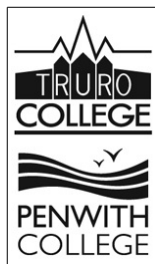


## Truro 3 Arts Classical Music Society

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

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### Truro 3 Arts Opera Trip

Tuesday 5th April 2016

Gioachino Rossini ~ The Barber of Seville

Welsh National Opera

Theatre Royal, Plymouth

Contact Liz Winterton for details:

01872 540354

Non-members welcome

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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 secretary Julie Bennett in the first instance at [truro3arts@gmail.com](mailto:truro3arts@gmail.com) or on 07599 257833.

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### 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](http://www.cornwallmusictherapy.org.uk)

## Truro 3 Arts Classical Music Society



In association with Truro College

**Mylor Theatre – Truro College**

**Friday 12<sup>th</sup> February 2016**

# Martin Bickerton

## Guitar



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[www.truro3arts.co.uk](http://www.truro3arts.co.uk)

[www.facebook.com/truro3arts](https://www.facebook.com/truro3arts)

[truro3arts@gmail.com](mailto:truro3arts@gmail.com)

## Martin Bickerton, Guitar



Master of the guitar Craig Ogden describes Martin as “one of the finest young British guitarists”. Martin was originally inspired, at the age of 10, by the composite lyrical and percussive qualities of the guitar. He studied at Chetham’s School of Music before being awarded a major entrance scholarship to the Royal Northern College of Music, Manchester, where he was awarded a first class honours degree in 2011.

Martin studied with Craig Ogden, Gordon Crosskey, and later, with the generous support of the Countess of Munster Musical Trust, with Edoardo Catemario in Italy.

In 2007 Martin recorded and performed at the World Youth Guitar Festival with the Eden-Stell Duo as part of the National Youth Guitar Ensemble. In 2012 he was invited to perform for the Queen during the Diamond Jubilee Celebrations, and he has been broadcast live on BBC Radio 3.

Martin is a co-founding member of the Astrum Guitar Duo with whom he released his début album, *Inspirado Por España*, in 2011. He has since founded the Nova Guitar Duo with Manchester contemporary guitar specialist David Bainbridge. He is also looking forward to releasing a solo album.

Martin plays a 2009 7-string guitar by the English luthier Stephen Hill.

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The Society is grateful for the generous donation in support of this concert from the Countess of Munster Trust, which exists to help young musicians achieve their full potential towards securing careers as performers.

Friday 18<sup>th</sup> March 2016

## Sacconi String Quartet, and 'Friends'

*Richard Strauss ~ Sextet from “Capriccio”*

*Simon Rowland-Jones ~ String Quintet No.2*

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



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 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!

Schott Music. However, because of the bass A (7th) string on my guitar, I decided to write my own arrangement to fully utilise this particular instrument, taking a lot of material from the original piano score and borrowing some of the best bits from the Petrou arrangement.

This piece is a collection of miniatures and waltzes, based upon the structural constraints of those by late 19th century composers, such as Chopin and Liszt. After a lively introduction, we hear the first and perhaps most well-known tune from the set of pieces which is used again at the very end of the set. Each movement has its own unique character and can be enjoyed individually, much like Albéniz's *Suite Española*, yet I feel each waltz is miniature and compact enough to give the overall impression (when listened to consecutively) of a substantial, holistic work.

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## Giulio Regondi (1822–1872)

### *Introduction et Caprice*

A surprisingly small amount is known about the legendary guitar virtuoso, Giulio Regondi. In his day, he was considered the primary guitar prodigy having given his first professional concert at the age of seven. Born in Lyon to Italian parents, he quickly became a sensation after his première and was often referred to as 'The Infant Paganini.' At a very young age, he was taken on tour by his father all over Europe, eventually settling in London in 1831. Much of Regondi's large output is out of print having lost favour in the guitar world around the early 1900s. It is thought that many of his pieces were deemed too difficult to play due to the modern guitar size increase in the 1900s.



## Programme

*Johann Sebastian Bach* ~ *Prelude, Fugue and Allegro BWV 998*

*Enrique Granados* ~ *Valses Poeticos*

*Alexandre Tansman* ~ *Cavatina*

*Martin Bickerton* ~ *Homage to Alexandre Tansman*

*Giulio Regondi* ~ *Introduction and Caprice*

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## Programme notes by kind permission of Martin Bickerton

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## Johann Sebastian Bach (1685–1750)

*Suite in Eb BWV 998 (c.1742)*

*Arr. T. Hoppstock (1994)*

1. *Prelude*
2. *Fugue*
3. *Allegro*

The *Prelude, Fugue and Allegro* in Eb was written by J. S. Bach in the first half of the 1740s. Although it has been claimed by many that it was originally for lute, the research of Clive Titmuss supports the alternative idea that it was written originally for the clavichord. The *Prelude* is highly arpeggiated, which is very idiomatic for the guitar.

This arrangement is by Tilman Hoppstock, transposed into D major in order to maintain fluency. The *Prelude* is very similar to *The Well-tempered Clavier*, which was composed in the same period. This particular *Fugue* is very rare in Bach's writing as it consists of a ternary structure. It was written around the same time as his *Art of Fugue*, which showcases some of Bach's more mature compositional style. The *Allegro* however, is much more characteristic to his previous works, sticking to a binary form.

## Alexandre Tansman (1897–1986)

### *Cavatina (1950)*

1. *Preludio*
2. *Sarabande*
3. *Scherzino*
4. *Barcarole*



Alexandre Tansman (1897-1986) was a Polish born composer, though he spent much of his life in Paris and the USA. It was in Paris that he met the great guitarist Andrés Segovia for the first time in the early 1920s. Tansman admired his musical personality and was one of the first composers to work with him. *Cavatina* was written in 1950, and is a collection of dances, the first being the *Preludio*, an enigmatic introduction to this set of popular dances, popular particularly with courtly lutenists. The second is a dignified and ethereal *Sarabande*, while the third is clearly inspired by the virtuosic guitarists of past and present, particularly Fernando Sor. The collection is quietly concluded by the sometimes sinister, touchingly beautiful *Barcarole*.

I find Tansman's *Cavatina* to be full of mysticism and misdirection; on the one hand, it seems to have an incredibly grounded, neo-baroque sound that draws from counterpoint, choral textures and harmonic certainty. On the other hand, the piece will shift your expectations by the subtle use of metric displacement, abrupt chromatic harmony and even a hint of bi-tonality. I found this style of composition very inspiring to me as the simultaneous certitude and uncertainty seems to be an allegory of modern life.

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## Martin Bickerton (b. 1989)

### *Homage de Tansman (2013)*

*Homage de Tansman* was originally conceived whilst studying Tansman's guitar output. After many weeks of playing through his works (including *Cavatina*, *Suite in modo Polonico*, *Hommage à Chopin* and *Variations sur un Thème de Scriabin*) I began to feel at

home with his musical style and harmony. *Homage* has some obvious and some less-obvious quotes and hints embedded within it that often direct the musical flow. I found that the inclusion of these quotes happened organically as I was practising many of Tansman's works on the guitar whilst composing *Homage*.

The piece is structured in one continuous movement with clear subsections within. By organising the piece in this way I found it more natural to maintain melodic and harmonic ideas across moderate, fast and slow sections, and through areas of different intensities and characters. The use of repetition and slight alteration of melodic material lends itself to the cross-breeding of ideas throughout the piece and is my own attempt at musical misdirection (which I hope reflects a wider context of blending of ideas and philosophies in modern life).

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## Enrique Granados (1867–1916)

### *Valses Poéticos (1887)*

#### *Arr. M. Bickerton (2014)*

1. *Vivace Molto et Melodico*
2. *Tempo de Vals noble*
3. *Tempo de Vals lento*
4. *Allegro humoristico*
5. *Allegretto (elegante)*
6. *Quasi ad libitum*
7. *Presto*

Enrique Granados was a Spanish pianist and composer, who perished in the English Channel when his boat was hit by a German torpedo during the Great War. At this point, he was on the verge of international acclaim both as a composer and a performer. He never quite made it as a household name as his compositional styles changed fairly dramatically during his short life. This piece, his *Valses Poéticos*, was originally written for piano in 1887 and is deemed to be within his early period – which precedes his so-called “Spanish” period. I initially used the arrangement for classical guitar by Nicholas Petrou, published by

