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A “virtual” Coffee Concert recorded at the Holywell Music Room, Oxford

Sunday March 14, 2021 at 11:15

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Virtual Coffee Concerts are pre-recorded at the Holywell Music Room in Oxford and are streamed from our YouTube channel at 11:15 on Sunday mornings. (These recordings are available for a limited time after release but, of course, there will be more to come.)

The Teyber Trio

- **Boccherini: String Trio in G major, op 34 no 2, G 102**
- **Beethoven: String Trio no 1 in E flat major, op 3**

Tim Crawford (violin)
Timothy Ridout (viola)
Tim Posner (cello)

These three supremely gifted young instrumentalists have been playing together for some ten years, initially as members of the Celan Quartet and now as the Teyber Trio. (They took the inspiration for their name from the great 18th century violist Anton Teyber, who performed alongside Mozart in the world premiere of the Divertimento in E flat major in 1789.)

Tim Crawford (violin)

Tim Crawford was born to two violinist parents, so began his musical training very young. From the age of 4 he attended the Royal Academy of Music, eventually winning all available prizes before leaving at 18. He has since completed his undergraduate degree with Alexander Janiczek at the Guildhall School of Music in

London, being awarded a Concert Recital Diploma, Ivan Sutton Chamber Prize and Lord Mayor's Prize, and has subsequently been invited to return as a Chamber Fellow.

From 2011 to 2014 Tim was a member of the Celan Quartet, the quartet in residence at the 2014 Musikdorf Ernen Festival in Switzerland. He is now an increasingly sought-after instrumentalist, regularly appearing at top chamber festivals alongside artists such as Steven Isserlis, Lawrence Power, Alasdair Beatson, Timothy Ridout, and others. He also plays regularly with Arcangelo, a leading ensemble under the direction of founder, artistic director and conductor Jonathan Cohen. More recently, he has led Collegium, a group of the best recent string graduates from the London music colleges set up by violist Lawrence Power

More information: <http://timcrawford.uk>

Timothy Ridout (viola)

Born in London in 1995, Timothy Ridout studied at the Royal Academy of Music, graduating with the Queen's Commendation for Excellence. Timothy completed his Masters at the Kronberg Academy with Nobuko Imai in 2019 and in 2018 took part in Kronberg Academy's "Chamber Music Connects the World".

A BBC New Generation Artist since 2019, Timothy won first prize at the 2014 Cecil Aronowitz Competition and went on to win the Lionel Tertis Competition in 2016 – the first ever British winner. Later awards include the inaugural Sir Jeffrey Tate Prize in Hamburg, the 2019 Thierry Scherz Award at the Sommets Musicaux de Gstaad and a Borletti-Buitoni Trust Fellowship, confirming his position at the forefront of young European soloists.

Timothy has worked with some of the world's leading conductors and has had concerto engagements with the Deutsches Sinfonie-Orchester, Orchestre National Bordeaux Aquitaine; Orchestre National de Lille; the Chamber Orchestra of Europe; Camerata Salzburg; the BBC Symphony; Hamburger Symphoniker; Sinfonieorchester Aachen; the Philharmonia Orchestra; Luzerner Sinfonieorchester; the Tapiola Sinfonietta and Siberian State Symphony Orchestra.

Equally in demand as a recitalist and chamber musician, Timothy's engagements include several appearances per season at the Wigmore Hall as well as throughout the UK, Europe and Japan. He also maintains a regular relationship with the Nash Ensemble.

More information:
<http://www.timothyridout.com>

Tim Posner (cello)

Born in 1995, Tim Posner began playing the cello at the age of eight, studying with his mother, Julia Desbruslais and at the junior department of the Royal Academy of Music with Robert Max. Later, he studied in the 'Solo Class' of Leonid Gorokhov at the Hochschule für Musik in Hanover. Between 2017 and 2019 Tim was the recipient of the prestigious 'Gundlach Musikpreis' award and became the first ever British prize winner at the International Karl Davidov Competition in Latvia.

Tim made his debut concerto performance at the age of 14. Since then he has performed as a soloist with renowned orchestras including the NDR Radiophilharmonie, and the Royal Philharmonic Orchestra.

As a chamber musician, Tim plays in various ensembles and has made a number of recordings including a CD of duo and trio works with Ioana Cristina Goicea and Anastasia Sokolova, and a CD of Berg's op 3 with the Celan Quartet. He has given recitals across Europe and Asia and has performed at numerous international chamber music festivals in collaboration with internationally acclaimed musicians such as Lars Vogt, Alasdair Beatson, Esther Hoppe, Andrej Bielow, Richard Lester, Elisabeth Kufferath, Matthew Hunt, Katherine Gowers, Bengt Forsberg and the Doric String Quartet. As an orchestral musician, Tim has performed as principal cellist of the Deutsche Kammerphilharmonie Bremen and as a guest cellist in the Chamber Orchestra of Europe.

More information:
<http://www.timposner.com>

String Trio in G major, op 34 no 2, G 102 by Luigi Boccherini (1743-1805)

1 Allegretto comodo assai; 2 Minuetto – Trio; 3 Adagio; 4. Rondeau. Allegro ma non presto.

Boccherini was the unrivalled cello virtuoso of the later 18th century. Born in Lucca, he spent the early part of his career as a travelling soloist throughout Europe, but in 1770, two years after settling in Spain, he was appointed cellist and composer to Prince Don Luis. He lived in Spain for the rest of his life. His later appointment as court composer to King Friedrich Wilhelm 2nd of Prussia in 1786 seems not to have involved him in actually travelling there at any time.

He was also one of the most prolific chamber music composers of the time. His output includes over a hundred string quintets and nearly as many string quartets. Most of the quintets add a second cello to the standard quartet (as Schubert was to do in his great C major Quintet), rather than the more usual second viola, the combination used by Mozart. The first cello parts explore extensively the instrument's upper register, where Boccherini himself was happiest playing as a soloist, and the cello parts in his other chamber works show a similar tendency.

When compiling his own catalogue of his works Boccherini distinguished between opera piccola ('small work') and opera grande ('large work'). The 'G' numbers assigned to his works refer to the catalogue drawn up by French musicologist Yves Gérard, published in 1969.

Boccherini published a total of seven groups of string trios between 1760 and 1796. Three

groups, including Op 34, are scored for two violins and cello; the other four are for the more familiar line-up of violin, viola and cello. In today's performance of Op 34 No 2, the second violin part is being played as it stands, on the viola. The six trios of Op 34, each one designated an 'opera grande', were composed in 1781 and probably published the following year. Confusingly, they were issued as Op 35; 34 is the number assigned by Boccherini himself in his own catalogue.

As the heading indicates, the first movement sets off at a comfortably relaxed pace, though passing moments of tension mean that it is not all sweetness and light. The minuet is an appealing mixture of robustness and delicacy, with a central trio section that puts the cello in the spotlight. This is one indication that Boccherini had his own playing in mind; alongside the high-lying passages mentioned earlier.

The poignant mood in which the adagio opens is twice abruptly subverted by something more brisk and energetic. The pause marked at the very end is an invitation to the first violin to improvise a brief cadenza. A return to the easy, out-going mood of the first movement marks the finale, in which echoes of the earlier tense moments cast only brief shadows. The last few bars have the unusual marking 'mancando', meaning that the players are to let the music just fade away – an ending as delightful as it is unexpected.

String Trio no 1 in E flat major, op 3 by Ludwig van Beethoven (1770-1827)

**1. Allegro con brio; 2. Andante; 3. Menuetto. Allegretto; 4. Adagio;
5. Menuetto. Moderato; 6. Finale. Allegro.**

Before writing his first set of string quartets, op 18, Beethoven produced five works for string trio. This was not, as has sometimes been suggested, a preparation for quartet writing, since the string trio is actually the trickier medium to handle successfully. It seems more likely that Beethoven was, for the time being, deliberately avoiding the quartet (and any resulting comparisons with his teacher, Haydn). Mozart had already produced an outstanding masterpiece for string trio, his Divertimento, K563, and Beethoven undoubtedly took this as a model for his op 3 Trio, which shares both its key and its six-movement design. He negotiates the medium's difficulties with astonishing assurance, creating full sonorities and well-varied textures.

The first movement is launched with tremendous verve by a pithy theme which suggests endless possibilities for development. But with the perversity of genius Beethoven chooses, instead, to devote the short development section to exploring the more supple, flowing second theme. After the relaxed second movement comes the first of the two minuets, whose disruptive silences play subversive tricks with the audience's sense of rhythm. The heartfelt, song-like slow movement is followed by the second minuet, in which Beethoven is now on his best behaviour, although the minor-key

trio section strikes an altogether wilder note. The finale is full of urbane Haydnesque good humour, enough to suggest that Beethoven may, after all, have been aiming to copy his teacher in other, less obvious ways.

The Op 3 Trio provides Beethoven's earliest known link with Britain. When, in 1793, the court of the Elector of Cologne fled Napoleon's advancing army, his chaplain, the Abbé Dobbeler, came to England, bringing with him a copy of the score. He showed it to the Leicester writer and music-lover William Gardiner, who later described his enthusiasm for the work in his book *Music and Friends*:

*How great was my surprise,
on playing the viola part to
his trio, so unlike anything I
had ever heard. It was a new
sense to me, an intellectual
pleasure which I had never
received from sounds.*

A journey to London to track down more of Beethoven's music ended in disappointment. His reputation had certainly reached the capital, but Gardiner "could learn nothing more than that he was a madman and his music was like himself."

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