



In September 2011, when I embarked upon the Degree Foundation Performance course, I viewed myself purely as a traditional musician - a wooden flute and english concertina player. I had in fact been heard to say that I would **never** play the "silver flute".

That was ignorance speaking, and I came to understand that what I really enjoy is making music with other musicians - whether baroque chamber music, wind band music, or traditional music. Having experienced playing Holst on the wooden flute, it became clear that some instruments are better suited to some music than others, which is why I started to play the Boehm flute last November.

For my recital, I have chosen a repertoire to include all three of my instruments, that spans from Handel in the early 18th century, through an old gaelic air transcribed in the early 19th century (although almost certainly played long before this), to a contemporary Irish jig, plus a slow reel on the concertina.

Pamela Carr

Rudall & Rose Wooden Flute  
Treble English Concertina  
Boehm Flute

DFM Recital, May 2012

Accompanied by Laurie Crump

## ***Sleepless, Idle and Flailing Set***

19C Rudall & Rose flute

### **Though I Lay in Bed, Sleep Does Not Come to Me**

'S beag mo shunnd ris a' chadal

An old Gaelic air, included in the Captain Simon Fraser Collection: Airs and Melodies Peculiar to the Highlands and The Isles, (originally published 1816) but likely to be much older to have been included in the collection.

### **I Won't Do the Work (Cape Breton jig)**

A tune very similar to the gaelic Se'n Righ a th'againn is fearr leinn (Wha'll be King but Charly), this is another very old tune also included in the Capt. Simon Fraser Collection and revived in Cape Breton.

### **The Flail (Irish Jig)**

Composed by Irish flute player Vincent Broderick (1920 - 2008), an All-Ireland Champion from Galway, author of The Turoe Stone tune collection (two volumes). Learned from the recording by Chris Norman on his cd, The Man with the Wooden Flute.

### **gan ainm reel**

Wheatstone English Treble Concertina

"gain ainm" is the gaelic for unknown - I heard this tune on a repeat online transmission of Traveling Folk, recorded it with audacity, learned it by ear and then transcribed it. I recently played it to hardanger player Lajla Buer Storli, who suggested it may be a Norwegian wedding tune. I will continue to search for its provenance, but for the moment it remains unknown, and the arrangement and variations are my own.

The original was in a very unusual form AA BB CC DD CC DD A, where the sections have different numbers of bars. I've arranged the tune into AA BB CC DD A form, and added an extra held bar in two of the sections because it just seems to fit the melody and nature of the tune. Although I would dearly like to know the origin of this tune, in a real sense, I've made it my own.

## **Sonata in F major Op. 1 No. 11**

**Handel**  
Boehm Flute

- I Grave
- II Allegro
- III Alla Siciliana
- IV Allegro / Gigue

The Sonata in F major was one of eleven sonatas written by Handel in the mid-1720's, often referred to as Opus 1 Number 11, or HWV369. First published by Walsh in about 1730, the published manuscripts did not always designate the original instrument that Handel had composed for.

Sonata XI was published "für Blockflöte und Basso continuo". Blockflöte, also known as flauta, indicated a recorder. The Boehm flute was not invented until the latter half of the nineteenth century, and while there were baroque flutes during Handel's time, these were referred to as querflöte or traversos.

Handel's recorder sonatas, according to David Bryson, "were the product of his association with first the Earl of Burlington, whose interest in the arts was genuine, and later with the Duke of Chandos who was a bit of a poseur and opportunist." All of the sonatas have four movements, based on the "sonata da chiesa" format.

Interestingly, Handel reused much of Sonata XI in the later Organ Concerto V.

The Sonata in F has been frequently recorded by both recorder and flute players. I have learned this work from the urtext edition, listened to a variety of recordings, and distilled my ornamentation from those that I felt best expressed the piece and some of my own.