



Leicester
International
Music
Festival

Lunchtime Concert: Thursday, 1st February 1pm Chetham's School of Music



Poulenc: Sonata for clarinet and piano FP184

Valerie Coleman: Legends for flute and piano

Kuhlau: Sonatina in A major Op. 60 No.2 (1st movement - Allegro con spirito)

Liszt: Consolation No.3 in D flat major

Glazunov: Reverie Op.24 for horn and piano

Britten: Pan, Bacchus, and Arethusa from Metamorphoses for solo oboe

Greaves: Beethoven's Fifth Bossa Nova for wind quintet



Leicester
Museums
& Galleries



Leicester
City Council

Chetham's enjoys an enviable reputation as one of the world's most celebrated and internationally renowned schools of music, open to all those talented enough to benefit thanks to the bursaries that are available to students. The New School Building, a superb space for learning with acoustically designed practice and performance rooms, bright new spaces for academic study opened in 2012, and The Stoller Hall, a stunning new performance venue forging links between professional and student musicians followed in 2017. Notable Chetham's alumni include Peter Donohoe, Daniel Harding, Stephen Hough, Guy Johnston, Paul Lewis, Anna Markland, Jennifer Pike and the Shadow Culture Secretary, Thangam Debbonaire.

Poulenc: Sonata for clarinet and piano (Shia with Nicholas Oliver)

I Allegro tristamente (Allegretto – Très calme – Tempo allegretto)

II Romanza (Très calme)

III Allegro con fuoco (Très animé)

This sonata was commissioned by Benny Goodman and was completed in 1962. Sadly, Poulenc died shortly before the first performance, and Leonard Bernstein stepped in to play the piano part. It is dedicated to the memory of Arthur Honegger, a friend and fellow member of the group Les Six.

The three-movement structure is complicated by the way Poulenc further divides the first movement into three fast-slow-fast sections. The spiky, syncopated music of the opening alternates with a melody in dotted rhythm. After a gentle middle section, the opening melody briefly returns to close the movement. The Romanza sings in elegiac triple-time, with the clarinet bursting occasionally out of its melancholy, leaping ecstatically to the top of its range. In the final movement, we are swept along at high speed by music which is by turns lyrical, rhythmic, and percussive, but - above all - unmistakably French.

Valerie Coleman: Legends (Eli with Nicholas Oliver)

Valerie Coleman is a Grammy-nominated American flautist and composer. She was named Performance Today's 2020 Classical Woman of the Year and was one of the Top 35 Women Composers in the Washington Post. In 2019, her orchestral work, *Umoja, Anthem for Unity*, was commissioned and premièred by the Philadelphia Orchestra, the first time they had played a classical work by a living African American woman.

Legends is a piece in four movements: Lin-Fa – The Lotus Lily, Dagda's Harp, Gaia, and El Encierro. Coleman's melodies echo the depiction of the four children in Julie Blackmon's painting 'Metaverse', which you may have noticed on the front of this programme: pianist; child playing; daydreamer and toddler (run of the bulls!).

Kuhlau: Sonatina in A major Op. 60 No.2 (1st movement - Allegro con spirito) (Joshua)

Friedrich Kuhlau was a Danish pianist and composer during the late Classical and early Romantic periods. He was largely responsible for introducing Danish audiences to the piano works of Beethoven.

The first movement of Kuhlau's Sonatina No.2 (composed in 1825) combines a declamatory opening idea with showy passages of scales and arpeggios.

Liszt: Consolation No.3 in D flat major S172 (Joshua)

Liszt's third and most popular of his six Consolations was inspired by Chopin's Nocturne Op. 27 No. 2. The publication date, 1850, was a year after Chopin's death and the Consolation is a tribute to Liszt's fellow composer. Liszt enthusiastically revised Consolation No.3 in 1883, after receiving a new Steinway Grand Piano, complete with a middle *sostenuto* pedal, which could be used selectively on certain notes. In both the Liszt and Chopin pieces, the melody soars over a rippling accompaniment. The tonality often shifts into the minor, creating an overall feeling which is rather pensive and moody.

Glazunov: Reverie Op.24 for horn and piano (Ciaran with Nicholas Oliver)

Alexander Glazunov's Reverie (published in 1890) is a favourite piece amongst horn players. Glazunov was, himself, an able player, was a member of several orchestras while he was a student. As the title suggests, the long phrases give it – for the most part – a dream-like quality, although there is a more tempestuous section at the halfway point, which explores the lower reaches of the instrument's range.

Britten: Pan, Bacchus, and Arethusa from Metamorphoses after Ovid Op.49 for solo oboe (Nathaniel)

Britten dedicated the Six Metamorphoses to oboist Joy Boughton, daughter of his friend and fellow composer Rutland Boughton. She gave the première at the Aldeburgh Festival on 14 June 1951; an outdoor performance at the Meare, Thorpeness, which was recreated by Nicholas Daniel – from a moored punt - in 2017.

Number 1, Pan (*who played upon the reed pipe which was Syrinx, his beloved*) is written *senza misura*, the music at first unfolding freely, before becoming more animated. Number 4, Bacchus, (*who played upon the reed pipe which was Syrinx, his beloved*) is, fast-moving and rather mischievous, and Number 6, Arethusa, (*who, flying from the love of Alpheus the river god, was turned into a fountain*), features gently cascading phrases, a representation of the tumbling water.

Greaves: Beethoven's Fifth Bossa Nova for wind quintet

Terence Greaves was born in 1933 and read music at Keble College, Oxford. Following this, he began work as a lecturer at the Birmingham School of Music, later becoming Director of Studies. This brought him into contact with the City of Birmingham Symphony Orchestra, particularly the wind quintet and its clarinettist John Fuest, with whom he worked regularly in concerts and broadcasts. As a result, he composed a pair of fun pieces: for Wind Quintet - 'Beethoven's Fifth Bossa Nova' and for Brass Quintet - Rimsky's Rumba. He became Dean at the Royal Northern College of Music, from which he took early retirement to work as a freelance composer, accompanist, lecturer, writer, and music consultant on examination matters. He died in 2009.

Future Concerts

15th February: Iyad Sughayer (piano)

29th February: Bone-Afide (trombone quartet)

14th March: Hélène Clement (viola) & Alasdair Beatson (piano)

11th April: Theo Platt (baritone) & Keval Shah (piano)

For background on our concert programmes and visiting musicians, follow LIMF on Facebook, X, and Instagram

Reviews at: www.leicesterconcertgoerdiary.wordpress.com