

LSO St Luke's

# CHAMBER MUSIC

BBC  
RADIO 3

**NEW GENERATION ARTISTS  
CELLO AND PIANO**

**Friday 6 September 2024 1-2.05pm**  
**Jerwood Hall, LSO St Luke's**

**Claude Debussy** Cello Sonata  
**Gabriel Fauré** Sicilienne; Romance; Après un rêve  
**Johannes Brahms** Cello Sonata No 2 in F major

**Andrei Ioniță** cello  
**Alim Beisembayev** piano

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

LSO

# STILL TO COME

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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.*

## Cello Sonata

### Claude Debussy



1915



12 minutes

- 1 **Prologue: Lent, sostenuto e molto risoluto**
- 2 **Sérénade: Modérément animé**
- 3 **Finale: Animé, léger et nerveux**

World War I awakened strong nationalist sympathies in Claude Debussy. He started to plan a set of six sonatas for various instruments, in which he intended to reject Austro-German Romanticism and pay homage to French Baroque composers such as François Couperin and Jean-Philippe Rameau. Sadly, he completed only three of these works before his death in 1918.

The Cello Sonata was the first to be written, in July 1915. Debussy was very pleased with it, informing his publisher Durand that it was in 'almost classical form in the best sense of the word.' According to some accounts, he initially planned to give it the ironic title 'Pierrot fâché avec la lune' (Pierrot [the melancholy clown from the Italian *commedia dell'arte*] on bad terms with the moon).

In the opening Prologue, soulful outer sections characterised by song-like cello writing contrast with a brief, dramatic central episode. The witty Sérénade includes guitar-like pizzicatos for the cello; the movement also calls for flautando bowing, where the cellist lightly moves their bow near to the fingerboard to create a delicate sound. The Sérénade leads directly into the energetic finale, which contains much lively dialogue between cello and piano and closes the Sonata in a buoyant mood.

# Sicilienne; Romance; Après un rêve

Gabriel Fauré



1877-1898



11 minutes

Gabriel Fauré initially conceived his *Sicilienne* in 1892-3 as part of the incidental music for an aborted production of Molière's *Le Bourgeois Gentilhomme*. In 1898 he made two arrangements, one of which was for cello and piano (the other was for chamber orchestra as part of the incidental music for a production of Maeterlinck's *Pelléas et Mélisande*; it features in the scene where Pelléas and his sister-in-law Mélisande begin to fall in love). The outer sections of the cello and piano version are characterised by a flowing cello melody and distinctive sigh figures; the piano comes to melodic prominence in the dreamy central episode.

It is not clear when Fauré composed his *Romance*, which was originally intended for cello and organ. In 1894, he published it in a version for cello and piano, and participated in its premiere in Geneva as the pianist. The work is notable for its melodic beauty and serene ambience.

*Après un rêve* began life as a song which Fauré published in 1878. Its text, adapted by Romain Bussine from an anonymous Italian poem, describes a wonderful romantic dream and the sorrowful awakening that follows. The song's arching vocal line and rich chromatic harmonies create a sense of intense yearning. This popular arrangement for cello and piano was made in 1910 by the great cellist Pablo Casals.

# Cello Sonata No 2 in F major

Johannes Brahms



1886



30 minutes

- 1 **Allegro vivace**
- 2 **Adagio affettuoso**
- 3 **Allegro passionato**
- 4 **Allegro molto**

The summer of 1886 proved especially productive for Johannes Brahms. During a vacation on the shores of Lake Thun in Switzerland, he composed not only his Second Cello Sonata (his first in 20 years) but also his Second Violin Sonata and Third Piano Trio. He wrote the Cello Sonata for his friend Robert Hausmann, who was renowned for his rich and powerful tone. The following year Hausmann and the violinist Joseph Joachim would give the premiere of the composer's Double Concerto.

Brahms called his Second Cello Sonata a 'sonata for piano and cello', indicating that the two instruments are very much equal partners. It is one of his most impassioned chamber compositions; the music critic Eduard Hanslick – a friend of the composer – observed that in it 'passion rules, fiery to the point of vehemence, now defiantly challenging, now painfully lamenting'.

The opening Allegro vivace features dramatic piano tremolos and a wide dynamic range. Its three main themes are in turn resolute, ardent and agitated. The hushed and tender outer sections of the Adagio affettuoso, which include delicate pizzicatos for the cello, contrast with a more urgent central episode. Contrast is also a feature of the Allegro passionato, whose stormy outer sections bookend a serene and songlike trio. The vibrant, dance-like finale is notably more light-hearted than the earlier movements and brings the sonata to a cheerful conclusion.

# 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.

# 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.

# FUTURE CONCERTS

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Thursday 12 September 1pm

## NEW GENERATION ARTISTS

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

**Aleksey Semenenko** violin  
**Andrei Ioniță** cello  
**Alim Beisembayev** piano

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Thursday 19 September 1pm

## NEW GENERATION ARTISTS

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

**Quatuor Arod**

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Friday 19 September 6pm

## NEW GENERATION ARTISTS

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

**Quatuor Arod**  
**Elisabeth Brauß** piano

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Thursday 26 September 1pm

## 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

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