

**Jennie-Lee Keetley** graduated from the Royal College of Music in 2004 with an advanced postgraduate diploma with distinction. There she had studied with Christopher Cowie, David Theodore and Gareth Hulse. These studies were facilitated by generous assistance from the Countess of Munster Musical Trust, the Musicians Benevolent Fund and as a RCM scholar supported by the South Square Trust.

In 2002, Jennie-Lee graduated with a first-class honours degree from Birmingham Conservatoire, where she had studied under Richard Weigall, Jenni Phillips and George Caird. During her studies at the Conservatoire, she won the Anthony Millar oboe prize in her second year and received a Young Cygnets award. She also won a place on the City of Birmingham Symphony Orchestra professional training scheme. For her third year, she was fortunate enough to be chosen to take part in an exchange to the Franz Liszt Hochschule, Weimar, where she spent a semester studying under Axel Smidt. As a postgraduate student at the RCM, Jennie-Lee played in many of the College orchestras and ensembles, under some of the world's most eminent conductors.

During 2003/04, she went on tour to China and Spain with the London Chamber Players. She has played principal oboe for a tour to Italy and Israel with the World Youth Chamber Orchestra and in European tours with the prestigious European Union Youth Orchestra. She is a former principal oboe of the National Youth Wind Orchestra of Great Britain and has also played for music courses at the Britten-Pears School.

Jennie-Lee has an active interest in chamber music and regularly appears as a solo recitalist. She plays with the 'Canteloupe' wind ensemble and 'Octanphonie', a successful wind octet. This is her second year on the Countess of Munster Recital Scheme and, as a result, she has already given recital and concerto performances throughout the country.

**Jonathan French** comes from Manchester and studied at Chetham's school prior to commencing his degree studies at Birmingham Conservatoire. As a student, Jonathan won every keyboard prize at the Conservatoire and went on to gain a first class Honours Degree and a Diploma in Professional studies whilst a pupil of professor Malcolm Wilson, Head of Keyboard studies.

Jonathan has given many solo recitals and concerto performances at important venues including Symphony Hall Birmingham, Liverpool's Philharmonic Hall, Bridgewater Hall Manchester, Concert Hall, Glasgow and Southwark Cathedral and he is in much demand as both an accompanist and soloist.

Recent performances have included Rachmaninoff's Piano Concerto No.2 with the Birmingham Symphonia, at the CBSO centre, Tchaikovsky's Piano Concerto No.1 with the Bardi Orchestra at De Montford Hall, Leicester and solo recitals as part of the Warwick and Stratford music festivals.

He is currently combining a busy performing career with teaching and coaching at the Conservatoire and at Oundle School.

# Stour Valley Arts & Music

Fifty-fourth  
season  
2004-5

8.00  
Friday 28 January  
2005

Constable Hall  
East Bergholt

## Jennie-Lee Keetley *oboe* Jonathan French *piano*

Georg Friedrich Handel (1685– 1759)  
Sonata No.1 in C minor HWV 366 ('Op 1 No 8')  
*Largo – Allegro – Adagio – Bourrée Anglaise*

Carl Nielsen (1865–1931)  
Two Fantasy Pieces Op 2  
*Romance*  
*Humoresque*

Benjamin Britten (1913-1976)  
Six Metamorphoses after Ovid Op 49  
*Pan – Phaeton – Niobe*  
*Bacchus – Narcissus – Arethusa*

Camille Saint-Saëns (1835 -1921)  
Sonata in D major Op.166  
*Andantino*  
*Allegretto*  
*Presto*

INTERVAL

Malcolm Arnold (born 1921)  
Sonatina Op 28  
*Leggiero – Andante con moto – Vivace*

Gerald Finzi (1901 – 1956)  
Interlude Op 21

Franz Liszt  
(1811 – 1886) Hungarian Rhapsody No 2

Johann Wenzel Kalliwoda (1801 – 1866)  
Morceau de Salon

**Supported by the  
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## PROGRAMME NOTES

**Handel** contributed to every musical genre current in his lifetime. Between 1706-9 he visited various parts of Italy, producing works which were enthusiastically received by international audiences. In 1710, the emerging fashion for seasons of Italian opera drew him to London, where he was to live for most of his life. An instrumental form being developed by Corelli and others was the *sonata da chiesa* ('church sonata'), so called because its four movements were used in Italy in place of organ music as interludes in parts of the mass. Handel's C minor oboe sonata (c.1712) follows its structure, as do those of his other sonatas of the period for flute and violin, though there are sometimes extra dance movements. 18<sup>th</sup> century England borrowed foreign musical styles because it had none of its own, but things were very different two hundred years later.

**Nielsen's** Fantasy Pieces epitomise youthful freshness. Three years after graduation, playing second violin at the Royal Theatre in Copenhagen, Nielsen was composing mainly chamber pieces for friends. There was little indication that he would become one of the greatest symphonists of his age. **Britten** was another who found stimulus in the composition of music for his close friends and colleagues. In 1951, he wrote six little oboe pieces for Joy Boughton (daughter of the composer Rutland Boughton) to play at the Aldeburgh Festival. He drew his inspiration from Ovid, the Roman poet who died in exile on the north-west coast of the Black Sea in AD 17. Ovid's greatest work, *Metamorphoses*, is a fifteen-volume treatise of the disillusionment of his generation described in terms of the instability of nature. Britten has titled his six movements with names of some of the legendary figures who appear in the great Roman poet's work. The movements are:

1. Pan who played upon the reed pipe which was Syrinx, his beloved.
2. Phaeton who rode upon the chariot of the sun for one day and was hurled into the river Padus by a thunderbolt.
3. Niobe who, lamenting the death of her fourteen children, was turned into stone.
4. Bacchus at whose feasts is heard the noise of gaggling women's tattling tongues and shouting out of boys.
5. Narcissus who fell in love with his own image and became a flower.
6. Arethusa who, flying from the love of Alpheus the river god, was turned into a fountain.

The prominence in **Saint-Saëns'** output of sonatas, symphonies and concertos proclaims a musical upbringing in the Viennese classical tradition. The sonatas for oboe, clarinet and bassoon were written at the end of his life, and contrast in style with many earlier works – the piano writing is generally more linear and less heavy, and there is a growing preference for thinner sonorities. This tendency towards austerity was to become typical of many composers after World War I, but it serves also to emphasise the classical aspect of Saint-Saëns' nature. It blends well enough with his more typically French musical virtues – clarity, restraint, poise, and wit.

Between 1948 and 1953, **Malcolm Arnold** wrote sonatinas for flute, oboe, clarinet and recorder. All are compact, the longest lasting only eight minutes, and full of song-like themes placed in the instruments' most colourful and expressive registers. Each opens

with a long melodic paragraph for the soloist in which the mood is set. Usually the piano tends to keep a low profile, though at times it has a more dramatic role. In the Oboe Sonatina the character of the solo part is defined in elegant, lyrical but urbane themes, with many decorative graces and contrasts of cantabile and staccato. The long melodies are subtly organised, with many internal allusions. In the first and second movements, the piano at first remains well in the background with gently oscillating chordal accompaniments, but then takes the centre of the stage with angular and assertive motifs as though protesting against earlier subservience. In the last movement it counterpoints the oboe's tarantella-like tune with a subsidiary hunting-horn figure to give the whole movement an open-air character.

**Gerald Finzi** was educated privately, and studied composition in the north of England, before moving to in 1926 to London, where he met Vaughan Williams, Holst and Bliss. Early successes included the Thomas Hardy song-cycles *A Young Man's Exhortation* and *Earth and Air and Rain*, which established him as a masterly and sensitive setter of poetry. The *Interlude* was originally for oboe with string accompaniment (here arranged for piano by his friend Howard Ferguson). When it appeared in 1936, one critic suggested that it was "the first real manifestation of Finzi's mature idiom". The solo part is demanding, and the music evolves with a natural flowing momentum. The work has cyclic elements - the end brings a memorable very loud return to part of the opening. Cyclic form was one of the methods which had been developed by **Liszt**, a leader of the Romantic movement in music, who also invented the symphonic poem for orchestra. As the greatest piano virtuoso of his time, he used his sensational technique and captivating concert personality not only for personal effect but to spread, through his transcriptions, knowledge of other composers' music. As a conductor and teacher, especially at Weimar, he made himself the most influential figure of the New German School dedicated to progress in music.

**Kalliwoda** was born in Prague. A violin virtuoso who for more than thirty years held the post of Kapellmeister at the court of Donaueschingen, he composed over 450 works including operas, masses, symphonies, overtures and concertos, lieder, choral partsongs, instrumental chamber music, salon and character pieces, as well as instructional works for violin. Schumann predicted that only his earlier symphonies would endure, dismissing his overtures, solo works with orchestra and salon pieces as charming but ultimately shallow compositions. History has proven even less generous to Kalliwoda – his *Morceau de Salon* is one of the very few works which is played nowadays. It reflects its composer's engagement with opera as both conductor and creator – like many coloratura showpieces from the time, it places the oboe in its own little *scena*, though with a few more technical tricks than the voice could muster. The German virtuoso Heinz Holliger discovered the piece in Prague and evidently saw possibilities in its energetic conclusion, which exploits 19<sup>th</sup> century developments in wind-instrument technology, calling for great digital dexterity and breath control. A suitably theatrical ending to any concert programme!