

LSO St Luke's

CHAMBER MUSIC

BBC
RADIO 3

**NEW GENERATION ARTISTS
PIANO TRIOS**

Thursday 12 September 2024 1-2.05pm
Jerwood Hall, LSO St Luke's

Dmitri Shostakovich Piano Trio No 1
Johannes Brahms Piano Trio No 1

Aleksey Semenenko violin
Andrei Ioniță cello
Alim Beisembayev piano

Recorded for future broadcast on **BBC Radio 3**

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THE CRYPT BAR

The Crypt bar is open from one hour before concerts and during the interval (where applicable). Please note, card payments only. Only cold drinks are permitted inside the Jerwood Hall.

PROGRAMME NOTE WRITER

Kate Hopkins is English-language editor (concerts) for Salzburg Festival. She has written articles for organisations including the London Symphony Orchestra, the Philharmonia, the Salzburg Festival and the Royal Opera House, Covent Garden, and book reviews for *NB Magazine* and *The Wagner Journal*.

In accordance with the requirements of Islington Council, persons shall not be permitted to stand or sit in any gangway.

The taking of photographs and the use of recording equipment are strictly forbidden without formal consent from LSO St Luke's.

Please make sure that digital watch alarms and mobile phones are switched off during the performance.

Piano Trio No 1 in C minor Op 8, 'Poème'

Dmitri Shostakovich



1923



13 mins

In the spring of 1923, Dmitri Shostakovich was discovered to be suffering from tuberculosis. Following an operation, he was sent to a Crimean sanatorium to convalesce. There he wrote his First Piano Trio, initially titled 'Poème'. He dedicated it to his fellow-patient Tatyana Glivenko, with whom he had fallen in love. The following year, he performed it as part of his entrance exam to study composition at the Moscow Conservatory. Despite 'appalling' playing from the violinist and cellist, he was immediately accepted (In the event, he decided to continue his studies in his native Petrograd). By now, though, he was losing interest in his Trio. Although his friendship with Tatyana continued for some time, the work would not be published until after his death.

The First Piano Trio is in one continuous movement lasting around 13 minutes. The writer Robert Philip has observed that it contains many hallmarks of the composer's later style: 'lyrical melodies covered by acerbic harmonies, sudden contrasts of pace and energy, insistent

rhythms and spare textures giving way to unashamedly romantic passages, and powerful climaxes'. It has been suggested that the work's dramatic changes in mood may relate to the composer's early employment as a pianist for silent films.

The Trio has two contrasting principal themes. The first is alternately brooding and agitated, and undergoes various transformations, including into a quasi-grotesque dance featuring pizzicatos (plucked notes) in the strings. The second has a tender, idealistic lyricism reminiscent of Serge Rachmaninoff, and recurs several times. Its richly textured final statement brings the piece to a fittingly romantic conclusion.

Piano Trio No 1 in B major Op 8

Johannes Brahms



1889 (revised version)



36 mins

- 1 **Allegro con brio**
- 2 **Scherzo: Allegro molto**
- 3 **Adagio**
- 4 **Allegro**

Johannes Brahms completed his Piano Trio in B major Op 8 in January 1854. It was one of the first works that the notoriously self-critical composer felt confident enough to publish, with Breitkopf and Härtel. However, he was never entirely happy with the piece, and when in 1888, his main publisher Simrock acquired all rights to his back catalogue, he decided to revise it. This revised version, completed in 1889, is the one almost always performed today – thus, Brahms's First Piano Trio can also be said to be his last.

The Allegro con brio first movement opens with a broad, song-like theme featuring a richly scored, low-lying piano part; the movement's other principal theme evolves from tentative beginnings to become equally fervent and lyrical. Tranquil and stormy episodes alternate throughout, with the latter especially prevalent in the movement's central (development) section. The volatile outer sections of the ensuing Scherzo feature rapid and delicate passages reminiscent of Felix Mendelssohn, regularly interrupted by

abrupt fortissimo outbursts. By contrast, the dance-like central Trio is suavely elegant.

The Adagio third movement is in a simple A–B–A (ternary) form. Its mysterious outer sections feature sonorous piano chords and a hushed dialogue for the strings; in the central episode, an impassioned cello solo evolves into an urgent exchange between all three instruments. Another cello solo opens the restless finale which, unusually, is in the melancholy key of B minor rather than the more 'upbeat' home key of B major. It is characterised by driving rhythms, dramatic dynamic contrasts and an increasingly dominant piano part, and ends the piece in a wild and despairing mood. The writer Misha Donat suggests that this may relate to the difficulties Brahms's friends Robert and Clara Schumann were undergoing when he first completed his trio. Robert's mental health had become precarious, and in February 1854 he would be admitted to a psychiatric hospital.

Aleksey Semenenko

violin



© Maryna Chorna

Ukrainian violinist Aleksey Semenenko is part of the great Odessa violin tradition. His refined, impassioned and commanding playing has earned him places on both the BBC New Generation Artists scheme and Young Concert Artists in New York, bringing him to the attention of audiences across Europe and the US.

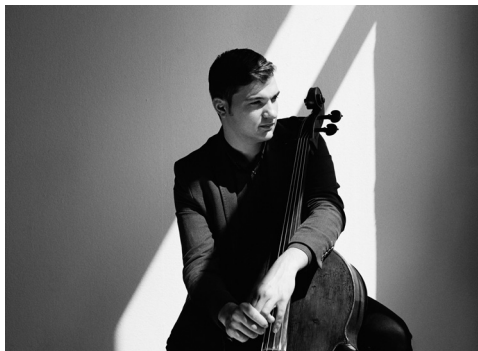
He has given recitals at Snape Maltings, Wigmore Hall, the Kennedy Center and Alice Tully Hall, and performed concertos with orchestras including the BBC National Orchestra of Wales, the BBC Philharmonic, and the Royal Concertgebouw Orchestra. His festival performances include invitations at the Hay, Cheltenham and Edinburgh festivals. A recent highlight for Semenenko has been a UK tour with the National Symphony Orchestra of Ukraine, under the baton of Volodymyr Sirenko.

The most recent addition to Semenenko's discography is his new album *Crossroads* on BIS Records, with pianist Artem Belogurov, featuring sonatas by André Previn, Tony Schemmer and Paul Gay. The launch of the album was marked by a Wigmore Hall recital in which the duo performed a selection of American works.

Semenenko began his violin studies at the age of six with Zoya Mertsalova at the Stolyarsky School, making his solo debut with an orchestra only a year later with the Odessa Philharmonic. He completed his studies with Zakhar Bron and Harald Schoneweg at Cologne University for Music and Dance and was a prize winner in the 2015 Queen Elizabeth Violin Competition. Alongside performing, Semenenko is Violin Professor at the Folkwang Universität der Künste. He is kindly supported by the Deutsche Stiftung Musikleben.

Andrei Ioniță

cello



© Nikolaj Lund

Described as ‘one of the most exciting cellists to have emerged for a decade’ by *The Times*, Andrei Ioniță is one of the most admired cellists of his generation. Since winning the gold medal at the XV International Tchaikovsky Competition, he has proved that he is a versatile musician focused on giving gripping, deeply felt performances. His debut album on Orchid Classics combined a Brett Dean world-premiere with Bach and Kodály, prompting *Gramophone* to declare him ‘a cellist of superb skill, musical imagination and a commitment to music of our time.’

Ioniță made his US debut in 2017 with recitals in Chicago and Washington DC, and gave his New York debut recital in Carnegie Hall’s Zankel Hall. Previous season highlights include performances with the Munich Philharmonic, Orchestre symphonique de Montréal and the BBC

Philharmonic Orchestra. He has worked with conductors including Herbert Blomstedt, Cristian Macelaru and Sylvain Cambreling. He has given recitals at Konzerthaus Berlin, Elbphilharmonie, Zurich Tonhalle, LAC Lugano, and L’Auditori in Barcelona, as well as at the Mecklenburg-Vorpommern, Schleswig-Holstein, Verbier, and Martha Argerich Festivals. In his chamber music concerts, he regularly joins forces with Martha Argerich, Christian Tetzlaff, Sergei Babayan, and Steven Isserlis, among others.

Ioniță was a BBC New Generation Artist from 2016–18 and was the Symphoniker Hamburg’s artist-in-residence for the 2019–20 season.

Born in Bucharest, Romania in 1994, he first became a student of Ani-Marie Paladi and later of Professor Jens Peter Maintz at the University of the Arts in Berlin. A scholarship recipient of the Deutsche Stiftung Musikleben, Ioniță performs on a cello made by Giovanni Battista Rogeri from Brescia in 1671, generously on loan from the foundation.

Alim Beisembayev

piano



© Nabin Maharjan

Announced as a BBC New Generation Artist 2023–25, Alim Beisembayev made his Royal Albert Hall BBC Proms debut performing Serge Rachmaninoff's Piano Concerto No 2 with the Sinfonia of London, conducted by John Wilson.

Before then, Beisembayev won First Prize at The Leeds International Piano Competition in September 2021, performing Rachmaninoff's *Rhapsody on a Theme of Paganini* with the Royal Liverpool Philharmonic Orchestra and Andrew Manze. He also took home the medici.tv Audience Prize and the Royal Liverpool Philharmonic Society Prize for contemporary performance, with *The Guardian* praising him as a 'worthy winner' with 'real musical personality'.

As a recitalist, Beisembayev has made notable debuts at the BBC Proms at Truro,

the Chopin Institute in Warsaw, Oxford Piano Festival, Wigmore Hall, Fondation Louis Vuitton (Paris) and Cliburn Concerts, in addition to tours in Europe and Korea.

In December 2022, Warner Classics released Beisembayev's debut album, *Liszt Transcendental Études*, featuring all twelve of the composer's etudes which was met with critical acclaim.

Born in Kazakhstan in 1998, Beisembayev's early studies were at the Purcell School where he won several awards, including First Prize at the Junior Cliburn International Competition. He was taught by Tessa Nicholson at school and continued his studies with her at the Royal Academy of Music. In 2023, he completed his Masters' and Artist Diploma in Performance at the Royal College of Music where he studied with Professor Vanessa Latache. He is generously supported by numerous scholarships such as the Imogen Cooper Music Trust, ABRSM, the Countess of Munster, Hattori Foundation, the Drake Calleja Fund trusts, and belongs to the Talent Unlimited charity scheme.

FUTURE CONCERTS

Thursday 19 September 1pm
LSO St Luke's

NEW GENERATION ARTISTS

Karol Szymanowski String Quartet No 2
Robert Schumann String Quartet No 3

Quatuor Arod

Thursday 19 September 6pm
LSO St Luke's

NEW GENERATION ARTISTS

Sergei Prokofiev Selections from Ten
Pieces for Piano Op 12
César Franck Piano Quintet

Quatuor Arod
Elisabeth Brauß piano

Thursday 26 September 1pm
LSO St Luke's

BEETHOVEN DEDICATIONS

Ludwig van Beethoven 12 Variations on 'Se
vuol ballare' (from Mozart's 'The Marriage
of Figaro')
Violin Sonata No 9, 'Kreutzer'

Chloë Hanslip violin
Danny Driver piano

Thursday 3 October 1pm
LSO St Luke's

ORNAMENTS OF THE BAROQUE

A selection of Sonatas by **Georg Philipp
Telemann**

Forma Antiqua

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