

## **SALLY PRYCE harp**

Born in 1979, Sally Pryce studied at the Purcell School and Royal College of Music with Daphne Boden, graduating in 2001 with first class honours and the Worshipful Company of Musicians' Silver Medal. She was selected for representation by YCAT in 2003.

During her studies Sally won numerous national and international prizes including first prize in the 1999 London Harp Competition and in 1998 reached the final six in the prestigious International Harp Contest held in Israel. In 1996 she won the Marisa Robles Harp Prize in the Royal Over-Seas League Competition and was a finalist in the BBC Young Musicians Competition.

Over the last year Sally has continued to give recitals at major venues and festivals throughout the UK including return visits to Wigmore Hall and Bridgewater Hall with flautist Adam Walker (BBC Concerto Finalist in 2002), recitals in Paris and Madrid and a critically acclaimed Park Lane Group recital at the Purcell Room. In August Sally gave three world premieres at the Presteigne Festival including a new work by Huw Watkins especially commissioned for her.

Engagements during the 2006/07 season include a return visit to Wigmore Hall with the Sally Pryce Ensemble, her debut with the Royal Philharmonic Orchestra and concerts at St. George's Bristol and in Aldeburgh. In addition to her Ensemble, Sally has started a duo called the Dorette Violin and Harp Duo with Elizabeth Cooney.

Abroad Sally has performed at the Eighth World Harp Congress in Geneva, the Yamaha Foundation in Tokyo, and given recitals in Hungary, Czech Republic, Israel and the USA. As a member of the Live Music Now! Scheme, Sally gave over 200 concerts between 2002-06. She has given several premieres of new works with contemporary groups and has performed with the ensembles Lontano and Okeanos.

## **ADAM WALKER flute**

### **BBC Young Musician Concerto Finalist 2004**

Born in Retford, Nottinghamshire in 1987, Adam Walker taught himself to play the flute at the age of 9. A year later he entered Chetham's School of Music, where he studied with Gitte Sorensen and in September 2005 he won a scholarship to the Royal Academy of Music where he is currently studying with Michael Cox.

In 2002, at the age of 14, Adam became the youngest ever winner of the British Flute Society Competition and in 2003 won the Royal Over-Seas League prize for the woodwind player with *the most promise*. The following year he was a Concerto Finalist in the 2004 BBC Young Musicians Competition performing Nielsen's *Flute Concerto* with the BBC Scottish Symphony Orchestra conducted by Ilan Volkov at the Usher Hall in Edinburgh. He went on to give debut recitals at Wigmore Hall, St. George's Bristol and to tour the Middle East. He has given numerous radio broadcasts, including appearances on BBC Radio 3.

As a soloist Adam has appeared with the Hallé Orchestra at Bridgewater Hall and with the City of Birmingham Symphony Orchestra. His recital work has included appearances with Iain Burnside at Cadogan Hall, with London Conchord at Conway Hall and with harpist Sally Pryce throughout the UK including concerts at Wigmore Hall, Bridgewater Hall and in Paris and Madrid. Engagements during the 2006/07 season include a return visit to Wigmore Hall with Sally Pryce and a performance of Mozart's *Flute & Harp Concerto* with the Royal Philharmonic Orchestra at Cadogan Hall.

# Stour Valley Arts & Music

Fifty-sixth  
season  
2006-7

7.30  
Saturday  
13 January  
2007

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## Supper concert

### Sally Pryce *harp* Adam Walker *flute*

#### **JS BACH**

Sonata in E, BWV.1035  
- Adagio ma non tanto  
- Allegro  
- Siciliano  
- Allegro assai

#### **SAINT-SAENS**

Romance, Op.37

#### **ARNOLD BAX**

Sonata for flute and harp  
- Allegro moderato  
- Lento  
- Moderato giocoso

Interval

#### **ROSSINI**

Andante con variazioni

#### **ELGAR**

Chanson de matin  
Chanson de nuit

#### **PIAZZOLLA**

L'Histoire du Tango (exc)  
- Cafe 1930  
- Bordell 1900

#### **ALWYN**

Naiades Fantasy Sonata for flute & harp

## **PROGRAMME NOTES supplied by YCAT**

### **J.S. BACH (1685 - 1750) Sonata in E, BWV.1035**

J.S. Bach contributed much to the new Baroque genre of the sonata. He complied with convention in producing six works (marketable as generous sets of music) for most mainstream instruments from cello to flute, displaying his expert knowledge of their capabilities and characteristics. His extant collection for flute, however, numbers seven (written for various occasions at different times), due to the inclusion of a spurious sonata in G minor, BWV.1020.

### **CAMILLE SAINT-SAËNS (1835-1921) Romance, Op.37**

Camille Saint-Saëns showed musical aptitude as child almost comparable with Mozart's. His output was prolific and extended for most of his 86 years. Elegance of form and line, beautiful harmonies and chords were more important to him than emotional feeling or technical adventure, and his music has therefore been condemned for its superficiality and facility. Nevertheless these very qualities, to which may be added graceful melodic invention, have ensured the survival of a large amount of his work. It is significant that Ravel, another emotionally undemonstrative composer, admired him.

The 'Romance, Op 37' was written in 1871 for Paul Taffanel at the Paris Conservatoire. The accompaniment has been transcribed for harp by the Catherine Michel, keeping as close to the original as possible. Saint Saens preferred writing music for woodwind Instruments and included in this output are the Odelette for flute and orchestra and the Tarentelle for flute and clarinet and orchestra.

### **ARNOLD BAX (1883-1953) Sonata for Flute and Harp**

Sir Arnold Bax studied at the Royal Academy of Music and was a prolific composer, his works including chamber music, choral, orchestral, piano music and works for the stage and cinema. In his early phase as a composer he was influenced by the poetry of W. B. Yeats and by the folk music of Ireland. He expressed himself as not being interested in sound for its own sake but rather in sound as an expression of emotional states: he had little sympathy with those of his contemporaries who were exploring new ground.

Most of Bax's works for harp were written for Maria Korchinska of whom Bax described as – "a marvelous harpist – perhaps the best that ever was" and premiered the 'Sonata' in 1929. The first movement is in his favourite ternary (ABA) form and incorporates a melody that hints to the Irish folksong 'The Maids of Mourne Shore, better known as 'Down by the Salley Gardens'. The second is rhapsodical with a wistful mood while the third movement is a lively dance.

### **SIR EDWARD ELGAR (1857 - 1934)**

Sir Edward Elgar was born in Worcester in 1857. Until the outstanding success of the 'Enigma' Variations in 1899, he was considered a 'provincial' composer - and a largely self taught one at that. In the earlier part of Elgar's career as a composer, he wrote several short pieces which became very popular. *Chanson de Nuit and Chanson de Matin* are two such works, written as a pair, which carried his name far and wide before his larger orchestra works appeared. They were published in several versions at once: for string orchestra, for small orchestra, for violin and piano and so on - so it is almost impossible to say, with any degree of certainty, which was the original version. But Elgar himself was a good violinist, and it may well be that he would have played this

tune through to himself on the violin, before adding a piano part and sending it off to his publishers for their consideration.

### **GIOACHINO ROSSINI (1792-1868)**

Rossini's Andante e tema con variazioni per arpa e violino (1820) was written at the height of his powers. Between 1815 and 1823 Rossini produced twenty operas including *Il barbiere di Siviglia*, *La Cenerentola* and *Otello*. Of these *Otello* formed the climax to his reform of serious opera, and offers a contrast with the treatment of the same subject at a similar point of artistic development by Verdi.

### **ASTOR PIAZZOLLA (born 1921)**

Astor Piazzolla is well known as the renewer of the tango. In 1946 he formed his own tango orchestra but frustration at the reception he received in his homeland proved too much and went to Paris. There he studied musical theory and composition with Nadia Boulanger and began to look at tango from a totally different perspective. Introducing elements from modern jazz, classical and folkloric Latin music and augmenting the existing complements of rhythms and harmonies, Piazzolla radically re-invented the tango. 'Histoire du Tango' was originally written for Flute and Guitar and in four movements depicting the different characteristics of the tango throughout the Twentieth Century.

### **WILLIAM ALWYN (1905 - 1985)**

Born in Northampton, this English composer, writer and painter studied composition and flute at the Royal Academy of Music in London (where he later became a Fellow), and was made a CBE in 1978 for his contribution to British musical life. His two principal musical involvements are thus joined in this short piece, and, as a professional flautist (principal of the LSO at the age of 22), his writing typically shows his full understanding of the instrument's limitations and extremes, as well as its textural balance with the harp.

Like most of the composers in this programme, Alwyn was an immensely self-critical and diligent craftsman. This work, written in 1971 (the year the musical revolutionary Stravinsky died) - and first performed that year at the Bath Festival - is no exception in revealing refinements of compositional and performing techniques.

In Greek mythology, the 'Naiads' were water nymphs who were said to have successful powers of healing and the ability to incarnate the divinity of the stream they inhabited. As a sub-title to this fantasy-sonata (dedicated to the flute-harp duo Christopher Hyde-Smith and Marisa Robles), it suggests an influence present as Alwyn composed it in his studio overlooking the river Blyth. This river invoked his belief in Classical characters from Syrinx to the Naiads - and this music is pertinately descriptive of such romantic thoughts.

The opening ripples from the harp are answered by flowing lines from the flute as the Naiads sing from behind the reeds. A more animated section creates the first musical climax before the work returns to the more graceful repose and freedom created earlier. Rhapsodically slipping from one mood to another, the piece continues with an exciting passage for unaccompanied flute in preparation for the delightful waltz; itself merely a hedonistic diversion for the positive joy of the coda.