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A “virtual” Music in Adderbury Concert recorded at the Parish Church of Ss Peter and Paul, Deddington

Released on Sunday November 29, 2020 at 19:15

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We very much hope you enjoy this concert. If you would like to become a patron of Music in Adderbury or make a donation to help support our “virtual” concerts, please get in touch with us via the contact page at musicinadderbury.com.

This is the fourth of our autumn virtual concerts recorded in Deddington. These recordings will be available for a limited time after release and, of course, there are more to come.

Benjamin Baker (violin) and Daniel Lehardt (piano)

- **Copland: Sonata for Violin and Piano**
- **Glazunov: Entr'acte from Raymonda, op 57**
- **Prokofiev: Violin Sonata no 2 in D major, op 94a**

Benjamin Baker (violin)

New Zealand-born Benjamin Baker studied at the Yehudi Menuhin School and the Royal College of Music where he was awarded the Queen Elizabeth the Queen Mother Rose Bowl. He was selected by Young Classical Artists Trust in 2013 and in the same year won first prize at the Windsor International Competition.

In recent years Benjamin has won first prize at the 2016 Young Concert Artists auditions in New York and third prize at the Michael Hill Competition in New Zealand. His engagements have included debut recitals at the Kennedy Center in Washington DC, Merkin Concert Hall in New York, Festspiele Mecklenburg-Vorpommern in Germany and the Three Palaces Festival in Malta. He has also undertaken tours of the United States, China, Argentina and Chile.

Benjamin has made appearances as a

soloist with the Philharmonia, the Royal Philharmonic, Auckland Philharmonia, the English Chamber, Royal Northern Sinfonia, Sinfonia Cymru, Orchestra Sinfonica Abruzzese L'Aquila and the Maui Pops Orchestras. He premiered a new concerto by Matthew Kaner St John's Smith Square and returned as Fellow to the Steans Music Institute in Ravinia.

Benjamin has given recitals at festivals across Europe, including the Parnu, Steirisches Kammermusik, Gstaad, Klosters, Salisbury, Bath, Cheltenham, Buxton, Northern Chords and East Neuk Festivals. He has appeared as soloist with the Royal New Zealand Ballet Company and toured throughout New Zealand. In 2015, he released his first CD for Champs Hill Records which immediately went to Number 12 in the Classical Charts.

More information:

<http://www.benbakerviolin.co.uk/>

Daniel Lehardt (piano)

Born in Hungary, Daniel Lehardt 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 was selected by Young Classical Artists Trust (YCAT) in 2015 and is currently based in Birmingham, where he 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. A year later he was invited to record music by Bartók for Decca and in 2016 won the Most Promising Pianist prize at the Sydney International Competition.

The 2019/20 season saw Daniel make his Hallé Orchestra debut performing Beethoven Number 5, a work he also performed at his Barbican and Symphony Hall, Birmingham concerto debuts. Other concerto performances include Shostakovich Number 2 with Venice Symphony in Florida. In recital, he had debuts at the Lucerne International Festival and in Dublin and Kiev, with further appearances in Oxford and London. Daniel

has given several North American recitals with regular collaborator, violinist Benjamin Baker, performing in major cities including New York and Baltimore. Together, they have also embarked on an extensive tour of Argentina. Previous seasons' engagements have included debut recitals at the Aldeburgh, Heidelberger Frühling and Tallinn International Festivals, as well as recitals at Wigmore Hall, Merkin Concert Hall in New York, St David's Hall in Cardiff, Bath International Festival and L'Eglise Saint Germain in Paris as part of the Week-end à l'Est Festival.

Daniel's concerto performances have included Brahms Number 1, Mozart Number 19 and Number 21 (at the Royal Festival Hall) and Tchaikovsky Number 1. Other career highlights include debuts with the State Academic Symphony Orchestra in St Petersburg and the CBSO Youth Orchestra in Birmingham. He recently returned to 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 by Radio 3), performed Mozart with the European Union Chamber Orchestra, and appeared at Saffron Hall as soloist and chamber musician.

Sonata for Violin and Piano by Aaron Copland (1900-1990)

1. Andante semplice; 2. Lento – 3. Allegretto giusto.

As Copland stated in an undated letter to the violinist Louis Kaufman, his Violin Sonata was "composed at intervals during 1942-3, partly in New York, and partly in

Hollywood". He was also working on his score for the film *The North Star* at the time and took advantage of breaks in his work schedule to play through some of the

Continued from page 2

established violin and piano repertoire. As he told his biographer Vivian Perlis: “My idea was for the piano to complement the violin rather than merely accompany it.” He went on to comment: “For whatever reasons, at that time I had little desire to compose a dissonant or virtuosic work, or one that incorporated folk materials. Nevertheless, certain qualities of the American folk tune had become part of my natural style of composing, and they are echoed in the Sonata.”

The work is dedicated to “Lt. Harry Dunham (1910-1943), a friend of mine who lost his life while on duty in the South Pacific” Copland received the news shortly after completing the Sonata (which was, therefore, not originally conceived as a memorial piece, as has sometimes been claimed). The first performance was given by violinist Ruth Posselt and Copland in Times Hall, New York, on 17 January 1944.

Against the piano's backdrop of hymn-like chords, the violin plays a five-note motif that, in some form, is going to dominate the first movement, and re-appear at the end of the finale. As the pace begins to accelerate it grows a little on each varied repetition, eventually becoming an extended theme full of dancing energy. The piano then takes it over, while it grows into a new, broadly

lyrical, tune on the violin. As the music continues to get faster, the violin introduces a nervy, oscillating idea. The tempo then suddenly pulls back, for a near-repeat of the opening. The energy level picks up again, and Copland keeps all his material in play as the music races to its exuberant climax. The movement ends with a lengthy winding-down, reviewing the various elements of the movement's opening, with the little oscillating figure having the enigmatic last word.

Copland described the second movement as “calm and bare in outline.” Gentle rising and falling phrases on the piano support the violin's broad, song-like theme. A slight increase in tempo brings a reminiscence of the first movement's main idea, on the piano, leading to a wayward, slightly hesitant new theme for the violin. The oscillating figure returns, leading to the movement's gentle close, looking back to its opening bars.

This leads without a break into the finale, a veritable hoe-down of spiky, dancing energy, with two broader, lyrical episodes providing an element of contrast. The main climax is powerfully sonorous, but short-lived, and the movement ends quietly, with a reminder of the first movement's opening.

Entr'acte from Raymonda, op 57 by Alexander Glazunov (1865-1936)

The precociously talented Glazunov made his first public appearance as a composer in 1882, at the age of sixteen, when Mily Balakirev – the central figure in the group of Russian composers known as “The Five” – conducted the premiere of his First

Symphony. His String Quartet No 1 received its premiere the same year.

Three years earlier Glazunov had begun studies with Rimsky-Korsakov, who recalled in his autobiography: “His musical

Continued from page 3

development progressed not by the day but literally by the hour". He was credited with an astonishing ear and musical memory, and he claimed to have reconstructed the overture to Borodin's opera Prince Igor after Borodin's death in 1887, purely from having heard him play it on the piano several times, together with his notes on the themes he intended to use. Evidence now suggests that his work on the piece was more extensive than he suggested.

Composed between 1896 and 1897, *Raymonda* is the first, and less well-known, of his two full-length ballet scores, the other being *The Seasons*. The scenario is a mediaeval romance, in which the young countess, *Raymonda*, is waiting for her fiancé to return from the Crusades while, at the same time, having to ward off the unwelcome attentions of an unexpected guest at her castle. Needless to say, true love wins out in the end.

Violin Sonata no 2 in D major, op 94a by Sergey Prokofiev (1891-1953)

1. Moderato; 2. Scherzo. Presto; 3. Andante; 4. Allegro con brio.

Prokofiev's Second Violin Sonata was originally written for flute. For much of the 1920s he lived in Paris where, among other things, he was particularly impressed by the quality of French woodwind playing. He especially admired the "heavenly sound" produced by the flautist Georges Barrère (who had played the solo flute part in the first performance of Debussy's *Prelude à l'Après-midi d'un faune* in 1894). It prompted him to think about a work for the instrument which would exploit its elegant, classical qualities. He eventually realised the idea in 1942 when he began a sonata for flute and piano as a distraction from the heavier demands of his opera *War and Peace* and his score for Sergey Eisenstein's film *Ivan the Terrible*. It was completed the following year and first performed in December 1944. Though well received at the time, it did not attract the attention from flautists that Prokofiev was hoping for. In his disappointment he welcomed David Oistrakh's suggestion of transcribing the flute part for violin. With

Oistrakh's collaboration he made a number of small changes to make it more idiomatic for the violin; the piano part was left unaltered.

The sonata is one of Prokofiev's sunniest works, and in its new form the work makes a perfect foil for the dark, turbulent F minor Violin Sonata, Op 80, begun some years before, but not completed until 1946. The first movement is generally relaxed and genial, with its two main themes marked by Prokofiev's typically bitter-sweet lyricism, and linked by a more animated passage. Equally characteristic is the quick, nervous energy of the second movement, with a contrasting, broader-paced middle section. The andante provides a moment of poised, graceful simplicity before the driving rhythms and flashing brilliance of the high-spirited last movement.

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Coming up at Music in Adderbury...

Sunday December 6, 2020

Daniel Lehardt (piano)

- Bach: Partita no 6 in E minor, BWV 830
- Brahms: Klavierstücke, op 119
- Beethoven: Piano Sonata no 18 in E flat

Sunday December 13, 2020

Adderbury Ensemble

- Schubert: String Quintet in C major, op 163, D 956
- Purcell: Fantasia Upon One Note in F major, Z 745

Sunday December 20, 2020

Philharmonia Quartet

directed by Ben Gilmore

- Haydn: String Quartet in A major, op 20, no 6
- Janáček: String Quartet no 2 ("Intimate Letters")