

This was the first concert in support of the David Crighton Music Fund. It took place on 18 May 2001 in the beautiful West Road Concert Hall, Cambridge, shortly after the first anniversary of David's death from cancer. These notes are based on the programme notes for the concert.

David Crighton's name has become widely regarded as synonymous with all that is best in human nature, and in human achievement. He was a brilliant achiever himself, and he made enormous and courageous efforts to encourage others to 'go for it' too – to do their very best, whether in mathematics, in music, or in any other life-enhancing activity. He was a visionary leader as Master of Jesus College and as Head of Cambridge University's Department of Applied Mathematics and Theoretical Physics. He was the recipient of many of the highest national and international honours, and was about to receive a special honour from the Queen when death tragically overtook him. He was a wise, shrewd, and tactful administrator of world-class establishments whose lifeblood is the recruitment and inspiration of talented people. In his last year, under a death sentence, he showed the awesome courage, affirmative spirit, and radiant optimism for the future that is now becoming a legend.

Music in many genres, including opera, was always something special for David Crighton. This concert celebrated his life, along with the lives of three great composers that resonate with David's in different ways.

The concert began with a short trio by Joseph Haydn. For many years 'Papa Haydn' was the much-loved enabling force, the tactful organizer, the recruiter of talent, the man of prodigious energy and creativity behind a world-class musical enterprise at Eszterháza. The first of this trio's two movements vividly recalls the high spirit of opera.

Franz Schubert wrote his great *B flat Trio* whilst also under a death sentence. This is radiant, optimistic music, with tragedy held at bay, not least in the gentle and loving slow movement.

Antonín Dvořák's mighty *F minor Trio* spans a vast emotional range, and is considered by some authorities to be his greatest chamber work. After an ominous and stormy beginning it tells a story of light overcoming darkness.

– MEM

PROGRAMME

Franz Joseph Haydn (1732-1809)

Piano Trio in A major, Hob. XV:9 (1785)

Adagio – Vivace

The year 1785 saw Haydn, in the full flower of his mastery, beginning work on *The Seven Last Words* and on the famous Paris Symphonies, numbers 82 to 87, including *La Poule* and *La Reine*, and writing several more chamber works. These included the *A major Piano Trio* and the *D minor String Quartet*, Op. 42. The piano trio had grown from baroque forms with keyboard and two other instruments one of which reinforced the keyboard's bass. The *A major Trio*, number 22 in chronological order of the 40 or more that Haydn wrote, marks a new development: the début of the cello as an operatic baritone – an independent voice in the trio, singing with and against the violin's operatic soprano. Up until then, the cello had to content itself with hiding, so to speak, under the apron strings of the pianist's left hand. Near the end of the first movement, a cadenza-like ensemble 'freezes the action' in precisely the manner of grand opera.

Franz Schubert (1797-1828)

Piano Trio in B flat major, D 898 (ca. 1825-27)

Allegro moderato – Andante un poco mosso – Scherzo: Allegro – Rondo: Allegro vivace

Despite the efforts of scholars, not much is known about exactly when and why this glorious music was written, and no autograph has been found. But we do know that Schubert was diagnosed with a fatal illness in 1822, which seems to have brought a new darkness to much of his music. Yet the *B flat Trio*, with its radiant optimism, defies that darkness while exhibiting all the depth and power of the late Schubert. The unusual care he took over the publication of the trio's companion, the *E flat Trio*, D 929, in the months just before his death may, according to some scholars, show his frustration at the non-publication of the *B flat Trio*, which seems to have been languishing in a publisher's in-tray. Indeed, the *B flat Trio* did not appear in print until 1833, after Diabelli took over a series of publishing houses in Vienna. Commenting on the trio, Robert Schumann said that when we enter into its world 'the troubles of our human existence disappear and all the world is bright and fresh again.'

Antonín Dvořák (1841-1904)

Piano Trio in F minor, Op. 65 (1883)

Allegro ma non troppo – Allegretto grazioso –

Poco adagio – Allegro con brio

In 1883 Dvořák was enmeshed in personal and professional crises. Career pressures were intensifying. His mentor and patron Brahms was urging him to move his family to Vienna and to write operas on German themes. Dvořák knew his true worth and destiny as a Czech nationalist composer, and refused to be uprooted. He had already had to fight his publisher over the very name under which his compositions should appear in print. The publisher refused to print his Czech name, Antonín, and wanted to change it to the Germanic 'Anton'. Dvořák did not win outright: he had to put up with the uncomfortable compromise 'Ant.' And on top of all this, plus what seems to have been a wavering of religious faith, he was in mourning for his mother who had just died and to whom he had been very close.

The *F minor Trio* belongs to this period of 'doubt, defiance, silent grief and resignation', which produced some of Dvořák's best music including the exuberant orchestral *Scherzo Capriccioso* (1883) and the epic *Symphony No. 7 in D minor* (1884-85). The *F minor Trio*, with its huge piano part, its architectural and emotional power, and its abundance of exquisitely worked detail, demonstrates true inspiration and mastery. The music takes us on a long journey, from its quiet but dark opening through the drumming of hooves and the pounding of dancers' feet through to radiant visions of heaven and to spiritual solace. The last movement, especially, conveys the tremendous vigour and affirmation often found in Dvořák's music – the peasant dance that becomes the divine dance, the source of all human energy.

– VW

A DAVID CRIGHTON Benefit Concert

*'Music that Speaks of Joy
in the Face of Adversity'*

A programme of
Haydn, Schubert and Dvořák

Michael McIntyre, violin
Vivian Williams, cello
Ruth McIntyre, piano

All proceeds for the David Crighton Music Fund