

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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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 6th February 2015

Gould Piano Trio



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Gould Piano Trio

For over twenty years the Gould Piano Trio have remained at the forefront of the chamber music scene. Selected as YCAT artists they subsequently became 'Rising Stars' performing at major venues in Europe and North America. The Trio have since made numerous festival appearances at Edinburgh, Cheltenham, City of London, Bath, Aldeburgh, Spoleto and the BBC Proms, and are very familiar to listeners of BBC Radio 3. They have developed a close relationship with Wigmore Hall in London and draw particular inspiration through creating their own chamber music festivals in Corbridge, Northumberland, and in Cardiff at the Royal Welsh College of Music. An important part of their life as a trio has been the master-classes and workshops they regularly undertake, with residencies at both the Royal Northern and Royal Welsh Colleges of Music.

Violin – Lucy Gould: Lucy regularly appears as guest leader of orchestras such as CBSO, BBC Philharmonic and BBC NOW. She holds the position of principal 2nd violin of the Chamber Orchestra of Europe and is a teacher at the Royal Welsh College of Music and Drama in Cardiff, where she lives with her husband, clarinettist Robert Plane and their three children. Lucy plays a Joseph Guarnerius filius Andreae violin from 1703.



Cello – Alice Neary: As well as the Gould Trio, Alice regularly plays with the Nash Ensemble and has appeared as guest cellist with Ensemble 360 and Endellion, Elias, Heath and Sorrel quartets. She draws special satisfaction from the rediscovery and recording of neglected works such as Tovey's cello concerto and sonatas. Alice is mainly based at the Royal Welsh College of Music and Drama in her home city of Cardiff. Her father is the organist and choir director Martin Neary, and she is married to violinist David Adams with three children. Alice plays an Alessandro Gagliano cello of 1710.



Piano – Benjamin Frith: Benjamin's musical career began after winning the UK Dudley National Piano Competition at 14. Today he has made 17 solo discs and performed with many of the great orchestras and conductors. At 20 he became a Mozart Memorial Prize winner and was invited by Sir Peter Pears to appear at the Aldeburgh Festival. He achieved international recognition by sharing top prize in the 1986 Busoni International Piano Competition, and 1st prize in the 1989 Artur Schnabel International Piano Masters Competition.



Friday 6th March 2015

Maggini String Quartet

Antonin Dvořák ~ String Quartet in G major Op.106

Alan Rawsthorne ~ String Quartet No.2 (1954)

Wolfgang Amadeus Mozart ~ Clarinet Quintet in A major K.581



Formed in 1988, the Maggini Quartet is one of the finest British string quartets. Its acclaimed recordings have won international awards including Gramophone Chamber Music Award of the Year, Diapason d'Or of the Year and a Cannes Classical Award, and have twice been nominated for Grammy Awards. The Quartet is currently recording the complete Mendelssohn quartet cycle for Meridian Records.

The Maggini Quartet's commitment to new music has led to important commissions including works by James MacMillan, Robert Simpson, Eleanor Alberga and Roxanna Panufnik. The Quartet's unique collaboration with Sir Peter Maxwell Davies, performing and recording his ten 'Naxos Quartets', has been hailed as "a 21st century landmark". Their latest commission is a string quartet by Stuart MacRae. The Magginis are renowned for their interpretations of British Repertoire and The Glory of the English String Quartet continues to be an important ongoing initiative, drawing upon the wonderful repertoire which the Quartet is committed to bringing to a worldwide audience.

The Maggini Quartet launched its own successful chamber music festival in May 2012. 'Magginis in Breckland' is an annual event based in Norfolk, bringing musicians of the highest calibre to the community, with concerts reflecting the full range of the Maggini's eclectic repertoire.

In addition to their concert activity, the members of the Quartet have an international reputation as chamber music coaches. They hold several UK residencies and have worked at the UK's senior music institutions.

For this concert they are joined by renowned clarinettist, Robert Plane, who will play in one of Mozart's most popular chamber works, the Clarinet Quintet in A Major K.581. Also in the programme will be Dvořák's joyous Quartet in G Major Op.106, reflecting the composer's happiness at returning home to Europe in 1895, and Alan Rawsthorne's expressive Quartet No.2 from 1954.

The Society is grateful for the generous donation from the Rawsthorne Trust in support of this concert. The Trust exists to promote the study, knowledge, appreciation and performance of the music of Alan Rawsthorne (1905-1971).

The other pair of movements – the second and the fourth – find Beethoven indulging his sparkling, good-natured humour, first with a lively scherzo, then a rosy-cheeked rondo where silliness meets high art. Typical for Beethoven, his scherzo theme is little more than a punctuated scale that, when adorned with variation and counterpoint, becomes a superior entertainment. The trio is deliciously odd and eventually raucous. An eerie scrap of undulating chromaticism triggers a ponderous little canon that is abruptly barnstormed by a loudly leaping Chopin-like Mazurka. The return of the scherzo only compounds the hilarity with a few more unexpected pratfalls still to come. The finale is equally ebullient. In a similar stunt, the slow movement segues directly into the last movement as the lively rondo theme abruptly crashes into the serene meditation of the last variation. Strong, pouncing accents, whisper-and-shout dynamics, laughably simple scale-like themes and a kind of snickering back and forth between the strings make for a rollicking ride. The tempo flies off the handle while the music keeps abruptly shouting “boo” and the whole thing ends with a big, fat grin.

(Adapted from Earsense – Chamber Music Database)

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

Johannes Brahms ~ Trio No.3 in C minor Op.101

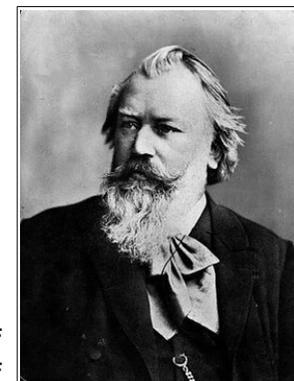
James MacMillan ~ Piano Trio No.2 (2014)

Ludwig van Beethoven ~ Trio in B flat major Op.97 “The Archduke”

Johannes Brahms (1833-1897)

Piano Trio No.3 in C minor Op.101 (1886)

1. *Allegro energico*
2. *Presto non assai*
3. *Andante grazioso*
4. *Allegro molto*



Brahms's final piano trio is the capstone of the three chamber works composed at Lake Thun in 1886. It completes an effective concert of chamber music, combining the best aspects of the earlier two works. The passionate expression of the F-major cello sonata melds with the modest proportions of the violin sonata creating a tightly argued structure that wastes no notes.

Brahms was a revered master of thematic transformation and integration, and virtually the entire Trio can be seen to derive from the three-note figure heard in the left hand of the piano at the start of the first movement which begins with a great intensity that never wanes. Even the broadly lyrical second theme has an element of disquiet. Brahms considered repeating the exposition, but decided against it. An unusually brief development section and an abbreviated recapitulation, along with a powerful coda, help lend the movement an overwhelming effect in its seven minutes. The middle movements are even more direct in their expression. The delicate and skittish, but tragic second movement uses muted strings throughout. The serene slow movement, again built out of three rising notes, is a brilliant example of how mixed metre should be used. It includes long passages of the two strings playing without the piano, (a possible compositional preparation for the Double Concerto for violin and cello, the next work to be published). The melancholy middle section maintains the sense of disquiet that pervades the entire trio. This is only amplified in the scherzo-like finale – (two repeated notes and an upward jump!) whose warm major-key

ending somehow fails to completely banish the tragic passion and drama that are at the trio's heart. Especially well-loved by Brahms's friends Clara Schumann and Elizabeth von Herzogenberg, the trio exemplifies all the best elements of the composer's late style.

(Based on the notes of Kelly Dean Hansen)

James MacMillan (b. 1959)

Piano Trio No.2 (2014)

James MacMillan is one of today's most successful living composers who is also internationally active as a conductor. His musical language is flooded with influences from his Scottish heritage, Catholic faith, social conscience and close connection with Celtic folk music, blended with influences from Far Eastern, Scandinavian and Eastern European music. He was awarded a CBE in January 2004.



Piano Trio No 2 was commissioned by The Gould Piano Trio, Bath International Music Festival, Glasgow Music and the East Neuk Festival. The world premiere took place at The Guildhall, Bath on 20 May 2014 with a live broadcast on BBC Radio 3.

James MacMillan writes: "My second piano trio is written in one, through-composed movement. It begins with fast octave writing in the piano, centring around 'E' and fanning out from there. Around this there are short brittle phrases on the two string instruments, sometimes sul ponticello other times pizzicato; sometimes with little, sliding glissandi, other times in surging chromatic scales.

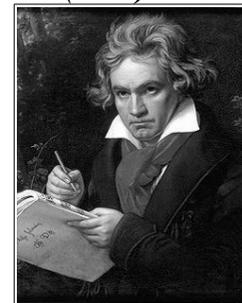
"After a very fast transitory episode the music settles to a second main idea – this time slow, modal, expressive, with lots of ornamentation, and drones on the cello. The faster music resumes momentarily before a series of loud piano triads and a little fanfare motif on the strings set up a very fast, rollicking 'music-hall' idea, quite clownish in character. This is juxtaposed back and forth with a stately, lilting waltz theme. Eventually the music settles to a central Largo, with a lyrical melody on cello, accompanied by gentle arpeggiated chords on the piano and high, artificial harmonics on violin. This segues into a fuller version of the earlier modal theme, before an abrupt recapitulation of the clownish idea. The opening theme provides the basis for a developmental coda".

© James MacMillan

Ludwig van Beethoven (1770-1827)

Piano Trio No.7 in B flat major Op.97 "The Archduke" (1811)

1. *Allegro moderato*
2. *Scherzo*
3. *Andante cantabile ma però con moto*
4. *Allegro moderato – Presto*



Op. 97 is known as the "Archduke" after Beethoven's dedication of the work to Archduke Rudolph, the emperor's brother and a regular piano student of Beethoven's. But this "Archduke" epithet seems to encompass more than merely its dedicatee: the music is grand and noble, broad and beneficent, the composition itself one of the great aristocrats among piano trios. As with nearly every genre he touched, Beethoven radically transformed the piano trio through a series of evolving works: the "Archduke", his last, is thus the magnificent end of a dynasty. It is characterized overall by what Melvin Berger calls a new "gemütlichkeit" in Beethoven's work, a "warm, emotional style with broadly sung, moderately paced melodies and appealing dance rhythms." There are no epic fugues, no jarring disruptions, no transcendent tangents and no relentless dismantling of music to its fundamental core. Instead, there is bountiful beauty, genial vitality and humour.

The first and third movements occupy most of the trio and represent some of the noblest music ever penned regardless of the ensemble. The opening Allegro features the glowing signature theme by which the trio is immediately known. It is followed by a secondary theme that just temporarily stalls a further flowering of grandeur with a stuttering three-note motive that eventually gives way to a flowing, exalted cadence. The development is absorbed with a fragmentation of the main theme, first a "head" motive, then a "tail" motive and then a combination, each time deferring the complete, full theme until the crucial points of catharsis and the ultimate elaborated recapitulation. The Andante movement is one of Beethoven's finest conceptions representing two areas in which he consistently reigned supreme: the poignant, expansive slow movement and the theme and variations form. A broad, noble theme sets the mood and a series of variations display Beethoven's inexhaustible invention, his full exploration of piano trio textures, and an overarching dramatic design that continually expands the simple, heartfelt tune into an elevated poem.