

Total performance time: approximately 50 minutes, with no interval

Aldeburgh Young Musicians: Leavers' Celebration

Louis Ganne (1862–1923)

Andante et Scherzo (1901) 7'

Freddy Hoare flute · **Gretel Dowdeswell** piano

Sean Andres Trelford (b.2006)

Introduction 3'

Bruiser 5'

Sean Andres Trelford voice, piano, guitar

Leonard Bernstein (1918–1990)

Clarinet Sonata (1942)
i. Grazioso 4'

Magnus Whitfield clarinet · **Gretel Dowdeswell** piano

David Heath (b.1956)

Out of the Cool (1978) 7'

Evie Hrydziuszko flute · **Alex Booty** piano

Cole Porter (1891–1964), arr. **Jamie Cullum**

I Get A Kick Out Of You (1934) 3'

The Goo Goo Dolls

Iris 4'

Aaron Sweeney voice, piano, guitar

Béla Bartók (1881–1945), arr. **Emily Gray**

Romanian Folk Dances (1915) 8'

i. Jocul cu băță

ii. Brâul

iii. Pe loc

iv. Buciumeana

v. Poarga Românească

vi. Mărunțe

Imogen Gotch violin · **Colin Wilsher** tenor saxophone

Carl Maria von Weber (1786–1826)

Clarinet Concerto No.1 in F minor, Op.73 (1811) 7'

ii. Adagio ma non troppo

Kitty Culhane clarinet · **Evie Hrydziuszko** piano

Andante et Scherzo

Louis Ganne, a French composer known for his light operatic works and military marches, composed *Andante and Scherzo* originally for flute and piano. The piece exemplifies Ganne's melodic charm and lively rhythms, reflective of late 19th- and early 20th-century Parisian music.

The Andante section features a serene, flowing and often flamboyant melody. In contrast, the Scherzo is lively and playful. This piece remains a staple in the flute repertoire, offering both lyrical beauty and spirited vivacity, making it a favourite in recitals and competitions.

Freddy Hoare

Clarinet Sonata: i. Grazioso

When Bernstein attended Tanglewood, a well-known music venue in the USA, to study with the Russian conductor, Koussevitsky in 1941, he met the clarinetist David Oppenheim to whom this piece is dedicated. Bernstein was influenced by the resident composer in Tanglewood at the time, Paul Hindemith and he includes hints of Aaron Copland's works within this lyrical movement.

Magnus Whitfield

I Get A Kick Out Of You

I absolutely adore this piece – I first came across this Jamie Cullum version, on which I base my own arrangement, in an AYM vocal lab a couple of years ago. I absolutely love the song and the feel behind it because of the pure groove it has!

Iris

I love this piece, it's an iconic anthem of pop music and an absolute classic for my generation. I love the story behind it of how he wants someone to know how he feels about them but without being criticised by the outside world. It's an absolutely beautiful track and I really enjoy playing it.

Aaron Sweeney

Clarinet Concerto No.1: ii. Adagio ma non troppo

Weber's Clarinet Concerto No.1 was composed in 1811 for Weber's friend and clarinetist, Heinrich Baermann. Originally, Weber's melody line was sparse in order to allow Baermann to embellish it, creating a completely different interpretation. I'll be playing from an edition published in 1868 by Baermann's son, Carl, which features many of the embellishments from Baermann's performances. The second movement of the concerto is slow and typical of an early romantic aria; the lyrical melody conveys both melancholy and joy in different sections of the piece.

I am so grateful to Evie for accompanying me – after being at AYM together for five years, this is our first (and last) duo performance together!

Kitty Culhane

Introduction & Bruiser

I've been experimenting around these two pieces for a year now, I always had thoughts of playing with a small string group for them; mainly for the glissando sound I love from the Electric Light Orchestra. These two incorporate piano a lot, I've been inspired by a lot of romantic period music recently with the likes of Ravel and Rachmaninoff in my playlists! These pieces are my interpretation of the harmonies that I took from listening to them, I hope you guys enjoy.

Sean Andres Trelford

Out of the Cool

Out of the Cool is a piece written for flute and piano by David Heath. It was inspired by Miles Davis and John Coltrane and this shows in the harmony and shape of the piece. I chose to perform this piece because I love the way the piano and flute interact. It is also one of the pieces I have worked on with my duo partner Alex – I wanted to play something with him for my leavers' performance as he has been an AYM alongside me for five years now and so I chose to ask him to play this piece with me.

Evie Hrydziusko

Romanian Folk Dances

Béla Bartók wrote the 'Romanian Folk Dances' in 1915, under the title 'Romanian Folk Dances from Hungary'. This was later revised when Transylvania became part of Romania in 1920. The piece originally consisted of six short pieces for solo piano, but Bartók orchestrated it for a small ensemble two years later. In both the orchestral version and the original piano version, the final two dances are performed without a break between them.

'Jocul cu bâță' – 'Stick Dance'. According to Bartók, the melody came from a village which is now called Voiniceni, and he first heard it played by two gypsy violinists.

'Brâul' – 'Sash Dance'. This is a typical dance from Romania, for which a sash or a waistband is used. This melody came from Igrîș, in the Banat region.

'Pe loc' – 'In One Spot'. This also comes from Igrîș, but its theme is much darker and its melody recreates Middle Eastern instruments, including the flute.

'Buciumeana' – 'Dance from Bucsum'. This originates from Bucium, Alba county in Romania.

'Poarga Românească' – 'Romanian Polka'. This is an old Romanian dance similar to the polka and comes from Beiuș, Bihor county, near the border between Hungary and Romania.

'Mărunțel' – 'Fast Dance'. The last dance is formed by two different melodies: the first from Beiuș and the second from the village of Neagra.

Emily Gray is from Montreal, Canada. She studied music at McGill University, where she played various clarinets in the wind symphony and clarinet choir, alongside studying music arrangement.

She specialises mainly in music for wind instruments, and has arranged lots of music for clarinet choir, including Elgar's Enigma Variations. She has also written a concerto for alto clarinet with clarinet choir.

Imogen Gotch

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