

LIVE Music on Sundays
in Dunfermline

Season 2022–23: Concert 7

The Clyde Duo



7.30pm

16 April 2023

Viewfield Baptist Church

**Chamber
Music
Scotland**

This concert is promoted by Dunfermline Arts Guild with financial assistance from Creative Scotland provided through Chamber Music Scotland.



The Clyde Duo

The Clyde Duo was formed in 2010, originally with flautist Yvonne Robertson, but since 2017 harpist Sharron Griffiths has worked with the renowned flautist Aisling Agnew. Aisling and Sharron share a compelling interest in the flute and harp repertoire and have performed together across the UK and internationally.

Aisling Agnew Aisling Agnew is a flautist from Belfast, who has toured across many continents, performing at prominent festivals as both a soloist and chamber musician. She has made many successful recordings and, as host of the successful podcast *The Flute NI*, has interviewed many performers, teachers and makers about their experiences.

A graduate of the Guildhall School of Music & Drama and the Royal Conservatoire of Scotland, Aisling has received many awards and bursaries. Aisling is flautist with Hard Rain Soloist Ensemble in Belfast, specialising in contemporary music, and also collaborates with Irish traditional musicians. Aisling regularly freelances with various orchestras and performs in a number of specialist chamber groups such as the Clyde Duo and the Agnew McAllister Duo with Scottish guitarist Matthew McAllister.

Aisling is involved with a variety of music education projects. She has given many masterclasses and workshops including Classic Children's Concerts in Scotland, and has worked with Drake Music, collaborating with musicians with additional needs. Aisling conducts various ensembles including Flute Phonics and St Andrews Flute Ensemble, and teaches flute at institutions including the University of St Andrews.

Sharron Griffiths started playing the harp at the age of ten in her native Wales, and has since pursued a diverse and varied career as a soloist, chamber and orchestral musician in recitals both on the concert platform, recording and radio broadcast.

Sharron works regularly with the BBC Scottish Symphony Orchestra, Royal Scottish National Orchestra, Scottish Opera, Trondheim Symphony Orchestra, Scottish Chamber Orchestra and the Royal Northern Sinfonia.

Sharron is a keen soloist and chamber musician, having recently appeared as concerto soloist with the Royal Northern Sinfonia. As well as being a member of the Clyde Duo, she works in a flute, viola, harp trio with flautist Ruth Morley and violist Scott Dickinson, and the innovative Bardic Trio with tenor Jamie MacDougall and guitarist, Matthew McAllister in performances across the U.K including at the St Magnus Festival, Edinburgh International Festival, Lammermuir Festival, Sound festival and Celtic Connections.

Sharron is a Lecturer of Pedal Harp at the Royal Conservatoire of Scotland senior and junior departments, harp teacher at St Andrews University, Douglas Academy and a regular harp tutor for the National Youth Orchestras of Scotland.

PROGRAMME

- Entr'acte Jacques Ibert (1890–1962)
- Sonata for flute and harp in E flat major
 Chevalier de Saint-Georges (1745–1799)
- Nocturne Lili Boulanger (1893–1918)
- Fantasie for flute and harp
 Helen Grimes (b.1981)
- Sonata for flute and harp
 Nino Rota (1911–1979)
- Allegro molto moderato – Andante sostenuto - Allegro festoso

15-minute INTERVAL

Coffee/tea will be available during the interval

You will find toilets at the top of the entrance staircase
(disabled and ladies) and the bottom of the staircase (men)

- Sonate F-Dur für Flöte
 Princess Anna Amalia of Prussia (1723–1787)
- Adagio – Allegretto – Allegro ma non troppo
- L'aube enchantée sur le Raga Todi
 Ravi Shankar (1920–2012)
- Danse Lente Joseph Jongen (1873–1953)
- Dance of Isis Gamal Abdel-Rahim (1924–1988)
- In Ireland Hamilton Harty (1879–1941)

The Clyde Duo

Aisling Agnew (flute) – Sharron Griffiths (harp)

Programme notes

Jacques Ibert (1890–1962)

Entr'acte

Jacques Ibert studied at the Paris Conservatoire before embarking upon a successful composing career. He was a unique composer who did not associate himself with any particular style. Ibert's music is generally lighthearted, often reflecting the composer's wit and humour and Entr'acte (composed in 1935) is typically representative of this.

Chevalier de Saint-Georges (1745–1799)

Sonata for flute and harp in E flat major

A sonata for the harp, with flute obligato, from pre-revolutionary France, written by Afro-French composer, Joseph Bologne, Chevalier de Saint-Georges, rather patronizingly called 'The Black Mozart'. Aside from being a champion fencer and a virtuoso violinist and conductor, Saint-Georges has the distinction of being the first classical composer of African ancestry. His parents were a wealthy slave owner on a plantation in the West Indies and a slave. During the French Revolution, he was Colonel of a legion of Black volunteers and fought heroically.

Lili Boulanger (1893–1918)

Nocturne

As a Parisian-born child prodigy, Boulanger's talent was apparent at the age of two when Gabriel Fauré, a friend of the family discovered she had perfect pitch. Boulanger accompanied her ten-year-old sister Nadia to classes at the Paris Conservatoire before she was five, studying organ with Louis Verne and harp with Mattel Tournier and Alphonse Hasselmans.

At 19, Lili was the first woman to receive the prestigious Grand Prix de Rome for musical composition. It was a massive achievement for any young composer and an important turning point for women in the field. Lili died at the early age of 24 from Crohn's disease.

Helen Grimes (b.1981)

Fantasie for flute and harp

This work by Scottish Contemporary composer, Helen Grime, was commissioned by Enterprise Music Scotland. The first performance took place by Hoot (Emma Wilkins, Flute/Helen MacLeod, Harp) on 28 October 2010 in Fraserburgh, Scotland.

We will play the second of the three movements – ‘Danse’ – which sets out to create a single unified line. The tempo is fast, and there is much virtuosic passagework for both instruments.

This performance will be in honour of our friend, the late harpist, Helen MacLeod.

Nino Rota (1911–1979)

Sonata for flute and harp

Allegro molto moderato – Andante sostenuto – Allegro festoso

Italian composer Nino Rota left a large legacy of film scores, many of which endure internationally in such classics as the first two parts of Coppola's *The Godfather*. A prolific composer, with a thirty-year association with Federico Fellini, Rota scored music for more than 150 movies in all. Many of them are said to draw on an equally large output of music for the theatre and concert hall. This includes a dozen operatic works, many ballets and much incidental music, a large quantity of symphonies, concertos, vocal works and chamber music.

The Sonata for flute and harp dates from 1937. Its opening movement is based largely on a pastoral, gently fluid theme with occasional modal colouring. A quicker-moving episode adds dynamic contrast. The slow movement has a similar serenity. “If I could make everyone around me have a moment of serenity, I would do all I can,” Rota once said. “Basically, this is the sentiment that animates my music.” The finale has a distinctly neo-classical feel, following the tripartite structure of the opening movement, with a broad, slow-moving central section framed by lively, good-humoured outer sections.

INTERVAL

Princess Anna Amalia of Prussia (1723–1787)

Sonate F-Dur für Flöte

Adagio – Allegretto – Allegro ma non troppo

Female composer and abbess – the multifaceted life of Princess Anna Amalia of Prussia characterizes the passionate musician and notation collector. Only a few of her own compositions have survived. Probably a large part of her work, which includes cantatas, chorales, chamber music and military marches, was destroyed by Anna Amalia herself. Her most famous composition today is probably this flute sonata in F major.

Ravi Shankar (1920–2012)

L'aube enchantée sur le Raga Todi

Ravi Shankar KBE, whose name is often preceded by the title Pandit, was an Indian sitar virtuoso and a composer. He became the world's best-known exponent of North Indian classical music, in the second half of the 20th century, and influenced many other musicians throughout the world. Shankar was, in turn, just as interested in Western music.

Shankar composed two concertos for sitar and orchestra, collaborated with Yehudi Menuhin and Jean-Pierre Rampal, and sought to create a fusion of Indian and Western music. One of the results of this was his *L'aube enchantée* (The Enchanted Dawn), scored for two Western instruments yet making use of some of the techniques of Indian music.

Joseph Jongen (1873–1953)

Danse Lente

Belgian born, Joseph Jongen was a great organist and composer of his era, considered second only to the Belgian composer, Cesar Frank. Jongen composed prolifically in virtually every genre and produced a significant body of chamber music, but he is best known as the composer of such organ music as the Sonata eroica and the Symphonie concertante.

His work is deeply rooted in his own country, disciplined in structure and showing a certain freshness and clear spontaneity with a keen sense for the blending of sounds. The short Danse Lente for flute and harp, written at the end of the Great War, during which Jongen was in exile in London, is of noble character, deeply felt and melancholic.

Gamal Abdel-Rahim (1924–1988)

Dance of Isis

Known as the Bartok of Egypt, Abdel-Rahim's music contains many beautiful ornamented solo lines and exotic non-Western harmonies based on Arabic modes. The ensemble of flute and harp works perfectly in this unusual and beautiful work that evokes the sounds of ancient Egypt with Abdel-Rahim's exotic harmonies based on the magamat. A technically-challenging recital by Egypt's leading art music composer of the 20th Century.

Hamilton Harty (1879–1941)

In Ireland

Harty was born in 1879 in County Down, Ireland and grew up in a musical family. Harty was an organist in Belfast and Dublin before going to London where he gained a reputation as an accompanist and composer. He became known as a conductor in concerts with the London Symphony Orchestra. From 1920 to 1933 he was conductor of the Hallé Orchestra in Manchester.

Harty's compositions include a violin concerto, the tone poem 'With the Wild Geese', and the Irish Symphony. 'In Ireland', composed for flute and piano in 1915 was written for the well-known flautist Albert Fransella. He later arranged it for flute, harp and orchestra and the flute and piano version is popular as a flute and harp duo. Harty adds a descriptive title addition at the beginning: "In a Dublin street at dusk, two wandering street musicians are playing".