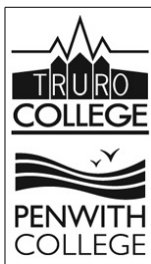


## Truro 3 Arts Classical Music Society

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

### Truro 3 Arts Opera Trip

**Correction** – 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

### 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 Gil Patrick in the first instance at [gilpatrickmail@yahoo.co.uk](mailto:gilpatrickmail@yahoo.co.uk) or on 01208 831041.

### 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 4<sup>th</sup> December 2015**

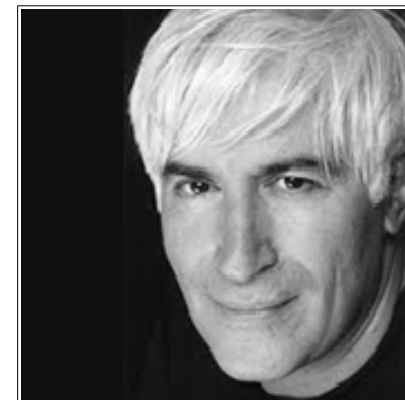
# Simon Callaghan

## Piano



# Jack Klaff

## Narrator



[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)

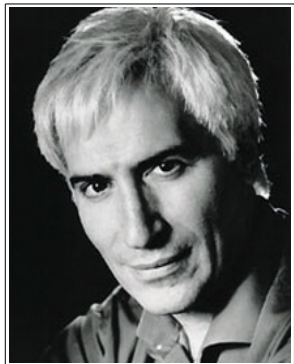
## Simon Callaghan & Jack Klaff

It is some time since T3A featured the spoken word, and with great pleasure we welcome Simon Callaghan along with actor, writer, director and academic, Jack Klaff.

Simon is Head of Piano of the Ingenium Music Academy (Winchester), a member of the music faculty at Harrow School, and has given master-classes around the world.

He is Artistic Director of the renowned Conway Hall Sunday Concerts (London), the longest-running chamber music series in Europe. Together with pianist Hiroaki Takenouchi, Simon is also part of the Parnassius Piano Duo, which has a particular interest in championing lesser-known English works, particularly those of Parry and Sterndale Bennett.

Alongside this work he is co-producer of MusicUpClose, a highly successful series in collaboration with Sound Collective, introducing non-musicians to the world of classical music.



When people ask Jack what makes him 'tick', he is fond of talking about his father who ran a watch-making business in Johannesburg. Indeed, in the early 1960's, Jack's Dad fixed Nelson Mandela's watch. It was that watch on which Mandela counted out the minutes, hours, days and years of his sentence. Jack read Law and Economics before seeking a different kind of justice – and another way of earning money – through storytelling, and it is his ideas of time, change, power and fairness to which he turns in his renowned one-man shows.

Jack's first film role was in 'Star Wars', his first television appearance was in an episode of 'The Sweeney', and he has appeared in a string of roles with the Royal Shakespeare Company.

Together they will perform works specifically written for music with narration: children's favourite "Babar the Elephant" by Poulenc, Saint-Saëns' "Carnival of the Animals" with words by Ogden Nash, and that great melodrama, Richard Strauss's "Enoch Arden" set to Tennyson's words.

Friday 15<sup>th</sup> January 2016

## Voces8

*Voces8's programme includes amongst other works...*

*William Byrd ~ Haec Dies*

*Ola Gjeilo ~ Ubi Caritas*

*Giovanni Gabrieli ~ Jubilate Deo*

*Benjamin Britten ~ Hymn to St. Cecilia*

*Plus... a selection of pieces from the lighter side of Voces8's repertoire*



Voces8 are an *a cappella* vocal octet and, since their foundation in 2005, have become one of the most versatile and best loved singing groups in the world. They have a diverse repertoire ranging from early English and Renaissance music, through the centuries to their own modern

arrangements. With an on-going programme of recordings and live broadcasts, VOCES8 is heard regularly on international television and radio, including the BBC and ClassicFM.

As the flagship ensemble of the charitable music foundation Voces Cantabiles Music (VCM), VOCES8 has an enviable reputation for its education work. The ensemble leads an innovative series of music education workshops reaching 20,000 people annually around the world with the aim of inspiring creativity and excellence through music. The innovative education work of VCM has received praise from UNESCO and since 2005 has raised £1 million towards music education in the UK.

Their programme also includes works from Heinrich Schutz, Felix Mendelssohn, Stefan Claas, Thomas Tallis, Sergei Rachmaninov, John Bennet and Robert Pearsall.

already emotionally-charged tale. Throughout, Tennyson's spoken text is unquestionably predominant.

The work is divided into two approximately equal parts, each with a short musical prelude. Strauss uses thematic connections and recurring motifs to great effect throughout the work, having a separate and very distinctive theme for Enoch, Annie and Philip Ray. Rather than developing themes and motives, as he would in his operas, Strauss uses his musical materials more statically, recalling the "reminiscence motives" of earlier nineteenth century opera. Strauss' language here is plainer, more conservative, than that found in his other contemporaneous works. The harmonies indeed suggest an earlier style, perhaps alluding to the period in which Tennyson's poem was completed some three decades earlier.

Simon Callaghan adds: "There are a number of challenges involved in preparing *Enoch Arden* for a performance. The most difficult is perhaps timing – Strauss was working with the German text when he wrote the music, and although it works well, the English words obviously occupy a different length of time so it can be tricky to make sure that each of the themes and colour changes in the music line up correctly with the text. Jack and I have also worked hard on our joint interpretation of the work, and I personally am striving to reflect the colour and nuances of Jack's recitation in the way I navigate the piano score.

"It is an incredibly rewarding work to perform and despite its length it maintains one's attention throughout. The story is so very compelling and is richly enhanced by Strauss's ingenious musical contribution".

Parts/Movements:

1. *Prelude. Andante*
2. *So these were wed*
3. *Allegro appassionato*
4. *Tranquillo*
5. *Annie's dream. Langsam*
6. *Prelude. Allegro moderato*
7. *Thus over Enoch's early-silvering head*
8. *Allegro agitato*
9. *Langsam*

Source: James Zychowicz adapted, and Simon Callaghan

## Programme

*Francis Poulenc ~ Babar The Elephant*

*Camille Saint-Saëns ~ Carnival of the Animals*

*Richard Strauss ~ Enoch Arden Op.38*

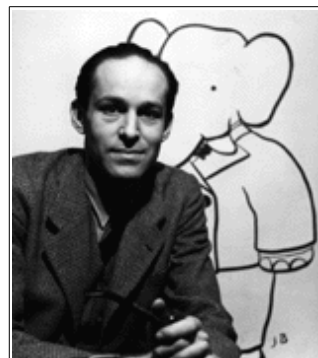
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### Francis Poulenc (1899-1963) & Jean de Brunhoff (1899-1937)

*Babar the Elephant (1945)*



One of the great melodists of the twentieth century, Poulenc was largely self-taught as a composer. In the early 1920s he belonged to the Paris-based group of composers Les Six who led the neo-classical movement, rejecting the overstated emotion of Romanticism. Following the death of a close friend in the 1930s, Poulenc rediscovered his Roman Catholic faith and replaced the ironic nature of neo-classicism with a new-found spiritual depth. By his own admission, Poulenc was no revolutionary, yet the transparent simplicity of much of his output, particularly his vocal and chamber music, places it alongside the finest of the century.



*Babar the Elephant* is a fictional character who first appeared in the French children's book *Histoire de Babar* by Jean de Brunhoff in 1931 and enjoyed immediate success. The book is based on a tale that Brunhoff's wife, Cecile, had invented for their children. It tells of a young elephant Babar whose mother is killed by a hunter. Babar escapes, and in the process leaves the jungle, visits a big city, and returns to bring the benefits of civilization to his fellow elephants. Just as he returns to his community of elephants, their king dies from eating a bad mushroom. Because of his travels and civilization, Babar is appointed king of the

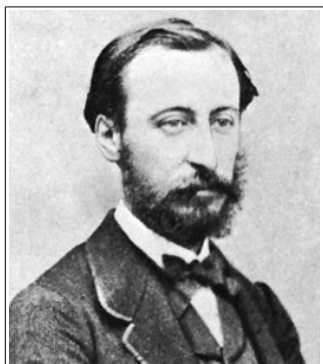
elephant kingdom. He marries his cousin, and they subsequently have children and teach them valuable lessons.

In 1933, A.A. Milne introduced an English-language version, *The Story of Babar*, in Britain and the United States. In 1963 Jean Françaix orchestrated Poulenc's delightful music.

Source: Wikipedia

## Camille Saint-Saëns (1835-1921) & Frederic Ogden Nash (1902-1971)

*Carnival of the Animals (1886)*



*Carnival of the Animals* was written for private performance by an *ad hoc* ensemble of two pianos and other instruments. "This is fun" he told his publisher who was expecting the composer's Third Symphony. It was first performed at a private concert given by the cellist Charles Lebouc on Shrove Tuesday, 9 March 1886. The first public performance was given on 25 February 1922 by Concerts Colonne. While it is more often performed with the full string section of an orchestra, it

has been adapted for a variety of instruments. Subsequently, the American poet, Ogden Nash, well known for his "droll verse with its unconventional rhymes" wrote *his* version of the *Carnival of Animals*.

The Introduction is followed by thirteen movements, each representing a different animal or animals:

1. *Introduction and Royal March of the Lion*,
2. *Hens and Cocks*, 3. *Wild Asses*, 4. *Tortoises*,
5. *The Elephant*, 6. *Kangaroos*,

7. *The Aquarium*, 8. *Personages with Long Ears*, 9. *The Cuckoo*,
10. *The Aviary*, 11. *Pianists*, 12. *Fossils*, 13. *The Swan*, 14. *Finale*.



## Richard Strauss (1864–1949) & Alfred, Lord Tennyson (1809-1892)

*Enoch Arden (Poem, 1864; Music, Op.38, 1897)*

The scenario for Tennyson's poem *Enoch Arden* came from sculptor and poet, Thomas Woolner. A founder-member of the Pre-Raphaelite Brotherhood, his own poems were noted for "intense unresolved moments of feeling". Edward Fitzgerald's English translation of the poems of the Persian poet Omar Khayyam published in 1859 was the inspiration for Tennyson's narrative poem published five years later. It won immense success, not just in England, but all over the continent. Twelve versions appeared in German alone before World War 1.

The poem tells the story of three children – Enoch Arden, Philip Ray, and Annie Lee – who go their separate ways upon reaching adulthood. Enoch is lost at sea; Annie, having heard nothing for years, gives up hope of seeing him again and marries Philip. Enoch eventually finds his way back but refuses to reveal himself to Annie. She learns his identity only after his quiet death years later.

Richard Strauss composed the melodrama *Enoch Arden* (1897) for his colleague Ernst von Possart, who had assisted Strauss in obtaining a post at the Munich Court Opera in 1896. Possart, well known for his recitations, was no doubt grateful for such a contribution to a repertory mostly eschewed by composers of Strauss' stature. Strauss and Possart performed the work together on numerous occasions, and even toured with it.

As dramatic as parts of the narrative are, Strauss refrained from composing an extensive musical backdrop and introduces music only in the places he (quite rightly) saw as the most significant in the plot, and in interludes / underscoring that help to add colour and emotion to an

