

Concert

6th, July 2002.

1. Rêverie pour le piano: Debussy

Debussy (1862-1918) took quite a long time to develop his own musical language. This relatively early piano piece, Reverie (Daydreams) has much of the dreamy quality of a Chopin nocturne: The melody is played over a flowing left-hand accompaniment with only a hint of more Debussy-like harmonies which characterised his later works.

2. Amor Vincit Omnia: Guy Bunce.

'Amor' was written in October 2000. The piece was conceived in a romantic style to echo the title: 'Love conquers all.' As with most of my music, 'Amor' is littered with messages and codes, from the choice of notes and sequences used, to hidden melodies and rhythms observed when all parts are considered holistically. To my knowledge, this is the first performance of 'Amor' in this country; the piece has proved very popular on my 'sibelius' website securing performances in America and Europe. The piece shall be performed by Louise Taylor to whom 'Amor' is also dedicated.

3. Sonatina No.2 movement 2: Leighton.

Kenneth Leighton (1929-1988) was professor of music at Edinburgh University from 1956-68 where he taught composition. His works include numerous concertos, a symphony (1965) an opera, and numerous chamber works. The sonatina from which this movement is extracted is delightful

in its rhythmic vitality and harmonic spice. There are many examples in the sonatina where snippets of the melody and harmony of this slow movement can be found in the outer movements thus presenting the slow movement as the keystone to the whole work.

4. Fugue for Flute and Piano: Guy Bunce.

The Fugue for Flute and Piano was written in October 2001 in a very short space of time. It is serial in composition with the prime tone row being devised from calendar dates transposed into musical intervals. The entry of voices and order of rows presented are also determined by specific numbers corresponding to dates. The piece is bordering on atonality owing to the serial treatment of harmony and melody and therefore holds a contrasting aesthetic value to that of 'Amor.' I should like to thank John Burrows for performing the piano part in the concert today.

5. An American in Paris: Gershwin.

An American in Paris is loosely a 'tone poem', evoking the images and sounds of Paris, as Gershwin himself experienced them. The piece originally started life in its popular orchestral version. This piano arrangement is particularly demanding of the performer owing to the repeating chords with notes a 10th apart calling for the hands (particularly the left) to remain overstretched for almost the whole duration. The piece opens with a brisk tune, with subtle underlying harmonies, introducing an American visitor, stepping out to see the sights of Paris. Shortly after follows one of Gershwin's most luscious themes which is then developed before an upbeat blues section. The piece concludes with the return of the 'big tune' in all its glory.

With thanks to Louise and John for their performances today.

Music by Guy Bunce.

Both pieces performed today and all other works by Guy Bunce can be bought on the internet by logging on to:

<http://members.sibeliusmusic.com/gbunce>

Alternatively, scores and parts can be obtained by contacting Guy Bunce on

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Fugue for Flute and Piano. 3

FL 36

Pno

Concert at St. Mary's

FL 40

Pno

6th July 2002.

FL 44

Pno

with music by Guy Bunce.

FL 48

Pno

mf (Crescendo poco a poco to 57)

mf (Crescendo poco a poco to 57)

Guy Bunce
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