



ODORA TRIO | EVERGREEN



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The **Odora Trio** was formed in 2017 at the Royal Academy of Music. The trio has performed widely throughout London and the UK with major performances including recitals for the National Trust and broadcasts for BBC Radio.

They have also performed at various venues including a tour of Scotland, Ludlow Assembly Rooms, Canterbury Music Club, Hay Music, Whitstable Music Society, Eaton Square, The Korean Cultural Centre, The London Charterhouse, and the Lake District Summer Music Festival.

The trio was selected to take part in the Piano Festival at the Royal Academy of Music where they were mentored by renowned cellist Adrian Brendel. They also attended the Wye Valley Chamber Music Summer Residency in 2018, with the generous support from the SPOFF foundation.

In 2017, they were prize winners at the Isaacs and Pirani piano competition at the Royal Academy with their performance of Tchaikovsky's piano trio in A minor. They were also prize winners at the Harold Craxton Chamber Music Competition at The Royal Academy in February 2020 performing the John Ireland Piano Trio no.3 in E and were semi-finalists at The St Martin's-In-The Fields Chamber Music Competition 2020.

The trio has been under the guidance of eminent professors such as members of The Doric Quartet, Andrew West, Richard Lester, William Fong and Jo Cole.



British violinist **Sophie Hinson**, a graduate of The Royal Academy of Music and Chetham's School of Music, is sought after as an orchestral player, chamber musician and soloist.

As an orchestral player, Sophie is a member of The Southbank Sinfonia (2022-2023), she regularly performs with The BBC Symphony Orchestra and has appeared as leader with The Worthing Philharmonic Orchestra. She has performed in venues such as The Elgar Room at the Royal Albert Hall, Milton Court Concert Hall, and Draper's Hall in London. Sophie has also worked with conductors such as Sir Mark Elder, John Wilson, Paul Mann, Sir Edward Gardner, and

the renowned composer James Newton Howard for his 3 Decades of Music for Hollywood tour performing at the Royal Albert Hall, conducted by the composer. She was also chosen to perform and record a new commission from composer Sadie Harrison to celebrate the Bicentenary of the Royal Academy of Music in 2021.

Sophie graduated from the Royal Academy of Music with a Master of the Art's Degree with Distinction in 2021, studying with Professor Philippe Honoré. Sophie was awarded a Diploma of The Royal Academy of Music for an outstanding performance in her Master's Degree in 2021, alongside the James Wright Award and the D M Lloyd Prize by the Royal Academy. Sophie previously graduated with a Bachelor of Music Degree with First Class Honours from The Royal Academy of Music in 2020. She was generously supported by The Royal Academy with a scholarship.

**Songeun Choi** is a soloist and enthusiastic chamber musician. She has explored a wide range of repertoire, with a special interest in exploring the music of French composers including Ravel and Debussy. In chamber music, she enjoys exploring and performing works by British composers including Ireland and Sumsion.

She has performed in many concerts including Steinway Hall, Fazioli Concert Hall, Barbican, Wigmore Hall, King's Place, Klassische Klavier Kultur Festival in Austria, the Venue in Leeds, and The Arts Club. She was the winner of the Open Concerto prize at the Ealing Festival in 2017 and was awarded third prize at the 2015 EPTA Composers Competition. Songeun's fanfare composition was a winning entry for the Royal Opera House competition.

Songeun is a graduate of the Royal Academy of Music and The Purcell School. Supported by numerous scholarships including the Alfred knight Award, she received her Bachelor of Music with First Class Honours and Master of Arts with Distinction. Upon graduation, she was also awarded the Dorothy Bryant Award and DipRAM, the highest performing award. Songeun has been under the tutelage of William Fong, Diana Ketler and Carole Presland.





**Francesca Cull** attended Chetham's School of Music from the age of 10 where she was awarded the Arthur Kolbert Prize for Outstanding Cello Playing two years running. She went on to study with Josephine Knight (Piatti Chair of Cello) at the Royal Academy of Music, graduating with first class honours and receiving The Joyce Anne Beckett Award.

Francesca regularly works with some of the country's leading orchestras including The Hallé, Opera North and English National Opera and has worked with many world-renowned conductors such as Sir Mark Elder, Jac Van Steen, John Wilson and Paul Mann. She has given multiple solo recitals at St James's Piccadilly, London and was

invited to play Elgar's Cello Concerto with the Chester Philharmonic.

Notable chamber music performances include a Wigmore Hall debut at just 17 playing Ravel's String Quartet, Schumann's Piano Quintet at the Draper's Hall in London with pianist Anna Geniushene, and a performance of On Wenlock Edge in Lincoln Cathedral with pianist and broadcaster David Owen Norris and British tenor Marke Wilde. Francesca has also collaborated with the Russian Ballet School performing works by Tchaikovsky at the London Palladium and Cadogan Hall and in 2019 returned to Chetham's to perform in the Stoller Hall at the International Piano Festival playing the Schumann Piano Quintet with pianist Peter Frankl.

Other highlights include performing with the London Sinfonietta at the Royal Festival Hall with Pascal Rophé and with James Newton Howard's 3 Decades of Music for Hollywood tour performing at the Royal Albert Hall, conducted by the composer.

## **Frank Bridge (1879-1941) - Set of miniatures for piano trio, no.1-6, 1908**

- I. Minuet
- II. Gavotte
- III. Allegretto con moto
- IV. Romance
- V. Intermezzo
- VI. Salterello

Frank Bridge was an English Composer, conductor, and violist. He was raised into a musical family, with his father being a violin teacher and conductor for various pit bands. The musical discipline implemented at home led to his versatility as a musician and conductor. From 1899-1903 he studied at The Royal College of Music under the main tutor- ledge of Charles Villiers Stanford, and became the viola player of the infamous English String Quartet from 1902; to which the Quartet premiered the Quartets of Debussy and Ravel in the UK. While studying his other musical endeavours included conducting in the place of Sir Henry Wood and later received composing patronage from Elizabeth Sprague Coolidge.

Bridge's music has a clear shift in style after The First World War, to which he became more experimental and impressionist. His Piano Sonata written between 1921-1924 (dedicated to his friend Ernest Farrar who was killed during the war) showcased his new ambitions to write more considerable works. It was said that Bridge was irritated at the fact that his post war works remained unnoticed as opposed to his earlier works that were continually performed.

He also became well known for being Benjamin Britten's composition teacher, to which Britten tributed his Variations on a Theme of Frank Bridge (1937) to a theme from Bridge's Three Idylls for String Quartet (1906). It is clear they had a

good relationship, with Bridge gifting Britten his Giussani viola in 1939 as a going away present for when he left for the USA.

The sets of miniatures were written in 1908 and dedicated to Bridge's violin pupil Betty Hanbury and her cellist sister, Rachael. These sets of short pieces amplify Bridge's compositional technique in writing short pieces that are both charming yet technically stimulating.

### **Cecilia McDowall (1951) - *Cavatina at Midnight* for piano trio, 2008**

Cecilia McDowall has won many awards, been short-listed nine times for the British Composer Awards and in 2014 won the Choral category of the British Composer Awards for *Night Flight*. In 2020 she was presented with the prestigious Ivor Novello Award. She has been commissioned by the BBC Singers, The Sixteen and Oxford and Cambridge choirs. Most recently, Cecilia was commissioned by King's College, Cambridge, to write the carol for the *Festival of Nine Lessons and Carols* on Christmas Eve in 2021. Her works have been described by Gramophone as having 'an instinctive understanding and ability to speak directly to the listener wholly without artifice.'

*Cavatina at Midnight* was composed with reference to the shape and lyrical lines of the fifth movement of Beethoven's String Quartet in Bb major, *Cavatina*. Cecilia also mentions birdsong as an influence in this piece; a poem by John Keats, *Ode to a Nightingale*, alongside the live broadcast in 1924 of cellist Beatrice Harrison performing a 'nocturnal duet' in her garden with a nightingale, bringing together two different aspects of birdsong. *Cavatina at Midnight* was commissioned by the CAVATINA Chamber Music Trust and originally written for clarinet, cello and piano and premiered at the Hampstead and Highgate Festival in 2008. In 2009, Cecilia made a version for violin, cello, and piano, which was premiered by The Greenwich Piano Trio.

### **Sadie Harrison (1965) - *Songs of the Golden Path*, commissioned by The Odora Trio, 2022**

- I. Song of the Winter Blossoms of Baekdu Mountain
- II. Song of the Yellow Birds of Heaven Lake
- III. Song of the Monsoon Mists
- IV. Song of Bright Moon and the Jade Green Stream

Sadie Harrison is an Australian-British Composer, lecturer, and performer. Her music has been performed and broadcast across the globe, with works released to critical acclaim on Naxos, NMC, Cadenza, Toccata Classics, Sargasso, BML, Divine Art/Metier, and Clarinet Classics.

*Songs of the Golden Path* is a four-movement work based on traditional songs, instrumental music, and poetry from Korea. Originally, I had planned to explore folk music from all the natal countries of the Trio's members but was so entranced by Korea's early forms of music and poetry that the work slowly transformed into a celebration of the country's culture.

Each movement takes its title and musical narrative from a poem and the music quotes fragments from both well-known folk tunes and lesser-known classical pieces performed by ceremonial ensembles.

- I **Song of the Winter Blossoms of Baekdu Mountain** tells the story of a bachelor and a maiden who fall in love collecting camellia blossoms. There are many versions, both sorrowful and joyful. In one the bachelor drowns as he tries to reach his beloved across the Auraji river: in another, the couple sing of their reunion after a long journey: '*Just as there are many stars in the clear sky, There are many dreams in our heart. There, over there, that mountain is Baekdu Mountain, Where, even in the middle of winter days, flowers bloom.*' The music is based on the famous song Arirang (My Beloved One) thought to date from c. 1400.

II. **Song of the Yellow Birds of Heaven Lake** is reputed to be the oldest known Korean song, most likely written by King Yuri of Goguryeo in 17 BC. In it he laments the loss of his favourite concubine Chihui. *'On golden paths, in yellow beams of light I am standing all alone and unattended! All this glory belongs to me - These rice fields, these golden paths! But there is one thing I cannot attain, The one for whom my heart is longing. And here in this tree, two yellow birds love each other. Why do they sing with such joy?'* The birds are heard towards the end of the movement, with fragments based on the song of the Oriolus chinensis (black-naped oriole) known for their habit of huddling closely together in pairs.

III. **Song of the Monsoon Mists** is based on a poem possibly written by a 16th century Korean courtesan. *'Many times I dreamed of your returning steps, But woke to find it was the rain on my window, and the wind in the tree branches. Nervously I wait, silently, and then you breeze in on the mist of the monsoon.'*

IV. **Song of Bright Moon and the Jade Green Stream** was written by Hwang Chin-i, a kisaeng, or Korean geisha (1506-1544). It takes the form of sijo chang, a sung poem often accompanied by the janguu drum and the bamboo flute or daegum (heard towards the end of the movement). The song tells of Jade Green Stream, a prideful Confusion scholar-official who is seduced by Bright Moon: on hearing her song he falls off his mule, unable to resist her! *'Jade Green Stream, don't boast so proud of your easy passing through these blue hills...While Bright Moon fills the empty hills, Why not pause? Then go on, if you can'*

*Songs of the Golden Path* was written at the request of the Odora Trio for their debut CD recording, June 2022.

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[www.sadieharrisoncomposer.co.uk](http://www.sadieharrisoncomposer.co.uk) [www.uymp.co.uk](http://www.uymp.co.uk)

## John Ireland (1879-1962) - Piano Trio no.3 in E, 1938

- I. Allegro moderato
- II. Scherzo. Vivace
- III. Andante Cantabile
- IV. Finale. Con moto

John Ireland was an English composer and teacher. Ireland enrolled at the Royal College of Music in 1893, studying with pianist Frederic Cliffe and organist Walter Parratt. He later took interest in composition and from 1897 studied with Charles Villiers Stanford (a precursor to Bridge). After studying, he became involved as an organist and was appointed in churches around central London.

Ireland's reputation as a composer grew in the early 1900's after winning major British competitions with his two violin sonatas, resulting in a sold-out performance in the Wigmore Hall with Ireland at the piano accompanied by the violinist Désiré Defauw in 1917. He later returned to The Royal College of Music as a Professor in 1923, where he taught Richard Arnell, Benjamin Britten, and many others.

It has been said that Ireland is the father of 'English Impressionism', taking influence from the Russian and French composers of the time, like Ravel and Stravinsky. In a similar manner to the impressionist composers, Ireland preferred to write for chamber ensembles and on a generally smaller scale, having never written a symphony or opera. Ireland is most popular with his audiences by his vast array of piano works and chamber music.

Ireland wrote three piano trios. The first - Phantasie in A minor in 1906, the second – a trio in one movement in 1917 and the third and last trio with the standard four movement structure in 1938. His third piano trio is a rewritten version of his Clarinet trio from 1913, but with an additional lyrical third movement.

The third piano trio revels in his impressionistic style mainly through his fluctuation of harmony, altering between E major and E minor throughout, especially in the 1st movement. The 2nd movement provides the contrast with a lively folk-feeling scherzo, the 3rd movement with its lyrical and mournful opening in F minor and the last movement brings around a joyful ending, firmly in E major.

*Programme notes by Sophie Hinson*

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### **Engineering and producing by Colin Rae.**

Colin A. M. Rae

Camrae Music

camraemusic@hotmail.com

+44(0) 7971 006659

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