

**Programme Notes**  
**Wednesday 18 April 2018 at 7.30pm**

**Anna Stokes (flute) & Wai-Yin Lee (piano)**

**Baptist Church, High Street, Rickmansworth, WD3 1EH.**

**Fauré *Fantaisie* op.79**

**C.P.E. Bach '*Hamburg*' Sonata in G**

**Godard *Three-Piece Suite***

**Edward German Serenade & German Romance**

**Chaminade *Concertino* op.107**

**Taktakishvili *Sonata***

**Clarke *The Great Train Race* for solo flute**

**Borne *Fantaisie Brillante on Bizet's 'Carmen'***

**FULL RECITAL PROGRAMME –**  
**2 HALVES (with 20 min interval in between + talking)**

***The programme is a real mix of Baroque, French romantic, Russian romantic, showpieces, solo flute, modern***

**FIRST HALF**

**Gabriel Fauré (1845-1924) *Fantaisie* op.79 (5.5 Mins)**  
***Andantino - Allegro***

**Carl Philipp Emanuel Bach (1714-1788) – '*Hamburg*' Sonata in G Major WQ133**  
**(10 Mins)**  
***1. Allegretto; 2. Rondo - Presto***

**Benjamin Godard (1849-95) *Suite de Trois Morceaux* op.116 (11.5 Mins)**  
***1. Allegretto; 2 Idylle; 3. Valse***

**Edward German (1862-1936) Serenade & German Romance (6 Mins)**

**Cécile Chaminade (1857- 1944) Concertino Opus 107 (8 Mins)**

**TOTAL: 41 Mins + talking**

## **SECOND HALF**

**Otar Taktakishvili (1924-1989) - Sonata (16 mins)**

**1. *Allegro cantabile*; 2. *Moderato con moto*; 3. *Allegro scherzando***

**Ian Clarke (born 1964) – ‘The Great Train Race’ for solo flute (4.5 Mins)**

**François Borne (1840-1920) Fantaisie Brillante sur ‘Carmen’ (10 Mins)**

**TOTAL 31.5 Mins + talking**

**CONCERT OVERALL TOTAL: 71.5 + mins (45 / 38)**

**Encore - Piccolo piece (3 Mins)**

**Charles Le Thièrre (1859?-1929)- L’Oiseau du Bois Polka (Piccolo and Piano)**

## **Anna Stokes (Flute)**

Anna has worked with numerous orchestras including the London Philharmonic Orchestra, Royal Scottish National Orchestra, BBC Concert Orchestra, Britten Sinfonia, London Concert Orchestra, Northern Sinfonia, Bournemouth Symphony Orchestra, Brandenburg Sinfonia, Arts Symphonic, National Theatre Orchestra (‘Light Princess’ by Tori Amos) and session work for EMI, Universal, Deutsche Grammophon, Decca, Mercury & TBN UK.

She has also performed in a number of duo recitals with flautist Lisa Friend. In 2014, she released a CD entitled ‘Luminance - Solo & Duo Works for flute and piano’ – Lisa Friend, Anna Stokes (Flutes) & Mark Kinkaid (Piano) under Champs Hill Records (Jan 2014 Release). Their CD was chosen as ‘Classic FM CD of the Week’ (Jan 2014), David Mellor’s Album of the Week (5 Star Review) in the ‘Mail on Sunday’ (Jan 2014) and aired on BBC Radio 3, BBC Radio 2, BBC London, Classic FM and RTE Lyric FM.

Anna founded the Emanuel Ensemble in 2001 and they have since gone on to perform in recitals at the Purcell Room, Wigmore Hall, Cadogan Hall, National Gallery, V & A Museum, Conway Hall, Leighton House and various UK concert societies. Anna recorded her debut CD with the Emanuel Ensemble (John Reid, pianist and Louisa Tuck, cello) for Champs Hill Records (released in 2011). She has also given solo flute / piano duo performances for the Qatar Foundation in Doha, at the Beethovenhaus in Bonn, the Cheltenham International Festival, various UK concert societies and performed concertos and solo works by Bach, Chaminade, Mozart, Quantz, Reinecke and Rouse.

Awards and sponsorship include; Haynes International Flute Competition Prize Winner (USA), David Bowerman Charitable Trust Sponsorship, Sir James Galway International Masterclass ‘Gold Nagahara Headjoint Award’ for ‘Best Performer by popular vote’ 2007, Marc Rich Scholarship for Artistic Achievement, LPO Future

Firsts (2006-2007), Solti Foundation Award, EMI Sound Foundation Award and a Brannen-Cooper Flute awarded to her from the 'Foundation for Sport and the Arts'. She has given workshops in the UK, Hong Kong and Qatar and assists on the annual 'Friend International Flute Academy'.

Anna was awarded a scholarship to the Purcell School of Music where she studied with Anna Pope. She was subsequently awarded a Foundation Scholarship to the Royal College of Music where she studied flute with Susan Milan and Stewart McIlwham, graduating in 2004 with First Class Honours. Anna was selected to participate in the Sir James Galway International Masterclass, Switzerland 2006-2008.

### **Wai-Yin Lee (piano)**

Wai-Yin was born in Hong Kong, and obtained her undergraduate degree in Piano from the Hong Kong Academy for Performing Arts (HKAPA). In 2000, she was awarded a two-year full scholarship from the Royal College of Music in London to do a postgraduate study in piano performance; she then went on to gain a Master's degree at the Guildhall School of Music and Drama. Following this Wai-Yin pursued her studies as a répétiteuse on a City Educational Scholarship. In 2007 she was awarded a fellowship at the GSMD and, in the same year, was also invited to train at the prestigious National Opera Studio. She is now currently working at the Royal College of Music as a répétiteuse for the Opera School, and also as an official accompanist for the RCM entrance exams.

Wai-Yin has also worked for the Opera Holland Park, Grange Park Opera Company, English Touring Opera, Birmingham Opera Company, Longborough Festival Opera, European Opera Centre, Castleward Opera Company, English Pocket Opera, Pegasus Opera Company, Southgate Opera, British Youth Opera, European Chamber Opera and the National Opera Studio. Wai-Yin has also performed internationally in countries such as France, Canada, Ecuador, Thailand, Japan, UAE, Oman, Taiwan and Hong Kong.

### **Gabriel Fauré (1845-1924) Fantaisie op.79**

#### ***Andantino - Allegro***

A central figure in 19th and 20th century French music, Gabriel Fauré's life spanned an astonishing timeline of musical history particularly emphasizing the innovations of his countrymen. Born into a cultured but not unusually musical family, Fauré revealed his talent when he was a small boy. He was sent to a music college in Paris, where he was trained to be a church organist and choirmaster. Among his teachers was Camille Saint-Saëns, who became a lifelong friend. In his early years, Fauré earned a modest living as an organist and teacher, leaving him little time for composition. When he became successful, holding the important posts of organist of the Eglise der la Madeleine and, from 1896, Professor of Composition, then from 1905 Head, of the Paris Conservatoire, he still lacked time for composing, retreating to the countryside in the summer holidays to concentrate on composition. But his influence on composers was profound.

Berlioz was still alive in Fauré's youth. Besides with Saint-Saëns, he was friends Chabrier and d'Indy. As an influential academic reformer and professor of composition, Fauré would number Maurice Ravel, Florent Schmitt, George Enescu and Nadia Boulanger among his students. Outliving Debussy by several years, he completed his final works in the mid-1920s, thereby bridging the rise of Romanticism and the full flowering of Modernism and, arguably, through Boulanger, influencing a whole generation of young American composers studying

abroad. His musical style made him the most advanced French composer before Debussy, yet he would eventually be regarded as “conservative”, within the tradition of tonal music albeit vastly expanded and ingeniously reconfigured in that particularly French way by the turn of the century. Fauré has consistently been highly regarded as a composer particularly for his *Requiem*, his catalogue of unsurpassable French art songs, and his substantial chamber music, which latter he composed throughout his life. His works include the magnificent piano quartets and quintets and a number of excellent duo sonatas.

Fauré’s exquisite *Fantaisie* hails from his time at the Paris Conservatoire. The flute professor there, Paul Taffanel, had asked his colleague for a virtuoso examination piece. Fauré presented him with the manuscript in 1898 with the explicit indication “to modify unplayable passages” before using it in the exam. As the autograph score no longer exists, we do not know what and how much Taffanel might have changed but the result is a brilliant 6-minute recital piece. Calling it a *fantaisie* leads us to expect a piece of music favouring a free flight of expression over strict adherence to formal rules, suggesting an improvisational character.

### **Carl Philipp Emanuel Bach (1714-1788) – ‘Hamburg’ Sonata in G Major WQ133**

#### **1. Allegretto; 2. Rondo - Presto**

Of all Johann Sebastian Bach’s sons, Carl Philipp Emanuel is the one who enjoys the greatest renown. Godson of the great Telemann, he studied law first at the University of Leipzig then at Frankfurt an der Oder, while at the same time assisting his father.

His career took a new direction in 1738 when the Prussian crown prince Frederick offered him a post as harpsichordist to the royal chamber. The musical monarch, remembered by posterity as the ‘flautist king’, provided an opportunity for Bach to spend nearly thirty years in a stimulating musical environment, in the company of such colleagues as Johann Joachim Quantz, Georg and Franz Benda, and Johann Gottlieb and Carl Heinrich Graun. These were the leading figures of the Berlin School, which at the time, enjoyed an artistic reputation on a par with the schools of Vienna and Mannheim (and all three were connected with ‘Enlightenment’ courts).

Bach’s father came to visit him twice in Berlin, notably in 1747, when the encounter between the elderly Bach and Frederick the Great led to the creation of *The Musical Offering*. When the arts suffered in the wake of the Seven Years’ War of 1756–1763, Carl Philipp left Berlin and the Prussian court to apply for the post of music director and Kantor in Hamburg, which fell vacant on the death of Georg Philipp Telemann in 1767. Thus C.P.E. Bach was freed from the conservative tastes of the royal court and able to indulge in bolder, more experimental kind of music. He believed in the new aesthetic ideals of his time demanding that music “touch the heart” and “awaken the passions.” His works were daring for their time, some even considered bizarre by his contemporaries. Instrumental pieces specifically called “galant” increased rapidly in the chamber and solo literature during the third quarter of the 18th century, the same period in which the “Hamburg Sonata” of 1786 was composed. Galant, a term widely used to denote music with light accompaniment and pleasing melodies, contrasted with the contrapuntal grandeur of the baroque. “Being galant, in general”, wrote Voltaire, “means seeking to please”.

The 7-minute Hamburg Sonata is just that. Its embellishing style ornaments a simple melody in the *Allegretto* (‘quite fast’) portraying the lightheartedness of this style. The ‘hurried’ *Rondo*, in which we return to the main melody after each contrasting episode, is of equal delight in its dazzling display of flute flurries and flourishes surrounding a stately melody, clearly meant to charm the listener.

### **Benjamin Godard (1849-1895) Suite de Trois Morceaux op.116**

#### **1. Allegretto; 2 Idylle; 3. Valse**

Benjamin Louis Paul Godard was a French violinist and prolific composer now best known for his opera *Jocelyn*. He was born in Paris in 1849 and entered the Paris Conservatoire in 1863 where he studied harmony and composition under Napoléon Henri Reber and violin under the great Henri Vieuxtemps whom he accompanied twice on tours to Germany.

In 1876, his *Concerto romantique* was performed at the Concerts Populaires, and other of his large works were also performed at these concerts. In 1878, Godard was the co-winner of the Prix de la Ville de Paris with a dramatic symphony entitled *Le Tasso*. He became a professor at the Conservatoire de Paris in 1887 (teaching among others Cécile Chaminade, elsewhere on this programme), and was made a Chevalier (Knight) of the Légion d'Honneur in 1889. Until his death from tuberculosis at the age of only 45, Godard wrote a large number of compositions: eight operas, five symphonies, two piano and two violin concertos, string quartets, sonatas for violin and piano, piano pieces and études (studies), and more than a hundred songs.

His *Suite de Trois Morceaux*, which I could not resist translating as *Three-Piece Suite*, is a deserved and delightful staple of the flute repertoire and lasts 12 minutes.

### **Edward German (1862-1936) Romance**

A composer of Welsh descent, Edward German is regarded as the natural successor to Arthur Sullivan in comic opera composition (*Merrie England* and *Tom Jones* can still be heard) and he is best remembered for his extensive output of incidental music for the stage. As a youth, German played the violin and led his local town orchestra in Whitchurch in Shropshire. After his musical studies, he performed and taught violin at the Royal Academy of Music and developed a career as a composer in the mid-1880s, writing serious music as well as light opera. Still only 26, he became music director of the Globe Theatre in London, providing and conducting music for many productions at the Globe and other London theatres, including *Richard III* (1889), *Henry VIII* (1892) and *Nell Gwynn* (1900). He also wrote symphonies, orchestral suites, symphonic poems, symphonic suites, many songs and piano music although, out of all this concert music, only his superb *Welsh Rhapsody* of 1904 is well known. German wrote little new music of his own after 1912, but he continued to conduct until 1928, the year in which he was knighted.

His 5-minute *Romance* is a gentle meditation that does not stir the soul but charms and entertains in equal measure.

### **Cécile Chaminade (1857-1944) Concertino op.107**

Born in Paris, Cécile studied at first with her mother, then privately and unofficially, since her father disapproved of her musical education, on piano, violin and composition with Benjamin Godard. She was an early composer and impressed Georges Bizet in only her eighth year. She gave her first concert when she was eighteen, and from that time on her work as a pianist and composer progressed. She wrote mostly character pieces for piano and salon songs, almost all of which were published, toured France several times in those earlier days, and in 1892 made her debut in England, where her work was extremely popular on her several tours there, often with distinguished singers. Chaminade married in 1901 Louis-Mathieu Carbonel, a man much older than her, who was a music publisher from Marseilles. He died in 1907, and she did not remarry.

In 1908 she visited the United States, where she was accorded a hearty welcome, and her reputation grew there and at home: Isidor Philipp, head of the piano department of the Paris Conservatoire championed her works; the Conservatoire Head, Ambroise Thomas, once said admiringly of her "This is not a woman who composes, but a composer who is a woman"; in 1913, she was awarded the Légion d'Honneur, a first for a female composer. In London in 1903, she made gramophone recordings of seven of her compositions for the Gramophone and Typewriter Company and recorded many piano rolls after the Great War, but as she grew older, she composed less and less, dying in Monte Carlo and subsequently relegated to obscurity for the second half of the 20th century.

Although many of her compositions became bestsellers during her lifetime, they are almost all missing in the concert programmes of today. Only the *Concertino* for flute and orchestra is still performed regularly. This demanding 8-minute work was written in 1902 as a competition piece at the Paris Conservatoire, initially still with piano accompaniment and the orchestral version was composed by Chaminade two years later. The piece begins with a wide melody

and then turns into a virtuoso solo section which is followed by a cadenza. The piece ends with the initial theme as recapitulation and a coda.

## Interval

### **Otar Taktakishvili (1924-1989) Flute Sonata in C (16 mins)**

#### **1. *Allegro cantabile*; 2. *Moderato con moto*; 3. *Allegro scherzando***

Otar V. Taktakishvili was born and grew up in Tbilisi, Georgia, in a noble and musical family: his mother, Elisabed, worked as an artist at the Georgian Opera House; his uncle Shalva was an opera and ballet composer and a professor at the Tbilisi Conservatoire; his other uncle, Giorgi, was a cellist and director of a music school. From a young age the composer showed great musical promise, he started his piano lessons early and continued his studies at the Tbilisi conservatory in 1942.

Soon after his arrival, while Georgia was at war with Nazi Germany, Taktakishvili composed the Anthem of the Georgian Soviet Socialist Republic. According to the composer's own report, his mother had urged him to enter the contest for the National Anthem after seeing the words to the anthem published in the newspaper. The 19-year-old composer wrote the music "in one try", submitted his entry and forgot about the contest. He only found out that his music had been selected when he stood outside the concert hall and heard his anthem being played. Charmingly, Taktakishvili met his future wife, Irina, at High School when they played a piano duet for four hands.

As a composer, Taktakishvili early influences were Georgian folk music, composers of the European classical era and more modern Russian composers. In his senior year, Taktakishvili had the opportunity of studying with Dmitri Shostakovich, and that led to a long-standing collaboration and friendship.

The *Sonata for Flute and Piano* is one of his most recognized pieces and is a standard of the flute solo repertoire. It was influenced by Georgian folk songs listen out for the rhythmic and melodic patterns of Slavic and eastern European tradition.

### **Ian Clarke (born 1964) 'The Great Train Race' for solo flute**

As a prize-winning student, Ian Clarke studied part-time with Simon Hunt, Averil Williams and Kate Lukas of the Guildhall School of Music, London and concurrently studied Mathematics at Imperial College, London graduating with Honours. He is now professor of flute at the Guildhall School of Music & Drama and Senior Fellow of the Higher Education Academy. One of the leading player/composers in the flute world, Ian Clarke's compositions are performed internationally and are established in the modern flute repertoire by internationally acclaimed performers, syllabuses, teachers, colleges & students alike.

Ian's acclaimed CD *Within* has been one the flute world's best sellers and his album *Deep Blue* reached the top 10 in the UK Classical Artist Chart; thought to be a first for an album of original flute music. He has given master-classes at many of the leading music conservatoires including London's Royal Academy of Music & Guildhall School of Music & Drama through to New York's Juilliard and in countries from Brazil to Japan. In his career he has performed in genres ranging from classical opera to a guest appearance with rock group Jethro Tull/Ian Anderson. Ian has worked extensively with musician/composer Simon Painter writing, producing and performing music for film & television under the name of Diva Music

Tonight's 5-minute work is a highly entertaining extended technique showpiece that sounds like its title! Subtitled 'The Flute As You Don't Usually Hear It!' it has proved extremely popular with audiences and players alike.

### **François Borne (1840-1920) Fantaisie Brillante sur 'Carmen'**

François Borne (1840–1920), sometimes spelled Bourne, was a French flautist playing with the orchestra of the Grand Théâtre de Bordeaux and a composer and professor at the Conservatoire de Musique de Toulouse (High School for Music in Toulouse). He was born in Montpellier and took private lessons from the greatest flute-player of his day, Jean-Louis Tulou

(1786-1865). The flautist known as Dorus (Vincent Joseph van Steenkiste) convinced him to prefer the flute by Böhm and, with the co-operation of his flute-maker friend, Juillot, he brought further technical improvements to the Böhm flute.

He is remembered today for his 1892 composition heard tonight, which is deservedly a fixture of the Romantic flute repertoire. Since its première in 1875, the music of Bizet's *Carmen* has provided the subject for virtuosic showpieces by other composers, leading to spectacular arrangements for guitar, piano, full orchestra, and – in the case of François Borne – flute. Carmen's brilliant *Habanera*, a traditional slow Cuban dance that she performs with castanets (and with abundant flirting), anchors the work. Borne fills his setting with spectacular arpeggios that require fleet fingering and consummate breath control. Happily, the mood of Borne's *Carmen* is far brighter than that of the fatalistic Gypsy girl of Bizet's opera: in tonight's showpiece, the opera's violent, tragic ending is ignored and the set of brilliant variations on her showy *Habanera* leads to a triumphant close.