

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

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 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

Truro 3 Arts Classical Music Society



In association with Truro College

Mylor Theatre – Truro College

Friday 20th November 2015

Trio con Brio Copenhagen



www.truro3arts.co.uk

www.facebook.com/truro3arts

truro3arts@gmail.com

Trio con Brio Copenhagen



Founded in Vienna in 1999 the two Korean sisters Soo-Jin and Soo-Kyung Hong and Jens Elvekjaer have since then been exploring the piano trio repertoire with freshness and curiosity as well as with respect and reflection, and they have been gaining a reputation for the freshness of their approach: “works by Beethoven, Schubert and Brahms are transformed in their hands into the alive-and-kicking music of today” (Esbén Tange, editor, DR P2).

Trio con Brio Copenhagen continues to play a central role in Scandinavia’s vibrant contemporary music scene. Several of Denmark’s most prominent composers such as Per Nørgård and

Bent Sørensen, as well as Swedish composer Sven David Sandström, have composed and dedicated works to the trio. Trio con Brio Copenhagen was enormously honoured to be chosen by Per Nørgård to be the dedicatee of a work that was premièred at a festival in Stockholm celebrating his 80th birthday in 2012. Coming up in January 2016 is the world première of Bent Sørensen’s Triple Concerto with the Danish National Orchestra.

As founders and artistic directors of the Copenhagen Chamber Music Festival, the Trio is searching for new and interesting paths and directions in chamber music as well as initiating concerts for the young generation.

The trio’s 2011 Mendelssohn CD was chosen by Classic FM UK as Chamber Disc of 2011: “Every phrase soars and pulsates with the excitement of a fresh discovery as the Copenhagen players go the full distance with playing of skin-rippling sensitivity... sensational playing...”.

The trio’s sound benefits from the superb instruments all three play: Soo-Jin plays a violin built by Andrea Guarneri from the 17th century, Soo-Kyung plays a Grancino cello, and Jens is Denmark’s first Steinway Artist.

Friday 4th December 2015

Simon Callaghan & Jack Klaff

Francis Poulenc ~ Babar The Elephant

Camille Saint-Saëns ~ Carnival of the Animals

Richard Strauss ~ Enoch Arden Op.38

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.



Jack’s first movie 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. Jack has also written and performed more than a dozen one-man shows. He has won two Fringe Firsts, the Jack Hargreaves Award for innovative TV Drama, and the prestigious Herald Archangel Award at the 2010 Edinburgh Festival.

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.

with some variation, an agitated coda, and the feeling of improvisational development interpolated throughout. It lasts about 18 minutes.

The second movement, lasting nearly half an hour, is rather more unusual: it opens with an almost classical melody, much like Tchaikovsky's *Variations on a Rococo Theme* for cello, and then proceeds with an assured set of eleven variations – also like the *Rococo Variations* – each lasting from 30 seconds to three minutes in length. The last section, much longer, *Variatione Finale e Coda* (*Allegro risoluto e con fuoco*), provides a glorious, nearly orchestral apotheosis of the theme that segues into a powerful recurrence of the opening elegy and the subjugation of all light into dark grief. The variations are nothing short of brilliant. Several commentators have provided an itemized description of them that is useful for its interesting highlights, including a music box; a waltz with a different tune but the theme as a counter-melody; an elaborate fugue; a salon-style mazurka; a delicate lament and a voluminous symphonic finale.

Source: Kai Christiansen of earsense.org

Programme

Frank Bridge ~ *Phantasie Trio in C minor*

Felix Mendelssohn ~ *Trio No.1 in D minor Op.49*

Pyotr Ilyich Tchaikovsky ~ *Piano Trio in A minor Op.50*

Frank Bridge (1879–1941)

Phantasie Trio in C Minor (1907)

Bridge was part of a generation that included better-known British composers like Holst, Vaughan Williams, Bax and Ireland, who helped create noteworthy music in a national English style. Born in Brighton, Bridge studied at the Royal College of Music in London



from 1899 to 1903 under Charles Villiers Stanford and others. He played the viola, most notably in the English String Quartet, and conducted, before devoting himself to composition.

During his life he developed in three distinct styles, initially in an accessible late Romantic style. Following the end of WWI, he shifted towards a more dissonant expressionistic style eventually skirting the boundaries of atonality and twelve-tone music. His later music tended to alienate the more conservative British audiences; eclipsed by his contemporaries of greater fame, Bridge fell into relative obscurity. Nonetheless, he left a well-crafted body of work featuring all of his stylistic periods.

His *Phantasie Trio* was composed for a competition devised by Walter Willson Cobbett, an English amateur musician who devoted considerable time, money and scholarship to the art of chamber music. In a series of competitions, composers were called upon to create new works in a unique genre he named the “Phantasy” (or “Phantasie”) in modern homage to the 16th Century “Fancy” (or “fantasy”) representing a high-water mark of English chamber music from the late Renaissance.

In 1907 when Cobbett's second competition specifically requested a Phantasy for piano trio, Bridge won first prize for his *Phantasie in C minor*. It is an example of his early, English pastoral style and is unusual in that, at the start, it appears to be written in sonata form; but that is broken by a slow section, itself interrupted by a short 'scherzo', before the final recapitulation and coda.

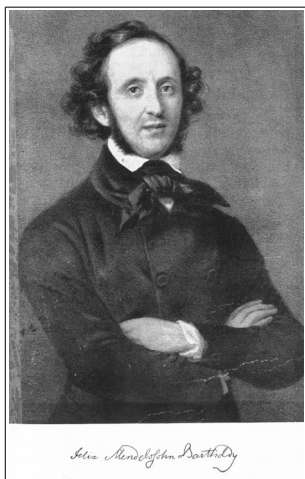
The *Phantasie Trio* was composed the year after his *Three Idylls for String Quartet*, the theme from the second *Idyll* used by his most famous pupil, Benjamin Britten, to pay his tutor homage in *Variations on a Theme of Frank Bridge* (1937).

Sources: Kai Christiansen of earsense.org and others

Felix Mendelssohn (1809-1847)

Trio No.1 in D minor Op.49 (1839)

1. *Molto allegro agitato*
2. *Andante con molto tranquillo*
3. *Scherzo. Leggiero e vivace*
4. *Finale. Allegro assai appassionato*



Mendelssohn's lively, melodic *Piano Trio No.1 in D minor* is widely regarded as one of his best chamber works and is one of his most popular. It was of this work that Schumann, in a review, stated: "Mendelssohn is the Mozart of the nineteenth century, the most illuminating of musicians...".

Without introduction, the cello states the song-like main theme of the first movement against a syncopated accompaniment in the piano. Later, the violin joins the cello with a distorted version of the theme. Variations of the theme fill the transition to the second subject, an arching melody on the dominant that is also introduced by the cello. Both themes are developed until the recapitulation, where Mendelssohn adds a violin counter-melody to support the return of the main theme. (A more romantic commentator describes the strings as "Singing individually in dialogue and combining in harmony and counterpoint, their complementary ranges and timbres imbue much of the work with the intertwined duality of lovers!")

The second movement begins with a delicate, lyrical melody from the solo piano with all the grace and charm of his *Songs Without Words*. The violin repeats it with a counterpoint on the cello.

Fleet, mercurial, devilishly virtuosic, the third movement begins with the spirited theme in the solo piano that quickly integrates the violin and cello into a perfect romp of equal partners that flows seamlessly from beginning to end.

After its first few pages, the Finale begins to sound heavy handed, largely because of the busy piano part. All types of keyboard writing occur in the movement, from close-position chords to swirling arpeggios and chromatic octaves. The *cantabile* moments provide a refreshing contrast, as is the shift to D major shortly before the close.

Sources: Kai Christiansen of earsense.org and John Palmer

Pyotr Ilyich Tchaikovsky (1840-1893)

Piano Trio in A minor op.50 (1881/2)

1. *Pezzo elegiaco (Moderato assai – Allegro giusto)*
2. (A) *Tema (Andante con moto) con 11 variazioni*
(B) *Variazione Finale e coda*

It was his patron, Nadezhda von Meck, who persuaded a reluctant Tchaikovsky to write the *Piano Trio in A minor*, one of the longest piano trios in the repertoire. It is dedicated 'To the memory of a great artist', his friend and teacher Nicholas Rubinstein who had died in March 1881. With its thick, rich textures, wonderful melodies, evident emotion and novel form, it is perfectly characteristic of the composer. It is unmistakably a tribute to Rubinstein. He was a fabulous pianist and the piano part is virtuosic throughout, at times assuming important solos that occasionally make the Trio resemble a chamber concerto. The elegiac character of the work is obvious: the initial theme is drenched in despair and it recurs in the finale with greater force and the stark finality of the familiar funeral march.

The first movement, *Pezzo elegiaco* (Elegiac Piece), is a sweeping narrative featuring three delicious themes in a long exposition, repeated

