

Music for Flute and Harp



Emily Beynon flute
Catherine Beynon harp

Arnold Bax: Sonata
Stephen Dodgson: Duo
Hamilton Harty: In Ireland
William Alwyn: Naiades
Nicholas Maw: Night Thoughts

métier

Music for Flute and Harp

Arnold Bax (1883-1953)

Sonata for Flute and Harp

18.35

- | | | | |
|---|-----|-------------------------|------|
| 1 | I | <i>Allegro moderato</i> | 6.30 |
| 2 | II | <i>Cavatina Lento</i> | 7.17 |
| 3 | III | <i>Moderato giocoso</i> | 4.26 |

Stephen Dodgson (b. 1924)

Duo for Flute and Harp

9.59

- | | | | |
|---|-----|-----------------------------|------|
| 4 | I | <i>Molto moderato</i> | 2.11 |
| 5 | II | <i>Allegro ma non tanto</i> | 2.15 |
| 6 | III | <i>Poco lento</i> | 2.39 |
| 7 | IV | <i>Allegro vivace</i> | 2.20 |

Hamilton Harty (1879-1941) arr. Catherine Beynon

In Ireland

- | | | | |
|---|--|---|------|
| 8 | | <i>Not too quick and with passion – allegro moderato – vivace</i> | 6.43 |
|---|--|---|------|

William Alwyn (1905-1985)

Naiades

- | | | | |
|---|--|---|-------|
| 9 | | <i>Tempo comodo e grazioso – tempo di valse – tempo primo</i> | 12.02 |
|---|--|---|-------|

Nicholas Maw (1935-2009)

Night Thoughts

- | | | | |
|----|--|--|-------|
| 10 | | <i>Sostenuto, senza rigore – molto calmo</i> | 10.22 |
|----|--|--|-------|

Total CD duration

58.01

Emily Beynon flute

Catherine Beynon harp

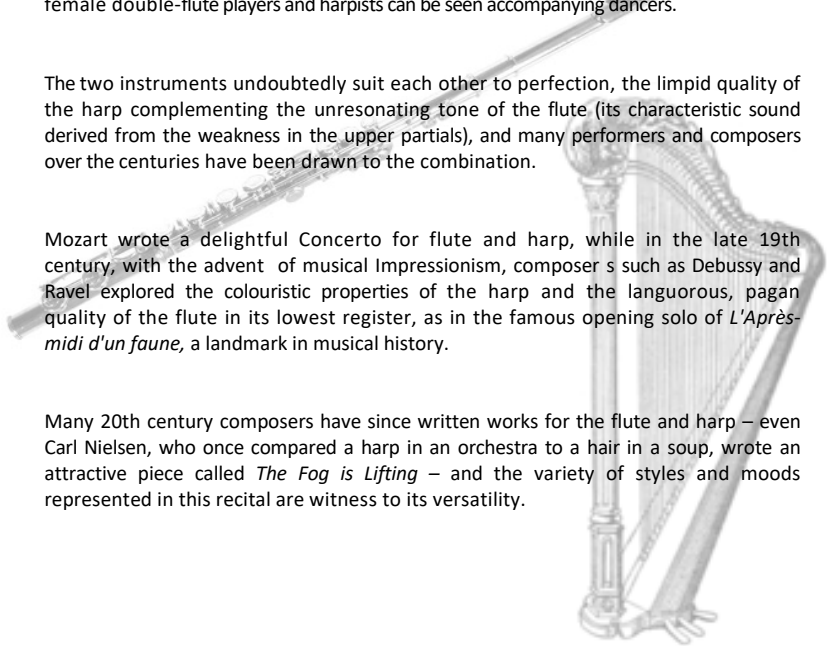
The Flute and Harp

The ancestors of the modern-day flute and harp can be traced back at least 3,500 years to the graceful Theban wall-paintings depicting banquets in ancient Egypt at which female double-flute players and harpists can be seen accompanying dancers.

The two instruments undoubtedly suit each other to perfection, the limpid quality of the harp complementing the unresonating tone of the flute (its characteristic sound derived from the weakness in the upper partials), and many performers and composers over the centuries have been drawn to the combination.

Mozart wrote a delightful Concerto for flute and harp, while in the late 19th century, with the advent of musical Impressionism, composers such as Debussy and Ravel explored the colouristic properties of the harp and the languorous, pagan quality of the flute in its lowest register, as in the famous opening solo of *L'Après-midi d'un faune*, a landmark in musical history.

Many 20th century composers have since written works for the flute and harp – even Carl Nielsen, who once compared a harp in an orchestra to a hair in a soup, wrote an attractive piece called *The Fog is Lifting* – and the variety of styles and moods represented in this recital are witness to its versatility.



Arnold Bax: Sonata for flute and harp

Sir Arnold Bax (1883-1953) was a prolific composer in most of the accepted forms of music apart from opera, and his extensive chamber works covers every numerical combination of instruments from the duo to the nonet. His earliest extant score is a brief fragment for violin and piano dating from about 1898, while his last chamber work was the *Piano Trio* in B written nearly fifty years later. In view of its 'bardic' associations in the Celtic tradition and the influence of Impressionism on his early music, it is natural that the harp should have drawn a particular response from Bax. All but a few of his orchestral works include a part for it, and he wrote seven chamber works which include a harp in the instrumentation. The earliest is the *Elegiac Trio* with flute and viola of 1916, the same year as Debussy's Sonata for the same combination, although it was completed before the latter had received its first performance. *In Memoriam* (1916) for cor anglais, harp and string quartet (commemorating the Easter Rising) followed in 1917, and two years later he wrote the beautiful one-movement *Harp Quintet*.

Apart from a *Valse* for the unaccompanied harp, which was written for Sidonie Goossens in 1931, all of Bax's later harp works were composed specifically to be played by the Russian harpist Maria Korchinska (1895-1979). She had come to England in 1926 and had enthusiastically thrown herself into its musical life, becoming the recipient of new works by British composers and even performing a jazz concerto with the dance-band leader Geraldo and his orchestra. Bax greatly admired her: "She is an attractive creature" he wrote in a letter, "and a marvellous harpist – perhaps the best that ever was", and in 1927 he completed two scores for her to play: the four movement Fantasy Sonata for viola and harp and, a few weeks later, an arrangement for harp and

string quartet of a concerto by Vivaldi (RV 540). The following year he composed the Sonata for flute and harp, which is here receiving its first recording.

The idea of writing a work for this combination was clearly prompted by the fact that Maria Korchinska's husband, Count Benckendorff, happened to be an amateur flautist who occasionally played in public under his proper name, Konstantin Kony (shades of the Comte de Guines, for whom Mozart wrote his flute and harp Concerto!). The manuscript was completed on 15th April 1928, the year in which Bax started sketching his *Third Symphony*. He originally called the work 'Sonatina' but it was first performed as 'Sonata' and he seems to have preferred this title. The première took place in the unlikely surroundings of Ipswich Central Library on 19th January 1929, nine days before its first London performance at the Wigmore Hall, where it was well received, despite most of the newspaper reviews mentioning the poor playing of the flute part. Although Maria Korchinska subsequently performed the work with John Francis and even accompanied May Harrison in a violin arrangement of the second movement during the war, it has remained one of his least known chamber works. In 1936 Bax had made an arrangement for flute, oboe, harp and string quartet with the title *Concerto*, but this too failed to attract more than a few performances.

Like most of his large-scale pieces, the *Sonata* is in three movements, the first being in his favourite ternary form, the second a rhapsodical song-like piece (its title, Cavatina, means a 'smooth melodious air'), the third a lively dance-like affair. The first movement begins with a running accompaniment in semiquavers, the flute entering in the fourth bar with a folk-like melody in the Dorian mode which is not all that far removed in style from what Elisabeth Lutyens amusingly referred to as the 'Cowpat School'. (Bax himself tended to be dismissive of the English folksong composers, although he admired its greatest representative, Ralph Vaughan Williams.) The second

section provides the conventional lyrical contrast, the melody reminiscent of the Irish folksong 'The Maids of Mourne Shore', better known as *Down by the Sally Gardens*. The third part is devoted to a reworking of the opening material, and the movement ends in exuberant vein.

The opening of the Cavatina is mostly for flute alone, punctuated by a few harp chords; but then the harp sets up an accompaniment of repeated chords for a new melody on the flute. The mood is one of wistfulness but with an underlying tension produced by the often extreme chromaticism of the flute's melodic line. The return of the opening monody, though now with harp accompaniment, eventually brings the music to an uneasy close.

The jovial dance-tune which dominates the third movement is echoed in other works by Bax dating from about the same time, such as the finales of the *Third Symphony*, the *Fantasy Sonata* for flute and harp, and the *Violin Sonata* in F (better known in its later arrangement as the Nonet). A counter-theme continues in the same mood before the tempo slows down to introduce a more contrasted melody introduced by the harp alone. Recurrences of the first tune end decisively, and after a pause the harp again initiates the previous slow melody. The lively mood returns, incorporating a fugato episode based on the slow theme, and the work ends in high spirits.

Stephen Dodgson: Duo for flute and harp

Born in London in 1924, Stephen Dodgson studied composition at the Royal College of Music, where he later taught. He has written extensively for all media (he is especially known for his skill at writing for the guitar) and is adept at creating works which are both challenging for the performer and yet grateful to play. He is also clearly in the business of writing music which communicates directly with the listener without ever

being facile or obvious. As Hugo Cole has expressed it: “His music is always civilized, thoughtful, and marked by a distaste for extreme gesture”, a description which admirably suits the work recorded here.

The *Duo* for flute and harp dates from 1958 and, like Bax’s *Sonata* of exactly thirty years earlier, was written specifically for Maria Korchinska, who had encouraged the composer at a formative stage in his career and gave the first performance of the work with the flautist Geoffrey Gilbert. Dodgson has subsequently written several other works for flute, including a *Concerto* with string orchestra (1991) as well as two short unaccompanied pieces for alto flute (1994), while his extensive list of chamber works includes two short pieces for harp solo and an *Ode* for harp and strings (1990).

The *Duo* is in four movements: the first moderate in pace, the second a little scherzo, the third lyrical and song-like, the fourth a lively finale but with a brief slow section leading to an animated ending. The composer has written the following description of his score:

The harp has the more elaborate part, specially in the busy motion of the second and fourth movements, though each of these has quieter, more atmospheric moments. These interruptions are occasioned chiefly by the insistent reappearance of a small motif which is an integral part of the musical idea in the first prelude-like movement. This motif is associated principally with the harp. The first two movements both end with it. The slow third movement, which is a continuously developing melody for the flute, is the most independent of the four, and the only one where the harp is allotted a more obviously accompanimental rôle.

Hamilton Harty: *In Ireland* (arranged by Catherine Beynon)

Best known during his lifetime as a conductor, it is only comparatively recently that the compositions of Sir Hamilton Harty (1879-1941) have become better known, thanks mainly to the recording companies. He was not a prolific composer – his output can be compared in quantity with that of his fellow Irishman E J Moeran – but, like Moeran, he could write very effectively on a large scale when he put his mind to it, and in works such as the *Irish Symphony*, the concertos for violin and piano, and the tone-poems *The Wild Geese* and *The Children of Lir* he produced dramatic music of great vitality and colour. Much of his work is shot through with echoes of Irish folk music, and although Arnold Bax dismissed him, along with Stanford and Charles Wood, as not having approached within a million miles of what he called ‘the Hidden Ireland’ (a phrase coined by Daniel Corkery), the sincerity of his Irish affiliations are never in doubt.

The fantasy *In Ireland* was originally written in 1918 for flute and piano, and in 1935 Harty made an arrangement for flute, harp and orchestra. Catherine Beynon’s arrangement for flute and harp returns the music to the intimacy of its chamber origins but with the flute part set against the gentler tone quality of the harp, replacing the harsher colouring of the piano. The original score has a programmatic heading: “In a Dublin street at dusk, two wandering musicians are playing.” Harty’s biographer, David Greer, has described the work as a kind of well-proportioned medley. It begins with harp arpeggios setting the scene for a graceful melody on the flute which leads into a dance-like allegro moderate with a pronounced Irish flavour. There is a brief allusion to the opening before the previous dance music turns itself into a reel. Another slow episode follows but is soon swept aside in the final dash to the end.

William Alwyn : Naiades

William Alwyn (1905-1985) was born in Northampton and educated at the Royal Academy of Music, where he won scholarships in flute and composition and later taught. At the age of twenty-two he joined the London Symphony Orchestra as principal flautist and frequently appeared in performances of chamber works. His prolific output as a composer included five symphonies, several concertos, two operas and a large number of film scores, as well as much chamber music. He was also a distinguished poet, essayist and translator of French verse, and as an artist he produced many oil paintings and pastel drawings. In his last few years, Alwyn suffered from ill health and was unable to compose pieces for large forces, turning instead to works for smaller groups such as the string quartet.

Naiades (named for the water-nymphs of Greek mythology) is subtitled *Fantasy-Sonata* and is dedicated to Christopher Hyde-Smith and Marisa Robles, who gave its first performance at the 1971 Bath Festival. The composer described the score in the following words:

It is a virtuoso work and exploits to the full the technical resonances of both instruments. My studio overlooks the river Blyth – tidal waters flanked by a broad expanse of reedy marshes, haunt of shrill seabirds. To wander there on a summer evening, when the reeds are a rustling sheet of gold and the water the colour of the ‘wine-dark’ sea, is to believe again in Pan and Syrinx, sense the presence of Undine, and hear the Naiades sporting in the shallows, hidden from mortal sight by the shrouding reeds. But all music, however descriptive, is in essence ‘absolute’ music; and this piece, a sonata in one movement, is no exception.

© Mary Alwyn. Reproduced by permission.

Being a former professional flautist himself, Alwyn's writing for the instrument shows a practitioner's insight into its capabilities. The work begins in a mood of enchantment with rippling harp and rhapsodic melismata from the flute. A more animated section follows before the music returns to a much calmer mood. The unaccompanied flute now initiates another lively section which again settles down and leads into a graceful waltz. After a brief pause the music veers between ecstasy and wistfulness, and the final section brings the work to a high-spirited conclusion.

Nicholas Maw: *Night Thoughts* for solo flute

Nicholas Maw was born in 1935 in Grantham, Lincolnshire, and died on 19 May 2009 in Washington D.C. He studied composition under Lennox Berkeley at the Royal Academy of Music and later with Nadia Boulanger and Max Deutsch in Paris. His earlier works reveal the kind of influences which might have been expected of someone of his generation coming to maturity in the post-war musical world, but it is significant that he was able to switch from serialism of the *Sonatina* for flute and piano to the extended tonality of the early *Requiem* with ease and to produce works in different styles with equal sincerity. In his mid-twenties Maw began to believe that a synthesis was possible between his earlier, experimental style and the romantic aesthetic deriving from his innate feeling for composers such as Brahms, Strauss and Wolf. This stylistic advance culminated in *Scenes and Arias*, a superb setting for three female voices and orchestra of mediaeval texts which was introduced at the 1962 proms and immediately established the composer as one of the leaders of his generation. Between 1972 and 1985 Maw's creative energies were engaged in the composition of his colossal work for orchestra entitled *Odyssey*, but he also found time to produce smaller pieces, such as *Night Thoughts*, which was published in 1984 and follows in the

tradition of works for solo flute, of which the most notable 20th century examples are Debussy's *Syrinx* and Varese's *Density 27.5*.

The title of the work is mirrored perfectly in the music, with the frequent changes of mood appropriate to nocturnal musing reflected in the rapid juxtaposition of different time signatures (there is even a bar of 27/16!) and by the contrasts of tempo and expression marks: *Sostenuto, senza rigore – nervoso e fantastico – languiso – vivace e inquieto – poco spettrale – furioso – agitato*, and so forth. The player is expected to produce a wide range of rapidly changing dynamics, and Maw also makes use at one point of special effects: a series of soft repeated notes marked 'breath', followed by 'hum' then 'rattle keys'. The overall atmosphere is uncertain, and the sudden changes of mood subtly suggest the unrelated random thoughts which cross the mind as it hovers fitfully between wakefulness and sleep.

Notes by Graham Parlett © 1994.

The performers

Emily Beynon is principal flute of the Royal Concertgebouw Orchestra, Amsterdam.

Born in Wales, she began her flute studies as a junior at the Royal College of Music with Margaret Ogonovsky and then went on to study with William Bennett at the Royal Academy and with Alain Marion in Paris. In 2002 she was made a Fellow of the Royal Academy of Music and is also a visiting professor there.

Equally at home in front of the orchestra as in its midst, Emily has performed as concerto soloist with, amongst others, The Royal Concertgebouw Orchestra, Philharmonia Orchestra, several BBC Orchestras, NHK Symphony, the Vienna, Prague, Netherlands and English Chamber Orchestras and the Academy of St.Martin-in-the-fields.

As a chamber musician she works regularly with her sister, the harpist, Catherine Beynon and the pianist Andrew West, and has made guest appearances with the Nash Ensemble, Skampa Quartet, Steven Isserlis, Dame Felicity Lott, Jean-Yves Tibaudet, the Kungsbacka Trio and Brodsky Quartet.

She is frequently heard on BBC radio and has featured in television documentaries for Thames, the BBC and AVRO (Netherlands)

Emily is an enthusiastic protagonist of new music and has had many new works written for her by some of the UK's leading composers: John Woolrich, Sally Beamish, Jonathan Dove, Errollyn Wallen and Roxanna Panufnik. In 2010 Universal Edition released a book of contemporary works entitled "Flute Project: new pieces for flute solo" on which she collaborated with Matthieu Dufour (Chicago Symphony), Kazushi Saito (Tokyo Philharmonic) and Emmanuel Pahud (Berlin Philharmonic).

A passionate and dedicated teacher, Emily is regularly invited to give masterclasses all over the world and has her own series of educational books for the Dutch publisher, De Haske. Together with business woman (and amateur flautist), Suzanne Wolff, Emily set up the Netherlands Flute Academy which launched in 2009.

www.neflac.nl

www.emilybeynon.com

Catherine Beynon began playing the harp at the age of eight, and attended the Royal College of Music Junior Department with Daphne Boden and later gained a scholarship to the Royal Academy of Music. Catherine then completed her studies at the Conservatoire Supérieur de Music in Lyon with Fabrice Pierre. She is an extremely enthusiastic chamber musician and has performed across Europe and in Japan with numerous distinguished artists such as Quatuor Debussy, Francois Le Roux, the Chamber Orchestra of Europe and the Lindsay Quartet. Catherine has given solo recitals at the Wigmore Hall, Purcell Room, Fairfield Halls and St Martin-in-the-fields and in September 1997 made her BBC Prom debut in the Proms Chamber Music Series at the Victoria and Albert Museum.

In April 2006 Catherine performed the Mozart Flute and Harp Concerto with Sir James Galway, in July at the Concertgebouw with her sister Emily Beynon (the Principal Flute at the Royal Concertgebouw Orchestra) and in the December she performed the Concerto with Wolfgang Schulz (the Principal Flute of the Vienna Philharmonic Orchestra.)

Catherine has also made many chamber music recordings for labels Naxos, Metier and Hyperion. She has performed as a concerto soloist with the English Chamber Orchestra, the Philharmonia, the BBC National Orchestra of Wales and the London Chamber Orchestra. As principal harp of the European Union Youth Orchestra, Catherine has worked with many eminent conductors including Haitink, Ashkenazy, Guilini and Rostropovich.

In August 1999 Catherine was appointed principal harp of the Royal Danish Orchestra in Copenhagen (Det Kongelige Kapel) and in May 2000 she was awarded the honorary degree of ARAM by the Royal Academy of Music in recognition of her distinguished performance in the profession. Since September 2003 Catherine has been principal harp in the Orchestra Philharmonique du Luxembourg.

Recorded in the church of St. Martin's, East Woodhay, Hampshire, England
on 16th and 20th December 1993 and 30th March 1994.

Recording Producer/Engineer: David Lefeber.

Notes: Graham Parlett.

Booklet and cover designs: Stephen Sutton (Divine Art Ltd)

Photograph of Emily Beynon by Eric Richmond

Photograph of Catherine Beynon by Philippe Hurlin

All photos are copyright images – all rights reserved

Music Publishers/copyright:

Bax *Sonata* -Thames;

Dodgson *Duo* – Stephen Dodgson;

Alwyn *Naiades* - Lengnick;

Harty *In Ireland*- Public Domain;

Maw *Night Thoughts* - Faber Music.

© 1994 Original sound recording made by David Lefeber, Metier Sound & Vision.

© 2012 Divine Art Ltd (Metier Division) [for USA and Canada: Diversions LLC]

This recording was made with the kind support of The Bax Trust



Also in the Divine Art group catalogue:



Terzetti: Trios for flute, viola and harp

Bax: Elegiac Trio

Debussy: Sonate en Trio

Ravel: Sonatine en Trio

Mathias: Zodiac Trio

Dubois: Terzettino

The Debussy Ensemble
divine art dda25099

the divine art family of labels



A full list of over 500 titles, with full track details, reviews, artist profiles and audio samples, is on our website. All our recordings are available at any good record store or direct from our secure web stores. Also sole agents in the UK and USA for Move Records of Australia.

Divine Art Ltd.,
email: uksales@divine-art.co.uk
www.divine-art.co.uk

Diversions LLC (Brandon Music)
email: sales@divineartrecords.com

Printed catalogue sent on request
Also available in digital download through iTunes, Amazon, Spotify
and direct from
www.divineartrecords.com

WARNING: Copyright subsists in all recordings issued under this label. Any unauthorised broadcasting, public performance, copying or re-recording thereof in any manner whatsoever will constitute an infringement of such copyright. In the United Kingdom, licences for the use of recordings for public performance may be obtained from Phonographic Performance Ltd, 1, Upper James Street, London W1R 3HG.



Emily Beynon



Catherine Beynon