CLIVE STRUTT

INTRODUCTION & PROTIAZHNAHYAH

WITH

VARIATIONS

Bass Oboe (Bassoon) & Piano

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AI SI 013

Clive Strutt

(1942-)

Clive Strutt was born in Aldershot, England, in 1942. For over thirty years he has been resident on the island of South Ronaldsay, in the Orkney Isles, off Scotland's north coast. His compositions (mostly orchestral, chamber, choral, and vocal works) have been performed in Canada, France, Germany, Ireland, Norway, Russia, the UK and the USA.

Strutt studied at the Royal Academy of Music, London, with Sir Lennox Berkeley (composition) and Leighton Lucas (orchestration). He took piano and viola as second studies, and, as he puts it, 'the other academic manifestations of music thought to be useful to a musician by the educational authorities of the time.'

Among his honours feature the Manson Bequest from the Royal Academy of Music (1964) for 'Symphony No. 1 in E minor', the Carolan Award (1986) in the Celtic Harp Competition (Dinan, France) for *Hibernian Rhapsody* (a set of variations on two ancient Irish melodies for solo Celtic harp), and two prizes in the William Baird Ross competition for Church Music in Scotland (Second Prize [1987] for *The White Island*; Third Prize [1990] for *A Glastonbury Carol*).

Strutt is fascinated by the music of the Eastern Orthodox Church and has visited Mount Athos several times. Also a philatelist, he is an authority on the Universal Postal Union.

Clive Strutt was a close friend of the composer, harpist and oboist Derek Bell (of The Chieftains), also published by Amoris International.

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Introduction & Protiazhnahyah with Variations

Bass Oboe (Bassoon) & Piano

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This piece was written in 1993 for the multi-talented musician, Derek Bell (1935-2002), harpist for the celebrated Irish group, The Chieftains: an expert upon all the harps (pedal and Celtic) and all the members of the oboe family of instruments.

The theme, *Protiazhnahyah*, is a Russian 'continuous-song' from Pramzeenah, Simbirsk, and is taken from an old book I discovered in a second-hand bookshop in Oxford. The book, 'Byzantine Music' (S. Hatherley), was published in 1892.

The melody is an example of the continuous-song so popular amongst the Russian peasantry. Various stanzas (there would have been eighteen in the original) are joined together by a small *codetta* at the close of the theme.

There are some passages in the variations where the lowest voice is that of the bass oboe, the piano part being entirely above it. In the bassoon version, I wrote an octave below the bass oboe in places, devising it specifically for the instrument.

Clive Strutt
1999

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Works by Clive Strutt published by ***Amoris International***

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Variations on a Sicilian Shepherd-Tune	AI CM 005
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