



photo: John Batten



SCHUBERT

Sonatinas for violin and piano
Rondo for violin and strings

SARA TRICKEY *violin*
DANIEL TONG *piano*
CALLINO QUARTET



TRACK LISTING

FRANZ SCHUBERT

VIOLIN SONATA IN D MAJOR 'SONATINA' D384

- | | | |
|---|----------------|-------|
| 1 | Allegro molto | 04'44 |
| 2 | Andante | 04'45 |
| 3 | Allegro vivace | 04'08 |

VIOLIN SONATA IN A MINOR 'SONATINA' D385

- | | | |
|---|-------------------|-------|
| 4 | Allegro moderato | 09'25 |
| 5 | Andante | 07'23 |
| 6 | Menuetto: Allegro | 02'32 |
| 7 | Allegro | 05'01 |

VIOLIN SONATA IN G MINOR 'SONATINA' D408

- | | | |
|----|---------------------------------------|-------|
| 8 | Allegro giusto | 05'20 |
| 9 | Andante | 04'52 |
| 10 | Menuetto | 02'36 |
| 11 | Allegro moderato | 04'24 |
| | <i>Sara Trickey & Daniel Tong</i> | |

- | | | |
|----|--|-------|
| 12 | RONDO FOR VIOLIN AND STRINGS IN A MAJOR, D438 | 14'42 |
| | <i>Sara Trickey & The Callino Quartet</i> | |

Total playing time: **69'55**

Produced by Matthew Bennett
Engineered by Dave Rowell
Edited by Matthew Bennett

Recorded on 23rd – 24th & 28th May 2013 in the Music Room, Champs Hill, West Sussex, UK
Cover and tray photographs of Sara by John Batten
Executive Producer for Champs Hill Records: Alexander Van Ingen
Label Manager for Champs Hill Records: John Dickinson

FOREWORD

The Schubert sonatinas have been under my skin ever since I first encountered them at the age of 14. I see in them all the ingredients of Schubert's voice – the joy mixed with frailty, the poignancy and darkness which never quite subsumes a sense of hope – but mapped out on a slightly less epic canvas than many later and more famous works. There are passing hints of almost everything that is to come, but they are presented innocently here, in a way that is sometimes mistaken for triviality. I wanted the sonatinas to hold centre stage on this disc, rather than being seen just as precursors to the wonderfully rich *Fantasy* and *Grand Duo* sonata which were written later for the same combination of instruments.

The A major *Rondo* is by way of dessert, although because it is Schubert there are also moments of real questioning and shadow in the midst of the basic joyfulness of the *Rondo* theme. The *Rondo* is usually played with string orchestra. However, I was keen to play it with a string quartet, as was originally intended, because of the increased flexibility and freedom this would give. I think also that there is greater potential for a string quartet to be more than just an accompaniment to the solo violin and to explore the different colours of that dialogue.

I am very happy to have found wonderful partners in my endeavours, in Daniel Tong and the Callino String Quartet. I am also deeply grateful to David and Mary Bowerman for enabling me to realise this project and to record in the most hospitable and relaxed of venues.



When thought at all as an instrumental player, Franz Schubert tends to be remembered as a pianist, most often accompanying one of his own songs (having himself effectively created the German art song or *Lied*). However, as a budding composer in his teens he distinguished himself particularly as a violinist. Schubert received his first violin lessons at the age of eight from his father, Franz Theodor Schubert, a school teacher who ran his own primary school in Vienna. In the opening decade of the 19th century, an Austrian schoolmaster in such a position was expected to be able to teach music; so it was that the future composer received his first elementary lessons from his father, while receiving his first piano lessons from his elder brother, Ignaz, who also taught at their father's school.

By the age of seven, Schubert's musical ability was such that he was sent to the local choirmaster, Michael Holzer, to study singing, organ playing and counterpoint. However, such was Schubert's ability – as his brother Ferdinand recalled – that Holzer confessed with tears in his eyes that “whenever I wanted to teach him anything new, he already knew it. I often simply stared at him in silent astonishment.” According to Schubert's father, the result was Holzer did not so much give lessons as “simply whiled away the time with him”.

Schubert had, in the meantime, been introduced to Antonio Salieri, the composer whose reputation has since been much maligned by the rumour (first widely propagated by the Russian writer Alexander Pushkin) that he machinated and even poisoned his rival Mozart. Salieri, by then Vienna's Court Music Director, was so impressed with Schubert's musicianship and, crucially, his singing that he arranged for Schubert to audition for the imperial Hofkapelle. Passing his audition, Schubert in effect became a choral scholar at the Kaiserlich-königliches Stadtkonvikt (Imperial and Royal City College), Vienna's principal boarding school for non-aristocrats, so gaining the best possible education he could receive given his humble middle-class background. Schubert's violin playing sufficiently impressed

his teacher there, Ferdinand Hofmann, who noted that his student “plays difficult pieces at first sight”. Schubert also played violin in the school orchestra, whose repertoire included Haydn, Mozart, early Beethoven and their lesser Viennese contemporaries.

Schubert also regularly played viola in the family string quartet, as well as in a small orchestra that performed regularly at the houses of the Viennese merchant Franz Frischling and, from early 1816, the violinist Otto Hatwig. So by the time Schubert came to compose the first three of his violin sonatas in 1816 he was thoroughly familiar with the technique and idiosyncrasies of violin playing. By then just 19, Schubert was yet already the composer of such landmark *Lieder* as “Gretchen am Spinnrade” and “Der Erbkönig” as well as several symphonies and at least three Masses.

Those first three violin sonatas – composed in March and April of 1816 and originally titled by Schubert “Sonatas for piano, with violin accompaniment” – were subsequently re-christened *Sonatinas by Diabelli* when published in 1836 (eight years after Schubert's death), no doubt with the hope of catching the lucrative amateur market. Given the sheer prodigious volume of works Schubert created in his lifetime, it is perhaps not surprising that for a long time musicians and scholars took Diabelli at his word and assumed that those three sonatas were as modest in their ambition as their published title suggested. Indeed, the most frequently performed of the three – that in D major – appears quite modest in its technical demands. Yet even this sonata contains some of Schubert's most characteristic and lovely melodies, and a finale with a theme that has more than a passing resemblance to that of the *scherzo* of his *Trout Quintet*, composed some three years later. Also characteristic of Schubert are the surprising and far-ranging modulations of its first movement, cast in a conventional sonata form. The second movement *Andante*, after an opening of Mozartian grace, presents one of Schubert's loveliest melancholic melodies.

One may also hear reminiscences in all three sonatas of works by other leading composers of the day – Beethoven, and especially Mozart, whose music Schubert loved above all others. Schubert confessed at the end of his life that Mozart's Symphony No. 40 in G minor in particular had impressed him when he played it in the school orchestra, and its shadow is strongly felt in the second of his violin sonatas, that in A minor, also the most adventurous of the three works. Yet at the same time Schubert transmutes this influence and the music in this Sonata in particular appears to look forward to composers of future generations.

The A minor's opening sonata-form movement presents not just two but three different musical subjects, each in its own key (a practice Schubert would repeat in such mature works as his String Quintet and the B flat Piano Sonata): first, after a deceptively gentle introduction by the piano, a *Sturm und Drang* angular theme by the violinist accompanied by pounding chords; then a more songful second subject, typical of Schubert (though, when later chromatically enriched during its development, sounding almost like Borodin!), followed by a lighter third subject which seems to anticipate Mendelssohn. The second movement, opening with a lovely and noble chorale-like theme (which has a passing resemblance to the opening theme of the finale of Mozart's Violin Sonata K377), is perhaps the closest Schubert comes to Beethoven in style, yet again surpassing even the German master in the richness of its texture and its expressiveness which appear to anticipate Brahms. Mozart's G minor Symphony is most clearly the model for the third movement minuet and trio, as it was for Schubert's almost contemporary Fifth Symphony: like the Symphony's equivalent movement, this has a brusque minuet, and a beguiling trio section as contrast. The *rondo finale* opens with a rather wan violin theme, but soon enters more dramatic territory of almost Beethovenian ferociousness.

The Third Sonata opens with a severe dotted-rhythm theme played in unison, sounding more like an anticipation of Schumann than a recollection of Beethoven or even Mozart. Again, as in the A minor Sonata, the opening movement's exposition – in the course of which the severe opening idea is reworked and transformed – embraces three rather than two main key centres. Balm is offered by the slow, song-like second movement of Mozartian calm, followed by a *Minuet* whose trio section has a strong resemblance to that of Mozart's Symphony No. 39. The finale starts in reflective Schumann-like vein, but soon brightens into a light-hearted and almost throw-away style.

Schubert's *Rondo for Violin and String Orchestra* was composed in June 1816, the same year as the three violin sonatas, though it was not published until 1897. Again, it reflects Schubert's admiration for Mozart, yet is quite different in character. For whom or what occasion the A major *Rondo* was composed for remains something of a mystery, though Otto Hatwig, who hosted and led the orchestra Schubert played in may have been the intended soloist. Until Schubert composed his violin showpieces of 1826 and 1827 – respectively the B minor *Rondo* and the C major *Fantasy* – the A major *Rondo* was easily the most challenging work he composed for solo violinist. It opens with a gracious *Adagio*, in which after a brief introduction the soloist unfurls and ecstatically sings before embarking in a light-hearted *rondo* very much in the style of a Mozart finale.

Daniel Jaffé

Sara Trickey brings her “beautifully refined tone” (*Musical Opinion*) and her “fiery and passionate” performance style (*The Strad*) to her award-winning career as both solo violinist and chamber musician. She studied with Camilla Wicks and has also been a regular participant at the International Musicians’ Seminar at Prussia Cove.



Sara’s duo with the pianist Daniel Tong was awarded Selected/Recommended Artist status for 2014 under the Making Music/NFMS scheme. As winner of the Grace Williams Memorial prize she has given recitals at St David’s Hall in Cardiff, and she has also performed on many occasions at the Purcell Room, the Wigmore Hall, Kings Place and at numerous festivals and music societies. She performed at the Legion of Honour in San Francisco as a winner of the Heifetz Guarnerius Award from the San Francisco Conservatory of Music. Her performances in the UK also include broadcasts on BBC Radio 3 and Welsh television. In her duo with Andrew Watkinson, leader of the Endellion Quartet, she continues to explore the repertoire for two violins.

As an experienced concerto player Sara Trickey has performed most of the major repertoire for violin and orchestra. She has performed concertos with the City of London Sinfonia, the Orchestra of St John’s, Smith Square, the New London Soloists Ensemble, the Southbank Sinfonia, the Haydn Chamber Orchestra, the Welsh Sinfonia and many others. She was also the soloist in the Mendelssohn Concerto with the Cardiff Philharmonic on tour in France and has been the featured violinist at the Presteigne Festival many times.

She has recently made a world premiere recording of all the violin sonatas by William Mathias for Naxos with pianist Iwan Llewelyn-Jones, to critical acclaim (“Excellent performances”, *The Guardian*). She has a strong interest in contemporary music, and the violin and piano piece *Adonis*, as well as a double concerto for violin and viola, were written for her by David Matthews.

As a chamber musician Sara Trickey was leader of the prize-winning Bronte string quartet between 2001 and 2006. She has performed with groups such as Counterpoise and Contemporary Consort, and is a founder member of the Odysseus Piano Trio.



photo: Benjamin Harte

Daniel Tong was born in Cornwall and studied in London, where he now lives. His musical life is spent performing as soloist and chamber musician, as well as directing two chamber music festivals, teaching and occasionally writing. Outside the UK he has performed in Sweden, France, Belgium and Portugal. He has recently released his first solo CD of works by Schubert for the Quartz label. He also recorded short

solo works by Frank Bridge for Dutton as part of a London Bridge Ensemble disc and broadcast Janacek’s Piano Sonata live on BBC Radio 3.

He has appeared at many of the foremost British venues and festivals – Wigmore Hall, South Bank Centre, St George’s, Bristol, Birmingham Town Hall, Queen’s Hall, Edinburgh as well as the Cheltenham, Aldeburgh and Edinburgh festivals. He is

frequently heard on BBC Radio and his performances have been broadcast throughout Europe and beyond. He has been invited to curate festivals of Elgar and Dvorak at Kings Place in London and Schumann/Brahms at St George's in Bristol.

His London Bridge Ensemble has established itself as an exciting presence on the UK music scene. They have recorded two CDs of works by Frank Bridge for Dutton (the most recent of which was shortlisted for the Gramophone Chamber Music Award) as well as Schumann and Fauré for Sonimage. These releases have each been praised and recommended in the press and the ensemble are regular performers at the Wigmore Hall and Kings Place in London.

Daniel has collaborated with the Elias, Navarra, Callino, Barbirolli and Allegri quartets. He has regular duos with the violinist Sara Trickey, cellist Alice Neary and baritone Ivan Ludlow. Each year Daniel plays with an array of wonderful individual artists, often at his own chamber festivals; in Winchester and also in the Wye Valley. Founded in 1999, the Wye Valley Chamber Music Festival has become a well-established and treasured event in the region's cultural life, also gaining national attention for its creative spirit and artistic vibrancy.

Daniel studied piano with Hilary Coates at school and with Irina Zaritskaya and Paul Roberts at music college. He then went on to work with Grgory Sebok, Andras Keller and Ferenc Rados at IMS Prussia Cove.

The Callino Quartet is widely considered to be one of the finest young ensembles to have emerged in Europe in recent years. They were formed at the West Cork Chamber Music Festival in 1999 and immediately felt a deep musical affinity. Since then the Quartet has developed a busy international career and cultivated a wide ranging and eclectic repertoire. They have performed with many diverse musicians including the Belcea string quartet, double bassist Edgar Meyer, pianist Bary Douglas, singer Patricia Rozario, rock band Arcade Fire and jazz guitarist John



photo: Annelie Rosencrantz

Abercrombie. They have also enjoyed close collaborations with composers Kevin Volans, Peteris Vasks, Alexander Knaifel, Franghiz Ali-Zadeh, Ian Wilson, Aleksandra Vrebalov and Kimmo Hakola on their works for string quartet. The quartet's first commercial CD of works by Ian Wilson (2005) is followed by a recent recording of music by Arvo Pärt, Valentin Silvestrov, John Tavener and Alexander Knaifel for Louth Contemporary Music Society.

Winners of several international prizes and distinctions, the Quartet has studied intensively with Rainer Schmidt (Hagen Quartet) at the Musik Akademie in Basel, Switzerland. They were also invited to Italy recently to work with the distinguished Hungarian composer and pedagogue György Kurtág. In 2010 the Quartet were resident at the Banff Centre in Canada and gave their Carnegie Hall début at the invitation of the Kronos Quartet.

The Callino Quartet take their name from the Irish air "Cailin cois tSuir a me" which means Girl by the River Suir. This song was the first Irish air to be notated in the late 16th century and became known as the Callino manuscript. It is now on display in Trinity College library, Dublin.