

Since 1984 Worcester Classical Guitar Society has been bringing together classical guitarists from across the Midlands and from all walks of life in senior and junior orchestras and ensembles with a strong performance ethos. The Society has always had among its aims, the promotion and presentation of professional acts, and the New Artist's Scheme (NAS) represents a natural offshoot of that ideal: *the promotion and support of the emerging professional artist.*

This re-envisioning of our aims has recently seen us acquire the status of a charity and more NAS concerts are planned for 2009 and 2010.

The Society would like to congratulate John Denton and all the team at the Worcester Arts Workshop who recently fought (and won) the battle to keep the workshop open when their funding was slashed. We look forward to many more concerts at the venue.

Please join our mailing list if you would like to be informed of future concerts and keep up to date with all the Society's activities by visiting our (soon to be launched) website.

*All the activities that go with making guitar music come alive.*



**Enquiries**

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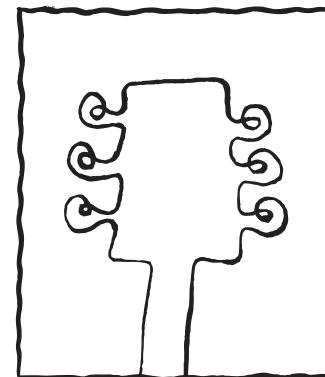
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# The Kreutzer Trio

Andrea Perrett - flute

Helen Wynne-Jones - oboe

Stephen Begley - guitar



• *Worcester* •  
*Classical Guitar Society*

Worcester Arts Workshop, 21 Sansome St. Worcester.

Saturday, 16<sup>th</sup> May, 2009, 7.30 pm.

# THE KREUTZER TRIO

**Johann Sebastian Bach** (1685 - 1750)

Sonata sopr' il Sogetto Reale. BWV 1079.8

(From the 'Musicalisches Opfer')

*Largo - Allegro - Andante - Allegro*

**Carl William August Blum** (1786 -1844 )

Nocturne no.2: La Fleur de Lys. Opus 64

*Adagio; allegretto con moto*

**Napoléon Coste** (1805 - 1883)

Fantaisie de Concert. Opus 35

*Allegro - Thème: Andantino - 1<sup>er</sup> Variation: Moderato - 2<sup>me</sup> Variation: Animato;*

*Andante Sostenuto; Allegro Agitato - 3<sup>me</sup> Variation: Con Brio*

## Interval

**Ferdinando Carulli** (1770 - 1841)

Grand Trio in A. Opus 9 no.1

*Allegro - Romance: Largo - Rondo: Allegretto*

**Carl William August Blum** (1786 -1844 )

Nocturne no.1: La Rose. Opus 64

*Andante sostenuto - Allegretto non troppo; con moto*

**Josef Kreutzer** (1779 - 1837)

Trio III. Opus 9 no.3

*Allegro - Andante - Rondo*

## Fine

*All the pieces in tonight's concert were specially arranged for the trio by Stephen.*

## The programme:

J.S. Bach's remarkable "sonata on a royal theme" is said to have been the inspired by a subject provided by no less than Frederick the Great of Prussia himself and is the centrepiece of the collection of two fugues (Ricercar) ten canons and the sonata that is known collectively as the "Musical Offering". Composed near the end of his life and soon to be overcome by blindness (the surgery for which, no doubt hastened his end) the "Offering" was Bach's final, complete work before his death in 1750.

The genial German composer Carl Blum was a man of prolific interests and quite apart from an extensive repertoire of guitar works he is recorded as being a singer, actor, director and librettist. The three Nocturnes of opus 64 were likely inspired by the Italian superstar Mauro Giuliani's opus 46 for solo guitar: a collection of 12 pieces which Giuliani had entitled 'Le Bouquet Emblématique' and that also took the names of flowers for each of the pieces. Blum wrote several fine trios for flute, violin and guitar though in tonight's performance the violin part has been rearranged for the oboe.

Napoléon Coste's 'Fantaisie de Concert' was originally scored for two oboes and piano and it utilises the form of a fantasy theme and variations. Coste wrote predominantly for the guitar and was fond of thematic elements such as in his 'Le passage des Alpes', trilogy and his 'Souvenir du Jura'. Unashamedly romantic, it seems he had a special fondness for the oboe as a melodic counterpart too, and he wrote at least ten pieces featuring this instrument. We know that Coste won second prize in a competition with his 'Grand Sérénade, opus 30' in 1856 and it's possible, that the opus numbers follow a chronological order, but this tends to be a rule more often broken than observed.

Ferdinando Carulli, born in Naples but arriving in Paris in 1809 to make his name as one of the first major guitar composers, proved a big hit with his charming and suave style of virtuoso writing. Carulli led the vanguard in Paris at this time, and the influence of Mozart is obvious in the lightness of touch and prodigal use of themes. The 'Grand Trio in A' would appear to date from around his arrival in Paris and is a small sample of his output for chamber combinations. Carulli achieved a measure of celebrity status by providing the focus for the phenomena the Parisians called "guitaromanie" and in a lithograph by Charles de Marescot, dryly entitled "La Discussion" one such meeting of the "maniacs" is seen to descend into a riot of flying guitars and music stands when it is said, one side allegedly tried to argue that a rival guitarist (Simon Molitor) was better than Carulli!

Josef Kreutzer is another virtual unknown. When the guitar craze went out of vogue in the 1830's a rich seam of early guitar masterpieces were consigned to forgotten shelves and various private libraries but in his day, Kreutzer was a distinguished and (relatively speaking) prolific composer for the guitar as a chamber instrument in combination with flute, violin and clarinet in trios and quartets. There is little for solo guitar and only one piece we know for guitar duet, supporting the notion that Kreutzer treated the guitar as an accompanying instrument. But what an accompanying instrument!