

Thank you to **Jo Sealey** and **Lucy Morrell** for accompanying me today.

Thank you to **Richard Ward** and **Rob Roberts** for operating the lights and the projector.

Thank you to my teachers **Philip Haworth**, **Emmet Byrne** and **Anna Cooper**.

Thank you to my friends and family for their support throughout my degree.

*Thank you for coming!*



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## Final Recital

Oboe & Cor Anglais - Eugénie Bramley  
Piano - Jo Sealey  
Bassoon - Lucy Morrell

Recital Hall  
11<sup>th</sup> May 2018

# Programme

## **Madeleine Dring**

*Trio for oboe, bassoon and keyboard*

- I. *Drammatico; Allegro moderato e deciso*
- II. "Dialogues": *Allegro sostenuto*
- III. *Allegro con brio; poco meno mosso; vivo*

**Madeleine Dring (1923-1977)**

***Trio for oboe, bassoon and keyboard (1971)***

I. *Drammatico; Allegro moderato e deciso*

II. "Dialogues": *Allegro sostenuto*

III. *Allegro con brio; poco meno mosso; vivo*



## **Benjamin Britten**

*Six Metamorphoses after Ovid Op. 49 for solo oboe*

- I. PAN
- II. PHAETON
- III. NIOBE
- IV. BACCHUS
- V. NARCISSUS
- VI. ARETHUSA

## **Antonio Pascoli**

*Omaggio A Bellini for Cor Anglais and piano*

*Moderato; Adagio; Allegretto*

Madeleine Dring was a British composer and actress. She began composing at an early age and was soon recognised for the light and entertaining character of her works. Her passion for music and theatre made her write for the stage including children's theatre plays. Her works range from instrumental and vocal music to her opera *Cupboard love*, a dance drama *The fair queen of Wu*, and music for film and television. She married oboist Roger Lord for which she composed several works.

Her *trio for oboe, bassoon and keyboard* is not often heard of, it was commissioned by the Athenaeum Ensemble in 1971 and first published in 1986 and was premièred at Wigmore Hall in June 1972 by the Athenaeum Ensemble. Her trio featured at Manchester International double-reed conference and at Cheltenham Festival in 1989.

The first and third movements are lively in character with precise articulation and tight rhythms. She admired the idiomatic and rhythmically vibrant writing of Francis Poulenc,

With slow, lyrical and dovetailing melodies, the second movement sets a calmer atmosphere. Her harmonisations are often jazzy; her writing has often been compared to that of George Gershwin.



### **Benjamin Britten (1913-1976)**

### ***Six Metamorphoses after Ovid Op.49 (1951)***

I. PAN

II. PHAETON

III. NIOBE

IV. BACCHUS

V. NARCISSUS

VI. ARETHUSA



Britten grew up in Lowestoft part of a musical family where his composition skills were supported and encouraged. He started composing at a young age and his works are still considered as being some of the most appealing in classical music of the twentieth century. His compositions include opera, ballet, incidental music, vocal, orchestral, chamber and solo works.

His *Six metamorphoses after Ovid op.49* is unique and fascinating. It is regarded as one of the most distinctive example of solo single-line instrumental writing from any age (Caird, 2006).

The exact composition date remains unknown. However, fragments of the *Metamorphoses* found in the composer's diary entry from 1951 leads to establish that as year of composition.

Britten illustrates his interest for classical antiquity by using classical mythology, Ovid's *metamorphoses* to compose the piece. The choice of the oboe could be related to the characters described in Ovid's poem. Each movement of the piece illustrates one of Ovid's character and their story or transformation.

As well as literary influences, visual representations of Ovid's stories through the ages may have also influenced the composer for this particular work. Some of these paintings you will see projected during today's performance.

Symbolism is notably present in Britten and Ovid's work where they display the themes of fire, air, water and earth are represented throughout. The theme of water is especially important in Britten's piece.

Benjamin Britten's composition requires accuracy and freedom, different concepts challenging each performer to establish the appropriate relationship between accuracy and licence.

Britten's writing is technically demanding and therefore pushes the instrument to its limits in this work.

Understanding the background of the work when preparing is extremely useful. A personalised interpretation embodying the composer's intentions is key to an interpretation close to what Britten intended.

Each of Britten's *Metamorphoses* depicts a specific relationship.

**Pan** illustrates the love between Pan and Syrinx.

**Phaeton** is about the relationship between a son and his father. Similarly, a motherly relationship is depicted in the story of **Niobe**.

**Bacchus** is less obvious. He appears more than once at various points in the book making it complex to associate him with a specific story. Here, Britten's chose to represents the god's festivities.

The story of **Narcissus** (and Echo) used in the penultimate movement, sets out another love relationship only this time, based on self-adoration.

Lovers united together for eternity in the story of

**Arethusa** is the perfect theme chosen by Britten to finish the *Metamorphoses*.



## **Antonio Pasculli (1842-1924)**

### ***Omaggio a Bellini (1870)***

*Moderato; Adagio; Allegretto*



Antonio Pasculli was an Italian oboist and composer from Palermo, Sicily. At the time of his birth, renowned violinist Paganini had just died and Franz Litz was touring Europe.

Pasculli composed a vast range of works from orchestral, chamber, solo instrument and works for oboe and Cor Anglais.

The concept of performer-composer was common during eighteenth and nineteenth centuries allowing musicians to display their own technique.

Virtuoso oboist Pasculli soon decided he could play all oboe repertoire, which is why he started composing his own music. Pasculli often sets a high technical demand in his pieces and is creative with the way he uses his chosen material.

Pasculli composed *Omaggio a Bellini* around 1870. Originally, the piece is a duo for harp and Cor Anglais. The piece is inspired by themes of two operas by Vicenzo Bellini 'Il Pirata' and 'La Sonnambula'.

Vincenzo Bellini (1801-1835) also lived in Sicily. He was a renowned opera composer long admired by his contemporaries. His works were recognisable for their long-breathed melody and carefully orchestrated accompanied *recitatives* and *ariosos*. He also composed an oboe concerto in E flat major.

Pasculli's *Omaggio a Bellini* is definitely representative of Bellini with beautiful flowing arias culminating in a fast and fiery ending.

