



Coffs Harbour Music Society Inc
in association with **Musica Viva Australia**



Friday 25th July 2014

presents

Streeton Trio

EMMA JARDINE - Violin

BENJAMIN KOPP - Piano

ELENA CHEAH - Cello

Program

The Gypsy, The Ghost and other Tales

RACHMANINOFF

Trio Élégiacque No. 1 in G minor

HAYDN

Piano Trio No. 39 in G Major, Hob. XV: 25 ("Gypsy")

BEETHOVEN

Piano Trio Op. 70 No. 1 "The Ghost"

INTERVAL

Elena KATS-CHEMNIN

"Butterflying" for Piano Trio

BRAHMS

Piano Trio No. 2 in C minor Op. 87

Each of these works features a mythical concept or other-worldly character; from Haydn's bubbly, rustic "Gypsy" trio, to the floating, pretty "Butterflying" by Elena Kats-Chernin, with the masterful and colourful "Ghost" trio by Beethoven to Sergei Rachmaninoff's deeply expressive "Élégiacque" Trio No. 1, and ending with the epic voyage of Brahms' C major trio. Let the Streeton Trio's imaginative interpretation of these works transport you to a magical place, far far away...

About the Musicians

Described by Musica Viva as “Australia’s most internationally successful piano trio,” the Streeton Trio was formed in 2008 in Geneva, Switzerland, from three of Australia’s leading young musicians. The trio is the first Australian ensemble to be selected for the prestigious European Chamber Music Academy, where it has been in residence since 2010. The trio has studied intensively with the world’s leading chamber musicians (Gabor Takacs-Nagy, Hatto Beyerle, Avedis Kouyoumdjian, Johannes Meissl, Ferenc Rados, Erich Höbarth, Philippe Graffin, Pascal Devoyon, Mihaela Martin) and performs frequently across Europe, UK, Scandinavia, Asia, New Zealand and Australia.

Named after the Australian Impressionist painter, Sir Arthur Streeton, the trio has received great acclaim for performances in venues such as Wigmore Hall, Het Loo Royal Palace (Holland), Shanghai Oriental Arts Centre, Melbourne Recital Centre, Trondheim Festival, Apeldoorn Festival, Pablo Casals Festival (Prades) and Bangalow Festival. The trio has recently given concert tours of China, Australia, New Zealand, United Arab Emirates, Lithuania, Germany, UK, France, Austria and Switzerland.

Winner of the 2011 Music Viva Chamber Music Competition, the Streeton Trio has been a finalist in prestigious international competitions, and has won scholarships from Australia Council for the Arts, Arts Victoria and Ian Potter Cultural Trust. In 2012, the trio was featured as Musica Viva’s Rising Stars ensemble.

The trio’s debut CD (Ravel• Brahms), released in 2011, is broadcast frequently across Australia and Europe. The CD has received rave reviews, including, *“It is quite clear that these young players have entirely identified with this repertoire—their unerring exactitude of tempo and mood is almost psychic.”* (Thomas’, 2011) and *“There are many accomplished recordings of this wonderful work, and this is one of the finest I have heard.”* (Limelight, Feb 2012). The trio’s second album, “Elation” (2012), was featured as CD of the Week

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on ABC FM, 3MBS, 2MBS, Radio National and SBS Radio and received great acclaim from Limelight magazine; *“the trio is a refreshing find for this reviewer... This is a young trio and their undoubted talent and enthusiasm are infectious.”* (June 2012). The trio’s latest CD recording, “Elena Kats-Chernin: Works for Piano Trio” has received continuous airplay since its release in July 2013, and was featured as ABC CD of the Week.

“This is a young trio and their undoubted talent and enthusiasm are infectious... these are three musicians with strong pedigrees.”

Steve Moffatt, June 2012 (Limelight)

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Sergei RACHMANINOFF

Trio Élégiaque No. 1 in G minor

Composed when Rachmaninoff was 19 years old, this piano trio has no opus number and is cast in only one movement, in contrast to most piano trios, which usually have three or four. A second, larger piano Trio Élégiaque was composed by Rachmaninoff soon afterwards, and was inspired by the death of Tchaikovsky, but this first trio, also entitled Trio Élégiaque seems not to have been linked to any particular event. Rachmaninoff was known for his enthusiasm toward the music of Tchaikovsky, and there are overt links between this trio and certain works by Tchaikovsky: namely the Piano Trio, Piano Concerto no.1 and Eugene Onegin. Despite the allusions, this work bears the unmistakable stamp of Rachmaninoff and is enjoyed by musicians and audiences alike. The elegiac theme is initially presented in the Lento lugubre opening by the piano. In the following parts, the elegy is presented by the cello and violin, while the spirit is constantly evolving (più vivo - con

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anima - appassionato - tempo rubato - risoluto). The theme is ultimately recast as a funeral march.

Franz Joseph HAYDN

Piano Trio No. 39 in G Major, Hob. XV: 25 (“Gypsy”)

1. Andante
2. Poco adagio, cantabile
3. Rondo a l’Ongarese: Presto

Haydn was responsible for developing the piano trio as a genre. In his early piano trios, the piano was clearly and consistently the dominant instrument and Haydn’s English publishers even designated his piano trios as “sonatas for the pianoforte, with an accompaniment of a violin & violoncello.” Textures of that type predominate in the G Major Trio as well, with the piano lines often being doubled by the other instruments, especially the violin.

The climactic movement in this trio is the Rondo a l’Ongarese finale, and the two previous movements prepare us for it. The opening Andante is a theme and variations, alternating each major variation with a minor one in the manner of Haydn’s “double” variation form. The fourth variation grants the violin an unusual opportunity for brilliant display. In the Poco adagio movement, Haydn chooses the slightly unusual key of E major. A lovely flowing melody is shared by the piano and violin, supported by rippling triplet motion in the piano. The final movement, which Haydn’s publishers advertised as being ‘In the Gypsie’ stile’, uses popular Hungarian themes as its material, as Haydn was fond of doing, and which was very much the fashion in Vienna at the time. In this movement Haydn uses flashy gypsy techniques, such as virtuosic passagework and left hand pizzicato in the violin.

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Ludwig van BEETHOVEN

Piano Trio Op. 70 No. 1 “The Ghost”

1. Allegro Vivace and Con Brio
2. Largo assai ed espressivo
3. Presto

Beethoven composed his two piano trios Op.70 at Heiligenstadt, immediately after completing his 6th Symphony. The place of composition is significant, because it is here that Beethoven wrote his famous Heiligenstadt Testament, where he admitted to the extent of his deafness and the shame associated with it, and expressed his will to heroically fight against his affliction. These two middle-period piano trios are a stark contrast to the heroic orchestral works which preceded them, but are nevertheless original and ground-breaking. Beethoven’s trio in D major (the origin of the nickname ‘Ghost’ is unknown) is notable for its extreme contrasts: the outer movements are cheerful and energetic and the central ghostly movement is strange and mysterious. In the Largo, the harmonies are unsettled and deliberately ambiguous, with drawn out crescendos and diminuendos created by eerie tremolo figures in the piano.

Elena KATS-CHERNIN

“Butterflying” for Piano Trio

Elena Kats-Chernin was born in Tashkent, Uzbekistan, and studied music in Moscow, Sydney and Hanover. She has created works in nearly every genre, for artists including Michael Collins, David Pereira, Ensemble Modern, Australian Chamber Orchestra, Sydney Symphony, and the Tasmanian and Melbourne Symphony Orchestras. Her music featured at the opening

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ceremony of the 2000 Sydney Olympic Games and the 2003 Rugby World Cup. She received Green Room and Helpmann Awards for her score to Meryl Tankard's ballet *Wild Swans*, and her work *Torque* won the 2012 APRA State Award (ACT) for Best Performance of the Year. In 2013, the Streeton Trio collaborated with Elena over several months, resulting in the release of the best-selling CD *Elena Kats-Chernin: Works for Piano Trio*.

This arrangement of *Butterflying* was made by Elena Kats-Chernin for the Streeton Trio in 2013. *Butterflying* was originally commissioned by the Sydney Children's Choir for its 15th Anniversary. The work is based on another work for orchestra that Elena Kats-Chernin composed for the 2003 Rugby World Cup Opening Ceremony.

The composer writes: "Working with Chris Latham on the text, we came up with the image of flying in one's dreams, and the work took a slightly surreal tone. A lot of the text is layered so that it is sung as a combination of both parts – which means that it reads a little strangely on paper but it sings well."

I'm the pilot of my dreams
watch me cruise the silver beams
in my dreaming I can fly
I've become a butterfly
I can fly/up into the sky
I can fly/right into the sky
when I go butterflying
can you see me up here
hiding behind the clouds
there's no reason to fear
when the birds appear
every colour you've ever seen
red orange yellow green

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turquoise blue
purple rosy hue
can you see the mountain lion
standing over there?
can you see the crocodile
swimming in the air?
Who can fly the fastest?
Who can fly the highest?
Hey! that's my house!
hey! yes, that's my house!
I can see myself in there
Wake up sleepy head!
Watcha doing still in bed
Look up here instead!
I can fly/higher
in the sky/faster
soaring/gliding
gliding/sliding
Can you see the brand new day?
chasing dreams away?
Don't you see the morning sky
waiting to appear?
Don't you know the feeling?
open your eyes
See the dawn breaking
you are awake!

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Johannes BRAHMS

Piano Trio No. 2 in C minor Op. 87

I. Allegro

II. Andante con moto (Tema con variazioni)

III. Scherzo. Presto - Trio. Poco meno presto

IV. Finale. Allegro giocoso

Brahms piano trio in C Major is one of the great trios of the repertoire. The second of Brahms' three piano trios, this work also sits somewhere in between the vastness of his first trio and the terseness of the third trio. This trio characteristically has the string parts playing in parallel with each other for a large portion of the whole piece, naturally grouping the trio into piano and strings rather than three separate parts. This trio has a particularly harmonious and often gentle character for Brahms, perhaps due to the fact that he seems to be exploring the characteristics that the three instruments have in common rather than what makes them distinctive. With its first movement ranging from expansive to veiled, its achingly beautiful second movement, its quick fire scherzo with a blockbuster theme in the middle section and its jocular fourth movement, this trio is a favourite with musicians and audiences worldwide. "

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2014 Feature Concert

Nikolay Khozyainov

Friday 19th September 2014, 8pm

Nikolay Khozyainov, a phenomenal 21-year old pianist born in Blagoveshchensk, in the Russian Far East, is one of the most promising pianists of his generation. He is the winner of the 1st Prize at the Dublin International Piano Competition in May 2012 and People's Choice Prize of the 2012 Sydney International Competition. His reputation is firmly established now across the USA, Asia and Europe.



...“Khozyainov managed such technical wizardry with aplomb and received a richly deserved standing ovation. Andrew Larkin (Bachtrack)

2014 Spring Subscription Series Concerts

Melbourne Piano Trio

Friday 10th October 2014, 8pm

BEETHOVEN Piano Trio in C min, Op 1 No.3, DEAN Fractured Moments, DVORAK Piano Trio No.2 in G min Op 26

The Melbourne Piano Trio has quickly established itself as one of the most dynamic and sought-after chamber music groups in Australia.



Ray Chen and Timothy Young

Tuesday 18th November 2014, 8pm

MOZART Violin Sonata No.22 in A K305, PROKOFIEV Violin Sonata No.2 in D Op 94, BACH Partita No.3 in E BWV1006, SARASATE Danzas españolas and Zigeunerweisen

Raised in Brisbane, jet-setting virtuoso Ray Chen is one of the brightest stars in the new generation of violinists. *"The tone he gets is almost human in its slight graininess and glow."* THE WASHINGTON POST



Timothy Young is one of Australia's most prominent and versatile pianists and is currently the co-ordinator of Piano at the Australian Academy of Music...*"truly magnificent piano playing."* The Classical Review (US)

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