



## Tilford Bach Society



## Mediterranea Trio

### Mozart, Beethoven & Brahms Trios

25 October 2014

[www.tilbach.org.uk](http://www.tilbach.org.uk)

## Mediterranea Trio

**Elen Lucia Pappalardo, piano**  
**Markella Vandoros, violin**  
**Alessandro Sanguinetti, cello**

### Programme

#### **Wolfgang Mozart (1756-1791)**

##### **Piano Trio in C major K 548**

*Allegro; Andante cantabile; Allegro*

The Trio was composed in 1788 when the composer was thirty-two years old, around the time of the symphonies no. 39 and no. 40, and so Mozart may have written this trio to play at one of the concerts planned for his new orchestral works. The first movement of the trio opens confidently, followed by flamboyant runs in both piano and violin. The calm of the opening theme of the second movement is disturbed by sudden accents. A second, more expansive theme is taken up yearningly by the cello, and a delicate third theme is coloured by dark chromatic touches in its harmonies. The third movement has the innocent charm of several of Mozart's piano concerto finales. There is a central episode in C minor, in which variants of the opening figure call to each other from instrument to instrument. Mozart works back to C major and when he does eventually return to the first theme, it has acquired witty little decorations.

#### **Ludwig van Beethoven (1770-1827)**

##### **Piano Trio in B flat major op. 97**

*Allegro moderato; Scherzo-Allegro; Andante cantabile; Allegro moderato*

The Trio was completed in March 1811 and is commonly referred to as the 'Archduke' trio because it was dedicated to the composer's patron, Archduke Rudolph of Austria. The first public performance was given by Beethoven himself, Ignaz Schuppanzigh on the violin and Josef Linke on the cello. At the time, Beethoven's deafness continued to encroach upon his ability as a performer. In fact, the performance of the piano part in the Archduke trio in 1814 was Beethoven's last performance in the role of pianist. The work is in four movements. From the very first bars of the opening *Allegro moderato* there is a nobleness to the work that cannot but impress. The second movement is a light-footed Scherzo, while the *Andante cantabile* third movement is a set of variations on a quite serious but simple theme. The *Allegro moderato* finale, which follows the third movement without a break, is a rollicking rondo.

### Interval

**Drinks are free but we invite you to make a suggested donation at reception towards the cost of refreshments of £2-50/wine 50p/juice**

## **Johannes Brahms (1833-1897)**

### **Piano Trio in B major op. 8**

*Allegro con brio; Scherzo; Adagio; Allegro*

The trio was composed initially in 1854, although it is almost always the revised version of 1889 that we hear performed today. The trio is among the few multi-movement works to begin in a major key and end in the tonic minor. The first movement is in sonata form, with a broad theme that begins in the cello and piano and builds in intensity, which is counterpoised by a more delicate second theme. The *scherzo* combines delicate passages with very loud outbursts, while the middle section's exuberant mood reminds us of the first movement. The third movement, *adagio*, opens with a spacious chordal theme in the piano, counterpoised by a middle section in which the cello plays a poignant melody. The *finale* is perhaps the movement Brahms altered the most between the two versions. The first theme is highly chromatic and slightly ambiguous tonally, with a very agitated dotted rhythm. After a B major episode recalling the mood of the first movement, the music returns to minor and ends very turbulently. The original ending was even more overtly tragic, and it is worth recalling that 1854 was the year Brahms' friend and mentor Schumann attempted suicide and was confined to an asylum.

### **The Mediterranea Trio**

The trio all started playing together in 2008 - their final year of postgraduate studies at the Royal College of Music. Elen Lucia and Alessandro had played together as a duo a few times beforehand and, after meeting Markella at a mutual college friend's dinner party, they decided to play as a trio. With two Italians and a Greek in the group, the name did not take very long to choose.

They have played for several RCM professors including Andrew Ball, Yuri Zhislin, the Chilingirian Quartet, and Gordon Fergus-Thompson, but their greatest influence so far has been Susan Tomes, who also worked as pianist of the Florestan Trio. They have worked with Susan both privately and at Chamber Studio at King's Place.

One of the pieces that has marked them as an ensemble is Shostakovich's Second Piano Trio. They have performed this several times in the past and the level of energy released, in combination with the story behind this work, is truly powerful and moves them beyond words.

They say "our rehearsals can be quite lively and sometimes turbulent (we cannot help our Mediterranean temperament!), but when we walk on stage something magical happens: we suddenly all agree. We cherish these moments and absolutely love sharing our music with the audience. It is surely the reason why we have all chosen the not-so-simple life of a musician."

Besides playing music, Alessandro takes very good care of his vegetable garden, makes his own very delicious pesto, and recently completed his doctorate at the RCM. Elen Lucia spends her Saturday mornings teaching piano at the Junior Department of the Guildhall School of Music and Drama and in her free time enjoys long walks by the river. Markella is currently writing up her PhD on nineteenth-century Parisian chamber music societies and finds peace in regular Pilates classes and cooking for family and friends.

## **Forthcoming Concerts**

**Saturday 22 November 7-30pm**

St Thomas on the Bourne, Farnham GU9 8HA

**Martyn Jackson (violin) Petr Limonov (Piano)**

**3Bs: Bach, Beethoven and Brahms**

Brahms Sonatensatz, Bach Partita no. 2 in D minor, Beethoven Kreutzer Sonata  
Kindly sponsored by Dr Donatus Prinz von Hohenzollern and Countess of Munster Trust

**Friday 23 January 7-30pm**

Farnham Methodist Church GU9 7RN

**Revolutionary Drawing Room**

**Haydn, Beethoven and Dittersdorf String Quartets**

**£15 on door, £13-50 (£12-50 for members) in advance**

**Admission FREE for all 8-25 year olds AND for accompanying parents of dependent children or music teachers**

## **Carols by Candlelight**

**3-00pm and 6-30pm Saturday 6 December**

Tilford Church GU10 2DD

*Carol concert with The Artisans playing medieval instruments, organ preludes by Martin Knizia, readings, local school children singing, and our own new choir.*

*The afternoon is geared to local families with children and the evening to our members. Come 30 minutes early to listen to the organ!*

**Mulled wine and mince pies available  
Admission FREE, just come and join us**

## **Music at Lunchtime**

**Tuesday 4 November 1-10pm**

Farnham United Reformed Church

**Jayne Sylvester, mezzo-soprano**

**Richard Gun Cuninghame, baritone**

**Alison Blenkinsop, piano**

Collection at the door

**[www.musicatlunchtime.org.uk](http://www.musicatlunchtime.org.uk)**

## **TBS Secretary**

1 Adams Drive, Fleet, Hants, GU51 3DZ

Tel: 0845 519 8184 Email: [secretary@tilbach.org.uk](mailto:secretary@tilbach.org.uk)

**[www.tilbach.org.uk](http://www.tilbach.org.uk)**