

TRURO 3 ARTS

Classical Music Society is pleased to continue in association with Truro College to promote professional music in the region.

Truro Three Arts is affiliated to the National Federation of Music Societies and is a registered charity, Number 283130.

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Proprietor Alex Taylor welcomes you to the Cutting Edge Salon, Falmouth.

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Sponsorship

Truro 3 Arts is keen to encourage local organisations and businesses to become sponsors of the Society.

An attractive benefits package includes complimentary tickets and publicity via our web site, brochure and concert programmes.

Interested organisations requiring further details should contact Diana Wharton in the first instance at diana.wharton@sky.com or on 01726 72570.

TRURO 3 ARTS

Classical Music Society



In association with

Mylor Theatre – Truro College

Friday 5th December 2014

Joseph Tong & Waka Hasegawa “Piano 4 Hands”



Photo: Hanya Chiala / Arena PAL

www.truro3arts.co.uk
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Joseph Tong & Waka Hasegawa

Since their critically acclaimed London début for the Park Lane Group in 2002, Joseph Tong and Waka Hasegawa have given a number of successful Wigmore Hall recitals promoted by the Kirckman Concert Society. Piano 4 Hands has performed at many of the major concert venues around the UK including Bridgewater Hall in Manchester, St David's Hall Cardiff, St George's Bristol and the Turner Sims Hall in Southampton and also at festivals such as Buxton, Cheltenham, Bury St Edmunds, Chichester, Dulwich, Guildford and York.

Piano 4 Hands' début CD of Debussy piano duets for Quartz was chosen as Album of the Week in

The Independent and received 5 stars in BBC Music Magazine. Subsequent recordings of Schubert duets and piano music by John McCabe have met with similar critical acclaim including glowing reviews in the Sunday Times, Gramophone and International Record Review.

A number of composers have written new works for the duo including Dai Fujikura, Robert Keeley, Nicola LeFanu, Edwin Roxburgh and John McCabe, whose piano duet Upon Entering A Painting they premièred at Wigmore Hall in 2009, and the duet version of "Two Scenes from Edward II" they also premièred for City Music Society at Bishopsgate Hall in March 2013.

Their most recent collaboration is a co-commission with the Cheltenham Music Festival, funded by the Britten-Pears Foundation, of a new work for two pianos by Dai Fujikura which Piano 4 Hands premièred at the Pittville Pump Room in Cheltenham in July 2013 and at Wigmore Hall in a special programme celebrating the centenary of Stravinsky's The Rite of Spring.

Joseph Tong and Waka Hasegawa were elected Associates of the Royal Academy of Music in 2008 and have twice been selected for the Making Music Concert Promoters' Group Scheme. They are Founders and Artistic Directors of the Bristol International Piano Duo Festival, held biennially at St George's Bristol.

Photo: Han'ya Chiala / Arena PAL



Friday 16th January 2015

Aurora Wind Ensemble

Franz Danzi ~ Wind Quintet in B flat Op.56

Ludwig van Beethoven ~ Quintet in E flat major for Piano and Winds Op.16

Carl Nielsen ~ Wind Quintet in A major Op.43

Francis Poulenc ~ Sextet for Piano and Winds Op.100



It is some time since T3A hosted a wind ensemble and the Aurora's five wind players and pianist make a very welcome return to Truro.

Established in 1996, the Aurora Ensemble is a traditional wind quintet which also expands to work with piano, strings or to explore the repertoire for wind octet. Each of its players work regularly

with some of the country's leading orchestras and chamber ensembles.

Prizewinners at the European chamber music competition, Musique d'Ensemble held at the Paris Conservatoire in 2001, the ensemble has broadcast for BBC Radio 3 and performed in many major venues including the Purcell Room and Wigmore Hall (for the Park Lane Group), Manchester's Bridgewater Hall and Cardiff's St. David's Hall. Each season it performs for numerous music clubs and festivals.

Sounds Exciting is the ensemble's own education project which runs in conjunction with their recital work. The ensemble directs its own courses for amateur musicians at Hawkwood College, Gloucestershire every Easter and summer.

They will play the beautifully crafted and richly textured Wind Quintet in B Flat Op.56 by Danzi, and Beethoven's forcefully dynamic Quintet in E Flat Major for piano and winds Op.16. We will also hear Nielsen's Wind Quintet in A Major Op.43, characterised by its interactivity of contrasting timbres, and Poulenc's deceptively simple, yet elegant and virtuosic Sextet for piano and winds.

features for its time, including experiments in tonality, metre, rhythm, stress and dissonance. It had the effect, writes Donald Jay Grout, "of an explosion that so scattered the elements of musical language that they could never again be put together as before."

Part I: L'Adoration de la Terre (Adoration of the Earth)

Orchestral introduction: "A swarm of spring pipes" – The celebration of Spring: An old woman begins to tell the future – Ritual of Abduction: Young girls begin the "Dance of the Abduction" – Spring Rounds: The young girls dance – Ritual of the Rival Tribes: The people divide into two opposing groups – Procession of the Sage: The games stop and the earth is blessed – Dance of the Earth: The people break into a passionate dance, becoming one with the earth.

Part II: Le Sacrifice (The Sacrifice)

Introduction: A series of dances by the young girls – Mystic Circles of the Young Girls; Glorification of the Chosen One; Evocation of the Ancestors; Ritual Action of the Ancestors: The Chosen One is entrusted to the care of the old wise men – Sacrificial Dance: The Chosen One dances to death in the presence of the old men.

A Very Special Concert

The WORLD PREMIÈRE of a song cycle by Russell Pascoe,
with words arranged by Anthony Pinching from poems by Fernando
Pessoa

Performed by Marcus Farnsworth (baritone) and
Iain Burnside (piano)

Programme

Butterworth ~ "Six Songs from A Shropshire Lad"
Pascoe ~ Song Cycle: "Three Masks One Face"
Schumann ~ "Dichterliebe" Op.48

Fri 8th May 2015, 7.30pm

Mylor Theatre, Truro College

Tickets £15 from T3A Secretary, Julie Bennett, and from Hall for Cornwall

Early booking strongly advised

Music Therapy in Cornwall

Through partnership schemes, the aim of the Music Therapy Trust is to support those suffering from mental or physical illness, those living with disabilities or with emotional or behavioural problems, or those in need of rehabilitation as a result of illness, by the provision of music therapy.

www.cornwallmusictherapy.org.uk

Programme

Franz Schubert ~ Fantasie in F minor D.940

Claude Debussy ~ La mer L.109

Interval

John McCabe ~ Two Scenes from Edward II Ballet Music

Igor Stravinsky ~ The Rite of Spring

Franz Schubert (1797–1828)

Fantasie in F minor D.940 (1828)

1. *Allegro molto moderato*
2. *Largo*
3. *Scherzo. Allegro vivace*
4. *Finale. Allegro molto moderato*

The *Fantasie* for piano four-hands, is one of Schubert's most important works for more than one pianist and one of his most important piano works altogether. Musicologist Christopher Gibbs has characterized the work as "among not only his greatest but his most original" compositions for piano duet.

The four movements are interconnected and played without pause opening with a lyrical melody with dotted rhythms that is reminiscent of the Hungarian style that transitions into a sombre, almost funereal, second theme. After developing the two themes, he eventually returns to a version of the second theme.

The second movement opens with an angry, somewhat turbulent fortissimo theme. While marked *largo*, the frequently double-dotted first theme lends a great deal of tension to this movement. Eventually the first theme gives way to a quiet, lyrical second theme and ends with the first theme reprised.

The scherzo is a bright, lively movement reminiscent of the scherzos of other works Schubert wrote at this time, like those of his piano trios. After a delicate D major trio, the scherzo returns. The repeat of the scherzo shifts between A major and F# minor, ultimately ending on C# octaves that drive into a transition back toward F minor for the finale. This begins with a restatement of the first movement's primary theme in both F minor and F major, before transitioning into a fugue based on its second theme. The fugue builds to a climax, ending abruptly on the C major dominant, instead

of resolving into either F major or minor. After a bar of silence, the first theme briefly reprises, building rapidly to concluding chords that echo the second theme before subsiding into a quiet end. It has been called "the most remarkable cadence in the whole of Schubert's work".

Wikipedia edited

Claude Debussy (1862–1918)

La mer L.109 (1903-05, arranged for piano duet 1905)

1. *De l'aube à midi sur la mer ("From dawn to noon on the sea")* *très lent – animez peu à peu*
2. *Jeux de Vagues ("Play of the Waves")* *allegro (dans un rythme très souple) – animé*
3. *Dialogue du Vent et de la Mer ("Dialogue between wind and waves")* *animé et tumultueux – cédez très légèrement*

As a young boy, Debussy's parents had plans for him to join the navy. Debussy himself even commented on his fond childhood memories of the beauties of the sea. However, as an adult composing *La mer*, he rarely visited the sea, spending most of his time far away from large bodies of water. Debussy drew inspiration from art, "preferring the seascapes available in painting and literature..." to the physical sea. This influence lends the piece its unusual nature. It is a masterpiece of suggestion and subtlety in its rich depiction of the ocean and consists of two powerful outer movements framing a lighter, faster piece which acts as a type of scherzo.

Debussy's descriptive devices suggest wind, waves and the ambience of the sea. But structuring a piece around a nature subject without any literary or human element to it – neither people, nor mythology, nor ships are suggested in the piece – also was highly unusual at the time. It was initially not well received – partly because of inadequate rehearsal and partly because of Parisian outrage over Debussy's having recently left his first wife for the singer Emma Bardac. But it soon became one of Debussy's most admired and frequently performed (orchestral) works, and became more so in the ensuing century.

Wikipedia edited

Michael Tumelty comments: "This triptych of sea studies is so quintessentially orchestral in its capturing of all the nuances of flickering light and the endlessly subtle movement of waves and the sea that typify Debussy's matchless portraiture that it seems inconceivable that such a concept could transfer onto the percussion instrument that is the piano. Prepare to have your ears cleansed and your mind purged of preconception. Debussy's flashes of light and shade, the swelling and

surging of the sea, the stillness and eruptions in these great nature pictures, transfer with astounding effectiveness to the piano".

John McCabe (b. 1939)

Two Scenes from Edward II for Piano Duet (1994/5)

1. *The French Court*
2. *The Barons*

John McCabe writes: These two pieces are taken from the score *Edward II*, the full-length ballet with choreography by David Bintley commissioned by the Stuttgart Ballet and written in 1994/5. The ballet's first performance took place in Stuttgart in April 1995 - a two-piano version of two scenes from it was written the same year, to a commission from the Port Fairy Festival in Australia, and this piano-duet arrangement (four hands at one piano) followed in 2012 as a gift to Joseph Tong and Waka Hasegawa in gratitude for their performances of my music. It is dedicated to Piano 4 Hands (Joseph and Waka).

The ballet's origins are in the play by Christopher Marlowe, and the two scenes, rewritten for piano duet and played without a real break, are contrasted in mood. The first, from Act Two, is a set of dances performed at the French Court, somewhat pastiche in style and one of the few lighter moments of the score. This is followed by a reminder of the essential darkness of the work, and its portrayal of the lust for power, in the scene from Act One in which the Barons opposed to Edward unite to express their anger at his behaviour and their determination to dominate and (ultimately) to overthrow him. The two scenes last about six minutes and four minutes respectively.

The first performance of *Two Scenes from Edward II* arranged for piano-duet took place on 19 March 2013 at Bishopsgate Hall, London, for the City Music Society, given by Joseph Tong and Waka Hasegawa.

Igor Stravinsky (1882–1971)

The Rite of Spring (1913)

Most often heard in its orchestral version as composed for Diaghilev's Ballets Russes company, *The Rite of Spring* ("Pictures of Pagan Russia in Two Parts") was first published in Stravinsky's four-hand piano arrangement that we hear tonight. The work is famous for the avant-garde nature of the music and choreography that caused a sensation and a near-riot in the audience on the first night, though, as Paul Drayton told us, it may have been the dancers themselves, "knock-kneed Lolitas!" that distressed the audience. The music is widely considered to be one of the most influential musical works of the 20th century, containing many novel