



**T B S**

# **Zemlinsky Trio**



**Peter Cigleris - clarinet**

**Evva Mizerska - cello**

**Emma Abbate - piano**



**12 November 2022**

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

## **Programme**

**Robert Schumann (1810 - 1856)**

**Fantasiestücke op. 73 for clarinet and piano**

*Zart und mit Ausdruck – Lebhaft, leicht – Rasch und mit Feuer*

Schumann's Fantasiestücke, Op. 73, were written late in 1848, a period of intense compositional activity for the composer. These short pieces are the embodiment of romantic feeling, fantasy, and passion.

The first piece in A minor displays the yearning lyricism typical of so much of Schumann's writing. The second is a scherzo in A major with a trio making much use of imitative effects between the instruments, while the last movement, also in A major, relaxes its fiery passion to embrace a more lyrical middle section and concludes the work with references to the earlier movements.

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

**Trio for clarinet, cello and piano in B flat major, op. 11**

*Allegro con brio – Adagio – Tema con variazioni (Allegretto)*

Not a great deal is known about the origin of this early work, published in 1798 but composed 2 years earlier. It may have been inspired by the Bohemian clarinetist Joseph Beer whom Beethoven met when he made his first tour to Prague and Dresden after moving to Vienna in 1795.

The work is full of the young Beethoven's confidence and mastery of composition, with its bold unison opening announcing that all players are to be equal partners. Definite chords bring the first set of themes to a close. Repeated notes and quiet detached chords on the piano lead towards the second group introduced by the clarinet. The piano returns to its repeated notes and quiet chords to start the development which is taken through various keys with a busy Alberti-bass piano part. A brief chorale like interlude leads to a further set of key changes to bring back the unison opening, this time an octave higher. The piano has a final statement of the opening theme before rushing up the B flat scale to finish with the others.

The cello introduces the warm Adagio melody, a dreamy slow waltz, and the piano echoes the clarinet when it takes the melody up. A middle section in the minor key brings drama. The opening melody returns, this time enriched by a counter melody on the clarinet and an embellished piano part. The coda turns the melody towards the mood of the darker middle section in the minor key, but soon comes to a haven of rest in the home key.

The pert theme of the last movement gives ample scope for its subsequent variations, the first for piano alone, the second a duet between cello and clarinet. No. 3 is marked con fuoco (fiery) and that is what it is. No. 4 plunges into a gloomy minor variation. The piano rushes up and down scales in Variation 5 while the others hold on to the elements of the theme. No. 6 has delicate slurs passed between the players, while No. 7 uses dotted rhythms, again in the minor key. No. 8 has cello and clarinet again holding the line while the piano has repeated notes and a rising broken chord base. This leads directly to the finale with a change of key and time signature to give a syncopated version of the theme before finally coming to a teasing conclusion.

### **Interval**

Top-ups of drinks are available at the table at the entrance

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

## **Leoš Janáček (1854 - 1928)**

### **Pohádka (Fairy tale) for cello and piano**

*Con moto. Andante – Con moto. Adagio – Allegro*

This work is based on a Russian legend. Janáček's duo is not directly narrative or programmatic but seeks to evoke atmosphere, character and drama.

There are three movements: in the first, a flowing theme on the piano is interrupted by the 'cello, playing pizzicato. A duet emerges, an expressive tune is taken over by a rapid-fire motif, ending softly and suddenly. The second movement starts pizzicato and works up in duet to a passionate climax through the interplay of rhythmic and melodic motifs, dropping to pianissimo with the return of the opening theme. The third has a folksong-like theme. Vigorous passages alternate with flowing ones. Again, it returns to the opening theme and fades to end pianissimo.

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

### **Trio for clarinet, cello and piano in A minor, op. 114**

*Allegro – Adagio – Andantino grazioso – Allegro*

This is one of the last chamber works that Brahms wrote, along with the late piano pieces. The trio is perhaps less well known than the Quintet, although Brahms considered it the finer piece.

The first movement opens with a gloriously elegiac curve on the cello succeeded by a more rhythmically dynamic movement. The second subject, at first calm, is also heard first on cello, then clarinet, but has its own restless ideas as well. The cello leads the development section, generated from a few obsessive ideas which eventually thrust us into the dynamic portion of the first subject. The coda is arresting, introduced with a brief chorale on the piano but with an eerie close.

The extended Adagio has the clarinet singing a long Brahms song, with exquisite support from the cello. The two instruments turn, intertwine and join in rapt unison, but in continually changing contexts.

The Andantino is a delicate scherzo-substitute, a graceful ländler with two trio sections - the clarinet and cello passing the melody of the first between them in small fragments, ; the second, a continuous line picked up by each instrument in turn before a brief climax and a final reprise of the simple ländler.

The Finale returns to A minor in the form of a modified rondo with many tonal changes, rising to a strong, defiant conclusion.

## **Peter Cigleris**

Peter Cigleris is rapidly becoming one of the best known younger British clarinetists. He played the Mozart and Brahms Clarinet Quintets at the 2020 Farnham Chamber Music Festival.

Peter studied at both the Birmingham Conservatoire and the Royal College of Music. Whilst at the Conservatoire, he won the prestigious John Ireland Chamber music award with a performance of that composer's Fantasy Sonata. Whilst completing his postgraduate studies at the 'RCM' Peter was awarded the Prix de Fossat, and was invited to Cahors, France, to present a recital for Her Majesty the Queen of Denmark at a private reception.

Peter has appeared on BBC Radio Three's 'In Tune' programme, talking with Sean Rafferty, and on a separate playing live with the Tippett Quartet. He has also performed live for the BBC in the Radio Three lunchtime recital. Peter is a member of 'Chamber Music Box' presenting innovative chamber music programmes in London and the surrounding areas.

Peter is particularly interested in the English clarinet repertoire. In his most recent CD 'Rediscovered' on the Cala Signum label Peter features as soloist with the BBC National Orchestra of Wales performing four British clarinet concertos, of which three are world premiere recordings. The disc was received extremely well by reviewers and listeners alike.

## **Evva Mizerska**

Named "rising star" by The Strad magazine, Evva Mizerska is an award-winning cellist, recitalist and chamber musician. Highly sought-after performer, she has appeared as a soloist or recitalist in venues such as the Royal Festival Hall and the Purcell Room (Queen Elizabeth Hall).

Born in Poland, Evva graduated from the Frédéric Chopin Academy of Music in Warsaw and later completed courses at Trinity College of Music in London, where she studied with Richard Markson. Evva has been awarded numerous prizes, including the first prize at the Seventh International Leoš Janáček Competition in Brno, the Vivian Joseph Cello Prize and the Leonard Smith Duo Prize in London as well as scholarships and grants in the UK, Germany and the USA.

Evva currently lives in London where she is a cello lecturer at Morley College. Evva's latest chamber music CD with the Veles Ensemble includes premiere recordings by the Austrian-British serial composer Egon Wellesz. She has recorded several CDs for Toccata Classics and they have received outstanding reviews in magazines such as The Strad and The Gramophone

## **Emma Abbate**

The Neapolitan pianist Emma Abbate works as a chamber musician and piano accompanist. Described as "an amazingly talented pianist" by the leading Italian magazine Musica, she has performed in duo recitals for international festivals and concert societies in Austria, Portugal, Italy, Poland and USA, and at many prestigious UK venues such as the Wigmore Hall, the Royal Opera House, and the Aldeburgh Festival, in addition to broadcasts on BBC Radio 3.

Based in London, Emma is a professor at the Guildhall School of Music & Drama and a staff coach at the Royal Opera House, Covent Garden. Following her graduation from the S. Pietro a Majella Conservatoire in Naples and an Advanced Diploma from the S. Cecilia Conservatoire in Rome, Emma studied in London with Yonty Solomon. She has been elected an Associate of the Royal Academy of Music in recognition of her 'significant contribution' thus far to the music profession.

## **Future Farnham Concerts**

**7-30pm Saturday 17 December**

Spire Church (URC), South Street, Farnham GU9 7QU

### **Baroque Christmas Evening "Ensemble Pro Victoria"**

Saturday 7 Jan 2023: **Natalia Lomeiko (violin) & Dinara Klinton (piano)**

Saturday 21 Jan 2023: **Elizabeth Cooney (violin) & Sally Pryce (harp)**

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

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

Saturday 29 April 2023: **Mathilde Milwidsky (violin)**

**www.tilbach.org.uk**

## **Future Conservatoire Concerts Chamber Music Festival Saturday 26 November & 3 December**

See website for details

**www.conservatoireconcerts.org.uk**