



Young Artists' Programme Recital Paddington Trio

Tuulia Hero *violin* - Patrick Moriarty *cello* - Stephanie Tang *piano*

Monday 11 July, 2021 - Stahl Theatre

***Mozart-Adagio* - Avro Pärt (b. 1935)**

Mozart-Adagio is an exceptional composition among Pärt's work, with most of its material being in fact a musical quotation. The composition is based on the second movement of the Mozart's *Piano Sonata in F major*, K 280, which is heard here in its entirety. Pärt has complemented Mozart's music using delicate and sometimes even unnoticeable comments, adding a few notes here and there, and dividing the initial material between three instruments in a trio setting. With these subtle emphases he has given a tragic undertone to Mozart's wistful and inward-looking work.

***Piano Trio in D major Op. 70 No. 1 "Ghost"* - Ludwig van Beethoven (1770-1827)**

Allegro vivace e con brio; Largo assai ed espressivo; Presto

Beethoven's Opus 70 is a set of two Piano Trios. Both were composed during his stay at Countess Marie von Erdödy's estate, and both are dedicated to her for her hospitality. They were published in 1809. The first, in D major, known as the *Ghost*, is one of his best known works in the genre (rivaled only by the *Archduke Trio*) and features themes found in the second movement of his second symphony. The All-Music Guide states that "because of its strangely scored and undeniably eerie-sounding slow movement, it was dubbed the *Ghost Trio*. The ghostly music may have had its roots in sketches for a *Macbeth* opera that Beethoven was contemplating at the time." Beethoven's pupil, Carl Czerny, wrote in 1842 that the slow movement reminded him of the ghost scene at the opening of Shakespeare's *Hamlet*, and this was the origin of the nickname.

INTERVAL

***Piano Trio in C major, Hob. XV:27* - Joseph Haydn (1732-1809)**

Allegro; Andante; Presto

During his second visit to London in 1794-95, Haydn composed about a dozen piano trios. He was then in his early 60s and at the height of his powers: this was the period of his final six "London" Symphonies and the piano trios composed in London demonstrate a similar sophistication. The *Piano Trio in C Major* of 1795 was the first in a set of three that Haydn published under a French title - "Sonatas for the Pianoforte with Accompaniment of Violin and Violoncello." He dedicated the set to Therese Bartolozzi, an accomplished British pianist whom he had met in London. The C Major Trio's virtuosic piano writing testifies to her skill at the keyboard.

Piano Trio No. 2 in E Minor Op. 67 - Dmitri Shostakovich (1906-1975)

Andante - Moderato; Allegro con brio; Largo; Allegretto - Adagio

Shostakovich dedicated his second piano trio to his close friend Ivan Sollertinsky, whose death in February 1944 affected Shostakovich profoundly. It opens with one of the most strikingly original musical gestures in the entire chamber music repertoire, with the eerie stratospheric sounds of an unaccompanied cello playing a slow grieving melody in harmonics. According to conductor and author, Michael Mishra, this movement shows Shostakovich in a “neoclassical vein”, containing melodies “almost Haydnesque in character”. The second movement is a frenzied, sardonic scherzo which moves relentlessly through dissonant figurations, never resting while the trio section is a “giddy waltz”. Sollertinsky's sister considered the movement to be “an amazingly exact portrait” of her brother, whom she said Shostakovich “understood like no one else”. The third movement is a lugubrious passacaglia and continues straight into the final movement without a pause. This “Dance of Death” movement is in particular notable for its characteristic use of a Jewish melody. It ends in a tortured E major chord, almost inaudibly. Ian MacDonald says in his book, *The New Shostakovich*, that the movement was inspired by the composer's horror at reports that SS guards in Nazi death camps had forced Jews to dance by their own graves. In 1975, after Shostakovich's death, this movement was played at his public funeral service, held in the Grand Hall of the Moscow Conservatory as thousands passed his coffin.

Tuulia Hero is an award-winning 22 year old violinist from Finland. She has performed on stages such as the Presidential Palace and the Concert Hall of Music Centre in Helsinki, and participated in festivals such as the Prussia Cove International Masterclasses and the Yellow Barn Young Artist Program. Tuulia studied at the Finnish Violin Academy, Hanns Eisler School of Music in Berlin and the Sibelius Academy. She holds a Bachelor's degree in violin performance from University of the Arts Helsinki. She pursues her Masters degree at the Guildhall School of Music and Drama as the holder of The Eduard and Marianna Loeser Award.

Patrick Moriarty is a young cellist from Ireland and studies at the Guildhall School of Music and Drama. He has been awarded the Philip Walsh Memorial Prize and Trisha Maguire Scholarship for outstanding solo playing. He has recorded for BBC, RTE, VPRO and has performed in festivals across Europe. He is a member of the Paddington Trio which recently won 2nd prize and a special prize for the best interpretation of an Estonian work at the Tallinn 2021 International Piano Chamber Music Competition.

Stephanie Tang is a native of Los Angeles. She performed in Carnegie Hall's Weill Recital Hall at the age of 12 and has, since then, performed in major venues such as Walt Disney Concert Hall (Los Angeles), Shenzhen Concert Hall, Himalayan Concert Hall (Shanghai), Sendai Concert Hall, Place Flagey (Brussels), Wigmore Hall, Barbican Centre, Milton Court (London), Banff Centre, and Koerner Hall (Toronto). Most recently, Stephanie won the Guildhall School's most distinguished award, the Gold Medal, and previously has won 1st prize at the Young Pianists' Beethoven Competition, 2nd prize at the Louisiana International Piano Competition and the Jury's Discretionary Prize at the Los Angeles Philharmonic's Bronislaw Kaper Awards.

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