

## Antal Dorati: Duo Concertante

Antal Doráti was born in Budapest, where his father Alexander Doráti was a violinist with the Budapest Philharmonic Orchestra and his mother Margit Kunwald was a piano teacher.

He studied at the Franz Liszt Academy with Zoltán Kodály and Leo Weiner for composition and Béla Bartók for piano.

*The Duo Concertante* is conceived as a modern Hungarian Rhapsody, very much in the tradition of Kodaly and Bartok, with an elegiac and slightly oriental-sounding slow introduction leading to a longer, well-varied and well-sustained scherzo. The virtuoso fireworks are exciting, but there is, too, an expressive warmth that is most attractive.

## Jeffrey Agrell: Blues for DD

Blues for DD. was written for oboe virtuoso Diana Doherty at her request; later a version for clarinet and piano was made at the request of Swiss clarinet soloist Bernhard Rothlisberger. It starts slow and easy, and then takes off, transmogrifying the blues through sections of catchy swing, lilting Latin, and blistering bebop before crashing to earth with a nearly three octave chromatic swoop and concluding with a sassy bit of tongue in cheek.



Programme Notes  
Saturday 25th February 2023

Hannah Condliffe (Oboe)  
Dominic Doutney (Piano)

A first class graduate of the Royal Academy of Music, Hannah Condliffe is a Munster Trust Recital Artist, giving recitals across the UK. She has received numerous awards, including the prestigious Munster Trust Neil Black Prize in 2019. Amongst her many early career highlights, she has performed as Principal Oboe with the Royal Northern Sinfonia, as well as freelancing with the orchestra of the Royal Opera House and the Philharmonia Orchestra.

Hannah is joined by her duo partner, pianist Dominic Doutney, who graduated from the Royal College of Music in 2021, receiving the prestigious Tagore Gold Medal at his graduation. Dominic has been a prize winner in many international competitions and was personally invited by Sir András Schiff to attend the Oxford Piano Festival having played for him in a highly publicised masterclass at the Royal Academy of Music.

Hannah and Dominic are performing tonight under the auspices of the Countess of Munster Recital Scheme.

## Samuel Coleridge-Taylor: Deep River Arranged by Hannah Condliffe

Deep River was composed in 1904 as part of Coleridge-Taylor's 24 Negro Spirituals. It has remained one his most famous compositions.

The slow tempo marking of the piece sets the scene as a bar of repeated chords lays the foundation for the melody. The simple chordal accompaniment keeps the focus on the melody that represents the words of Deep River. The music is almost bluesy at times, with Coleridge-Taylor's use of dissonance remaining nuanced and highly effective.

Our Next Concert will be on Saturday 25th March 2023 when  
Maja Horvat (Violin) and Julia Hamos (Piano) will perform works by  
Mozart, Schubert, Beethoven and Schumann.

*This concert is sponsored by Arthur Campell-Walter, Lee Bruce, and The Tillet Trust.*

*Programme Notes compiled by John Walker and kindly sponsored by Avril Philips*



Although Samuel Coleridge-Taylor only had a short career, passing away at the age of only 37, what he was able to achieve in that time was incredible. He paved the way for many to come after him and his music lives on strongly today.

## Benjamin Britten: Three pieces from Six Metamorphoses after Ovid.

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."
6. *Arethusa*: "who, flying from the love of Alpheus the river god, was turned into a fountain."

The piece was inspired by Ovid's Metamorphoses. It was dedicated to the oboist Joy Boughton, daughter of Benjamin Britten's friend and fellow composer Rutland Boughton, who gave the first performance at the Aldeburgh Festival on 14 June 1951

The music of the first metamorphosis echoes the "free-spirited" character of its titular figure: it is unmeasured and includes frequent pauses. This contrasts with the second metamorphosis, a quick and rhythmic representation of the chariot ride of Phaeton. The work concludes with Arethusa, a pleasant and meandering representation of beauty and flow.

## Debussy: Études No.10 and 11 (Piano)

Claude Debussy's *Études* are a set of 12 piano études composed in 1915. Debussy described them as "a warning to pianists not to take up the musical profession unless they have remarkable hands". They are widely considered to be his late masterpieces.

## Francis Poulenc: Sonata for Oboe and Piano

Poulenc's Sonata for Oboe and Piano dates from 1962. It is dedicated to the memory of Sergei Prokofiev. According to many, the last movement, "Déploration," is the last piece Poulenc wrote before he died. The piece is in three movements:

1. *Élégie (Paisiblement, Sans Presser)*
2. *Scherzo (Très animé)*
3. *Déploration (Très calme)*

The sonata is very difficult in places, especially the Scherzo. The sorrowful Déploration also requires great skill. To express his mourning for his friend Prokofiev, Poulenc uses the extremes of the oboe. In one passage the player must play a phrase at the bottom of the oboe's range including B flat, the oboe's lowest note, very loudly (*fortissimo*). The same phrase is then repeated but is marked to be played very quietly (*pianissimo*). Another obvious example of Poulenc's use of extreme scoring in the first movement is the starting theme which is very high and the player must be very skilled to control the notes and keep them in tune.

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\*\*\* Interval \*\*\*

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## Silvestrini: From The Six Etudes pour Hautbois.

### 1. Hôtel des Roches Noires à Trouville

The first étude by Silvestrini is a depiction of Monet's painting of the scene outside the luxurious Hôtel des Roches Noires in the seaside town of Trouville, France.

The *Six Études pour Hautbois* by Gilles Silvestrini represent a small but important category within the étude tradition. They are the only examples written for oboe in the impressionistic style, despite having been written in the late twentieth century, and they are among only a few that could be designated "concert études." Concert études have a long tradition and cause the piano to come to mind as almost the sole representative. The most famous contributions come from Chopin, Liszt, and Debussy. They attempt to pair technical exercises with the same sense of musical ingenuity expressed in other concert genres. The result is a composition that edifies as much as it entertains, both for the audience and the performer. While much of the oboe's repertoire consists of legato, soaring melodies, concert études such as those by Silvestrini demonstrate, in highly artistic terms, the full technical capabilities of the oboe.

## Ravel: Pavane pour une enfant defunte

Ravel described the piece as "an evocation of a pavane that a little princess might, in former times, have danced at the Spanish court". The pavane was a slow processional dance that enjoyed great popularity in the courts of Europe during the sixteenth and seventeenth centuries. [Ravel dedicated the *Pavane* to his patron, the Princesse de Polignac, and he probably performed the work at the princess's home on several occasions.

## Ravel: Gaspard de la nuit (Piano)

### 1. Ondine

Gaspard de la nuit is a suite of piano pieces by Maurice Ravel, written in 1908. It has three movements, each based on a poem or Fantasia from the collection *Gaspard de la Nuit - Fantaisies à la manière de Rembrandt et de Callot* completed in 1836 by Aloysius Bertrand. The work was premiered in Paris, on January 9, 1909, by Ricardo Viñes.

The name "Gaspard" is derived from its original Persian form, denoting "the man in charge of the royal treasures": "Gaspard of the Night" or the treasurer of the night thus creates allusions to someone in charge of all that is jewel-like, dark, mysterious, perhaps even morose. Of the work, Ravel himself said: "Gaspard has been a devil in coming, but that is only logical since it was he who is the author of the poems. My ambition is to say with notes what a poet expresses with words."

The first movement "Ondine" is written in C sharp major and based on an oneric tale of the water nymph Undine, singing to seduce the observer into visiting her kingdom deep at the bottom of a lake. It is reminiscent of Ravel's early piano piece, the *Jeux d'eau* (1901) with the sounds of water falling and flowing, woven with cascades.