOE

Martin Roscoe has an extraordinary career spanning over four decades and is unarguably one of the UK's best loved pianists. Renowned for his versatility at the keyboard, he is equally at home in concerto, recital and chamber performances. His enduring popularity and the respect in which he is universally held are built on a deeply thoughtful musicianship and his easy rapport with audiences and fellow musicians alike.

With a repertoire of over 100 concertos performed or recorded, Martin continues to work regularly with many of the UK's leading orchestras, having especially close links with the BBC Phil, BBC National Orchestra of Wales, BBC Scottish Symphony Orchestra, Manchester Camerata, Northern Chamber Orchestra and the Royal Liverpool Philharmonic Orchestra, where he has given over ninety performances. Martin also performs widely across Europe, Canada, Australia and the Far East, under such eminent conductors as Sir Simon Rattle, Sir Mark Elder and Christoph von Dohnányi.

A prolific recitalist and chamber musician, Martin tours the UK extensively every season, including regular appearances at Wigmore Hall and Kings Place. He has long-standing associations with Peter Donohoe, Kathryn Stott, Tasmin Little and the Endellion and Maggini Quartets as well as more recent collaborations with Jennifer Pike, Ashley Wass, Liza Ferschtman and the Brodsky, Escher and Vertavo Quartets.

Having made over 600 broadcasts, including seven BBC Proms appearances, Martin is one of the most regularly played pianists on BBC Radio 3. He has also made many commercial recordings for labels such as Hyperion, Chandos and Naxos. He has recorded the complete piano music of Nielsen and Szymanowski as well as four discs in the Hyperion Romantic Piano Concerto series. For the Deux-Elles label he has recorded the complete Beethoven Piano Sonatas, for which he received unanimous critical acclaim. He has recently completed recording in four volumes the complete piano music of Dohnányi.

Teaching has always formed an important part of Martin's life and the development of young talent helps him to constantly re-examine and re-evaluate his own playing. He is currently Professor of Piano at the Guildhall School of Music in London and has been awarded his Fellowship there.

Martin splits his free time between the stunning Lake District and the Scottish Highlands, which provide inspiration and relaxation, and also enable him to indulge his passion for the countryside and hill-walking.

(Biographical notes provided by the agents and edited by Sarah Warnes)

CLUB NOTES

ARTIST'S APPRECIATION

We have often thanked our volunteers for the efforts that they put into making our concerts such a success, however it is very pleasing to hear from our artists about how they experience Ilkley Concert Club. Leon McCawley was kind enough to contact us after the last concert with the following message:

'We often complain about dwindling audiences for classical music, particularly in regional venues away from the main cities, but clearly Ilkley Concert Club is doing something (in my opinion, everything!) right, achieving usually full houses for every concert in their season. It was a great pleasure to return to the Club, this time in solo recital on their beautiful resident Steinway and perform to a packed-full house of 470+ that was so warm, friendly and appreciative. The organisation here is top-notch and the hardworking team ensure that all pre-concert preparation for rehearsals and backstage requirements is met with great care and attention to detail. Huge thanks, ICC!'

ANOTHER GLIMPSE OF THE 75TH SEASON!

One of the treats of our next season will be welcoming to Ilkley two of the most highly-rated string quartets in the country! Chiaroscuro, led by virtuoso violinist Alina Ibragimova, no stranger to Ilkley, will be bringing a programme of Haydn, Mozart and Mendelssohn performed in their revelatory style. The quartet plays with gut strings and with historically-accurate bows to produce what has been described as 'a shock to the ears of the best kind'. Their February concert will be followed in March by the Brodsky Quartet with cellist Laura van der Heijden for a quintet programme, featuring Schubert's C major quintet, the culmination of his chamber music, but which also includes Borodin's wonderfully tuneful second quartet.

WISHING ALL THE BEST TO TASMIN

Although we shall miss hearing her play tonight, I'm sure you would all want to join me in wishing Tasmin Little a speedy recovery from her hand injury, a successful conclusion to her last season and a long and fruitful retirement from the concert stage!

Chris Skidmore (Chair of ICC)

RECOMMENDED RECORDINGS

Mozart: Alina Ibragimova and Cedric Tiberghien have made critically acclaimed recordings of all the Mozart Violin Sonatas. K301 can be found on Hyperion CDA68091 (2 CDs for the cost of one full price CD), and the couplings are K10, K14, K30, K304, K379, K481. A good alternative, with a rather more laid-back approach, comes from Takako Nishizaki and Jenó Jandó on Naxos 8.553111 (medium price), coupled with K296 and K303.

Elgar: Nigel Kennedy was always at his best in Elgar, and with Peter Pottinger as a sympathetic pianist, he is recorded on Chandos CHAN 8380 (full price), coupled with Elgar Miniatures.

C. Schumann: A most interesting CD of works by female composers comes from Tasmin Little and John Lenehan on Chandos CHAN 20030 (full price). The other works are by Amy Beach and Dame Ethel Smyth.

Vaughan Williams: This work is usually performed with an orchestra but can work well with Piano and Violin. Julia Hwang and Charles Matthews produce a beautiful performance on Signum SIGCD486 (full price). Grieg's Violin Sonata no.3 and works by Lutoslawski and Wieniawski complete the disc.

Rózsa: A CD of works for Violin & Piano by Rózsa are performed by Philipp Quint and William Wolfram on Naxos 8.570190 (medium price). The couplings are North Hungarian Peasant Songs and Dances and the Solo Violin Sonata.

Raymond Waud. raynaud@gmail.com

NEXT CONCERT – WEDNESDAY 12th FEBRUARY 2020 AT 8PM

METAMORPHOSES clarinet, piano, viola



Mozart	Clarinet Trio in E flat major, K498, 'Kegelstatt'
Röntgen	Trio
C. Schumann	Märchenerzählungen op 132
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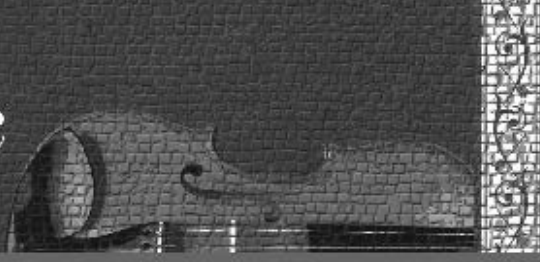
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Chamber Concerts at St George's Hall

Friday 21 February 2020 7.30pm

Aria Quartet, Basel

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