

Ludwig Van Beethoven (1770-1827)
Moonlight Sonata Op. 27 No. 2 (1801)
Adagio Sostenuto, Allegretto, Presto Agitato

The title of this work was given by the poet Ludwig Rellstab (1799-1860), who once remarked that the first movement made him think of “a vision of a boat on Lake Lucerne by moonlight.” As such, the title is fitting perhaps only for the first movement. The moonlight sonata is the second of two sonatas published together, and by far the most well-known. Written in 1801 this wasn’t just the start of a new Century but a new approach to the structure of the piano sonata for Beethoven. The avoidance of sonata form, the use of a key rarely used (C sharp minor) and the main weight of the sonata in the final movement, this work was certainly an experimental form for Beethoven, but one that is well loved and performed in concert halls to this day.

Gerald Finzi (1901-1956)
Bagatelles 4 and 5 for Clarinet and Piano (1943)
Forlana and Fughetta

Finzi began composing the Bagatelles during the Spring and Summer of 1941, before he was drafted to work in the Ministry of War Transport in July. Finzi said the first four bagatelles were drafted from “20-year old bits and bobs I have been working on”. Finzi wanted them to be performed as a set and his publisher agreed provided he wrote a fifth movement finishing with a flourish. The first bagatelle is almost a two-part invention and shows the influence Bach had on Finzi. The second ‘Romance’ has a beautiful song-like character to the middle section. The 3rd bagatelle, the ‘Carol’, was taken from an original draft written for Herbert Howells daughter in 1925, and was taken from the setting of a poem by Ivor Gurney which begins “Winter now has bared the trees”. Following the 4th movement ‘Forlana’ Finzi delivers the final movement ‘Fughetta’ – the lively finale Boosey and Hawkes wanted.

Bernard Stanley “Acker” Bilk (1929-2014)
Stranger on the Shore (1961)

‘Stranger on the Shore’ was written for Acker Bilk’s daughter Jenny. Born in Pensford Somerset, he got his nickname “Acker” from the Somerset slang for “friend”. He worked for Wills’s cigarette factory in Bristol, before taking up national service with the Royal Engineers where his friend John Britten bought Acker a clarinet which didn’t come with a reed, so he fashioned one out of a bit of old wood. He later borrowed a better instrument from the Army. Bilk played with friends on the Bristol Jazz Circuit before moving to London with his band “The Bristol Paramount Jazz Band”. ‘Stranger on the Shore’ was in the charts for 55 weeks, and was awarded a gold disk.

Edward Elgar (1857-1934)
Pomp and Circumstance March no. 1 (1901)

Premiered in 1901 by the Liverpool Orchestral Society and conducted by Alfred Rodewald whom the March was written for and dedicated to. March no. 1 is the most well-known of the 6 Marches by Elgar. Elgar takes the motto of the Marches from Lord de Tabley’s poem “The March of Glory” and the title from ‘Othello’ Act 3, scene 3.
Pride, pomp, and circumstance of glorious war!

YATTON MUSIC SOCIETY

www.yms.org.uk

Sforzandi Duo

Emily Anderson (clarinet)

with

Jason Anderson (piano)

sfz

Saturday, 29th January, 2022
7.30 pm.



Supporting and championing
voluntary music

In the event of fire or other emergency, members of the audience are asked to move to the churchyard via the door by the font.

Programme

Emily Anderson

Emily completed her studies as a full scholarship student at the Purcell School, Royal College of Music and the Guildhall School of Music and Drama where she gained a Double 1st class Masters degree in Music and Music performance. Prizes include the June Emerson Chamber Music Prize, twice woodwind finalist in the Tunbridge Wells International Concert Artist Competition, finalist in the 5th Israeli Chamber Music Competition, finalist in the Needle Makers Prize, the Mary Richmond Ryan Award, Marlow Music Medal, as well as being offered a Junior Fellowship in Chamber Music at the Guildhall School. Emily has recorded for BBC Radio 3, Channel 4 and has performed for the Maltese Government, at Buckingham Palace, Wigmore Hall, Barbican Centre, Cliveden House, Purcell Room, Royal Festival Hall, Royal Albert Hall, Victoria and Albert Museum, Royal Opera House and for the Royal Overseas League. She has worked in both orchestral and chamber music performances with the Berlin Philharmonic Orchestra, London Philharmonic Orchestra and New York Philharmonic Orchestra. Emily is an experienced teacher, holding positions at The Royal Welsh College of Music and Drama, City University of London, and Glendower Preparatory School.

Jason Anderson

Jason works as a freelance pianist and composer alongside teaching at Glendower Preparatory School. Originally from the Philippines, he moved to England when he was 4, completing his music studies in piano and composition at the Purcell School of Music, Royal College of Music and the Guildhall School of Music and Drama as a scholar. Prizes include the Sussex Recital Prize, Tracy Chadwell Memorial Prize and finalist in the Ivan Sutton piano competition. He has performed extensively throughout the UK and overseas as a solo and duo recitalist including at the Purcell room, Cadogan Hall, Colston Hall, Cliveden House, for BBC Radio 3, and for Cunard Queen Elizabeth and Queen Mary 2 with his wife Emily. Other notable performances include for HRH The Prince of Wales, former President Ramos of the Philippines, alongside a busy career as an accompanist. As a composer, prizes include the BBC Guardian Proms Composer award, and performances at the Wigmore Hall, for BBC Radio 3, collaborations with the BBC Symphony Orchestra, as well as arranging music for professional musicians and dancers.

<https://www.sforzandimusic.org/>

Emily and Jason are Piha International artists.

Due to current Covid restrictions the YMS regrets that we cannot offer a refreshment interval, but the concert will include a short 'comfort break' during the performance.

Carl Maria von Weber (1786-1826) *Grand Duo Concertant in Eb, Op 48 (1816)*

Allegro con fuoco, Andante con moto, Rondo: Allegro

Weber made a significant impact as a musician at the start of the Romantic period, with his opera 'Der Freischütz' being regarded as the "first nationalist opera". Wagner, Liszt, Mendelssohn, Mahler, Glinka, Stravinsky, Berlioz and Debussy were all followers of his orchestral and operatic writing, as well as acknowledging his skill as a conductor and pianist. Harold Schonberg was quoted as saying of the chords in tonight's Duo "these cannot be played by normal human beings" and it is certainly not only true that Weber was an excellent pianist, but that the piano part of this duo is extremely demanding.

Weber began his formal studies with Michael Haydn, the younger brother of Joseph Haydn who offered to teach Weber for free. Following on from Weber's early success as director of the Breslau Opera and private secretary to the king's brother in Wurttemberg, Weber himself fell heavily into debt due to his Father's embezzlement of money and they were both imprisoned, with Weber being arrested in the middle of a rehearsal for his opera Silvana, Nevertheless Weber remained prolific as a composer during this period and at the time of writing tonight's Duo, Weber was Director of the Opera in Prague.

Although most of Weber's clarinet music was written for Heinrich Joseph Baermann, the Grand Duo was written for Johann Hermstedt, to whom Louis Spohr dedicated four of his clarinet concertos. The work makes virtuoso demands on both players, exploiting both Hermstedt's dexterity with the extra keys that the clarinet had acquired, and Weber's own dexterity with his huge hands!

Frederic Chopin (1810 - 1849) *Ballade (1836)*

Renowned World-wide as a leading musician of his era and known for his poetic writing and professional technique, Chopin was born in and grew up in Warsaw, before leaving at the age of 21 to move to Paris. During the last 18 years of his life he only gave 30 public performances, alongside supporting himself through selling his compositions and teaching the piano. All of Chopin's compositions feature the piano, mostly as a solo instrument, though he also wrote 2 piano concertos and a collection of songs to polish lyrics.

Pablo Sarasate (1844-1908) *Carmen Fantasie arr. Nicolas Baldeyrou (Published. 2009)*

This arrangement of Sarasate's well known 'Carmen Fantasie' has been arranged by Nicolas Baldeyrou. Baldeyrou is an accomplished clarinetist, having trained at and won several prizes at the Paris Conservatoire, he is now an international concert artist and professor of clarinet at the Royal Conservatoire of Scotland and the Lyon Conservatoire National Supérieur Musique et Danse.