



# Miscellany for Flute and Harp

*Kathryn Moorhead | Flute*

*Megan Reeve | Harp*

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**Jacques Ibert** 1890-1962

1. Entr'acte 3'12"

**Carl Nielsen** 1865-1931

2. The Fog is Lifting op.41 1'55"

**Maria Theresia von Paradis** 1759-1824

3. Sicilienne 3'08"

**Benjamin Godard** 1849-1895

4. Allegretto from *Suite de Trois Morceaux* 1'58"

**Astor Piazzolla** 1921-1992

5. Tango-Etudes no. 3 3'57"

**Pyotr Ilyich Tchaikovsky** 1840-1893

6. Arab Dance from the *Nutcracker Suite* 2'48"

**Georges Bizet** 1838-1875

7. Entr'acte to Act 3 from *Carmen* 2'29"

**Colin Brumby** b. 1933

8. Mists of Islay I 1'57"

9. Mists of Islay II 2'08"

10. Mists of Islay III 1'33"

**Georg Philipp Telemann** 1681-1767

11. Largo from *Sonata in F major TWV 415* 1'58"

**Christoph Willibald Gluck** 1714-1787

12. Dance of the Blessed Spirits from *Orpheus and Euridice* 6'41"

**Anonymous**

13. Greensleeves 5'05"

**Gabriel Fauré** 1845-1924

14. Berceuse op.16 3'28"

**John Carmichael** b.1930

15. Quiet Evening 3'14"

**Josef Molnar** b. 1929

16. Phantasy on Themes of Japanese Folk Songs 7'24"

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Photography Alison Sharma.

Recorded at Mad Cat Sound in 2009 – Sound engineer: Jack Setton

[madcatsound.com.au](http://madcatsound.com.au)

Edited and mixed at Move Records – Sound engineer: Vaughan McAlley

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Throughout history composers have been drawn to the combination of the flute and harp, from the shepherd's pan-pipes and Orphean lyre of ancient Arcadia, to the French court of Marie-Antoinette and Mozart's duo concerto for the two instruments.

The breathless *Entr'acte* by French composer Jacques Ibert is one of his best-known works and was inspired by his love of Spanish literature and music. Written in 1935 as incidental music to Pedro Calderón's play *El medico de su honra*, it conjures up images of whirling dancers and flamenco guitar.

Post-romantic composer Carl Nielsen was the first to define a Danish nationalistic style in music. *The Fog is Lifting* was originally composed as incidental music to Helga Røte's play *The Mother*. Written in shortly after the First World War it is an allegory for the separation and reunification of Schleswig and Denmark.

Celebrated as a violinist and composer in his day, Benjamin Godard is now remembered mainly for the

Berceuse from the opera *Jocelyn*. His *Suite Op. 116* was written for the great French flautist Paul Taffanel in 1890.

It has been often believed that the traditional English folksong *Greensleeves* was written by King Henry VIII, referring to Anne Boleyn's rejection of him with the lyrics "Alas my love, ye do me wrong, to cast me off discourteously". However the song is probably of Elizabethan in origin as it is based on an Italian style of composition that reached England after Henry VIII's death.

Viennese court composer Maria Theresia von Paradis lived in the right place at the right time. She was a student of Salieri, was well-known to the Mozart family and was the god-daughter of Habsberg Empress Maria Theresa. Blind from a young age she became known as a composer, pianist, organist and singer.

Organist, conductor and composer Gabriel Fauré was a student of Saint-Saëns and the teacher of Ravel. Berceuse was first written for cello and piano, but later transcribed for flute and harp in incidental music for *Pelléas et Mélisande*. It was first performed on Valetine's Day in 1880.

Australian composer John Carmichael, who is now based in the UK, wrote

Quiet Evening as part of his suite *A Little Night Music* for flute and piano. He was a pioneer in the field of music therapy, and has composed works for numerous orchestras and soloists. Several recordings of his music and playing can be found on the ABC Classics label.

Astor Piazzolla, Argentina's 'King of Tango' studied in Paris with Nadia Boulanger and transformed the Tango into the modern artform known as *nuevo tango*. A virtuoso bandoneonist, he regularly performed his own compositions with ensembles. His *Tango Etudes* present the flautist with technical challenges while combining new textures and tango rhythms.

Despite being a failure at its first performance, Bizet's *Carmen* has become one of the world's favourite operas. Set in Seville, the gypsy girl Carmen becomes caught in a love triangle between a soldier and a popular bullfighter. The *Entr'acte* is found at the beginning of Act III.

Gluck's *Dance of the Blessed Spirits* comes from Act II in his opera *Orpheus and Euridice* and was first performed at the court of Marie Antoinette in Versailles. The stage set during this dance depicts the Elysian Fields, with flowery arbours, shady groves, fountains, and green lawns on which various groups of transfigured shadows linger. It was one of the first pieces to introduce harp to the modern orchestra.

The *Nutcracker Suite* by Pyotr Ilyich Tchaikovsky (1840-1893) is a selection of pieces from the Russian ballet often performed during the Christmas season. The central characters travel to the Land of Sweets, ruled by the Sugar Plum Fairy where dancers celebrate sweets from around the world. The dances they perform include chocolate from Spain, coffee from Arabia (*Arab Dance*), marzipan from Denmark and candy canes from Russia.

Australian composer Colin Brumby (b. 1933) wrote *Mists of Islay* in 1993 for solo harp, inspired by the southernmost island of the Inner Hebrides in Scotland. Brumby's music includes operas, concertos, symphonies, sonatas, chamber music and film and ballet scores.

The baroque composer Georg Philipp Telemann wrote over 6000 works during his lifetime. He was also trained as a lawyer, helped to write Germany's first copyright laws, etched the plates for much of his published music, was a botanist, and fathered ten children. Not surprisingly he wrote three separate biographies in his lifetime. His *Sonata in F major BWV 41:5* was one of hundreds of his chamber music sonatas.

Austrian harpist Josef Molnar is a

renowned performer and educator with a love of all things Japanese. The *Phantasy* for flute and harp was written in 1967 and features a range of folk songs from the length and breadth of Japan with an introduction and conclusion in improvisatory style. The writing tests the limits of both instruments in terms of range and dynamics, as well as treating the harp like a percussion instrument.

**K**athryn currently holds the position of Associate Principal flute in the Auckland Philharmonia Orchestra. Kathryn completed her Master of Music degrees at the University of Melbourne and the Brabants Conservatorium in the Netherlands. With scholarships from the Australian Elizabethan Theatre Trust and the Ian Potter Foundation, Kathryn studied with Leon Berendse from the Netherlands Philharmonic Orchestra and Andreas Blau from the Berlin Philharmonic Orchestra.

Kathryn has appeared with many orchestras including the Melbourne,



Adelaide, Tasmanian, and the Netherlands Symphony Orchestras, the Adelaide Chamber Orchestra and Orchestra Victoria. She has performed in guest principal positions with the Queensland Symphony Orchestra and the Malaysian Philharmonic Orchestra, as well as appearing with ensembles in International Arts Festivals in Melbourne, Adelaide, Brisbane, Aberdeen and London.

A recipient of numerous awards, Kathryn has won prizes in the Australian International Solo Flute Competition and the Leslie Barklamb Flute Competition. She has recorded several solo and chamber music CDs with Move Records which have been broadcast internationally.

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**M**egan Reeve holds a Bachelor of Music degree with Honours from the University of Melbourne, a Master of Music Performance degree from the Victorian College of the Arts, and a Master of Arts in Music, Culture and Politics from Cardiff University, Wales. She has also completed a Summer Academy course in Salzburg, Austria.

Megan has performed with a diverse

range of musical ensembles, including the Melbourne, Canberra and Tasmanian Symphonies and the Australian Philharmonic Orchestra. She has toured with Jose Carreras, the Bolshoi Ballet and Kanye West for the U2 Vertigo tour.

Megan has also performed with Chamber Music Australia for the



Melbourne International Festival of the Arts and broadcast live on ABC FM and 3MBS radio stations. She has made numerous appearances on Australian television and has recorded on both the Move and Naxos labels.

*[melbourneharpmusic.com](http://melbourneharpmusic.com)*