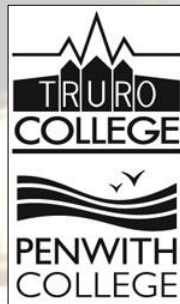


Truro 3 Arts Classical Music Society

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.



Truro 3 Arts Classical Music Society



In association with Truro College

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

Mylor Theatre – Truro College

Friday 9th December

Dussek Piano Trio

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



www.truro3arts.co.uk

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truro3arts@gmail.com

Dussek Piano Trio

The Dussek Piano Trio was formed in 1988 and made its Wigmore Hall début in 1991. This was followed by further performances in the Wigmore Hall and on the South Bank. The trio also broadcast regularly on BBC Radio 3, including a live broadcast lunchtime recital in the legendary St. John's Smith Square series.



The Dussek Piano Trio has been a regular performer at music societies throughout the country and has been selected as featured artists by Making Music. Festivals at which it has performed include Cheltenham, Great Elm, Kings Lynn, Newbury and The Three Choirs. Recordings by the Dussek Piano Trio include works by Arensky, Brahms, Bridge, Haydn and Hurlstone.

In February 2000 Gramophone Magazine wrote, "A new coupling of Arensky's two piano trios

to set alongside the very best - and the competition is pretty fierce too. The Dusseks are highly accomplished and sensitive players."

"A technically immaculate and expressive rendition of Schubert's Trio in Bb major. The collective phrasing had the eloquence of real assurance, each colouristic ebb and flow exactly matched...a perfectly balanced and richly empathic ensemble." The Strad

"Majestic Beethoven." Sunday Telegraph

"It is a very long time since I heard this splendid piece (Arensky's Trio in D minor) whose neglect is indeed astonishing. Here it was rightly played with the passion clearly intended by a composer who deserves much more recognition. I loved every note." Musical Opinion



Friday 13th January 2017

Martin Cousin, Piano

Johann Sebastian Bach ~ English suite No.6 in D minor
Ludwig van Beethoven ~ Sonata in C Major Op.2 No.3
Johannes Brahms ~ Sonata No.3 in F Minor Op.5

Martin Cousin is now regarded as one of the most exceptional pianists of his generation. He has appeared regularly in the major British musical venues since graduating from the Royal College of Music, making his London solo début at the Purcell Room in 1998. Numerous solo recitals followed, notably at the Wigmore Hall in 2001 and 2005. He has performed as concerto soloist with the London Philharmonia, Halle, Royal Philharmonic, Philharmonia and BBC Concert Orchestras. Performances further afield have included tours of New Zealand, the US, Italy and concerts in Stockholm, Brussels, Toronto, Tokyo, Berne and The Hague.



2006 saw the release of his début CD of Rachmaninov's Sonata No.1 and Morceaux de Salon with SOMM Recordings, which was selected as Classical CD of the week by the Daily Telegraph, with Geoffrey Norris stating that, "Martin Cousin's début disc establishes a striking new benchmark for the interpretation of Rachmaninov's 1st Piano Sonata ... has discretion, judgment, perception and formidable technique". Highlights of the last three seasons have included Rachmaninov's 2nd Concerto with the Philharmonia at Barbican Hall, Grieg's Concerto at Symphony Hall, and Mozart's Concerto K488 at Royal Festival Hall.

Alongside his solo schedule, chamber music has taken him worldwide and he is a founder member of the Aquinas Piano Trio. Martin's hands are also featured on the big screen in the Oscar-winning film "Shine", for the scenes involving Rachmaninov's 3rd Concerto.

Franz Schubert (1797-1828)

Trio No.1 in Bb major D.898 (1827)

- 1 **Allegro moderato**
- 2 **Andante un poco mosso**
- 3 **Scherzo: Allegro**
- 4 **Rondo: Allegro vivace**



Schubert's last period works are mostly known for their complex moods, with light and shadow, major and minor often alternating rapidly, ecstasy giving way to depression, agitation being quickly followed by calmness. This chiaroscuro is almost completely absent however in this Trio – almost throughout, the mood is bright and carefree.

The first movement is in sonata form with two main themes in the exposition. The first theme is characterized by dotted rhythms and irregular phrase lengths while the second theme by contrast has lyrical melodies and regular phrases. As is

typical in a classical piece, the development section expounds on both themes, going into remote keys and often becoming turbulent. One of the high points of the movement is the last section of the development where fragmented versions of the main theme are presented in a succession of keys, each closer to the central key than the previous one.

The second movement (6/8, E-flat) is in the style of a gondola song with a lilting melody and swaying rhythm - it cannot be taken too slowly. Like some of Schubert's other late slow movements, there is a contrasting section which is more turbulent - no excesses are permitted here, however, and soon calm is restored.

The third movement (3/4, B-flat) is in the classical minuet form. The scherzo proper features heavy counterpoint, with the three instruments constantly imitating each other - the feeling however is that of play and not combat.

The principal theme of the last movement (rondo, 2/4, B-flat) resembles that of one of Schubert's songs, "Skolie". A two-bar rhythm is prevalent, giving the marked impression of 'alla breve' time rather than 2/4, almost as if Schubert notated it 2/4 to avoid the frequent syncopations (in the equivalent *alla breve*, the music starts from the weak beat) which, though sounding smooth in actual performance, look clunky and cumbersome on the score. The sections in 2/4 are interrupted three times by passages in 3/2 time, in the style of a polonaise. These give further credence to the theory that the minim is in fact the basic time unit in this movement. The music ends with the tempo raised to Presto.

Dussek Piano Trio

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. Michael is a dedicated teacher and his students are now prominent in the music profession as piano soloists, accompanists, chamber musicians and conductors. He has given Masterclasses in Berlin, Hannover and St Petersburg and in 2009 he was Piano Consultant on Sir Thomas Allen's English Song Course at the Britten-Pears School in Aldeburgh.



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 as well as a professor and orchestral coach. As a member of the Dussek Piano Trio, he has given concerts throughout the UK and has recorded CDs of the Arensky Trios and chamber music by William Hurlestone.

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 ten years. As a founder member of the Dussek Piano Trio she has recorded trios by Brahms, Haydn, Frank Bridge and Arensky for Meridian Records, and William Hurlstone for Dutton Epoch. She has been the cellist in the London Harpsichord Ensemble since 1996.

Programme:

Joseph Haydn Trio in C major Hob.XV 27

Maurice Ravel Piano Trio

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

Joseph Haydn (1732-1809)

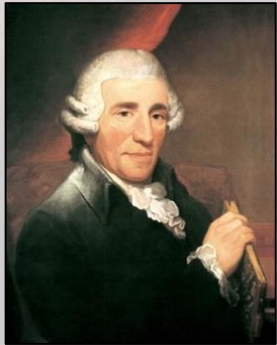
Trio in C major Hob.XV 27 (1766?)

1. Allegro

2. Andante

3. Finale. Presto

Contemporary scholarship has shown that Haydn wrote forty-four authenticated works specifically for the traditional piano trio ensemble of piano, violin and cello. It is often said that in Haydn's piano trios, the cello merely duplicates the piano's bass while the violin supplies occasional but largely superfluous ornamentation to the piano's treble. Like much of Haydn's well-crafted, "easy" music, closer inspection always reveals that there is so much more than first meets the ear. While the brilliant piano parts predominate, and the violin and cello rarely lead, Haydn's trios are hardly just piano sonatas. Indeed, they are consummate chamber works where the very essence of the music depends on the skilful blend of a seamless ensemble; the four parts comprising violin, cello, left and right piano hand juxtapose and blend with such



clever subtly, that the result is a special kind of piano trio texture unique to Haydn and these very works. Without the strings, these sonatas would be most definitely incomplete.

The *Piano Trio in C major, Hob. XV:27* is one of the very best examples of all these qualities, including the occasionally surprising individual character of both violin and cello. The set of three trios was written specifically for a close friend of Haydn's, the pianist Theresa Bartolozzi. While suggesting the charm of domestic music making in an era where the piano became its chief vehicle, there is no question that the piano part is virtuosic. This (and other Haydn trios) are often considered among the best piano sonatas of the era.

Of Haydn's late piano trios, pianist and scholar Charles Rosen had this to say: "Haydn's imagination is particularly luxuriant in these trios. Unconstrained by considerations of public effect, as in the symphonies or by impressive refinements of style as in the quartets, Haydn wrote them for the sheer pleasure of the solo instrumentalists".

Maurice Ravel (1875-1937)

Piano Trio (1914)

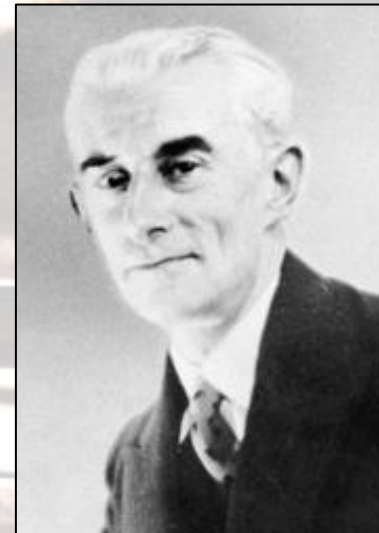
1 Modéré

2 Pantoum (Assez vif)

3 Passacaille (Très large)

4 Final (Animé)

Of all the piano trios written in the twentieth century, Ravel's, composed in 1914 just before he abandoned music to join the French army, is considered one of the best, rich in harmonic and textural innovations and requiring a high level of virtuosity for all instruments.



The first movement is composed in a variety of sonata-allegro form, opening with the first theme on the piano, repeated by the strings and with echoes of Basque folk music. Unusually, the second theme is set in the same key. Following the brief development, the extended coda that surprisingly ends in the relative C major, repeats the emphatic figure of the opening in the lowest bass of the piano eventually dying away to silence.

A *pantoum* is a Malaysian verse form of four-line stanzas in which the first and third lines of one stanza are the second and third lines of the next. Although many

dispute it, there is some evidence that Ravel is attempting to imitate this pattern in the playful scherzo and trio.

The piano introduces the Passacaille's slow, eight-measure pattern overlaid by the cello and then the violin. A second theme builds to an immense climax before the opening passacaglia is repeated in reverse order with the theme fading away on the piano.

The quick-paced Final in sonata-allegro form, with contrasting time signatures between 5/4 and 7/4, typical of Ravel, is the most orchestral of the four movements. Against a backdrop of violin arpeggio harmonics the piano presents the five-bar first theme. It is a passionate movement that ends with 'shimmering, never-ending trills from the strings and a wild whoosh or two from the piano.