



# Albany Trio

## The Orchid & its Hunter

### PROGRAMME

Saturday 16 October 2021  
St Michael's Church, Bath

1981 - 2021

BATH //  
RECITALS



# Welcome

It is almost 40 years to the day since the team behind Bath Recitals started promoting concerts in the great city of Bath.

While the name of the organisation has evolved over the past four decades, the purpose of it has remained the same: to give a platform to talented young musicians.

The organisation continues to be run with the support of its original founders - Tom Clarke and David Gregory - whose commitment to the arts in Bath has been unwavering over four decades.

Since its inception in 1981 Bath Recitals has welcomed hundreds of talented musicians to this city, some of whom have gone on to become household names.

And during this time hundreds of concerts promoted by Bath Recitals have entertained thousands

upon thousands of people including those living in the city and surrounding areas as well as visitors.

These concerts would not be possible without the ongoing and generous support of organisations such as The Carne Trust as well as our loyal group of Friends.

If you have not yet joined as a Friend, please consider doing so in our Ruby anniversary year. You can sign up online through our website at [bathrecitals.com/friends](http://bathrecitals.com/friends)

Thank you for your support tonight. We hope you have a wonderful evening and we look forward to seeing you at future Bath Recitals events in 2022 and beyond.

*The Bath Recitals team*

With kind support from

THE  
CARNE TRUST

Bath Recitals, 42 Great Pulteney Street, Bath BA2 4DR  
[www.bathrecitals.com](http://www.bathrecitals.com) | Registered Charity Number 1051410

Programme designed by Revolution Arts, [www.revolutionarts.co.uk](http://www.revolutionarts.co.uk)

# Bath Recitals 2021 Chamber Series

## Albany Trio Programme

**Ludwig von Beethoven (1770 - 1827)**

Trio in E flat, Op.1 No.1

**Judith Bingham (b. 1952)**

The Orchid and its Hunters (2015)

Interval

**Joaquín Turina (1882 - 1949)**

Circulo Op.91

**Antonín Dvořák (1841 - 1904)**

Piano Trio No.4 in E minor Op.90 Dumky

**Albany Trio**

**Judith Choi-Castro** *violin*

**Verity Evanson** *cello*

**Pippa Harrison** *piano*

## Ludwig von Beethoven (1770 - 1827)

# Trio in E flat, Op.1 No.1

*i Allegro*

*ii Adagio cantabile*

*iii Scherzo Allegro assai*

*iv Finale Presto*

**B**eethoven's first published works comprised a set of three piano trios that went to press in 1795 when he was in his mid-twenties.

The trio is a perfect debut, showcasing bright, lively characters throughout.

The first movement has an upward motif that spans its sonata form structure.

There is independence in the string parts with both having solo and

thematic material alongside the piano, which previously and historically was not common in this ensemble grouping.

The second movement is gloriously lyrical with the piano and violin taking turns with the theme which Beethoven ingeniously varies throughout.

Following the Adagio is the robust Scherzo with strong downbeats and a hearty character, which leads into the witty and exciting Finale.



## Judith Bingham (b. 1952)

# The Orchid and its Hunters (2015)

*i Fateful complications of fantastic life, struggle for existence*

*ii A suggestion of things vague and uncontrollable excites the imagination and tries the nerves of the foolish and wise alike*

*iii The subtle and penetrating perfume as of breezes breathing through the starlight of bygone nights*

*iv The various contrivances by which orchids are fertilised by insects*

*v A still and earthy atmosphere, as of an overheated catacomb*

**T**he Victorian mania for orchids – or orchidelirium as they called it – rivalled the craze for tulips in the 18th century.

Competing plant hunters undertook hazardous journeys to the most dangerous parts of the world, often losing their lives to illness or animal and native attack.

Having stripped whole areas of orchids, they would often burn the area to stop other hunters taking

anything.

Transporting tons of orchids by ship back to Britain meant that most plants, often all plants were dead after the long journey.

And yet the orchid remained an alluring, mysterious and strange symbol of the exotic for the Victorians – Ruskin called them ‘prurient apparitions,’ and said that women should not be allowed to look at them.



## Joaquín Turina (1882 - 1949)

# Circulo Op.91

*i Amanecer Lento*

*ii Mediodía Allegretto quasi Andantino*

*iii Crepúsculo Allegro vivace*

**T**urina was born and raised in Seville and quickly exhibited musical talent, despite his father's wish for him to follow a career in medicine.

His upbringing in Spain was to be a profound influence upon his musical style. Turina moved to Paris in 1905 and was welcomed by other Spanish musicians including Isaac Albeniz and Manuel de Falla.

Albeniz encouraged Turina to allow his music to be influenced by Spanish folk song and Andalusian music, which is certainly evident in this trio.

Turina composed his *Circulo Op. 91* in 1936. However, it was not premiered until 1942 due to the outbreak of the Spanish Civil War.

The movements are entitled *Amanecer* (Dawn), *Mediodía* (Noon) and *Crepúsculo* (Twilight).

The work opens in the lowest registers of the cello, suggesting the darkness of the early morning. The movement gradually employs higher registers, with what could be the imitation of bird song.

The steady increasing of movement within all the instrumental parts gives the impression of the day gaining pace, further enforced by the



gradual, yet subtle, increases in the tempo markings.

The second movement includes what sounds like an evocation of the Spanish guitar, through the frequent use of pizzicato within the string parts.

The third movement follows without a break, heralded by a sudden, purposeful start at a faster tempo.

The evening celebrations gradually dissipate, leading to what is perhaps the depiction of a starry sky through the use of *sul ponticello* within the string parts (bowing close to the bridge to create a somewhat metallic, raspy sound).

The work ends gently, with dreamlike, impressionistic harmonies that showcase very high timbres.

## Antonín Dvořák (1841 - 1904)

# Piano Trio No.4 in E minor Op.90 Dumky

*Dumka 1 Lento maestoso*

*Dumka 2 Poco adagio*

*Dumka 3 Andante*

*Dumka 4 Andante moderato quasi tempo di Marcia*

*Dumka 5 Allegro*

*Dumka 6 Lento maestoso*

Dvořák completed his Trio Op.90 in 1891, during a period of great professional success. His recent compositions had been enthusiastically received in many countries and he had just been appointed Professor of Composition and Instrumentation at the Prague Conservatory of Music.

When Dvořák was writing this work, he wrote in a letter to his friend Gobl that he was composing, 'a little piece for violin, cello and piano. It will be both happy and sad. In some places it will be like a melancholic song, elsewhere like a Merry dance; but, all told, the style will be lighter or, if one might put it another way, more popular; in short, so that it will appeal to both higher and lower echelons'.

The work certainly marks a departure from traditional classical forms, with no sonata form and, instead, an arrangement into six short movements. However, it has been observed that since the first three movements are to be played 'attacca' (with no gap), the work still has the semblance of a more traditional four movement structure.

Continuing this line of thought, the fourth movement could be seen as the slow movement of the piece, the fifth as a scherzo of

sorts and the last as a finale.

The word 'dumka' (of which 'dumky' is the plural) is a diminutive of the Ukrainian word 'duma', roughly meaning 'thought' or 'reflection'. Within music it signifies a genre of Slavic folk song characterised by abrupt changes in mood.

The work opens with a declamatory cello line, introducing the very personal and emotive spirit which pervades the piece.

Dvořák frequently instigates complete tempo and mood changes, with passages of whirling levity suddenly broken down to explore murkier, sinister depths, before revisiting the dance sections once again.

The second movement opens with the distant tolling of church bells, which sets the scene for a movement which seems to explore bittersweet memories of times long since departed.

The third movement provides a break from such emotional anguish, before a march-like fourth movement returns to this sense of nostalgia, with the cello repeating the same melody throughout, ultimately ending with a muted and ghostly rendition.

We return to the present in the fifth movement and Dvořák



includes recitative sections which

break away from the sense of rhythmic drive elsewhere. The final movement revels in the juxtaposition of C major and C minor, bringing the work to a suitably vigorous conclusion.

Dvořák performed the piano part at the work's premiere on 17th April 1891, joined by Ferdinand Lachner on violin and the cellist Hanus Wigan. There is documentary evidence to show that Dvořák would go on to perform this trio over 40 times.

The trio was first published by Simrock in 1894 at a time when Dvořák was away in the United States. The corrections were therefore kindly undertaken by Dvořák's close friend Johannes Brahms, an act which is testament to their friendship and mutual respect.



## Albany Trio

Described as having '*fastidious musicianship*' (Musical Opinion Quarterly), the Albany Trio is a diverse and innovative ensemble whose repertoire focuses on works by female composers - both current and historic - alongside the traditional canon of piano trio music.

Founded in 2010, the Trio recently gave their BBC Radio 3 debut lunchtime concert live on International Women's Day and have appeared at many major UK venues.

Committed to bringing works by female composers to new audiences, the Albanys regularly collaborate with composers, recently commissioning their fourth Trio, a new work entitled *The Orchid* and its *Hunters* by Judith Bingham, which was premiered live on BBC Radio 3.

They have previously premiered works by Charlotte Bray, Judith Weir, and Josephine Stephenson, with more commissions planned for the future.



## Violin

# Judith Choi-Castro

**B**orn in the Canary Islands, Judith moved and studied in London and New York and obtained a BMus (Hons) degree and a Master's degree from the Royal College of Music and the Royal Academy of Music.

In 2015, Judith recorded her debut album *Assorted Encores* sponsored by the Ayuntamiento de Candelaria and

is the Artistic Director of the Festival Academy of Music International in Tenerife, which celebrated the 17th anniversary in February 2021.

Judith plays a Lavazza violin from Italy c.1740 until 2018 kindly on loan by the Harrison Frank Foundation.



## Cello

# Verity Evanson

**V**erity was a Draper's scholar at the Royal College of Music, following an undergraduate degree at St John's College, Oxford.

Aside from chamber music, Verity has enjoyed touring with the Royal Philharmonic Concert Orchestra and the London Concert Orchestra.

She has also recently worked on film sessions with London Contemporary Orchestra.

Verity loves outreach work and is regularly involved in Albert's Band children's concerts at the Royal Albert Hall.

Verity co-wrote the string parts for the pop group Bastille's hugely successful debut and Brit Award nominated album entitled *Bad Blood*. She performed with the group extensively, including a number of live performances on Radio 1's Live Lounge and at festivals including Glastonbury.



## Piano

# Pippa Harrison

**P**raised for her 'sympathetic and pristine playing', Pippa has an extensive and varied career performing as soloist and chamber musician both in the UK and abroad.

She has broadcast live on BBC Radio 3, BBC Proms Extra and BBC Radio Ulster and has performed at the Bridgewater Hall, St John's Smith Square, Stoller Hall, Fairfield Halls, at

the Tromsø Festival, Banff Centre, the Reid Hall, and at King's Place.

Pippa is a champion of contemporary and neglected music, having commissioned and premiered a large number of works with the Albany Trio and Willshire Duo, and in 2017 released her first recording of a critically acclaimed collaborative disc of solo piano music with the Prima Facie.



## BATH RECITALS 2021 SEASON

# Passamezzo

## Old Christmas Returned

**Saturday 15 December 7.30pm**  
**St Michael's Church, Bath**

Join us for this final concert in Bath Recitals 2021 season. This seasonal programme follows the calendar from Advent to Candlemas and shows how Christmas was celebrated, banned and restored in 17th Century England.

This concert features carols, ballads, consort music, lutesongs, dance melodies and readings and includes music by Gibbons, Locke, Peerson and Purcell as well as readings by Breton, Herrick and Shakespeare.

**Tickets now on sale at [www.bathrecitals.com](http://www.bathrecitals.com)**

# Support Bath Recitals

**Become a Friend in our 40th anniversary year and help us to support the next generation of young British musicians.**

**Find out more at [www.bathrecitals.com/friends](http://www.bathrecitals.com/friends)**