



Tilford Bach Society



Reinhart Trio

Anna Hashimoto - clarinet
Tatiana Chernyshova - cello
Elena Kiseleva - Piano

21 November 2015

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This concert is generously sponsored by Rev John and Sue Innes and their daughter Jill as a "thank you" for all that the TBS concerts and members have meant to them.

Programme

Ludwig van Beethoven (1770-1827)

Beethoven Sonata for Cello and Piano No 4 in C major, Op 102 No.1

Andante – Allegro vivace, Adagio – Allegro vivace

The "late" period of Beethoven's creative life is generally said to have begun around 1815, a time when Beethoven, ailing and overcome by all sorts of difficulties, experienced a period of literal and figurative silence as his deafness became overwhelmingly profound. The two Op 102 cello sonatas date from that year. They certainly exude the atmosphere of other-worldliness, of transcendent spirituality, that characterise his last utterances. His composition of sonatas for cello and piano was unprecedented, as he had no models in the works of Haydn or Mozart. Only recently had the instrument begun to liberate itself from its role in the traditional basso continuo. Also, Beethoven was the first to completely write out the keyboard parts for large-scale cello and keyboard works. These two sonatas are far shorter than his previous cello sonatas and very concentrated, each gesture kept to its bare essentials. They are also far more closely argued, each note occupying an important place in the overall structure.

The Sonata for cello and piano no. 4 in C major, Op. 102 no. 1, was published in 1817 with dedication to Countess Marie von Erdődy, a close friend of Beethoven's. A two movement work, it is short and almost enigmatic. It summarizes in concentrated form how Beethoven was preparing to subvert the sonata structures inherited from Haydn and Mozart. Its overall structure is possibly unique in Beethoven's works, comprising just a pair of fast sonata-form movements. Both movements recall the long-established convention of a slow introduction to a brisk main section, but with significant modifications.

Mikhail Ivanovich Glinka (1804-1857)

Trio Pathétique in D minor

Allegro moderato, Scherzo: Vivacissimo, Largo, Allegro con spirito

Mikhail Ivanovich Glinka was born in Russia in 1804. He is often called the "Father of Russian Music" as he is cited as inspiration to many of the Russian composers that followed him, particularly the "Mighty Five", a group of Russian composers (Balakirev, Borodin, Cui, Mussorgsky, and Rimsky-Korsakov) that believed Russia should have its own music. Balakirev, the leader of the group, was encouraged to pursue a career in music by Glinka. They were friends and Glinka served as a mentor to him; Glinka is often credited with inspiring him to form a school of Russian music, the result was the Five. Although Glinka is often called "the father of almost all things dealing with Russian music", he did not actually consciously use Russian folk music in his compositions until he was nearly thirty, around the time of the composition of this piece. One can hear Russian folk melody in this trio, however, it is expressed in the idiom of the Viennese classics.

Trio Pathétique was written in 1832 in Milan. It was originally for the combination of Clarinet, Bassoon and Piano but Glinka's publisher insisted he also make a version for standard piano trio which he did, and it also works well with clarinet and cello. The emotional turmoil in the piece, particularly of the first and third movements, may reflect the fact that he was severely ill during its composition but may also be due to a love affair. The epigraph on the score makes no mention of illness but instead says: "Je n'ai connu l'amour que par les peines qu'il cause" (I knew the love only by the sorrows which it causes).

The Trio opens with a bold, dramatic gesture, immediately repeated. The movement's main theme is an arching, cantabile melody begun by the clarinet, then taken over by the piano and the cello. A climax, a pause and an expectant passage of triplets lead to the subsidiary subject, a lyrical strain sung in duet by the clarinet and cello and wound about with triplet figurations. The formal development section is omitted (a common Italian technique for instrumental movements—Rossini favoured it for his overtures), and the recapitulation of the earlier themes proceeds immediately after a brief silence. The music settles on an inconclusive harmony before launching into the Scherzo. Here the piano is given a sparkling part against which the others have long-breathed lyrical passages balanced by a lilting central trio. Again the music breaks off abruptly, and a passage of ominous chords leads to the Largo, a wordless operatic scena in three verses sung first by the clarinet, then by the cello, and finally together. The finale comprises four succinct episodes: an aggressive introduction whose tumbling triplets hark back to the first movement; an agitated conversation between the cello and clarinet (more triplets); a recall of the dramatic gesture that opened the work; and a passionate coda of troubled emotion.

Interval

Paul Reade (1943-1997)

The Victorian Kitchen Garden Suite

Prelude, Spring, Mists, Exotica, Summer

This suite grew out of music composed for a successful television series "The Victorian Kitchen Garden" produced in 1987 by Keith Sheather for BBC2. The series, based on an idea by Jennifer Davies, recreated a kitchen garden of the Victorian era at Chilton Foliat. The theme music and soundtrack were performed principally by Emma Johnson playing the clarinet. It won for the composer the 1991 Ivor Novello award for best TV theme music. The suite, which is sometimes performed by clarinet and harp, consists of 5 short movements.

Saturday 12 December, 3-00pm & 6-30pm Tilford Church
Carols by Candlelight

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Ludwig van Beethoven (1770-1827)

Piano Trio in B-flat major, Op 11

Allegro con brio, Adagio, Tema con variazioni ("Pria ch'io l'impegno"): Allegretto

The Piano Trio in B flat major, Op 11 started life in the winter of 1797–8 as a trio for the rare combination of clarinet, cello and piano. But with an eye on maximizing sales, Beethoven published it in an alternative version for orthodox piano trio, transferring the clarinet part, with minimal adjustments, to the violin. Compared with the ambitious Op 1 trios, this B flat trio is a work of relaxation, showing Beethoven in genial, urbane mode. It was dedicated to Countess Maria Wilhelmine von Thun.

The first movement is in a finely crafted classical tripartite sonata-form, its F major second subject reached after a short and harmonically unusual transition. The whole movement allows delicate interplay between the three instruments. The following Adagio, in E flat major, is characterized by the cello's intimate and sentimental melodies, which are followed by the clarinet. The final Allegretto is a set of variations based on a theme for 3 basses from a popular comic opera by Joseph Weigl. The theme is stated first by the piano, followed by the clarinet. The piano has the first variation to itself and the second has the clarinet following the cello in canon, while the piano is silent. All three instruments come together in the third variation, which leads to a solemn B flat minor version of the material and a fifth variation that returns to the major with brilliant scale passages for the piano. The melodic line is broken in the sixth version of the theme, followed by a second variation in the tonic minor with rhythmic dotted chords from the piano. The cello opens the eighth variation in the major once more, while piano octaves start the ninth version, with piano triplets accompanying the imitative forms of the theme offered by the clarinet and cello. The piano leads to a brief G major Allegro in 6/8, with the original key restored in the syncopated closing section, leading to the dynamic surprises of the ending.

Reinhart Trio

Anna Hashimoto made her London concerto debut at the age of fifteen with the English Chamber Orchestra at the Barbican Centre. She has studied with Michael Collins and was the winner of the International Clarinet Competitions in Kortrijk (Belgium) in 2010, in Carlino (Italy) in 2009, and the Young Clarinetists Competition in Tokyo in 2003. She plays regularly with the Atéa Quintet' who are Quintet in Residence at The Purcell School. She has published two CDs "A Touch of France" and "A Touch of Anna".

Russian born **Tatiana Chernyshova** began cello at the age of six and studied at the Moscow Special Music School, the Royal Northern College of Music and the Royal Academy of Music. She is a member of the Stella Quartet, who are Wigmore Hall Learning Fellows at the Royal Academy of Music. She has recently formed the Goldberg Ensemble, who will play the Goldberg Variations for TBS next February.

Elena Kiseleva has performed extensively throughout UK (incl Wigmore Hall and Queen Elizabeth Hall), Europe and in Russia. She is a daughter of a famous Russian composer Anatoly Kiselev and she graduated from the Royal Academy of Music. She composes and performs in various chamber music groups and as a soloist.