

Naomi Sullivan was born 1982 and at the age of 16 attended Chetham's School of Music, Manchester. In 2000 Naomi took up a Foundation Scholarship to study at the Royal College of Music with Kyle Horch. She graduated with a first class degree in 2004 and in the same year won the Jane Melber Prize for Saxophonists. In 2002 and 2004 she won the RCM woodwind ensemble prize and in 2004 she was a semi-finalist at the 16th International Music Competition *Pacem in Terris*, Germany. Recent competition success includes first prize at the Northshore Music Competition, Chicago.

As soloist and chamber musician, Naomi has performed throughout the UK, Europe and the USA. She is a member of the Tempest Quartet (twice finalist in the Royal Overseas League competition, winning the Elias Fawcett Award for an "outstanding ensemble" in 2003) and the Paragon Saxophone Quartet (the first British Saxophone quartet to be selected by Selmer, Paris for sponsorship). She has performed on the *Live Music Now!* scheme, founded by Sir Yehudi Menuhin, which takes professional musicians into the community, the Blackheath Halls Young Artists Scheme, the Park Lane Group Young Artist Series and the Countess of Munster Recital Scheme. She is resident tutor on the annual Selmer International Saxophone School held in London.

In 2004 Naomi was awarded a prestigious Ian Fleming Charitable Trust Music Education Award from the Musicians Benevolent Fund and a 'Star Award' from The Countess of Munster Musical Trust. With this support she is spending September 2004 to August 2005 at Northwestern University to continue her studies on the Master of Music programme with Dr. Frederick Hemke.

Tim Sidford graduated from the Royal College of Music in 2001, where he was awarded an Associated Board scholarship. In 2003 he gained distinction in his postgraduate Diploma in Performance. During his time at the RCM, he studied with John Barstow and Neil Immelman and won the Ellen Marie Curtis Prize, John Ireland Prize and the Kathleen Long Chamber Music Prize (in two consecutive years). He has performed extensively as a soloist and chamber musician throughout the UK and Europe including the Wigmore Hall, Germany, Holland and the Czech Republic. Notable performances include a concerto appearance for Her Majesty the Queen and the launch of the Associated Board 'Spectrum', at which he gave the world premier of music by Anthony Payne. Tim made his Purcell Room debut in September 2004.

Future SVAM Events

Our Supper Concert with the Marenzio Singers on 14 January 2006 is sold out.

Friday 27 January 2006 8pm at the Constable Hall: **Aurora Ensemble** (flute, oboe, clarinet, horn and bassoon)

Friday 24 February 8pm Constable Hall. Lecture by Dr Lyn Rodley

Sunday 2 April 4pm at St. Mary's Church. **Leopold Trio**

Extra Event 2006: Jazz Concert and Supper on Saturday **20 May 2006** at the Constable Hall. Tickets £12.50. Information from Birte Kelly, 01206 299448 or Beate Harden 01206 298491.

Stour Valley Arts & Music

Fifty-fifth
season
2005-6

8.00pm
Friday
9 December
2005

St. Mary's Church
East Bergholt

Naomi Sullivan *Saxophone* Tim Sidford *Piano*

Jules Demersseman (1833 -1866): *Fantasia*

Eugène Bozza (1905 – 1991) : *Aria*

Felix Mendelssohn-Bartholdy (1809 -
1847): *Rondo Capriccioso*

Paul Bonneau (b. 1918) :
Caprice en forme de valse

Ralph Vaughan-Williams (1872 -1958):
Fantasia
I - Adagio II - Andante III - Larghetto
IV - Lento V - Andante tranquillo
VI - Allegro

INTERVAL

Mark-Anthony Turnage (b.1960):
Two Elegies Framing a Shout

Maurice Ravel (1875 -1937):
Pièce en Forme de Habanera

Claude Debussy (1862 - 1918)
Réflets dans l'eau

Georg Philipp Telemann (1681-1767)
Fantasia
I - Largo - vivace II - Allegro.

Darius Milhaud (1892 -1974): *Scaramouche*
II - Modéré III - Brasileira

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Programme Notes

The nine Belgian patents taken out in Brussels by Charles-Joseph and Adolphe Sax for improvements to various wind instruments are indicative of the atmosphere of innovation in which the saxophone was invented around 1840. Adolphe's attempts to eradicate tonal differences between brass and woodwind instruments by finding a new timbre led to various experiments. The saxophone combines a single-reed mouthpiece with a wide-bore conical tube of metal, and according to a contemporary military-music manual, was 'an instrument with an entirely new sound – powerful, far-reaching, expressive and beautiful.' Sax commissioned a number of pieces to display everything it could do, among them the *Fantasie sur un theme original* by his friend and virtuoso flautist Jules **Demersseman** - essentially a theme and variations based on an old French song. Eugène **Bozza** wrote quite a number of works including ballets and operas, though his reputation rests largely on pieces for woodwind. *Aria* was composed in 1936 for French saxophonist Marcel Mule, and has since been transcribed for many other instruments. Also dedicated to Mule was Paul **Bonneau's** *Caprice en forme de valse* - its introduction, theme, variations and short coda make a slippery, virtuosic example of 20th Century French musical chic.

Felix **Mendelssohn's** gifts were phenomenal. He was a good painter, had wide literary knowledge, and wrote brilliantly. He was a superb pianist, a good violist, an exceptional organist, and an inspiring conductor. He had an amazing musical memory. His formative influences were Bach and Mozart and his allegiance was to the Classical era - he himself often noted how different he felt from his famous Romantic contemporaries Berlioz and Chopin. The broadly lyrical introductory section of *Rondo Capriccioso* gives way to a lively theme reminiscent of the fairy music in his overture to *A Midsummer Nights Dream*: the bitter-sweetness of its minor key athleticism sounding fresh at each reappearance by contrast with the major-key material in the interludes.

In discarding 19th century European Romantic musical language, Ralph **Vaughan Williams's** works of the early 20th century, like those of other Modernist composers such as Bartok and Stravinsky, draw upon folk music for some of their rhythmic and melodic building blocks. Having composed several works using actual traditional folk melodies, and having recently edited the *Oxford Book of Carols*, which contains many, Vaughan Williams experimented with the invention of his own material in a similar idiom, in 1927 completing the *Six Studies in English Folk Song* for cello and piano, dedicated to cellist May Mukle. With the exception of a violin sonata, it is the only work for solo instrument and piano in his truly vast output.

Mark-Anthony **Turnage** won all the major composition prizes at the Royal College of Music: the Mendelssohn Scholarship enabled him to undertake further study at Tanglewood. Early works such as *Night Dances*, which won the 1981 Guinness prize, and *Lament for a Hanging Man*, quickly established him as an original and confident voice in British music. His acclaimed first opera, *Greek*, based on the play by Steven Berkoff, brought him wider international recognition. According to *New Grove*, *Greek* 'is an exemplar of Turnage's essentially urban music: colourful, often aggressive, yet always lyrical, dramatic and emotionally direct.' *Two Elegies Framing a Shout* for soprano saxophone and piano was written in 1994. The final elegy is drawn from the 6th movement ('Elegy for Andy') of the ensemble work *Blood on the Floor* - Andy was Turnage's younger brother, who died from a drug overdose.

Maurice Ravel was born in the Basque region, but spent his much of his life in Paris. A pupil of Fauré, his outstanding achievement in orchestral writing is the ballet *Daphnis et Chloé*. He wrote prominent parts for saxophone in his famous *Bolero* (1928) and in his orchestration of Mussorgsky's *Pictures at an Exhibition*. *Vocalise-étude en forme de habanera* for voice and piano was published in 1907 - instrumental versions appeared later under the title *Pièce en forme de habanera*.

It has often been supposed that **Debussy's** impressionist music - a label the composer himself detested - had its birth in spontaneous outpourings of rhapsodic inspiration, matters such as formal structure being regarded as a sublime and impenetrable mystery. In recent decades, however, pianist and scholar Roy Howat has found that some works make considerable use of proportional structures, the two most common being bilateral symmetry and Golden Section. The latter, long recognised in art, identifies a relationship between two sub-sections which matches that of the larger to the whole, and can be expressed mathematically as 61.8%. Two pieces that exhibit the tendency most strikingly are *La Mer* and *Reflets dans l'eau*. For example, the latter reaches its loudest dynamic level at bar 58 – precisely the Golden Section point of its 94-bar structure. Many other such relationships can be discovered within this major subdivision, each point within them marking some significant feature of the music's tonality, melody, thematic repetition, and so forth. The intricacy of these relationships cannot readily be detected by the listener, except as a general sensation of 'rightness' in the overall structure – but the fact that Debussy took such trouble would seem to explain his annoyance at the idea that he had contrived merely a wash of impressionistic sound effects. He once heard Paderewski perform *Reflets dans l'eau* at a recital in Paris, and was surprised to hear the illustrious Pole playing with daintiness and charm, and a pearly technique that would have been well suited to a set of variations by Haydn or Mozart. 'It was delightful' he said to Paderewski, 'not at all what I had in mind. But please do not change an iota in your interpretation.'

Telemann was the most prolific composer of his time, and during the first half of the 18th century was widely regarded as Germany's leading composer. He remained at the forefront of musical innovation throughout his career, and was an important link between the late Baroque and early Classical styles. This evening's piece is a transcription by the soloist of one of the *Twelve Fantasies for German Flute*, c.1732 ('German Flute' was the term used in the baroque era to distinguish the transverse flute from the recorder).

Almost every genre is represented in the output of Darius **Milhaud**, from grand opera to children's piano pieces. Born into a Jewish family in Aix-en-Provence, he studied violin at the Paris Conservatoire. Throughout his life, places seem to have been a stimulus. His native region inspired a number of his works, as did the jazz, Brazilian, and other styles of music he encountered in North and South America. *Scaramouche* was originally written for saxophone and orchestra, later transcribed for saxophone and piano, and then to the version for two pianos in which form it achieved its greatest popularity.