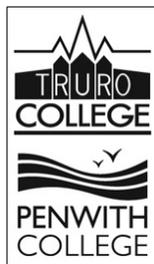


Truro 3 Arts Classical Music Society

The 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.



President	Ellen Winser MBE DL	
Vice-President	Juliet Lingham	
Vice-President	Tim German	
Chairman	David Fryer	01872 278350
Secretary	Julie Bennett	07599 257833
Treasurer	Hilary Dormon	01326 211821

A Fond Farewell

The performance this evening will be David Fryer's final concert presentation as Chairman of Truro 3 Arts. David has masterfully and tirelessly led T3A through a decade of superb musical and artistic events and productions. The Society and its many friends and collaborators would like to express its sincerest gratitude to David for his enthusiastic and unstinting efforts to bring the best musical and artistic presentations to the Society's loyal members and the general public during the last ten years. We offer David and Ros our very best wishes, and we look forward to seeing them at future T3A performances.

Diary Dates

Late June 2016 - date to be confirmed – Truro 3 Arts AGM – All members are encouraged to attend and see how the Society operates. A surprise musical treat follows.

July 2016 – Membership application process for 2016-17 season begins.

Tue 27 Sept 2016 – Paul Drayton's regular annual introduction to the coming season – entertaining and informative as ever.

Fri 14 Oct 2016 – First concert of the new season, the returning and ever-popular Schubert Ensemble.

Truro 3 Arts Classical Music Society



In association with Truro College

Mylor Theatre – Truro College

Friday 18th March 2016

Sacconi String Quartet and Friends



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Sacconi String Quartet



The award-winning Sacconi Quartet, which last played for T3A in February 2009, is recognised for its compelling ensemble playing, consistently communicating with a fresh and imaginative approach. Performing with style and commitment the Quartet is known throughout the world for its creativity and integrity of interpretation. Formed in 2001, its four founder members continue to demonstrate a

L to R: Robin Ashwell, viola; Hannah Dawson, violin; Cara Berridge, cello; Ben Hancox, violin.

shared passion for string quartet repertoire, infectiously reaching out to audiences with their energy and enthusiasm.

To date, the Quartet has given twenty-one world premières and four British premières, including works by György Kurtág, John McCabe, Simon Rowland-Jones and Alun Hoddinot, and they performed as the solo string quartet on Paul McCartney's hit song *Come Home*.

Firm believers in bringing chamber music to the next generation, the Sacconi Quartet dedicates much passion, time and energy to education work. They regularly lead workshops and give school and family concerts as part of the Sacconi Chamber Music Festival outreach programme and the CAVATINA Chamber Music Trust.

For this concert the Quartet will be joined by cellist David Waterman, known to many in T3A as a long-serving player with the Endellion String Quartet and a regular teacher for IMS at Prussia Cove ("one of my favourite places on Earth"), and by violist and composer Simon Rowland-Jones who will be playing in his own string quintet!

Ben plays a 1932 Sacconi violin, and Hannah an unknown Italian from 1750. Robin plays a large Sacconi viola made in New York in 1934, for which he is indebted to Ellen Solomon, and Cara a Nicolaus Gagliano cello from 1781. Cara and Ben wish to thank the Royal Society of Musicians, a charity which helps musicians in need, for the use of their instruments.

Become a Patron of Truro 3 Arts

We are at the end of another very successful T3A season, with outstanding performances from a variety of musicians. Besides providing high quality music in Cornwall through concerts, the Society's aim is to support young local musicians through workshops and other activities. We would also from time to time like to commission new works from local composers. In addition we are hoping occasionally to be able to invite larger ensembles and top international artists, which was also suggested in your response to our recent survey. If you would like to support us in these aims and help the Society to develop further, we ask you to consider becoming a Patron of Truro 3 Arts.

You can do this by donating an extra £40, or more if you wish, and you may choose to have your name listed, along with other Patrons, on our web site and in our printed brochure and programme(s); we are also happy to maintain anonymity if preferred. Your donation will be eligible for Gift Aid to increase its value further.

To make this process as easy as possible, you will be able to offer your patronage alongside your membership renewal, which will be posted out in advance of our AGM.

We hope that you will consider becoming a Patron; please contact Hon. secretary Julie Bennett for further details if required.

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

development, but the lyrical themes along with ample, guitar-like pizzicato sparkling throughout the texture express an ardent serenade concluding with grace and delicacy.

The second movement darkens into the minor mode as the husky viola intones a Hungarian-themed lament that gravely marches through a theme and variations. The initial variations exploit tidal swells in the underlying twin cellos that accelerate the pace (through increasing subdivisions of the beat) and escalate the tension in a riveting drama recalling Schubert. The fourth glows warmly like a hymn and the fifth variation is like a music box or a hurdy-gurdy, *sans celli*, with a reedy viola solo, ethereal violins and a drone effect. The final variation is a kind of shortened coda that vividly recalls the opening lament, a magic palette *alla Schubert* and a touch of hope at the end.**

The third movement is a brief, lively *scherzo* that starts out rather poised, stutters with syncopation, begins to sway and swirl, then races through an animated trio. While the *scherzo* form returns to the beginning, Brahms can't resist the breathless trio, reprising it briefly in a coda.

The finale is an elaborate *rondo-sonata* hybrid that recalls the genial grace of the first movement along with its thematic riches and yet another evocation of Schubert. The first cello again introduces the theme and, here, Brahms plays with his generous ensemble by dividing it into trios, the cellos in one, and the violins in the other creating an interactive "antiphony" between low and high. Towards the end, he has the duelling trios alternate measure by measure, reprising the *rondo* refrain in a clipped call and response of sparse and delicate textures. In between are rich contrasting episodes, sonata-like developments, fluid variations and refined swatches of the Baroque and the Rococo in passing. A brief feint of sorrow precedes a sparkling *accelerando* dash to the end: an extended, enthusiastic cadence celebrating the victory of Brahms's first triumph of purely string chamber music.

© earsense

** This movement, often played in a solo piano version, was used in the film soundtrack of *The Lovers (Les Amants, 1958)* and has featured in *Star Trek: The Next Generation* and in an episode of *Inspector Morse*.

Programme

Richard Strauss ~ Sextet from "Capriccio"

Simon Rowland-Jones ~ String Quintet No.2

Johannes Brahms ~ String Sextet No.1 in B flat major

Richard Strauss (1864-1949)

Sextet from "Capriccio" (1940)

Capriccio was Strauss's thirteenth and last opera, completed in 1941, the theme of which may be summarized as: Which is the greater art, poetry or music? The question is dramatised in the story of a countess torn between two suitors: Olivier, a poet, and Flamand, a composer. The opera is described as a "Comedy of Manners"; but there is little to suggest this in the "gloriously bitter-sweet" string sextet, composed the year before, with its economy of scoring and gravity of feeling.

The opening sequence, which moves to the dominant key as early as the second bar, contains all the basic material in a group of phrases which are so homogeneous in character that they flow in and out of each other with the utmost ease. From this is built a miniature sonatina, whose development section includes dramatic tremolo effects and rushing passages for the first violin and first viola. The recapitulation remains in the home key, and in the opera leads to the curtain rising and a sextet playing on stage.

Simon Rowland-Jones (b.1950)

String Quintet No.2 "Trouvaille" (2014)

1. *Slow, mysterious – Scherzando – Tempo I*
2. *Lively – Slower, dreamlike*
3. *Calm*

Simon Rowland-Jones writes: "'Trouvaille" means "a find". It is also the title of a poem by my friend Sir John Weston who, together with the Sacconi Quartet, commissioned my second string quintet. For me, the poem seemed to illuminate that all-important fleeting moment in which one chances upon an idea that might, if one

catches it, lead somewhere creatively, but my quintet is also written with specific players very much in mind, the members of the Sacconi Quartet, whom I have known and admired since their student days at the Royal College of Music.

“In the quintet there are two main types of musical material, long melodic lines and dancing. The dancing time signature 6/8 figures throughout much of the work, the initial occurrence being the *Scherzando* of the first movement, and again for the most part of the second; but 6/8 can also be tranquil and singing, as in the *Calm* third movement. The “fleeting moment” that starts the work, however, was inspired by the sound of many bees heard in a field on a walk in Norfolk in the summer of 2013, here expressed by the bowing techniques tremolo and ricochet, as well as pizzicato, out of which the first sustained melodic line emerges. As it happens, Sir John Weston, after retiring from his final diplomatic position as British Permanent Representative to the United Nations, became a bee-keeper alongside his new career as a poet.

“The work is in three movements; the second and third run together without a break. The first performance was given privately at Elton Hall on 13 May 2014 and the public première at the Sacconi Chamber Music Festival in Folkestone on 25 May 2014”.

Trouvaille (From “*Chasing the Hoopoe*”, *Peterloo Poets 2005*)

You sometimes come on one that seems to say
 all you could ever know
in a handful of words. If you could catch
its lattice shapes they'd melt away, like snow
 from human touch
or sleep's tide ebbing at the dream of day.
I found one such: it left me garlanded,
 danced round my ass's head
with music purer than the planets' song,
and lines as simple as beads on a thread
 and yet so strong
they lifted me to cloud nine single-handed.
I read the poem again: there is no book
 of learning makes it right,
but something given by a weightlessness

and visited on form that holds its light
 like dew on cobwebs,
seen through only if you choose not to look.

John Weston

Johannes Brahms (1833-1897)

String Sextet No 1 in Bb major Op.18 (1860)

1. *Allegro ma non troppo*
2. *Andante ma moderato*
3. *Scherzo: Allegro molto*
4. *Rondo: Poco allegretto e grazioso*

Brahms's use of a string sextet as an ensemble was comparatively new, Spohr providing the only notable precedent with his Opus 140 in C, published in 1850. It almost certainly provided him, still in his twenties, with the impetus to write this work, followed by his Op.36 five years later. Although it clearly bears his artistic stamp, it also betrays the strength of his early influences, including Haydn, Mozart, Beethoven, and Schubert.

Brahms appeared to have more difficulty in composing in the accepted form, the string quartet: he claimed to have made over 20 abortive attempts at it. He clearly found it easier with pairs of strings that produce three tone levels (high, middle and low) where the additional members in the lower range are free to pursue featured melodic roles enriching the deeper voices of the ensemble, adding new contrapuntal lines and reinforcing the composite ensemble. This can be seen with the first cello's opening theme played against the bass of the second cello; similarly, the violas often play in parallel harmony, creating another sound that cannot be heard in a quartet.

The first movement in sonata form features no fewer than five separate themes that flow easily and almost seamlessly over a gentle three-four pulse like a German folk waltz. The main harmonically contrasting themes are both introduced by the cello whose deep and mellow tone gives the sextet its particular warmth with a passing melancholy due to plaintive harmonies. This longest movement in the sextet sports a brilliant and even turbulent