

kings place

Sunday 16 November

Scene Norway

The Little Prince
Susanna + In The Country

London Chamber Music Series

Angell Piano Trio

Presented in Partnership with

The London Chamber Music Society

STEINWAY & SONS

London Chamber Music Series
Angell Piano Trio
Hall One, 6.30pm

Frances Angell piano
Jan Peter Schmolck violin
Richard May cello

Edvard Grieg (1843-1907)
Violin Sonata No 3 in C minor Op 45

Peter Fribbins (born 1969)
Piano Trio

INTERVAL (20 minutes)

Johannes Brahms (1833-1897)
Piano Trio No 1 in B major Op 8

Angell Piano Trio

The Angell Piano Trio has established an international reputation as a leading chamber ensemble and has received much critical acclaim for its brilliant ensemble playing and wonderfully shared vision and understanding. The trio has a very wide repertoire, ranging from well-loved core works to lesser-known masterpieces such as the Martinu Trios, which it has recorded and championed extensively in its European tours. These have included many performances in leading series in Germany, Austria and Switzerland, and broadcasts for major radio stations in Germany as well as for Swiss Radio. Based in London, the Angell Trio was formed at the Britten-Pears School for Advanced Musical Studies and has returned on many occasions to Aldeburgh, performing several times in the Snape Maltings and twice taking part in the coveted winter residency series for young ensembles. The Trio has performed at many major festivals in the UK, broadcast on Radio 3 and made many appearances in London's concert halls, including the South Bank Centre and the Wigmore Hall.

Edvard Grieg - Violin Sonata No. 3 in C Minor, Op. 45

- I. Allegro molto ed appassionato
- II. Allegretto espressivo alia Romanza
- III. Allegro animato

Grieg wrote of his violin sonatas: "These three works are among my very

best and represent different stages in my development: the first, naive and rich in ideals [Op. 8, 1865]; the second, nationalistic [Op. 13, 1867]; and the third with a wider outlook [Op. 45, 1886-87]." The example heard this evening certainly pursues a far grander aesthetic than Grieg's first two sonatas, with their respective harmonic experimentalism and folkloristic inspirations. The third sonata has a thematic concentration - derived in part from the A/G-sharp(or natural)/E "Grieg-motif" made famous by the Piano Concerto - and originality in design which rank as among the boldest within Grieg's music. The opening movement, for example, plays about with classical structure by repeating the first part of the development after the expected recapitulation. The second movement is more conventional, but more beautiful also, with an intense lyricism and emotional musical colouring. Within a basic two-part, mirrored form (AB/A'B'), close motivic interplay between the two protagonists characterises the final movement virtually throughout.

Peter Fribbins - Piano Trio

I. Drammatico - Vivace - Meno mosso (cantabile - rassegnato)

II. Profundo ma con passione

III. Allegro tempestoso (grazioso - sognare e fantastico) - Serioso (dolce) - Andantino diabolico - Tempo pericoloso

The composer writes: "My Piano Trio was commissioned by the Austrian government for Haydn Trio Eisenstadt and premiered by them in Vienna in 2004 under the auspices of the British Council. This first performance was broadcast on ORF (Austrian Radio). The movements are linked thematically. The cello's C-sharp/D/F/E cell in the first movement is particularly significant: its first metamorphosis comes in the guise of a long melody in tenths between violin and cello, accompanied by cascades of notes in the piano. The second movement opens with harmonics in the violin and opens out into a long sustained melody in the strings to falling bass accompaniment in the piano. After a forceful central episode, the ghost-like harmonics reappear, now in both violin and cello. The last movement opens with scurrying movement in parallel minor ninths interrupted by an exotic violin melody to pizzicato cello accompaniment. These polarising ideas drive much of the movement, which is intended to be exciting and dramatic."

Johannes Brahms - Piano Trio No. 1 in B Major, Op. 8

I. Allegro con brio

II. Scherzo: Allegro molto

III. Adagio

IV. Allegro

Curiously, Brahms's *First Piano Trio* might be considered both an early and late work within the composer's repertory: composed in 1854, substantial revisions were made in 1889 at his publisher Simrock's invitation. Traces of Brahms's formative style linger, however, not least in an opening movement that exhibits his classic mastery of linear part-writing and timbre. The first subject is introduced in the piano, before the cello then violin join and the balance between piano and strings is reversed; elements of both themes reappear through their development before a recapitulation and tranquil coda. The cello opens the B-minor scherzo, followed by a more sedate B-major trio. The piano's sonorous, widely-spread chords make for an expressive 'Adagio' movement; the cello introduces the central section. B minor is restored in the final movement, though the piano announces a bold D-major second subject to syncopated cello accompaniment. A false recapitulation makes way for further development before the symmetrical return of second then first subjects.