

THREE RIVERS MUSIC SOCIETY

Friday 16 February 2018, Rickmansworth Baptist Church



JULIAN TREVELYAN, piano

Wolfgang Mozart (1756-1791) Sonata in F, K332
1. *Allegro*; 2. *Adagio*; 3. *Allegro assai*

Howard Blake (born 1938) Prelude for Vova, op.640

Maurice Ravel (1875-1937) Alborada del gracioso

Enrique Granados (1867-1916)
Quejas o la maja y el ruiseñor (*Goyescas*, no.4)

Johannes Brahms (1833-1897) Four pieces, op.119

Ludwig van Beethoven (1770-1827)

Sonata No.31 in A flat, op.110

1. *Moderato cantabile molto espressivo*; 2. *Allegro molto*;
3. *Adagio ma non troppo* – *Allegro ma non troppo*

György Ligeti (1923-2006)

Etude No.10, *Die Zauberlehrling*

Frédéric Chopin (1810-1849) Ballade no.4, op.52

Programme introduced at 7pm by PETER TREVELYAN

JULIAN TREVELYAN

In 2015, Julian was the youngest-ever winner in the piano section of the Concours International Long-Thibaud-Crespin in Paris, and in 2016 he was runner-up in the Kissingen Piano Olympics in Germany. For the last two years, he has also been performing throughout Europe with a number of leading orchestras, including the St. Petersburg Symphony Orchestra. Anyone who attended the Three Rivers Music Society concert in July 2017 will remember Julian and his *Symphonia Academica* colleagues giving a thrillingly exciting performance of Brahms **Piano Quartet in G minor, op.25**. Since then, his busy schedule has included a second recital in a Beethoven sonata series in Hamburg, Mozart's concerto No.25 in Paris, and Beethoven's Piano Concerto No.4 with the CBSO in Symphony Hall in Birmingham. This last was in the final of the Dudley International Piano Competition, after which he was awarded second prize, the audience prize and the special CD recording prize. He has also paid a fleeting visit to Germany to receive the Luitpold prize for the most promising young artist in the 2017 Kissinger Sommer Festival.

Before his 19th birthday in October 2017, he also completed a geology degree with first class honours at the Open University, and is one of only a handful of musicians world-wide who annually achieve the coveted FRSM qualification. St. Albans remains home for Julian (and for his growing collection of pianos!) although he is now studying piano and composition at the Ecole Normale de Musique in Paris.

Mozart Sonata in F, K332 This, the twelfth of Mozart's Piano Sonatas, is the third in the set of three (numbered in Köchel's catalogue K330-332) of which K331 is the most well known, featuring its "alla Turca" movement that reflected the contemporary fashion for 'Moorish' matters that also spawned Mozart's opera // *Seraglio* (The Harem). The three sonatas most likely date from 1783 when Mozart had moved to Vienna, but there is a belief that Mozart wrote them during a summer of 1783 visit to Salzburg made for the purpose of introducing his wife, Constanze, to his father, Leopold. All three sonatas were published in Vienna in 1784.

Howard Blake, Prelude for Vova Howard Blake grew up in Brighton, at 18 winning a scholarship to The Royal Academy of Music where he studied piano with Harold Craxton and composition with Howard Ferguson. In the early part of an intensely active career he wrote numerous film scores, including *The Duellists* with Ridley Scott which gained the Special Jury Award at the Cannes Festival, *A Month in the Country* which gained him the British Film Institute Anthony Asquith Award for musical excellence, and *The Snowman*, nominated for an Oscar after its first screening and of which the version for narrator and orchestra is performed world-wide, the full-length ballet for Sadlers Wells runs for a season every year in London and *Walking in the Air* was a massive hit.

Howard Blake is best known as a composer, but he began as a classical concert pianist, at eighteen winning The John Lockey Festival Scholarship to the Royal Academy of Music to study with Harold Craxton. As a student he played many professional concerts as duo-partner to the celebrated violinist Miles Baster, who was to form and lead the Edinburgh String quartet. This experience provided a strong grounding in the performance of chamber music. The 3-minute *Prelude for Vova* was commissioned by Vladimir Ashkenazy (Vova) and the piece consists of a theme based on the first three letters of the name Ashkenazy - A.S.H: A natural is the A; S or As in German musical notation is A flat (enharmonically G sharp); H in German musical notation is B natural!. The dedication reads: "Dedicated to Vladimir Davidovich Ashkenazy with the greatest respect and admiration".

Maurice Ravel was born in the French Pyrenees, only a few miles from the Spanish border, and his family moved to Paris while he was still a baby, His evident fascination with Spain was undoubtedly due to his mother being Basque although brought up in Madrid. Ravel attended France's premier music college, the Paris Conservatoire, but he was not well regarded by its conservative establishment, whose biased treatment of him caused a scandal. After leaving the Conservatoire, Ravel developed a style of great clarity, incorporating elements of baroque, neoclassicism and, in his later works, jazz, although he will be forever associated in the public mind, like Debussy, with Impressionism. In 1905 he composed a suite of five piano pieces he called *Miroirs* (Mirrors). First performed by Ricardo Viñes in 1906, each movement is dedicated to a fellow member of the French avant-garde artist group Les Apaches and the work included some of the earliest of the Spanish music he wrote in Paris. *Alborada del gracioso*, one of the three pieces which he later transcribed for full orchestra in 1918, immediately became one of his most popular works. The original piano version has impossibly fast repeated notes and remains a challenge to all but the most skilled pianists. *Alborada* means 'morning music', just as serenade means 'night music'. It is related to the French *aubade* by which means lovers are warned of the approaching dawn in time to wake and part company. In the more common Spanish tradition, it is simply any music performed at daybreak, but Ravel includes *del gracioso*, ('of the buffoon'), adding comic grotesquerie to the landscape.

Enrique Granados Campiña was born in Lleida, Spain, and, as a young man he learnt the piano in Barcelona then, in 1887, he went to Paris to study. He was unable to become a student at the Conservatoire, not being born a Frenchman, but he was able to take private lessons with a Conservatoire professor, Charles-Wilfrid de Bériot, and Felip Pedrell. He returned to Barcelona in 1889 and won his first successes at the end of the 1890s with the opera *Maria del Carmen*, which attracted Royal attention. In 1911 Granados premièred his suite for piano, *Goyescas*, which became his most famous work. It is a set of six pieces based on paintings by Francisco Goya and such was the success of this work that he was encouraged to expand it. He wrote an opera

based on the subject in 1914, but the outbreak of War forced the European première to be cancelled. It was performed for the first time in New York City on 28 January 1916, and was very well received in his presence. An invitation to perform for President Woodrow Wilson caused him to miss his boat to Spain so he took passage to England whence he took a further boat to Dieppe. This boat was torpedoed in the English Channel and he drowned trying unsuccessfully to save his wife. *Goyescas*, op.11, is subtitled *Los Majos Enamorados* ('The Gallants in Love') and is considered Granados' finest work. The fourth piece in the series, *Quejas, ó la maja y el ruiseñor* ('Complaint - The Maiden and the Nightingale'), is the best known piece from the suite. It resembles a nocturne, but is filled with intricate figuration, inner voices and, near the end, glittering bird-like trills and harp-like arpeggios.

Johannes Brahms was born in Hamburg, the son of a double bass player who was employed in the Hamburg Theatre. He received a thorough musical training, became a superb pianist, and supported himself by playing in restaurants, cafés and other places of lesser repute. At 20 he toured with a Jewish-Hungarian violinist called Reményi from which two things flowed: he conceived a love of bohemian music and rhythms and he came to the notice in 1853 of Schumann (via Joachim) and Liszt, who championed him. He became great friends with Schumann and fell in love with Clara, his wife. Before 1860 he was employed in Detmold, then moved to Hamburg. For four years he was employed by a German court then spent a year or so in Switzerland, then settled in Vienna, where he spent the last 35 years of his life.

Brahms adhered predominantly to classical forms, eschewing the pictorialism and literary illustrating of Schumann and Liszt, which makes him a classical-romantic. He was never an opera composer yet he was wrongly pitted against Wagner: both are heirs to Beethoven, the one dramatic, the other lyric. Also, despite the invective hurled at each of them by the factions, Brahms remained aloof and admired the mature Wagner. He was a kind man and helped a number of composers, most prominently Dvořák, for whose family, the bachelor Brahms wanted to provide, and whose scores he proofread.

The Four Pieces for Piano (German: 'Klavierstücke') Op. 119, are four character pieces for piano composed in 1893. The collection is the last composition for solo piano by Brahms and, together with the six pieces from Op.118, it was premièred in London in January 1894.

Beethoven's Op.110. The years after 1812 were relatively unproductive for the composer: he seems to have been seriously depressed by his deafness and the resulting isolation, by the failure of his marital hopes and (from 1815) by anxieties over the custodianship of the son of his late brother, which involved him in legal actions. But he came out of these trials to write his profoundest music, which surely reflects something of what he had been through. There are seven piano sonatas in this, his 'late period', including the turbulent *Hammerklavier* op.106, with its dynamic writing and its harsh, rebarbative fugue (see below †), and op.110, which also has fugues and much eccentric writing at the instrument's extremes of compass; there is a great

Mass and his Choral Symphony (No.9), where the extended variation-finale is a setting for soloists and chorus of Schiller's *Ode to Joy*; and there is a group of string quartets, music on a new plane of spiritual depth, with their exalted ideas, abrupt contrasts and emotional intensity. The traditional four-movement scheme and conventional forms are discarded in favour of designs of six or seven movements, some fugal, some akin to variations (these forms especially attracted him in his late years), some song-like, some martial, one even like a chorale prelude. For Beethoven, the act of composition had always been a struggle, as the tortuous scrawls of his sketchbooks show; in these late works the sense of agonizing effort is clear.

In the summer of 1819 Moritz Schlesinger, from the Schlesinger firm of music publishers based in Berlin, met Beethoven and asked to purchase some compositions. After some negotiation by letter, and despite the publisher's qualms about Beethoven's retaining the rights for publication in Britain, Schlesinger agreed to purchase 25 songs for 60 ducats and three piano sonatas at 90 ducats (Beethoven had originally asked 120 ducats for the sonatas). In May 1820 Beethoven agreed, the songs (op.108) already being available, and he undertook to deliver the sonatas within three months. These three sonatas are the ones now known as opp.109–111. Beethoven was prevented from completing all three of the promised sonatas on schedule by several factors including a bout of jaundice and rheumatic attacks in the winter of 1820. Op.109 was completed and delivered in 1820, but correspondence shows that op.110 was still not ready by the middle of December 1821, and the completed autograph score bears the date 25 December. Presumably the sonata was delivered shortly thereafter, since Beethoven was paid the 30 ducats for this sonata in January 1822.

The work is in three movements. The *moderato* first movement is marked *con amabilità*, ('with friendliness, pleasantness') and is followed by a fast *scherzo* (a joke-like fast movement). The finale comprises a slow recitative and *arioso dolente* ('sad song'), a fugue, a return of the *arioso* lament, and a second fugue that builds to an affirmative conclusion.

‡ At its most basic, fugue is a form in which the subject theme is announced completely and then is heard again by a second voice whilst the first delivers a counter-theme. Depending on the number of voices, the fugal subject is announced by each voice to complete the Exposition and then there are many ways of treating the subject or motifs thereof in subsequent episodes, often changing key. At the end, the subject and the whole work concludes in the original key. J.S. Bach was the absolute master of the form but it has been used as a form in much more modern eras.

György Sándor Ligeti has been described as "one of the most important avant-garde composers in the latter half of the twentieth century" and "one of the most innovative and influential among progressive figures of his time". He is best known by the public for the use of his music in films, although he did not directly compose any film scores. However, excerpts of pieces composed by him were taken and adapted for film use. Most famously this occurred in Stanley Kubrick's *2001: A Space Odyssey* which also of course contained pieces from other classical composers, particularly *Also Sprach Zarathustra* by Richard Strauss)

Ligeti was born in Transylvania, Romania, and he lived in Hungary before emigrating to Austria in 1956, becoming an Austrian citizen in 1968. In 1973 he became professor of composition at the Hamburg Hochschule für Musik und Theater until he retired in 1989. He died in Vienna in 2006. Restricted by the authorities of Communist Hungary, only when he reached the West in 1956 could he fully realise his passion for experimental music and develop new compositional techniques.

Ligeti composed a set of 18 *Études* ('Studies') for solo piano between 1985 and 2001 and they are regarded as among the major creative achievements of his last decades. The set is one of the most significant sets of piano studies of the 20th Century, combining virtuoso technical problems with expressive content, following in the line of the études of Chopin, Liszt, Scriabin and other great piano masters. There are 18 études arranged in three books or *Livres*: six Études in Book 1 (1985), eight in Book 2 (1988–1994), four in Book 3 (1995–2001). Ligeti's original intention had been to compose only twelve Études, in two books of six each, on the model of the Debussy sets, but the scope of the work grew because he enjoyed writing the pieces so much. No.10 in the series is *Der Zauberlehrling* ('The Sorcerer's Apprentice') in which a dancing melodic line is kept in perpetual motion by irregularly dispersed staccato accents.

Frédéric Chopin, the great Polish composer and pianist of the Romantic era, wrote primarily for the solo piano and gained worldwide recognition as a leading keyboard composer and virtuoso. The term 'ballade' was used by Chopin in the sense of a balletic interlude or dance-piece, equivalent to the old Italian *ballata*, but the term may also have connotations of the mediaeval heroic ballad, a narrative minstrel-song, often of a fantastical character. There are dramatic and dance-like elements in Chopin's use of the genre, and he was a pioneer of the *ballade* as an abstract musical form. The four *ballades* are said to have been inspired by the poet Adam Mickiewicz and tonight's Ballade in F minor was composed in 1842 in Paris. The work was dedicated to Baroness Rothschild, wife of Nathaniel de Rothschild, who had invited Chopin to play in her Parisian residence, where she introduced him to the aristocracy and nobility. According to Robert Schumann, this *Ballade* was inspired by Mickiewicz's poem *The Three Budrys*, which tells of three brothers sent away by their father to seek treasures, and the story of their return with three Polish brides

Future Concerts

Further information and online tickets at www.trms.elgar.org

Wednesday 21 March, Lunchtime Recital at 1pm

Piano Quartet concert featuring Jayne Walker, Anna Maguire, David Butterworth and Steven Halls in a programme including Richard Strauss's youthful and stunning piano quartet and William Alwyn's Rhapsody for piano quartet.

Wednesday 18 April, 7.30pm

Anna Stokes (flute) and Wai-Yin Lee (piano)

It's a long time since we have had a flute recital and this promises to be thrilling, with a programme ranging from a Handel Sonata to Takemitsu's *Voice*, and taking in a virtuoso Carmen Fantaisie, the French Romantic School along the way, **Anna Stokes** has worked with numerous orchestras including the London Philharmonic Orchestra, Royal Scottish National Orchestra, Britten Sinfonia, BBC Concert Orchestra, and Bournemouth Symphony Orchestra, Her 2014 CD entitled 'Luminance - Solo & Duo Works for flute and piano', released under Champs Hill Records, was chosen as 'Classic FM CD of the Week' and David Mellor's Album of the Week (5 Star Review) in the 'Mail on Sunday'.

Wednesday 9 May, 7.30pm

Thomas Bowes plays Unaccompanied Violin Partitas and Sonatas by J.S. Bach.

This will be a wonderful and unmissable event. These compositions are at the very pinnacle of European classical music and Tom Bowes is undertaking his second 'Pilgrimage', travelling through Europe performing some of these sublime works at each of his stopping points. I heard two of those performances in Nottinghamshire and London and we are lucky to have secured him this time. As one of my violinist friends put it - "Heart-stopping!"





Friday 8 June, 7.30pm – Maggini String Quartet

The marvellous Magginis conclude our season with their first concert for us in 2018 and featuring Haydn's Quartet in B flat op.55 no.3; Edmund Rubbra's Quartet No.3 (1963) and Schubert's *Death and the Maiden* quartet. Schubert's masterpiece hasn't been performed for TRMS since 2002 and the other works have never before been heard in our series – a stunning evening is guaranteed!

THREE RIVERS MUSIC SOCIETY PATRONS

Below are listed those who joined the Friends in 2017-2018, who were "Super"-Members by having donated further funds to last year's season. They enabled the provision of the Schiedmayer grand piano and a small stage extension in the Baptist Church. This year, we ask you to join their number so that we can continue to develop the range of programmes we present to you.

David Budge

David Clark

Sue Clark

Irene Crosby

Tom Crosby

Mick Currey

John Donegan

Cathrien Dyas

Thelma Golden

Steven Halls

Kathleen Johnson

Shirley Lupton

Joe Maley

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