

WIGMORE HALL

Monday 17 June 2024
7.30pm

Stephen Waarts violin
Timothy Ridout viola
Marie-Elisabeth Hecker cello

George Enescu (1881-1955)

Aubade (1899)

Ludwig van Beethoven (1770-1827)

String Trio in C minor Op. 9 No. 3 (1797-8)
*I. Allegro con spirito • II. Adagio con espressione
III. Scherzo. Allegro molto e vivace • IV. Finale.
Presto*

Mieczysław Weinberg (1919-1996)

String Trio Op. 48 (1950)
*I. Allegro con moto • II. Andante •
III. Moderato assai*

Interval

Zoltán Kodály (1882-1967)

Intermezzo for string trio (1905)

Ernő Dohnányi (1877-1960)

Serenade in C for string trio Op. 10 (1902)
*I. Marcia. Allegro • II. Romanza. Adagio non
troppo • III. Scherzo. Vivace •
IV. Tema con variazioni. Andante con moto •
V. Finale. Rondo*

CLASSIC *f*M Wigmore Hall £5 tickets for Under 35s supported by Media Partner Classic FM



SUPPORT OUR AUDIENCE FUND: EVERY NOTE COUNTS

Ensure Wigmore Hall remains a vibrant hub of musical excellence by making a donation today.
wigmore-hall.org.uk/donate | 020 7258 8220



Join & Support
Donations

Wigmore Hall is a no smoking venue. No recording or photographic equipment may be taken into the auditorium nor used in any other part of the Hall without the prior written permission of the management. In accordance with the requirements of City of Westminster persons shall not be permitted to stand or sit in any of the gangways intersecting the seating, or to sit in any other gangways. If standing is permitted in the gangways at the sides and rear of the seating, it shall be limited to the number indicated in the notices exhibited in those positions. Disabled Access and Facilities - full details from 020 7935 2141. Wigmore Hall is equipped with a loop to help hearing aid users receive clear sound without background noise. Patrons can use this facility by switching hearing aids to 'T'.



Please ensure that watch alarms, mobile phones and any other electrical devices which can become audible are switched off. Phones on a vibrate setting can still be heard, please switch off.

The Wigmore Hall Trust Registered Charity No. 1024838
36 Wigmore Street, London W1U 2BP • Wigmore-hall.org.uk • John Gilhooly Director

Wigmore Hall Royal Patron HRH The Duke of Kent, KG
Honorary Patrons Aubrey Adams OBE; André and Rosalie Hoffmann; Louise Kaye; Kohn Foundation; Mr and Mrs Paul Morgan



Supported using public funding by
**ARTS COUNCIL
ENGLAND**



The *Aubade*, meaning 'morning love song', is one of the many miniatures that **Enescu** wrote throughout his career but did not assign an opus number to. Originally titled *Sérénade for violin, viola and cello*, the carefree work from 1899 fuses the atmosphere of a Parisian salon with distinctly Romanian touches. The opening violin melody is set above plucked lower strings to approximate the texture of a taraf folk band, where the fiddle improvises above a cimbalom and bass. Delicate variations upon this opening material alternate with a more hectic theme, the viola part of which quotes the Romanian royal anthem in a nationalist nod by the young composer. The piece concludes in an elegant manner.

In late 18th Century Vienna, the playing of string trios was often then the preserve of gifted amateurs within a domestic salon setting, rather than professional musicians. **Beethoven's** String Trio in C minor Op. 9 No. 3, dating from 1797-8, is in several ways the most adventurous of the three in the set, not least because both the violin and cello parts put them beyond the technical abilities of most amateurs. That did not prevent Beethoven from declaring them 'the best' of his works to date. It is now commonly thought they served as Beethoven's route into writing string quartets, given that these trios and his early quartets share several compositional features.

The key signature is significant: it is shared with the roughly contemporaneous Piano Sonata Op. 10 No.1, the Violin Sonata No. 7 Op. 30 and Symphony No. 5 Op. 67, amongst other works. As the pianist Charles Rosen observed, 'Beethoven in C minor has come to symbolise his artistic character: it reveals Beethoven as a Hero'.

The opening movement begins with a short theme played in unison, which is repeated with violin and cello parts largely reversed. After some chords in the violin, the second theme is played by the violin with the viola this time offering the main supporting role. The technique of instrumental reversal is again observed with the repeat, before other fragmentary ideas are played. The whole movement is repeated, but the development utilises some of the lesser thematic ideas, often played on different instruments than those on which they were first presented. The coda aims to summarise some, if not all, of the themes. The second movement is a warm *Adagio* in C major. Extra body is often added to the writing by the frequent use of double-stopping, which can appear to almost add a fourth voice to the writing and nudge the trio towards quartet territory. The third movement is as brief as it is brusque. The *Scherzo* would have shocked listeners with its sudden accents, though a central subdued return to the major key provides contrast. Beethoven omits a minuet, which would have been expected at the time. The closing movement is very much in the manner of the preceding one: dynamic extremes abound in this

hectic music. Naturally, as a final surprise, the trio ends quietly in C major.

Weinberg's String Trio Op. 48 dates from 1950, seven years after he relocated to Moscow from Poland, emboldened by Shostakovich's interest in his music. A musical connection between the two composers is evident in the work, and a personal one, reflecting their close friendship, also surrounds its composition. Weinberg's string trio exhibits his ability to naturally intertwine aspects of Jewish and Moldovan folk music with the contrapuntal requirements of the fugue form. To a large extent, this blending of different materials formed the foundation of Weinberg's post-war instrumental writing. The first movement opens with palpable melancholia in the cello part that leads to a climax of some power, before the writing fades to a klezmer-tinged variation upon the initial material. The middle movement is built upon a fugue that also carries the feeling of a heartfelt lament within it. The closing movement brings the listener closer to the soundworld of Shostakovich: the music pounds and inexorably grows in anger.

Kodály and Dohnányi were near contemporaries at the National Hungarian Royal Academy of Music in Budapest. Brahms's music influenced them both whilst students but they later integrated Hungarian folk music elements within their compositions.

Kodály's brief single-movement *Intermezzo* for string trio, written in 1905, is simply constructed from five connected and alternating sections. The initial section is a recurring rondo in which the violin carries the melody accompanied by characterful viola and cello parts. With subsequent returns of the material, the instrumentation is varied. The alternating sections display the marked influence of emotional vocal writing.

Dohnányi's *Serenade in C* for string trio Op. 10 was written three years prior to Kodály's *Intermezzo*, in 1902. The opening movement is a march that clearly shows its Hungarian character best in begrudging repose of its counter-melody. The influence of this movement is felt across much of the ensuing music. The second movement is notable for its economy of means and the central section dialogue between violin and cello. The middle movement is literally and musically the core of the piece. The closely written music utilises aspects of both sonata form and fugue in combination with irregular rhythmic patterns to create a tapestry of some power. The fourth movement is a set of five variations upon a chorale-styled theme, which is itself a variant upon material from the opening movement. The closing movement is a rondo that fuses both Brahmsian feeling for line with the now familiar Hungarian theme, bringing overall unity to the composition.

© Evan Dickerson 2024

Reproduction and distribution is strictly prohibited.