



T B S



Ignas Maknickas



12 February 2023
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We are most grateful to HSH Dr Donatus Prince of Hohenzollern for his financial support for our concerts this year.

Programme

Robert Schumann (1810 - 1856)

Fantasie in C Opus 17 - 1st movement

Durchaus fantastisch und leidenschaftlich vorzutragen

"Quite fantastic and passionately delivered "

The piece has its origin in early 1836, when Schumann composed a piece entitled Ruines expressing his distress at being parted from his beloved Clara Wieck (later to become his wife). This later became the first movement of the Fantasy.

The work was dedicated to Franz Liszt, who replied in a letter dated June 5, 1839: "The Fantaisie dedicated to me is a work of the highest kind – and I am really proud of the honour you have done me in dedicating to me so grand a composition. I mean, therefore, to work at it and penetrate it through and through, so as to make the utmost possible effect with it."

Frédéric Chopin (1810-1849)

Nocturnes Opus 27

Number 1 in C sharp minor

Number 2 in D flat major

A nocturne is a night piece, associated in Germany with the serenade and in Paris with the love duet. Chopin may have been inspired by the Paris tradition of nocturnes as well as the pianistic nocturnes of John Field. At all events he made the genre his own, writing 21 nocturnes in all – of which three were not published until after his death.

His two Op. 27 Nocturnes were written in 1836 and published in 1837. Previously such pieces had been published in groups of three but from here on they appeared in contrasting pairs, with greater weight attached to the individual piece.

The two nocturnes of this pair are entirely complementary, the brooding of the C# minor being transferred harmonically to the consolation of the D flat major which has a touch of sentimentality in its serene, lyrical and perfect design. New sound effects are produced in the coda by essentially simple means; straightforward chromatic movement over the fundamental D flat being turned into music of great richness by the way in which the parts are laid out for the keyboard.

No 1 is in a simple ABA form with a coda. The soaring melody of No 2 is repeated three times, pianissimo at the beginning and fortissimo at the end.

TBS continues to operate with a retiring collection rather than fixed-price tickets.

Please give generously to support these concerts. For those who can afford it, we suggest a minimum of £15 per adult (under 25 free)

If you are a tax payer please use the envelopes provided and fill in your name and, if you have not already done so, the Gift Aid Declaration so that we can maximise the tax that we reclaim.

There will be no interval as the total length of the concert is about 65 minutes

Franz Schubert (1797-1828)

Piano Sonata No 21 in B-flat major, Opus D.960

*Molto moderato; Andante sostenuto; Scherzo – Allegro vivace con delicatezza;
Allegro ma non troppo*

Beethoven was acknowledged as the greatest living composer in the 1820s in Vienna. Schubert revered him, so almost inevitably one tends to feel the shades of Beethoven hovering over Schubert's last three piano sonatas, of which D960 was the last, written in the last months of Schubert's life. Yet they were very different composers – Beethoven speaking through the structure of his harmonies, Schubert through his melodies.

The first movement begins with a "sublime theme of the utmost calmness and breadth"; yet integral to it, although separate from it, is a deep rumbling and unsettling trill. Schubert the songwriter remains very much in evidence throughout the movement as melodies unfold and expand and are given different coloration, sometimes by a shift of key, or a change of register, sometimes by varying the accompaniment. And the accompaniment itself becomes a source of new material.

The opening of the development section starts with a restatement of the opening melody but quickly moves to triplet broken chords while underneath the bass pulses with a rhythm which then emerges in its own right as the main idea of the development/ It is taken to a climax, before a passage in which repeated chords now convey great stillness. Under these chords the trill re-emerges as a harbinger of the opening theme which is heard (triple pianissimo) as though from a great distance, before the full recapitulation. The opening melody rounds off the movement in a valedictory coda, the trill making its last shadowy appearance before the closing chords.

The Andante in C sharp minor (in effect a minor third up from the first movement key of B flat) is another melody in the middle of the piano's register, while a regular strummed accompaniment moves across four octaves to surround it with the gentlest of pulses. It gradually grows to a climax, only to fall away again. A middle section in A major (a major third down from C sharp minor) has the noble spaciousness of the sonata's opening, but as the accompaniment changes, so the melody becomes more lyrical, and after a full repeat, the opening section is also repeated, this time becoming suspended in contemplative stillness in C major, before closing in C sharp major.

Shifting melodic lines, echoing or answering each other between treble and tenor, and shifts between major and minor, bring a restless contrast of light-heartedness and shadow to the scherzo whose trio, with its syncopated chords and off-beat accents has a Beethovenian manner.

While the melody of the opening movement had its accompanying trill, the melody of the last movement has its declamatory open octave, which always signals its appearance. The melody at first consists largely of repeated notes, but gradually opens out, its little semiquaver twist eventually leading to another song, accompanied both by rippling semiquavers and off beat bass interjections. Defiant dotted rhythms break the tranquillity, but are transformed into tripping delicacy, whose tail end of repeated notes reminds us of the opening rondo theme, which again is signalled by the open octave. There is a full repeat of all the material, until the open octave steps down by a semitone twice, in between fragments of the rondo theme, to signal a furious presto to end the work.

Ignas Maknickas

In July 2021 Ignas Maknickas received "The Queen's Commendation for Excellence" as the highest-scoring graduate of the Royal Academy of Music. He has taken First Prize at the XIX Fryderyk Chopin Piano Competition for Youth in Szafarnia, and First Prize at the XX Piano Competition "Young Virtuoso" in Zagreb.

Born in California in 1998, Ignas was raised in Lithuania. In 2017, graduating from the National M.K. Čiurlionis School of Art in Vilnius, he was honoured by the President of Lithuania, H.E. Dalia Grybauskaitė. With his sister and three brothers the talented Maknickas Family Ensemble has represented Lithuania on National Television and at State Occasions.

Ignas completed his Bachelor of Music at the Royal Academy of Music on full scholarship under Professor Joanna MacGregor. In September 2021 he commenced the Master of Arts Programme with Professor MacGregor, also on full scholarship. He is a recipient of the Julien Prize, the ABRSM Scholarship Award, the Imogen Cooper Music Trust Scholarship, Munster Trust Mark James Award, Robert Turnbull Piano Foundation Award, Tillett Trust and Colin Keer Trust Award and Hattori Foundation Award. He is an Artist of the Munster Trust Recital Scheme.

Ignas has appeared with the Aarhus Symphony, Alicante Philharmonic, Dartington Festival Orchestra, Lithuanian National Symphony, Lithuanian State Symphony, Lithuanian Chamber Orchestra, London Mozart Players and Royal Academy of Music Chamber Orchestra.

He has attended masterclasses with Dmitri Bashkurov, Dame Imogen Cooper, Christopher Elton, Stephen Hough, Yoheved Kaplinsky, Marios Papadopoulos, Menahem Pressler, Geoffrey Simon, Tamás Ungár, Arie Vardi and Ilana Vered.

As a soloist he has appeared at the Steinway Hall in London, Auditorium du Louvre in Paris, Charlottenborg Festival Hall in Copenhagen, Ed Landreth Hall in Fort Worth, Lithuanian National Philharmonic in Vilnius and Kinross House in Scotland.

Future Farnham Concerts

Saturday 25 February 2023: **Students from Yehudi Menuhin School**

Saturday 11 March 2023: **Giordano Buondonno (piano)**

Saturday 29 April 2023: **Mathilde Milwidsky (violin) and Annie Yim (piano)**

12, 13, 14 & 20, 21 May: Farnham Chamber Music Festival

www.tilbach.org.uk

Future Conservatoire Concerts Godalming Baptist Church

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