

## **Sonata in C major, BWV 1033**

**J.S.BACH**  
**(1685 – 1750)**

*Andante – Presto*  
*Allegro*  
*Adagio*  
*Menuet 1 – Menuet 2*

The Sonata in C major (BWV 1033) was written about 1731, in the early years of Bach's career as Cantor of Leipzig, a period which brought about much of his greatest church music, including both the *St. John Passion* and the *St. Matthew Passion*. The fact that it was written in the hand of his eldest son, Carl Philipp Emanuel, indicates that it is possible that it may have been written by his son, himself a notable composer, though it is generally attributed to his father.

It was originally written as a sonata for flute and harpsichord, but is a particularly adaptable piece – recordings exist of performances on ukulele and guitar as well as the more usual choices of recorder and viola da gamba. The choice of two minuets to end the piece is unusual and much of the solo part requires a high standard of virtuosity.

Bach's position as director of music for four churches in Leipzig was particularly onerous and he sought solace and relief from this pressure in the thriving coffee house culture which the city offered. Bach directed an average of sixty concerts each year for the Leipzig Collegium, which promoted these concerts – it may be that the Sonata in C was included in one of these.

## **Pavane pour une infanta défunte**

**MAURICE RAVEL**  
**(1875-1937)**

Ravel was born in the Basque country, very close to France's border with Spain and the influence of Spanish music and the culture of Spain was an important part of his life.

*Pavane pour une infanta défunte*, described by the composer as "an evocation of a pavane that a little princess might, in former times, have danced at the Spanish court", was written as a piano piece in 1899. It was not intended to describe any particular princess, but simply expresses a nostalgic enthusiasm for Spanish customs and sensibilities. Ravel also stated that the piece depicted a pavane as it would be danced by an infanta found in a painting by Velásquez. A pavane was a slow court dance in duple time, popular in Italy from the 1550s and often appearing in Tudor and Elizabethan music in England, followed by the much livelier Galliard.

The haunting character and individual harmonic style are very typical of Ravel's early piano music. It was dedicated to his patron, the Princesse de Polignac, a notable supporter of the arts, and may well have been first played at her home. A few years later Ravel transcribed it for orchestra.

## **La fille aux cheveux (The girl with the flaxen hair)**

**CLAUDE DEBUSSY**  
**(1862-1918)**

### **Valse Romantique**

*La fille aux cheveux* comes from Debussy's First Book of 24 Preludes for piano, which was published in 1910. Its title was inspired by a poem by Leconte de Lisle in his 1852 collection of *Poèmes Antiques*. It was first performed in London in June 1910 by Franz Liebich.

One of Debussy's most popular piano works, it is based on a haunting descending and rising arpeggio phrase over the interval of a seventh that is used in undulating fashion through the piece. The harmonies are typical of Debussy's Impressionist style of writing. The simplicity of the writing forms a striking contrast with the complexity of many of the other preludes.

*Valse Romantique* in F minor was again a piano piece, written twenty years earlier and more representative of the Romantic style of the late 19<sup>th</sup> century, which Debussy favoured on his early career.

### **Aeolian Harp, Étude op.25 no.1**

**FRÉDÉRIC CHOPIN  
(1810-1849)**

By the 1830s, and still only in his mid-20s, Chopin was establishing himself both as composer and virtuoso pianist. In his hands the traditional type of study, based on developing a particular aspect of piano technique, became an expressive art form in its own right and Chopin's 25 *Études* (2 sets of 12 and a single one written near the end of his career) are some of the greatest ever written.

This *Étude* in A flat major is the first of the second set of 12 *Études* and its ethereal arpeggio textures are as well suited to the harp as the piano. It was Robert Schumann, a great champion of Chopin's music, who first gave it the title of *Aeolian Harp*, its melody line floating over a cushion over arpeggios throughout.

- *The Aeolian harp is a zither-like instrument with strings of different thicknesses, all tuned to the same note. It is not played but placed outside, often on a windowsill, to catch the wind, The wind makes the strings vibrate with various harmonics depending on its speed, producing a series of chords, It dates from ancient times.*

### **Sholem-alekhem, rov Feidman!**

**BÉLA KOVÁCS  
(b.1937)**

Born in Argentina, Béla Kovács studied at the Franz Liszt Academy of Music in Budapest and was principal clarinettist with Hungarian State Opera and Budapest Philharmonic Orchestra for 25 years, He wrote a number of pieces for solo clarinet and was Professor of Clarinet at the Franz Liszt Academy.

*Sholem-alekhem* (Peace be with you) is the traditional Hebrew salutation and blessing. *Rov Fiedman* is a tribute to the "King of Klezmer", clarinettist Giora Fiedman. ("Klezmer" is the traditional music of the Jews of Eastern Europe). Opening with a plaintive cadenza-like section, the music soon moves to a *largo* melody before dramatically increasing the tempo in a *tour de force* of virtuoso technique.

(INTERVAL)

### **Ku Ku**

**BARRY COCKCROFT  
(b.1972)**

Barry Cockcroft was born in Australia and studied saxophone there and in Paris. He is regarded as one of the world's greatest saxophone performers and composers.

Widely-travelled, his compositions integrate contemporary techniques with well-known genres, structures and rhythms. *Ku Ku*, written in 1997 for soprano saxophone, is one of the best known of his works and is a formidable test of all aspects of saxophone technique.

### **Seven Popular Spanish Songs (selection)**

**MANUEL DE FALLA  
(1876-1946)**

#### **1. Asturiana 2. Nana**

Much of de Falla's music is infused with the character of Spanish folk music. The *Seven Popular Spanish Songs* were written in 1914 as a set of traditional Spanish songs for soprano and piano, The seven songs come from different parts of Spain and their texts deal with love and the courting process, whether playfully, seriously or tragically.

*Asturiana*, the third of the set, comes from the northern part of Spain, and is a delicate fairy tale of a tree weeping in sympathy with the storyteller. *Nana*, the fifth of the set, is a gentle and seductive lullaby. The songs were dedicated to Madame Ida Godebska, who hosted gatherings of artists in her home in Paris, where de Falla was living at the time.

### **Poetic Waltzes**

**ENRIQUE GRANADOS  
(1867-1916)**

The son of a Spanish army officer, Granados studied piano in Barcelona and Paris, His career flourished as a pianist and composer, his works including operas, piano music and songs. He was also a great influence on two other leading Spanish musicians, Pablo de Casals and Manuel de Falla. Granados and his wife died in 1916

when, returning from a recital tour in America, the ship they were travelling in was torpedoed by a German U-boat.

*Valses Poeticos* is one of Granados's earliest masterpieces. It was first played by Granados himself in 1895 and the performance included subtitles for each of the eight individual waltzes, which Granados later withdrew. Short and varied in character, they are very much in the mould of the miniature pieces in Schumann's *Scenes from Childhood*.

### **Sonata for Saxophone and Harp**

**ANDY SCOTT**  
**(b.1966)**

Andy Scott was born in Bournemouth and has made his name as both a saxophonist, equally at home in jazz and classical contexts, and a composer. He is currently composer-in-residence for Foden's Band, has played with the Halle Orchestra and plays with several ensembles, notably the Apollo Saxophone Quartet, of which he was a founder member. He won a British Composer Award in 2006 for *Dark Rain*, a concerto for two saxophones and wind band. and has been commissioned to write pieces for the Aquarelle Guitar Quartet, British Clarinet Ensemble, RNCM Big Band and many others.

The Sonata for Saxophone and Harp is a three-movement work, written in 2014. Influenced by Eastern European folk rhythms and jazz harmony, the writing calls for special effects and timbres, including using the harp as a percussion instrument to create rhythmic intensity. The first and third movements are thematically linked. whilst the second movement is free-standing,

*1 – Freely. 2 – Rubato. 3 – With Purpose and Energy*