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Sunday 30 November

London Chamber Music Series

Rosamunde Trio

**Presented in partnership with
The London Chamber Music Society**

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Rosamunde Trio
Hall One, 6.30pm

Martino Tirimo *piano*
Ben Sayevich *violin*
Daniel Veis *cello*

Franz Schubert (1797-1828)
Notturmo in E Flat Major D897

Ludwig Van Beethoven (1770-1827)
Piano Trio in D Major Op 70 No 1 'Ghost'

INTERVAL (20 minutes)

Pyotr Ilyich Tchaikovsky (1840-1893)
Piano Trio in A Minor Op 50 To the Memory of a Great Artist'

Rosamunde Trio

The three international soloists who formed the Rosamunde Trio have been performing together since 2002. However, Martino Tirimo and Daniel Veis have been giving concerts and recording together for more than 25 years, while Ben Sayevich and Daniel Veis have been playing chamber music together for several years before the Trio was founded.

The Trio made its long-awaited debut at the Wigmore Hall in March 2007. It has made many tours around the UK and has performed in the USA, Germany, Italy, Slovenia and in Ireland at the International Festival in Bantry. The Trio's recording of the Tchaikovsky and Shostakovich Piano Trios, recorded in Prague, was released recently.

Martino Tirimo has appeared with many of the world's leading orchestras and conductors. He has also directed from the keyboard several cycles of the five Beethoven Concertos with the Dresden Philharmonic both in Germany and at the Royal Festival Hall. He has often appeared with this orchestra both as a soloist and conductor. He is also in demand for masterclasses all over the world and occasionally serves on juries of international piano competitions.

Violinist **Ben Sayevich** has performed and broadcast extensively, both as a soloist and chamber musician throughout North America, Europe and the Far East.

Cellist **Daniel Veis**, winner in 1978 of the Silver Medal at the famous Tchaikovsky International Competition in Moscow, has appeared many times as a soloist with the principal orchestras of Central Europe.

Franz Schubert - Notturmo in E flat Major, D. 897

Schubert's *Notturmo* was probably not intended to be a stand-alone work: the theory goes that it was originally intended to be the slow movement of the B-flat trio, D. 898, and the dating of the manuscript seems to confirm this. It is fitting that, along with the two piano trios (the other is in E flat, D. 929), this anomalous but beguiling work still receives performances. Schubert probably composed, or at least began, both of his expansive piano trios in late 1827. His friendships with the pianist Bocklet, the violinist Schuppanzigh and the cellist Linke are thought to have rekindled his interest in the medium after a gap of some fifteen years. (Another single-movement trio, D. 28, was written in 1812). The works came at a time in Schubert's life when, ironically, signs of wider recognition were growing: lacking the resources that rich patrons or official appointments would have brought, Schubert first had a public concert dedicated to his music in 1828, the year of his premature death.

The *Notturmo* deserved its separate publication, if only for the beautiful, austere melody that weaves its way through a repetitive structure. In the opening section, the articulation, especially the pizzicato strings, does much to vary and develop the same melody above slow-moving harmonies. Octaves in the piano herald a more turbulent 'B' section, and the instrument is the main protagonist from hereon, against more motivic and increasingly chromatic string-writing. As the music grows more richly imitative, the familiar 'A' section returns via typically Schubertian harmonic sequences. Now, however, remnants of the pianistic lacework of before are heard, and once the melody is re-voiced, a passage more akin to an extended harmonic exercise for trio follows. The return of 'B' is ominous but fleeting, since free-flowing virtuosity is now Schubert's art of continuity. The final return to 'A', replete with new scales and trills, leads us to unforeseen key regions. This is more a clever afterthought than a whole-hearted departure - the tranquil conclusion lives up to the movement's title. To wit, the length and form of this ABABA movement probably led Schubert to replace it with the Andante movement of D. 898.

Ludwig van Beethoven - Piano Trio in D Major, Op. 70, No. 1, 'Ghost'

- I. Allegro vivace e con brio
- II. Largo assai ed espressivo
- III. Presto

The 'Ghost' trio is one of those works that represents Beethoven's middle-period style excellently. It was written in 1808, an eventful year in the life of the composer. He spent the summer in Heiligenstadt, on the outskirts of Vienna, and he wrote there one of his most ambitious works to date, the Sixth Symphony. He followed this with the two Op. 70 piano trios, both trios dedicated to Countess Marie von Erdody, with whom Beethoven had recently stayed. The D-major 'Ghost' trio (Geistertrio) is so called because of the eerie atmosphere of its slow movement, especially its chromatic harmonies and articulation.

(The movement also has a theme originally sketched for an opera on Macbeth that Beethoven planned). Conversely, the trio's opening *Allegro vivace* begins in a more strident fashion, with the instruments in unison on a brief motif that reappear at the start of the central development. Characterised by its ghostly piano part and suspenseful impulse, the centrepiece slow movement shifts to D minor. The tension is broken by the *Presto*, a perfunctory conclusion to an otherwise imaginative work.

Pyotr Ilyich Tchaikovsky - Piano Trio in A Minor, Op. 50, 'To the Memory of a Great Artist'

I. Pezzo elegiaco: Moderato assai - Allegro giusto - In tempo molto sostenuto - Animato - L'istesso tempo - Adagio con duolo e ben sostenuto - Moderato assai - Allegro giusto

MA. Theme and Variations: Theme (Andante con moto), Var. I, Var. II (Piu mosso), Var. III (Allegro moderato), Var. IV (L'istesso tempo), Var. 5 (L'istesso tempo), Var. VI (Tempo di Valse), Var. VII (Allegro moderato), Var. VIII (Fugue - Allegro moderato), Var. IX (Andante flebile, ma non tanto), Var. X (Tempo di Mazurka), Var. XI (Moderato)

MB. Variazione Finale e Coda: Allegro risoluto e con fuoco - Andante con moto - Lugubre

After the first half's pair of Viennese masterworks comes a very different piece of music, Tchaikovsky's majestic A-minor trio, written from 1881-82. The 'artist' of its dedicating subtitle is the pianist Nikolay Rubinstein, whose death in 1881 devastated the particularly fragile composer. The A-minor trio was his memorial and Tchaikovsky's only example in the medium: he had previously 'declared his antipathy' to the combination to his patroness Nadezhda von Meek, a position surrendered only for his memory of Rubinstein, with whom he enjoyed/endured a turbulent love-hate relationship.

A group of friends rehearsed the work for Tchaikovsky before its publication, and as a result a number of minor revisions - apparently simplifications of some passages - were made. To hear the work now is to speculate how the work might have originally sounded, since the ambition and texture remain vividly quasi-orchestral: the concerto-like piano part aptly overflows with invention, and the structure is epically experimental, too. Tchaikovsky's mastery of sonata-allegro is exhibited in the first movement, in which a succession of lyrical ideas is built around a passionate first theme. The marathon theme and variations that follow are as fanciful as they are topical: observe, for example, the magical intonations of a music box (Var. V), the mazurka (Var. X), the remarkable fugue variation (Var. VIII); and the waltz, with reflections on his opera *Eugene Onegin* (Var. VI). All are offered by Tchaikovsky as his (undisclosed) recollections of Rubinstein. The most substantial variation is set apart as the finale. Anguished to the end, the movement reprises the work's opening theme, movingly recasting it as a funeral march.