
Programme

Piano Trio No 1 in D minor Opus 63 Robert Schumann (1810-56)

1. With energy and passion
2. Lively but not too fast
3. Slowly and with deep feeling
4. With ardour

The first of Schumann's three piano trios was written in 1847 when he, his wife and family were living in Dresden. Musical stimulus may have come from Clara's recently completed trio and from the trio of Mendelssohn (also in D minor) which Schumann had hailed in print as 'the master trio of our time'. His own work opens so naturally that it seems to be simply entering a pre-existing flow of passionate energy. It has its assuagements and pauses, though, and perhaps the most magical moment is when the action stops and after a brief pause the piano re-enters alone in the high treble. The second movement is propelled by the dotted rhythm in which the instruments repeatedly follow each other upwards from the bass. Outside his piano music and songs Schumann rarely wrote dialogue as intimate and tender as the trio's slow movement. From this all three players stride off into a finale of high, if sometimes questioning, major key optimism.

Piano Trio No. 1 Judith Weir (b 1954)

Dame Judith was the first woman to be appointed Master of the Queen's Music, in which role she served from 2014 to 2024. This trio dates from 1998, and she herself has provided background to each of its three movements. The first began with impressions of Venice as evoked

in Schubert's song *Der Gondelfahrer* (The Gondolier). The second – a scherzo – was born in the moment she took a phone call from Africa, finding herself suddenly overtaken by a sense of heat, light and energetic activity. The third – variations on a short theme – began as an evocation of objects cast up on a beach on the Isle of Lewis.

Interval

Piano Trio in E flat Opus 70 No. 2 Ludwig van Beethoven (1770-1827)

1. Poco sostenuto – allegro ma non troppo
2. Allegretto
3. Allegretto ma non troppo
4. Allegro

The sentence in which Schumann heralded Mendelssohn's trio ends as follows: '... just as Beethoven's Archduke was the master trio of his time'. Tonight's is scarcely less important, however, and a greater piece than the 'Ghost' trio it was published with. Why, then, is it so rarely heard? Probably because it has no nickname, no slow movement or scherzo, and is much more difficult to play. The opening into its unique sound world is quite magical, seeming to breathe the same air as the later string quartets. The second movement has two contrasted march-like themes on which Beethoven elaborates simple variations. The long tune which opens the third and the textures of its middle section are prophetic of Schubert. The finale is the most extrovert movement, rising at last into that strain of heroic exuberance which so often possessed Beethoven when in the key of E flat (most famously in the Emperor concerto). First heard in 1808, this trio was later

described by Donald Tovey as 'one of Beethoven's profoundest works'.

(Notes by David Lindley)

Gould Piano Trio

The Gould Piano Trio's recording of Marschner's Piano Trios no. 1 in A Minor and no. 7 in F major was released on Naxos in 2024, and has been nominated in the chamber music category of the 2026 International Classical Music Awards. A second volume of Marschner's Piano Trios nos 2 and 6 was released by Naxos in 2025.

The Trio has been compared in the Washington Post to the great Beaux Arts Trio for their "musical fire" and "dedication to the genre" and has remained at the forefront of the international chamber music scene for over a quarter of a century.

Launched by winning first prize at the Melbourne International Chamber Music Competition, they were European Concert Halls Organisation "Rising Stars", making a highly successful debut at New York's Weill Recital Hall, described by *Strad Magazine* as "Pure Gould". Their many appearances at London's Wigmore Hall have included the complete piano trios of Dvořák, Mendelssohn and Schubert, and they returned to this iconic venue to present a Beethoven Cycle in the 2022-2023 season.

The Trio's passionate belief in the importance of developing new repertoire has resulted in commissioning works from many contemporary composers. Commissions from Sir James MacMillan and Mark Simpson saw premieres at the Bath International Festival and the PRS New Music Biennale in Hull, City of Culture, 2017. Their most recent commission, John Casken's *Lust of Roots*, was premiered at the 2022 Buxton Festival, and at their Cheltenham

Festival appearance the same year they performed the RPS commission, ilk, by Andrew Chen.

They also maintain a lively relationship with promising young chamber players by giving masterclasses worldwide, particularly in association with the Guildhall School in London and the Royal Welsh College of Music and Drama in Cardiff.

NEXT CMS CONCERT

Tuesday 10th February 2026 at 7.30pm:
United Reformed Church
Brodsky Quartet

OTHER CONCERTS

Carlisle Music Society:
Thursday 22nd January at 7:30 pm:
The Fraternity, Carlisle Cathedral.
Armand Djikoloum, oboe, and Iyad Sughayer, piano

Keswick Music Society:
Sunday 25th January at 7:30pm:
St John's Church. Ian Watt (solo guitar).

Penrith Music Club:
Monday 9th February at 7:30pm:
Penrith Methodist Church.
Alena Walentin (flute) and Niklas Johansen (guitar)



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Cockermouth Music Society

Number

Tuesday, 13 January 2026
7:30 pm
United Reformed Church

Gould Piano Trio

Lucy Gould	Violin
Richard Lester	Cello
Benjamin Frith	Piano

Admission £20.00

Free to members, students with SU cards and people 18 years old and under.

We are here, together, to listen deeply. Please take this opportunity to make sure your phone is on silent and put away.

No photography or recording allowed.