

# the HONITON Festival concerts

2015 - 2016



**LIN LIN, Flute & Piano**



**GEN LI, Piano**

Friday, 20th November 2015 - 1pm  
St Paul's Church, Honiton

## **The Honiton Festival**

Founded in 1988 by Roger Hendy and John Dalton, the Festival attracts audiences from all over Devon and adjoining counties to hear Britain's established and new musical talents in a Winter series of lunchtime and evening concerts and during its Spring Festival.

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## **Lin Lin**

The up and coming and multi award-winning Chinese musician Lin Lin is a talented and skilled performer in both flute and piano. Lin began learning piano at the age of four and flute at the age of seven and has won numerous first prizes in both piano and flute competitions since age 13. She has performed as the principal flautist for many famous orchestras, including Beijing Youth Symphony Orchestra, Royal College of Music Symphony Orchestra and Trinity Laban Symphony Orchestra. She has given many solo and chamber recitals on both piano and flute throughout UK and Asia from an early age.

Lin gave the European premiere of Chen Yi's Golden Flute Concerto, and world premiere of Sandy Clark's Hua Mulan Saga with Trinity Laban Orchestra at London Blackheath Great Hall in May 2015. She has also performed flute concertos by Chaminade and Mozart with Xiangyang Philharmonic Orchestra and Hubei Symphony Orchestra. Lin was described as a 'very fine and creative musician' by distinguished composer Peter Weigold, and an 'exceptional musician, a phenomenal flute player and a wonderfully gifted pianist' by well-known conductor Jonathan Tilbrook. Lin has studied and worked with many well-known musicians including Susan Milan, Sue Thomas, Nigel Clayton and Anna Noakes. After gaining her Masters degree with distinction and honours, she is now undertaking a performance based PhD research program under Dr. Barley Norton in the area of Western contemporary flute and piano music.

## **Gen Li**

Pianist Gen Li has given many solo recitals since the age of 12. He won the 2nd Chinese Young Pianists Competition in 2004, and Second Prize in the 8th Asian Young Musicians Competition in the same year. In 2007 Gen came to study music at the Purcell School on a full scholarship. From 2009 to 2013 Gen studied with Ruth Nye and Ian Jones at the Royal College of Music where he graduated with a BMus degree with first class honours. Gen is studying with Deniz Gelenbe

at Trinity Laban Conservatoire of Music and Dance, where he completed his Master of Music Degree and Artist Diploma with Distinction. Gen won the 2014 Trinity Laban Soloists' Competition, and in the same year, he won the 70<sup>th</sup> Coulsdon and Purley Concerto Competition. Gen has recently won the 26th Eastbourne Symphony Orchestra Soloist Competition.

Gen has performed solo and chamber recitals in many concert venues in London including Wigmore Hall, Cadogan Hall, the Purcell Room, Steinway Hall, St. John's Smith Square and Yamaha Chappell recital room. He has performed the piano concertos of Beethoven, Mozart, Rachmaninoff, Liszt and Tchaikovsky.

# The Music

## HÜE (1858-1948): FANTAISIE POUR FLûTE ET PIANO

Born in Versailles, Georges Hüe came from a long line of French architects. His studies included time with Charles Gounod and César Franck. In 1879 he won the prestige Prix de Rome with his cantata *Médée* and went on to write a number of operas and choral works, as well as pieces for the flute. He was greatly admired by both Debussy and Fauré.

His *Fantaisie* was commissioned by Adolphe Hennebains, Professor of Music at the Paris Conservatoire, in 1913 for that year's competition for flautists. Originally for flute and piano, it was later orchestrated.

Much of Hüe's music has long been forgotten, but this work has proved durable and remains in the repertoire of many flautists. The piece is in one movement – a concise essay demonstrating many facets of the flute, with its frequently changing tempi and colour. There are also tinges of Impressionist harmonies. It opens with a spacious and subtle atmospheric *Assez lent* section overlaid with sophisticated and intricate melodic lines from the flute. This leads into a beautiful lyrical and flowing *Modéré* section which gains in impetus, gathering momentum until the end. Typical of concours works of the time, a number of themes from Hüe's previous works, including his operas, are interwoven into a piece which provides a challenge for the player to execute.

## BENNETT (1936-2012): SUMMER MUSIC

- *Summer Music: Allegro tranquillo*
- *Siesta*
- *Games*

The English composer Richard Rodney Bennett was born in Kent, lived for a number of years in East Devon and, from 1979 until his death he was based in New York. He was appointed a CBE in 1977 and was knighted in 1998. He was widely talented and composed music for films and TV, as well as the concert hall. As a pianist he included jazz amongst his accomplishments and was popular as a cabaret artist, accompanying such singers as Cleo Laine, Marion Montgomery and Claire Martin, in addition to his own vocal renditions. Over 200 works for the concert hall came from his pen, and 50 scores for films and television. Such films as *Far from the Madding Crowd*, *Lady Caroline Lamb*, *Murder on the Orient Express* and *Four Weddings and a Funeral* benefited from his accompanying scores. His instrumental music

included three symphonies, concertos and many works for chamber performance besides operas and ballets. As if this wide diversity of musical activity was not enough, Richard Rodney Bennett was also a talented artist, working with collages.

His composing went through a phase of serialism, particularly after studying with Pierre Boulez, but in later years he returned to his own increasingly more tonal idiom. Unlike his atonal *Winter Music*, for flute and piano, with its 20<sup>th</sup> century modernism, Richard Rodney Bennett adopted a more flexible attitude with his tonal approach to *Summer Music*, also for flute and piano. It has a sunny quality, fluent and approachable. The opening movement is a gentle, jazzy pastorella with a lyricism suggesting an insouciant afternoon stroll. *Siesta* conjures up a love-song languidly sung in the heat of mid-day to the accompaniment of a bluesy piano. Lyrical melodic lines develop throughout the work and combine in the final, jolly, energetic dance with its jaunty role for the flute.

## **HARRISON (1915-1990)**

As with so many composers of her generation, particularly women, Pamela Harrison's music has been undeservedly neglected in recent years, but a considerable effort is now being made to return it to the concert repertoire. As both a composer and pianist she studied at the RCM with Arthur Benjamin and Gordon Jacob. A pianist with considerable talent, she made her début at London's Wigmore Hall and as a composer first came to notice in 1944 with her String Quartet which was performed at one of the famous wartime National Gallery Concerts.

Most of Pamela Harrison's compositions were of chamber and instrumental music, and for the voice, often with orchestral accompaniment. She wrote a small amount of purely orchestral music, including *A Suite for Timothy*, to mark her son's first birthday. Most of her orchestral works were for string orchestra, with her husband's orchestra, the Harvey Phillips String Orchestra, in mind. This was a leading chamber orchestra of the day. She had a particular admiration for French music which was no doubt reflected in the gracefulness and clarity of her own compositions, and the influence of Arnold Bax, John Ireland and E.J. Moeran is apparent. She was, however, not averse to making bold personal statements, sometimes echoing Vaughan Williams.

## **Five Pieces for Flute and Piano**

*Languido*

*Allegro con brio*

*Tempo di valse*

*Allegretto con grazia*

*Allegro vivace*

The Five Pieces for Flute and Piano date from 1976. The opening movement is marked to be played languidly and softly, only once, for just four bars in a central section, rising above *mezzo-piano*, and with the flute floating above a largely chordal accompaniment from the piano. More lively and light of touch, the *Allegro* still retains piano and pianissimo markings, with most of the business given to the flute. A playful waltz forms the third movement. The graceful *Allegretto*, in 6/8 time, makes use of triplet figures for the flute, giving the piano a chance to come to the fore with arpeggios in the *poco meno mosso* section. A dashing conclusion, with a final forte chord comes with the *Allegro vivace*.

## **MOZART (1756-1791):**

### **SONATA IN C MAJOR FOR PIANO FOUR HANDS, K.521**

*Allegro*

*Andante*

*Allegretto*

Mozart was amongst the first composers to write music for four handed piano duets. In a letter of July 9, 1765, his father Leopold wrote 'In London Wolfgang wrote his first piece for four hands. Until that time no sonata for four hands had ever been composed'. The young composer was then nine years old and he would go on to write five more duet sonatas, culminating in this C major work at the height of his maturity. It was written in Vienna in 1787 at the time of the great string quintets and when he had recently completed his opera Don Giovanni. It was a sad time for Mozart as his father was seriously ill and news of his death would reach him on the day he finished the sonata. On the same day he posted the piece off to his friend Gottfried von Jacquin asking him 'to have the goodness to give the sonata to my lady, your sister, with my compliments – but she might have a go at it immediately, for it is a bit difficult'. However, when the work was published a year later it was not to Franziska von Jaquin that it was dedicated, but to the Viennese sisters Babette and Nanette Natorp. Perhaps Mozart had already made up for this change of mind as he had previously written for Franziska the piano part of his Kegelstatt Trio, K.498.

This joyous sonata tends to be subtle and elusive, although it sparkles with spirit and humour. The outer fast movements are bright and brilliant in their elegance. The opening *Allegro* is supremely confident, and the *Andante* adds to its beauty with a more agile central section in a minor key. Bringing the sonata to a dashing conclusion a delightful *Rondo*, with a bagpipe-like theme, provides a flattering technical display and achieves a complexity and depth of character rarely found in Mozart's keyboard works.

## **HARRISON (1915-1990)**

### **Dance Little Lady**

- *Allegro assai*
- *Moderato*
- *Allegro: Tempo di Valse*
- *Lento*
- *Con moto*
- *Tempo giusto*

The original title of this suite of dances was simply *Six Dances for Fanny Simmons*, but a revision of both the title and the order of movements brought a new title: *Dance Little Lady*. Fanny Simmons was a friend of Pamela Harrison. She had started to learn to play the piano in middle age, but unfortunately, she developed arthritis in her thumbs, making playing very difficult. Originally the first of the *Six Dances* for piano, four hands, was the *Lento*, specially written with Fanny's problems in mind. The piece was made easy, slow and repetitive, but the remaining five were intended for her just to listen to. They date from 1976. The *Allegro assai* moved from second, to first place in the revision with a bright and rhythmic change of mood, based on the opening four note motif, the second two notes of which are marked to be played staccato. The next dance is slow and graceful, becoming more animated as it progresses, before returning to the opening mood and ending with a resounding *ff* chord. In the guise of a pleasant quick waltz, another *Allegro* follows. The *con moto* movement sees primo and secondo players exchanging arpeggios and chordal accompaniments between them. A jolly, forceful finale, with rapidly changing dynamics, comes with a heavy footed, rustic-like dance, ending in a crescendo leading to a culminating *fff* bar.

The first recital in the New Year features

**Wen Wen**, Violin and Erhu  
**Mina Beldimanescu**, Piano

playing works by  
Elgar, Smetana, Poulenc and Liu Tianhu

St Paul's Church, Friday 19 February 2016 at 1pm

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