

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	
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Chair	Mark Bramwell	01326 569011
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Truro 3 Arts

Classical Music Society

In association with Truro College

Mylor Theatre – Truro College

Friday 17th March 2017



Join our committee

We would like to take this opportunity to thank Liz Winterton and Gunilla Bacon for their support as committee members. Both have informed us of their intention to stand down from their roles at the next AGM, and we would like to encourage some of our members to consider joining our committee.

We have a few specific roles in mind, including someone to manage our publicity and someone to focus on additional events like the pre-concert dinner, but there are lots of smaller contributions that our members could make; for example, stewarding and selling CDs at concerts, taking minutes at meetings and supporting our visiting artists as a member of the programme planning group are all valuable contributions.

Most of the committee are quite flexible in the roles that they are willing to undertake, so if you have a particular skill that you think would be useful, then we'd be happy to talk about how you could contribute to T3A.

Most of all, we need to make sure that our committee represents the views of our members, and the more people involved the better! Our committee meets just four times a year and we ask our members to consider giving a few hours to ensuring that we continue to produce well-organised events.

There are lots of experienced members on the committee who will be happy to support new joiners.

Please talk to, call, or email me or any other committee member.

Many thanks in anticipation.

Mark Bramwell
Chair

Dante String Quartet



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Dante String Quartet

The Dante String Quartet, one of the UK's finest ensembles, is known for its imaginative programming and impassioned performances. The quartet was founded in 1995 and chose its name to reflect the idea of an epic and adventurous journey. The Dante Quartet has been honoured with the Royal Philharmonic Society Award for Chamber Music and has also received international awards for its recordings. The wide age-range of the Dante Quartet's members helps to create a harmonious and exciting blend, marrying youthful enthusiasm with richness of experience and consummate technical skill.

The Dante Quartet has made a series of acclaimed recordings for Hyperion, winning the BBC Music Magazine Award and the French Diapason d'Or for its disc of quartets by Fauré and Franck. The quartet has also recorded for Signum with celebrated tenor Andrew Kennedy, and is now embarking on a major project with SOMM label to record the complete quartets of Stanford, many of them unpublished and unjustly neglected. The first of these discs has just been released and is attracting rave reviews.

Committed also to teaching, the Dante Quartet has created an annual string quartet course in France and is about to set up a centre for the development of young chamber music groups in Cornwall. The quartet has enjoyed close links with King's College, Cambridge, collaborating with the celebrated King's College Choir and creating a concert series combining music with poetry.

New music forms an important strand of the Dante Quartet's repertoire: commissions and premieres include works by Matthew Taylor, Cheryl Francesco Hoad, Dmitry Smirnov, Elena and Alissa Firsova, Michael Finnissey and Roxanna Panufnik. In February 2017 the quartet will give the world premiere of a new song cycle for baritone and string quartet, titled "Who Wrote the Book of Love?" This concert at Kings Place will also include two other quartet masterpieces on the theme of Love: Mendelssohn's A minor quartet and Janacek's "Intimate Letters".

In 2004 the Dante Quartet founded its own chamber music festival in the Tamar Valley, presenting classical quartet concerts alongside collaborations with international artists from other disciplines such as folk and jazz. Since then, the Dante Summer Festival has become a thriving annual event, attracting enthusiastic local audiences as well as visitors from all over the world.

Become a Patron of Truro 3 Arts

We are at the end of another very successful T3A season, with outstanding performances from a variety of musicians. Besides providing high quality music in Cornwall through concerts, the Society's aim is to support young local musicians through workshops and other activities. We would also from time to time like to commission new works from local composers. In addition, we are hoping occasionally to be able to invite larger ensembles and top international artists, which was also suggested in the responses to our recent survey. If you would like to support us in these aims and help the Society to develop further, we ask you to consider becoming a Patron of Truro 3 Arts.

You can do this by donating an extra £40 (per person), or more if you wish, and you may choose to have your name listed, along with other Patrons, on our web site and in our printed brochure and programme(s); we are also happy to maintain anonymity if preferred. Your donation will be eligible for Gift Aid to increase its value further.

To make this process as easy as possible, you will be able to offer your patronage alongside your membership renewal, which will be posted out in advance of our AGM.

We hope that you will consider becoming a Patron; please contact Secretary Julie Bennett for further details if required.

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.

Ludwig van Beethoven (1770–1827)

Quartet No.13 in Bb Op.130 with Grosse Fuge Op.133 Finale (1825)

1. Adagio – Allegro
2. Presto
3. Andante
4. Alla danza tedesca. Allegro
5. Cavatina. Adagio
6. Grosse Fuge (Great Fugue) Op.133: Overture.
Allegro – Meno mosso e moderato – Allegro – Fuga. [Allegro] – Meno mosso e moderato – Allegro molto e con brio – Allegro



The first movement, while broadly in traditional sonata style, confronts us constantly with extremes – unisons and densely polyphonic textures, the odd and the straight, the propulsive and the hesitant. The next Presto movement rushes by in barely a couple of minutes: its breathless first part contrasted with the triplet off-beat stomping of the second. The poignant chromatic sighs of the first two bars of the third movement give no hint of its lighter mood set by the carefree theme in the viola over a jaunty cello. The playful delights continue right to the last chord, preceded by two piano staccato chords – a pause – then piano grace notes landing forte to finish.

The fourth movement (like a German Dance) is marked very fast and at that speed the unpredictable hairpin dynamics give it a disturbing drunken queasiness. Shortly before the end, just to disorient you even more, Beethoven chops the theme up into bar-sized bits, and tosses them between the instruments, unaccompanied. The wonderful Cavatina with its simple melodious air was said to have “cost the composer tears in the writing and brought out the confession that nothing that he had written had so moved him”. The first violin mostly has the melodious air, but each instrument contributes wonders to the miraculous whole. The movement ends with the first violin’s poignant two-bar farewell over a reassuringly throbbing accompaniment. Our tranquillity is shattered by forte then fortissimo threatening, unison Gs, followed by pairs of sinister sliding semitones of the Grosse Fuge. The free introduction bombards us with fragmentary ideas before the theme of the studied fugue leaps out at us fortissimo from the first violin, as the viola throbs out those sinister semitone intervals. The fugue is worked out at ferocious length in music of immense complexity and technical difficulty before the skies clear in a freer section of lyrical semiquavers which eventually slows to a trill. The violins suggest a return to the initial fugue; but it is back to the opening unison and thence to a triumphant end.

Programme:

Béla Bartók (1881–1945)

Quartet No.4 (1928)

1. Allegro
2. Prestissimo, con sordino
3. Non troppo lento
4. Allegretto pizzicato
5. Allegro molto

Haydn (1732–1809)

Quartet in Eb – “The Joke” (1782)

1. Allegro moderato, cantabile
2. Scherzo. Allegro
3. Largo sostenuto
4. Finale. Presto

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[Allegro] – Meno mosso e moderato – Allegro molto e con brio – Allegro

Béla Bartók (1881–1945)



Quartet No.4 (1928)

1. Allegro
2. Prestissimo, con sordino
3. Non troppo lento
4. Allegretto pizzicato
5. Allegro molto

The *String Quartet No.4*, one of Bartók's greatest masterpieces, is imbued with elements from Hungarian, Romanian, and Bulgarian music. It was written a year after *String Quartet No.3*, and

the two quartets can be viewed as a pair. Both works are in Bartók's most abstract style, and display a highly colouristic approach to string sonority. However, the Fourth Quartet departs from the Third in its structure, which is an "arch" form: A-B-C-B-A. The first and final movements are linked, as are the second and fourth movements. Also, the outer four movements feature rhythmic sforzandos (sudden, strong emphasis) that cyclically tie them together in terms of climactic areas. The third movement, the only slow one of the Quartet, stands alone. Bartók called it the "kernel" of the work, around which the other movements are arranged. The Quartet demands great technical ability from the players. For the whole of the second movement all four instruments play with mutes, while the entire fourth movement features pizzicato. In the third movement, Bartók sometimes indicates held notes to be played without vibrato, and in various places he asks for glissandi and so-called *Bartók pizzicati* where the player plucks the string hard enough to make it "snap" against the fingerboard. The quartet shares a similar harmonic language to that of the String Quartet No. 3, and as with that work, it has been suggested that Bartók was influenced in his writing by Alban Berg's Lyric Suite (1926) which he had heard in 1927.

Joseph Haydn (1732-1809)



Quartet in Eb – "The Joke" (1782)

1. Allegro moderato, cantabile
2. Scherzo. Allegro
3. Largo sostenuto
4. Finale. Presto

After a lapse of ten years, a 49-year-old Joseph Haydn turned to the string quartet again, composing a set of six that were published the following year as Op. 33. Dedicated to the "Grand Duke of Russia", they are most commonly known as the "Russian" quartets. Haydn himself advertised them as having been written in a "new and special way." He made them somewhat more light hearted such as the rondo form that was becoming enormously popular at this time, and replaced the traditional title "Minuet" with the Italian word "Scherzo," meaning joke or playfulness. An astonished Mozart responded by writing his own set of six masterworks dedicated to Haydn. Perhaps the most famous of the set is second quartet in E-flat, itself known as the "Joke" quartet. It begins with a movement in sonata form, moderate, singing, and simple. The first three notes establish a lilting motive that, during a stormy development, assumes a menacing character that recasts the main theme in a minor key as the most dramatic point before the recapitulation.

The rustic Scherzo is easy going, smiling music with its central Trio being an accompanied solo for first violin in playful mood.

The third, slow movement is a lovely, pastoral kind of melody. Hunting horn intervals softly call out from the mellow pair of viola and cello. The treble twins call back and so a dialogue ensues. A dramatic interruption banishes any sense of jocularity with a stabbing emotional darkness. But the mellifluous pastoral will prevail through two more restatements, each time made more sweet and elegant by a growing filigree of counterpoint, somewhat of a rondo as well as a theme and variations.

The finale is a crisply articulated rondo, loping with characteristic mirth in the rather magical metre of 6/8, the establishment of yet another precedent. A rondo features an easily recognizable refrain that recurs with intervening episodes of contrast, departure or development. Of many instances of musical humour in the quartet, the ending is the one that gave rise to the quartet's nickname.