

*An entertaining and informal evening of all French music by*

# **Barnet Chamber Music Club**

*Dum spiro, spero*

**Sunday 4<sup>th</sup> November 2012**

**St. Stephen's Church**

**Bells Hill, Barnet**

**EN5 2UR**

**8.00pm**



## ***Admission is free!*** **Programme**

### **Trio for flute viola and harp – C. Debussy**

*Edward Beckett flute, Elizabeth Boyce viola, Federica Mossone harp*

### **Sonata for oboe and piano – F. Poulenc**

*Melanie Rothman oboe (all the way from the Paris Conservatoire supérieur), Michael Freyhan piano ( ... all the way from Cricklewood.)*

### **Rhapsodie for solo harp – Marcel Grandjany**

*Federica Mossone harp*

----- *Interval* -----

### **Legende et Divertissement – Jules Semler-Collery**

*Helen Paskins bass clarinet, Michael Freyhan piano*

### **Trio for oboe, bassoon and piano – F. Poulenc**

*Malcolm Messiter oboe, Nathaniel Harrison bassoon Michael Freyhan piano*

### **Introduction and Allegro – M. Ravel**

*Federica Mossone harp, Edward Beckett flute, Helen Paskins clarinet, Kirsty Lovie and Antonia Kesel violins, Elizabeth Boyce viola, Cecilia Bignal 'cello*

**The next concert will be at 8.00 P.M. on Sunday December 2<sup>nd</sup>**  
**Please see [www.messiter.com](http://www.messiter.com) for details.**

# Programme notes

*(from Internet research)*

The **Debussy** Trio for flute, viola and harp was written in 1915. The first performance was a private one at the home of Jacques Durand, Debussy's publisher, on December 10, 1916 and the first public performance was thought to be at a charity concert on March 9, 1917 (Walker, 1988). However, Thompson (1968) reported a performance of the sonata at London's Aeolian Hall by Albert Fransella, H. Waldo Warner and Miriam Timothy on February 2, 1917 as part of a concert otherwise given by the London String Quartet. According to Léon Vallas (1929, cited in Walker, 1988), Debussy initially planned this as a piece for flute, oboe and harp. He subsequently decided that the viola's timbre would be a better combination for the flute than the oboe's, so he changed the instrumentation to flute, viola and harp.

**Poulenc** always felt more at home writing for solo wind instruments than for strings. His appreciation of their vocal qualities echoes Stravinsky's comment that they "breathe most attractively". All but two of his published chamber works feature wind instruments. The Trio is his first chamber work to bring together winds and his own instrument, the piano. As in his later Sextet, the combination was the perfect vehicle for his distinctive blend of perky humour and bitter-sweet, rather melancholy lyricism. He wrote the piece in 1926 and dedicated it to the Spanish composer Manuel de Falla, whom he had met eight years before, "to show him as best I could my loving admiration".

**Jules Semler-Collery** was born in Dunkerque in 1902. His father, a conductor, was his first music teacher. Later he studied at the Paris Conservatoire, where he won several prizes, and also at the Schola Cantorum. He then studied with Vincent d'Indy and Paul Vidal. He became well known as a conductor and composer. His compositions include several symphonic works and concertos for different instruments. Some of the concertos are included on the list of compulsory works at the Paris Conservatoire National Supérieur, where Semler-Collery was often president of the jury. From 1969 he was President of the Confédération Musicale de France. He died in 1988.

**Marcel Grandjany** began the study of the harp at the age of eight with Henriette Renié. He was admitted to the Paris Conservatoire at age eleven where he also studied with Alphonse Hasselmans, winning the coveted Premier Prix at age thirteen. At seventeen he made his debut with the Concerts Lamoureux Orchestra, and gave his first solo recital, winning immediate acclaim. He appeared with Maurice Ravel in Paris in 1913. His London debut was in 1922 and his New York debut in 1924. He appeared as soloist with major orchestras under the direction of Pierné, Cortot, Damrosch, Koussevitsky, Szell, Reiner and Golschmann among others.

**Joseph-Maurice Ravel** (March 7, 1875 – December 28, 1937) was a French composer known especially for his melodies, orchestral and instrumental textures and effects. Much of his piano music, chamber music, vocal music and orchestral music has entered the standard concert repertoire. Ravel's piano compositions, such as *Jeux d'eau*, *Miroirs*, *Le tombeau de Couperin* and *Gaspard de la nuit*, demand considerable virtuosity from the performer, and his orchestral music, including *Daphnis et Chloé* and his arrangement of Modest Mussorgsky's *Pictures at an Exhibition*, uses a variety of sound and instrumentation. Ravel is perhaps known best for his orchestral work *Boléro* (1928), which he considered trivial and once described as "a piece for orchestra without music". According to SACEM, Ravel's estate had earned more royalties than that of any other French composer (until, that is, January 1, 2008 when, according to the governing copyright laws of most countries around the world, including all members of the World Trade Organization, Ravel's works fell into the public domain).