

SUMMER PIANO FESTIVAL: CHAMBER ROLLS III

TUESDAY 16 JUNE, 2.30PM
DUKE'S HALL



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Georgy Sviridov (1915-98)

Piano Trio in A minor, Op 6

Elegy. Allegro moderato

Scherzo. Allegro vivo

Funeral March. Andante

Idyll. Allegretto

Dmitri Shostakovich (1906-75)

Piano Trio No 2 in E minor, Op 67

Andante moderato

Allegro con brio

Largo

Allegretto – Adagio

Vigorous Trio

Andreas Martinsen violin

Frida Leanne Rogn cello

Sofia Reznikova piano

Georgy Sviridov's music came to be strongly influenced by the traditional chant of the Russian Orthodox Church, but his virtuosic and stunning piano trio - written at the height of the Leningrad siege in 1944, where Sviridov was mobilised into the Red Army - reveals the influence of his teacher Shostakovich. Recently reconstructed and rarely performed, new parts came to light in an old Soviet State edition published 70 years ago. The first movement, marked *Elegy*, opens with a subdued melody shared by the strings. This mood is brusquely interrupted by a powerful episode from the piano, full of passion and anguish. The second movement, Scherzo, although exciting and energetic, is a *dance macabre*, a devil's dance of death. Its trio - romantic and innocent - stands in sharp contrast. In the *Funeral March* we hear the main subject of the *Elegy*, but now it is even more sombre. The finale, *Idyll*, has a pastoral quality, connoting that peace has returned to the land, but the

movement ends sadly and quietly: a reminder of the tragedy of war. Sviridov's Trio won the Stalin Prize in 1946. Though his music is little-known in the West, he continued to explore the power of poetry, writing folksongs and romances, and setting the lyrics of Mikhail Lermontov, Alexander Blok, William Shakespeare and Robert Burns.

Sviridov's Trio forms the perfect partner for **Shostakovich's** justly celebrated, barbed second piano trio, which draws on Russian and Jewish folk music, confronting the horrors of war. The personal and the political are inextricably linked in this work: Shostakovich dedicated it to his friend, the musicologist Ivan Sollertinsky, who died unexpectedly in February 1944. It begins subtly, with the cello playing high harmonics: an instrument alienated within its own space. The second movement is a kind of black scherzo, with its compulsive rhythms, cascading patterns, and pizzicato threaten to veer out of control.

The Largo begins with a piano chorale that establishes a passacaglia pattern; as it repeats, the hints of dissonance leads to a denser, more uncomfortable texture, never abandoning its dark beauty. Its elegiac character leads directly into the agitated dance of the last movement. A Jewish tune, ever more frenzied, is likely a response to the horror of the concentration camps. The return of material from previous movements brings us full circle, tying together the personal, the political, and the unknowable.

Sofia Reznikova is a third-year undergraduate pianist studying with Rustem Hayroudinoff. Before coming to the Royal Academy of Music, she studied

with Tatiana Vorobieva at the Gnessin Moscow Special Music School, followed by Gnessin Russian Academy of Music under Andrey Diev. Sofia has won prizes at national and international competitions, including the Rotary International Music Competition, and is keen chamber musician and curator.