

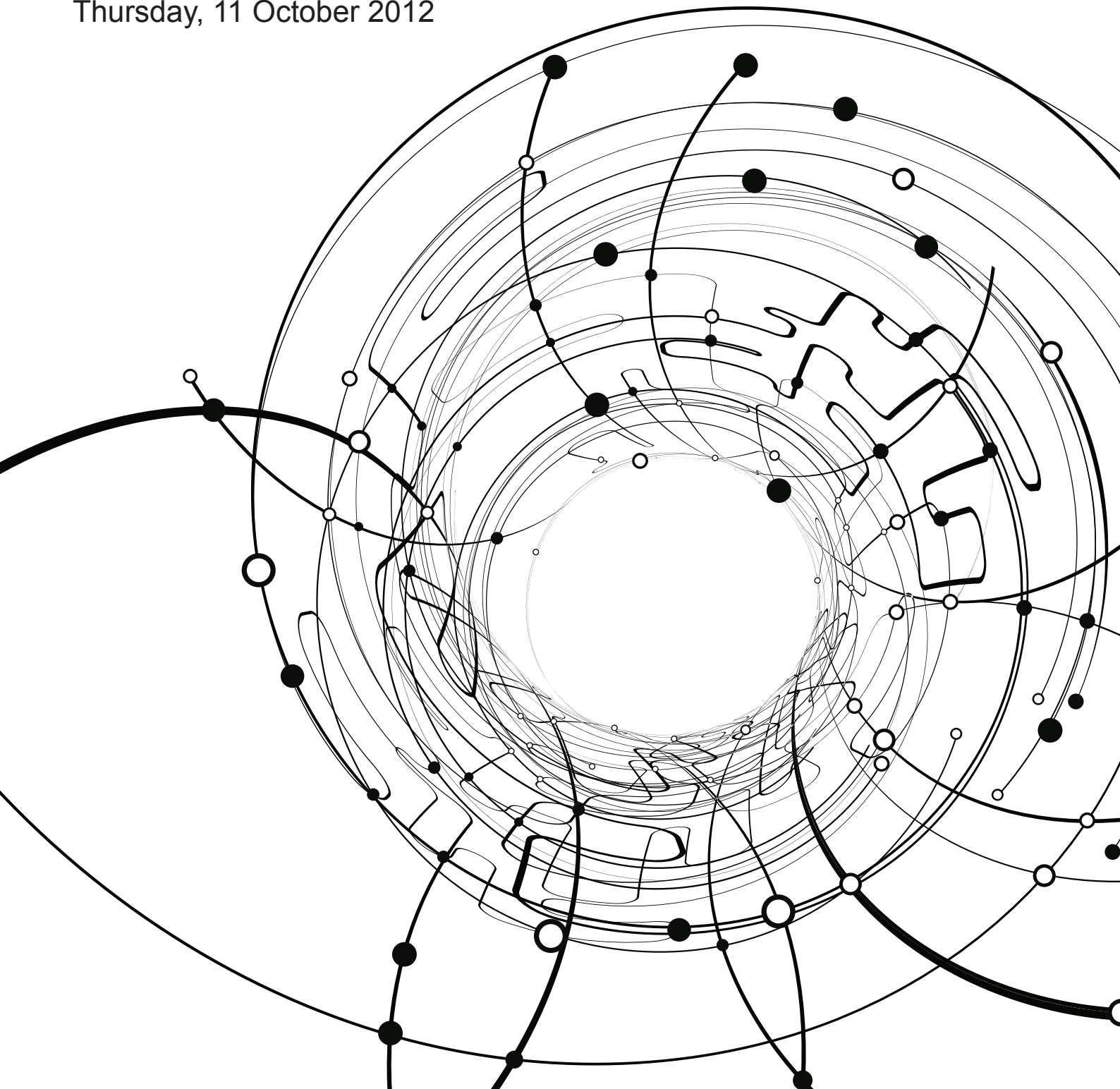


University  
of Glasgow | School of Culture  
& Creative Arts

School of Culture and Creative Arts presents

## **McEwen Memorial Concert of Scottish Chamber Music**

Thursday, 11 October 2012





**Thursday 11 October 2012**  
**1.10pm University Concert Hall**

*Funded by the McEwen Bequest*

Ruth Morley (flute)  
Hannah Craib (viola)  
Sharron Griffiths (harp)

*Elegiac Trio*

Arnold Bax

*Serenade No.10 Op. 79*

Vincent Persichetti

*Tenebrae*

Commissioned by the Court of the University of  
Glasgow under the terms of the McEwen Bequest.

Martin Suckling

*Danse Lente Op.56*

Joseph Jongen

*Petite Suite*

André Jolivet

## ***Elegiac Trio***

**Arnold Bax**

Sir Arnold Bax (1883–1953) was born in London, studied at the Royal Academy of Music and spent much of his life in Ireland. He was a composer and a poet. His musical style blends elements of romanticism and impressionism, often with influences from Irish literature, especially Yeats. Bax's poetry and stories were written under the pseudonym of Dermot O'Byrne.

The Elegiac trio was written in 1916, the year of the Easter Rising in Ireland. As both poet and composer Bax wrote elegies to commemorate the 'holy rage'. This trio is an elegy for lost friends, and for the loss of innocence. Bax was faithful to Ireland until the end of his life, but in 1916 the Romantic Ireland he had known as a young man was dead and gone. He had been acquainted with many involved in events surrounding the Rising, including Patrick Pearse the educator, orator and writer who was among those executed by the British.

## ***Serenade No.10 Op. 79***

**Vincent Persichetti**

*Larghetto*  
*Allegro Comodo*  
*Andante Grazioso*  
*Andante Cantabile*  
*Scherzando*  
*Vivo*

Vincent Persichetti (1915–1987) was an American composer, teacher, and pianist. An influential teacher of composition, his students at Juilliard included Philip Glass, Michael Jeffrey Shapiro, Kenneth Fuchs, Toshi Ichianagi, Peter Schickele, Lowell Liebermann, Robert Will and Leo Brouwer.

Written in 1957 this serenade for flute and harp is part of a series of 15 Serenades. Each movement is a miniature, a character piece exploring the melodic side of Persichetti's style. He described his own work as having two main elements: 'graceful' and 'gritty'. In this serenade he almost exclusively uses graceful simplicity to express his ideas.

## ***Tenebrae***

**Martin Suckling**

*Commissioned by the Court of the University of Glasgow, in 2012, under the terms of the McEwen Bequest.*

A cascade of tears, repeated over and over again; a whirring machine, jumping gears until suddenly silenced; a circling song, ornamented, decorated, and overwhelmed; a simple chorus, bludgeoned into voicelessness. The four 'movements' of this piece run without a gap, the start of each new section breaking free from the world of its predecessor. Although they occupy contrasting emotional, harmonic, and textural spaces, each section shares a preoccupation with loops and processes of contraction and expansion.

Rilke's *Sonnets to Orpheus* were the starting point for this composition, their rich and varied imagery suggesting to me musical situations and journeys around which I developed the piece. The title is taken from another poet's reflections on the death of Orpheus, David Gascoyne who, like Rilke, imagined the voice of the singing god taken up by the whole earth, resounding brightly through the shadows.

*Clear night!  
He has no need of candles who can see  
A longer, more celestial day than ours.*

(from 'Tenebrae' by David Gascoyne)

## ***Danse Lente Op.56***

**Joseph Jongen**

Joseph Jongen (1873 –1953) was a Belgian organist, composer and music educator. On the strength of an amazing precocity for music, he was admitted to the Liège Conservatoire at the extraordinarily young age of seven. He spent the next sixteen years there and later returned as professor of harmony and counterpoint, and later still became its director. He won the prestigious Prix de Rome in 1897.

Jongen was prolific, completing over 200 works, continuing to write into his seventies. This slow dance is a gem of a piece. The flowing melody is gradually transformed by the lush harmonies as the music twists and turns through the arc of the structure.

## ***Petite Suite***

**André Jolivet**

*Prelude*  
*Modéré sans traîner*  
*Vivement*  
*Allant*

André Jolivet (1905-1974) has been called French music's most sophisticated primitivist and was musical director of the Comédie Française (1943-59), president of the Concerts Lamoureux (1963-68) and professor of composition at the Paris Conservatory (1965-70).

Interested in drama, painting and literature in his youth, he eventually settled on music, studying cello and composition. His early works tended to be dense and atonal. However, during his service in the French Army in World War II he grew interested in primitive religion and magic, and this intellectual quest soon informed his style.

He stated his intention as "restoring music's original ancient sense, as the magical and incantatory expression of the religiosity of human communities." The *Petite Suite*, with its exotic melodies, rich harmonies and powerful rhythmic impulses, is part of this magical style. The suite dates from 1941 and takes the form of a dance suite, using traditional dance melodies as its core.

## **Martin Suckling**

Martin Suckling was born in Glasgow in 1981. After spending his teenage years as a violinist in the National Youth Orchestra and in ceilidh bands around Scotland, Martin studied music at Clare College Cambridge and King's College London. He was a Paul Mellon Fellow at Yale University from 2003-5, undertook doctoral research at the Royal Academy of Music, and subsequently became a Stipendiary Lecturer in Music at Somerville College, Oxford. His teachers include George Benjamin, Robin Holloway, Paul Patterson, Martin Bresnick, Ezra Laderman, and Simon Bainbridge. Martin has benefited from residencies at the Royal Shakespeare Company, Aldeburgh, Aspen, and IRCAM, and has won numerous awards including the 2008 Royal Philharmonic Society Composition Prize. He lives in Manchester and is currently Lecturer in Composition at the University of York.

Martin Suckling has been commissioned by many leading orchestras and ensembles including the London Symphony Orchestra, Deutsches Symphonie-Orchester Berlin, London Sinfonietta, Britten Sinfonia, Hebrides Ensemble, and the Royal Shakespeare Company. Notable conductors of his works include Ilan Volkov, Francois-Xavier Roth, Robin Ticciati, Nicholas Collon, Pierre Andre Valade and George Benjamin. His music has also featured in festivals such as Cheltenham, Ultraschall, Chacombe, Deal, ISCM World Music Days 2007 (Hong Kong), and Oxford Lieder.

2011 was an important year for Suckling, with several major premieres of new works. This included the critically acclaimed *Candlebird*, a substantial new piece for baritone and ensemble based on texts by Don Paterson, which was premiered by the London Sinfonietta under Nicholas Collon in May at the Queen Elizabeth Hall, London. In the same year *storm, rose, tiger* was premiered by the Scottish Chamber Orchestra under Robin Ticciati at Edinburgh's Usher Hall in October. The impact of this piece is leading to further collaborations with the orchestra. Finally, December saw the premiere of a new violin concerto, *de sol y grana*, for Agata Szyczewska and the London Contemporary Orchestra. Suckling's fascination with micro-tonality is evident in some of his recent works, as is his skill in handling this aspect of his sound-world; but freshness, poetic directness and melodic exuberance are the characteristics of his music which will most strike the listener.

## **Hannah Craib**

Hannah Craib was born in Fife and was a viola student of James Durrant at the Junior Department of the RSAMD in Glasgow. At 17 she moved to London to begin her studies at the Royal College of Music where she was a Full fees Scholar. Whilst there she was a pupil of Simon Rowland-Jones and Susie Meszaros. During this time Hannah took part in the Mendelssohn on Mull Festival every summer performing chamber music with Levon Chilingirian, Gaby Lester and Marcia Crayford. She also played regularly with Levon's chamber ensemble 'Sayat Nova'. She now plays with Scottish based contemporary music group 'Red Note Ensemble'. For four years Hannah was the viola player of the Alba Quartet, performing concerts and taking part in competitions throughout the UK, Italy and Switzerland. She recently performed a String Trio concert for the Scottish Chamber Orchestra. Hannah is also an extra player for Opera North and Scottish Opera.

## **Sharron Griffiths**

Sharron started playing the harp at the age of ten in her native Wales, gaining early experience as principal harpist with the National Youth Orchestra of Wales. Whilst studying at the Royal Northern College of Music, and as a Postgraduate at Trinity College of Music, she performed with the Britten Pears Orchestra, British Youth Opera and the Young Musicians Symphony Orchestra. During this time, Sharron was awarded the United Kingdom Harp Association Award, The David Dunn Award Yorke Trust & the St Marylebone Educational Foundation Award. Following her studies, Sharron has pursued a successful and varied career for many years in London and currently in Glasgow.

She has appeared as a soloist, chamber and orchestral musician in recitals both on the concert platform, recording and radio broadcasts, playing at many prestigious concert halls all over the World including the Royal Albert Hall and the Concertgebouw, Amsterdam. She works regularly with the Royal Scottish National Orchestra, BBC Scottish Symphony Orchestra, Scottish Chamber Orchestra, Scottish Opera and Northern Sinfonia. Sharron has also freelances with several national orchestras, including the BBC Symphony Orchestra, Trondheim Symphony Orchestra, Liverpool Philharmonic, RTE National Orchestra of Ireland, Royal Philharmonic Orchestra, The Orchestra of the Age of Enlightenment, Royal Ballet Sinfonia and Northern Ballet Company. She has also held harp positions on West End and Touring Musicals along with playing for many pop and film sessions, including sessions at the famous Abbey Road studios.

## **Ruth Morley**

Ruth studied at the RSAMD with David Nicholson and won a Wingate Scholarship for postgraduate study with Peter Lloyd at the Royal Northern College of Music. She also studied privately with Wissam Boustany and Colin Lilley.

As a soloist and chamber musician Ruth has appeared at many festivals including the Huddersfield Contemporary Music Festival, Edinburgh International Festival, St Magnus Festival, Warwick Festival and Manchester Royal Exchange Concerts. Broadcasting work includes live recitals for Radio 3, Radio Scotland and Classic FM. She has recorded with the Scottish Flute Trio for the Metier Label, Seven Things and Natural Studio Records.

Ruth is a founder member of the Scottish Flute Trio, and with them has performed all over the UK. The trio has commissioned and premiered over 20 new chamber works from leading composers including Thea Musgrave, Sally Beamish, Pippa Murphy, Edward McGuire, Javier Alvarez, Gordon McPherson, David Fennessy, Robert Dick, Kenneth Dempster and Peter MGarr. She has also appeared with Hebrides Ensemble, Paragon Ensemble, and Edinburgh Quartet and is a member of the newly formed Red Note Ensemble. Ruth is director of the Scottish International Flute Summer School.



## The McEwen Bequest

Sir John Blackwood McEwen (1868-1948) bequeathed the residue of his estate to the University of Glasgow to help promote performance of chamber music by composers of Scottish birth and descent. Other composers resident in Scotland for a substantial period have also benefited from the fund. In fulfilment of the terms of the bequest the University Court commissions annually a piece of chamber music for not more than five players and every three years a work for larger forces. From time to time the University Court has also offered a prize for a chamber work by a Scottish composer. The income from the bequest is also used to promote the Triennial Series of McEwen Memorial Concerts, the first of which took place in 1956. The programmes for these concerts are drawn from the works of Scottish composers past and present and pay particular attention to those commissioned by the University Court.

1955	String Quartet No 3	Ian Whyte
1956	<i>Directions for a Map</i>	Cedric Thorpe Davis
1956	*Sonata No 2 for viola and piano	Ronald G Duncan
1956	Octet for Strings	Iain Hamilton
1957	String Quartet No 2	Robert Crawford
1958	String Quartet No 1	Thea Musgrave
1959	Sonata for cello and piano	Iain Hamilton
1959	*String Quartet No 3	Thomas Wilson
1960	String Quartet	David Gwilt
1961	Sonata for violin and piano	Thomas Wilson
1962	Chamber Concerto No 1	Thea Musgrave
1962	*Theme and Variations for clarinet quintet	Sebastian Forbes
1963	Canzona for tenor, clarinet and string trio	Buxton Orr
1964	Piano Trio	Sebastian Forbes
1966	String Quartet No 3	David Dorwarad
1967	Piano Trio	Martin Dalby
1968	String Trio op 21	John Purser
1968	*String Trio	David Gow
1968	Sinfonia for seven instruments	Thomas Wilson
1969	String Quartet	Rita McAllister
1970	<i>Quaderno a Quattro</i>	John Maxwell Geddes
1971	<i>Journeys and Places</i>	Robin Orr
1971	Piano Quintet	Frank Spedding
1972	Fantasy String Quartet	Isobel Dunlop
1973	Clarinet Quintet	John McLeod
1974	<i>Histoire</i>	David Dorward
1975	<i>Liberation</i>	Edward McGuire
1976	<i>Three Poems of Li Ch'ing-Chao</i>	Wilma Paterson
1977	<i>Almost a Madrigal</i>	Martin Dalby
1978	<i>The Ancient Pattern</i>	Morris Pert
1979	<i>Channel Firing</i>	John Hearne
1980	Wind Octet	Edward McGuire
1981	String Quartet	William Sweeney
1982	<i>Scotch Minstrelsy</i>	Judith Weir
1983	<i>Diversions</i>	John Maxwell Geddes
1984	Sonata for cello and piano	Peter Nelson
1985	<i>Strange Fruit</i>	John Lunn
1986	String Quartet	John McLeod
1987	Ricercare	Robert Crawford
1988	<i>Visions of a November Spring</i>	James MacMillan
1989	<i>El Pueblo</i>	William Sweeney
1990	<i>Dead Roses</i>	Gordon McPherson
2009	<i>Intimacy</i> for string quartet	John De Simone
2010	Piano Trio ( <i>Music for the pauses in a conversation between John Cage and Morton Feldman</i> )	David Fennessy
2011	<i>Luna</i>	Helen Grime