

TRURO 3 ARTS

Classical Music 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



Proprietor Alex Taylor welcomes you to the Cutting Edge Salon, Falmouth.

"We offer a fantastic hairdressing experience in the glorious setting of Falmouth Marina, and we welcome both ladies and gents.

"We pride ourselves on a dedicated customer base, with clients that return time and time again. Whether you're looking for a quick trim or a complete transformation, our professional staff and relaxed environment makes the Cutting Edge an ideal place to unwind and simply enjoy the whole experience".



The Marina
North Parade
Falmouth

01326 212988
www.cuttingedgefalmouth.co.uk
cuttingedgefalmouth@hotmail.co.uk

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 Diana Wharton in the first instance at diana.wharton@sky.com or on 01726 72570.

TRURO 3 ARTS

Classical Music Society



In association with

Mylor Theatre – Truro College

Friday 16th January 2015

Aurora Wind Ensemble



With John Reid, piano

www.truro3arts.co.uk
www.facebook.com/truro3arts
truro3arts@gmail.com

Aurora Wind Ensemble

Established in 1996, the Aurora Ensemble is a traditional wind quintet which also expands to work with piano, strings or to explore the repertoire for wind octet. Each of its players work regularly with some of the country's leading orchestras and chamber ensembles.

Prizewinners at the European chamber music competition, Musique d'Ensemble held at the Paris Conservatoire in 2001, the ensemble has broadcast for BBC Radio 3 and performed in many major venues including the Purcell Room and Wigmore Hall (for the Park Lane Group), Manchester's Bridgewater Hall and Cardiff's St. David's Hall. Each season it performs for numerous music clubs and festivals.

Sounds Exciting is the ensemble's own education project which runs alongside their recital work. The ensemble directs its own courses for amateur musicians at Hawkwood College, Gloucestershire every Easter and summer.

The Players:

Flute – Maxine Willis: A wind finalist in the BBC's Young Musician of the Year competition, Maxine studied at Brasenose College Oxford and the Royal College of Music. She plays with Welsh National Opera and Kokoro and has appeared with Bournemouth Symphony Orchestra and the BBC Philharmonic.

Oboe – Gwenllian Davies: Gwenllian is from Pembrokeshire and read music at Jesus College, Oxford. She is a busy freelance oboist, playing with several national orchestras, and also working with the Kwazulu-Natal Philharmonic Orchestra in Durban and Teatro Marrucino Opera in Italy.

Clarinet – Sarah Thurlow: After studying at the Royal College of Music, Sarah played as a soloist with several ensembles, and as a chamber musician with the Wind Soloists of the Orchestra of the Age of Enlightenment and the Academy of Ancient Music. In 1998 Sarah founded the Contemporary Consort ensemble, specialising in performing works by British composers.

Horn – Helen Shillito: Helen studied at the Royal College of Music and at the Franz Liszt Academy of Music. Until 2010 Helen was 2nd Horn with Scottish Ballet and is currently 2nd Horn with Concerto Copenhagen and the Accademia Bizantina. Helen especially enjoys playing natural and baroque horns with the Gabrieli Consort.

Bassoon – Stuart Russell: After graduating from the Guildhall School of Music & Drama Stuart spent a year as co-principal bassoon with South Bank Sinfonia. He is a member of mixed chamber ensemble Liquid Architecture, and the Canteloube Wind Trio. He is also professor of bassoon reed making.

Piano – John Reid: John read music at Clare College, Cambridge, followed by study at the Royal Academy of Music where he received the Queen's Commendation for excellence. He is a regular member of the Aurora Orchestra, and in 2007 he joined the contemporary music ensemble Radius.

Friday 6th February 2015

Gould Piano Trio

Johannes Brahms ~ Trio No.3 in C minor Op.101

James MacMillan ~ Piano Trio No.2 (2014)

Ludwig van Beethoven ~ Trio in B flat major Op.97 "The Archduke"



The Trio of Lucy Gould, violin, Alice Neary, cello, and Benjamin Frith, piano, were selected as British "Rising Stars" in 1998 and have developed into one of the UK's finest chamber ensembles.

Their recording catalogue is both extensive and impressive; they are the first

ensemble to record the complete cycle of Brahms' piano trios, including his two surviving early essays in the genre, and they have also recorded his famous clarinet and horn trios.

An endeavour close to their hearts in recent years has been to reinstate the late British Romantics in the catalogue with Stanford, Bax, and Ireland appearing on Naxos, and Cyril Scott on Chandos. Their homage to Messiaen – 'Quatuor pour la fin du temps' on Chandos, with Robert Plane (clarinet), – in his centenary year was described by BBC Music Magazine as 'the best modern account' of the work.

They have appeared at festivals such as Edinburgh and Bath as well as prestigious venues like the Concertgebouw.

They have a special skill at working with young people, as filmed by the BBC in 2006. They feel passionately about passing on their craft to younger aspiring musicians, possessing close relationships with both the Royal Welsh College of Music and Drama, and the Royal Northern College of Music.

They will perform Brahms's Trio in C Minor Op.101, intense, delicate and lyrical in equal measure, the newly-commissioned Piano Trio No.2 being written for them by James MacMillan, and by popular request, the great Trio by Beethoven in B Flat Major Op.97 – "The Archduke".

circus, and the streets of Paris. However, Poulenc's clownish music can be, in turn, entertaining, endearing, outrageous and strikingly clever. The Sextet for Piano and Winds is about as determinedly light-hearted and satiric as anything he ever wrote.

The first movement is filled with a characteristic juxtaposition of a rickety jazziness and near-teary songfulness, the latter epitomized midway by a possible allusion to "Come to me, my melancholy baby", which returns in the last movement. The Sextet, incidentally, was completed in 1932, the year Poulenc wrote his Two-Piano Concerto, and the linkage between the two works is extensive.

Reversing the first movement's order of moods, the second movement begins and ends melodiously (is that main theme a take-off on Mozart's well-known C-major Piano Sonata?). There is midsection kick-in-the-pants comic relief, and a surprisingly wistful ending.

The finale is part ragtime buffoonery and part biting satire on the neoclassicism of the period. Poulenc, however, is rarely if at all wickedly satiric – he's too good-humoured to take himself or others that seriously.

(Orrin Howard annotated programs for the Los Angeles Philharmonic)

A Very Special Concert

The WORLD PREMIÈRE of a song cycle by Russell Pascoe,
with words arranged by Anthony Pinching from poems by
Fernando Pessoa

Performed by Marcus Farnsworth (baritone) and
Iain Burnside (piano)

Programme

Butterworth ~ "Six Songs from A Shropshire Lad"
Pascoe ~ Song Cycle: "Three Masks One Face"
Schumann ~ "Dichterliebe" Op.48

Fri 8th May 2015, 7.30pm

Mylor Theatre, Truro College

Tickets £15 from T3A Secretary, Julie Bennett, and from Hall for Cornwall

Early booking strongly advised

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

Programme

Franz Danzi ~ Wind Quintet in B flat Op.56

*Ludwig van Beethoven ~ Quintet in E flat major for Piano and Winds
Op.16*

Carl Nielsen ~ Wind Quintet in A major Op.43

Francis Poulenc ~ Sextet for Piano and Winds Op.100

Franz Danzi (1763–1826)

Wind Quintet in B flat Op.56 (1821)

1. *Allegretto*
2. *Andante con moto*
3. *Menuetto allegretto*
4. *Allegretto*

Born in Schwetzingen, Franz Danzi was a cellist, composer and conductor who lived at a significant time in the history of European concert music, spanning the transition from the late Classical to the early Romantic styles. As a young man he knew Mozart, whom he revered; he was a contemporary of Beethoven, about whom he – like many of his generation – had strong but mixed feelings; and he was a mentor for the young Carl Maria von Weber, whose music he respected and promoted.

Danzi studied with his father, a noted Italian cellist – praised by Mozart for his playing in *Idomeneo* – and with Georg Joseph Vogler before he joined the superlative orchestra of the Elector Karl Theodor in 1778 as a teenager. In 1784, he took his father's position as principal cellist in Karl Theodor's court orchestra in Munich, one of the most important musical centres of Europe, where, in 1798, he rose to the position of assistant Kapellmeister. Disenchanted with his treatment, he moved as Kapellmeister to two other, less prestigious orchestras in Stuttgart and in Karlsruhe where he spent the last years of his life struggling to raise the modest courtly musical establishment to respectability. Having spent his life as a cellist, it is, perhaps, strange that he should have been so keen on all-wind chamber music. The first of his woodwind compositions was published at Mannheim in 1780. He subsequently wrote nine woodwind quintets, plus another three for piano & wind.

Wikipedia (adapted)

Ludwig van Beethoven (1770–1802)

Quintet in E flat for Piano & Winds Op.16 (1796)

1. *Grave – Allegro ma non troppo*
2. *Andante cantabile*
3. *Rondo: Allegro ma non troppo*

Beethoven's debt to the music of Mozart is evident in his early works and has been analysed in some detail by scholars of the two composers. Mozart's *Quintet* K. 452, in the same key as this Beethoven quintet, was the inspiration for the structure of Beethoven's work: a slow introduction to a sonata-form first movement, a slow second movement, and a rondo finale. That, however, is about as far as the similarities go. Where Mozart treated the five voices as equals, Beethoven has written more of a mini-concerto for piano with wind accompaniment. Beethoven admired Mozart, and had intended to study with his idol, whose death, in 1791, put an end to that plan.

Beethoven's young friend and piano pupil Ferdinand Ries reported on a gathering at which the piano quintet was performed: "In the last Allegro a pause occurs several times before the theme returns; on one of these occasions Beethoven began to improvise, taking the Rondo as his theme, pleasing himself and those listening for a considerable time, but not pleasing the other players. They were annoyed, and the oboist even enraged. It really looked highly comical when these gentlemen, expecting the movement to be resumed at any moment, kept putting their instruments to their mouths, but then had to put them down again without playing a note. At length Beethoven was satisfied, and started up the Rondo again. The whole assembly was delighted."

A stately fanfare in unison opens a long, grave, introduction to the quintet, in which each of the instruments speaks. The piano then launches into the *Allegro ma non troppo*, in sonata form. The contemplative *Andante cantabile* shows Beethoven's skills in creating an inventive rondo-with-variations, the three appearances of the piano's refrains grow increasingly ornate. The third movement, also a rondo, is based on a hunting theme, in swiny 6/8 measure.

Ryan Turner, 2011

Carl Nielsen (1885–1931)

Wind Quintet in A major Op.43 (1922)

The first movement, in sonata form, begins with a statement of the theme in the bassoon in E followed by a reply in the upper winds before being repeated by the horn in the key of A major, which is then followed by fragmentations of the theme. The second theme enters in D minor and is played first by the horn, followed by the oboe and bassoon, all the while being accompanied by triplet figures in the flute and clarinet. The development begins after a restatement of

the first theme. The recapitulation begins in E major and the second theme is in B minor and is now harmonized in thirds with the horn and bassoon. The movement eventually ends in the key of E.

The second movement, a minuet, is fairly neoclassical and scores the horn lightly, allowing the player to rest. The first theme is presented as a duet between the bassoon and clarinet, and similarly, the second theme is also presented a duet between the flute and oboe. This material is fairly simple, and all instruments are present when the first theme recaps. The trio, played by the bassoon, oboe, and flute, is canonic and contrapuntal in nature, contrasting with the simpler first and second themes.

In the Praeludium, the oboe is replaced by the cor anglais, providing a different tone colour to an already colourful work. The variations are based on Nielsen's own chorale tune *Min Jesus, lad min Hjerte faa en saaden Smag paa dig* (My Jesus, make my heart to love thee). The variations are the most complex part of the piece and consist of the theme, 11 variations, now merry and quirky, now elegiac and serious, ending with a restatement of the theme in all its simplicity and very quietly expressed. (In case the performers don't mention it beforehand, check the bassoonist on the last chord!)

British composer and biographer Robert Simpson writes, "Nielsen's fondness of wind instruments is closely related to his love of nature, his fascination for living, breathing things. He was also intensely interested in human character, and in the Wind Quintet composed deliberately for five friends, each part is cunningly made to suit the individuality of each player."

Wikipedia (adapted)

Francis Poulenc (1899–1963)

Sextet for Piano and Winds Op.100 (1932-39)

1. *Allegro vivace. Très vite et emporte*
2. *Divertissement. Andantino*
3. *Finale. Prestissimo*

The wind instruments, with their ability to be rakish, jesting, caustic, cynical, insinuating, brash, strident, etc., were natural foils for the kind of musical high-jinks so often engaged in by Poulenc. Any composer who would, for example, combine horn, trumpet and trombone, which Poulenc did in a 1922 Sonata, would have to have a specific purpose, or purposes, in mind. At least one of this Frenchman's motives in the mentioned trio, and in many other of his works, was to help disperse the cloud of refinement upon which the music of the French Impressionists floated.

Poulenc was labelled as "a musical clown of the first order". Guided by the irreverent aesthetic ideals of composer Erik Satie, writer Jean Cocteau, and others, Poulenc struck out at the etherealness of Debussy and Ravel with such musical tools as he assembled from the musical hall, the boulevard cafés, the