



Virtuosi Tasmania 2018 Season

Clarendon Trio

Virtuosi Tasmania is thrilled to present the Clarendon Trio featuring Berta Brozgul on piano, Riley Skevington on violin and the TSO's brilliant new cellist, Jonathan Békés. Formed in 2017, the three musicians were students at the Australian National Academy of Music (ANAM) and were awarded first prize in the 2017 ANAM Chamber Competition. We are presenting four one-hour concerts in different venues around the State, performing all their competition repertoire in various combinations.

<i>Clarendon Trio</i>		
Thursday 24 May 2:00pm	Town Hall, Hobart	Peter Stanhope Piano Trio "Dulcissimo Uscignolo (2007) Alexander Tcherepnin Piano Trio in D Major, Opus 34 (1925) Ludwig van Beethoven Piano Trio in E flat Major, Opus 70 No 2
Saturday 26 May 11:00am	Home Hill Winery, Ranelagh	Joseph Haydn Piano Trio in E Minor, Hob.XV:12 Alexander Tcherepnin Piano Trio in D Major, Opus 34 (1925) Maurice Ravel Piano Trio in A minor
Monday 28 May 11:30pm	LifeWay Baptist Church, Devonport	Ludwig van Beethoven Piano Trio in E flat Major, Opus 70 No 2 Maurice Ravel Piano Trio in A minor
Monday 28 May 3:30pm	City Baptist Church, Launceston	Peter Stanhope Piano Trio "Dulcissimo Uscignolo (2007) Joseph Haydn Piano Trio in E Minor, Hob.XV:12 Felix Mendelssohn Piano Trio No 2, Opus 66

** if staying to enjoy the hospitality of the venue, please make a booking
Home Hill Winery Restaurant 6264 1200

Performers

Riley Skevington, *violin*, Jonathan Békés, *cello* and Berta Brozgul *piano*.

Bookings

Please contact the TSO Box Office on 1800 001 190 or go to www.tso.com.au \$30/\$25.
Tickets also available at the door.

Information

Pieter Buining on 0409 655 024, email:secretary@virtuositas.org.au or visit www.virtuositas.org.au

Virtuosi Tasmania - performing chamber music across Tasmania for over 25 years

Program Notes

PAUL STANHOPE *Dolcissimo Uscignolo* (2007)

Based in Sydney, Paul Stanhope is Senior lecturer at the Sydney Conservatorium of Music, the University of Sydney and is Artistic Chair of the Australia Ensemble. A student of Peter Sculthorpe, his music has been performed in the UK, Europe, Asian Pacific countries, North and South America, and all over Australia. *Dolcissimo Uscignolo* (Sweetest Nightingale) was commissioned by Musica Viva Australia in 2007, for the Kungsbacka Trio. The madrigal-inspired static atmosphere of the opening is soon broken up by frenzied, disjointed writing (the nightingale in flight), before reaching resolution and solace. A perfect arch of a piece.

ALEXANDER TCHREPNIN *Piano Trio Opus 34* (1925)

1. Moderato tranquillo – Allegro 2. Allegretto 3. Allegro molto – Allegro risoluto

In the words of Aaron Copland, “Alexander Tcherepnin was a remarkable and fascinating composer, because his art represents an unusual fusion of differing cultures; his Russian upbringing; his long sojourn in Europe, particularly Paris; his extensive travels in the Orient; his many years in the United States.”

Born in St Petersburg, Russia in 1899, the son of Russian composer, conductor and pedagogue, Nicolas Tcherepnin, Alexander was a precocious and prolific composer and an accomplished pianist. The Tcherepnin family left St Petersburg in 1918 for the Republic of Georgia, where Alexander was exposed to Georgian folk music, and then to Paris in 1921, where he was “mingling with such people as Ravel, Stravinsky, Prokofiev, Honegger, Milhaud and Martinů” From 1926 he began making yearly trips to the United States, and in the 1930s made several extended visits to China and Japan. While in China he met the young Chinese pianist, Lee Hsien Ming, and the two later married in Europe, having three sons, Peter, Serge and Ivan.

In 1948 he moved to the United States, and after ten years acquired citizenship. He subsequently divided his time between the US and Europe and died in Paris in 1977.

His compositions used old Georgian harmonies, old Russian modal tunes, pentatonic scales, and eventually his own harmonic languages, using “synthetic” scales of his own devising. His First Symphony (1927) nearly provoked a riot at its premiere, police being summoned to the Paris Théâtre du Châtelet to quell an audience aroused by the work's scherzo written entirely for unpitched percussion and stringed instruments tapped with the bow as if they were wooden drums.

LUDWIG VAN BEETHOVEN *Piano Trio in E flat Major, Opus 70, No 2* (1809)

1. Poco sostenuto - Allegro ma non troppo 2. Allegretto 3. Allegretto ma non troppo 4. Finale: Allegro

Beethoven wrote the two Op 70 piano trios while spending the summer of 1808 in Heiligenstadt, Vienna, at the estate of Countess Marie von Erdödy, where he had completed his Fifth Symphony the previous summer. Both are dedicated to the Countess, to thank her for her hospitality. They were published in 1809.

He wrote the two trios immediately after finishing his *Sinfonia pastorale* (Symphony No.6).

The E flat Major trio is lyrical and expressive, opening with a melancholy line on the solo cello, which soon moves to a lively 6/8. With no clear slow movement, the second movement is light and lyrical set of variations, alternating between major and minor. The third movement features a singing, almost Schubertian melody carried mainly by the violin and the piano, and an energetic allegro concludes the trio.

FRANZ JOSEPH HAYDN *Piano Trio in E minor, XV:12* (1789)

1. Allegro moderato 2. Andante 3. Rondo. Presto

Franz Josef Haydn was the son of a very musical wheelwright and a cook, began his musical life as a choirboy at the Stephansdom, the Cathedral in Vienna: but when his voice broke at age 18, he was out on his own. He had a very difficult life at first, but worked hard, met a lot of useful people, and came up in the world through playing and composing. In 1761 Haydn became Vice-Kapellmeister for Prince Paul Anton of the Esterházy family, the richest among Hungarian nobles, and was promoted to Kapellmeister in 1766, a position he retained for the next 40 years.

The piano trios of Haydn are dominated by the piano part. Published scores from this time typically advertised these works as “piano sonatas with accompanying strings.” Haydn's piano trios feature much more interesting roles for violin than this suggests, with the cello adding colour and warmth. Most of Haydn's forty-five piano trios were in fact written for the harpsichord, and it wasn't until those written after 1794, that he intended the keyboard part specifically for the fortepiano, the predecessor of the modern piano. The key of e minor also is misleading, as it refers only to the key of the opening movement. Here, the last two movements are both written in E major so that, by proportion, E major is the work's predominant key.

MAURICE RAVEL Piano Trio in A minor (1914)

1. Modéré 2. Pantoum (Assez vif) 3. Passacaille (Tres large) 4. Final (Animé)

During the summer of 1914, Maurice Ravel (1875-1937) did his compositional work in the French Basque commune of Saint-Jean-de-Luz. Ravel was born across the bay in the Basque town of Ciboure, his mother was Basque, and he felt a deep identification with his Basque heritage. Initially, Ravel's work on his Piano Trio proceeded slowly, but the outbreak of World War I that August led him to redouble his efforts, being nearly manically compelled to wrap up the composition in order to enlist in military service. Ravel described his own final effort as driven by "insane heroic rage." To his pupil Maurice Delage he wrote “the thought that I would go away forced me to do five month's work in five weeks. I have *finished* my Trio.”

According to Ravel, the two themes of the first movement are based on the rhythm of a Basque *zortzico*, a Basque dance form with a 3+2+3 rhythmic pattern.

The second movement, Pantoum, refers to a Malaysian poetic form (pantun), in which the second and fourth lines of each four-line stanza become the first and third lines of the next.

The third movement, entitled *Passacaille*, alludes to the Italian Baroque variation form, but whereas a Baroque *passacaglia* repeats the bass theme continuously with variations entering above, Ravel's variations are presented as “distortions or developments of this unique theme.”

The animated finale, which follows without pause, features a complex alternation of five and seven-beat meters also likely inspired by Basque folk music, bringing Ravel's trio to a virtuosic close.

Ravel makes extensive use of the extreme ranges of each instrument, creating a texture of sound unusually rich for a chamber work. He employs colouristic effects such as trills, tremolos, harmonics, glissandos and arpeggios, demanding a high level of technical proficiency from all three musicians.

FELIX MENDELSSOHN Piano Trio No 2 in C minor, Op 66 (1845)

1. Allegro energico e con fuoco 2. Andante espressivo 3. Scherzo: Molto allegro quasi presto 4. Finale: Allegro appassionato

Composed in 1845, just two years before his untimely death at age 38, Mendelssohn dedicated this work to his friend and violinist, Louis Spohr. ‘I would like to have saved the honour for a somewhat longer piece.... Nothing seemed good enough to me, and in fact neither does this trio.’ The D minor Trio is in fact a brilliant composition, with a masterful, turbulent opening movement in sonata form, a “Song without Words” slow movement, the gossamer Scherzo, evoking memories of his *Midsummer Night's Dream*, and a vivacious finale. notable for its use of a chorale resembling the commonly sung "all people that on earth do dwell"



Riley Skevington, violin, Berta Brozgul piano and Jonathan Békés, cello

Biography

The Clarendon Trio comprises three musicians; violinist, Riley Skevington, cellist, Jonathan Békés, and pianist, Berta Brozgul, who met during their time at the Australian National Academy of Music (ANAM). They won first prize at the 2017 ANAM Chamber Competition and are the only Australian piano trio competing in the 2018 Melbourne International Chamber Music Competition. As individual musicians they have had many notable successes in national competitions as well as high profile performances throughout Australia as soloists in their own right. As passionate chamber musicians they have appeared together with leading national and international artists in concerts throughout Australia.

A common feeling for sound, as well as a powerful curiosity about each composer's unique language, encouraged them to form the trio in 2017 in order to explore the possibilities in the extraordinarily diverse repertoire for this instrumental grouping. In its work the trio has sought input from leading specialists in various stylistic genres, among them Robin Wilson, Timothy Young and Howard Penny, to further develop their own interpretations.

The Trio has performed expansively and to great acclaim throughout the Melbourne metropolitan and regional area, and is rapidly establishing a strong reputation and audience following for its compelling and intelligent musical approach. The trio is excited to build on its growing patronage and to include the widest variety of repertoire in their future concert appearances. Collaborations with leading young artists and composers are planned for future seasons.

Mailing list

We would like to send you our concert details by email or post. To join our contact list, please provide your details to a Virtuosi volunteer or email the secretary.

Membership to Virtuosi Tasmania

Membership of Virtuosi Tasmania Inc. is \$25 for a financial year. For inquiries please contact the Membership Secretary Francesca Farrugia on 0411 465 478 or email fp.farrugia@gmail.com.

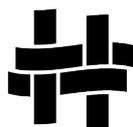
Next Concert

Quintets from Mozart and Brahms will feature in our next concert, **Clarinet Quintets** to be played Friday 11am on June 8 at Riversdale Estate, Cambridge; Sunday 11am on June 10 at Home Hill Winery, Ranelagh and on Monday 2pm June 11 at the LifeWay Baptist Church, Devonport.

SUPPORTED BY



This project was assisted through Arts Tasmania by the Minister for the Arts



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