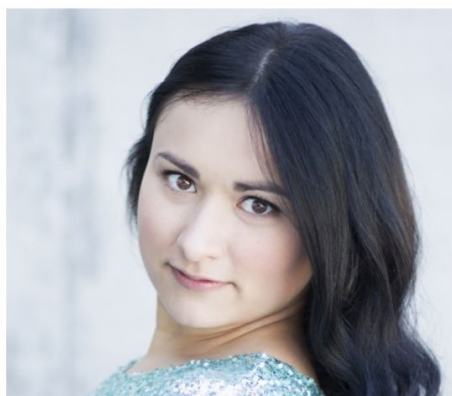




T B S



Violin & Piano Recital

Natalia Lomeiko - violin

Dinara Klinton - piano



7 January 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

Franz Schubert (1797-1828)

Sonatina No 3 in A minor, D385

Allegro moderato - Andante - Menuetto: Allegro - Allegro

Schubert composed three sonatas for violin and piano in his 19th year. Although still a schoolteacher, he was already producing a steady flow of songs, and was already trying his hand at instrumental and choral music. When the three sonatas were published as a set, the publisher preferred to call them 'sonatinas', and this title is indicative of their modest scale and simple structure.

Sergei Prokofiev (1891-1953)

Violin Sonata no 2, in D major, Opus 94a

Moderato - Scherzo - Andante - Allegro con brio

Prokofiev's second Violin Sonata was based on the composer's own Flute Sonata Op. 94, written in 1942 but arranged for violin in 1943 when Prokofiev was living in Perm in the Ural Mountains, a remote shelter for Soviet artists during the Second World War. Prokofiev transformed the work into a violin sonata at the prompting of his close friend, the violinist David Oistrakh, who premiered it in June 1944.

The sonata displays effectively the well-known traits of this fascinating Russian composer. The jagged melodies based on big intervals, the rather sour harmonies, the vein of caricature, the biting rhythms are all very noticeable. Yet the form is clear-cut, the writing for both instruments is economic and masterly, and the whole work abounds in inventiveness. "A perfect and magnificent work," as Shostakovich said.

The first movement follows a modified sonata form and uses themes which stay easily in the memory and which follow contours that are delicate and graceful.

The Scherzo is one of Prokofiev's finest achievements in this vein. It tears along with an incessant drive, yet maintains a certain elegance which often belies the prodigious writing for the violin.

The andante third movement is the lyrical core of the whole work. Its measured rhythms and melodic content make an instant appeal. In form it follows a simple ternary plan using a principal theme which is "grand" in the Brahmsian manner. Note also its middle section where the writing for both instruments has a texture of shimmering gossamer.

The final movement proves to be a frolicsome march of which throbbing piano chords are a strong feature. Another feature is the incorporation of two "episodes" which make vivid contrast with each other and with the march theme. The first is a very indecorous affair of rolling thirds on the keyboard and fascinating acrobatics for the violin. The second episode manages an air of seriousness and a very expressive melody for the violin. The coda is lively and exhilarating in the extreme, and forms a brilliant close to what is a most impressive work, in which the technical virtuosity, of each instrument, is exploited fully.

Interval

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

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.

Robert Schumann (1810 - 1856)

Violin Sonata no 2 in D minor Opus 121

Ziemlich langsam – Lebhaft; Sehr lebhaft; Leise, einfach; Bewegt

Fairly Slow - Lively; Very lively; Quiet, simple; Emotional

Schumann's two published sonatas for violin and piano are both in minor keys and both written in 1851. The first is in A minor; this D minor one was composed in only eight days and is nearly twice as long. Joachim, with Clara Schumann, gave the first performance of it in December 1854.

The first movement opens with a slow introduction. Then two subjects lead into a development section that is extended and complex. The second movement is a Scherzo in B minor, with two trios. The third movement has a tranquil theme with three variations and a brief coda.

The Finale is again in sonata form with two subjects, the first having three distinct elements. The development returns eventually to D minor and the coda repeats all four themes in a final short synthesis.

Natalia Lomeiko

Born into a family of musicians in Novosibirsk, Russia, Natalia has established herself internationally as a versatile performing artist.

Since her debut with the Novosibirsk Philharmonic Orchestra at the age of seven, Natalia performed as a soloist with many orchestras, including the Royal Philharmonic Orchestra under the baton of Lord Menuhin, and she has collaborated with such distinguished conductors including Vladimir Ashkenazy.

Following her wins at "Premio Paganini" and Michael Hill International Violin Competitions, Natalia recorded with pianist Olga Sitkovetsky for Dynamic, Fone, Trust Records, Atoll and with violinist/violist Yuri Zhislin for Naxos.

Natalia has performed extensively as a soloist and chamber musician in such prestigious venues as the Carnegie Hall, Wigmore Hall, the Kings Place, the Queen Elizabeth Hall, Buckingham Palace, the Barbican and the Royal Festival Hall.

Natalia was appointed a Professor of Violin at the Royal College of Music in London in 2010.

Natalia has performed before for TBS with her husband Yuri Zhislin. Together they work regularly with **Camerata Tchaikovsky** and the **Rachmaninov Music Academy**, which provide high quality tuition for children and students and opportunities for them to perform alongside professionals.

Dinara Klinton

Dinara's music education started at the age of five in her native Kharkiv, Ukraine. She graduated with highest honours from the Moscow Central Music School and the Moscow State Conservatory. She went on to complete her Master's degree at the Royal College of Music under Dina Parakhina and was the inaugural recipient of the highly prestigious RCM Benjamin Britten Fellowship during her Artist Diploma course, supported by the City Music Foundation.

After sharing the top prize at the 2006 Busoni Piano Competition at age 18, Dinara embarked on a busy international concert schedule, appearing at many festivals including the "Progetto Martha Argerich" in Lugano, the Cheltenham Music Festival, the Aldeburgh Proms and "La Roque d'Anthéron". She has performed at many of the world's major concert venues, including the Royal Festival Hall and Wigmore Hall in London. She combines her performing career with piano professor positions at the Royal College of Music and the Yehudi Menuhin School.

As a recording artist, she has received widespread critical acclaim. Her album of Liszt's Études d'exécution transcendante, released by the German label GENUIN classics, resulted in dazzling reviews and was selected by BBC Music Magazine as Recording of the Month. Dinara's debut album 'Music of Chopin and Liszt' was made at the age of 16 with the American label DELOS. Her third CD forms part of the renowned recording series of Chopin's complete works on contemporary instruments released by The Fryderyk Chopin Institute in Poland. Her latest CD is 'Prokofiev Complete Piano Sonatas' released by Piano Classics.

Natalia's Comments on Prokofiev's Music

"As a child growing up in the Soviet Union my introduction to Prokofiev's music was through *Peter and the Wolf*, *Cinderella*, *The Love of Three Oranges* and the *Violin Sonatas*, beautifully played by my mother. In my teens I was practically obsessed with Prokofiev's work of genius *Romeo and Juliet*. Later I was lucky enough to perform all of Prokofiev's chamber works, and perform in some of his symphonies, and I discovered the full amazing spectrum of his compositions.

The originality of his writing always spoke closely to my heart. His harmonic language is unique to the extent that one can recognize a Prokofiev composition almost immediately. It is music containing the most extensive range of emotions, from dark, sarcastic and grotesque, to lyrical and beautiful. He was seemingly inspired by Russian folk rhythms and melodies to create a musical world that is magical and fairy-tale-like, perhaps to escape the harsh realities of life both abroad and in the Soviet Union."

There is a short clip on YouTube of Dinara talking about Prokofiev's Piano Sonatas

<https://tinyurl.com/DinaraOnProkofiev>

and a quite remarkable clip of a performance of Mozart that she gave aged 9

<https://tinyurl.com/DinaraPlaysMozart>



Future Farnham Concerts

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

3pm Sunday 22 Jan 2023: Cristian Sandrin (piano) Three Late Beethoven Sonatas

3pm Sunday 12 Feb 2023: Renata Konyicska (piano)

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

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

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

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

www.tilbach.org.uk

Future Conservatoire Concerts

Baroque Festival

Saturday 14 January 2023

See website for details

www.conservatoireconcerts.org.uk