

Lunchtime Concert Series
Mumford Theatre, Cambridge

Friday, 10th February, 2012, 1.10 – 1.55 pm

Swagatam

Prakriti Dutta – *dhrupad singer*

Barnaby Brown – *canntaireachd, triplepipes and Scottish smallpipes*

All items are composed or arranged by the performers, partly drawing on the historical court traditions of dhrupad and pibroch, partly on folksongs from Bengal and Scotland.

Sahib Patrick Og

World premiere of a composition combining elements of *Cumha Pàdraig Òg* (Lament for Patrick Og MacCrimmon) by Iain MacAoidh (1656–1754) and *Tuma Raba Tuma Sahiba* (You are the almighty, you are the universe) by Mia Tansen (1493/1506–1586/9). These two heritage works share a tonality known in India as *Raag Megh* (cloud mode), and their composers are regarded as the greatest in Highland and Hindustani cultures.

Phule Phule

An arrangement of the popular Bengali adaptation by Rabindranath Tagore (1861–1941) of 'Ye Banks and Braes' by Robert Burns (1759–1796). In 1913, Tagore was the first non-European to win the Nobel Literature Prize and affection for his work runs through all strata of Bengali society. He composed over 2,300 songs, often blending elements of different ragas or allowing Hindustani and Western musical styles to interact, as in his translations of songs by Robert Burns.

*Ye banks and braes o' bonnie Doon
How can ye bloom sae fresh and fair?
How can ye chaunt, ye little birds,
And I sae weary, fu' o' care.
Ye'll break my heart, ye warbling birds
That wanton through the flowery thorn,
Ye mind me o' departed joys,
Departed, never to return.*

*Oft hae I roved by bonnie Doon
To see the rose and woodbine twine,
And ilka bird sang o' its love,
And fondly sae did I o' mine.
Wi' lightsome heart I pu'd a rose
Fu' sweet upon its thorny tree
But my fause lover stole my rose,
And Ah! he left the thorn wi' me.*

Dhay Jano Mor

A song by Rabindranath Tagore: 'Let all my love flow to thee, all my deepest wishes flow to thee. May I connect to my Lord, wherever my mind is. Nothing should stop me reaching my Lord. Every day, earthly concerns make me poorer and I long to complete them soon. Instead of wealth, I wish for your thought which silently enriches me. Oh my dear friend, my deepest friend, whatever is beautiful in this life, let it be made resonant through your melody.'

Amra Nuton Jobon er Dut

A song by Rabindranath Tagore: 'We are the new generation! We are restless, we are peculiar. We cross boundaries, we become addicted to the unconventional. We break through resistance, we are thunder, we are restless. We are the new generation! We make mistakes. We jump into deep water but still manage to find the shore. When called, we are prepared to risk our lives. We are the new generation!'

Struan Robertson's Swagatam

An arrangement of *Fàilte Tighearna Struain* (Struan Robertson's Salute), a pibroch first published in Angus MacKay's *Collection of Ancient Piobaireachd or Highland Pipe Music* (Edinburgh, 1838). Swagatam is the Sanskrit word for 'welcome', corresponding to the Gaelic word *fàilte*.

This pibroch is built on a traditional ground, A₀ A₁ A₀ A₁ B₀ B₁ B₀ A₁. In this arrangement, the 'O' cells of the theme are sung by Barnaby in *canntaireachd*, answered by the '1' cells sung by Prakriti in *sargam*. Barnaby then joins Prakriti singing *sargam* syllables for a pair of variations, building to a *crunnludh* variation in which both forms of mouth music are heard simultaneously. The journey ends with a reprise of the first two cells of the theme, roles reversed.

The John Purser Sonata

A solo by Barnaby Brown for Iona triplepipe: variations on *korffiniwr* – **1100 1011**. In this ground, '1' corresponds to the tonic and 'O' to the dominant. A magical interlace of tension and resolution is woven against the drones, evoking the 'cosmic' music of Boethius.

According to Gruffudd Hiraethog, this is one of 24 medieval grounds 'drawn out from music at the request of four master musicians of the harp and crwth, each one contributing his knowledge and genius, in order to compose music, to remember it, to perform it correctly and to classify it ... Mwrthan [king of Munster, Muirchertach Ua Briain, d.1119] in the place called Glyn Achlach [Glendalough] through his whole ability and authority commanded everyone to secure and correctly classify the 24 measures and to keep them authentically, unmuddled, and to classify the gamut each one together, no more strange for them to hear a mistake in music than for a good reader to recognize when a letter or word or syllable is left out from the sense' (*Lloegr Drigiant*, c.1561).

O Majhi

An improvisation on a Bengali folksong: 'O boatman, hey! Where are you heading?' We have no idea what will happen in this one...

Purano Sai Diner Khatha

An arrangement of the popular Bengali adaptation by Rabindranath Tagore of 'Auld Lang Syne' by Robert Burns: 'How can we forget old times, the delightful things we saw, the loved ones we met? Ah, they were such sweet times! Come, come again close to my heart – let us share our memories, good and bad, and in so doing heal ourselves. We rose early in the morning to pick flowers and to play on the swings. We played on flutes and sang under the Bokul tree [a tree with small white fragrant blossom]. But then what happened? We lost touch. Now, meeting again years later, let our hearts draw close.'

Prakriti Dutta is one of the most exciting and versatile dhrupad artists of her generation. She moved from Kolkata to Glasgow in 2006 and completed an MSc in Music in the Community at the University of Edinburgh. She has starred in a number of groundbreaking intercultural projects including Yatra, commissioned by the Scottish Government, which received a standing ovation at the Edinburgh Mela in 2009, and Naciketa by Nigel Osborne and Ariel Dorfman, performed at the Royal Opera House in 2010.

Prakriti is deeply influenced by Rabindranath Tagore's internationalism and philosophy of liberation from tradition. She was educated at the school he founded in Kolkata and learnt her repertoire of Tagore songs from her mother, Suchita Dutta. Prakriti earned a first class MA in dhrupad from Rabindra Bharati University of West-Bengal and her advanced training was under Ustad Zia Fariduddin Dagar in Mumbai. Before moving to Scotland, she worked in Kolkata as a music teacher with The Heritage School and Delhi Public School Megacity. Prakriti has released two dhrupad albums and is based in London.

Barnaby Brown is the first Highland piper to apply the principles of the early music movement to pibroch. He began measuring historic instruments with Julian Goodacre in 1998 and plays a reproduction of a chanter from c.1680. His historically-informed performance style led to three appearances at the Edinburgh International Festival and his interest in early piping prompted him to revive the northern triplepipe, the bagpipe's predecessor in Britain and Ireland. His activities as an educator, performer and scholar have helped to revolutionise the way pipers approach the sources of pibroch (1760–1850).

Barnaby's workshop speciality is *canntaireachd*, the mouth music of the Highland bagpipe: through singing, he helps people to grasp an esoteric repertoire forged in the 17th century. As well as leading a variety of modules at the Royal Conservatoire of Scotland, Barnaby is a champion of intercultural collaboration, touring with his ensembles Swagatam, Band-Re, The 4 Pipers, and Coracle. Many of his publications are available at barnabybrown.info

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- Please ensure that all mobile phones are switched off whilst in the theatre.
 - If you need to enter or leave the auditorium during the concert, please do so quietly and at an appropriate moment (i.e. between movements). Please use the exit at the rear of the theatre.
 - All Anglia Ruskin students registered on Music Performance Studies modules are required to sign the attendance register held by the stewards at the end of each concert.
 - The Lunchtime Concert Series is promoted by the Department of Music and Performing Arts with generous financial support from Anglia Ruskin University Arts Council. Admission is free. Full details of all concerts in the series this semester are listed on the leaflets available from the Mumford Theatre racks. Information on artists and future programmes can be obtained from the series director, Alan Rochford (0845 196 2353; alan.rochford@anglia.ac.uk).
 - Details of all MPA lunchtime and evening concerts, public lectures on music and open days are listed on the department website: www.anglia.ac.uk/mpaevents
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