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## **A “virtual” Music in Adderbury Concert recorded at the Parish Church of Ss Peter and Paul, Deddington**

**Sunday November 1, 2020 at 19:15**

**The Adderbury Concerts Trust is a registered charity no 1095242.  
A huge thank you to all our Patrons, Friends and Supporters.**

**We very much hope you enjoy this concert. If you would like to become a patron of Music in Adderbury or make a donation to help support our “virtual” concerts, please get in touch with us via the contact page at [musicinadderbury.com](http://musicinadderbury.com).**

This is the first of the concerts recorded in Deddington and streamed from our YouTube channel at 19:15 on Sunday evenings over the following months. (These recordings will also be available for a limited time after release and, of course, there are more to come.)

### **The Adderbury Ensemble**

- **Impromptu op 90 no 3, D 899**
- **Piano Quintet in A major, D667 (“The Trout”)**

Tim Horton (piano)  
David Le Page (violin)  
Chris Windass (viola)  
Jane Fenton (cello)  
Jub (double bass)

Formed in 1986 by a group of the UK’s finest young freelance musicians, the Adderbury Ensemble have always had a flexible line-up, mixing and matching different players to deliver performances primarily as quartets, quintets or small chamber groups and occasionally adding further instruments to play symphonies and concertos by the likes of Haydn, Mozart, Beethoven, Mendelssohn or Brahms – *with* or *without* a conductor.

Everyone who performs as part of the Adderbury Ensemble is an eminent instrumentalist, usually a principal player with one or more of the leading orchestras of

Europe. From their early years playing Sunday evening concerts in the beautiful village of Adderbury in north Oxfordshire, the

group have gone on to develop a global reputation. They perform regularly throughout Britain and other European nations and played their first concerts in the United States in Spring 2016. They also helped found the world-famous Oxford Coffee Concerts at the Holywell Music Room, the oldest purpose-built music venue in Europe.

The Adderbury Ensemble have released ten recordings in their own right since their first CD was released in 1997, and individual members have recorded many more, either as soloists or as members of other groups.

More information:  
[www.adderburyensemble.com](http://www.adderburyensemble.com)

## **Impromptu op.90 no.3, D 899 by Franz Schubert (1797-1828)**

### **3. Andante**

Schubert's two sets of Impromptus are important examples of a growing trend in early nineteenth-century piano music. Although he continued to write large-scale sonatas, he was also drawn increasingly towards the genre of the short, self-contained piece exploring a more concentrated expressive range. Later composers continued to explore the idea in some of the best-loved works in the nineteenth-century piano literature, such as Mendelssohn's Songs Without Words, Grieg's Lyric Pieces, and the four sets of piano pieces which Brahms produced towards the end of

his life. The set of six pieces by Schoenberg represents a late flowering of the genre.

Schubert is thought to have written his first set of Impromptus in the summer and autumn of 1827. The title 'Impromptu' was given to the first two by the publisher Tobias Haslinger when he issued them as Schubert's Op 90 that year; numbers 3 and 4 did not appear in print until 1857. The last two are among Schubert's best-loved shorter piano pieces. With its broad, singing melody it is easy to imagine No 3 as a love song without words.

## **Piano Quintet in A major, D 667 ("The Trout") by Franz Schubert (1797-1828)**

### **1. Allegro vivace; 2. Andante; 3. Scherzo. Presto; 4. Tema. Andantino; 5. Finale. Allegro.**

Schubert's 'Trout' Quintet, one of the most popular works in the chamber music repertoire, is the result of a holiday he spent in Steyr, Upper Austria. He visited the town three times but, since his autograph manuscript score of the work does not survive, it is not clear which of these visits prompted it. The probability is that he wrote it after returning to Vienna from his first stay in July 1819.

He had visited Steyr with the baritone Johann Michael Vogl, who sang many of Schubert's songs in public, (the town was Vogl's birthplace). There he met Sylvester Paumgartner, an amateur cellist whose house in the main square was a regular music venue. According to Schubert's friend Albert Stadler, also living in Steyr at the time, a recent

performance of a quintet by Hummel, for the unusual combination of piano, violin, viola, cello and double-bass, prompted Paumgartner to ask Schubert for a similar work, suggesting that he include a set of variations on his song 'The Trout', of two years earlier. Stadler did not specify the Hummel work in question, and for a long time Schubert's model was assumed to be his Quintet in E flat, Op 87. It now seems more likely that it was in fact the older composer's Septet, Op 74, in his own transcription for the same quintet line-up.

Schubert's Quintet is one of his most carefree works, and it is tempting to hear in it a reflection of the atmosphere at Steyr and the surrounding countryside, which he described as "unimaginably lovely" in a letter to his

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brother, Ferdinand. Paradoxically, it is the presence of the double bass that is responsible for the transparent freshness of the music's sound-world. To make sure that the piano part balances the extra weight and sonority in the bass register, Schubert has the pianist's two hands playing an octave apart without harmonies for much of the time, with the left-hand often straying into the upper half of the keyboard. The quintet's characteristically limpid quality is the result.

The opening movement immediately establishes the work's relaxed, holiday mood, with its opening dialogue between the ebullient uprush on the piano and the string's gently gliding reply. As the movement proceeds, strings and piano exchange roles from time to time (indeed, the process has already begun, barely twenty seconds in), and Schubert leads us through some of his typical key changes that suddenly present us with new viewpoints.

There are more such moments in the wonderfully laid-back second movement, with the piano's easy-going opening theme turning into dialogue with the first violin, and lyrical duets for the viola and cello amid accompanying figures for the violin, bass and

piano. The first half of the movement comes gently to rest, then immediately it begins again, a semitone higher. The effect is like watching a character leave from one side of the stage, only re-appear instantly on the opposite one, in a different costume.

The brisk, energetic scherzo has a vigorous country-dance feel to it, with a quieter central trio section. The variations that were the work's starting point form the fourth movement. The theme, played by the strings alone, remains unchanged in the first three variations, as it passes from the piano to the viola, then the cello. Variation 4 begins with two brief moments of minor-key storminess, but they are quickly over, and the rest is perfectly amiable, though with a slight clouding at the end. The cello takes up the theme again in Variation 5, with Schubert once again indulging in his fondness for wandering off into unexpected keys. Finally, we hear it on the violin, with the piano recreating the accompaniment of the original song.

The finale is at once purposeful and easy-going, with its driving energy, quick-fire exchanges between the piano and strings, and bubbling, exuberant energy.

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