

~ENGLISH PIANO TRIOS~

Rutland BOUGHTON ☆ Samuel COLERIDGE-TAYLOR

Rosalind ELLICOTT ☆ James Cliffe FORRESTER

Harry Waldo WARNER



TRIO ANIMA MUNDI

ENGLISH PIANO TRIOS

Rosalind Ellicott (1857-1924)

Piano Trio No. 1 in G major

28:54

- | | | | |
|---|-----|---------------------------------------|-------|
| 1 | I | <i>Allegro con grazia</i> | 9:07 |
| 2 | II | <i>Adagio – Poco andante – Adagio</i> | 11:13 |
| 3 | III | <i>Allegro brillante</i> | 8:31 |

Samuel Coleridge-Taylor (1875-1912)

Trio in E minor for piano, violin and violoncello

8:48

- | | | | |
|---|-----|--|------|
| 4 | I | <i>Moderato con espressione – Allegro con moto</i> | 4:36 |
| 5 | II | <i>Scherzo: Allegro leggiero</i> | 1:43 |
| 6 | III | <i>Finale: Allegro con furiant</i> | 2:26 |

Rutland Boughton (1878-1960)

7 Celtic Prelude: The Land of Heart's Desire

7:10

James Cliffe Forrester (1860-1940)

8 Trio: Folk Song Fantasy

13:00

Harry Waldo Warner (1874-1945)

Trio for piano, violin and violoncello, Op. 22

19:40

- | | | | |
|----|-----|--|------|
| 9 | I | <i>Quasi fantasia: Moderato con qualche licenza</i> | 8:21 |
| 10 | II | <i>Scherzo: Presto – Pochissimo meno presto – Presto</i> | 4:10 |
| 11 | III | <i>Finale: Andante moderato – Allegro e ritmico</i> | 7:05 |

Total duration

77:53

TRIO ANIMA MUNDI

THE COMPOSERS AND THEIR MUSIC

Rosalind Ellicott (1857-1924)

Piano Trio in No.1 in G (1889)

I – *Allegro con grazia*

II – *Adagio – Poco andante – Adagio*

III – *Allegro brillante*

Rosalind Ellicott showed musical precocity at an early age. Although her father, the Bishop of Gloucester, had little interest in music, her mother supported and encouraged her engagement with music. First taking lessons from the cathedral organist Samuel Wesley at the age of twelve, she then studied piano at the Royal Academy of Music under the guidance of Frederick Westlake. It was around this time that she also began singing, subsequently making appearances as a soprano at various events, including the Three Choirs Festival.

Although she had attempted her first compositions at the age of thirteen, Ellicott studied composition under Thomas Wingham (who had been a student of William Sterndale Bennett) for seven years from 1885, during which time she gained success with works such as the *Dramatic Overture* (1886) and the cantata *Elysium* (1889). Performances of her work were fairly regular in this period. However, gradually Ellicott's focus turned from orchestral works to chamber music. Amongst her chamber music compositions are a Piano Quartet, a sonata each for violin and cello, various smaller works and a dozen or so songs. It seems that her compositional output diminished as the new century approached, and her works started to disappear from concert programmes around 1900. Moving to the south of England after World War One, she died in Kent in 1924, and is buried at Birchington-on-Sea.

The Piano Trio No.1 in G, written in 1889 was the first of two trios (the latter being published in 1891). In three movements, the opening *Allegro con grazia* displays an expansiveness and grandeur not unlike Brahms. The darker, melancholy hue of the

opening A minor section of the *Adagio* movement is contrasted by a central, fluid and romantic A Major moment before returning to a poignant, funereal mood. The final *Allegro brillante* is, as the title of the movement suggests, an effervescent return to the G Major key, though never losing its bold, dignified character.

Samuel Coleridge-Taylor (1875-1912)

Piano Trio in E minor (1893)

I – *Moderato, con espressione* [sic] – *Allegro con moto*

II – *Scherzo: Allegro leggiero*

III – *Finale (Allegro con furiant)*

Born in England in 1875 to a Sierra Leonean doctor father and English mother, his father left England around the time of Samuel's birth due to the fact that he could not practice medicine in England, and most likely unaware of the pregnancy. Coleridge-Taylor began studying at the Royal College of Music in 1890, first on violin, before switching to composition under the tutelage of Sir Charles Villiers Stanford.

When Edward Elgar rejected a commission from the Three Choirs Festival in 1898, he suggested that they approach Coleridge-Taylor, saying 'I am sorry I am too busy to do so. I wish, wish, wish you would ask Coleridge-Taylor to do it. He still wants recognition, and he is far and away the cleverest fellow going amongst the young men'. The *Ballade in A minor*, Op.33 was created in 1898 for the festival, and was an important stepping stone for Coleridge-Taylor to recognition as a composer. It was around this time that Coleridge-Taylor commence the first of what was to become the 'Hiawatha trilogy', *Hiawatha's Wedding Feast*. This work would result in international recognition for the composer and great admiration from African Americans in particular. A choral group founded in Washington D.C. in 1901 was named the Samuel Coleridge-Taylor Society.

Coleridge-Taylor eventually made the first of three tours of the United States in 1904,

where he was received by President Theodore Roosevelt. By 1910 Coleridge-Taylor had been nicknamed the 'African Mahler' by the white orchestral musicians in New York. Despite this, his early demise at the age of 37, brought about through a bout of pneumonia, was thought to be partially due to the financial difficulties he faced. It is often mentioned that as Coleridge-Taylor had sold the rights to his *Song of Hiawatha* he had not received any royalties from this, his most successful work. Fellow musicians' concern for his and his family's plight is said to have contributed to the formation of the Performing Rights Society.

The Piano Trio in E minor was written in 1893, around the same time as his Op.1, the Piano Quintet. Although cast in three movements, the first movement of the Trio is the most substantial, being longer than the other two movements combined. Beginning with an introductory *Moderato, con espressione* [sic], it quickly injects drama through the initial fragmented E minor theme. The movement, cast in a rondo form, allows for this theme to return twice more, with two motifs of distinct moods announced in between in the keys of A Major and C Major respectively. The second movement is a contrasting and lively *Scherzo* in G Major, though the introductory motif from the first movement makes a brief appearance. The turbulence of the first movement is heightened further in the E minor *Finale (con furiant)*. Here Coleridge-Taylor restates rhythmic motifs utilised in the earlier movements to unify and strengthen the relationship between the three movements.

Rutland Boughton (1878 – 1960)

Celtic Prelude – The Land of Heart's Desire (1921)

Rutland Boughton began his studies at the Royal College of Music, London, in 1898 after his music talent attracted the attention of a number of musicians, resulting in him receiving financial support from various people, including the Rothchild

family, to study there. Studying under Charles Villiers Stanford and Walford Davies, he left the College in 1901 and began his career as a répétiteur and accompanist, before being approached by Sir Granville Bantock to join the staff at the Birmingham and Midland Institute of Music (now known as the Birmingham Conservatoire).

Boughton was interested in history throughout his life. An initial plan had been to create a fourteen-day cycle of dramas on the life of Christ; this was not to come to fruition but his Nativity opera *Bethlehem* was written in 1915. He wrote five operas based on the legend of King Arthur, beginning with *The Birth of Arthur* in 1909 and finishing with *Avalon* in 1945. By 1911 Boughton had moved to Glastonbury – where King Arthur is purportedly buried – initially to establish an annual summer music school. In 1912 he composed what is recognised as his most successful work, *The Immortal Hour*, based on Celtic mythology. With successful productions in Glastonbury and in Birmingham, *The Immortal Hour* received over three hundred performances in 1922-1923.

Although Boughton continued to compose throughout his life, his political beliefs and support of the 1926 ‘miners’ lockout’ general strike, during which he insisted that *Bethlehem* be produced with Herod as a capitalist and Jesus being born in a miner’s hut, made him a *persona non grata*, most likely contributing to his relative obscurity in recent times.

The *Celtic Prelude – The Land of Hearts’ Desire* was written in 1921, a year before *The Immortal Hour*, and can be seen as a little study-sketch into his exploration of Celtic mythology. A short, through-composed work, it begins boldly in A Mixolydian mode before presenting a number of themes in contrasting moods and keys. The original majestic theme return very briefly before a lively, dainty coda brings the work to a quiet close.

James Cliffe Forrester (1860-1940) – *Trio Folk-song Phantasy* (1917)

James Cliffe Forrester won a scholarship to the National Training School (the precursor to the Royal College of Music) at the age of sixteen. He continued his musical career as an organist and choirmaster at St. John's, West Ealing, and as music master at Princess Helena College, Hertfordshire, the latter an association which spanned more than five decades. As a composer a number of works were published during his lifetime including songs to words by Browning, Longfellow, and Shelley.

The *Trio Folk-song Phantasy* was written for, and won, the piano trio category of the fifth Cobbett Competition in 1917. The stipulations state that a work for piano trio – a Phantasy – be written to be 'as near to a quarter of an hour as possible, and the writing touch the golden mean as regards technical difficulty...The thematic material must be taken from the Folk Song of the country to which the composer belongs, either by birth or residence.'

The *Phantasy* is in three main sections. The first section utilises the Sussex folk song *Rosebud in June*. Forrester utilises the melancholy nature of the tune effectively as a starting point from which he elicits numerous iterations of the tune, contrasting its mood throughout. A much calmer and noble theme appears in the middle, interrupted briefly by a fragment of the second folk song he employs in the work – *Twankydllo*. The final section uses this anthem for the blacksmith – a 1719 volume entitled 'Pills to Purge Melancholy' contains a song about a rich farmer called Roger Twangdillo which may be the origin for the title - in all its robust glory.

Harry Waldo Warner (1874-1945) – *Piano Trio in A minor, Op.22 (1921)*

I – *Quasi Fantasia: Moderato con qualche licenza*

II – *Scherzo: Presto – Pochissimo meno presto – Presto*

III – *Finale: Andante moderato – Allegro e ritmico*

Born in 1874, Harry Waldo Warner studied violin, then viola, with Alfred Gibson, and composition with Orlando Morgan at the Guildhall School of Music. He became professor of viola at the Guildhall from 1893-1920. As a performer he was well regarded, known in particular as a founder member of the London String Quartet during the years 1908-1929.

As a composer Warner was supported by businessman, amateur violinist and philanthropist Walter Wilson Cobbett on a number of occasions. Warner composed no less than four 'phantasies' (a genre specific to Cobbett's composition competitions) which included three strings quartets (of which his Op.12 quartet won fifth prize in the first Cobbett competition of 1906, and his Op.18 won first prize in the string quartet category of the 1917 competition) and one piano trio (1907). His compositional craftsmanship was praised highly. Cobbett once remarked of a 'critic enthusiastically appraising the second phantasy of Waldo Warner under the mistaken impression that it was the advertised Schoenberg quartet for which it had been substituted.' Apart from these chamber works, he composed *Three Elfin Dances* (performed at the Proms in 1917 and 1924), *The Broad highway: Sketches from a Tramp's Diary*, at least one hundred songs for solo or chorus, and two operas, *The Royal Vagrants: A story of Conscientious Objection* and *Cupid's Market*.

His *Piano Trio* of 1921 was the winning work of the Elizabeth Sprague Coolidge prize in the United States, and was subsequently published by Ricordi. An audacious introductory motif heralds the opening of the first movement *Quasi*

fantasia before leading into the sultry first theme. The ideas of this theme return a number of times, as does the theme itself in varying fragments, interspersed by two other contrasting motifs; the first is spiced with orientalism, the other a more pastoral mood. The middle *Scherzo* movement is cast in ternary form, the spritely outer sections contrasted by a slower, sweeter central section. A hymn-like opening to the *Finale*, played by the strings, is interrupted by the piano articulating the introductory motif from the first movement. The key relationships and repetition of the contrasting thematic motifs suggest a sonata-rondo form, with continuous changes of meter adding to the building energy and excitement as the movement hurtles towards a climactic, affirmative close.



Recorded at The Music Auditorium, Clayton, Victoria, Australia on 9-10 December 2017

Recording Engineer/Producer: Haig Burnell, haigelbagelproductions.com.au

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TRIO ANIMA MUNDI

International award-winning Trio Anima Mundi is one of Australia's best-known chamber groups. Since its foundation in 2008 it has become renowned for its 'Piano Trio Archaeology' – the unearthing and performing forgotten works – and presenting these 'findings' alongside masterpieces of the piano trio genre and freshly-minted contemporary compositions.

Hailed for performances which are 'excellent and persuasive' (International Record Review), and for interpretations which 'bring out the freshness of the works' (American Record Guide), and praised as a 'trio of vitality, charm and aplomb' (The Age), the Trio's members – Kenji Fujimura (piano), Rochelle Ughetti (violin), and Noella Yan (cello) – are seasoned performers and have gained a reputation for their sumptuous sonorities, immaculate ensemble, and masterly interpretation. Recordings of the trio's performances are regularly broadcast all over the world and the trio is frequently invited to perform on radio, at festivals and teach masterclasses, including the Castlemaine State Festival, Music in the Round, Organs of the Ballarat Goldfields Festival, Melbourne Chamber Music Feast, Montsalvat Chamber Music Series, Ballan Feast, 3MBS Radio Marathon etc.

Trio Anima Mundi's debut CD – Romantic Piano Trios – (Divine Art DDA25102) was selected as a Musicweb International Recording of the Year in 2013 and received rapturous reviews around the world. Critics hailed it as '...a top recommendation' (Fanfare USA), and described it as '...beautifully recorded in well-balanced sound, with consistently affectionate performances' (Gramophone), and 'as to chamber music this has to be the CD of the year and, perhaps, many years to come.' (Wright Music UK).

In addition to its annual subscription series, upcoming projects for Trio Anima Mundi include the presentation of the complete piano trios of Carl Reissiger – The Reissiger Project – as well as a survey of Beethoven's piano trios. Trio Anima Mundi is currently Ensemble-in-Residence at the International Academy of Musical Arts (www.iamusica.org) and undertook a concerts and masterclasses tour of China during December 2018 – January 2019 as part of their residency. www.trioanimamundi.com
www.trioanimamundi.com

Dr **Kenji Fujimura** is an internationally-acclaimed pianist, chamber musician, and composer. Awards for his CD recordings include Fanfare USA Colin Clarke's 2015 'Top 5 Want List', Limelight Chamber Music Recording of the Year etc. His recorded output covers a diverse repertoire from George Frederick Pinto and William Hurlstone, to George Benjamin and Olivier Messiaen. Upcoming recordings include solo piano music by Theodore Dubois, Ernest Guiraud, Leo Livens, Alec Rowley and others, as well as chamber music of Arthur Benjamin.

A multi-award-winning, self-taught composer, recent international prizes include the Singapore Asian Composers Festival Award, William Lincer Foundation Award (New York), and the VirtualArtists International Composition Award (USA). He was a finalist in the 2019 Cum Laude International Composition Competition (Spain). The 2017-2019 seasons saw Kenji's compositions performed in Romania, Indonesia, New Zealand, Thailand, Singapore, Malaysia, USA, and Australia.

Kenji began his formative music studies in Tokyo and Melbourne, then attained the four-year Bachelor of Music (Honours) degree in just two years at The University of Melbourne. He subsequently completed his postgraduate studies in Melbourne and London, winning prizes and accolades as pianist, fortepianist, and chamber musician.

Kenji has a formidable reputation as a pedagogue; his tertiary-teaching career began while he was still an undergraduate student. Kenji departed his position as Deputy/Acting Head of School, Coordinator of Classical Performance, and Associate Professor of Keyboard at Monash University in December 2018 to become Deputy and Artistic Director at the International Academy of Musical Arts, as well as join the piano and chamber music staff of the Melbourne Conservatorium of Music. He is also an examiner for the Australian Music Examinations Board, co-founder of Trio Anima Mundi, and Patron of the Association of Eisteddfod Societies of Australia. Kenji is frequently invited to serve on music juries and as a consultant, and also maintains a very selective private piano studio.

In 2015, Kenji was elected an Associate of the Royal Academy of Music, London, for his 'significant contribution to the music profession'. www.kenjimusic.com

Rochelle Ughetti graduated with an honours degree from the Victorian College of the Arts studying with William Hennessy and Miwako Abe in 2003. She continued her violin studies as a scholarship holder with Professor Maurice Hasson at the Royal Academy of Music in London. Rochelle graduated with distinction and qualifications including Postgraduate Diploma, Diploma and Licentiate of the Royal Academy of Music, and was awarded the outstanding final recital.

Rochelle has performed as soloist with several ensembles, including the Melbourne Chamber Orchestra, the Ragadolls Salon Orchestra and Speak Percussion. She has worked with the London Chamber Players, Melbourne Symphony Orchestra, Orchestra Victoria and as a core member with the Melbourne Chamber Orchestra. She also participated in the intensive program 'Encuentro De Musica y Academia De Santander' in Spain in 2004. Rochelle is a passionate chamber musician and has been a member of the piano trio Trio Anima Mundi since 2009. With Trio Anima Mundi she has performed many rare masterworks for the genre, released a CD recording to international acclaim, and toured internationally.

Rochelle has been the recipient of numerous awards including the Harold Craxton chamber music prize and the Marjorie Hayward prize at the Royal Academy of Music, the Victorian College of the Arts Mensa Award for outstanding performance, CD Hume violin scholarship, Classical Concerto Competition prize and Performance Related Studies Award. She was also the winner of the String section of the Hepzibah Menuhin award.

Aside from music, Rochelle works as a paediatric and vestibular Audiologist at The University of Melbourne and is a mother of two young children. Rochelle plays on a 17th-Century violin by Giofreddo Cappa.

Noella Yan is a Melbourne-based Singaporean cellist. Noella has premiered numerous works with composers, dancers and visual artists including the critically-acclaimed world premiere of Bernard Tan's Cello Concerto, written for her. Noella has appeared with numerous orchestras and given many concerts both as a soloist and chamber

musician globally across many prestigious concert venues including Buckingham Palace, the Queen Elizabeth Hall, Kennedy Centre of Performing Arts, Southbank and Beethoven Haus. Noella's playing has been recognised for her 'expressive sound' (The Straits Times) and of 'exceptional talent and innate musicality, one with superb technique and interpretation.' (sina.com.cn). A multifaceted instrumentalist, recent highlights include co-releasing an album of original music 'Musical Chairs', visual and new music projects with Ad Hoc Collective and Maya Dance Theatre amongst many others. Formerly artistic co-director of a cross-cultural project celebrating Singapore's 50th, Noella curated a series of concerts across Australasia.

Deeply passionate about using music to effect change, Noella founded ARTIF - Art It Forward (www.artit4ward.org), a global art education initiative that seeks to bring creativity through the arts to underserved communities. She is currently building this program in Myanmar. Noella is on the music staff at MacRobertson Girls School and also conducts the Fusion Ensemble at Lauriston Girls' School.

Noella began learning piano at age 3 and the cello at 12. Accepted into Purcell School at 13, she has been a scholarship recipient of both Lee and Shaw Foundations, awarded the NAC Gifted Young Musician's Award, Audi Young Musician, Lesley Alexander Prize for outstanding performance at the Royal College of Music, UK. Her teachers included her father Yan Yin Wing, Herminia Ilano, Pal Banda, Joyce Rathbone, Alexander Boyarsky and Erling Blöndal Bengtsson. Noella received a Double Masters in Performance and Chamber Music as the John P. Miller fellow at the University of Michigan, and was also awarded the Gustavé Rosseels Chamber Award.

www.noella-yan.com



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ALSO BY TRIO ANIMA MUNDI



ROMANTIC PIANO TRIOS

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