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

Released on Sunday November 22, 2020 at 19:15

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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.

This is the third of our autumn virtual concerts recorded in Deddington. These recordings will be available for a limited time after release and, of course, there are more to come.

The Aquinas Piano Trio

Ruth Rogers (violin), Katherine Jenkinson (cello) and Martin Cousin (piano)

- **Mozart: Piano Trio in B flat major, K 502**
- **Fauré: Piano Trio in D minor, op 120**

Described by Gramophone as “spot-on in interpretative instinct”, the Aquinas Piano Trio have established themselves as one of Britain’s most sought-after chamber groups. Following their Wigmore Hall debut in December 2015, Musical Opinion commented: “This sold out concert hall was in awe, ecstatic with joy at the final cadence.” The group’s growing list of recordings includes the Saint-Saëns Trios, released on Guild in 2015, and their CD of Mendelssohn Trios. In awarding the latter its Choice of the Month in May 2015, Strad Magazine said: “The Aquinas Trio rejoices in these cherishable scores with a symphonic sweep and an insatiable forward momentum... This is an enormously impressive coupling.”

Aquinas Piano Trio recitals include a Schumann concert series at Kings Place, London, the Little Missenden Festival, the Chipping Campden International Music Festival and four concerts in Mallorca. Their

continuing support of contemporary music sees premieres of new works by Thomas Hyde and Rob Keeley.

Ruth Rogers

Ruth Rogers studied with Itzhak Rashkovsky and Herman Krebbers. Described as “the finest of the younger generation of violinists” (Musical Opinion) and hailed by the Guardian as “superb”, Ruth is in demand as a soloist, leader, and chamber musician. She graduated from the Royal College of Music in 2001 and was awarded the Tagore Gold Medal – the college’s highest accolade.

Ruth has an impressive list of awards and has performed as a soloist at such prestigious venues as The Wigmore Hall, the Queen Elizabeth Hall and St John’s, Smith Square. Ruth has appeared in concert alongside a number of distinguished performers, including Ida Haendel, and John

Continued from page 1

Lill, and has led orchestras under the batons of Lorin Maazel and Colin Davis.

Ruth is leader of the London Mozart Players and worked as co-Leader of the Bournemouth Symphony Orchestra from 2008 until 2012. She appears as a guest leader of many other major orchestras including the BBC Philharmonic, the City of Birmingham Symphony Orchestra, the Scottish Chamber Orchestra and the Royal Liverpool Philharmonic. She has also appeared in Principal roles with the Hallé, English Chamber Orchestra and London Chamber Orchestra. Ruth has played concertos with the City of London Sinfonia, the City of Oxford Orchestra, and London Strings, and plays regularly with the Luventus Quartet as well as the Aquinas Piano Trio. She has appeared at the Wigmore Hall with the Nash Ensemble.

Katherine Jenkinson

Katherine Jenkinson is recognised as one of the UK's leading cellists specialising in solo and chamber music. The Independent newspaper has praised her "technical security backed up by rare musical sensitivity". She studied at The Royal Academy of Music and has since been privileged to become an associate at the academy, giving performance classes there, and masterclasses at Trinity Laban (as part of the International String Quartet Festival), at Kazan Conservatory (Russia), and at the Music Conservatory in Kazakhstan.

Chamber music plays a key part in Katherine's musical life. She was a founder member of The Rautio Piano Trio, and was a member of The Allegri String Quartet (2008-2011) as well as the Luventus Quartet and Ensemble. In contemporary music, Katherine has worked closely with composers Arvo

Pärt, Anthony Payne, Richard Allain and Thomas Hyde.

Since giving her debut Wigmore Hall performance in 2004 with duo partner Alison Farr, Katherine has performed as recitalist and concerto soloist throughout Europe, Africa and Asia. In 2015, she performed all the Bach cello suites over six concerts in Norwich; performed the Brahms Double Concerto for the first time in Suffolk; performed with The Dante Quartet, and a played in a critically acclaimed and sold-out Wigmore Hall concert with the Aquinas Piano Trio.

Martin Cousin

Martin Cousin is regarded as one of the most exceptional pianists of his generation, having been awarded first prize at the 2005 Ettore Pozzoli International Piano Competition (Seregno, Italy) and a Gold Medal at the 2003 Royal Over-Seas League Music Competition (London).

Martin appears regularly at the major London musical venues such as Wigmore Hall, the South Bank, Barbican Centre, as well as Birmingham's Symphony Hall and Manchester's Bridgewater Hall. He has performed as concerto soloist with the Philharmonia, London Philharmonic, Halle, Royal Philharmonic and BBC Concert Orchestras. Performances further afield have included tours of New Zealand, the US, Indonesia and Thailand; concerts in Stockholm, Brussels, Toronto, Tokyo, Berne and The Hague; and numerous recitals throughout Italy. 2006 saw the release of his debut CD of Rachmaninov's Sonata No 1 and Morceaux de Salon with SOMM Recordings, which was selected as Classical CD of the week by the Daily Telegraph. The US magazine Fanfare said: "This is the performance of the 1st Sonata that I have always heard in my head but never thought

Continued from page 2

I'd actually get to hear with my ears. This guy's the real deal!"

Martin's 2014 CD of Rachmaninov's Études-Tableaux for SOMM was hailed by the

Observer as "a landmark recording" while Fanfare Magazine hailed him as being "among the most distinguished Rachmaninov pianists of our generation". The hands featured in the scenes where Rachmaninov's 3rd Concerto is played in the Oscar-winning film "Shine" are Martin's.

**Piano Trio in B flat major, K 502
by Wolfgang Amadeus Mozart (1756-1791)**

1. Allegro; 2. Larghetto; 3. Allegretto.

It is maybe surprising not only that virtually all of Mozart's large body of music has survived but also that, owing to his personal Thematic Work Catalogue, we know precisely when he completed the last 400 or so of his compositions. The K502 Piano Trio was finished on November 18, 1786, perhaps Mozart's single most productive year. Mozart had composed an early trio also in B flat yet was now launching into his quintet of mature works in the form, of which the K502 is the second. With increased interest from Vienna's music-playing public for chamber material of all types, the piano trio was in vogue in the mid-1780s and, as none bears any dedication, it seems that Mozart penned this for the expedient reason of making money. Even more than in the two Piano Quartets, the cello is relatively unobtrusive, strengthening the bass or playing in harmony with the violin. Given that limitation, the best

of Mozart's Piano Trios rank amongst his masterpieces. The K502's companion work, the slightly earlier K496 is a fine piece yet the B flat supersedes it.

The first movement of K502 owes much to the 1784 Piano Concerto, in the same key, K450, with a similar radiant warmth and buoyancy of tone. In E flat, the ensuing Larghetto stretches to 111 bars of rich ornamented sounds, with a variety of simple phrases, each of which gives rise to extended melodic grace. Conflicting elements of strength and delicacy permeate the sprightly Allegretto finale, undercut by neat counterpoint, and with traces of concerto-style again welded into the tight framework. On the final page polite convention is broken as the two strings combine in free rivalry with the piano.

Piano Trio in D minor, op 120 by Gabriel Fauré (1845-1924)

1. Allegro, ma non troppo; 2. Andantino; 3. Allegro vivo.

Originally intended for clarinet, cello and piano, the Piano Trio was one of Fauré's very last works, begun sometime during the spring or summer of 1922, in response to a suggestion from his publisher, Jacques Durand; it was completed the following February. The first public performance, which he was too frail to attend, was presented by the Société Nationale de Musique, on 12 May, 1923, his seventy-eighth birthday.

His health had begun to decline a few years earlier, and in a letter to his wife while working on the trio he complained of constant fatigue, leaving him able to work on the piece for only short stretches at a time. There is no sign of this in the music itself, whose combination of freshness, delicacy and strength show that the composer had lost none of his creative powers.

The opening movement is characteristic of Fauré's ability to spin long, poised melodic lines which only gradually reveal their latent energy. Textures are limpid, the rhythmic

drive so subtle we are hardly aware of it, and shifts of harmony provide soft but intense moments of revelation.

Over gently pulsing chords on the piano, the second movement opens with a theme of breathtaking loveliness. The movement as a whole flows along gracefully, with the violin, cello and left hand of the piano part weaving a contrapuntal fabric around the piano's right hand harmonies. The movement culminates in a radiant climax with the violin and cello singing in octaves a gently syncopated melody introduced earlier by the piano.

After this, the declamatory phrase with which the violin and cello begin the finale sounds unexpectedly strident - for Fauré, at least. It is answered by a crisp rhythmic idea on the piano. With its scherzo-like character, this is one of his most extrovert pieces, moving from its D minor opening to end in a blaze of D major with an ease that is totally convincing.

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Coming up at Music in Adderbury...

Sunday November 29, 2020

Ben Baker (violin) and Daniel Lehardt (piano)

- Copland: Sonata for Violin and Piano
- Glazunov: Entr'acte from Raymonda, op 57
- Prokofiev: Violin Sonata no 2 in D major

Sunday December 6, 2020

Daniel Lehardt (piano)

- Bach: Partita no 6 in E minor, BWV 830
- Brahms: Klavierstücke, op 119
- Beethoven: Piano Sonata no 18 in E flat 3

Sunday December 13, 2020

Adderbury Ensemble

- Schubert: String Quintet in C major, op 163, D 956
- Purcell: Fantasia Upon One Note in F major, Z 745

Sunday December 20, 2020

Philharmonia Quartet directed by Ben Gilmore

- Haydn: String Quartet in A major, op 20, no 6
- Janáček: String Quartet no 2 ("Intimate Letters")