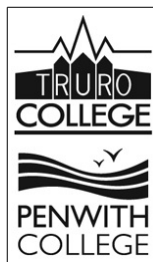


Truro 3 Arts Classical Music Society

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 Winsor 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 14 October 2016

Schubert Ensemble



www.truro3arts.co.uk

www.facebook.com/truro3arts

truro3arts@gmail.com

Schubert Ensemble



The Schubert Ensemble has established itself over thirty years as one of the world's leading exponents of music for piano and strings. The Ensemble's repertoire includes over 130 works, the core repertoire being the piano quartet, encompassing the superb sets by Brahms and Fauré and favourites by composers such as Schumann, Dvořák and Mozart, along with less well-known but equally deserving composers such as Enesco, Korngold and Chausson.

In the field of new music, the Ensemble is held in high regard by composers for its energetic and prolific commissioning programme.

In total the Ensemble has commissioned 37 major concert works for its various combinations of instruments, as well as a further 45 for its *Chamber Music 2000* project.

As a dedicated and full-time piano and strings group, the Ensemble is able to devote its energies to exploring and performing not only the repertoire's great favourites, but also many superb and unjustly neglected works that cannot be put together quickly by ad-hoc groups. As a result its programmes are always exciting and refreshing, casting the most popular works in a fresh light alongside new commissions and rarely heard gems. For example, the Spitalfields Summer Music Festival in June this year saw the world première of a new piano quintet by the acclaimed young composer Cheryl Frances-Hoad – inspired by the poetry of Ted Hughes, *The Whole Earth Dances* is a powerful single-movement ten-minute work full of beauty and reflection.

The players in Quartet form are Simon Blendis, violin, Douglas Paterson, viola, Jane Salmon, cello, and William Howard, piano. They are joined in Quintet form by Alexandra Wood, violin.

Friday 11 November 2016 Florilegium

'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



This is the first visit to T3A of one of Britain's outstanding period instrument ensembles. It was founded in 1991 by the harpsichordist Neal Peres Da Costa and the flautist Ashley Solomon, who is now director of the group. It specialises in period performance of Baroque and early Romantic

chamber music. Since their formation they have established a reputation for stylish and exciting interpretations, from intimate chamber works to large-scale orchestral and choral repertoire. Florilegium 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.

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

Schumann, who was the pianist in the first reading of the work at the Schumann home. For a private performance the following December, no less than Felix Mendelssohn filled in for an ailing Clara.

The first movement opens with a noble, collective statement – a joyful celebration of this powerful, new combination of voices. There are characteristic pianistic figurations before the second theme, a dialogue between the cello and viola takes over. The participants in this passionate musical conversation agree, argue, occasionally finish one another's sentences, and frequently pick up on an idea, taking it in a sudden, new direction. The movement's coda ends with an exuberant exclamation point in contrary motion.

In the second movement we enter a solemn funeral march in C minor, but as in the first movement, there are sudden, unexpected changes from darkness to light. Towards the end the cello joins the violin in a passionate statement of lament. A few moments later, the gloomy funeral march is interrupted by a cry of terror leading to the movement's sudden conclusion.

The *Scherzo, molto vivace*, makes a reprise of both the tonality and vivacious character of the first movement. There are two separate trios in the movement, the first a lyrical canon, and the second a more robust section in A flat minor.

From the opening attack of the final movement (the percussiveness of which has caught many unwary listeners quite off guard) to the final glorious, contrapuntal conclusion, the composer imbues the movement with such a piquant mixture of verve, anxiety, and delicate lyricism that it must surely be considered the crowning glory of the entire work. It comes to a crashing halt and the first movement's opening theme reappears triumphantly, boldly stated in a single piano line. This theme and the final movement's main theme are blended into a double fugue and the Quintet finds a heroic conclusion.

Blair Johnston (adapted)

Programme

Max Bruch ~ Piano Quintet in G minor

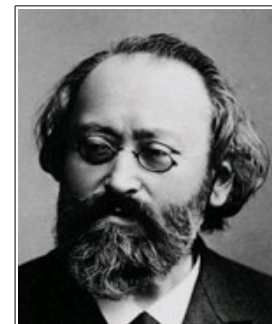
Piers Hellawell ~ 'A Building of Curves' (Piano Quartet)

Robert Schumann ~ Piano Quintet in E flat Op.44

Max Bruch (1838–1920)

Piano Quintet in G minor (c.1886)

1. *Allegro molto moderato*
2. *Adagio*
3. *Scherzo*
4. *Finale. Allegro agitato*



In 1881 Bruch, who had spent some time in Liverpool, undertook to provide a piano quintet for the excellent amateur pianist, Andrew G Kurtz, who chaired the Liverpool Philharmonic Society committee, and his string-playing friends. Kurtz entertained fellow music-lovers at his home and the group had a regular string quartet, (Ebenezer Prout had already written them a piano quartet). Busy Bruch took an unconscionably long time over the four-movement quintet, but by 1886 he had got part of the way through the finale and he let Kurtz have this torso with a dedication in English: "Composed for and dedicated to Mr A.G. Kurtz in Liverpool, Breslau 1886". In January 1888 the Liverpoolians wrote to the composer: 'We are all anxious for the completion of the work – which of course we rarely play because of its incompleteness, and because we have been anticipating every week to receive the conclusion of the last movement.' Bruch stirred his stumps and sent the full finale. Ironically Kurtz was able to enjoy the complete quintet for only two years, as he died suddenly, aged 65, in 1890 on holiday in Wales. Almost a further century passed before the piece was published in 1988.

While the *Piano Quintet* is carefully written so as not to overtax the strings, who often play in unison, Kurtz's stature as a musician is reflected in a piano part which, though not virtuosic, requires agile fingers. Bruch originally placed an anxious injunction at the start of

the *Allegro molto moderato*: “Not too fast! M.B.” The strings have a wistful chorale theme (Tranquillo) which is twice answered by the piano before a bold faster theme takes over, then a lovely slower theme is introduced; the chorale returns, then the faster theme, then the slower theme leads into a fierce development. The two main themes are reprised in the recapitulation and the chorale returns again just before the brief coda.

The song-like 3/8 *Adagio*, in E flat major, is introduced briefly by the piano; the strings have a lissom theme which is quite passionate and there is a contrasting idea, not much faster, before the main theme returns, works up to a fervent climax and then dissolves into a quiet ending. The *Scherzo* is playful, with a light, Mendelssohnian touch, although scalic passages recall the similar movement in Schumann’s Piano Quintet: the singing, lyrical Trio is nostalgic in mood. The *Allegro agitato* finale effectively alternates a heroic theme with slower music, until the heroic gestures have the last word.

Since its publication, Bruch’s Piano Quintet has had many outings. It creates a refreshing effect in performance and makes one regret that Bruch did not write more chamber music for professionals.

Tully Potter (adapted)

Piers Hellawell (b.1956)

‘A Building of Curves’ (Piano Quartet) (1998)

Piers Hellawell was born in England and studied at Oxford University, but was appointed when 24 to a composition post at The Queen’s University of Belfast, where, since 2002, he has been Professor of Composition. His family home is in Northern Scotland; his sixty or so published works owe their genesis to that working environment. Working away from England through his career has encouraged Hellawell’s detached attitude to centralized musical fashions; in his teaching and writing about music, as in composition, he advocates traditional training as a platform for individuality, and expresses an aversion to obvious solutions. This piano quartet was commissioned by the Schubert



Ensemble of London, with funding from the Schubert Ensemble Trust, and was premièred by them at the 1998 Spitalfields Festival in London.

“The work is set”, writes Piers, “in a two-movement form, balancing active and contemplative pieces, that concerned me throughout the 1990s. The first movement begins as a celebratory fanfare before giving way to a more reflective music, while the second movement is slow, and much darker in expression.

“The title reflected two non-musical background elements: firstly, the work came into being partly as a celebration of Frank Gehry’s elaborately curved Guggenheim Museum in Bilbao; in addition the shape of the work reflected Andrew Wiles’ solution to Fermat’s Last Theorem, which was achieved by making a link between two apparently unrelated ideas”.

Robert Schumann (1810–1856)

Piano Quintet in E flat (1842)

1. *Allegro brillante*
2. *In Modo d'una Marcia. Un poco largamente*
3. *Scherzo. Molto vivace - Trio 1 & 2*
4. *Allegro, ma non troppo*

The direct route Schumann’s music takes to our hearts is no better demonstrated than in his Piano Quintet in E flat major, Op 44, composed in September 1842 in just five days. It has earned a place of distinction among piano quintets, one of only a handful, including Johannes Brahms’ one entry in the genre and Dvořák’s Op. 81, that are known to more than just a few performers. Although Schumann’s merits as a composer of “pure” instrumental music have been debated, no astute listener can doubt that the E flat Quintet is the product of a most fertile musical imagination – fresh, buoyant, and inventive.

1842 was Schumann’s year of chamber music (as 1840 was that of song): after producing three string quartets, Schumann decided to make a happy synthesis of his recently acquired fluency with strings with the piano, his native instrument. It was dedicated to Clara

