



T B S



Tuulia Hero – Violin
Patrick Moriarty – Cello
Stephanie Tang – Piano

The Paddington Trio



11 November 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 **Ellen Lindquist (1970-)**

"Shining Through"

The music of Ellen Lindquist is performed regularly throughout the United States, Canada, and Europe, and has also been performed throughout the world. Discovery of unique sound-worlds through collaboration is central to Ellen's work; several of her pieces involve dance, theatre, poetry, and performance art. A deep respect for and love of the natural world is reflected in her work.

"Shining Through" was commissioned by the Trondheim International Chamber Music Competition.

Dimitri Shostakovich (1906-1975)

Piano Trio No 2 in E Minor, Opus 67

Andante; Allegro con brio; Largo; Allegretto

Shostakovich's Eighth Symphony, written in 1943 was "not recommended" for performance by the Party. Nevertheless he was made Professor of Composition at the Moscow Conservatoire soon after. This was the knife edge of music and politics on which Shostakovich lived. The trio is dedicated to his colleague, mentor and life-long friend Ivan Sollertinsky, a Jewish musicologist, who died in 1944. One of the greatest piano trios it speaks powerfully and directly about grief and loss, and can be seen not just as a lament for a dear friend and colleague, but for the sufferings of a whole nation. Yet there is also the tenacity of life in adverse circumstances, and even if this sounds forced and bitter at times, it still persists.

Musically the work seems to push the chamber ensemble to the limits of what it can achieve without becoming an orchestra. In its use of harmonics, the wide spacing piano writing, extreme dynamics, the use of chromaticism and dissonance within a strong sense of tonality all contribute to its special sound world.

The first movement is technically in sonata form, but its unity is achieved through the organic growth of material derived from the opening theme, and the gradually increasing tempo so that by the end of the movement the tempo has doubled in speed. But its opening is an extraordinary passage for unaccompanied cello playing harmonics high in its register. The effect is eerie and chilling. A quasi-fugue emerges with the opening theme taken up by first the violin and then the piano. The strings start a relentless pulsing while the piano develops the theme, then taking over the pulsing while the violin continues to carry the theme forward. The cello interjects strongly and now the theme becomes more menacingly chromatic with chordal interjections, until a new theme is introduced by the piano, a descending peal of bells against defiant chords. The strings pizzicato together in duet while the piano tries to find a role above them. The defiant chords return and finally the strings find what seems to be an almost celebratory version of the opening theme, with the piano in canon, but perhaps with a hint of desperation until the bells return. The movement can keep up its spirits no longer and it fades away to a constant muttering and quiet spread chords.

The second movement is a fierce, forced and falsely high spirited scherzo with the players directed to play markedly and heavily. Three distinct themes - the opening one with wide ranging arpeggio patterns, introduced by the violin, then a tightly knit chromatic theme on the piano and a surging theme like the retching of grief are interwoven and used contrapuntally against each other, creating a movement of extraordinary vigour and determination.

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)

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The 'trio' section takes us to the radiantly simple world of G major with the strings singing out a child-like waltz while the piano insistently keeps up a tonic/sub-dominant refrain. The whole of the opening section is repeated with interesting variations in the sharing of the material and the movement ends resolutely.

The third movement is a chaconne or passacaglia opening with eight immense chords from the piano which reverberate like tolling bells. These chords become the underlying ground bass repeated five times, over which the strings pour out their laments in continual variation, returning simply to the opening melody. The movement turns without a break into the last movement, the longest of the four and in rondo form. Its Jewish dance music often played pizzicato, in extreme registers and with persistent repetition sounds more like a dance of death than a celebration of life. It builds to a desperate climax which disintegrates into a shower of broken chords from the piano and which settle to become the constantly moving background for the re-introduction of the opening fugal theme at the start of the work. The dances which opened the movement return. Finally the passacaglia of the Largo is heard again, over which the strings revert to the harmonics which opened the work before the final ghost-like wisp of the dance is heard and there is a quiet resolution in E major – a stroke of affirmation come almost too late.

(Notes by Janet Upward)

--- INTERVAL ---

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

Franz Schubert (1797-1828)

Piano Trio No 2 in E Flat, D 929, Opus 100

Allegro; Andante con moto; Scherzo (allegro moderato) and Trio; Allegro moderato

This is one of Schubert's greatest works. Robert Schumann attributed masculinity to the boldness of the opening. There is drama as chromatic upsweeps on the piano suddenly lead into the remote key of B minor with a cryptic theme of hesitant, slightly sinister repeated notes over which the piano coldly twinkles in triplets when the theme is taken up by the strings. Elements of the opening material, particularly the cello tune drive the music forward till the cello on a long held note introduces the second dramatic change – a new theme of simple tranquillity. It is this theme which is taken up extensively in the development, being taken through no less than three sets of key changes, each time accompanied by piano broken chords rippling downwards until at last an echo of the opening theme is heard in the piano bass before it re-emerges in its full splendour to carry the movement through to its conclusion, where surprisingly the repeated notes of the second theme defuse the tension at the very end.

The second movement is ingeniously structured with a recurring melody (possibly based on a Swedish folk tune) and contrasting episodes which develop elements of the opening melody, particularly its octave downward leap and a falling third, almost as variations. What is most striking is the setting of the song melody, first heard on the cello against a steady slightly ominous march-like tread. In the episodes which develop and vary the song, the accompaniment is very varied – rippling broken chords and arpeggios or throbbing tremolo. Passages of tranquillity are shattered by dramatic outbursts which turn from despair to defiance. The mood of the opening is finally recalled, briefly glimpsed in the major key, with the downward octave leap making a sombre conclusion firmly in the minor.

The Scherzo is in lighter vein, the instruments often playing in canon (one part following or echoing the previous part). Schubert can't resist exploring the variation possibilities of the opening theme, taking it to new keys and setting its graceful repeat over a flowing accompaniment. The trio is more boisterous with stamping chords and its own middle section in which the Scherzo's opening repeated notes feature, before a repeat of the Scherzo itself.

The finale is extraordinary by any standards, not least its length, due to Schubert's predilection for travelling to keys remote from the home key and then having to find a way back (achieved with great skill needless to say). Its pert, innocuous opening is transformed with vigour and excitement, and leads to a wealth of variation and development. Its second major idea is strummed out like a mandolin first on the violin, then cello and finally by the piano in broken octaves. But the master stroke is the incorporation by the cello of the song from the Andante, under a cascading piano accompaniment. And to surpass all of that it finally re-merges, after a full recapitulation of all the material, in the major key – "a transfiguration in which the heavens appear to open before our very ears".

(Notes by Janet Upward)



The Paddington Trio

The Paddington Trio are recognized for their fresh interpretations and exuberant energy. This summer they completed an Artist Fellowship programme at their alma mater, the Guildhall School of Music & Drama in London, and continue to teach and inspire young ensembles as Chamber Fellows in the renowned Chamber Fellowship Programme at the Royal Northern College of Music.

The trio won the First Prize in the 70th Royal Over-Seas League Competition for Strings & Piano Ensemble in 2020, First Prize of the NEW FORMATS Project Prize 2022 in Graz, Austria, and the First Prize at the Clara Schumann International Competition. In April 2023, they were the winners of the prestigious Parkhouse Award held in Wigmore Hall, and they are currently generously supported by the City Music Foundation, Kirckman Concert Society and GBZ Management.

They have played at many venues in UK, Finland and other countries. Tuulia comes from Finland, Patrick from Ireland and Stephanie from the USA.

Tuulia plays on a 1707 Stradivarius violin, generously on loan from the Sibelius Academy, University of the Arts Helsinki.

Future Farnham Concerts

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 14 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 Konyska- piano

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Future Conservatoire Concerts

Godalming Baptist Church

Chamber Music Festival

7-00 pm Saturdays 25 November & 2 December

See website for details

www.conservatoireconcerts.org.uk