



**CHRIST CHURCH, ESHER
LUNCHTIME CONCERT**

The **SZASZ** *Piano Trio*

Petr Limonov *piano*
Jaga Klimaszewska *violin*
Austen Scully *cello*

Wednesday 16 February 2022
at 1.15pm

*This concert is free to watch on our 'Music on the Green' YouTube channel.
Online donations welcome on our JustGiving page
www.justgiving.com/campaign/MOTG*

Programme



Piano Trio in B flat (‘The Archduke’), Op. 97

- i Allegro moderato*
- ii Scherzo (Allegro)*
- iii Andante cantabile ma però con moto
- Poco più adagio*
- iv Allegro moderato - Presto*

Ludwig van Beethoven

(1770-1827)

Music on the Green

Quality music in the heart of Esher

Music on the Green (MOTG) is the Parish of Esher’s musical outreach programme based at Christ Church, overlooking Esher Green. At MOTG we believe that music should be accessible to all. Whilst having our firmest foot planted at the classical end of the spectrum, we seek to offer a rich and varied programme, presenting live music in interesting and rewarding ways so that it can be widely appreciated and enjoyed.

The 'Archduke' Trio

The 'Archduke' Trio's moniker comes from its dedicatee Archduke Rudolf of Austria, the youngest child of Leopold II, who was Holy Roman Emperor in the 1790s. The Archduke was a music lover who became Beethoven's piano student in 1803. He later also studied composition with Beethoven – one of the few such students the great composer took on – their relationship remained warm for the duration of Beethoven's life.

When the composer nearly left Vienna in 1809 for a lucrative appointment in Kassel, the Archduke was among the three patrons who teamed up to provide Beethoven with a generous lifetime annuity to keep him in the city. Beethoven was overjoyed with this arrangement, though his hope for the title of Imperial Kapellmeister was never fulfilled.

The genial nature of the first movement of the trio defies some of our more traditional expectations of Beethoven's music, exemplified by works such as the Fifth Symphony or the angst-ridden finale of the 'Appassionata' Sonata. But Beethoven also wrote music that keeps its emotions on a more even keel, if one perhaps considers the opening movement of the Sixth Symphony, or the sunny warmth of the 'Spring' Sonata. There is a strong sense of confidence in this

opening movement of the 'Archduke', a feeling that Beethoven no longer needs to prove himself with dramatic shifts and gestures at every corner. Instead, he allows the music to unfold organically, its creative twists emerging without any special attention being drawn to them.

Constructed in a sturdy sonata form, the first movement sets the tone immediately with its lyrical and flowing first theme, marked dolce (sweet) and then cantabile (singing). The second theme contrasts in articulation and contour – now a detached cascade of notes through a descending scale – but its character is similarly inviting and cheerful. However, its key is entirely unexpected: G major, a key that shifts the home note of B flat, to B natural. Quiet innovations like this abound here, from the thematic use of piano trills and extended string pizzicato in the development section to the startling way the music settles back into its home key during the retransition.

After its seemingly innocuous opening, the second movement Scherzo is deeply quirky. Following an initial stretch of almost childlike simplicity and predictable repetition and phrase structure, Beethoven disrupts the proceedings with a sudden crescendo, an unexpected key change, and

off-kilter note and bar groupings – all at once. Although order is quickly restored, Beethoven has tipped his hand. It is in the middle section (what would traditionally be called the 'Trio') that the oddness truly takes hold. The section begins with a creepy-crawly chromatic fugue, a precursor to the complexities that would emerge in his late chamber works. But just as the fugal exposition is completed, the contrapuntal texture is summarily abandoned in favour of a raucous dance fragment, led by the piano. A fragment of the chromatic fugue is looped in the brief coda, creating an effect that would not be out of place in a score by Ligeti.

The theme-and-variation-based third movement is expansive and graceful – indeed, a model of Classical balance. The 28-bar structure of the symmetrical theme is strictly adhered to through the first four variations, each progressively introducing more flowing accompaniment figures. In the fifth and final variation, however, Beethoven returns to the sparse texture of the initial theme, but introduces subtle harmonic and formal shifts that end up leading the music to E major instead of the expected D major. This allows him to add a much freer coda, which brings the movement to a quiet close.

A single chord connects the third movement to the finale, delivering the surprising but necessary tonal shift (D major to B flat major). Beethoven

organises the last movement as a 7-part rondo (ABACAB'A), maintaining the friendly Schubertian dialogue between the instruments which also characterised the previous movements. However, he does have one last trick up his sleeve. The final appearance of the rondo theme comes in the 'wrong' key: A major instead of B flat. As in the third movement, this opens up the space for a coda, here a whimsical flight of fancy that may strike one as a musical representation of our three players engaged in a spirited game of tag.

Programme notes by Jon Kochavi

Biographies

Petr Liminov (piano)

Born in Moscow, Petr started playing the piano at the age of 5, entering the prestigious Moscow Central Music School a year later.



After winning First Prize at the Nikolai Rubinstein International Piano Competition in Paris he started giving concerts across Europe and Russia, supported by the Vladimir Spivakov International Foundation.

Petr went on to study with Hamish Milne and Alexander Satz at London's Royal Academy of Music on a full scholarship, followed by a year at the Ecole Normale de Musique de Paris Alfred Cortot, where his teachers were Ramzi Yassa and Wolfram Schmitt-Leonardy.

In 2010 Petr returned to London to commence his postgraduate studies at the Royal College of Music with Dmitri Alexeev on a full scholarship, obtaining his Masters degree in 2012. During this time, he took part in masterclasses with luminaries including Stephen Hough, Alfred Brendel and Stephen Kovacevich; whilst at the RCM he also studied conducting under Peter Stark. In 2013 he made his conducting debut at Cadogan Hall with the London International Chamber Orchestra, directing works by Glazunov and Rachmaninov.

Petr performs all across Europe, having collaborated with musicians including Boris Berezovsky, Maria João Pires, Nicola Benedetti, Natalie Clein and the Van Kujik Quartet.

He has recorded for Decca, Onyx Classics, Chandos and Champs Hill labels; the '1948' album, recorded with Laura van der Heijden, received the 'Edison Klassiek' award in 2018 and the BBC 'Newcomer of the Year' award in 2019. His arrangement of Auld Lang Syne (from Nicola Benedetti's 'Homecoming' album) has even been performed in the BBC Proms at the Royal Albert Hall.

Jaga Klimaszewska (violin)

Born in Gdansk, Jaga began studying violin at the age of seven. After graduating from the Nowowiejski Music School in Gdansk in 2009, she moved to



London to continue her musical studies with Krzysztof Smietana at the Guildhall School of Music, obtaining her Bachelor of Music Diploma in 2013. She then completed a Master of Performance at the Royal College of Music under the tutelage of Maciej Rakowski. During her studies she received the RCM Award, as well as

the G.D. Fahrenheit Educational Scholarship awarded by the Mayor of Gdansk. Jaga has taken part in many workshops and music festivals across Europe, and has performed as a soloist and chamber musician in Poland, France, Austria, Germany, Russia, Switzerland and the UK in venues including Cadogan Hall, RAH Elgar Room, Royal Festival Hall, Barbican Centre, the Musikverein in Vienna, Unesco Hall in Paris and the Mozarteum in Salzburg. She has performed as a soloist with Silk Street Sinfonia, Cappella Gedanensis and Camerata Baltica.

Jaga has worked with many well known artists including Maxim Vengerov, the Belcea Quartet, Yuri Zhislin, Maxim Rysanov, Katalin Kokas, Barbara Doll, David Takeno and Peter Schuhmayer. Jaga plays on an 1820 Jacob Fendt violin.

Austen Scully (cello)

Austen, raised in Whitstable and the son of a deep-sea diver, has won prizes at competitions including the Trinity Laban Conservatoire Gold Medal, the



Stratford International Chamber Music Competition, the Cavatina Chamber Music Competition, the Kent Festival, the Britten-Pears Foundation Intercollegiate Competition and the Non-Classical New Music Prize.

As a scholar at Trinity Laban, Austen

studied in the classes of Natalie Clein, Deirdre Cooper and Naomi Butterworth; he also received the John Thompson Prize for chamber music and the Directors Award for Excellence. He has since enjoyed further coaching from Timothy Walden, Alexander Ivashkin, Boris Andreanov, Leonard Elschenbroich and Jonathan Ayling.

Alongside his work as a chamber musician, Austen makes guest appearances with the English Chamber Orchestra, Royal Philharmonic Orchestra, Festival Chamber Orchestra, London Concert Orchestra and he occasionally joins the pit band for 'Wicked' in the West End. Austen plays on an exceptional French cello from 1810, the Ex-Butterworth Jean Francois Breton, and has recorded for Naxos, Decca, Convivium Classics, Channel 4, Sky Arts and the BBC.

Music on the Green

Music on the Green in its present incarnation was launched in January 2012, growing organically out of 'Esher Music' which had been started up by Tom Bell, the predecessor of our present Director of Music. What began as basically a monthly organ recital series was developed into a more general chamber music series by Stuart Whatton, under the oversight of a committee including the then Rector William Allberry and chaired by Richard Marshall.

After some experimentation we settled into a pattern of varied lunchtime recitals on the third Wednesday of every month, with the snack lunch beforehand becoming almost as much of an attraction as the music itself, to the extent that we regularly attracted audiences of 60-80 before the pandemic.

In addition to the monthly lunchtime series, MOTG is also the umbrella brand for more occasional weekend concerts (such as the recent Beethoven 250th celebration), which give us a chance to put on a more substantial full-length programme two or three times a year.

Over the past decade we think we have hosted 92 weekday lunchtime concerts (including six virtual ones during the pandemic), at least 15 'weekend specials' and ten 'Come & Sing Carols' events – the latter happening in the run-up to Christmas each year without even a pause for the coronavirus crisis.

This is without counting our parallel but separate Music in the Tower series, held annually during Holy Week, which (together with its predecessors Bach in the Tower and Baroque in the Tower) has been running since 2010, albeit with an enforced interruption these past two years.

Instruments featured over the course of the past decade include:

- Organ, piano, harpsichord
- Violin, viola, cello, double bass, folk fiddle
- Guitar, electric guitar
- Piccolo, flute, baroque flute, alto flute
- Oboe, clarinet, bass clarinet, bassoon
- The whole saxophone family (sopranino, soprano, alto, tenor, baritone, bass)
- Trumpet, horn, trombone, tuba
- Chromatic harmonica
- Classical accordion
- Bouzouki
- Theorbo
- Marimba, tubular bells, tambourines and a panoply of other percussion!

It is a source of great joy that the whole MOTG operation is now getting back on its feet again as the pandemic-induced disruptions begin to recede, and we are delighted to welcome you to our second concert of 2022.



FUTURE LUNCHTIME CONCERTS AT CHRIST CHURCH

Third Wednesday of the month
Doors open 12.30pm - Concert from 1.15pm

2022 Programme

- Mar 16 Dieci Corde (cello & guitar)
Apr 20 *No concert (Easter week)*
May 18 Christopher Herrick, organ
Jun 22 The Lawrence Family
Changed to the 4th Wednesday of the month
Jul 20 Belinda Jones & Gamal Khamis (two pianos)
Aug 17 *No concert (Summer break)*
Sep 21 Toby Hughes, double bass

All MOTG fixtures are being kept under review in the light of the latest coronavirus situation. Please check our website for up-to-date news.

Palm Sunday, 10 April 2022, 7pm

The Parish of Esher Choir & The Oatlands Singers present
**Beethoven's Oratorio 'Christ on the Mount
of Olives' and motets for Passiontide**

Tickets £10 each, children free.
Advance booking recommended via the Parish Office.