

TRIO ANIMA MUNDI

ROMANTIC PIANO TRIOS



William Hurlstone Piano Trio in G major

Max d'Ollone Trio for Piano, Violin and Cello in A minor

Miriam Hyde Fantasy Trio

Dag Wirén Piano Trio No. 1



divine art

CD1:

William Hurlstone (1876-1906)**Piano Trio in G major**

		29.28
1	I <i>Allegro moderato</i>	9.45
2	II <i>Andante</i>	6.59
3	III <i>Molto vivace</i>	5.56
4	IV <i>Allegro comodo</i>	6.48

Miriam Hyde (1913-2005)

5	Fantasy Trio, Op. 26 , for violin, violoncello and piano	9.00
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Total duration CD1**38.35**

CD2:

Max d'Ollone (1875-1959)**Trio for Piano, Violin and Cello in A minor**

		29.06
1	I <i>Allegro ma non troppo e ben deciso</i>	9.51
2	II <i>Adagio</i>	9.54
3	III <i>Scherzo: Allegro</i>	4.25
4	IV <i>Finale: Presto</i>	4.56

Dag Wirén (1905-1986)**Piano Trio No. 1, Op. 6**

		15.55
5	I <i>Allegro</i>	6.00
6	II <i>Adagio</i>	4.20
7	III <i>Fughetta</i>	1.12
8	IV <i>Alla passacaglia</i>	4.23

Total duration CD2**45.11**

Since its formation in 2008, Trio Anima Mundi has been presenting an annual themed subscription concert series. The four works presented in this recording are representative works from the 2008 - 2011 series, namely William Hurlstone's *Piano Trio in G* (2008 – which featured English works, including piano trios by John Ireland and Charles Stanford), Max d'Ollone's *Piano Trio in A minor* (2009 – which featured winners of the French Prix de Rome prize: d'Ollone, Theodore Dubois and Claude Debussy), Dag Wirén's *Piano Trio No. 1, Op. 6* (2010 – 'Nordic Lights', which also included works by Niels Gade and Jean Sibelius) and Miriam Hyde's *Fantasy Trio* (2011 – 'Visions of Femininity', with works by Louise Farrenc and Elfrida Andrée).

William Hurlstone (1876-1906)

Piano Trio in G, Op. posth. (public domain work)

Allegro moderato – Andante – Molto vivace – Allegro comodo

'Music hath here entombed a rich treasure, but still fairer hopes' – thus says the epitaph on the tombstone of William Yeates Hurlstone. This epitaph, written by Grillparzer for Schubert's grave in Vienna, may indicate the high esteem in which Hurlstone was held amongst his peers. The day after the death of Hurlstone, Sir Hubert Parry, principal of the Royal College of Music, wrote in his diary: 'great loss to English music and to his friends.' Even as late as the 1940s, Sir Adrian Boult wrote that he can 'confidently say that his [Hurlstone's] loss was a very great loss to English music'. It was also common knowledge that Sir Charles Stanford had considered Hurlstone to be his best pupil. A few years after Hurlstone's death, Stanford is said to have lamented the neglect of the late composer's music.

Hurlstone's musical talent was clearly evident from an early age. By the time he was eight, his musical development was so considerable that Parry and Sir George Grove were invited to meet the young boy. Both Parry and Grove were impressed by the natural aptitude Hurlstone had for music, and for his unfaltering perfect pitch. Shortly thereafter, at the age of nine, Hurlstone published his first works, a set of *Five Easy Waltzes* for piano.

Throughout his life, Hurlstone suffered from ill-health, the main cause for concern being bronchial asthma. Due to this, he spent much of his youth at home, where he received home-schooling. When fifteen, a set of two *Trios* for piano, violin and cello were published. However, with the death of his father, the Hurlstone family's fortunes plummeted, forcing the young Hurlstone to help make ends meet. By the time he was seventeen, he was teaching piano and doing mundane work re-arranging musical scores.

His first major breakthrough came at the age of eighteen. Despite being self-taught as a composer, Hurlstone received a scholarship to study composition with Stanford and piano with Algernon Ashton and

Edward Dannreuther at the Royal College of Music, London. It was during his College years that Hurlstone made his most important acquaintances. Captain Alexander Beaumont, himself an amateur composer and keen music lover, was a significant figure in Hurlstone's life, becoming a generous benefactor both to Hurlstone, and to his family after the composer's demise. Other important associations included those with his fellow students such as Thomas Dunhill, John Ireland, Ralph Vaughan Williams, Frank Bridge, Samuel Coleridge-Taylor, Fritz Hart, and Gustav Holst.

In his post-College years, Hurlstone was again faced with having to earn a living. He continued to be plagued with ill-health, which often prevented him from composing and performing. Despite this, he held numerous positions as conductor of a number of groups, and accompanist of the Bach Choir, London.

Hurlstone's name as a composer continued to grow, winning the inaugural Cobbett Prize for chamber music in 1905. In the same year, he was appointed the youngest Professor of Harmony and Counterpoint at the Royal College of Music. However, his untimely death in May of the following year robbed British music of one of their most promising composers of the generation.

The *Piano Trio in G*, composed in 1905, was published posthumously by Charles Avison in 1907. Dedicated "to my friend Alex S. Beaumont", this four-movement work is very lyrical and genial throughout. Hurlstone's familiarity with Brahms and Schubert is evident in the harmonic progressions utilised, especially the third-related keys. The sunny disposition of the first movement, the cantabile qualities of the E Major *Andante*, and the jovial scherzo of the third movement give way to a finale rondo in G minor. Short respites, via the tranquil second theme Scotch Air, eventually give way to an exciting acceleration towards a turbulent close.

Miriam Hyde (1913-2005)

Fantasy Trio, Op. 26, for violin, violoncello and piano (1933) (Keys Press)

Born in Adelaide on 15 January 1913, Miriam Hyde wrote her first composition, *Evening Primroses*, at the age of four. At the age of fifteen Hyde had completed her Associate Diploma and in 1931 gained a Bachelor of Music degree. Her desire to travel to England to further her study was fulfilled when she won the Elder Scholarship to study at the Royal College of Music, London. During her three years at the College, she honed her skills under the supervision of Arthur Benjamin and Gordon Jacob. Winner of three composition prizes, she also appeared as soloist for performances of her first two piano concertos. Another notable outcome from her London years was her *Heroic Elegy* for orchestra. Upon completion of her studies in London, she returned to Adelaide, and quickly became a leading figure in Australian music, eventually settling in Sydney. Active as a composer, pianist, teacher and poet, she received, amongst many accolades, an OBE in 1981, AO in 1991 and an honorary doctorate from Macquarie University in 1993.

Much of her music is romantic in idiom, something which the composer happily accepted and which would occasionally place her at odds with the constantly changing trends in Australian music. Hyde's affinity with the music of Rachmaninoff can be seen in many of her compositions, including the *Fantasy Trio, Op.26*. The work was completed in 1933, during her London years. Perhaps influenced by the Cobbett Prize in composition (for which the submitted work had to be a 'Phantasy' – Hyde came second in 1934 for her *Phantasy* for string quartet), the trio is in one movement, comprising shorter episodes of varying length and mood. The dramatic quality of the opening B minor theme gives way to a more tranquil D Major section,

rather akin to the musical language of Tchaikovsky. At the centre of the work is a slower, rhapsodic moment (where one can now hear hints of Tchaikovsky and Rachmaninoff), before the turbulence of the opening theme interrupts, before transforming into a triumphant, B Major coda.

Max d'Ollone (1875 - 1959)

Piano Trio in A minor (Editions Durand Salabert Eschig)

Allegro ma non troppo e ben deciso – Adagio – Scherzo: Allegro – Finale: Presto

Born in 1875 into an aristocratic family, Maximilien-Paul-Marie-Félix d'Ollone studied composition under the guidance of Jules Massenet at the Paris Conservatoire, which culminated in his winning the Prix de Rome in 1897. For many Prix de Rome laureates, the scholarship enabled a carefree existence for a number of years, but once the funding was exhausted, they were forced to face the realities of the musical profession. Max d'Ollone, however, proved particularly industrious as well as illustrious, and divided his time between composition, conducting, teaching and writing, following his return from his Prix de Rome travels. From 1907 to 1915 he was conductor and director of the Concerts Populaires d'Angers and in 1916 he was appointed the director of the Ministère des Beaux-Arts. A professor at the Paris Conservatoire from 1922, d'Ollone also became director of the American Conservatoire at Fontainebleau the following year.

Between 1931 and 1942, d'Ollone served as an inspector of Music Education, and his last major appointment was as the Director of the prestigious Opéra-Comique from 1941 to 1944. Such an illustrious career was likely due in part to his personality, for he was remembered by his friend and colleague Henri Sauguet as 'warm, friendly, straightforward, open-minded, passionate'. However, by all accounts, d'Ollone was also a phenomenal musician. It is said that he had a prodigious memory and would spend hours at the piano reinventing and recreating from heart his enormous knowledge of repertoire.

The majority of D'Ollone's works were intended for the stage, with numerous operas to his credit, although his

output also included orchestral, chamber and vocal music. Influenced by Wagnerianism, d'Ollone's musical language is markedly Romantic, with some hints of classical elements. This inclination probably did little to help secure his reputation in the history of Western music due to the attention attracted by his avant-gardist contemporaries. However, d'Ollone's music is rich in its expression and vitality, as can be heard in his *Piano Trio in A minor* (1920). In this work, the use of conventional forms is evident, as is the employment of a cyclical motive. The theme heard in the opening of *Allegro ma non troppo e ben deciso* is repeated in the subsequent movements, but dressed in various guises. The distinctive rhythmic drive of the first movement gives way to a beautiful but somewhat melancholy *Adagio*, where finely spun melodic lines are occasionally shadowed by the cyclic motive. The brief *Scherzo* that follows is light and flighty throughout much of the movement, but is occasionally punctuated by passages of laboured gestures. The energy and drive heard in the first movement then returns in the *Finale* – where the forward momentum, like a tarantella, dashes to the end.

Dag Wirén (1905-1986)

Piano Trio No.1, Op.6 (Carl Gehrman's Musikförlag)

Allegro – Adagio – Fughetta – Alla passacaglia

Dag Wirén was born in Striberg, west of the Swedish capital Stockholm, on October 15, 1905. He commenced piano at an early age, as well as making various attempts at composition. His school years found him active as a bass drum and celesta player in the local Örebro town orchestra.

Studying at the Royal Academy of Music in Stockholm between 1926 and 1931, Wirén won a state stipend in 1932, using the funds to continue his studies in Paris through to 1934. Although he took composition lessons from Paris-based Leonid Sabaneyev for a brief six-month period, Wirén placed the value of his Paris stay in the variety of concerts he attended, and his meeting with fellow artists such as Igor Stravinsky.

Following his Paris sojourn, Wirén returned to Sweden, performing regularly as pianist on the Swedish radio, then taking on a myriad of roles, such as becoming music critic for the *Svenska Morgonbladet* (1938-1946), Vice-Chairman of the Society of Swedish Composers (1947), and a member of the board of directors of the Royal Swedish Opera (1962-1971).

His compositional output includes five symphonies, five string quartets, one concerto each for piano, violin, and cello and a substantial number of film scores and incidental music for the stage. By the mid-1940s, Wirén had developed a compositional device which he called 'metamorphosis technique', where a theme would be continuously developed throughout a work. However, perhaps the most famous work by Wirén is his early *Serenade, Op.11*, the final movement of which was used as the theme for the BBC arts program 'Monitor'.

The *Piano Trio No.1*, composed in Paris in 1932, is in four concise movements. The unrelenting rhythmic energy which opens the *Allegro* is contrasted by a more sombre second subject theme. The second movement *Adagio*, with its canonic mimicking of the theme by the three instruments building up to a declamatory climax, is based on the Baroque trio sonata form. The Baroque influences continue in the subsequent two movements. A fleeting *Fughetta*, barely three pages long, is followed by a 16-bar theme which is reinstated throughout the final *Alla passacaglia*. By the final page, the 16-bar theme is condensed to a mere two bars, bringing the work to an intense conclusion.

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Trio Anima Mundi has become a significant and much-loved part of Melbourne's chamber music life. Since 2008, TAM has been presenting concerts that bring an eclectic mix of repertoire from the great masters to little-known works. Praised as a 'trio of vitality, charm and aplomb' (The Age), the trio's members – Kenji Fujimura (piano), Rochelle Ughetti (violin), Miranda Brockman (cello) - are seasoned performers and have gained a reputation for excellence and a sumptuous sound world, with performances being regularly broadcast by ABC Classic FM and 3MBS-FM.

Apart from its own annual subscription series held in Melbourne and regional Victoria, Trio Anima Mundi is a frequent performer at Music and Arts Festivals across Victoria including the Castlemaine State Festival, 'Music in the Round' at Monash University, Organs of the Ballarat Goldfields Festival, Melbourne Chamber Music Feast, Montsalvat Chamber Music Series, Music at the Basilica, Barwon Heads Musical Society's Chamber Music Series, the Ballan Feast and the Lyrebird Music Society concert series. Trio Anima Mundi recently performed Beethoven's Triple Concerto with the Hamilton Symphony Orchestra, conducted by Angus Christie. This CD release marks the debut recording for Trio Anima Mundi.

Dr Kenji Fujimura (piano) is a multi-award-winning pianist and composer, with many broadcasts on ABC-FM/TV, MBS-FM, BBC Radio3 and Bravo!Canada to his credit. Invitations to give concerts, masterclasses and act as adjudicator have taken Kenji throughout Europe, North America, Asia and Australasia. He has been described as 'a grand artist with a magical sound, an accomplished technique and a superb understanding of all musical styles. He adds to this a vision of deep profundity.'

Kenji is a founding member of Trio Anima Mundi and the Blackwood Ensemble. As a pedagogue, Kenji has taught at university level for two decades, and is currently Deputy Head, Coordinator of Chamber Music and Coordinator of Theatre, Performance, and Music Graduate Program at the Sir Zelman Cowen School of Music, Monash University. He is also an examiner for the Australian Music Examinations Board.

Rochelle Ughetti (violin) graduated with an honours degree from the Victorian College of the Arts in 2003 and continued her violin studies with Professor Maurice Hasson at the Royal Academy of Music in London. She has been the recipient of numerous awards and prizes in both Australia and overseas.

Along with solo performance, Rochelle is also an active participant in chamber music ensembles and has played with both the Melbourne Symphony Orchestra and Orchestra Victoria. She has performed as a soloist with the Melbourne Chamber Orchestra, and is a core member of the orchestra. She has also played with the London Chamber Players and participated in the 'Encuentro De Musica y Academia De Santander' in Spain. Rochelle joined Trio Anima Mundi in 2009.

Miranda Brockman (cello) has been a permanent cellist with the Melbourne Symphony Orchestra since 1999. She completed a Master's Degree in Music Performance at Melbourne University studying under Nelson Cooke. Her earlier teachers were Christian Wojtowicz, Marianne Hunt and Kate Finnis.

She has performed as principal cellist in a number of Australian orchestras including the Australian Pops Orchestra and the Melbourne Symphony Orchestra and as soloist with a variety of regional orchestras in Australia. Miranda is a keen chamber musician. As a child she played in the Brockman String Quartet and in later life was a member of the prize-winning Lyric Trio at Melbourne University.

Miranda is a founding member of Trio Anima Mundi and regularly appears in the Melbourne Symphony Orchestra Chamber Music Series of concerts. Her playing has been broadcast over both ABC-FM and 3MBS-FM Australia.

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Engineer: Alex Stinson

Original sound recording produced by Trio Anima Mundi

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Kenji Fujimura
piano



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