

SUMMER  
*M*USIC  
AT  
PAXTON HOUSE

*Spring Concert*

*Tuesday 21 April 1998*  
*at 8pm*  
*The Picture Gallery*

*Susanne Stanzeleit, violin*  
*Rachael Walker, viola*  
*Mark Bailey, cello*

PROGRAMME



The string trio has been a far less popular form of chamber music than the string quartet or even the string quintet. It requires enormous skill from composers to make its sonorities self-sufficient and therefore satisfying. These forms developed throughout the 18th century, until examples of each were produced by giants such as Mozart and Beethoven. The 19th century, however, saw the decline of the string trio in favour of quartets and works for larger groups.

**Schubert**      **String Trio in B flat, D581**  
Allegro moderato – Andante –  
Minuetto: Allegretto – Rondo: Allegretto

Schubert is better known, of course, for his other chamber music, including the two piano trios and the Trout Quintet. The four movement work being played today, as well as the short trio, also in B flat, are both early works and clearly not revelatory of the depth of expression Schubert achieved only a few years later. It has much in common with the early B flat Quartet and the Duo in A for violin and piano. Its structure is in the standard four movements.

**Dohnányi**      **Serenade in C Major, Op. 10**  
Marcia: Allegro – Romanza: Adagio non troppo,  
quasi andante – Scherzo: Vivace – Tema con  
variazioni: Andante con moto – Rondo Finale:  
Allegro vivace

The Serenade Op. 10 by Dohnányi, dating from 1902 and composed in London and Vienna, is one of the most important works of chamber music from the early part of the century. Erno Dohnányi (1877-1960) was extremely influential as a composer and a highly regarded virtuoso pianist. The early works of Bartók and Kodály bear unmistakable signs of his influence. However, a whole world separates Dohnányi from the first mature works of his younger fellow Hungarians. His style evolved at a very early age and Hungarian folk-song, unearthed later, had no effect on his music. His guiding lights were Beethoven, Schumann and Brahms in structure, harmony and colour. It was always within the classical forms that Dohnányi conducted his musical experiments and found newer and more virtuoso solutions. The piquancy of his music lies in the contrast between crystal-clear and classical shaping and a late romantic musical idiom.

The first movement March is reminiscent of the stereotypical Hungarian verbunkos (recruiting dance). The Romance is quite metric with contrapuntally contrasting themes in the violin and cello. The Scherzo is the most exciting movement, its theme based on chromatic fourths. The theme of the fourth (variation) movement recalls the middle section of the March. The first two variations are straightforward melody with broken chords for accompaniment. The third and fourth variations are longer and resemble a development section. At the end of the movement, the theme returns in the major key bathed in a rich harmonic mantle. In the Rondo finale, the first theme plays a succession of tricks on the listener: each line begins with a D minor cadence. The second theme, on the other hand, never arrives in G Major as expected. In the recapitulation the themes appear in reverse order and at the end the middle section of the March is unexpectedly heard again.

**Beethoven**      **Trio in C minor, Op. 9 No. 3**  
Allegro con spirito – Adagio con espressione –  
Scherzo: Allegro molto e vivace – Finale: Presto

All Beethoven's string trios were composed before 1800, although we are not certain of the date of composition. Despite their low opus numbers they are far from being immature works. The C minor, the finest and one of the greatest written for this combination, was published alongside its two companions in 1798 and dedicated to Count Johann Georg von Browne-Camus, a wealthy and rather dissolute Russian nobleman of Irish descent, who was an admirer. (In return for his dedication, Beethoven received a horse as a gift – which, typically, he forgot to feed!)

The four movements are finely balanced musically as well as instrumentally. The key of C minor in Beethoven always signifies heightened expressiveness and pathos, and the movement headings already give a clue: this is his only string trio with an Adagio con espressione and a Presto Finale. Contrasts and richness of effect are achieved by violent outbursts followed by soothing gestures, with lyrical passages interrupted and tranquil episodes becoming tenser through increasingly insistent throbbing rhythms. The sharp sforzato accents recur almost throughout and the whole work very much corresponds to our general idea about Beethoven's style and personality.

**SUSANNE STANZELEIT, violin**

Born in Germany and now resident in London, Susanne Stanzeleit's busy touring schedule includes recital and concerto tours as far afield as China and Africa, as well as throughout Europe and North America. She also broadcasts for BBC Radio 3, Classic FM, German Radio and major European and American stations, and her commercial recordings of complete works by Bartók and Dvorák, as well as a series of English violin sonatas, have received rave reviews.

As leader of the Werethina Quartet, Susanne Stanzeleit has won several prizes at international competitions, such as the London International String Quartet Competition in 1991. She is also a sought-after guest leader of ensembles and orchestras such as the Chamber Orchestra of Teatre Lliure in Barcelona, Capricorn, Sinfonia 21, the Endellion Festival Orchestra and the Scottish Chamber Orchestra.

**RACHAEL WALKER, viola**

Rachael Walker studied with Roger Chase at the Guildhall School of Music & Drama, graduating in 1995. During this period she was Principal Viola of the National Youth Orchestra of Great Britain and, on leaving, was awarded the Bulgin Medal by the Worshipful Company of Musicians for her services.

Rachael Walker is now Principal Viola of the Irish Chamber Orchestra, with whom she has performed in the USA, Holland and at the Wigmore Hall, London. Her work as a soloist led to an invitation to perform on Classic-FM, and she also works extensively as a chamber musician, including as a member of Camerada, whose CD of 20th century oboe quartets was released last year.

**MARK BAILEY, cello**

Mark Bailey was born in London and studied with Christopher Bunting at the Royal College of Music, where he won all the major cello awards. He was then invited by Paul Tortelier to study with him for two years in France, and was awarded the Premier Prix de la Musique de Chambre de Nice. He also took part in classes with Jacqueline du Pre and William Pleeth.

Mark Bailey has given recitals at the Purcell Room, London and appeared as soloist at the Snape Maltings, and the Greenwich and Malvern Festivals. His wide experience encompasses recitals and concerto work in many countries, as well as broadcasting both in the UK and abroad. In 1985 he became the cellist of the Edinburgh Quartet, with whom he has toured the Middle East, Far East, North America and Europe. He also holds a teaching appointment at the Royal Scottish Academy of Music & Drama.