

Thursday 26 February | 1pm

# Jonathan Rees Cello & Helen Reid Piano

N Boulanger	Trois Pièces pour Violoncelle et Piano
Debussy	Sonate pour Violoncelle et Piano Prologue, Sérénade & Finale
Stravinsky (arr Stravinsky & Piatigorsky)	Serenata & Tarantella, from <i>Suite Italienne</i>
Copland (arr Stanley)	The Little Horses, from <i>Old American Songs</i>
Bernstein	Meditation No 3, from <i>MASS</i>
Piazzolla (arr Sundquist/Rees/Reid)	Libertango
Jones (arr Rees/Reid)	On Days Like These, from <i>The Italian Job</i>
L Boulanger	D'un Jardin Clair, from <i>Trois Morceaux pour piano</i>
Fauré	Elégie
L Boulanger	Nocturne pour violon & piano



Please scan the QR code to find out more about  
Jonathan Rees and Helen Reid.

# As Deep As The Sea

*“Write your music and be the musician you are, and that is enough to enlight life.”*

Renowned for her exceptional energy and uncompromising rigour as much as for her deep knowledge and love of music, this advice given (in idiosyncratic English!) by Nadia Boulanger to a student captures the spirit of today’s programme. Pianist, organist, composer and conductor, her seven decades teaching music fostered the careers of an astonishingly diverse array of composers and performers from across the globe. This concert presents music by a small but eclectic handful of those students - Aaron Copland, Astor Piazzolla and Quincy Jones - alongside the most important figures in her own musical and personal life. Debussy was a compositional inspiration to Nadia, whose *Sonata for Cello and Piano* was published within months of Nadia’s three pieces for the same instruments; Fauré was Nadia’s teacher and mentor; Stravinsky was her decades-long colleague and friend; her associate Bernstein invited her to the USA to conduct the New York Philharmonic. Lili Boulanger was Nadia’s younger sister, another exceptional musician who became, aged 19, the first female composer to win first prize in the prestigious Prix de Rome. Chronically ill for most of her life, Lili died in March 1918 aged 24. Characteristically, Lili’s final few years had been dedicated to organising for charitable donations to be sent from the USA to support enlisted French musicians and their families. This charitable effort led to the establishment of the Conservatoire Américain at Fontainebleau outside Paris at which Nadia taught so many American students. In many ways Nadia dedicated her own long life to Lili’s memory, including by having many of Lili’s compositions published posthumously: this was the case for her two works performed today.

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