



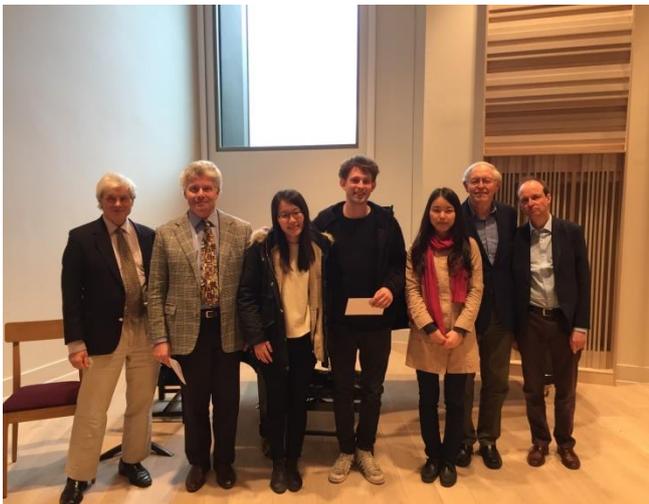
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NEWSLETTER

ISSUE NO 41 AUTUMN 2018

Senior Intercollegiate Piano Trio Competition

Our long planned Senior Intercollegiate Piano Trio Competition attracted an excellent response and we were treated to an extremely high standard of performance and presentation on Sunday 29 April for our second visit to the Royal Birmingham Conservatoire. The judges, Robert Max, Benjamin Frith and Michael Bochmann MBE had a difficult choice to make but winners were chosen to receive the prizes which had been generously donated by Philip Carne MBE. A report of the day can be found on page 4.



Prizewinners, Jury and Philip Carne MBE

In this issue

We look forward to our autumn event and take a further look at the work our members are doing to bring music to a wider public as well as bringing latest news from members and welcoming Trio Opal as our latest student trio.

Our autumn event



Pianist, Suzuki teacher and composer Heleen Verleur will be joining Nadia Lasserson on 21 October when we explore chamber music with piano suitable for early learners. Heleen's work is well known in her native Amsterdam, and we are delighted she has agreed to join us at Clarendon Muse,

Watford for this important conference.



Also speaking at the conference will be Nadia Lasserson who has a distinguished career as pianist and whose innovative work over many years has brought the joy of chamber music to young children.

Further details can be found on page 3.

Please contact us with your news and views! The Editor can be contacted on 01242 620736 or email info@pianotriosociety.org.uk We hope you will also spread the word about the work we do - new members are always welcome!

Piano Trio Profile.....Trio Opal



We welcome Trio Opal as our latest student piano trio and congratulate them on winning first prize in our recent Senior Intercollegiate Piano Trio Competition. Trio Opal started their partnership in 2017 and after being nominated by the Royal Academy of Music, they competed for the Patron's Award and were chosen to be in the final round, which was held at Wigmore Hall on 30th January 2018 as well as representing the Academy in the Senior Intercollegiate Piano Trio Competition. Forthcoming engagements include concerts at Trondheim International Chamber Music Academy, Holywell Music Room, the Ivor Gurney Hall, Gloucester, Deddington Church, Oxfordshire, St Barnabus Church, Ealing and St Mary's Perivale performing works by Haydn, Beethoven, Schumann, Brahms, Smetana and Rachmaninov. They will also be competing in a new chamber music competition at the Royal Birmingham Conservatoire.

Yi-Sing Cheng - piano, **Eriko Nagayama** - violin, - **Joel Siepmann** - cello

Pianist **Yi-Shing Cheng** has won many prizes and is a highly active chamber musician and vocal accompanist, performing with many outstanding instrumentalists and singers as well as Trio Opal. She has performed at Wigmore Hall, BBC radio 3, Colston Hall and many more venues in the United Kingdom. Yi-Shing has also received commissions as a composer.

Born in Tokyo, **Eriko Nagayama** began playing the violin at the age of four and for many years studied violin and chamber music at the Toho Gakuen School of Music under Koichiro Harada, who founded the renowned Tokyo String Quartet. She has won many competitions and has performed widely as soloist, chamber musician and with a number of orchestras.

Joel Siepmann began taking cello lessons in Tübingen at the age of 6, winning many prizes as both soloist and chamber musician and working with many notable musicians and orchestras, He has performed as multi-instrumentalist (guitarist, cellist, pianist and composer) in different bands and groups and in theatre and video productions and is now learning baroque cello.

Chamber Music with Piano for Early Learners of all ages

We have received many enquiries about suitable repertoire for early learners and we are pleased to be able to provide the answers to many of these questions when we meet at Clarendon Muse, 70 Rickmansworth Road, Watford WD18 7JA on Sunday 21 October for a day exploring possibilities with Nadia Lasserson and Heleen Verleur. The day will include demonstrations and also performances from young trios. We invite all our members to come along and if possible bring students to perform. We have been able to secure some funding towards the event so are now able to offer it free to all participants, but would welcome donations towards our work and will make a small charge for lunch. We ask that you contact the Administrator for an application form so that we can plan the day and make suitable catering arrangements. The order of the day is as follows:

10.30	Welcome and registration
11.00	Presentation by Nadia Lasserson
13.00	Lunch
14.00	Presentation by Heleen Verleur
16.00	Tea
16.20	Question and Answer session with the speakers
17.00	End

Nadia Lasserson is a pianist whose inspirational teaching has resulted in many of her groups reaching the finals of the National Chamber Music Competition. She is great demand for workshops, and as adjudicator and examiner throughout Europe, India and USA.

Heleen Verleur is a pianist, composer and Suzuki piano teacher based in Amsterdam whose work has been broadcast on Dutch radio and widely performed abroad. She is the author of three books of Piano Trios For Young Learners, published by Alfred.

We are grateful to the Lawton Trust Limited for their financial support of this event and to Stephen Hussey, Director of Music at the Watford Grammar School for Boys for his help with arrangements.

An application form is available from the Administrator for those wishing to attend and a separate application form is required giving details of names, ages and work to be performed by students. Please contact us at **info@pianotriosociety.org.uk** or telephone **01242 620736**

Senior Intercollegiate Piano Trio Competition



1st Prize Winners Trio Opal with the Jury and Philip Carne MBE

Chris Brammeld reviews the day

On Sunday 29th April, the Royal Birmingham Conservatoire was the venue for the Senior Intercollegiate Piano Trio Competition. After the success and incredibly high standard at the Junior section, which took place in February, expectations were high and we were not disappointed. The competing ensembles were from the Royal Conservatoire of Scotland, the Royal Northern College of Music, the Royal Academy of Music, Trinity Laban Conservatoire, Guildhall School of Music and Drama, the Royal Birmingham Conservatoire and the Royal College of Music. The beautiful Organ Studio was once again the performance venue, and the friendly staff of the Conservatoire helped the day to run smoothly. We were fortunate to have three distinguished musicians as the competition jury: Michael Bochmann MBE (violin), Robert Max (cello and chair of the jury), and Benjamin Frith (piano). Prizes for the Senior Competition were very kindly donated by Philip Carne MBE of the Carne Trust.

Proceedings were started by Trio Doyenne of the Royal Conservatoire of Scotland, who set the bar high with their readings of Rachmaninov's beautiful Trio *Élégiaque* No 1 in G minor and Haydn's Piano Trio in C major (Hob XV:27). They performed with great poise and maturity, and gave a convincing account of my Piano Trio No 2, which was the test piece for the Competition. The Valette Piano Trio (RNCM) performed the first movement of the same Haydn Trio (a popular choice, as it was in the Junior Competition) alongside the first movement of Tchaikovsky's mammoth A minor Piano Trio and the second movement of the E minor Piano Trio Op 67 by Shostakovich. The Tchaikovsky was played with a suitable sense of catastrophic gloom and melancholy, contrasting with the strident and brilliant chaos of the Shostakovich movement.

Next to perform were the eventual winners. The exceptional Trio Opal (RAM) performed the first two movements of Ravel's Trio in A minor, coincidentally the same piece that was played by the winners of the Junior Competition. Their immense musicality and technical control were shown off to great effect. They also played the third and fourth movements of Schumann's Op 63 work in D minor. The Meridies Trio, of Trinity Laban Conservatoire, performed the first and

third movements of Mendelssohn's Op 49 Piano Trio in D minor, alongside the final two movements of the Shostakovich E minor.



Trio Citrine, of the Royal Welsh College of Music and Drama, were due to perform, but had had to withdraw due to an illness. The next ensemble to perform was the Mithras Trio (GSMD) (seen left) which took second prize. They gave a compelling and mature account of the complete Brahms Op 101 Piano Trio in C minor, as well as the first two movements of the same Shostakovich. The "home team" – the Kosyakov Piano Trio of the Royal Birmingham Conservatoire – performed the beautiful Phantasie Trio in A minor by John Ireland. Finally, third prize winners, the

Daphnis Trio (RCM) performed the complete Haydn C major, played with a great deal of vitality, alongside the first and second movements of the Schumann Op 63.

The jury gave invaluable feedback and commentary to all the performers, and Philip Carne was there to present the prizes to Trio Opal, Mithras Trio and Daphnis Trio. The standard was incredibly high, and we surely saw some professional performers of the future.

The Piano Trio Society is very grateful to Philip Carne MBE for donating prizes, and also to the John Ireland Trust, who supported the Senior Competition financially. We thank the members of the Jury and thanks are also due to the Administrative staff at the Royal Birmingham Conservatoire who ensured the day ran smoothly. The day was greatly enhanced by the performances of the test piece, written especially by Chris Brammell, to whom we extend our huge thanks. Jane Faulkner was on hand when a page turner was needed and other Trustees also supported the event.



Third Prize winners - the Daphnis Trio

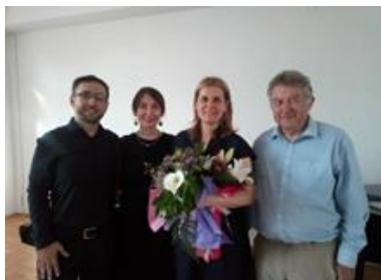
We have received many requests to hold another competition from both Juniors and Seniors so we hope this may be possible in two years' time.

Christine Talbot-Cooper
Administrator

Piano Trio People.....

We were interested to hear from our Lakeland Composer member **James Hayward** about his latest adventure which involved a trip to Macedonia.

Composing for Voice Trio – a musical excursion in Macedonia



In 2015, I was asked by Paskal Krapowksi, principal cellist of the Macedonian Philharmonic, if I would write something for his Voice Trio (Soprano, Cello, Piano). Paskal had played my Cello Sonata in A flat superbly in a small concert by Lake Ohrid to the Society of Macedonian Composers. After some delving through various poetry books, I settled on four poems from the volume 'Aspects' by Ursula Vaughan Williams first published in 1984. For me, these are particularly evocative of our human relationship to nature, water, trees and ultimately the meaning of nature itself. I completed the work in 2017 and the first three poems (*'Nothing there'*, *'Trees'* and *'Human'*) were premiered in Macedonia (6th – 8th June) at Tetovo, Stip and Strumica within a programme encompassing a rich variety of songs and vocalise by other international and local composers.



**Trio Parnassus performing 'Aspects' at cultural centre Anton Panov, Strumica, 8 June 2018
Milica Skarik (Piano), Paskal Krapowski (Cello), Gonce Bogoromova Krapowski (Soprano)**

I was thoroughly happy with the performance which was well studied by superb musicians. It was exciting to see and hear the same concert on three successive nights played consistently well in different settings. Gonce sang her heart out and I am looking forward to a UK performance, hopefully later this year, which would include the fourth poem entitled *'Nocturne'* which is a song of the sea.

Meanwhile at the other end of the country **Graham Lynch**, who works from his home in Cornwall, has had a very busy year. This has included the premières of **Symphony Cocteau** for saxophone quartet and piano, given by the East Side quartet in New York, **Sappho Fragments** for soprano and piano, given in Charleston by Kayleen and Paul Sanchez and **Figures from Watteau** for two guitars, given in Espoo by Rody van Gemert and Jose Casallas. Recent CD releases include one of guitar music and one including his sax quartet. Current commissions include a work for two pianos, for guitar trio, and soprano, flute and harp. His educational piano pieces – called **'Sound Sketches'** – are

now with EVC Music Publications. Graham has recently joined Composers Edition which now has many of his scores.



One of Graham's most popular pieces, '**Admiring Yoro Waterfall**' has found its way to many parts of the globe in the last few years and is one of his most travelled pieces. In June it had its first performance in Spain, given by Mahan Esfahani - seen left.

Irish composer **Ian Wilson** completed his 18th string quartet **Up Above the World** this year and this has been heard at numerous venues in Ireland. His trio **The Great Hunger** for flute, cello & piano (2017) received its first performance and tour in USA in September. Other recent and forthcoming performances include **Quattro Stagioni** for 4 violins, **A Haunted Heart** for piano solo, to be performed by Matthew Schellhorn on 26th October at SOUND Festival, Newton Dee, Aberdeen. November sees performances of **Thresholds** for alto saxophone and soundtrack, **Eidolon** for organ, **How goes the night?** for soprano and ensemble, **Possession** for saxophone(s) and piano and **Stations nos. 2 & 6** for piano which features as part of Hugh Tinney's 60th birthday tour in Ireland.

Congratulations to composer **Eddie McGuire** who celebrated his 70th birthday with a concert at St Silas' Church, Glasgow on 16 June with works which included his **Viola Concerto**, with soloist Scott Dickinson, and the Alba Brass Quintet performing **Auriga: Five Stars**. Earlier Piano40 had given the London première of his **Botanic Gardens** for 4 players at 2 pianos at the Purcell Room in June and Marlborough College String Orchestra premièred his **Down Ampney Idyll** in August, which celebrated the Vaughan Williams Centenary. Other performances of his work were heard at the English Music Festival, and also a performance from the St Magnus Festival which featured on BBC Radio 3.

Corporate member **BAPAM** will be holding its last Training Day of the year, which draws on experts from across the performing arts industry, medicine, education and research, on **Saturday 17 November**. The multi-disciplinary day focuses on the **Performance Environment** and includes talks by expert speakers including a Chartered Clinical Psychologist and a Specialist Performing Arts and Sport Physiotherapist who leads the Environment and Lifestyle module for the Performing Arts Medicine MSc at UCL.

BAPAM also reports on an article in the Sunday Telegraph which discusses the pressure of performing in today's social media culture which means more and more therapists are working backstage to support performers in need. Helen Brice, a BAPAM registered psychotherapist, says she is getting more requests for her services due to the fear of a blunder going viral within moments. She says the emergency sessions which she gets called out for involve calming exercises to reduce a performer's anxiety. According to her, other factors affecting performers at the moment include a demand to tour frequently, falling incomes and the need to stand out in a hugely competitive industry.

The work of BAPAM also featured in **Pianist magazine** which devoted a four page article on healthy piano playing and what to do when injury strikes. In collaboration with key partners in the industry, BAPAM is also developing a framework for best practice in mental health care and support in the performing arts.

Members needing help can contact BAPAM on www.bapam.org.uk or ring 020 7404 8444

Reaching out to a wider public.....

In our last Newsletter we featured three festivals in which our members are working to involve local communities. Our founder, Jane Faulkner, adds her thoughts on reaching out to a wider public.

Have you ever thought of running a festival? Many musicians do have their own festival, or are at least involved. A music festival is essentially a musical celebration and a way of keeping music live in the community. There are many people, often elderly, who do not want to travel far and who are delighted when concerts of quality are available locally. It can bring intense enjoyment to their lives which is surely worthwhile in itself. Without live music a culture is lost.

There are many festivals springing up in small communities as well as in the larger towns and cities. With some local friends I started a festival in my village in Hertfordshire in 2000. It is held in our village hall, a versatile building, enlarged and improved at the millennium. For two consecutive Fridays and Saturdays in September it resembles a small concert hall, with an erected stage, a hired grand piano and seats for nearly 200 people. We are lucky to have some backstage facilities, a bar area and a good acoustic. We have international artists, including Voces8 (picture left), who love to come as there is a friendly and intimate atmosphere with a warm and appreciative audience.



The idea of all the necessary and inevitable administration plus sheer physical input can be daunting. However if you can find a few friends who are organised and love music, it becomes possible and extremely enjoyable. You will be amazed at the good will of local people. In my village we have a ready team to put up a stage, sort out the lighting and sound system, if needed. There are many offers of help for front of house, washing up wine glasses etc! The first year is rather frightening as it is impossible to judge audience numbers and the

resulting income. However, most musicians are happy to help a new enterprise which might provide work for them in the future and are often very accommodating about fees. It is important to gauge the right number of concerts, depending on your resources and also the extent of your audience numbers. The four concerts in my festival are as many as we can do voluntarily without exhausting ourselves! Because the hall is relatively small, the whole process becomes quite domestic, and the performers come to the kitchen afterwards and join the committee in a glass of wine, a sandwich and chat. Most of the committee are not musicians so meeting the artistes helps their engagement and enthusiasm. So it is all a positive experience, and if you are a performer yourself, you might like to base a festival around you and your group or fellow professional people you know. It all depends on how you feel it would work in your locality.

We cannot ignore the subject of festival finances! Here again it depends on your community. If you can find a firm or individuals to sponsor the festival that is ideal. Our parish council gives us an annual grant for a children's concert in the local primary school – an important addition to our four evening concerts. Many councils will do the same. There may be a local trust that promotes cultural events, even if only a few hundred pounds. You do not know until you try! Many festivals have a 'Friends' of the festival. This can be a good fund raising resource.

If the idea of having a festival appeals, and there is a suitable venue, (church, school hall, or other hall) my advice would be to find some like-minded friends, have a discussion, and network around all your contacts. It would be surprising if you did not come up with a feasible plan. Our festival has been running for nearly twenty years, it is a highlight of the calendar for many, and I firmly believe we will be here in another twenty years. I really hope so as I love it!