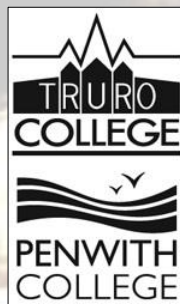


## Truro 3 Arts Classical Music Society

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-Presidents	David Fryer, Tim German, Juliet Lingham	
Chair	Mark Bramwell	01326 569011
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Treasurer	Katherine Davies	01209 716039

### 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 260928

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](mailto: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](http://www.cornwallmusictherapy.org.uk)

## Truro 3 Arts Classical Music Society



In association with Truro College

**Mylor Theatre – Truro College**

**Friday 13<sup>th</sup> January 2017**

# **Martin Cousin, piano**



[www.truro3arts.co.uk](http://www.truro3arts.co.uk)

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## Martin Cousin, piano



Martin Cousin is now regarded as one of the most exceptional pianists of his generation, having been awarded 1st prize at the 2005 Ettore Pozzoli International Piano Competition (Seregno, Italy) and Gold Medal at the 2003 Royal Over-Seas League Music Competition (London).

Martin has appeared regularly in the major British musical venues since graduating from the Royal College of Music, making his London solo debut at the Purcell Room in 1998. Numerous solo recitals followed, most notably at the Wigmore Hall in 2001, 2005, and 2011 and he has appeared as concerto soloist with the London Philharmonic, Halle, Royal Philharmonic, Philharmonia and BBC Concert Orchestras.

Performances further afield have included tours of New Zealand, Italy, the US and concerts in Stockholm, Brussels, Toronto, Berne and The Hague. 2006 saw the release of his debut CD, 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. The US magazine Fanfare added, "This is the performance of the 1st Sonata that I have always heard in my head but never thought I'd actually get to hear with my ears. This guy's the Real Deal!" His second CD for SOMM, featuring Glazunov's piano sonatas, was released in 2010 to great acclaim, with Gramophone stating that the new release is 'in every way, an impressive disc.'

His latest disc of Rachmaninov's Etudes-Tableaux was released in 2014 and was proclaimed 'a landmark recording' by the Observer with a 5-star review. Classical Source added, 'This is one of the best solo piano records I have heard for a very long time – the more so considering it faces some pretty severe competition in the catalogues. Those who do not know these extraordinarily original masterpieces are strongly advised to acquire this disc. There is none better'. Fanfare Magazine proclaimed, 'Based on the present disc and on the towering performance of the First Sonata on his debut CD, I am prepared to state that Cousin is among the most distinguished Rachmaninov pianists of our generation.'

Martin is also a member of the Aquinas Piano Trio and chamber music has taken him to places such as Prague, Tokyo, Indonesia, Thailand, Zimbabwe and Barbados.

Martin's hands were featured on the big screen in the Oscar-winning film "Shine", for the scenes involving Rachmaninov's 3rd Concerto.

## Friday 10<sup>th</sup> February 2017

## Amy Green, saxophone

- Pierre Max Dubois** ~ *Divertissement*  
**Robert Schumann** ~ *Three Romances*  
*Op.94, 1: Nicht schnell*  
**Claude Debussy** ~ *Rhapsody*  
**Paule Maurice** ~ *Tableau de Provence*  
**Rodney Rogers** ~ *Lessons of the Sky*  
**Maurice Ravel** ~ *Pavane pour une Infante Défunte*  
**Robert Muczynski** ~ *Sonata Op.29*  
**Leonard Bernstein** ~ *A Simple Song*  
**Jean Matitia** ~ *The Devil's Rag*



Amy loves to perform both as a soloist and as a chamber musician. She has performed solo recitals at the Royal Festival Hall, the Royal Albert Hall's Elgar Room, St James's Piccadilly, the V&A museum and the National Gallery. As well as her flourishing solo career, Amy is also a talented chamber and orchestral musician, performing with the Royal Liverpool Philharmonic Orchestra in the Royal Albert Hall and Suzhou, China, as well as with Birmingham Royal Ballet, the Royal Philharmonic Orchestra and the Philharmonia. She has toured with the European Union Youth Orchestra including concerts in The Concertgebouw, Amsterdam and Grafenegg, Austria.

In 2014, Amy graduated with Distinction from her Masters at the Royal College of Music (RCM), London, having gained her Bachelor of Music with First Class Honours there two years earlier.

Selected to play in the Rising Stars concert series at Cadogan Hall, London, for four successive years, Amy also successfully auditioned for the London Sinfonietta Academy in 2011 and won the Melber Saxophone Competition in 2012. She has appeared in the BBC Proms with the London Sinfonietta and Royal Philharmonic Orchestra, as well as a soloist in the BBC Proms Plus series broadcast on BBC Radio 3.

Whether it's performing in a beautiful room of paintings at the National Gallery, on the big stage at the Royal Festival Hall or more intimate settings Amy is equally dedicated to what she's doing and passionate and enthusiastic in her approach.

The passionate intensity to which the middle section grows from its 'extremely soft and sweet' opening in the new key of D flat major certainly suggests more than just an idyllic scene, especially when the repetition of the opening section in the tonic is followed by a seemingly new 'Andante molto', again in D flat and beginning *ppp*, which effects a huge coda that rises to triumphant intensity, the movement's opening phrase reappearing in the final 'Adagio'. With the scherzo back in the tonic, the music now reveals a more uninhibited character than at any preceding point: the marking 'Allegro energico' signifies a sense of huge muscular swing and release of pent-up energy. In total contrast is the trio, again emphasizing D flat major, with its broad, tranquil, almost hymnic melody that steadily expands its range and strength until it can reincorporate the rhythm of the scherzo for its restatement.

The fourth movement 'Andante molto', now in the relative minor key to D flat, B flat minor, recalls the opening idea of the earlier movement as the basis of a funeral march with ominous timpani effects. This in turn has been attributed to a source in another of Sternau's poems, 'Bitte' ('Request'), that Brahms also noted for setting, though he does not identify it in his score; here, in contrast, the poet tells rather of a love grown cold like a withered tree or a barren forest. The title 'Intermezzo' is Brahms's own and perhaps indicates its role in separating the third from the fifth movement thus casting the scherzo as the central, rather than penultimate movement of the work. The huge musical stature of the young Brahms is nowhere more clearly revealed than in his capacity to create a finale that both crowns and unifies the mighty contrasts that precede it. His chosen form is a rondo, where large contrasts complement the detailed working of ideas. Like that of the first movement, the opening is not straightforward, but blends thematic statement with a sense of introduction, here rhythmically tense and anticipatory in character, waiting to explode into action. The return of the opening takes on something of the ethereal aspects of the earlier movements before the original course is resumed. But this is no symmetrical rondo. The second contrasting theme now dominates what follows. Beginning in D flat major, now clearly established as the secondary tonality to F minor, rather than the more usual relative major key of A flat, a broad cumulative melody—a successor to the trio theme—permeates the recall of the first theme and finally becomes the subject of a two-stage coda, a coda to the work as well as to the movement; the theme even appears as an accompaniment to itself in shorter notes, in a feat of rhythmic excitement in the tonic major that represents the complete antithesis of the struggle with which the work began.

## Programme:

*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*

## *Johann Sebastian Bach (1685-1750)*

*English Suite No.6 in D minor BWV 811 (1715)*

- |                       |              |              |
|-----------------------|--------------|--------------|
| 1. Prelude            | 2. Allemande | 3. Courante  |
| 4. Sarabande ~ Double | 5. Gavotte 1 | 6. Gavotte 2 |
|                       |              | 6. Gigue     |

This Suite, composed while living in Weimar, is the last in a set of six generally thought to be the earliest of his 19 suites for keyboard and stands alongside Bach's six French Suites. Surface characteristics of the English Suites strongly resemble those of his French Suites and Partitas,



particularly in the sequential dance-movement structural organization and the treatment of ornamentation. These suites also resemble the Baroque French keyboard suite typified by the generation of composers, including Jean-Henri d'Anglebert, and the dance-suite tradition of French lutenists that preceded it. In the English Suites especially, Bach's affinity with French lute music is demonstrated by his inclusion of a prelude for each suite, departing from an earlier tradition of German derivations of French suite, which saw a relatively strict progression of the dance movements (Allemande, Courante, Sarabande and Gigue) and which did not typically feature a Prelude. Unlike the unmeasured preludes of French lute or keyboard style, however, Bach's preludes in the English Suites are composed in strict metre.

The proposal in the nineteenth century to call them German Suites is not without merit since it was the glory of the German Baroque to absorb the innovations of the best foreign composers and to deploy the Italian musical language like natives. It has been suggested that the name 'English' is a tribute to Charles Dieupart, whose fame was greatest in England, and on whose Six Suites de clavessin Bach's English Suites were in part based.

## Ludwig van Beethoven (1770-1827)

### Sonata in C major Op.2 No.3 (1794 -95)

1. *Allegro con brio*
2. *Adagio*
3. *Scherzo: Allegro*
4. *Allegro assai*

Op.2 No.3 is the virtuoso's darling as well as the *bête noire* of less fluent or richly endowed pianists. A first entry in thirds rapid staccato chords and semi-quaver passage work and even a first movement cadenza – initially sombre then sparkling – all suggest the tireless range and resource behind Beethoven's fleetness and activity. Add to that humour and the acme of structural or architectural clarity and the full scale of Beethoven's revolutionary advance becomes apparent.



Brilliance is unquestionably the key-note of the opening *Allegro con brio*, and it is part of Beethoven's genius that he can make the most straightforward broken octaves and arpeggios sound so novel and regal, 'the rattling of the dishes at a royal feast' to quote Wagner. The *Adagio*, alternatively pensive and dramatic, also possesses an altogether new range of colours and ideas, whilst the *Scherzo* is truly jocular, glinting with fugal possibilities before briefly developed, syncopated off-beat chording or musical hiccoughs. The rapid arpeggios of the trio give added virtuoso emphasis before they suddenly evaporate and we are once more back in the whimsical *scherzo* before a terse coda, when the music seems to disappear, so to speak, up the composer's sleeve. The final is the most dazzling of all though its impetus is briefly contrasted by a *dolce* chorale, an elaborate chain of trills and a coda at first hesitant and then finally exultant. To call the sonata 'the little Waldstein' is perhaps to underestimate its supreme confidence and individuality.

## Johannes Brahms (1833-1897)

### Sonata No.3 in F minor Op.5 (1853)

1. *Allegro maestoso*
2. *Andante. Andante espressivo – Andante molto*
3. *Scherzo. Allegro energico avec trio*
4. *Intermezzo Andante molto*
5. *Finale. Allegro moderato ma rubata*

When Brahms wrote this piano sonata, the genre was seen by many to be past its heyday. Barely 20 years old, enamoured with Beethoven and the classical style, he composed it with a masterful combination of free Romantic spirit and strict classical architecture. As a further testament to Brahms's affinity to Beethoven, it is infused with the instantly recognisable motif from Beethoven's Fifth Symphony during the first, third, and fourth movements. Composed in Düsseldorf, it marks the end of his cycle of three sonatas.

The work represents a new stage in which the sonata medium is now used almost symphonically in both pianistic texture and musical content. His next piano work would be a sonata for two pianos, soon orchestrated as a symphony, which, though never completed, provided material for the first movement for the Piano Concerto in D minor and the funeral march of the German Requiem.

The first movement has much the same feeling as this funeral march, the same sense of an unfolding drama enacted in a heavy 3/4 tempo which gains its force and character, if not from a single theme, then from a family of related rhythms and thematic shapes that dominate the entire movement.

That ethereal quality of the first movement anticipates the mood of the 'Andante espressivo' slow movement. The first of these movements is apparently based on a poem, 'Junge Liebe' by C O Sternau. Brahms reflects this text in the mirroring of his intimate descending upper melody in the lower voice and by the atmospheric 'ben cantando' passage that follows, with its delicate gently repeated notes and almost unearthly chordal spacing in the upper register. But the mood changes.

