

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 | |
| 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 17th October 2014

Piatti String Quartet





Piatti String Quartet

The Quartet excited the T3A audience previously in October 2011 – they return having emerged and flourished as one of

the UK's leading young quartets, with a host of awards and critically-acclaimed recordings to their name.

The Quartet spent two years as Leverhulme Fellows at the Royal Academy of Music, they are winners of the St Martin in the Fields Competition, and they have received both Tunnel Trust and Countess of Munster awards. Park Lane Group have also supported the group extensively with a UK-wide concert tour and a recording on their Classical Label. Other recordings have been released on the Linn Records and Champs Hill labels, including the Piatti's lauded contribution to the complete string quartet works of Felix Mendelssohn (Champs Hill), which was BBC Music Magazine's Critic's Choice (September 2014).

The Piatti Quartet takes its name from the great 19th-century cellist Alfredo Piatti, who was a leading professor and exponent of quartet playing at the Royal Academy of Music.

The Players:

1st Violin – Nathaniel Anderson-Frank: A native of Toronto now living in the UK, Nathaniel received his Masters of Music degree from the Royal Academy of Music in London. He plays a violin by G. Cappa, Saluzzo, 1682.

2nd Violin – Michael Trainor: Michael was born in Belfast in 1987 and began learning the violin at the age of 8. He currently plays on a 1782 Voller/Gagliano composite.

Viola – David Wigram: David studied viola and saxophone at the Royal College of Music and is a founder member of the Piatti Quartet. In 1999 he attained the award of BBC Radio 2 Choirboy of the year. David plays on an 1844 viola by English maker, William Gilkes.

Cello – Jessie Ann Richardson: Jessie is rapidly establishing herself as both a soloist and chamber musician around the UK and Europe. She is a founder member of the Piatti Quartet, and she currently plays a Celoniatus Cello made around 1741 in Turin.

Friday 14th November 2014

Roderick Williams, baritone Iain Burnside, piano

*Henry Purcell /
Benjamin Britten* ~ “*Let the Dreadful Engines of Eternal Will*”

Ivor Gurney ~ *Four Songs*

Benjamin Britten ~ *Songs and Proverbs of William Blake Op.74*

Franz Schubert ~ *Seven Rellstab Settings from Schwanengesang D.957*



Iain Burnside accompanied Ailish Tynan at T3A on 14th February 2014 and returns to Truro with popular baritone, Roderick Williams. They have made several acclaimed recordings together and are regular performers at the Endellion Festivals and worldwide.

On 13 September 2014 Roderick was soloist at the Last Night of the Proms for the first time. In the course of the evening, he performed in the Richard Strauss cantata, *Taillefer*, sang his own arrangements of two songs, and was the soloist in "Rule Britannia".

After presenting the Cardiff Singer of the World competition, Iain became a presenter on Radio 3, for many years fronting the weekly song-orientated show *Voices* for which he won a Sony Radio Award. Later he began presenting the Sunday morning programme. He also wrote the musical play *A Soldier* and a *Maker* on the life of Ivor Gurney, premièred in 2012.

Their programme contains songs by post-First World War poet and composer Ivor Gurney, and Britten's evocative song cycle "Songs and Proverbs of William Blake", with Roderick Williams ably and amply delivering the requisite levels of stamina. Also here are seven of the Rellstab settings from Schubert's "Schwanengesang" D.957, displaying enormous musical variety, emotion and virtuosity, as appropriate a "swan song" as could be for one of the greatest song composers of all time.



Ludwig van Beethoven (1770-1827)

Quartet in F major Op.59 No.1 (1806)

1. *Allegro*
2. *Allegretto vivace e sempre scherzando*
3. *Adagio molto e mesto*
4. *Allegro. Thème russe*

Occasion and opportunity coincided for Beethoven in the spring of 1806 – it is cause for wonder that a mere commission from the Russian ambassador in Vienna, Count Andreas Rasumovsky, should have given birth to three outright masterpieces within six months; but perhaps the time was right, too, for Beethoven to return to the string quartet after several years' rest, and then to break all bounds.

The first, F major, work in the widely contrasting set of Op.59 is hardly discreet about its ambitions, with a full range of difficulties for the players. But Beethoven begins by unfolding a new breadth with disarming modesty. One of Rasumovsky's apparent conditions was that Beethoven introduce a traditional Russian theme in each quartet. Although the cello's gently lyrical opening melody is not one of them, the sense of space, continuing with a slow-burn crescendo and the violin taking the theme to the top of the register, marks the textures rather than the relatively concise span of the exposition, but the development, big even by symphonic standards, centres on a rigorous *fugato* sequence. The rest of the movement is rescued from a sense of anticlimax by the various new approaches to the opening theme, ultimately clinched in the highest register by the first violin.

The repeated note figure at the start of the next movement gives rise to all manner of rhythmic and melodic variations as well as dislocations in harmony and register as it flits between the four players, though two other more centred ideas provide sufficient contrast in this oddest and most intricate of all Beethoven's scherzos.

The *mesto* ('mournful') in the Adagio's title is perhaps a conscious throwback to the equally pathetic *appassionato* slow movement of Beethoven's first F major Quartet. Here light takes even longer to penetrate the tragedy: the second theme is heard in the major only second time around, and a D flat melody makes a belatedly radiant appearance.

The Russian theme adopted for the finale at Rasumovsky's request was also a minor-key lament in its original form, but Beethoven turns it into a thing of grace, again introduced by the cello. Through the course of the finale, the cadenza relishes Beethoven's new found experiments in spatial effects, being finally subjected to a sweet, high-register Adagio reflection before the robust conclusion.

Programme

Joseph Haydn ~ Quartet in C Major Op.76 No.3 "Emperor"

Maurice Ravel ~ Quartet in F Major

Ludwig van Beethoven ~ Quartet in F Major Op.59 No.1

Joseph Haydn (1732-1809)

String Quartet in C major ('Emperor') Op.76 No.3, Hob III:77 (1797)

1. *Allegro con spirito*
2. *Adagio*
3. *Menuetto: Allegro*
4. *Finale: Allegro, ma non troppo*

The six works from Opus 76 were written in 1797 (Nos. 5 and 6 possibly later) and were dedicated to Count Erdödy; it was the last complete string quartet series written by Haydn. By including the principle of working with themes, and by using the sonata form in his string quartets, Haydn was given the possibility of making the most sophisticated of musical statements and the utmost in intellectual demands – through which this genre became the composer's own personal expression. This unique combination of directly conveyed emotions and the most delicate of artistic work made his music into a source of pleasure for both high-ranking music experts and normal listeners without any previous musical training.

The String Quartet in C major Op.76/3 was given the nickname 'Emperor' as the second movement is a sequence of variations on the melody of the song 'Gott erhalte Franz den Kaiser'. Haydn composed this song, the text of which was written by Lorenz Leopold Hauschka, while working on the oratorio 'The Creation' and had probably been inspired by the national anthem 'God save the King' during his trip to England. The song 'Gott erhalte Franz den Kaiser' was heard for the first time at theatres in Vienna on 12 February 1797, during Emperor Franz I's birthday celebrations, whereupon it progressed to become the Austrian national anthem. The so-called *Deutschlandlied*, now boasting lyrics by Heinrich Hoffmann von Fallersleben, became the German national anthem during the second half of the nineteenth century.

The monothematic First Movement of the C major string quartet is of a rare variety and complexity, in spite of the strict economy of the means. The theme is made up of just four bars which, set off against each other by breaks and upbeats, is distinctly subdivided into four sections. Haydn

already starts 'working on' the theme in the fifth bar, once again in four sections. All of these sections start off polyphonic and lead suddenly into a stirring chordal intensification phase. The actual development, which starts after a repeat of the exposition complex, also starts off polyphonic but reaches quite a different depth; the folk-music like episode and its rousing temperament is then all the more surprising. The viola and violoncello's bourdon-like open fifths, over which the two violins play a high-spirited dance theme, are of a delicious humour. The shortened reprise leads into a closing stretta.

The intellectual unity of this opening movement is continued in the plain simplicity of the Adagio. The *lied* melody, which is hardly changed in the following four variations, is presented in this simple four-voice movement and is carried in each variation by a different instrument – first of all by the second violin, then the violoncello, then the viola and finally the first violin. The chordal richness of the accompanying voices increases more and more and the atmosphere becomes increasingly gentle. This enchantingly beautiful movement dies away in pianissimo.

The Menuet, which includes a dreamy A minor trio, is just as modest but of a carefree cheerfulness. The Finale is, just like the opening movement, a monothematic sonata movement but its theme is made up of two sections: the cantabile final section is in contrast to the energetic opening, which is related to the *lied* melody of the second movement. The harmonic development of this movement, which begins in C minor and which first reaches the principal key of C major in the reprise via very remote keys, is also full of excitement.

Renate Herklotz (Translation: Steven Clark)

Maurice Ravel (1875-1937)

String Quartet in F (1902-1903)

1. *Allegro moderato. Très doux*
2. *Assez vif. Très rythmé*
3. *Très lent*
4. *Vif et agité*

The only string quartet that Ravel wrote was when engaged at the Paris Conservatory. Its form and musical language reflect the influences on his musical style. He admired the transparent textures and structural logic of Mozart, the reserved expression of his teacher Gabriel Fauré, to whom it is dedicated, the pastel harmonies of Debussy, and the shimmering sonorities of the Javanese gamelan orchestra that first enthralled him and other Parisians at the World Exposition in 1889.

The work's opening theme in the first movement plays a role in the rest of the quartet unifying what otherwise could be considered disparate movements. The second subject with its haunting violin melody "rises and falls through a long arc with the elegance and ease of a thrush on the wing," (*Richard Edda*). Following the development of the graceful themes, the recapitulation returns to earlier themes to balance and complete the first movement.

Marked "rather fast and very rhythmic," the second movement is a modern scherzo in three sections, the first beginning pizzicato. Here Ravel conjures up the sound of the Javanese gamelan orchestra by having the inner and outer strings play in different rhythms. The opening theme derives from the first subject of the first movement. The middle section begins slowly and highlights the deeper sonorities of the cello, which now initiates a kind of rhapsody on the scherzo's earlier themes. A shortened version of the opening pizzicato section returns to conclude the movement.

The third movement recaptures the mood of the scherzo's middle section. Cast in a minor key, it features considerable solo playing in the various instruments. It serves as a structural foil to the carefully defined forms of the earlier movements with its quickly changing sonorities, its frequent juxtapositions of mood and tempo, and its continually evolving themes. It is much like "an improvisation for quartet" (*Edda*).

A powerful, metrically irregular motif launches the finale which returns as the movement proceeds, much like a rondo. It separates contrasting episodes that recall familiar material from earlier movements, such as the theme of the first movement, the pizzicato figures of the second, and the shimmering tremolos of the second and third. Structurally the movement's awkward five-beat metre contributes to its unsettled character. Following a dramatic statement of the finale theme, a triumphant ascending arpeggio crescendos to a resounding F Major chord, concluding the work fortissimo.

At its première the dedicatee, Gabriel Fauré, thought it was a failure. But when Ravel turned to Debussy for his estimation, the latter offered the best possible response: "In the name of the gods of Music and for my sake personally, do not touch a note of what you have written."

John Noell Moore - adapted