

PIANO TRIO SOCIETY



Registered Charity no 1067071

Congratulations!

We are delighted to report that two of our Student Trio members were award winners in the Trondheim Chamber Music Competition, the final of which was held on Friday 27 September. First Prize was won by the Mithras Trio whilst Third Prize was won by Trio Opal.



Mithras Trio

Both trios had fought off stiff competition to reach the final and Trio Opal was also awarded additional prizes for an outstanding performance of the set work as well as the audience prize.



Trio Opal

NEWSLETTER

ISSUE NO 45 AUTUMN 2019

Martino Tirimo records Beethoven



Martino Tirimo is well known to our Society as the pianist with the Rosamunde Trio, one of our professional trio members, and is very familiar with the Piano Trios of Beethoven. However he is also a renowned soloist and has taken on the challenge of recording Beethoven's Complete Piano Works in a boxed set of 16 CDs. To our knowledge this has only been done in recent times by harpsichordist Ronald Brautigan whilst it is some 50 years since Alfred Brendel made similar recordings, so we congratulate Martino on this fine achievement. With the 250th anniversary of Beethoven's birth being celebrated in 2020, Martino will be giving many all-Beethoven concerts over the coming years and in many countries including China and Japan.



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Piano Trio Profile.....Eumelia Piano Trio



The **Eumelia Trio** formed in 2018 at the Royal College of Music in London with the primary aim of exploring works by female composers from the 20th and 21st centuries. The trio is a part of the RCM Gateway Scheme and has performed in venues around London including Regent Hall, Conway Hall, and the Victoria and Albert Museum. They were also a part of the 2019 UK Piano Trio Society Masterclass Day in Gloucestershire where they worked with distinguished tutors including Michael Boehmann MBE and Nicholas Roberts. Additionally, the trio has received support and

coaching from Danny Driver, Susie Mészáros, Gabi Lester, Simone Soldati, and members of the Harlem Quartet. Their repertoire includes works by Rebecca Clarke, Lili Boulanger, Amy Beach, Lera Auerbach, Miriam Hyde, and Rotem Sherman. This term, they will be collaborating with Irish clarinettist Robbie Marrs for a performance of Messaien's *Quartet for the end of Time* at the RCM. Goals for the 2019/2020 season include further collaboration with young composers and sharing their repertoire with local schoolchildren through workshops.

Mikaela Livadiotis is a Cypriot pianist currently studying for a Masters in Contemporary Piano at the Royal College of Music under Danny Driver as a Kenneth and Violet Scott Scholar. Her most recent concert at the RCM was as a soloist in John Adams' Grand Pianola Music with the RCM Wind Ensemble. Her undergraduate degree was taken at Trinity Laban, where she won the Gladys Puttick Improvisation Competition twice; once as a soloist and the second time with her dance partner Yanaelle Thiran. In January 2019 Yanaelle and Mikaela, under Company Concentric, performed their most recent piece of devised and improvised work, *Play On*, as part of Resolution Festival at the Place. Following residencies in Belgium and Bournemouth, Company Concentric will be performing their new work *Remainder* as part of Resolution festival 2020.

Lithuanian violinist **Auguste Emillija Janonyte** is a winner of the prestigious Young Musician 2011 International Contest for Pianists, Violinists and Cellists in Tallin, Estonia. She successfully participated in more than 20 National and International Violin Competitions and at the age of 7 Auguste was presented with Queen Morda's Prize for musical achievements. She has performed solo with orchestras in Lithuania, Latvia, Estonia, Russia and United Kingdom, in prestigious concert halls such as Lithuanian National Philharmonic Society (Vilnius, Lithuania), the Academic Glinka Capella in St Petersburg (Russia) and Liverpool Capstone Theatre (England). Since September 2016 Auguste has been studying as Ian Stoutzker Prize Scholar at the Royal College of Music in London with Professor Jan Repko. In November 2017 Auguste joined RCM Sparks Learning and Participation programme where she frequently takes part in projects for children's education and works as a mentor with Tri-Borough Music Hub.

Abigail Lorimier is an American cellist currently studying at the Royal College of Music with Professor Alastair Blayden, associate principal cello of the London Symphony. Abigail has been a member of the RCM Philharmonic, Symphony, and Opera Orchestras and plays in several chamber music ensembles including the Eumelia Piano Trio and the Rocca Quartet. She was the youngest member admitted to the 2016 Orchestra of the Americas for their European tour and was recently a fellow with the 2018 National Symphony Orchestra Summer Music Institute in Washington DC. Passionate about music education, Abigail also maintains a private cello studio of 10 pupils as a tutor with the Tri-Borough Music Hub.

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News from members.....

EPTA will be holding a free event on Sunday 10 November from 11am to 4.30pm entitled The Maze of Methods at Schott Music Store, 48 Great Marlborough Street, W1F 7BB, London. This promises to be an exciting day exploring 10 different piano methods from the leading publishers. Andrew Eales will host the day and chair a vibrant discussion about the value of methods with audience and presenters. FREE for all to attend. Simply email admin@epta-uk.org to register (space limited).

This is an opportunity to discover method books and engage with some of the leading publishers and authors around today. The discussion group at the end of the day will offer everyone the chance to discuss the merits of the varied methods available.



Congratulations to **Aleksandra Myslek** who has been appointed Junior Fellow in Piano Accompaniment. Aleksandra says "I'm extremely excited to work with the students and staff of the wonderful Trinity Laban. I already see how energised and creative the place is and I'm sure I will learn a lot myself as well as entertain my projects and ideas and help the students on their way to the professional life. "

The **Gould Piano Trio** continue with a busy series of concert in November and December, many of which feature the Rebecca Clarke Trio alongside trios by Haydn and the great Schubert B flat Trio. Then in January they have an extensive tour of USA with Robert Plane and with further tours planned during 2020. Recordings include a number by English composers including Stanford, Ireland, Bax and Cyril Scott. Further details www.gouldpianotrio.com

The Beethoven Piano Society of Europe will be holding this year's Beethoven Senior Intercollegiate Piano Competition on **Sunday, 8 December 2019** at **City Literary Institute (City Lit), 1-10 Keeley Street, London, WC2B 4BA**. The Jury will be Angela Brownridge, Leslie Howard and Anthony Williams. BPSE continues with its lunchtime concert series with concerts at St James's Piccadilly on Friday 29 November, when our members **Bobby Chen** and **Nadia Lasserson** team up for a piano duet, and at St Martin-in-the-Fields, on Friday 22 November. The soloist at this concert will be Minkyu Kim, piano (BPSE 2018 Senior Intercollegiate Piano Competition First Prize Winner).

Composer member **Adrian Williams** has recently become the 2019/2020 John McCabe Composer in Association of the English Symphony Orchestra, for whom he is writing a symphony. He is again working with Gloucester Music Society which is celebrating its 90th anniversary and has commissioned a piano piece entitled Soliloquy for Maria Marchant which will receive its première on Sunday 3 November.

Trustee **Chris Brammell** has now been appointed as Assistant Director of Music at Bedford School. He continues as Artistic Director of the Penkhull Festival of Music and Art and reports that the festival was a great success this year, with performances from PTS member **Robert Max** (Bach Cello Suites - all from memory, which was stunning), Tippett Quartet with pianist Emma Abbate, Fenella Humphreys and Robert Thompson (violin/piano), and Voces8. The Tippett Quartet gave a really excellent UK premiere of his String Quartet No. 1, and Voces8 premiered his commissioned work, My Love Is Come To Me, a setting of the poem "A Birthday", by Christina Rossetti.

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The Piano Trio Society at Notting Hill



St Peter's Church, Notting Hill was once again the venue for three concerts featuring piano trios at their Monday lunchtime concerts during September. Our association with this series began in 2010 when Richard Carruthers was in charge of programming at both St Peter's and St John's Churches in Notting Hill, and was pleased to allocate us a series of piano trio concerts each year. Many of our student trios were invited to perform and valued the experience of playing in a beautiful venue with a friendly and knowledgeable audience. Shortly before Richard's retirement we arranged for a Piano Trio Festival in November 2015 which saw both our professional and student trios taking part and received the following review from Richard.

"Musicians may suffer less gender prejudice than women do in other walks of life, but it's always great to hear the tonal balance of a mature female group such as the Icknield Piano Trio who opened the festival for us at St John's. The first of three all-female groups, their programme of Bridge's Fantasy and Schubert's B flat trio got the month off to a monumental start. Next our first St Peter's performance was given by the

most established professional trio appearing in the series, the Barbican Piano Trio. They started with a Lancastrian composer Hugh Wood (one of 3 British composers featured in the festival) and finished with a mightily pianistic five movement work by Saint-Saëns. It was lovely to have Christine Talbot-Cooper of the Piano Trio Society (who organised all the Trios appearances) present at the recital. Another professional group the Isola Piano Trio began with an important British composer, Charles Villiers Stanford who helped found an English national style. They finished with a perfectly executed rendition of the ever popular Mendelssohn D minor trio. Our first student group, the clarinet led Isola Trio coped very well with a last minute change of pianist and introduced us to the Armenian composer Arutiunian - whose gypsy flavoured classicism was well received. The Millbrook Ensemble was the second all female group and they played a wonderful trio by Clara Schumann, whose works are now as well regarded as her piano playing was in her lifetime. The final all female group was the Skazki Trio, whose pianist coped well with a last minute programme change caused by hand injury. They still managed an electrifying performance of Shostakovich's second piano trio. One of the most successful elements of the festival was the combination of youthful and mature performances, with the playing often contrasting enthusiasm with experience. One of the latter styles was offered by the Maramara Trio, who played a late Dvořák piece whose dark tones and catchy tunes made it an audience favourite. They enjoyed performing to the extent that they are considering becoming musicians in residence at St John's. Another student group, this time travelling from the Birmingham Conservatoire, made a fine impression. Trio Étoile started with the core piece of repertoire: Brahms's C minor. Then they introduced us to a relatively little known elegiac Smetana trio that was so satisfying in its classical form and melodic quality that it was perhaps the best of the previously unheard works. Conservatoire Head of Keyboard John Thwaites travelled down to London to support his students. Trio Heitschi Bumbeitschi were an enthusiastic and talented young group who brought to our attention a little known Alsatian composer and fittingly closed the festival with a stirring performance of Brahms's horn trio. A resounding success of a festival, for which local organiser Richard Carruthers is immensely grateful to the Piano Trio Society for its hard work that made it happen."

Richard was replaced by the distinguished pianist Dominic John who has continued to work with us and we are hugely grateful that he has allowed us to continue the tradition.

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Monday 16 September



Bartholdy Trio

Cason Kang - piano, Sophie-Louise Phillips - violin, Dayana Harizanova - cello,

The members of the trio are students at the Guildhall School of Music and Drama and are photographed after their concert at St Peter's where they performed Haydn Trio in C Hob XV:27 and Mendelssohn Trio Op 49 in D minor

Monday 23 September

Conova Trio

Vasilis Alevizos - piano, Constantin Riccardi - violin, Nora Braun - cello

The members of the Conova Trio are students at the Royal Academy of Music and their programme included Rachmaniov - Trio Elegiaque no 1 in G minor and Dvorak "Dumky" Trio no 4 in E minor



Monday 30 September



Icknield Piano Trio

Anna le Hair - piano, Arwen Newband - violin, Sarah Boxall - cello

The Icknield Piano Trio is a professional ensemble which has performed a number of times under the auspices of the Piano Trio Society. For their programme during this series they performed the great Schubert Trio in E flat, D929.

Our thanks to all those who took part in this series and to Dominic John for organising it.

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Health and the Musician

Our Society has long been associated with BAPAM and we have held many forums on the subject of health and the musician - a topic which is now receiving much wider attention than in the past, including focus on mental health. We are pleased to pass on the following information from BAPAM regarding their annual training day on Saturday 16 November from 09.00 -17.00 at NCVO, 8 All Saints Street, London N1 9RL

“We are looking forward to our annual Training Day on 16th November in London on the subject of **Clinicians and Educators Working Together to Support Performer’s Health**. Increasingly our clinicians are collaborating with educators either in formal or informal arrangements to combine their clinical skills with teaching and coaching expertise to prevent and solve performance-related health problems. Health support for performing artists and creative practitioners is an increasingly high profile field and throughout the arts industry, people are asking what services are required and how best to deliver them. It is clear that integrating educational and clinical approaches is vital to sustainable health and wellbeing in this community, as is ensuring safe and effective practice while making the most of the potential benefits.

BAPAM is a clinically-led performing arts health organisation at the forefront of this work. We coordinate a UK-wide programme of healthy performance workshops designed to teach arts professionals skills for health and creative excellence. And in our free clinics, specialist diagnostic and medical expertise is often complemented by performance technique, lifestyle and health-related guidance. Our November 2019 Training Day explores multidisciplinary approaches to performing arts health in a variety of contexts, and is a key learning opportunity for healthcare, education and arts professionals.”

Programme includes the following, relevant to PTS members, but for the complete programme consult the BAPAM website - : www.bapam.org.uk

9.30: **Welcome and Introduction** -Dr Penny Wright, BAPAM Medical Director, Claire Cordeaux, BAPAM Director

9.45: **Musicians' Hands: Joint Working to Improve Performance** - Mr Mark Phillips, Hand and Upper Limb Orthopaedic Surgeon, Penelope Roskell, Professor of Piano

10.45: **Panel: Psychosocial Support - From Coaching to Care** - Chaired by Dr Carol Chapman, Counselling Psychologist and Performance Coach

We are grateful to **Fiona Macbeth** for allowing us to print the following article.



In a guest blog for BAPAM, psychotherapist Fiona Macbeth considers the importance of emotional awareness for performers and some simple techniques for managing overwhelming feelings. Fiona ran the counselling service at one of the bigger London colleges for the performing arts, helping many young performers, as well as seeing established artists in her own practice. She helps performers overcome problems including low self-esteem, performance anxiety, perfectionism, confused identity, repressed emotions, distress due to physical injury and eating disorders. She currently sees clients in Brighton and London

Between the ages of 2 and 12 we’re taught lots of useful skills. How to read, write, cross the road safely, eat with a knife and fork and possibly say please and thank you; what we are not taught is a vital skill which can make a huge difference to how we live our lives, and the lives of people around us.

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We are not shown how to deal with difficult emotions and calm ourselves when we feel overwhelmed. We are just expected to “pick up” this complex and incredibly difficult skill and develop it unaided. No training, no text books, no user manual – no guide to our emotions and how to manage them. To make matters worse, many performers may have “missed out” on real life social opportunities where they might have developed these skills. Maybe they **prioritised the dancing competition over the sleepover**, were learning lines for an audition when there was a school trip, and their best friend was their dance teacher. So these feelings, which are difficult at the best of times, **may be totally overwhelming and terrifying**. When we feel so angry we just want to hurt someone. When we feel so jealous of someone getting that part we worked so hard for that we can’t breathe. When we feel so uncomfortable and awkward in new situations that we want to run and hide.

Often young performers overwhelmed in these situations look to someone else to “deal” with it. That person is likely to already be a major influence in their performing life, such as their dance teacher or a parent. Unfortunately they may offer unhelpful advice, along the lines of raw emotions don’t fit well in a performance personality so it’s better to bury them or repress them. There may be pressure to adopt the “right” personality to do well in Musical Theatre, and exclude these uncomfortable emotions such as anger, jealousy and shame. In my therapy practice, I see a lot of clients who say “**I don’t do conflict and anger.**” What they mean is they can’t cope with it or don’t do it well. And believe it or not, there is a good way of doing anger, or even confrontation. By expressing yourself in a calm rational way, and if necessary asserting yourself, you can develop heightened self-awareness. Then you are processing the anger instead of repressing it.

Repressed emotions don’t go away, they just lurk and pop out at inappropriate times. They can come out as a panic attack, as inexplicable and unstoppable crying or hysterical laughter. But they don’t go away unless they are explored, communicated and understood. Left unattended, they can lead to other unhealthy actions. For example, binge eating as a distraction from emotions you can’t handle. Restricted eating or anorexia giving a false sense of control when emotionally you feel out of control. Ideally they need exploring in a safe and controlled environment, such as counselling. This will help develop self-awareness, challenge dysfunctional behaviours, tackle underlying issues such as anxiety and increase our chances of being happy! However this can be a lengthy process and in the meantime rather than repression a healthier approach is for everyone, and especially performers, to develop a “toolbox” of techniques to help calm themselves when things are starting to feel out of control.

This can be as simple as a **breathing exercise**. Either find a quiet corner, or just do it quietly, and breathe in for the count of five and breathe out for the count of five. And whilst you are doing this just concentrate on the breathing. If your mind wanders, bring it back and think only about the breathing in this moment. You can do this for three breaths or three minutes, but practise it and it does work. It works best *before* things have got really out of control. This is because our emotional brain is triggered almost instantly and our rational brain is slower to kick in. So if you are facing a difficult situation, or something you know from experience might “press your buttons”, do some preparation with the breathing *before* the event, or entering the room, or seeing that teacher or director.

Free **meditation** apps work well for some people. *Insight Timer* and *Headspace* are very popular. Enter how much time you’ve got, what the issue is e.g. low self-esteem, motivation or anxiety, put your headphones on and zone out. **Visualisation** needs practice but can be very effective. Visualise a calm and safe favourite place, such as a beach or wood, and expose all your senses to what that place would be like if you were there now. Favourite photos of **reassuring** people or scenes on your phone can help. Explore, experiment, practise and learn what works for you. Work with your emotions and don’t be taken hostage by them.

www.fionamacbeth.co.uk The Palmeira Practice, 2A Church Road, Hove, BN3 2FL

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The Piano Trio Society and Steinway & Sons



STEINWAY & SONS

For many years the Piano Trio Society has been privileged to hold meetings and events at Steinway Hall, 44 Marylebone Lane, London and the support given by the firm has been greatly appreciated. In recent times this has not always been possible because of the refurbishment of the premises which is now almost complete so this seems an appropriate time to mark the occasion by remembering how Steinways began and the changes which have taken place over the years.

It was in 1836 that the German cabinet and piano maker Heinrich Engelhard Steinweg built his first piano in the kitchen of his home in Seesen, Harz. This was the first of 482 pianos which were made during the following years. By 1850 the family moved to USA where, in 1853, they changed their surname to Steinway and Heinrich and his sons established the firm Steinway & Sons in a Manhattan loft on Varick Street.

The first Steinway Hall was opened on 14th Street in 1866. Its main auditorium had 2,000 seats and became New York City's artistic and cultural centre, housing the New York Philharmonic until Carnegie Hall opened in 1891. Upon the death of their father in 1871, the two sons took over running the business after which Steinway Hall in London was opened in 1875.

The Hamburg Steinway factory was founded on Schanzenstraße in 1880, with showrooms opening in Hamburg in 1904 and Berlin in 1909. Between 1923 and 1928 a new factory was built at Rondenbarg with the original factory being sold in 1953. Steinway-Haus was on Colonnaden in the heart of the city of Hamburg for many years before moving to Rondenbarg 15, opposite the Steinway factory.

From 1982 onwards the firm went through several changes of ownership, also opening offices in Japan and China. The C F Theodore Steinway School for Concert Technicians opened in 1994, becoming the first academy for concert technicians world-wide. Steinways continued to develop a wide range of pianos, many custom made for individual artists but also many affordable for home or school.

Many schools and colleges are now on the All Steinway School programme, which is made possible with the addition of lease options and crowd-funding apps and provides outreach activities for students at every stage of their music education, including 'Steinway Artist' masterclasses and performance opportunities at the central London recital room.

In order to ensure that all its pianos receive the care they need the Steinway Service Centre provides tuning, voicing, regulation, restoration or re-polishing services as well as valuations, hire and transport of Steinway pianos. For more information please contact the website:

<https://steinway.co.uk>

**We appreciate your news and articles! Please send them to the Editor,
Christine Talbot-Cooper at info@pianotriosociety.org.uk**