



www.musicinadderbury.com

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

Released on Sunday December 6, 2020 at 19:15

The Adderbury Concerts Trust is a registered charity no 1095242.

A huge thank you to all our Patrons, Friends and Supporters.

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 fifth 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.

Daniel Lehardt (piano)

- **Bach: Partita no 6 in E minor, BWV 830**
- **Brahms: Four Pieces for Piano, op 119**
- **Beethoven: Piano Sonata no 18 in E flat major, op 31 no 3a**

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, Daniel had debuts at the Lucerne International Festival and in Dublin and Kiev, with further appearances in Oxford and London. He 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.

Continued from page 1

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 and 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.

Partita no 6 in E minor, BWV 830 **by Johann Sebastian Bach (1685-1750)**

1. Toccata; 2. Allemanda; 3. Corrente; 4. Air; 5. Sarabande; 6. Tempo di gavotta; 7. Gigue.

Four volumes of Bach's keyboard music were published during his lifetime, to which he gave the overall title *Clavier-Übung* (which might best be translated as 'The Practice of Keyboard Music'). Volume 1, his first major publication of any kind, consists of his six keyboard partitas, and is clearly modelled on a similarly titled pair of volumes by his predecessor as Kantor of the Thomaskirche, Leipzig, Johann Kuhnau (1660-1722). Kuhnau's two collections each consist of seven suites, where Bach's only contains six. It has been suggested that what would have been the seventh eventually became the work known as the Italian Concerto, included in *Clavier-Übung*, Book 2.

The six partitas that make up Book 1 were published at the rate of one a year from 1726, finally appearing as a single volume in 1731, and they appear to have made a considerable impact. According to Johann Nikolaus Forkel, whose biography of the composer was published in 1802, "this work made in its time a great noise in the musical world. Such excellent compositions for the

clavier had never been seen or heard before. Anyone who had learned to perform well some pieces out of them could make his fortune in the world thereby." Each is built round the four dance movements of the standard baroque instrumental suite: *allemande*, a moderately-paced dance characterised by a contemporary writer as "serious, grave, solemn"; *courante*, in a slowish triple time, thought of as being grand and majestic; *sarabande*, a slow, stately triple-time dance; and the quick, lively *gigue*.

To this basic scheme Bach added a number of additional movements. The phrase on the title page, "und anderen Galanterien" ('and other 'gallantries') has been taken to mean a variety of lighter movements in addition to the four regular dances, but it has also been suggested that he meant the word in a wider sense, indicating keyboard movements of any kind, including the dances. Throughout the volume Bach mixed French titles with their Italian equivalents, drawing attention to the fact that he had combined elements of the two national styles.

Continued from page 2

Each of the partitas has a first movement different in style, and with a different title, from the other five. The Toccata which opens No 6 begins and ends with sections in an improvisatory style, separated by a central fugue. Following the Allemanda and Corrente, the Partita continues with a graceful Air and an intense Sarabande. The last two movements are something of a puzzle. Bach often headed movements “Tempo di...” to

indicate that the music was in the style of the dance concerned without strictly following its conventional structure. Here, the Tempo di Gavotta begins in the rhythm of a gavotte, but soon breaks into the racing triplet rhythms normally associated with the gigue. These do not appear in the Gigue itself, which is a fugue on a theme in duple time. Like all the movements except the opening Toccata it is in two sections, each repeated, with Bach turning the fugue subject upside-down at the start of the second section.

Klavierstücke (Four Pieces for Piano), op 119 by Johannes Brahms (1833-1897)

1. Intermezzo. Adagio; 2. Intermezzo. Andantino un poco agitato – andantino grazioso; 3. Intermezzo. Grazioso e giocoso; 4. Rhapsodie. Allegro risoluto.

Near the end of his life Brahms wrote a number of short piano pieces which include some of his most far-reaching explorations of harmonic and rhythmic subtlety. He collected and published twenty of them in four groups as his Opp 116-9, his last published piano music (there were others that he did not publish). They were all probably written between 1891 and 1893, though some may have been composed earlier. He used various titles for the individual pieces, generally reserving ‘Intermezzo’ for the majority, which tend to be intimate and introspective. Nevertheless, the pieces to which Brahms applied each term vary in their expressive qualities. The first three pieces of Op 119, for example, are all called Intermezzo, but form part of the overall acceleration in tempo that marks the set as a whole.

When Brahms sent the first Intermezzo, in B minor, to Clara Schumann, he seems to have awaited her reaction with a certain degree of wariness: “I should very much like to know how you get on with it. It teems with discords. These may be all right, and explicable, but

you may perhaps not like them.” She must have set any uncertainty to rest in her reply, in which she described the piece as “a grey pearl. Do you know them? They look as if they were veiled, and are very precious.” The outer sections are based on exquisite chains of falling arpeggios whose notes are sustained, building up luminous, mysterious harmonies. The central section, though not quicker, is slightly more incisive rhythmically.

No 2, in E minor, has the characteristically Brahmsian emotional ambiguity expressed in both the ‘agitated’ of the main tempo heading and the qualifying ‘dolce’ (gently) in a secondary marking. In the central section the main theme turns into a graceful but also wistful E major waltz.

In No 3, in C major, the mood turns almost playful, but still with an undercurrent of unspoken emotion. As if to emphasise this, Brahms veils the main theme – with its curious habit of turning round on itself in the space of just a few notes – by placing it in an inner part.

Continued from page 3

Brahms is at his most robust and vigorous in the concluding E flat Rhapsody, which he described to Clara as “rough, crude, brutal.” This would seem to be one of those self-deprecating exaggerations he was prone to

throughout his career, given the subdued turn the music takes in the first contrasting episode, and the more delicate writing later. But the E flat minor ending wraps up his last published group of piano pieces in a mood of blunt energy.

Piano Sonata no 18 in E flat major, op 31 no 3a
by Ludwig van Beethoven (1770-1827)
1. Allegro; 2. Scherzo. Allegro vivace; 3. Menuetto.
Moderato e grazioso; 4. Presto con fuoco.

Beethoven's Op 31 piano sonatas were his last to be published together as a set of three. They were written in 1802, the first two probably dating from the summer of that year, which he spent in the village of Heiligenstadt. The first signs of his encroaching deafness had appeared, and he had gone there in the hope that his health might improve. By October he was facing the likelihood that the condition would be permanent and poured out his despair in a letter to his brothers Caspar and Johann, which he drafted but never sent. It was discovered among his papers after his death and became known as the “Heiligenstadt Testament”.

According to his pupil Carl Czerny, Beethoven is said to have remarked, shortly after completing his Piano Sonata in D, Op 28, the year before, “I am only a little satisfied with my previous works. From today I will take a new path.” The Op 31 sonatas begin exploring that new path with striking results.

With its initial ambiguous harmonies and repeated falling three-note melodic figure the first movement of No 3 seems, almost literally, not to know which way to turn. After a hesitant pause it appears to find its direction, but then falters again. Only after that does it gain the impulse to move forward decisively, with the

falling figure generating much of the energy. The second main theme, countering the falling figure by beginning with a firm move upwards, adds to the sense of momentum (where Beethoven's contemporaries might have expected something more relaxed), but the music continues to be haunted by that mysterious opening. The tension between certainty and uncertainty remains throughout the movement.

The second movement is quick and humorous and the third is moderately paced, which leaves the sonata without a true slow movement. Beethoven heads the second movement ‘Scherzo’. Well, yes and no. Yes, because its essential character is playful, even tongue-in-cheek. No, because there are two beats to the bar, not three, and the music is structured on normal first-movement lines, rather than the outline usually associated with the word ‘scherzo’ in this context, where an opening section is followed by a contrasted central trio section, and the first section is then repeated.

That is reserved for the third movement Minuet. It opens in a graceful, lyrical frame of mind, with long, flowing lines, acting as a foil for the trio section's more obviously springy dance-steps (Saint-Saëns took the theme of the trio as the basis for his Variations on a Theme of

Continued from page 4

Beethoven, for two pianos, Op 35, of 1874). After the opening section has come round again, the movement ends with a pensive coda.

The finale shatters the atmosphere with its racing, ebullient energy and persistent driving

rhythms resembling the fast, whirling Italian dance known as the tarantella. There is scarcely any let-up until, just before the end, the music hesitates twice in a way that recalls the opening of the first movement (although the harmony is not identical), before the assertive final bars.

© Mike Wheeler, 2020

Coming up at Music in Adderbury...

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")

Sunday January 2021 TBA

Adderbury Ensemble

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