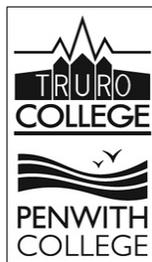


Truro 3 Arts Classical Music Society

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-Presidents	David Fryer, Tim German, Juliet Lingham	
Chair	Mark Bramwell	01326 569011
Secretary	Julie Bennett	01872 562811
Treasurer	Katherine Davies	01326 211821

Truro 3 Arts Opera Trip

Thursday 20 April 2017

Giacomo Puccini ~ Madam Butterfly

Welsh National Opera

Theatre Royal, Plymouth

Contact Liz Winterton for details ~ 01872 540354

Non-members welcome

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 secretary Julie Bennett in the first instance at truro3arts@gmail.com or on 01872 562811.

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

Truro 3 Arts Classical Music Society



In association with Truro College

Mylor Theatre – Truro College

Friday 11 November 2016

Florilegium



www.truro3arts.co.uk

www.facebook.com/truro3arts

truro3arts@gmail.com

Florilegium



Florilegium was founded in 1991 by the harpsichordist Neal Peres Da Costa and the flautist Ashley Solomon, who is now director of the group which specialises in period performance of Baroque and early Romantic chamber music.

Over 1,000 performances in some of the world's most prestigious venues in 45 countries, 26 CD recordings and residencies at London's Wigmore Hall and the Royal College of Music have confirmed Florilegium's status as one of Britain's most outstanding period instrument ensembles. They have established a reputation for stylish and exciting interpretations, from intimate chamber works to large-scale orchestral and choral repertoire.

They regularly collaborate with some of the world's finest musicians including Dame Emma Kirkby, Robin Blaze and Elin Manahan Thomas. Since September 2008 they have been Ensemble in Association at the Royal College of Music.

Education work has always been an important area for Florilegium and over the years they have built strong relationships with several institutions as well as music festivals and promoters. They offer a host of projects for secondary and tertiary level students focussing on specific topics that reflect their work as period instrument specialists. They give annual masterclasses in the Czech Republic and frequently give lecture recitals at colleges and universities whilst touring Europe and the Americas.

2016 marked Florilegium's 25th Anniversary and was celebrated with their brand new recording *Telemann: Concertos & Cantata 'Ihr Völker hört'*. Upon release it immediately received Gramophone's "Editor's Choice" in the September 2016 issue and was elected "Recording of the Month" in the October 2016 issue of BBC Music Magazine.

The players are: Ashley Solomon, flute, Bojan Čičič, violin, Jennifer Morsches, cello, Reiko Ichise, viola da gamba, and Terence Charlston, harpsichord.

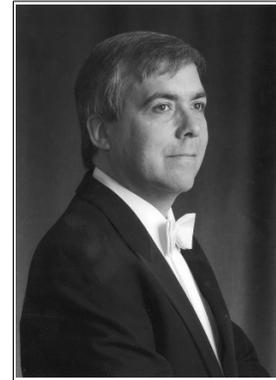
Friday 9 December 2016

Dussek Piano Trio

Joseph Haydn ~ Trio in C major Hob.XV 27

Maurice Ravel ~ Piano Trio

Franz Schubert ~ Trio No.1 in B flat major D.898



Whilst still a student at the Royal Academy of Music, Michael Dussek was invited to act as resident pianist for Jacqueline du Pré's Master-classes at Aldeburgh, and he is now a member of three chamber ensembles – the Dussek Piano Trio, Endymion, and Primavera. He is a Fellow of the RAM where he is also Senior Tutor in Ensemble Piano and Head of Piano Accompaniment.

Gonzalo Acosta came to England aged five and studied violin at the Royal College of Music. A highlight of his early career in the 1980s was becoming Deputy Leader of the City of Birmingham Symphony Orchestra under Sir Simon Rattle. Gonzalo is currently a Senior Orchestral Tutor at the RCM Junior Department.



Australian cellist Margaret Powell studied at the Sydney Conservatorium of Music where she was awarded her Performer's and Teacher's Diplomas in both cello and piano. When she first came to England she studied with Jacqueline du Pré. Margaret has taught at Junior Guildhall since 1985, and was Head of Chamber Music for 10 years.

performed in London in 1725 under the baton of G. F. Handel. Some of Rebel's compositions are described as choreographed "symphonies." Among his boldest original compositions is *Les éléments* ("The Elements") which describes the creation of the world.

Marin Marais (1656-1728)

Sonnerie de Ste. Geneviève (1723)

The French composer and viol player Marin Marais studied composition with Jean-Baptiste Lully – often conducting his operas – and with the master of the bass viol, Monsieur de Sainte-Colombe. He was hired as a musician in 1676 to the royal court of Versailles and in 1679 was appointed *ordinaire de la chambre du roy pour la viole*, a title he kept until 1725. He was also one of the first French composers to write trio sonatas.

"The Bells of St. Genevieve" is written for viol, violin and harpsichord with basso continuo. It can be considered a *passacaglia* or a *chaconne*, with a repeating D, F, E bass line. It begins with four measures of the bass line played by the continuo and viol, then on the fifth measure the violin takes over the melody. Throughout the piece the violin and viol take turns with the melody. It is perhaps Marais' most famous composition as it explores the various techniques of the viol, an instrument he studied as a student of Monsieur de Sainte-Colombe. His writing for the instrument consequently becomes something of showcase for the violist.

An electronic version on a Fairlight synthesizer was used in the soundtrack of the 1982 film "Liquid Sky".

Georg Telemann (1681-1767)

Paris Quartet No.6 in E minor (1736-37)

See Telemann note above.

Programme

'Telemann and French Dancing Masters' Programme

Georg Telemann ~ Paris Quartet in D major

Antoine Forqueray ~ La Leclair and La Rameau

Jean-Marie Leclair ~ Deuxième Récréation de Musique

Jean-Féry Rebel ~ Les caractères de la danse

Marin Marais ~ Sonnerie de Ste. Geneviève

Georg Telemann ~ Paris Quartet in E minor

Georg Telemann (1681-1767)

Paris Quartet No.1 in D major (1736-37)

Telemann was one of the leaders of the Hamburg school during its pre-eminence in Germany in the late baroque era. He composed with rare facility and fluency in a variety of styles. In his autobiography, he writes "I had an opportunity in upper Silesia as well as in Cracow of getting to know Polish music in all its barbaric beauty. One would hardly believe what wonderfully bright ideas such pipers and fiddlers are apt to get when they improvise, ideas that would suffice for an entire lifetime." George Frederick Handel is reported to have said that Telemann could write a church piece of eight parts with the same ease as another would write a letter. Because of his incredible productivity, opinion is divided as to whether Telemann is an unjustly neglected master or a superficial craftsman whose works lack depth and profundity. Unquestionably, he had an effortless melodic gift and wrote music of great charm.

The "Paris Quartets" is a collective designation for two sets of chamber music compositions, each consisting of six works for flute, violin, viola da gamba (or cello), and continuo. The two works performed tonight are both from the second set, *Nouveaux quatuors en six suites*, for flute, violin, viola da gamba or cello, and basso. The quartets as a whole are obviously French in style; a specimen of pure French elegance is the *vite* from the Quartet No.1 in D major, and the Quartet No.6 in E minor opens with a *prélude* which has the texture of a French overture. But there are also elements of the

Italian style and of the folk music which Telemann loved so much. These are probably not as prominent in these pieces as elsewhere: it is unlikely the French were acquainted with folk music from Poland or Moravia. But here and there these elements pop up, for instance in the first *vite* from the Quartet No.1.

Telemann was immensely popular in France, and during his visit his quartets were played by the best musicians of the time. In his third autobiography of 1739 he mentions them by name: Michel Blavet played the flute part, Jean-Pierre Guignon the violin, Jean-Baptiste Forqueray the viola da gamba and a certain Edouard – whose full name is not known – played the cello. As the title page mentions the gamba and the cello as alternatives, it is not quite clear whether they played together or in alternation. As no harpsichordist is mentioned Telemann probably played the harpsichord himself.

Antoine Forqueray (1671/2–1745)

La Leclair and La Rameau (1745)

Piers Antoine Forqueray, a Parisian player of the viol and a composer, is most famous today for his 1747 publication of twenty-nine pieces for viol and continuo. The two compositions performed this evening are from one of two Suites, *Pièces de Viole*, and *Pièces de Clavecin*, regarded today as the most virtuosic music for the instrument. Stylistically, they are very much influenced by Italian music and belong to the generation of Jean-Marie Leclair (1697-1764) and Jean-Pierre Guignon (1702-1774). Forqueray's pupils included Louis XV's daughter Princess Henriette-Anne and the future King Friedrich Wilhelm of Prussia.

Jean-Marie Leclair (1697–1764)

Deuxième Récréation de Musique Op.8 (c.1737)

1. *Ouverture*
2. *Forlane*
3. *Sarabande*
4. *Menuet*
5. *Badinage*
6. *Chaconne*
7. *Tambourin*

Leclair was born in Lyon, but left to study dance and the violin in Turin, returning to Paris in 1723 where he played at the *Concert Spirituel**, the main semi-public music series. His works include

several sonatas for flute and basso continuo. In 1758, after the break-up of his second marriage to the engraver Louise Roussel who printed all his works from his Op.2 onwards, he purchased a small house in a dangerous Parisian neighbourhood where he was found stabbed to death on 23 October 1764.

**The Concert Spirituel was one of the first public concert series in existence that began in Paris in 1725 and ended in 1790; later, concerts or series of concerts of the same name occurred in Paris, Vienna, London and elsewhere. The series was founded to provide entertainment during the Easter fortnight and on religious holidays when the other spectacles (the Paris Opera, Comédie-Française, and Comédie-Italienne) were closed. The programmes featured a mixture of sacred choral works and virtuosic instrumental pieces.*

Jean-Féry Rebel (1666-1747)

Les caractères de la danse (1715)

1. *Prelude*
2. *Courante*
3. *Menuet*
4. *Bourée*
5. *Chaconne*
6. *Sarabande*
7. *Gigue*
8. *Rigaudon*
9. *Passepiéd*
10. *Gavotte*
11. *Sonate*
12. *Loure*
13. *Musette*
14. *Sonate*

Rebel, a son of a tenor in Louis XIV's private chapel, was a child violin prodigy. He became, at the age of eight, one of his father's most famous musical offspring. Later, he was a student of the great composer Jean-Baptiste Lully. He was a violinist, harpsichordist, conductor and composer. He served as court composer to Louis XIV and *maître de musique* at the Académie. Rebel was one of the first French musicians to compose sonatas in the Italian style. Many of his compositions are marked by striking originality that includes complex counter-rhythms and audacious harmonies which were not fully appreciated by listeners of his time.

His *Les caractères de la danse* composition is unique, combining music with dance, and with innovative metrical inventions: ten French dances follow one another and are therefore played without interruption; two brief movements of Italian sonata introduce and end two further dances. It was originally intended to be danced with the *tempi* interpreted by the best French dancers of the time. This fantasy, published in 1715, met with immediate success and was