



UNIVERSITY OF LEEDS

UNIVERSITY OF LEEDS INTERNATIONAL CONCERT SERIES

Friday 28 October 2022
Clothworkers Centenary Concert Hall

Student Showcase

Benjamin Frampton (clarinet)

Ashruta Mani (vibraphone)

Zheng Yue (piano)

Thomas Proctor (clarinet)

Daniel Gordon (piano)

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Programme

Performed by **Benjamin Frampton** (clarinet) and **Daniel Gordon** (piano):

Alice Mary Smith – Andante

Marie Elizabeth Von Sachsen-Meiningen – Romanze

Performed by **Ashruta Mani** (vibraphone):

Ashruta Mani – Transience

Performed by **Zheng Yue** (piano):

Frédéric Chopin – Nocturnes, op 27

Performed by **Thomas Proctor** (clarinet) and **Daniel Gordon** (piano):

Béla Kovács – Sholem Alekhem Rov Feidman

Programme Note

Alice Mary Smith – Andante

Andante by Alice Mary Smith is the second movement of her Clarinet Sonata, and also a standalone piece for Clarinet and Orchestra. Both were originally for clarinet in A, but today's version has been transcribed for clarinet in B flat. Alice Mary Smith was a British female pioneer in the 19th-century and the first known British female to compose a symphony.

Marie Elizabeth Von Sachsen-Meiningen – Romanze

Romanze is the one of the most cherished works by Princess Marie Elizabeth Von Sachsen-Meiningen. It was composed for German clarinetist Richard Mühlfeld, who Brahms also wrote for. It is a pretty, romantic piece written 20 years after Smith's Andante conveyed by its more virtuoso manner.

Ashruta Mani – Transience

Transience is a conceptual piece written in 3 sections for solo vibraphone. It begins with a very bold identity, with independent, interwoven melodies and unconventional harmonies, but this is very short-lived. As the piece progresses into the second and third section, it starts to lose its core identity and gradually fades away. In the second section, the music forms new characteristics to adjust to the changes it goes through, but once the piece reaches its final section, it surrenders to its lost sense of identity, and becomes a ghost of its former self.

Frédéric Chopin – Nocturnes, op 27

Polish composer Chopin is a significant figure of the 19th-century romantic era. He was born in Poland, moved to France in his twenties and lived there until his death. In 1836, he composed the Nocturnes, op 27, an excellent representation of his ingenuity and aesthetic. The two contrasting nocturnes take a homogenous form with sustaining harmony of broken chords as accompaniment that endows a sense of serenity and bel canto melody in the right hand, a reflection of Chopin's affinity with Italian opera. The first nocturne in C sharp minor starts in a mysterious ambience with a wistful tone. The melancholic voice then sinks into a sinister drama in the middle section, and the coda after recapitulation fades away in a sequence of D-Flat harmonies, smoothly unveiling the delicate and hopeful second nocturne in D-Flat major. The contrast and transition within this

set of nocturnes make it an integrated entity, and together the two pieces take audiences on a journey that ends in the sweetest dream.

Béla Kovács – Sholem Alekhem Rov Feidman

'Sholem Alekhem, Rov Feidman' is a composition based on (or arguably an arrangement of) a classic tune from the traditional Jewish style of klezmer, known either as 'Sholem Alekhem' or occasionally 'Music From the Ghetto'. In its modern form, klezmer is a style of music characterised by its unique tone, ornamentation and virtuosic improvisation. However, before a strong jazz influence in the early 20th century, klezmer had much stronger ritual elements. 'Sholem Alekhem, Rov Feidman' is split into four parts: it begins with a free section that is akin to a call to prayer, drawing on klezmer's historic roots; it then moves into a slow, lilting children's lullaby; following this is the call to dance that then rockets into the full dance, complete with all the extra ornamentation that makes klezmer so distinct.

Biographies

Ben Frampton is a third-year joint honours maths and music student from the Wirral, who started playing clarinet from the age of 7 after being told that there were too many flutes so he should play clarinet instead. Throughout his time in education, Ben has been involved in a plethora of orchestras and ensembles playing clarinet and double bass. In 2019, he was lucky enough to be a member of the National Youth Orchestra of Wales on double bass in which furthered his musicianship. He's had further amazing opportunities such as performing at the Menin Gate in Ypres, as part of a Clarinet sextet. Currently, he is an esteemed member of LUUMS, being involved in many ensembles which includes conducting the symphony orchestra this year, in which he has been labelled as "not bad."

Ashruta Mani is a second year BA music student from Chennai, India. She began playing the drums when she was 17 years old and soon after, she was introduced to the marimba, which became her primary instrument. Although Ashruta has only been a percussionist for 5 years, she dove into the world of percussion in her first year at the University of Leeds. She explored orchestral percussion, rock drumming and contemporary classical percussion alongside her solo marimba

repertoire which allowed her to broaden her skillset immensely. This year, Ashruta aims to take it a step further and combine her compositional skills with her percussion performance.

Zheng Yue is an MA Music and Management student at The University of Leeds. He was born in a musical family, where his elders conducted academic research on music history, education, and aesthetics. He began to play the piano at 4 and studied with Professor Ting Zhou of The Music School Affiliated to Shanghai Conservatory of Music for years. He graduated from McGill University in 2020, obtaining a BA with major concentration in economics. Zheng is passionate about piano, and he frequently talks to and draws inspiration from his pianist friends. In the past two years, he has performed in more than 10 concerts and recitals in Shanghai, with programmes including piano works by Chopin, Beethoven, and Schubert, and chamber works by Brahms. Meanwhile, he had been working full-time as a project manager at an emerging art space TRI Venue, curating and promoting concerts with Shanghai Symphony Orchestra and Beijing Music Festival.

Thomas Proctor is a second year studying BA music from Buckinghamshire. He is heavily involved with the musical life at Leeds, playing in a different ensemble with the Leeds University Union Music Society (LUUMS) each day of the week, including as the principal clarinettist of the Symphony Orchestra and as the conductor of the Symphonic Wind Orchestra. As a solo performer, Tom has over a decade of experience on his primary instrument, the clarinet, and attained an LTCL diploma during his gap year. He has performed as a soloist at the chapel in Exeter College (Oxford), and in ensembles at venues such as the Royal Albert Hall and Disneyland Paris.

Daniel Gordon is the Répétiteur of the University of Leeds (part-time). He is also the Accompanist and Assistant Chorusmaster of Huddersfield Choral Society, and Conductor of the Huddersfield Singers. He has worked with the Hallé Orchestra (piano), Black Dyke Band (organ and piano), the CBSO chorus (repetiteuring), Manchester Camerata (harpsichord and chamber organ), Westminster Abbey Choir (singing), Sheffield Philharmonic Chorus (honorary member), and many others.

Future Concerts

Cathy van Eck

Thursday 3 November, 5:30pm-6:30pm

Renowned feedback-artist Cathy van Eck concludes two days of talks and workshops with a concert in Clothworkers Centenary Concert Hall. Cathy's work focuses on composing relationships between everyday objects, human performers, and sound. Her artistic work includes performances with live-electronics and installations with sound objects which she often designs herself. She is interested in setting her gestures into relationships with sounds, mainly by electronic means. The result could be called "performative sound art", since it combines elements from performance art, electronic music, and visual arts.

Ivo Neame Quartet

Friday 4 November, 1:05pm-1:55pm

Ivo Neame (piano) **George Crowley** (tenor sax)

Tom Farmer (bass) **Dave Hamblett** (drums)

Over the last ten years, Ivo Neame has led ensembles that have performed all over Europe at notable jazz festivals and venues. The music is an exploration of contrast and represents an ongoing quest to house multiple musical styles and influences under one roof. This varied mix of sonic landscapes springs from a desire to find emotional resonance with audiences in as many ways as possible. The styles of the pieces range from serene, calm and reflective atmospheres to intense, high-octane, polyrhythmic grooves. Improvising is at the heart of the band's approach to dealing with all of these musical structures, thus ensuring the fresh uniqueness of each performance. The musical influences range from rhythms derived from West African and Carnatic music to harmonic inspiration from jazz musicians such as Kenny Wheeler and Keith Jarrett. A number of these pieces have been recorded and released via Edition Records and Whirlwind Recordings.

Hammonds Band & LUUMS Brass Band

Saturday 5 November, 7:00pm

For one night only Hammonds Band and Leeds University Union Music Society Brass Band perform a selection of Brass Band favourites, arrangements of popular classics, and some lesser known music too – something for everyone. Each band will perform their own set, and the night will end with two extremely contrasting pieces performed by 50 brass players as the two bands join forces!