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# REDISCOVERED

*British Clarinet Concertos by*  
Dolmetsch • Maconchy • Spain-Dunk • Wishart



**Peter Cigleris** *clarinet*

Deian Rowlands *harp*

BBC National Orchestra of Wales

Ben Palmer

BBC  
RADIO



BBC National  
Orchestra  
of Wales



# REDISCOVERED

*British Clarinet Concertos*

**Dolmetsch • Maconchy • Spain-Dunk • Wishart**

1. **Cantilena (Poem) for Clarinet and Orchestra, Op. 51 \*** Susan Spain-Dunk (1880-1962).....[11.32]

**Concertino for Clarinet and String Orchestra** Elizabeth Maconchy (1907-1994)

2. I. Allegro.....[5.01]  
3. II. Lento.....[6.33]  
4. III. Allegro.....[5.32]

**Concerto for Clarinet, Harp and Orchestra \*** Rudolph Dolmetsch (1906-1942)

5. I. Allegro moderato.....[10.34]  
6. II. Larghetto Ostinato.....[7.26]  
7. III. Scioltamante.....[8.33]

**Serenata Concertante for Clarinet and Small Orchestra \*** Peter Wishart (1921-1984)

8. I. Prelude. Allegro molto.....[2.38]  
9. II. March. Risoluto alla marcia.....[3.31]  
10. III. Choral. Prelude, Semplice e con amore "Josef Lieber, Josef Mein".....[4.31]  
11. IV. Waltz. Tempo di valse.....[3.31]  
12. V. Habanera. Moderato tempo di Habanera ma molto flessibile.....[4.10]  
13. VI. Finale. Rondino, Molto allegro.....[3.40]

*Total timings:* .....[77.19]

\* *World Premiere Recording*

**PETER CIGLERIS** CLARINET

**DEIAN ROWLANDS** HARP

**BBC NATIONAL ORCHESTRA OF WALES**

**BEN PALMER** CONDUCTOR

### Foreword

In the late summer of 2014, the search for Charles Villiers Stanford's Clarinet Concerto manuscript was to take me on a journey that would shed light on some rather forgotten voices from the first part of the Twentieth Century in Great Britain.

The Stanford manuscript was located at the Royal Academy of Music, but a chance discovery was made of a previously unknown concerto by Victorian composer Ebenezer Prout. Having been able to acquire a copy of the score this got me thinking; what else was out there for the clarinet? It turns out the answer to that question is quite a lot. Unknown works that are now starting to come to light range from chamber works consisting of duos through to quintets as well as major concertante works with orchestra. The volume of music was eye opening, but even more striking was the perceived balance between the sexes showing that Britain between the Great War and the Second World War was beginning to widen its musical outlook.

The Second World War had a significant impact on compositional styles in Great Britain. Pre 1939/40 the two predominant styles within British music were those of Post-Romanticism and Nationalism: It can be argued that the post-romantics came from the Royal Academy of Music, led by the 'Wagnerian' Fredrick Corder, while the Nationalists came out of the Royal College of Music under the influence of Parry and Stanford. Post 1945, with the influence of the BBC, Modernism became the dominant style.

Four works particularly stood out to me on this journey and they just so happened to bookend the Second World War. These works became the focus of the current disc with the BBC National Orchestra of Wales. Susan Spain-Dunk and Rudolph Dolmetsch composed their concerti in the 1930s. Elizabeth Maconchy and Peter Wishart composed theirs in the 1940s. It also so happens that two prominent British clarinetists tie these four works together: Fredrick Thurston and Reginald Kell.

### *Cantilena (Poem) for Clarinet and Orchestra Op. 51, 1930* Susan Spain-Dunk

The first performance took place on 12 July, 1930, at a private concert in Folkestone which included the *Phantasy Quartet* by Imogen Holst. The soloist for this premier performance with piano was Reginald Kell. No mention is made of the pianist, though it can be safe to assume that it was the composer. A review from 26 July remarks that "Susan Spain-Dunk's work was far ahead of all the others, both musically and technically...".

It was not until later in December of 1931 that *Cantilena* (later called *Poem*) was to be heard as Susan had intended. The concert took place on the 5th of that month at the Queen's Hall in London and was conducted by John Barbiroli. The concert was organised by Trinity College of Music - then situated on Marylebone High Street - and performed by its students, and the soloist was no exception; the clarinetist in question was a Herbert New, studying with Charles Draper. According to N. Porteous of the Folkestone Herald, "Miss Spain-Dunk's concerto for clarinet and orchestra was warmly received by a large audience...".

Earlier in 1931 Susan was fortunate to be invited by the BBC Selection Committee to submit *Poem* for consideration. We know that *Poem* was broadcast from London in early April of 1932 with Fredrick Thurston as soloist. The work received many 'repeats' with the final broadcast in 1957 being heard by Susan's son, Revd Alan Henry Gibson, while posted in Malaya.

*Poem* is a charming single movement work in a modified sonata form. Beginning with a solo harp introduction the orchestra state a rather impassioned germinal motive with chromaticism reminiscent of Delius. The solo clarinet enters with a searching 'quasi-cadenza' and leads the orchestra to the main theme in D minor. After a little musical tussle between orchestra and soloist both land in the tonic major for a second theme which moves through to a quicker section with material from the opening. Some virtuosic moments from the soloist bring us back to a recapitulation with the opening solo 'quasi-cadenza' extended. The work concludes with a coda that feels as though the sun has finally come through the dark clouds of D minor ultimately landing in the relative major of F.

### *Concertino for Clarinet and String Orchestra, 1945* Elizabeth Maconchy

Elizabeth was born in Hertfordshire to Irish parents. This connection to Ireland had a huge influence on the composer who did consider herself Irish. At the age of ten Elizabeth and her parents moved over to Ireland and this was where the composer had her first musical studies in Dublin. A place at the Royal College of Music brought Elizabeth back to England where she began her studies with Ralph Vaughan Williams. It may well have been around this time that Elizabeth met Frederick Thurston.

It was not until 1945 that a musical partnership developed between Thurston and Maconchy. This culminated in the Concertino for Clarinet and Strings. The work received its premier in June 1947 with a broadcast on the BBC Third Programme in November. The conductor on both occasions was Anthony Bernard. Thurston gave the London premier in 1948 with the Jacques Orchestra. Sadly, after these performances the work remained unpublished and unheard until Thea King's recording with the English Chamber Orchestra. The work is sonorous and impassioned fronting a somewhat tragic tone throughout, that is until the final section of the last movement where Db major 'wins' over Db minor. The Concertino is divided into three formal movements though it is conceivable that the intent was for a more continuous work with three contrasting sections.

### *Concerto for Clarinet, Harp and Orchestra, 1939* Rudolph Dolmetsch

Rudolph was the eldest son of Arnold Dolmetsch, and when able was drafted into the fold as a member of the family ensemble on harpsichord. He went on to establish himself as the foremost harpsichordist of his time. We are lucky that he left various recordings performing solo and alongside his wife Millicent who was a viola da gamba player. Into the 1930s Rudolph began to break away from the family institution of making music together with period instruments and to focus more on his own career. He was recognised as the leading harpsichordist of his generation but felt the need to establish himself as a composer and conductor, so much so that he went to study conducting at the Royal College of Music under Constant Lambert. Upon leaving the RCM Rudolph began his own orchestra and

proceeded to give concerts, the first of which was in 1940. This concert received positive reviews and included works by contemporaries such as Sibelius, Kodaly and the recently deceased Delius.

The Concerto for Clarinet, Harp and Orchestra was completed on 24 November, 1939. The work is unique in that it is the only one of its kind for this combination of instruments by an English composer. Earlier in the month Rudolph had made his conducting debut with the London Symphony Orchestra which was widely acclaimed. It is conceivable that he might have had hopes that the principal players might take an interest in this concerto. The principal clarinet of the LSO at the time was Reginald Kell. However, it is more likely that he was intending it for his own orchestra. The work is dedicated to Millicent and is scored for chamber orchestra.

At the outbreak of war in 1939 Rudolph signed up to the Haslemere Home Guard while continuing to perform and conduct. His last concerts were in 1942 before being 'posted'; Rudolph was to be posted overseas as a bandmaster, but sadly his ship SS. *Ceramic* was torpedoed with only one survivor. A promising talent cut short.

The work is in three movements and treats the orchestra and soloists like a Neo-Baroque concerto of *concertante* and *ripieno* with a central cadenza for the two soloists in each movement. The first and third movements suggest *ritornello* forms while the soloists answer the orchestral arguments in virtuosic style pushing both solo instruments in range and technique. The second movement is an ostinato first stated in the cellos and basses and then reinforced by the bass clarinet. The soloists decorate the ostinato moving throughout the orchestra which builds to the central cadenza. The orchestra restate the ostinato and the soloists take on the responsibility to complete the movement.

### *Serenata Concertante for Clarinet and Small Orchestra, 1947* Peter Wishart

Peter Wishart was Birmingham born. He read music at Birmingham University and completed his formal musical education in post-war Paris as a private student with Nadia Boulanger. Wishart combined composition, accompanying and conducting with a rather



distinguished academic career. He lectured at Birmingham University and the Guildhall School of Music before he was appointed professor at Reading University in 1977.

The *Serenata Concertante* has a difficult past because hardly anything is known about the work and its origins. We know that the work was composed in 1947 not too long after his studies with Nadia Boulanger. We also know the work is dedicated to Anthony Lewis. From 1935 Anthony Lewis was on the staff at the BBC and after the War in 1946 was given control of broadcast music. The role entailed sourcing artists that would broadcast on the BBC Third Programme which developed into planning the weekly symphony concerts. In 1947 Lewis joined the staff at Birmingham University while still maintaining a role at the BBC. We can assume that Anthony encouraged the young Peter Wishart and this work was probably intended for Thurston and the Third Programme.

The work then surfaced in early 1991 when the manuscript was found in papers belonging to the now deceased composer by Don Roberts; Don had worked with Peter as a librettist on his operas. It was suggested that the composer probably forgot about the work at some point, especially as no parts or a copy of the score were ever found. The World premiere took place at the ICA ClarinetFest, Oostende, Belgium 2018.

The work is in six movements and combines early British modernism with more conventional harmony. The opening introduction leads to three cadenzas over an augmented fourth interval in the basses and timpani. The third cadenza leads to a rather simple but jolly tune. This segues into a March which has a dark undertone perhaps reflecting the War. The third movement foreshadows the composer's success in choral music using the melody 'Josef Lieber, Josef Mein' in a rather typical English pastoral setting. The Waltz feels like a representation of an organ grinder and uses polytonality; the orchestra set the tone of C major while the soloist and the woodwind insist on the key of E major until C major finally dominates. The Habanera transports us to Spain, perhaps a lazy day on the beach enjoying the sun with the movement closing in a similar way to turning out the lights on a rather enjoyable day. The Finale begins as the whole work opened and the soloist introduces a rather angular and articulated melody. The middle section swings a little more before an orchestral tutti takes us back to the angular melody. The coda takes the listener to a rather dramatic finish and the orchestra closes the proceedings.

## PETER CIGLERIS

Peter studied at the Birmingham Conservatoire with Colin Parr, Mark O'Brien and Michael Harris. During his time at the Conservatoire Peter was the recipient of the John Ireland Prize for chamber music as well as being supported by philanthropist Chris Swan via the Young Cygnets. Peter was also lucky enough to be awarded a place on the City of Birmingham Symphony Orchestra Training Scheme.

Moving to London, Peter continued his studies at the Royal College of Music studying with amongst others Janet Hilton, Richard Hosford and Robert Hill. Peter also participated in masterclasses with Michael Collins and Anthony Pay. Whilst at the RCM Peter was awarded the Prix de Fossart and was invited to France to give a private recital which included Her Majesty the Queen of Denmark amongst the audience.

Upon graduating Peter was awarded a place on the Jerwood Foundation Scholarship for Young Players in association with the Orchestra in the Age of Enlightenment, and around the same time took part in the BBC docudrama 'Eroica'. These early experiences shaped a freelancing career which has seen him work with various orchestras including the CBSO, BBCCO, ENB Philharmonic, Royal Ballet Sinfonia and Orchestra of the Swan as well as various session recordings. For a time, Peter held the principal seat with the Symphony Orchestra of India and performed under Charles Dutoit and Rafael Payare amongst others.

As a chamber musician and soloist Peter has been lucky enough to work with Martin Cousins, John Lenehan, Mark Bebbington, Julian Lloyd Webber and the Tippett Quartet, performing for various music clubs and festivals around the UK including the Windsor and Wooburn Festival, English Music Festival, Carlisle International Music Festival, Groba Festival in Spain and the ICA 'ClarinetFest'. Peter has performed concertos in various parts of the UK and Europe as well as Mexico where he gave the first performance of Malcolm Arnold's Second Concerto. Peter's interest in English repertoire has seen him premier concertos and chamber music by Gipps, Benjamin, Wishart, Spain-Dunk as well as contemporaries such as Lloyd Moore and Peter Seabourne.

Peter is featured on discs for Cala Signum Records, Toccata Classics, Divine Arts Records and Heritage Records.

Peter is an artist for Backun Musical, Silverstein Works and Marca.



## DEIAN ROWLANDS

Welsh harpist Deian Rowlands studied at Wells Cathedral School and the Guildhall School of Music and Drama with Manon Morris, Bryn Lewis and Ann Griffiths, where he was awarded scholarships by the Countess of Munster Musical Trust, the Arts Council of Wales, Craxton Memorial Fund, The Leverhulme Trust, S4C, and the Open Instrumental Blue Ribbon at the 2002 National Eisteddfod of Wales.

Deian has established a career as a versatile harpist working in most genres of music. He has performed as a soloist and chamber musician all over the UK as well as in France, Italy, Spain, Germany, Austria, Switzerland and the USA. He made his Wigmore Hall debut in 2002 with Ravel's *Introduction and Allegro* and has performed as soloist with the London Chamber Orchestra and BBC Concert Orchestra on BBC Radio 2 and at the BBC Proms. Early in his career, Deian was part of Live Music Now! where he performed at many of the UK's music festivals and the BBC Proms. In 2006 he was invited by HRH the Prince of Wales to entertain the Royal Family on the occasion of the Queen's 80th Birthday at Kew Palace.

He regularly performs with the country's leading orchestras, including the Philharmonia, Royal Philharmonic and City of Birmingham Symphony Orchestras, with whom he has toured the majority of Europe, Asia, the Middle East, Central and North America. Deian has also held the harp seat for West End productions of *South Pacific* (Lincoln Centre production at the Barbican) and *42nd Street* (Theatre Royal Drury Lane). In the recording studio, Deian has worked on many TV, film and commercial soundtracks, and was a featured artist on Joby Talbot's *Tide Harmonic* (Signum). He has also featured on recordings with Renée Fleming (Decca) and Emma Johnson (Nimbus) as well as recording with artists including Sam Smith and Jazz trumpeter James Morrison.

An enthusiastic performer of new works, he has commissioned and premiered works by John Metcalf (*Three Miniatures for Flute and Harp*), Ben Ellin (*Harp Concerto*), Eric Crees (*Three Sketches of Rackham*) and Kieron Galliard (*Ensueno Espagnol*). In 2014, Deian was the harpist for Taliesin Arts Centre's highly acclaimed production of *Under Milk Wood - An Opera* by John Metcalf. Deian also works as a composer and arranger and has written several library albums for Brilliant Music, Cues4U and West One Music Group.



## BBC NATIONAL ORCHESTRA OF WALES



For 90 years, BBC National Orchestra of Wales has played an integral part in the cultural landscape of Wales, occupying a distinctive role as both broadcast and national symphony orchestra. Part of BBC Wales and supported by the Arts Council of Wales, it performs a busy schedule of live concerts throughout Wales and the rest of the UK. The orchestra is an ambassador of Welsh music, championing contemporary composers and musicians, and works closely with Welsh composer-in-association Huw Watkins.

The orchestra performs annually at the BBC Proms and biennially at BBC Cardiff Singer of the World Competition, and its concerts can be heard regularly across the BBC: on Radio 3, Radio Wales and Radio Cymru. Building on its extensive work with special educational needs schools, BBC NOW performed the first-ever Relaxed Prom in 2017, which won Best Family Event at the 2018 Fantastic for Families Awards.

In December 2018 the Orchestra toured to China with Xian Zhang working with the British Council in China as part of their *Inspiring Women in the Arts* campaign. In 2015, as part of an extensive South America tour, the orchestra visited the Welsh colony in Patagonia. BBC NOW is based at BBC Hoddinott Hall in Cardiff Bay, where it continues its work as one of the UK's foremost soundtrack orchestras.



## Violin 1

Lesley Hatfield *Leader*  
Nick Whiting *Associate Leader*  
Martin Gwilym-Jones  
André Swanepoel  
Terry Porteus  
Suzanne Casey  
Richard Newington  
Paul Mann  
Robert Bird  
Carmel Barber  
Kerry Gordon-Smith  
Anna Cleworth  
Gary George-Veale  
Patrycja Mynarska

## Violin 2

Anna Smith  
Jane Sinclair *Assistant String Principal*  
Ros Butler  
Sheila Smith  
Vickie Ringguth  
Joseph Williams  
Michael Topping  
Barbara Zdziarska  
Debbie Frost  
Beverley Wescott  
Sellen Leony  
Laurence Kempton

## Violas

Alex Thorndike *Assistant String Principal*  
Bryony Mycroft  
Peter Taylor

Ania Leadbeater  
Robert Gibbons  
Catherine Palmer

Laura Sinnerton  
Sharada Mack  
April Cousins  
Caleb Sibley

## Cellos

Reinoud Ford *Guest Principal*  
Keith Hewitt *Assistant String Principal*  
Jessica Feaver  
Sandy Bartai  
Margaret Downie  
Carolyn Hewitt  
Alistair Howes  
Rachel Ford

## Basses

David Stark *Section Principal*  
Alice Durrant  
Christopher Wescott  
Claire Whitson  
David FC Johnson  
Chris Kelly

## Flutes

Harry Winsianley *Guest Principal*  
John Hall

## Oboes

Amy Roberts *Guest Principal*  
Sarah-Jayne Porsmoguer

## Cor Anglais

Sarah-Jayne Porsmoguer *Principal*

## Clarinets

Robert Plane *Section Principal*  
Lenny Sayers

## Bass Clarinet

Lenny Sayers *Principal*

## Bassoons

Jarostaw Augustyniak *Section Principal*  
Martin Bowen

## Horns

Tim Thorpe *Principal*  
Meilyr Hughes  
William Haskins  
John Davy  
Michael Gibbs

## Trumpets

Andy Everton *Principal*  
Sian Davis

## Trombones

Donal Bannister *Section Principal*  
Dafydd Thomas  
Darren Smith

## Bass Trombone

Darren Smith *Principal*

## Timpani

Steve Barnardt *Principal*

## Percussion

Mark Walker  
Andrea Porter *Guest Principal*

## Harp

Valerie Aldrich-Smith *Principal*

## BEN PALMER

Ben Palmer is Chief Conductor of the Deutsche Philharmonie Merck in Darmstadt, and Founder and Artistic Director of Covent Garden Sinfonia, one of London's most dynamic and versatile chamber orchestras. He works regularly with the Hallé, BBC Concert Orchestra, BBC Singers, the Orchestra of Opera North, St Petersburg Symphony Orchestra, and Württembergische Philharmonie Reutlingen. Other recent guest conducting engagements include the BBC Symphony Orchestra, BBC Philharmonic, Royal Philharmonic Orchestra, Royal Scottish National Orchestra, Royal Northern Sinfonia, London Mozart Players, Hong Kong Philharmonic, Heidelberger Sinfoniker, Deutsches Kammerorchester Berlin, Deutsches Filmorchester Babelsberg, Sinfonietta de Lausanne, Pilsen Philharmonic and Czech National Symphony Orchestra. His recordings include an album for Sony Classical with the NDR Radiophilharmonie, Max Richter, Arvo Pärt and Pēteris Vasks with Covent Garden Sinfonia, and a live disc of film music with the Deutsche Philharmonie Merck.

He is one of Europe's foremost specialists in conducting live to film, often appearing at the Royal Albert Hall. His repertoire includes the Star Wars trilogy, Jurassic Park, E.T. the Extra-Terrestrial, Jaws, Home Alone, Raiders of the Lost Ark, Harry Potter and the Prisoner of Azkaban, Back to the Future, Casino Royale, Skyfall, Beauty and the Beast (2017), The Pink Panther, Under the Skin, Psycho, Casablanca and Metropolis.

A trumpeter and composer by training, he studied music at the University of Birmingham, graduating with first class honours in 2003. He stayed on at Birmingham to complete an MPhil in composition, before moving to London in 2005 to study composition at the Royal Academy of Music. From 2011-16 he worked as assistant conductor to Sir Roger Norrington, and has acted as rehearsal conductor for Bernard Haitink, as well as assisting Paul McCreesh with the Gabrieli Consort & Players. In addition to his work as a conductor, he is sought after as a composer, arranger and orchestrator. He is more than three quarters of the way through his lifetime ambition to conduct all 107 Haydn symphonies.

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### *Thanks, credits and sponsors*

Sincere thanks go to the following for their support in realising this project: Xavier Bellouard, Katherine Cigleris, David and Jan Gibson, Michael Bryant, Backun Musical Services, Silverstein Works, Marca Reeds, Oleg Prokofiev Trust, Ambache Charitable Trust, John Ireland Trust and the Clarinet and Saxophone Society of Great Britain.



Recorded in BBC Hoddinott Hall, Wales Millennium Centre,  
Cardiff, from 28th to 30th November 2019

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*Cover Design and Booklet Artwork* - Darren Rumney



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