



T B S



Natalia Lomeiko - violin

Akiko Ono - violin

Yuri Zhislin - viola

Shizuko Tatsuno - cello

Sasha Grynyuk - piano

Piano Trio & Quintets



21 October 2023

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*We are most grateful to Lord David Lea of Crondall for sponsoring this concert,
and to HSH Dr Donatus Prince of Hohenzollern for his financial support for our concerts this year.*

Programme

Sergei Rachmaninov (1873-1943)

Trio Elegiac No 1 in G Minor

Lento lugubre; Appassionato; Risoluto; alla Marcia funebre

Rachmaninov was a phenomenal pianist, grounded in his early training at the Moscow Conservatory, which started with daily practice at 6am. The trio was written in January 1892 in Moscow, when the composer was 18 years old.

His output is dominated by works involving the pianist as soloist, either in solo piano composition or with a large orchestra. There are only a few explorations of the piano in chamber music, of which this is one. Its opening, rising, four note motif on the piano, has an echo of Tchaikovsky's A minor trio, but the emotional atmosphere of lyrical melancholy and outbursts of more forceful passion are already characteristic of Rachmaninov's mature style.

The trio is in one extended movement. The pianist, although always prominent, by no means dominates the ensemble; the strings, either in solo or duet, share the melodic material which takes on changing moods, now strong, now wistful. It is the pianist though, who introduces the opening motif over shimmering strings, and the pianist who sets the stage with simple chords for the violin to state the second more animated major theme. This rises into a dramatic re-statement of the opening. A rhapsodic lyrical development follows with the pianist taking a soloistic role, with restless interjections from the strings, and eventually declaiming the opening motif with nobility and grand passion. The opening section returns in full - this time the rising note motive is heard first on the cello. It makes its last appearance as a subdued funeral march over low tolling bass piano chords for a sombre conclusion.

Dimitri Shostakovich (1906-1975)

Piano Quintet on G Minor, Opus 57

Prelude: lento; Fugue: adagio; Scherzo: allegretto; Intermezzo: lento; Finale: allegretto

Though Shostakovich's music clearly belongs to the twentieth century he was in many ways a traditional composer with a great reverence for the masters of the past, especially Bach and Beethoven. Where many of his contemporaries abandoned the traditional forms of musical expression, Shostakovich's fifteen symphonies and 15 string quartets include some of the finest works of their kind to be composed in the twentieth century. His 24 Preludes and Fugues, written for the bi-centenary of Bach's death, are not only a tribute to Bach's The Well-Tempered Clavier, but are an important contribution to the twentieth century repertoire of the piano.

Shostakovich wrote only one piano quintet, which he completed in 1940, and which was performed by the appropriately named Beethoven String Quartet two months later with the composer himself at the piano. He had at that stage completed only one of his string quartets and told a friend that he had embarked on writing his second but added a piano part so that he could "have a chance to perform" himself "and thereby travel on concert tours". So convincing is Shostakovich's writing for the piano, however, that this can hardly have been the whole story. The Quintet was from the start a huge success, and encores of the Scherzo and the Finale became so routinely demanded by audiences that it came to be referred to as a seven-movement work.

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

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The opening Prelude, with its declamatory opening, its contrasting middle section, and return to the opening subject-matter, is clearly modelled on Bach's preludes. The mysterious fugue it leads into, however, reflects more the influence of Beethoven. This troubled movement, which forms the heart of the work, finishes with music of haunting beauty.

The jaunty and deliberately vulgar Scherzo, brings some light relief. The slow Intermezzo, however, re-introduces the darker contemplative mood of the Fugue. The Finale, with its playful allusions to the light classical music of Vienna and its use of the highly rhythmic bolero, is not short of vitality. It returns to the music of the opening movement as if to draw the work together. But the work ends quietly as if no conclusion should be expected.

----- INTERVAL -----

*Top-up drinks are available at reception.
The loos are through the door to the right side of the pulpit area.*

Robert Schumann (1810-1856)

Piano Quintet in E Flat, Opus 44

Allegro brillante; In modo d'una Marcia – Agitato; Scherzo: molto vivace; Allegro non troppo

Schumann was the first great composer to combine piano and string quartet and he did it with such masterly skill, and with such inspiration, that he created in this work one of the eternal jewels in the entire repertoire of chamber music. The thematic material is full of youthful spontaneity and it is shaped and moulded with assured and mature craftsmanship. Only occasionally does the piano override the strings and the five instruments share a texture of extreme clarity and always with well-defined lines.

The first movement gets off to a bold start with the great striding theme of the principal subject heard first in unison. The second subject is more gentle and is first presented in the form of a duet between 'cello and viola. The piano writing all through is elegant, strong where necessary, but often with gentle lyricism.

The slow movement is in the form of a funeral march and opens with the violin stating the main theme of a rondo in which admirable contrast is provided by the various episodes. Before the final appearance of the main theme there is an agitato passage which provides a certain tension and keeps everyone busy. The rugged Scherzo that follows is largely a matter of ascending and descending scales. It has two Trio sections, which serve to lengthen the movement and to offer welcome contrast to the scales of the main section.

The final movement is a tour de force of such proportions that one thinks of it more as the final movement of a concerto. It opens in G minor with the piano announcing the sinewy theme that dominates the movement. The key moves to G major for the lovely, lilting second subject and the composer indulges in some inspired scoring as he shares out the music. The development section is not difficult to follow and does not stray very far from the strong lines of the thematic material. The real surprise, and one that lifts the heart of the listener, occurs in the coda of the movement. Here Schumann moves off into a fugato using the main theme of the first movement on the piano and the first theme of this final movement as the counter-subject. It flows on with immense fun to its vigorous, galloping final bars – an ending guaranteed to bring down the house!

Musicians

Born into a family of musicians in Novosibirsk, Russia, **Natalia Lomeiko** 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. She has been a Professor of Violin at the Royal College of Music since 2010.

Natalia has performed before for TBS with her husband **Yuri Zhislin**, who is Professor of both Violin and Viola at the Royal College. In 2004 Yuri formed the Russian Virtuosi of Europe, an outstanding string ensemble. Yuri and Natalia 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.

Akiko Ono is Professor of Violin at the Guildhall School and won numerous prizes in prestigious competitions earlier in her career. She has performed widely and leads the Orpheus Sinfonia of young musicians and runs "MusicSpace" summer school. She leads some of the Maiastra courses, which have performed before for TBS, and she also teaches at the Yehudi Menuhin School.

Cellist **Shizuku Tatsuno** is from Japan where she won the Grand Prize in the Kumanichi Grand Prix. After graduating from the Yehudi Menuhin School in 2016 she is completing her studies at the Royal College of Music under the guidance of Thomas Carroll and Raphael Wallfisch.

Born in Kyiv, Ukraine, **Sasha Grynyuk** studied at the National Music Academy of Ukraine and later at the Guildhall School, where he won the Gold Medal. Winner of numerous competitions, prizes and awards, Sasha was chosen as a 'Rising Star' for BBC Music Magazine and International Piano Magazine. His successes also include First Prize in the Grieg International Piano Competition. Sasha is an Ambassador of the London Music Fund which supports talented children from London's underserved communities.

Future Farnham Concerts

7-30pm Saturday 11 November: The Paddington Trio - Schubert and Shostakovich

3-00pm Sunday 19 November: Elizabeth Cooney - violin & Daniel Hill- piano
Bach & Beethoven violin sonatas

7-30pm Tuesday 19 December: Baroque Christmas Concert - Sylvia Ellison and Friends

2024

3-00pm Sunday 7 January: Dinara Klinton – piano

3-00pm Sunday 21 January: Sofia Sacco – Piano – Bach & Shostakovich

7-30pm Saturday 3 February: Ben Schoeman & Tessa Uys – Beethoven 9th Symphony for piano four hands

3-00pm Sunday 11 February: Ariel Lanyi – piano

3-00pm Sunday 25 February: Renata Konycska- piano

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