

Musicians

Mar Umbert Kimura (Music, 2020) Pianist

Ben Giblin (Music, 2021) Conductor and Vice-President of the Somerville Music Society

Erin Townsend (Music, 2022) Conductor

Student musicians from the Somerville-Keble orchestra

El Amor y la Muerte from Goyescas

by Enrique Granados (1867 – 1916)

Spanish composer Enrique Granados took inspiration from prints by artist Francisco de Goya to compose the piano suite ‘Goyescas’, dedicated to the nature of love, between 1909 and 1911. ‘El amor y la muerte’, the fifth piece in this suite, starts with a gripping motif which reappears varied, modified, and recontextualised throughout the piece. Tension is built and released continuously through contrasting colours and dynamics in the first part of the composition. After this rollercoaster of emotions, a soft and delicate section takes the listener to an ethereal world of crystalline melodies over magical harmonies. Love’s turbulent nature is depicted again in the following section. However, the most transparent depiction of love appears towards the end, with the piece concluding with a serene and pure sound.

Pavane

By Gabrielle Fauré (1845 – 1924)

The Pavane, Op. 50, is a short work by the French composer Gabrielle Fauré, written in 1880. Though originally a piano piece, the later version for orchestra and optional chorus is seen by the composer as the definitive rendition of the piece. It was first performed in Paris in 1888 and has since become one of the composer's most popular works.

Rejoice in the Lamb

By Benjamin Britten (1913 – 1976), Orchestrated by Imogen Holst (1907 – 1984)

Composer, conductor, educator, and dancer: Imogen Holst lived a completely musical life. She is mainly associated with the achievements

of male composers – her father Gustav, and near-contemporary Benjamin Britten with whom she worked for over ten years. But throughout her life she made sure to have space for her own projects as a freelancer – writing books, forming choirs, conducting bands and orchestras at a time it was rare to see a woman in the podium, and composing music that is increasingly being discovered and performed. Holst's orchestration of Rejoice in the Lamb was made, at Britten's request, for a concert given at the 1952 Aldeburgh Festival. Scored for a small orchestra, it realizes orchestral colours latent in the more familiar organ version with great skill and imagination.