

Geelong Chamber Music Society  
presents


# Marshall McGuire & Paula Rae

Music by Bach  
Glanville-Hicks  
Boyd & Ibert

Friday 28 April 7.30pm  
McAuley Hall Sacred Heart College



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# Geelong Chamber Music Society

presents

Marshall McGuire *harp*

Paula Rae *flute*

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## Program

Mozart **Andante in C K.315**

J.S. Bach **Sonata in E flat major for Flute & Harpsichord BWV 1031**

*Allegro moderato*

*Siciliana*

*Allegro*

Glanville-Hicks **Sonata for Harp**

*Saeta*

*Pastorale*

*Rondo*

J.S. Bach **Suite No.3 in G major BWV 1068 - Air**

Boyd **Goldfish through Summer Rain**

Ibert **Entr'acte**

## INTERVAL

Bizet **Entr'acte from Carmen Act III**

Hasselmans **Gitana (for solo harp)**

Debussy **Syrinx (for solo flute)**

Satie **Gnossiennes 1 & 3**

Ravel **Pièce en forme de habanera**

Massenet **Thaïs: Meditation**

Rutter **Suite Antique**

*Prelude*

*Ostinato*

*Aria*

*Chanson*

*Rondeau*

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Photo: Steven Godbee



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**Marshall McGuire** studied at the Victorian College of the Arts, the Paris Conservatoire and the Royal College of Music, London. His London debut recital was presented at the Purcell Room for the Park Lane Group.

He has commissioned and premiered more than 100 new works for harp, and has been a member of the ELISION ensemble since 1988. He has performed with the Australian Chamber Orchestra, English String Orchestra, Les Talens Lyriques, Australian Brandenburg Orchestra, Melbourne Symphony and Australia Ensemble and has appeared at international festivals including Aldeburgh, Melbourne, Milan, Geneva, Brighton, Moscow, Vienna, Huddersfield, Huntington and Adelaide.

Marshall is currently Co-Artistic Director of Ludovico's Band and Director of Programming at Melbourne Recital Centre, and is Chair of the Australian Music Centre. He was Head of Artistic Planning with the West Australian Symphony Orchestra from 2006-2011.

In 2021, the album 'Bower' recorded with Genevieve Lacey, was awarded the ARIA Award for Best Classical Album.

He has performed in caves, on the beach at Orpheus Island, at the Chateau de Chantilly, in shearing sheds, and in a 12th century chapel in Wales. Playing music in exotic and beautiful locations is his passion.

**Paula Rae** is a Melbourne based flute player and specialist teacher who plays regularly with the Melbourne Symphony Orchestra on a casual basis, has been a 30 year member of Elision Ensemble and held the position of Associate Principal Flute in Orchestra Victoria for 16 years.

Paula is a member of the Victorian Music Teachers' Association and is President of the Victorian Flute Guild. Paula holds Bachelor of Arts with Distinction majoring in flute and a Graduate Diploma of Arts from the Victorian College of the Arts where she studied with Thomas Pinschof and Margaret Crawford. Further, Paula studied in Europe at the Accademia Chigiana in Siena with Aurele Nicolet, with Alain Marion in France and in England with William Bennett.

Paula is an AMEB examiner, and has examined for many years at the University of Melbourne and as a VCE assessor. A notable proportion of Paula's students have successfully gained scholarships and competition prizes as well as excellent examination results, including Top Class VCE and the AMEB Leslie Barklamb Flute Award.

Paula is an experienced performer, educator and recording artist, accomplished across a wide range of musical styles. She has performed with a wide range of flagship orchestras and with the contemporary music ensemble Elision at all the major Australian festivals as well as concert halls in England, France, Germany, Italy, Belgium, Russia, Norway, New Zealand, China and South Korea.





Photo: Steven Godbee

**Wolfgang Amadeus Mozart** (1756 –1791) Austria

Andante in C Major K.315

Mozart received a commission from Dutch music-lover, Ferdinand De Jean, during a period of travelling (1777 - 79), shortly after learning that a position as court composer at Mannheim had been denied him. Through an intermediary (the flautist Wendling), the young composer learned that for 200 florins the Dutchman expected to receive three flute concertos and a miscellanea of smaller works featuring the flute, including chamber music. Further, it was requested that the music be simple in style, possibly because De Jean wanted to attempt to play the pieces himself. In response to the commission, Mozart composed a new and wholly original concerto in G Major, this charming Andante in C Major and two elegant quartets for flute and strings.

**Johann Sebastian Bach** (1685 –1750) Germany

Sonata in Eb BWV 1031

*Allegro moderato*

*Siciliano*

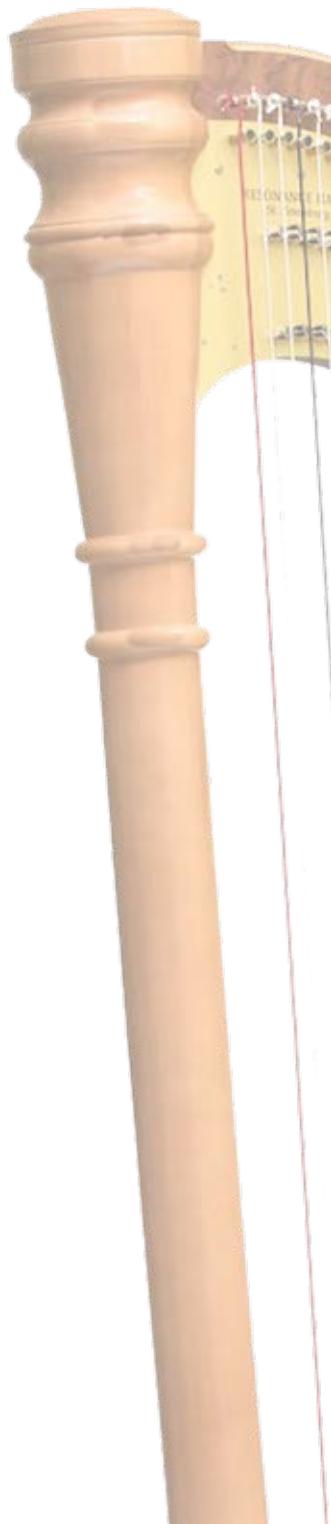
*Allegro*

It is thought that Bach wrote the Eb major Flute Sonata in 1741 in connection with his visit to the court of the flute-loving King Frederick the Great in Potsdam and probably for the king's flute partner and chamberlain Michael Gabriel Fredersdorf. A sonata in three movements, the first movement *Allegro moderato* opens with a harpsichord introduction, followed by the flute, which presents the main theme. The two instruments toss short phrases back and forth to create a light, galant-style opening movement. The oft-played *Siciliano* features a lyrical, haunting melody in the flute with an arpeggiated accompaniment in the harpsichord. The final *Allegro*, in a two-part form with repeats is a lively conclusion to the sonata. The two upper parts are equal partners in this fast-paced final movement.

**Peggy Glanville-Hicks** (1912 –1990) Australia

Sonata for Harp

Peggy Glanville-Hicks' Sonata for Harp is a unique and challenging work that is widely regarded as one of the most important pieces for the harp in the 20th century. Composed in 1952, the Sonata is characterized by its innovative use of harmony, rhythm, and timbre, and has become a staple of the modern harp repertoire. The Sonata, commissioned by harpist Nicanor Zabaleta, is structured in three movements, each with its own distinct character and mood. The sonata showcases the harp's versatility and expressiveness, with Glanville-Hicks' innovative use of the instrument's unique sonorities and capabilities.





### **Johann Sebastian Bach**

Air from Suite no.3 in D major BWV 1068

Bach's Air from Suite No. 3 in D Major BWV 1068, is one of the most iconic and best loved pieces in the Baroque repertoire and was composed between 1717 and 1723 while Bach was serving as Kapellmeister in Cöthen. The Suite has the Air as the second movement, following its French overture opening movement, and was composed for three trumpets, timpani, two oboes, strings and basso continuo. In the second movement of the suite, however, only the strings and the continuo play, so this orchestration translates beautifully to flute and harp.

### **Anne Boyd** (1946) Australia

Goldfish Through Summer Rain

Composed in 1979, Goldfish Through Summer Rain is a piece originally written for flute and piano. Boyd studied music at the University of Sydney, and she went on to become one of Peter Sculthorpe's finest and most successful students. The hallmarks of her musical style are transparency, gentleness and delicacy – attributes which reflect her long involvement with Asian traditions, especially those of Japan and Indonesia. Fluid and atmospheric, this lovely piece is a simple venture into the sound world of the gamelan music of Indonesia. Anne Boyd's technique of merging the flute and the accompaniment into one register (the accompaniment is entirely written in the treble clef) ensures that the textures capture this hypnotic mood very effectively.

### **Jacques Ibert** (1890 –1962) France

Entr'acte

This brief but brilliant Entr'acte is one of Ibert's most well-recognized works and is a direct product of his love for Spanish literature and music. In 1935 Ibert wrote the incidental music for a French production of Pedro Calderón's *El médico de su honra*. The entr'acte of that music was published that same year for flute or violin and guitar or harp. It has been transcribed for and recorded with many other instruments since its original publication. It opens with a breathless, whirling dance with propulsive accompaniment, inspired by flamenco guitar music. The opening is then repeated after the briefest of pauses, the music vividly calling to mind a dancer as he or she improvises a variation on the theme. That image of an animated dancer, showing off his or her footwork, continues in the following serenade-like solo for the guitar. That, in turn, leads into a cadenza for both instruments and a final, brief statement of the theme, ending, so obviously, with the dancer's arms in the air and a final stamp of the feet.



**Georges Bizet** (1838 –1875) France

Entr'acte to Act 3, Carmen

Georges Bizet was thirty-six years old when Carmen opened in Paris. On the night of the première, the final curtain was greeted with complete silence, and he died three months later believing that his last opera had failed completely. Upon hearing it in Paris, Tchaikovsky announced that "in a few years, Carmen will be the most popular opera in the world. Indeed, Carmen has gone on to become one of the best-loved operas in the repertoire. This entr'acte, a poetic, pastoral movement for flute, harp, and beautiful string writing (which be arranged seamlessly for the harp), sets the mood for the dramatic scenes to come in Act 3.

**Alphonse Hasselmans** (1845 –1912) Belgium

Gitana Op.21

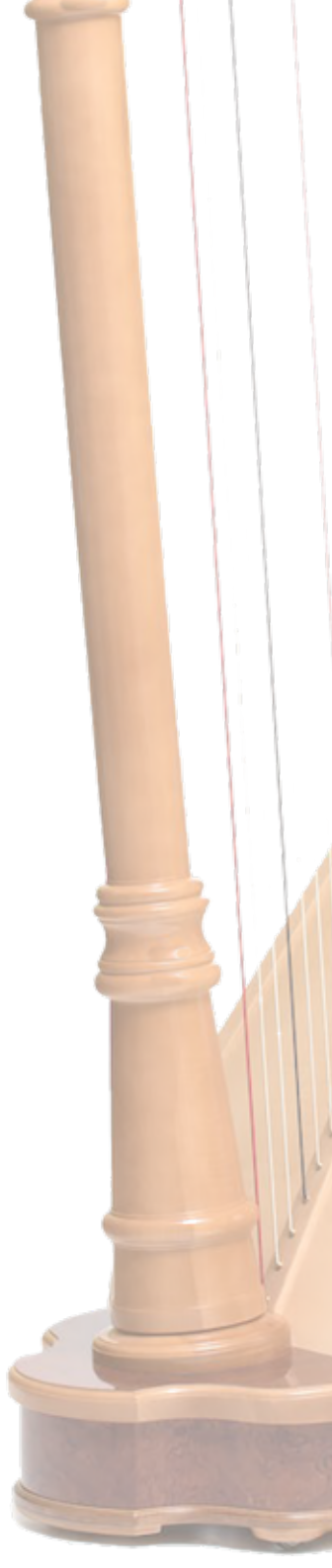
Hasselmans first studied the harp with his father in Brussels, where he became harpist at the Théâtre de la Monnaie. In 1877 he gave eight successful solo concerts in Paris, which brought him appointments as solo harpist with the Paris orchestras of the Conservatoire, Opéra and Opéra-Comique. In 1884 he succeeded his teacher Prumier as professor of the harp at the Conservatoire. He revised the harp course, and the principles of his teaching appear in his article "La harpe et sa technique". Hasselmans was one of the greatest harp virtuosos of his generation, equally renowned for his powerful sound and velvet touch as for his style of teaching. His own compositions for harp have added much technical value to the repertory of the instrument. He wrote some 50 pieces which include Gitana op. 21, La Source Op. 44 and many transcriptions.

**Claude Debussy** (1862 –1918) France

Syrinx for solo flute

Syrinx is the Greek name for the widespread folk instrument made of end-blown reeds, more commonly called "panpipes." Both names come from the Greek myth about the nymph Syrinx, who escaped the pursuit of the lecherous satyr Pan by turning herself into a bunch of reeds. Pan, hearing the sound of the wind blowing through the reeds, turned them into the instrument associated with him. Debussy seemed to identify with the lustful, half-man, half-goat deity he previously portrayed musically in the piece La flûte de Pan and the Prélude à l'après-midi d'un faune.

The flute solo Syrinx was composed in 1913 to accompany a scene in Gabriel Mourey's play Psyché, in which Pan dies. It became a flute repertoire standard when Louis Fleury, the flautist who played the part in the original production, became enamoured of the piece and performed it frequently in concert.





**Eric Satie** (1866 –1925) France

Gnossiennes 1 and 3

Erik Satie was a French composer and pianist, who would, without doubt, come top of any list of eccentric composers. Satie's coining of the word 'gnossienne' was one of the rare occasions when a composer used a new term to indicate a new type of composition. Satie invented the word Gnossienne to represent the ritual dances of evocation performed in the ancient city of Gnosso. The Six Gnossiennes served to cement Satie's status as the musical pin-up boy of Bohemian Paris in the late nineteenth century. They are by no means his most famous works, but there's much to recommend these curios - they share with his Gymnopédies a sense of the otherworldly and the first one in particular is often heard on television and in films. Satie was something of a character, who played at the Chat Noir cabaret in the town of Montmartre. His earlier works, which include the Gnossiennes, anticipated some of the harmonic features of impressionism, but are very distinctively written in Satie's own style, which included some eccentric performance markings that amusingly parodied those his friend, Debussy. The music itself has a hypnotic quality that is emphasised by the modal character of the melody lines.

**Maurice Ravel** (1875 –1937) France

Pièce en Forme de Habanera

Through much of his early career, Maurice Ravel was drawn to Spanish musical styles, perhaps in part because of his close friendship with the Spanish pianist Ricardo Viñes. Like many French composers of the time, Ravel tried his hand at writing the habanera, a Cuban dance form that was the rage in late 19th century Spain. All habaneras, including the famous aria from Bizet's 1874 opera Carmen, are characterized by the two-beat rhythmic pattern that we hear played by the piano in the opening measure of Ravel's Pièce en Forme de Habanera. The Pièce was originally written in 1907 as a Vocalise-étude for low voice and piano, on a commission from a professor at the Paris Conservatory, for use by his voice students. Ravel later transcribed it for cello and piano as well as for numerous other instrumental combinations.

**Jules Massenet** (1842 –1912) France

Méditation from Thaïs

Méditation is a symphonic intermezzo from the opera Thaïs and was originally written for solo violin and orchestra. The Méditation is an instrumental entr'acte performed between the scenes of Act II. In the first scene of Act II, Athanaël, a Cenobite monk, confronts Thaïs, a beautiful and hedonistic courtesan and devotée of Venus, and attempts to persuade her to leave her life of luxury and pleasure and find salvation through God. It is during a time of reflection following

the encounter that the *Méditation* occurs. In the second scene of Act II, following the *Méditation*, Thais tells Athanaël that she will let him take her to a cloister near the desert.

**John Rutter** (1945) England

Suite Antique

*Prelude*

*Ostinato*

*Aria*

*Chanson*

*Rondeau*

Suite Antique is a 1979 concertante work by John Rutter originally written for harpsichord, flute and string orchestra for a concert at the Cookham Festival at which Bach's fifth Brandenburg concerto was to be performed. Rutter decided to write the piece for the same ensemble, and the Suite was premiered by Duke Dobing and the London Baroque Soloists. It is a secular work consisting of six movements, some reminiscent in form and style to similar baroque pieces, while some are completely in the style of the 20th Century. The first movement, as it would be in a baroque suite, is a prelude, a musical preview of the moods of the suite, sometimes tranquil and pensive, often lyrical and sometimes mischievous. The Ostinato (derived from the Italian for stubborn) contains a motif persistently repeated in the same musical voice. The third movement is the beautiful, lyrical Aria, followed by a final Rondeau, in which Rutter moves fully into the 20th century, with unusual, pulsing rhythms and tunes which are repeated several times between passages of fresh material. One of Rutter's most popular orchestral works, it has become an important standard in contemporary flute repertoire.





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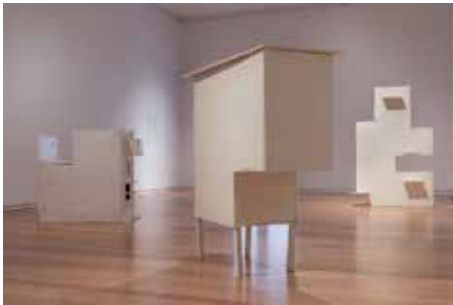
### ***Our 2023 Concert dates***

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Concert 3: Sunday 26 November 2023, 3pm

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