

3. *Allegro Scherzo*

The third movement is a Scherzo Allegro that borrows from the Ländler – a folk-dance in 3/4 time that features hopping, stomping, and, occasionally, yodelling. The Ländler was popular in Austria at the end of the 18th century, and is thought to have contributed to the evolution of the waltz. A mellower, more refined Trio section in the middle shows off violin and cello trading the melody, while piano plays staccato pairs of chords. The more rugged *Scherzo* returns with a piano call and twirls to the finish. The movement is vintage Schubert – just the sort of music he loved to improvise to accompany dancing at his regular soirees.

4. *Rondo Allegro vivace*

The finale is a rondo, though it is close to a developmental sonata form. It is also dance-like and the three instruments follow one another throughout, playing tripping dotted figures, arpeggios, and trills. The music continues to develop and vary, changing keys, making declarative pronouncements and adding to the picturesque flight – one of the most unique and beautiful in Schubert. After whirlwinds of material, the finale settles, walks merrily along in a conversational way, then interrupts itself loudly and leaps to a cadence. Robert Schumann said of the Schubert Trio: “One glance at Schubert’s Trio and the troubles of our human existence disappear and all the world is fresh and bright again.”

This is the final concert of this current season.
Our next concert will be on Saturday 30th September 2023
when the Odora Trio will perform works by
Haydn, Brahms, George Enescu and Camille Saint Saëns.

This concert is kindly sponsored by Marilyn Sansom and Geoff Meaden.

Programme Notes compiled by John Walker and kindly sponsored by Avril Philips



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Programme Notes
Saturday 29th April 2023

The Odysseus Piano Trio

Established in 2015, the Odysseus Piano Trio is developing a reputation as one of the most dynamic and distinctive ensembles to emerge in recent years. Formed by well-known and distinguished musicians, the trio have performed at King’s Place, St David’s Hall and regularly perform in festivals and for concert societies in the UK.

Robin Green (Piano)

“A light touch and an engaging tone” (The Strad magazine), Robin Green enjoys a busy career as a soloist, chamber musician and conductor. Robin’s CD, *Dialog mit Mozart* released on the Gramola label, was Editor’s Choice in the Strad Magazine. His recording *Games Chorales and Fantasie* released on the Claves label was reviewed by The Gramophone: “Green...an intelligent and sensitive musician with a genuine flair for imaginative programming.” Robin regularly performs in festivals in the UK and abroad.

Sara Trickey

Sara enjoys an exciting and diverse career as a solo violinist and chamber musician. Noted for her “fiery and passionate” performances (The Strad) and her “beautifully refined tone” (Musical Opinion), she performs at many of the major UK festivals and venues, including in recent months the Presteigne, Alwyn, Oxford May Music, York, and Wye Valley

Chamber Music festivals. She plays regularly with pianist Dan Tong with whom she has recorded the Schubert Sonatinas to critical acclaim (“Irresistible!” – Barry Millington). A CD of Fauré and David Matthews has recently been released by *Deux-Elles*. She also made a world premiere recording of Mathias’ violin sonatas with Iwan Llewelyn Jones.

Rosie Biss (Cello)

In addition to her role of Principal cello of Welsh National Opera, Rosie enjoys a busy and varied career as chamber musician, soloist, guest principal, and teacher. As recitalist and former member of the *Zehetmair* quartet and trio, the European Music Project and the Scottish Ensemble, Rosie has played throughout Europe and America’s concert halls, broadcast on BBC Radio 3, Classic FM, WDR 3, and performed at major music festivals including Edinburgh, Aspen, Verbier and Schleswig-Holstein.



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Mozart: Piano Trio in B flat K.502

1. Allegro 2. Larghetto 3. Allegretto

The first movement of K.502 has much to teach about the flexibility of sonata form. The second theme of the exposition is different from the first only by virtue of being in a different key and variations of scoring. Unusual for Mozart, but common for Haydn, this “monothematic” type of sonata demonstrates that contrast is not necessarily thematic, but more essentially harmonic. With but a single theme, Mozart crafts his sonata with a second surprise: the development section begins with an entirely new melody, a refreshing contrast of great warmth. This prepares for a dramatic return of the main theme made all the more startling by its new cast in a minor key. Finally, the recapitulation is no mere repeat with a simple harmonic adjustment: as in nearly all of Mozart’s sonatas, the return to the beginning brings a new fulfilment of the original music, extended and elaborated into a more perfectly realized and thereby strongly resolved conclusion.

The second slow movement *Larghetto* blossoms into music of such exquisite beauty that all words fall mute before its perfect grace. Remove any of the three instruments or even a single note, and the entire structure would fail. The rondo *Allegretto* finale wakens from this dream into a new-made world of animated melody, supple motion, taut drama and elegant counterpoint for a deeply satisfying conclusion. Mozart so successfully and delicately balances piano with the violin and cello throughout, that he teaches one more possibly surprising fact about the nature of the piano trio texture: quite often it comprises not three, but four voices, the two hands of the piano decoupled to sing independently from each other, in playful consort with their equally independent stringed cohorts.

Clara Schumann: Piano Trio in G minor Op.17

1. Allegro Moderato 2. Scherzo and Trio 3. Andante 4. Allegretto

Written in 1846, the Piano Trio in G minor, op.17 by Clara Schumann was her only piano trio and was composed during her stay in Dresden in 1845-1846. During the development of the Trio, she was going through a difficult period with her husband Robert Schumann extremely ill. This trio was completed during the summer of 1846 when, in attempts to improve Robert’s health, they travelled to Norderney where Clara herself suffered a miscarriage. A year after the composition of her piano trio, Robert composed his first piano trio, op.63. It is clear that Clara’s trio had great influence on Robert’s as they share many interesting similarities. Their works were frequently paired at concerts.

1. Allegro Moderato

The overall key of this movement is G Minor, with a lot of modulation both to closer and more distant keys. The structure of the movement is Sonata form (made up of the Exposition, Development, and Recapitulation), with a Codetta and then a Coda. It relies on energy and chromaticism to attract the audience. Throughout the movement, each instrument has its own soloist moment on top of an exceptional balance between all three, demonstrating Clara’s great understanding of writing for this form although she was herself a pianist.

2. Scherzo and Trio

The second movement consists of three sections; *Scherzo*, *Trio*, and *Scherzo*. The *Scherzo* is in B-flat major, the same key as the relative major of the first movement, and it is instructed to be played in the “*Tempo di minuetto*” which means slow, graceful and playful. The melody is often played by the violin, while the cello accompanies the melody through pizzicato as the piano plays chords. These contrasts between the cello and piano successfully create the mood of the “*Tempo de minuetto*”. After the *Scherzo*, a contrasting section, *Trio*, appears. It is in E-flat major and is more lyrical than the *Scherzo*. However, the overall mood of the piece is still playful, and finally returns to *Scherzo* to finish the movement.

3. Andante

The third movement, *Andante*, is in G major and begins with an eight measures piano solo. Soon after, the violin takes over the theme. In the middle of the movement all three parts play dotted rhythms, which contribute to the contrast in the emotions of the piece which could be described as “bittersweet”.

4. Allegretto

The last movement, *Allegretto*, is in sonata form again. The opening is similar to the opening theme of the first movement, and has been described as “dramatically intense.”

***** Interval *****

Schubert: Trio in B flat Major D.898

1. Allegro Moderato 2. Andante un poco mosso 3. Scherzo Allegro 4. Rondo Allegro Vivace

The Piano Trio in B-flat is a large-scale work that doesn’t feel like one; it feels intimate. Schubert began composing it in 1827, the year before his death, and worked on it simultaneously with the song cycle *Die Winterreise*. Perhaps Schubert needed a lighter project to divert his attention, and from the illness and melancholy that filled the composer’s life in his last months, Op. 99 is a lively, buoyant work with unrivalled lyricism throughout.

1. Allegro moderato

The first movement, an *Allegro Moderato*, is supremely balanced and perfectly orchestrated. The piano takes the first theme with strings providing staccato accompaniment. An upward scale on the piano leads to the second theme, first stated by the cello. Minor incarnations of the theme ensue with increasing longing. The movement is both vigorous and mellifluous, and is the longest of the Trio.

2. Andante un poco mosso

The second movement, marked *Andante un poco mosso*, starts with a beautiful lullaby-like melody on cello that moves to the violin. After growing and increasing in tempo, passing the theme among each instrument, a more elegant section starts, then becomes more agitated, entwining through minor keys, developing ideas. There is a return to the lilting melody from the beginning of the movement and the *Andante* ends sweetly.