

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 March 2015

Maggini String Quartet



**With
Robert Plane,
clarinet**



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Maggini String Quartet



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 Maggini 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. 'Maggini 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 clarinetist, 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 Dvorak'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).



Alan Rawsthorne Society & Rawsthorne Trust

In the third volume of his symposium on Rawsthorne, Alan Poulton gives 1985 as the first date for an idea for an Alan Rawsthorne Society. The founding meeting took place in 1986, at which plans for a Rawsthorne Archive at the Royal Northern College of Music were put forward and tentative proposals for recordings considered. An inaugural concert at Thaxted followed a year later, with another public concert in Manchester in the same year. In 1988 a more formal committee was constituted to perform, publish and promote the works of Alan Rawsthorne.

Performances: The Trust is aware of the absence of Rawsthorne's orchestral music from the programmes of the established orchestras - the most achieved in this area has been the occasional performance of Street Corner, requiring only a modest amount of aid from the Trust. Finance in this sector of support has been thinly spread, reflecting the high costs of concert promotion, especially of an ensemble of any size. Therefore the Trust adopted the policy to contribute to events promoted by other bodies. Since the foundation of the Trust, grants have been made regularly to assist live performances, mainly of chamber and the smaller recital pieces.

The Rawsthorne Archive: The creation of a Rawsthorne Archive was an item on the agenda of the inaugural meeting of the initial Society. This was quickly achieved with the assistance of Rawsthorne's publisher, the Oxford University Press, who handed over the manuscripts in their archive of published works. These form the kernel of the collection housed at the Royal Northern College of Music. This is complemented by a number of unpublished manuscripts, the composer's collection of recordings and a few artefacts. In 1998 the collection was rehoused in the new library at the RNCM and the contents recorded on a computer database. The archive is an invaluable source for research by students and for those preparing performances.

Recordings: The Trustees made it their policy to sponsor and support recordings of as many works as possible, this being held to be the most potent means of re-establishing the composer by making his work available. It has been encouraging to have so much of this music recorded by a younger generation of performers and to find them responding positively to the qualities of the music. Of particular note are violinists Rebecca Hirsch (the Concertos), Suzanne Stanzeleit (Sonata), Martin Outram (Viola Sonata), Nadia Myerscough (Concertante for Violin and Piano), Peter Adams (Cello Sonata), the Rogeri Trio, and the Fibonacci Sequence. That so much has been achieved is due in part to good working relationships with many of the independent record companies, who have needed little persuasion to take up what must be the commercial challenge of recording Rawsthorne. Among their number are Naxos, Lyrita, Redcliffe, ASV, Paradisum and Cala.

Web: www.musicweb-international.com/rawsth/

Email: apkmusicprom@ntlworld.com

The quintet opens with a moderately paced sonata whose sectional exposition is clearly articulated by no fewer than three fully lyrical themes in which the strings coax the clarinet to comment, elaborate and finally sing. The first violin and especially the cello emerge as additional solo characters from the airy textures. The very brief development is given primarily to the rich strands of the string quartet while the opening material is reprised with joyful elaborations.

The wistful *Larghetto* is the heart of the piece. Beginning as a touching aria, it becomes a duet as the violin joins, as if trying gently to soothe her troubled counterpart. At first enlivened, the clarinet sings more deeply of its longing until miraculously transcending into upward scales of magical grace made especially effervescent by the atmospheric sheen of muted strings.

The contrasting *Menuetto* has a dancing clarinet against a more sedate set of strings. An elegant first *Trio* is followed by another where the simple song of the clarinet becomes a duet with the violin. The penultimate variation in the *Allegretto*, slower in tempo, is restrained and teases with pregnant pauses, ending with a brief clarinet cadenza that joyfully springs to life recalling the opening theme.

(With acknowledgement to Kai Christiansen)

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

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

Antonín Leopold Dvořák (1841-1904)

Quartet in G Op.106 (1895)

1. *Allegro moderato*
2. *Adagio ma non troppo*
3. *Molto vivace*
4. *Finale: Andante sostenuto; Allegro con fuoco*

Dvořák, a professional viola player, wrote chamber music throughout his life; his first official opus was a two-violin string quartet written when he was 20, closely followed by his first string quartet. Over the next 34 years he composed fourteen string quartets, three string quintets and a sextet as well as piano trios, quartets and quintets. Between his eleventh quartet in 1881 and his twelfth quartet (the well-known 'American') there is a twelve-year gap. This was the time when his international reputation grew thanks mainly to appreciative British audiences. Their admiration for his work, and lack of prejudice against his native folk music, gave him the freedom to develop his own musical style. The interest of the Novellos in publishing his music also gave him welcome leverage to secure increased fees from his long-standing publisher Simrock – he had six children to maintain.

In August 1885 on the fourth of nine visits to England, he paid a brief visit to Brighton, staying for a couple of days with the Novellos at 7 Victoria Mansions. He was enchanted by the bathers (public, English, female, lovely), the boats (countless, large and small) and the band (playing Scottish folk-songs); he wrote home "everything is enchantingly lovely so that nobody who has seen it can ever forget it."

His visits to England were interrupted by Mrs Jeanette Thurber's invitation to be artistic director of her new *National Conservatory of Music in America* based in New York. Her aim, to which Dvořák was sympathetic, was to develop a national American style of art music. Dvořák immersed himself in spirituals and plantation songs from the South, and transcriptions of Amerindian melodies. During his stay in America, Dvořák returned to quartet writing with what was to be his best-known quartet the *American*, in his words something "melodious and simple" - and none the worse for that.

The G major quartet, his thirteenth, was written at the end of 1895 soon after his return home from America. He was living with his family in a house that he had built with the proceeds of his English trips on a country estate owned by his brother-in-law. Shortly afterwards he also finished what was to be his last quartet, which he had started towards the end of his stay in America.

The G major quartet is more complex than the melodic simplicity of the *American*. The raw material, presented at the beginning, is rhythmic and episodic rather than melodic, with each of the first four bars containing a different motif; however, these motifs are soon transformed into a confident *risoluto* theme. It contrasts with a more tender triplet-based second subject, which will reappear in the last movement. The *Adagio* has a dark, melancholy, Slavic theme, introduced by the violin. It is repeated throughout the movement in a variety of different moods and keys. Dvořák's good cheer returns in the *Scherzo*. In the first of its two trios the violin echoes a gentle theme from the viola. A brief *Andante* introduces the theme of the final *Allegro con fuoco*. The *Andante* returns to introduce the middle section, which is a meditation on the second subject of the first movement. Other elements from that movement also contribute including the tumbling triplets of the opening third bar. The movement's main *Allegro* theme returns and after some characteristic Dvořák sliding key-changes we romp to the finish.

(Chris Darwin)

Alan Rawsthorne (1905-1971)

String Quartet No.2 (1954)

1. *Maestoso e pesante - Allegretto - Allegro agitato*
2. *Allegro appassionato sempre molto rubato*
3. *Allegretto*
4. *Theme, Three Variations and Coda*

Alan Rawsthorne originally studied both dentistry and architecture before entering the Royal Manchester College of Music at the age of 20. He is one of the few first-rank British composers not to attend either the Royal College of Music or the Royal Academy of Music. He trained in both cello and piano and went for further piano study in Europe with Egon Petri. He returned to England in 1932 and taught at the Dartington School in Devon. He wrote mainly instrumental music fairly steadily for six years before achieving a sort of breakthrough with his *Theme and Variations for Two Violins* in 1938. He consolidated this success in 1939 with his *Symphonic Studies*, a symphony in all but name. Both gained international recognition. Military service in 1939 limited his composing, although he managed to complete at least two major orchestral scores. From the Fifties on, Rawsthorne's music was to a large extent hidden due to the new musical winds from Europe. The main body of his work is characterized by a certain austerity and distance. It is highly chromatic, though tonal, and resembles more composers like Paul Hindemith

and Arthur Honegger on the continent. It does possess a steely, idiosyncratic, and powerful logic.

(Steve Schwartz, abridged)

String Quartet no 2 was first performed by the Griller Quartet at the Cheltenham Festival on 12 July 1954 in the Town Hall. The four movements differ somewhat from the usual plan of such compositions. The first movement is in sonata form, but is followed by a rhapsodic piece which varies considerably in tempo from time to time. Next comes a more gently moving *Allegretto*, and finally a slow movement.

The opening theme of the first movement is stated, after two bars of slow heavy chords, by the first violin. It is in 7/4 time, as is most of the movement, although other time signatures occur quite frequently. Its plan is quite conventional: the second subject is lighter in character, accompanied by a *pizzicato* bass, and leads to the development section. This is rather more dramatic, with impassioned statements of the inversion of the first theme by the cello. The recapitulation is much abbreviated, and the second subject is heard in combination with a new phrase which presently forms the opening theme of the second movement. This movement opens in a fervent fashion, but soon dissolves into a slower, more meditative tune played by the viola. This tune combines with the first theme to form a paragraph which builds up into another treatment of the first theme, *Allegro appassionato*. After a climax, the slow second theme is heard again in combination with a new little phrase which accompanies it. The movement finishes very quietly.

The third movement is muted and has a rather dance-like theme. It is very simple in construction and consists of a statement and two varied repetitions of this theme, separated by episodes based upon it. The last movement is a theme with three variations and a coda. The variations are cumulative but the coda is very quiet and the composition finally dies away in silence.

Alan Rawsthorne's note by kind permission of The Rawsthorne Trust

Wolfgang Amadeus Mozart (1756-1791)

Clarinet Quintet in A, K.581 (1789)

1. *Allegro*
2. *Larghetto*
3. *Menuetto*
4. *Allegretto con variazioni*

Often inspired to write for a particular musician, Mozart twice wrote a chamber work featuring the clarinet for his friend Anton Stadler: first, the *Kegelstatt* trio and three years later, the exquisite *Quintet for Clarinet and Strings, K. 581*, which Mozart himself subtitled "Stadler's Quintet." While in some senses the soloist is not unlike an operatic diva, Mozart creates an integrated chamber work for equal partners where the clarinet blends and the individual strings occasionally sing alone from centre stage.