NEWSLETTER

ISSUE NO 59 SUMMER 2024

In this issue

We explore the work of two of our composer members. **Ian Wilson** has been a member of our Society for many years and is based in Cork, See page 10.

Edward (Eddie) McGuire is a more recent member and is from Scotland. He is a flautist as well as a composer, performing with the Whistlebinkies and also with the Chinese music group Harmony Ensemble. See page 11

We also look forward to our next Piano Trio Day which takes place at Clarendon Muse, Watford on Sunday 3 November with tutors Darragh Morgan, Peter Adams and Simon Callaghan.

BAPAM

For many years we have supported the work of the British Association for Performing Arts Medicine (BAPAM), working especially with the late Dr Christopher Wynn Parry MBE in providing lectures on "Health and the Musician". We congratulate BAPAM as it celebrates its 40th anniversary. See page 2.

St Mary's Perivale

Sunday 23 June, 3.00pm

We are pleased to have been invited to take part in the thriving concert series at St Mary's Church, Perivale on Sunday 23 June at 3.00pm. The concert will feature the young Paddington Trio which was one of the prize winners in our Intercollegiate Piano Trio Competition on 24th April 2022. The programme will include the premiere of a new piano trio written especially for our society by Graham Nathan Harris. Further details on page 6.

We welcome your news! Please contact us via email info@pianotriosociety.org.uk or +44 (0)1242 620736

British Association for Performing Arts Medicine

BAPAM

We congratulate the British Association for Performing Arts Medicine (BAPAM) which is celebrating its 40th anniversary in 2024. Senior Manager Dan Hayhurst tells us:

This milestone marks a significant achievement in BAPAM's commitment to improving the health and wellbeing of artists, creators and performing arts professionals. Our unique charity now delivers specialist clinical services to over 3000 people each year, and trains thousands more in healthy practice to prevent problems. Our work as clinical partner with a range of industry organisations is driving positive change towards a healthy and sustainable sector that supports and protects those whose talent it is built on.

In 1984, Dr Ian James (above) led the founding of the British Performing Arts Medicine Trust, the organisation that went on to become BAPAM. The vision was for doctors and health experts to work together with artists, researchers and educators to build a comprehensive clinical service for musicians and performing artists.

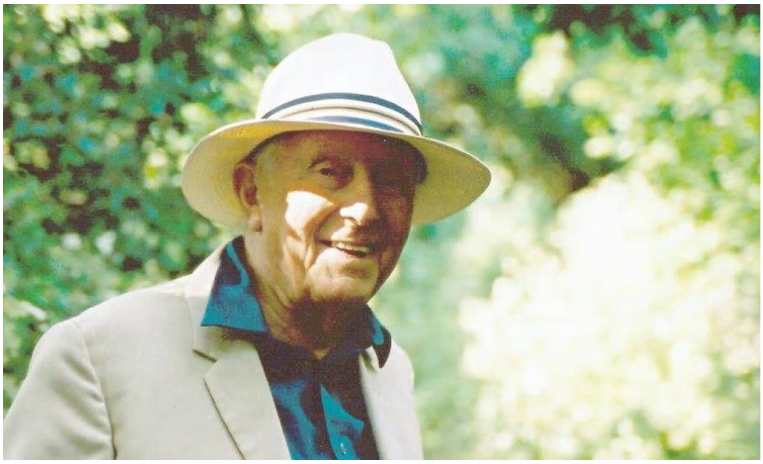
Ian James was a Consultant Physician and Reader in Clinical Pharmacology at the Royal Free Hospital and a keen viola player. His own experience with severe nerves during an orchestral rehearsal, successfully treated with beta blockers, was one of the

motivations behind his special interest in solving medical problems of performing artists. One of the consultants giving their expertise since the early days was the Rheumatologist, Dr Christopher (Kit) Wynn Parry, who wrote, *"James realised that drugs were not and should not be the only answer to performance anxiety. The causes needed to be sought in the background of the player, their lifestyle and their approach to their art. He showed convincingly that orchestral musicians in Britain suffer an inordinate amount of stress."*

Ian James himself noted that *"a lot of performers' problems are multidisciplinary in their solution."*

Driven by enormous enthusiasm from the founding doctors, the newly formed Trust aimed to provide free clinical consultations tailored to the needs of performers, build a UK-wide network of experts in performing arts healthcare, train doctors and healthcare practitioners in Performing Arts Medicine, improve the health of performers through education in healthy practice, and further medical research in the emerging specialism.

In the early days, the dedicated group of Performing Arts Medicine clinicians would 'fit patients in' at the end of their NHS clinics. However, by the early 1990s, a UK-wide network of specialist clinics for performers was envisioned, and this was established with the first clinics being held at the London HQ in Ogle Street. An important group of clinicians within the Trust was AMABO (the Association of Medical Advisers to British Orchestras). The AMABO doctors were volunteers giving their time and expertise to support musicians, and with their experience treating performers, it was they who were originally envisioned as staffing the new 'Arts Medicine Clinics'. To build a wider referral network of performing arts health specialists, registers of physical health practitioners, counsellors, consultants and speech therapists were drawn up.



Our late Vice President, Dr Christopher Wynn Parry MBE

Dr Ann Fingret, AMABO Coordinator: *"The aims of AMABO are to provide early help to players when they develop health problems in relation to their performance. These may be physical or psychological; they may be caused by playing or be affecting ability to play. The organisation hopes to build up a body of knowledge which will enable the development of acceptable and successful treatment."*

The service was in demand and reaching growing numbers of artists and performers. The telephone helpline opened in December 1993. The January 1994 newsletter reported that "*the geographical spread has been wide, as has the nature of presenting problems. So far, however, we seem to have had a lot of calls from drummers and bass guitarists, which is an encouraging development of our work with classical musicians".*

From the initial founding vision, BAPAM has built a UK-wide and industry-wide service for everyone working and studying in the performing arts. Integral to the story is the support of many individuals and organisations and the expertise of clinicians and practitioners dedicated to helping musicians and performers. Help Musicians (formerly the Musicians' Benevolent Fund), the Musicians' Union, PRS Members' Fund, Equity and the Equity Charitable Trust, PPL, and the Royal Society of Musicians have all given essential support.

The charity now delivers specialist clinical services to over 3000 people each year, and trains thousands more in healthy practice to prevent problems. BAPAM's work as clinical partner with a range of industry organisations is driving positive change towards a healthy and sustainable sector that supports and protects the diverse community whose talents it is built on.

As BAPAM mark their 40th year, the global performing arts medicine community comes together to share research and practice in London for the 42nd Annual PAMA International Symposium, co-chaired by BAPAM and hosted for the first time outside of the USA by University College London (where BAPAM Rheumatologist, the late Dr Mike Shipley, led the establishment of the world's first MSc in Performing Arts Medicine in 2010).

This milestone marks a significant achievement in BAPAM's commitment to improving the health and wellbeing of artists, creators and performing arts professionals.

75% of those working in the performing arts face physical injury and poor mental health at some point in their career, so it is hoped that more supporters and organisations join the call to help grow BAPAM's specialist health service. If you would like to give your support, find out more at www.bapam.org.uk/bapam-is-40

It's absolutely crucial for performers to be able to protect and maintain our health; a simple injury or an undiagnosed condition can put a hard stop on our careers, reshape our futures and threaten our livelihoods. That's why a service like BAPAM is a real lifeline for performers; it allows us to benefit from free consultation with experienced and qualified practitioners, ensuring we get the help we need to safeguard our careers into the future. It's a privilege to be a Patron and to champion and promote the vital work it delivers and the people who make it possible.

Dame Evelyn Glennie CH OBE *Grammy award-winning percussionist and BAPAM patron*

Over the last 40 years, BAPAM has become synonymous with clinical excellence and its work has provided lifechanging and career extending, or saving, support to performers. Its comprehensive suite of wellbeing services provides specialised care for the unique challenges our performers face, whilst its collaboration with partners worldwide continues to drive advancements in the field of performing arts medicine. I'm proud of the work it undertakes, not just in music but the wider performing arts, and look forward to celebrating its invaluable impact as it turns 40 in 2024.

Peter Leathem OBE
CEO of PPL and Chair of BAPAM

Concert at St Mary's Perivale

Sunday 23 June, 3.00pm

Paddington Trio

Programme

Lotta Wennäkoski - 'Päärme' for Piano Trio

Introduction and performance of 'American Wests' - a new piano trio composed for the Piano Trio Society by Graham Nathan Harris

Schubert - Piano Trio in E flat, D929

Introduction by Jane Faulkner

Lotta Wennäkoski writes the following note about her trio:

When talking about the art of composing music, craftsmanship is often mentioned. In the piano trio Päärme, "Hem", I have however had a very concrete idea of craftsmanship as a starting point – that of sewing. Päärme has a light, bright and pulsative character, and it is built on little canons in many passages. The handprint of the hemming is also enriched with noise sounds and non-conventional playing techniques. On the other hand I knew I would have three real virtuoso musicians to premier the work, which made me add a very slow middle section with intensive melodic lines. Päärme is my first piano trio, which always is a tempting starting point – specially when the instruments are as familiar and versatile as these three are.

We have been pleased to encourage Graham Nathan Harris in his wish to write a piano trio and are delighted to have been asked to host the premier of the new work. Graham has let us have details of the trio.

PIANO TRIO: AMERICAN WESTS

This piano trio was composed in 2022-23 as a commission for the Piano Trio Society.

The work is in 3 movements, and is essentially tonal. It has an American flavour throughout. The title, later added by the composer, alludes to the many different aspects of the Old American West of the 19th Century and early 20th Century.

The first movement is both rugged and optimistic, even epic, which perhaps hints at the sort of ruggedness one encounters in the outdoor paintings of Winslow Homer. The movement opens with a bracing motivic theme in B flat (using a rising major 3rd and falling 7th). This vigorous motive is used throughout the movement and is developed in different guises (and different key centres). The harmony then dips into D major leading to a new tender theme (more a motive) which alternates between E flat and G major. This type of harmonic shift is often explored, such as a short darker static episode that hints at the elegaic next movement).

The movement often centres around these two above motivic themes, and develops them in many ways, such as employing intense rising figures (often chromatic) that organically grow out of them. These rising figures can in turn lead to new lyrical themes. The movement ends harmonically ambiguously with a short ascending figure.

The second movement is a reflective, nostalgic and often elegiac movement, but also retains some of the vigorous optimism of the first movement. For this movement the composer initially had a vision of an abandoned house at the time of the American Civil War with the rocking chair still on the porch, as well as the abandoned ghost towns of the American West, while writing the movement. Some of these towns sprung up during the gold and silver rushes, then were abandoned to nature. The movement opens with a short plaintive introductory minor 3rd motive stated in the violin part, which gradually becomes more expansively lyrical. This leads to various episodes including a slightly ghostly one texturally with high violin, sparse lyrical textures with just strings, and episodes that have a more direct, epic and affirmative lyrical nature. Themes of optimism, hardship, nostalgia, and memory pervade the movement. Like the first movement, the movement ends ambiguously with a short ascending figure.

The third movement begins as an exuberant dance-like movement with a fast athletic moving piano accompaniment. Over this enters a breezy but angular theme on the violin. The theme is slightly folksong-like melodically, but also what the composer re-imagines as 'Old West' saloon music. A new theme is eventually boldly taken up by the cello. During the movement we encounter other new lyrical episodes which are less dance-like. However, in the first of these, the piano eventually accompanies with fast scalic passages (influenced by the composer's own work 'Green'). The work ends with the opening themes, and finishes with a rousing coda that almost trips itself up with offbeat scalic passages and even with the last chord, though the end is one of bright affirmation and optimism.

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Graham Nathan Harris is based in London UK, and has studied composition at Royal Holloway and Surrey University. He gained MMus Composition with distinction in 2020 from the latter.

He was a Soundhub associate composer of the London Symphony Orchestra till July 2023 and has had professional performances from various performers including Kevin Bowyer and Nicola Meecham, also winning a number of prizes for composition.

In May 2021 he won an organ composition competition (JAM) and had an organ piece played by the organist of Rochester Cathedral (Francesca Massey) at St. Brides Fleet Street. In late 2021 he received third prize in an Italian competition for his Piano Concerto, and honourable mention for a competition in Vienna (Trumpet Concerto). In 2022, he gained 2nd prize in a competition for his Piano Concerto in Serbia.

Some of his music is currently published by Universal Edition, Vienna. He composes orchestral, chamber, and solo instrumental music. He has recently received interest from leading performers for his oboe concerto 'Winter' (2024). For more information see

https://soundcloud.com/nathanharris33

This concert fulfils two of the Piano Trio Society's aims which are to encourage the performance of new works and to offer coaching and performance opportunities to student piano trios. The Paddington Trio is one such trio! We first met the members of the trio at a Piano Trio Day at Watford in 2021. We were delighted that the trio was subsequently a prize winner in our Piano Trio Competition in 2022, since which time it has gone on to win numerous prizes.

Seen as the one of the most exciting chamber ensembles of their generation, the **Paddington Trio** has been recognized in international competitions and live performances for their fresh interpretations and exuberant energy. As did the famous bear, Finnish violinist Tuulia Hero, Irish cellist Patrick Moriarty and American pianist Stephanie Tang have made London their home and emerged as an ensemble of an entirely unique and lasting entity

Having started their first adventure together at the Paddington Station in 2020, a year after they met, the trio won the First Prize in the 70th Royal Over-Seas League Competition for Strings & Piano Ensemble. Firmly committed to promoting new music, education and outreach in chamber music, they were also honoured with the First Prize of the NEW FORMATS Project Prize 2022 in Graz, Austria, and the First Prize at the Clara Schumann International Competition. In April 2023, they were the winners of the prestigious Parkhouse Award held in Wigmore Hall, and they are currently generously supported by the City Music Foundation, Kirckman Concert Society and GBZ Management. In the summer of 2023, the trio completed an Artist Fellowship programme at their alma mater, the Guildhall School of Music & Drama in London, and in 2023/24 continues to teach and inspire young ensembles as Chamber Fellows in the renowned Chamber Fellowship Programme at the Royal Northern College of Music.

In March 2023, the Paddington Trio made its concerto debut performing the Beethoven Triple Concerto with Jan Söderblom and the Jyväskylä Symphony Orchestra in Finland. They have appeared in prominent halls and series, such as Wigmore Hall, LSO St. Luke's, Oxford Coffee Concerts, St. George's Bristol and the BBC Total Immersion. Their most recent debuts saw them at the TivoliVredenburg and the Schiermonnikoog Festival in the Netherlands, the Edinburgh Fringe, Buxton International and Brighton Festivals, and Lake District Summer Music. The trio has appeared on YLE Radio (Finland) and BBC Radio 3 In Tune.

IAN WILSON - Composer

Photo Darko Srećković

Ian Wilson was born in Belfast in 1964 and began composing while at university. He has since written over one hundred and fifty works, including chamber operas, concertos, string quartets, a range of orchestral and chamber music and multi-media pieces. His compositions have been performed and broadcast on six continents and presented at festivals including the BBC Proms, Venice Biennale and Frankfurt Bookfair and at venues such as New York's Carnegie Hall, London's Royal Albert and Wigmore Halls, Amsterdam's Concertgebouw and Muziekgebouw, Vienna's Musikverein and Tokyo's Suntory Hall. Wilson has in recent years also worked with jazz musicians, Asian tabla and Chinese pipa players and traditional Irish singers; he has also collaborated with choreographers, theatre directors and electroacoustic and computer music composers.

In 1991 Ian's first orchestral work, *Running, Thinking, Finding,* received the composition prize at the Ultima festival in Oslo and in 1992 he received the Macaulay Fellowship administered by the Arts Council of Ireland. In 1998 he was elected to Aosdána, Ireland's State-sponsored body of creative artists and in recent years he has been AHRB Research Fellow at the University of Ulster, Composer-in-Association with California's Camerata Pacifica ensemble and An Foras Feasa post-Doctoral Research Fellow at Dundalk Institute of Technology in Ireland. He was director of the Sligo New Music Festival from 2003 to 2011 and from 2010 to 2014 was Associate Composer with the Ulster Orchestra.

There are commercially-available recordings of nearly fifty of Ian's works on labels including Diatribe, Riverrun, Black Box, Timbre, Guild, Meridian and Chandos. His music is published by Ricordi (London) and Universal Edition and his website address is www.ianwilson.org.uk

EDWARD (EDDIE) MCGUIRE - composer

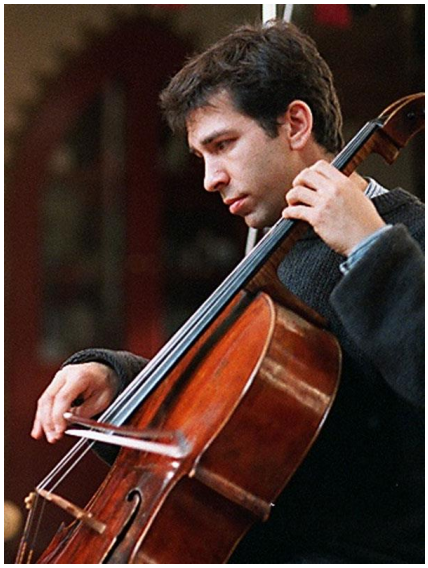
Glasgow born Edward (Eddie) McGuire studied composition with James Iliff (RAM 1966-70) and with Ingvar Lidholm in Stockholm in 1971. He received a British Composers Award (2003), Creative Scotland Award (2004) and has been featured composer at several international festivals. His ***Rant*** won the competition to find a test piece for the 1978 Carl Flesch International Violin Competition and his ***String Quartet*** won the competition to find a quartet to feature at the gala concert for the 40th anniversary of the Society for the Promotion of New Music in 1982.

In addition to concertos for guitar, trombone, violin, viola, bass and accordion as well as 24 Preludes for various solo instruments, he writes for and plays with The Whistlebinkies and Chinese music group Harmony Ensemble.

Both CD collections of his music (on Delphian Records) have achieved 'Editor's Choice' in Gramophone Magazine - Eddie McGuire: Music for Flute, Guitar and Piano (2006) and Entangled Fortunes (2015, performed by Red Note ensemble). He received the annual McEwen Commission and his resulting String Trio ll was premiered at the University of Glasgow Concert Hall on February 28th, 2019. 2016 saw the premiere of Botanic Gardens for Grimoire (4 players at 2 pianos) which was repeated at the Purcell Room, London, on May 21st, 2018 by 'Piano40'. His new *Overture: Revival*, celebrating the return of music after lockdowns was premiered on January 15 2023 by The Merchant Sinfonia in Glasgow's City Hall. He has recently completed a Concerto for Cello and String Orchestra.

The BBCSSO Proms performance of his Symphonic Poem: Calgacus was selected for BBC Music Magazine's CD 'The Very Best of the BBC Orchestras' (1997). Commissions and broadcasts have included those from St Magnus Festival, Edinburgh International Festival, Bath Guitar Festival, Edinburgh International Harp Festival, Lorient Festival, Glasgow Festival Strings, Scottish Chamber Orchestra, Hong Kong City Chamber Orchestra, Highland Chamber Orchestra, Glasgow Chamber Orchestra, Meadows Chamber Orchestra, National Youth Orchestra of Scotland, Northern Sinfonia, Ulster Orchestra and BBC National Orchestra of Wales.

Piano Trio news in brief



Peter Adams

Simon Callaghan

Darragh Morgan

The Piano Trio Society will be holding one of its popular Piano Trio Days on Sunday 3 November at Clarendon Muse, Watford from 10.00am. Tutors for the event will be pianist Simon Callaghan, violinist Darragh Morgan and cellist Peter Adams. Further details will follow in our next Newsletter but please put the date in your diary!

The Fidelio Trio continues its Irish connections at Clonmel Junction Arts Festival in a performance of some iconic pieces from Mícheál Ó Súilleabháin on Friday 28 June. They will also be performing at the Deal Festival on 8 July.

The Astatine Trio were joint winners of the Birmingham International Piano Chamber Music Competition which resulted in an appearance at the Wigmore Hall. The trio will be performing at St John the Baptist Church in Ripe on Friday evening 21 June and will be giving a lunchtime concert at St James's Piccadilly on Saturday 22 June.