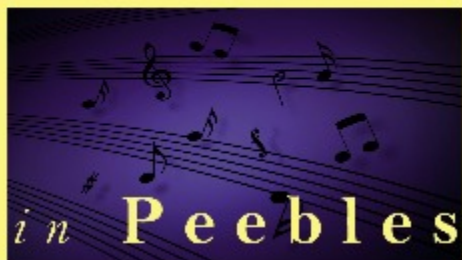


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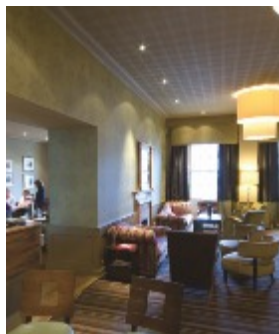
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MUSIC in PEEBLES presents

TRIO ECOSSAISE



Jennifer Brown (clarinet)

Harriet Davidson (cello)

Claire Haslin (piano)



2019/20 SEASON

**Eastgate Theatre & Arts Centre, Peebles
Tuesday 3 December 2019 at 7.30 pm**



PROGRAMME

Approx.
duration
(minutes)

Louise Farrenc (1804-1875)

Trio in E Flat for clarinet, cello and piano, Op.44 (1861) 26

- i. Andante - Allegro moderato
- ii. Adagio
- iii. Minuetto: Allegro
- iv. Allegro

Gwyneth Walker (b. 1947)

Craftsbury Trio (1990) 18

- i. Up-Country Toccata
- ii. The Lark in the Morning
- iii. You Can Buy it at the General Store
- iv. Craftsbury Common

INTERVAL (20 minutes)

Clara Wieck Schumann (1819-1896)

Trio in G minor, Op.17 (1846) 28

- i. Allegro moderato
- ii. Scherzo: Tempo di Menuetto
- iii. Andante
- iv. Allegretto

Louise Farrenc (1804-1875)

Trio in E Flat for clarinet, cello and piano, Op.44 (1861)



Louise Farrenc was born into, and remained at the centre of, Parisian musical life. Launched in childhood as a pianist under the tutelage of Cécile Sorice, herself a pupil of Clementi, Farrenc studied piano with Moscheles and Hummel, and composition with Anton Reicha. She composed three symphonies and quantities of piano music and the chamber music by which she is best now remembered.

She was Professor of Piano at the Paris Conservatoire for thirty years and had at her disposal some outstanding performers, including the clarinetist Adolphe Leroy, to whom this trio is dedicated, and the trio was published by her husband's Editions Farrenc. So she was not a lonely outcast. Francois-Joseph Fétis, in his *Biographie Universelle des Musiciens*, gave her high praise, but regretted the scarcity of performances after her death, blaming the sluggishness of the wider French public, who, he said, attended only to familiar names and to fashionable operas. Opera was then key to popularity, and Farrenc had ambitions in that direction but nothing came of them. Perhaps that market was overcrowded. The memory of her brilliant pianism lingered into the twentieth century; she gets a mention in Harold C Schonberg's 1963 book on *The Great Pianists*. Fortunately, revivals occur, and revivals of revivals, and Radio 3 last year put her into its Composer of the Week slot.

The trio fulfils the expectations of classical sonata form, good tunes coaxed into good musical argument, with clear cut contrasts in tempo and mood between movements, but coherent overall. The instrumental parts are closely interwoven, the cello and clarinet alternating the greater share of melodies and the piano providing a busy, sometimes florid accompaniment, with characteristic scale and arpeggio passages, sequences, and the triplet rhythms that enliven the development of the Adagio.

Serious music, serious art generally, has tensions between the components of inspiration. The influence of earlier composers, notable Weber (1786 - 1826) who wrote wonderfully for clarinet, shaped her melodic élan, and the elegant sparseness of the chamber music of the Weber-Hummel era found its synthesis

with the sweeter lush style of the mid 19th century music-making that surrounded her in her academic post. The music is of its time and its claim on our time lies in its accommodations with shared traditions.

Programme note by Philip Hutton

Gwyneth Walker (b. 1947)

Craftsbury Trio (1990)

Notes by the composer

Craftsbury, Vermont is a place of open and stark landscape with a gentle pace of life. In writing *Craftsbury Trio*, I have attempted to express these impressions through a direct and uncluttered musical language. In the tradition of composers over the centuries, I have taken the initial of the subject and translated it to its name key: C -- the most basic of all tonalities. To me, it relates to the requirements of simplicity and clarity in writing a musical portrait of this place.



The first movement, "Up-Country Toccata", carries a tempo marking of "lively," and serves to introduce the players to the audience. In its function of initiating the C tonality of the work (C Minor here, C Dorian and C Major in later movements), the music establishes the tonality without modulation. I sought to combine the energy of a keyboard toccata with the primarily percussive gestures in the strings. The cadenza passage near the end allows the pianist to roam freely over the keyboard before sliding into a final refrain.

A rubato passage leads into "The Lark in the Morning," loosely based on the folksong with lyrics "the lark in the morning, she sings as she flies." Although the melody originally lies in the major mode, it soon moves to the natural minor mode to emphasize what I hear as a mournful quality in the song. Thus, the character of the music is intended to become plaintive and to grow in intensity as the lines overlap in increasingly tight stretto. At the end, the lines ascend (the lark flies away), with final tapping sounds suggestive of fluttering wings.

"You Can Buy It at the General Store" is a playful homage to those country stores where one can buy anything -- from fly paper and fishing tackle to imported gourmet foods. One can find a little of everything at the general store. . .or in this movement!

In the centre of the town of Craftsbury, on a small plateau opening into broad views of the surrounding mountains, is the village green, Craftsbury Common. This plot of land is enclosed by a white, split-rail fence. There is a purity to this scene. The common, and its few neighbouring wooden buildings, appears unchanged over the centuries. And time stands still here. "Craftsbury Common" is an elegy to this quiet, haunting beauty. Through this music I have endeavoured to capture the qualities of openness (5ths), timelessness (static chords, repeating patterns, slow tempo), reverence (cello theme), starkness (economy of notes), yearning (surging lines), and purity (C Major).

The Craftsbury Trio was commissioned by the Craftsbury Chamber Players in celebration of their 25th season, 1966-1990.

Programme note by Gwyneth Walker

INTERVAL (20 minutes)

Clara Wieck Schumann (1819-1896)

Trio in G minor, Op.17 (1846)

Clara Schumann gets most of a chapter (The Virtuous) in Harold C Schonberg's 1963 book *The Great Pianists*. Her story seems extraordinary by the lights of modern educational psychology. Her father Friedrich Wieck was an advocate of a holistic home education, balancing intensive music with other arts and literature, physical exercise, fresh air, probably something like Alexander Technique, mindfulness, the lot. This was



combined with a Svengali-like possessiveness, fanaticism, and surely a vicarious desire to see his daughter fulfil his own ambitions, which had been in composition as well as mastery of the piano, of all instruments the one then expanding in its powers.

Far from crushing her in the manner of a 'me-too' sob story, he succeeded entirely - or was it she who successfully exploited him? The only problem being her marriage, hotly and litigiously contested by Wieck, to Robert Schumann, an ex-pupil he didn't care for.

As a performer she set her face against facile virtuosity, barnstorming or any servility of music to entertainment values. Awe was her aim, not ingratiation. As she died just before viable sound recording, her awesome performances of Beethoven, Brahms and Schumann are lost to us. A late photograph shows a strikingly handsome woman in her seventies, and if the glinting granite is a chip off the old block, the gold is her own.



Her output of compositions is fairly small, songs, piano and chamber music, her energies spread amongst touring, teaching, and bearing and caring for eight children. She chose to cease composing at the age of 36. The Trio in G minor was composed while she was bed-bound by pregnancy.

Beethoven, the master of thematic development, rather than her own Robert of his contemporaries, was her exemplar. There is nothing flighty. The piece opens in a style close to Beethoven's Archduke Trio, a melody of great dignity emerges without preliminaries, and the whole demonstrates the logic of sonata form, as well as the fullness and emerging richness of her themes.

There is a huge repertoire for the standard format of piano violin and cello, much less for tonight's combination of piano cello and clarinet, so trios of musical strength and clarity lend themselves to adaptation. Haydn, Beethoven Tovey and Brahms trios, as well as Clara Schumann's, have had alternative scoring which makes for a refreshing look at these masterworks.

Programme note by Philip Hutton

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Trio Ecosaise

Trio Ecosaise have performed together for over fifteen years. In addition to concert performances across Scotland, they have delivered interactive workshops in primary and secondary schools, given masterclasses in schools and at Glasgow University and worked in different combinations in healthcare settings, equally at home improvising with dementia patients or playing lullabies to babies in intensive care.

All three musicians hail from Scotland, and were professionally trained at respected conservatories - the Royal Northern College of Music and Indiana University (Jennifer), Oxford University and the Guildhall School of Music (Harriet), the Royal Scottish Academy and the Guildhall School of Music (Claire). In addition to their chamber music commitments, they each pursue busy and diverse freelance careers.

In the past season the Trio have performed the cornerstone repertoire of Brahms and Beethoven (Skye Chamber Music and Music in Lanark), lesser known works by John Ireland (Helensburgh) and Glinka (Crail Festival) alongside 20th century pieces including Muczynski Trio and Nino Rota Trio (Bute Music Society). Trio Ecosaise work with promoters to tailor a programme to satisfy and entertain, and enjoy creating a rapport with their audience.

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Jennifer Brown returned to Scotland in 2006 after four years as principal clarinettist with the Orchestra of the Algarve, and has played with various UK orchestras including the CBSO and RSNO. As a soloist, Jennifer has performed concertos by Mozart, Krommer, Mercadante and Strauss and recorded the Mozart Sinfonia Concertante for Winds with soloists from the Orchestra of the Algarve. She has broadcast on BBC Radio 3, has performed in the Aldeburgh Festival, the Algarve International Music Festival, and at St Martin-in-the-Fields, London.

Jennifer has a special interest community music, and has presented workshops in schools, nurseries and hospitals, most recently as part of Scottish Chamber Orchestra's ReConnect project.

Harriet Davidson spent eight years freelancing in London and returned to Scotland in 2005. She has toured in India and Europe with the Scottish Chamber Orchestra and works regularly with their education department 'Connect', delivering outreach programmes in schools, hospitals and prisons.

Harriet has performed on stage for the cabaret diva 'Meow Meow' and for Jo Clifford in 'Leave to Remain'. She has recorded for BBC Radio and Television, and has performed at the Mercury Music Awards and the Glastonbury Festival.



Claire Haslin is much in demand both as an instrumental and song accompanist. She has worked as a staff repetiteur at Scottish Opera, is the official accompanist for Glasgow University's music department and tutors and accompanies at the RCS Junior School and the Music School of Douglas Academy.

MUSIC IN PEEBLES - 2019/20 SEASON

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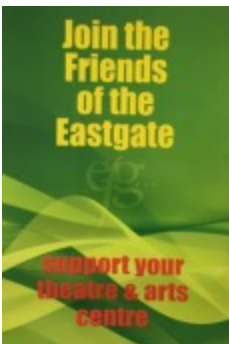
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Sunday 12 January 2020 at 2.30pm

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