
Programme

Première Rhapsody **Claude Debussy (1862-1918)**

Debussy's First Rhapsody is for clarinet and piano, and was the first fruit of his appointment (at the instigation of Fauré) to the board of the Paris Conservatoire in 1909. Completed in January 1910, the Rhapsody was conceived as a test piece for clarinet students.

Phantasie, Opus 54 **York Bowen (1884-1961)**

The British composer York Bowen had a special relationship with Lionel Tertis, possibly the most influential viola player ever. Tertis commissioned several pieces from Bowen, who was inspired by Tertis's playing to rise above his usual game. This Phantasie is in one movement, but with an arch-like structure of which the central slow section is the keystone. Written in 1918, the piece was premiered shortly after the Armistice.

Märchenerzählungen Opus 132 **Robert Schumann (1810-56)**

These four 'fairytales' for piano, clarinet and viola were probably written for instrumentalists of Schumann's Düsseldorf orchestra. They were composed in October 1853, almost the last thing Schumann wrote before his collapse into insanity, and they have been called 'the music of a tired mind...though a mind still capable of creating moments of a strangely poignant kind of beauty'. Number three, marked 'at a restful tempo, with tender expression', is the gem of the set. Often having an ear to formal patterning, Schumann has the last piece quote from the first to give a sense of completion.

Interval

Speak Seven Seas **Watkins (b1976)**

These pieces are for piano, clarinet and viola and were commissioned by the Heimbach Festival in 2011 from Welsh composer and pianist Hugh Watkins. Huw appeared in both roles for us here in Cockermouth in 2013.

Nocturne Opus 57 No 1, 'Fairyland' **Joseph Holbrooke (1878-1958)**

Holbrooke's heyday was from 1900 until the Great War. Even during that period he waged a public campaign against what he saw as a prejudice in favour of foreign artists at the expense of the British. Strange then that he should have had such particular admiration for Edgar Allan Poe, whose 'The Raven' was the subject of his own breakthrough work (a tone poem) and whose 'Fairyland' inspired tonight's nocturne for clarinet and piano.

Trio in E flat major, K498, Kegelstatt **Wolfgang Amadeus Mozart (1756-91)**

1. Andante
2. Menuetto
3. Rondo: allegretto

This unique work was the very first for tonight's combination of instruments. It was written for Mozart's friends the von Jacquin family, at whose house the first performance took place in the summer of 1786, Mozart playing the viola, Franziska von Jacquin the piano, and Anton Stadler the clarinet. Mozart has created here a unique sound-world: the tempo changes relatively little between movements, yet the

material is so rich, and the exchanges between players so free and natural, as to make perfect chamber music. The nickname Kegelstatt ('skittle alley') appeared long after Mozart's time, taking its cue from a mistaken tradition that the piece was conceived during a skittle party.

(Notes by David Lindley)

Trio Meister Raro

Trio Meister Raro was formed in 2022, a natural extension of Rachel Roberts, Robert Plane and Tim Horton's work together as members of Ensemble 360.

Whilst they had already explored works for the mellow combination of clarinet, viola and piano as part of Ensemble 360's residency in Sheffield, becoming an autonomous ensemble has allowed the trio's members to delve deeper into a rewarding selection of acknowledged masterpieces and fascinating curiosities. Much of the ensemble's repertoire, from Schumann's Märchenerzählungen, to Jorg Widmann's 2015 tour de force 'Es war einmal...' (Once upon a time...) focuses on storytelling and fantasy and this narrative element is reflected in many of Trio Meister Raro's programme offerings.

The Meister Raro Trio draws its name from Schumann's ability to witness, nurture, and facilitate the diversity of his genius.

The first issue of 'Neue (Leipziger) Zeitschrift für Musik' appeared on April 3rd 1834, published by "a society of artists and friends of art" that included the 23-year old Robert Schumann and his teacher, Friedrich Wieck. Within the publication Schumann often signed his articles as either 'Florestan', 'Eusebius', or 'Meister Raro'. The name 'Florestan' signified to Schumann the impulsive, impatient, decisive and effusive aspect of himself; 'Eusebius' denoted a

more moderate, withdrawn, cautious or introverted part of his personality, whilst the mature, observant, nurturing, perhaps paternal part of his experience Schumann referred to as 'Meister (or Master) Raro'. these names emerged within the 'Zeitschrift fur Musik' publication during June and July of 1831 identifying something of the inner world of Schumann's creativity, and laying testament to the diverse and imaginative elements of his musicianship

NEXT CMS CONCERT

Tuesday 13th January 2026 at 7.30pm:
United Reformed Church
Gould Piano Trio, violin, cello, piano

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 12th January at 7:30pm:
Penrith Methodist Church.
Quatuor Tchalik - String Quartet



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Cockermouth Music Society

Number

Tuesday, 9 December 2025
7:30 pm
United Reformed Church

Trio Meister Raro

Robert Plane	Clarinet
Rachel Roberts	Viola
Tim Horton	Plano

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.