



'the world has much solace to offer -- love, food, music, the immense variety of race and language, literature, the pleasure of artistic creation'  
*Anthony Burgess*

# Anthony BURGESS



**John TURNER**  
recorder

**Harvey DAVIES**  
piano

Music by Anthony BURGESS  
and 15 other composers

# The Man and his Music – Recorder music by Anthony Burgess and others

## CD1

### **Anthony Burgess (1917-1993) Sonatina for recorder and piano (c.1990) 9.04**

- |   |                            |      |
|---|----------------------------|------|
| 1 | I. <i>Allegro</i>          | 3.09 |
| 2 | II. <i>Andante lugubre</i> | 2.35 |
| 3 | III. <i>Allegro molto</i>  | 3.18 |

### **Nicholas Marshall (b.1942) Sonata for recorder and piano (2005) 13.43**

- |   |                    |      |
|---|--------------------|------|
| 4 | I. <i>Con moto</i> | 5.12 |
| 5 | II. <i>Adagio</i>  | 5.25 |
| 6 | III. <i>Vivo</i>   | 3.05 |

### **Alan Gibbs (b.1932)**

#### 7 **Blithe Spirit (2000) 4.09**

### **Gordon Crosse (b.1937)**

#### 8 **The Thing with Feathers (2010) 2.50**

### **Wilfred Josepfs (1927-1997) Sonatine, Op. 4 (1953) 4.03**

- |    |                     |      |
|----|---------------------|------|
| 9  | I. <i>Préambule</i> | 1.23 |
| 10 | II. <i>Elégie</i>   | 1.15 |
| 11 | III. <i>Caprice</i> | 1.24 |

### **Barry Ferguson (b.1942)**

#### 12 **The Untamed has a Language but no Words (2012) 65.56**

### **David Dubery (b.1948) Sonata for recorder and piano (2011) 8.41**

- |    |                                    |      |
|----|------------------------------------|------|
| 13 | I. <i>Andantino con moto</i>       | 2.28 |
| 14 | II. <i>Lento e calmo</i>           | 2.54 |
| 15 | III. <i>Vivace con delicatezza</i> | 3.17 |

### **Alan Rawsthorne (1905-1971) arranged by David Ellis (b.1933)**

#### 16 **Interludes from Hamlet (1961, arr. 2005) 9.08**

### **Roy Heaton Smith (b.1928)**

#### 17 **Sonatina alla Fantasia, Op. 23 (1950/51) 7.52**

### **Anthony Burgess (1917-1993) Tre Pezzetti 3.22**

- |    |                      |      |
|----|----------------------|------|
| 18 | 1. <i>Allegro</i>    | 1.27 |
| 19 | 2. <i>Allegretto</i> | 1.02 |
| 20 | 3. <i>Allegro</i>    | 0.53 |

**Total duration CD1: 69.43**

## CD2

### **Herbert Murrill (1909-1952)**

#### 1 **Sarabande (c.1950) 3.37**

### **Peter Pope (1917-1991) Sonatina for recorder and piano (1939/48) 6.32**

- |   |                                      |      |
|---|--------------------------------------|------|
| 2 | I. <i>Allegro molto moderato</i>     | 2.24 |
| 3 | II. <i>Lento molto</i>               | 1.32 |
| 4 | III. <i>Allegro molto alla danza</i> | 2.29 |

### **Dick Blackford (b.1936) Sonata alla Danza (2011/12)**

**11.52**

- |   |                           |      |
|---|---------------------------|------|
| 5 | I. <i>Alla bourrée</i>    | 4.10 |
| 6 | II. <i>Alla sarabande</i> | 3.35 |
| 7 | III. <i>Alla jig</i>      | 4.06 |

### **Christopher Wright (b.1954) Sonata for recorder and piano (2007) 13.42**

- |    |                                       |      |
|----|---------------------------------------|------|
| 8  | I. <i>Scherzoso</i>                   | 5.03 |
| 9  | II. <i>Cantilena</i>                  | 5.05 |
| 10 | III. <i>Allegro con brio e deciso</i> | 3.33 |

### **Mátyás Seiber (1905-1960)**

#### 11 **Pastorale (1941) 3.34**

### **John Sullivan (b.1951)**

#### 12 **Joie de Vivre (2009) 3.24**

### **Anthony Burgess (1917-1993)**

#### **Sonata No. 1 in C for recorder and piano (1990) 8.32**

- |    |                            |      |
|----|----------------------------|------|
| 13 | I. <i>Allegro moderato</i> | 3.40 |
| 14 | II. <i>Largo</i>           | 2.31 |
| 15 | III. <i>Allegro vivace</i> | 2.19 |

### **Anthony Burgess (1917-1993)**

#### 16 **Siciliano 2.12**

**Total duration CD2: 53.45**

## Anthony Burgess – Composer

There are littered through musical history several examples of composers who also turned their hand to writing. Berlioz and Schumann are perhaps the most famous examples, Virgil Thomson nearer our own time - all elegant and brilliant writers on the subject of music. Thinking of writers who also turned their hand to musical composition, even dabbling in the art of putting notes on paper in the way others might collect stamps or coins is more difficult. In this respect Anthony Burgess is almost unique at least in terms of his vast musical output. More than once Burgess expressed the hope that he might be remembered as much for his music as for his writing – ‘I’m really a composer, you know’ he was often heard to say. The determination and single-mindedness that Burgess showed is nothing short of remarkable. His father refused to pay for piano lessons and having been turned down to study music at Manchester University and teaching himself, alongside his voluminous literary output, Burgess also managed to find the time to write over 250 musical works. These range from piano music and songs to concerti, 3 symphonies, a huge setting of Gerard Manley Hopkins’s ‘The Wreck of the Deutschland’; works for the stage, including an operetta ‘Blooms of Dublin’ based on Joyce’s ‘Ulysses’ and an interest in writing music for some of the more neglected instruments such as the guitar, recorder and tuba.

Burgess described his music as ‘post tonal’ - perhaps ‘neo-romantic’ might be a more accurate description in an age when attaching labels to a composer is as important as the music itself. A turning point was hearing Debussy’s *Prelude à l’après midi d’un faune* as a child, an experience that opened up a whole new world and left him with a life-long love of Debussy and Ravel. The other choices Burgess made when he was a guest on the iconic radio programme ‘Desert Island Discs’ might help to describe the aesthetic of Burgess the composer – alongside Debussy’s masterpiece was music by Purcell, Bach, Wagner and perhaps more interestingly from the point of view of Burgess’ own music, Elgar, Vaughan Williams, Constant Lambert and William Walton. Much to the frustration of the composer, very little of his music was heard in his lifetime, but this is slowly changing thanks to the encouragement of the International Anthony Burgess Foundation. The music is slowly seeing the light of day and this remarkable polymath must be looking down on this renewed activity with much satisfaction.

David Wordsworth  
April 2013

## Recorder music by Anthony Burgess and others

### CD1

**Sonatina (c.1990)** *International Anthony Burgess Foundation*  
(with reconstruction of the 2nd movement by David Beck)

**ANTHONY BURGESS**

Anthony Burgess's only son, Andrew Burgess Wilson, was born (as Paolo-Andrea Macellari) to his mistress Liliana Macellari (later his second wife) in 1964. Andrew began playing the oboe and cor anglais in his teens, and his father wrote many works for him, including a *Rhapsody* for oboe and piano, a *Quartet* for oboe and strings, and concertos for both oboe and cor anglais. In the late 1980s Andrew gave up the oboe, and turned to the recorder, resulting in his father writing a plethora of music for that instrument, which continued until his death, mid-flow in a recorder sonata, in 1993. Andrew himself died in 2002. The first recorder work of any consequence composed for Andrew was the present *Sonatina*. The manuscript is undated but it was probably composed in or about 1990, in all likelihood written in emulation of the sonatinas for recorder by Lennox Berkeley and others, dating from around 1939, which form the cornerstone of the twentieth century repertoire for the instrument. The first movement was published in facsimile in 2000 by the American Recorder Society, and at that time it was thought that movement was the only extant part of the *Sonatina*. However in the archives at the Harry Ransom Humanities Research Centre at the University of Texas in Austin there is a manuscript of the finale and the third and final page of the slow movement. This slow movement was however later used as the basis for the middle movement of the second sonata for great bass recorder, which is dated 18<sup>th</sup> September 1992 (the tune itself originally came from Burgess's Piano Concerto), and so it was possible for David Beck to reconstruct the missing portion with some degree of confidence. The first complete performance of the *Sonatina* was given by John Turner and Harvey Davies at the International Anthony Burgess Foundation in Manchester on 16<sup>th</sup> September 2012.

**Sonata (2005)** *Copyright Control*

**NICHOLAS MARSHALL**

*Nicholas Marshall* was born in 1942 in Plymouth and studied at Fitzwilliam College, Cambridge, and at the Royal College of Music. He studied composition under both Anthony Milner and Sir Lennox Berkeley. His career has been principally in his home county of Devon, where he has been active as a choral conductor, pianist, and music lecturer. As well as much choral and chamber music he has written extensively for the recorder, including a concerto, and several works have entered the instrument's standard repertoire. The present *Sonata* was first performed in Downing College Cambridge on 21<sup>st</sup> May 2005 by John Turner and Stephen Bettaney. It was commissioned by the Friends of Fulbourn

Hospital and the Community to celebrate the tenth anniversary of their Forum Club. The first movement is lithe and athletic with long springing lines and madrigalian cross-rhythms. The piano part is generally spare and frequently in two-part counterpoint. The second movement is a deeply felt elegy, ending with an unresolved question mark. The finale fizzles with energy and virtuosity, showcasing much quick double tonguing from the soloist. Two flamboyant episodes of hard stomping over an ostinato bass provide contrast.

*Two Bird Pieces:*

**Blithe Spirit (2000)** *Bardic Edition*

**ALAN GIBBS**

*Alan Gibbs* was born at Chipping Norton in 1932 and studied music on a scholarship at Durham University. He also studied composition under Mátyás Seiber, and, after national service, became head of the music department at Archbishop Tenison's School in London where he remained for almost 30 years. He has written and edited books and articles on Gustav Holst, and his own music has been performed worldwide. His works include an opera, *Verity Street*, incidental music for radio productions, much chamber music for both professionals and amateurs, and several orchestral pieces. His organ works and his liturgical music are widely admired and performed. The title *Blithe Spirit* refers to Shelley's skylark. The work was first performed by John Turner and Stephen Bettaney at the Royal Opera House, Covent Garden on 15<sup>th</sup> May 2000.

**The Thing with Feathers (2010)** *Copyright Control*

**GORDON CROSSE**

*Gordon Crosse* was born in Bury, Lancashire, in 1937, and is one of the most distinguished composers of his generation. He studied at Oxford University under Egon Wellesz, and later with Goffredo Petrassi in Rome. His university appointments include Birmingham, Essex, the University of California Santa Barbara and King's College Cambridge, where he was Composer-in-Residence from 1973 to 1975. Crosse's best known works include the oboe concertante *Ariadne*, the Three Choirs Festival Oratorio *Changes*, the opera *Purgatory*, the children's entertainment *Meet my Folks*, to words by Ted Hughes, the orchestral *Dreamsongs* (a homage to the music of Benjamin Britten) and *Memories of Morning: Night* (a monodrama for mezzo-soprano and orchestra inspired by Jean Rhys's novel *Wide Sargasso Sea*). The present piece was written to celebrate the eightieth birthday of the composer Peter Hope. The title is again poetic, referring to Emily Dickinson's poem *Hope is the Thing with Feathers*. The work was first performed in the Beaminster Festival on 1<sup>st</sup> July 2010 by John Turner and Stephen Bettaney.

## **Sonatine, Op. 4 (1953)** *Copyright Control*

**WILFRED JOSEPHS**

*Wilfred Josephs* was born in Newcastle-upon-Tyne in 1927. In his teens he was taught harmony and counterpoint by the composer Arthur Milner. He qualified and practised as a dentist, before further musical study at the Guildhall School of Music and in Paris. He came to international attention with his prize-winning *Requiem* (in memory of the Jewish war dead) and his opera *Rebecca*, and his film and TV scores were widely admired. He composed prolifically in a variety of styles, and his output included twelve symphonies, three piano concertos, four string quartets, much chamber music, and works for children. He died in 1997.

The present *Sonatine* was written in one day (August 26<sup>th</sup> 1953) and received its first performance three days later (29<sup>th</sup> August) by Frans Bruggen on Radio Hilversum. It was probably his first essay in writing for the instrument, though he had earlier asked fellow Newcastle resident and recorder doyen Anthony Rowland-Jones if he could write him a sonata. As its title and movement titles suggest, it is influenced by the music of Les Six, particularly Poulenc. The opening *Préambule* gambols in a sunny F major, with cheeky 'wrong notes'. The *Elégie* is very short, its simple recorder tune being repeated once on the piano, with the original accompanimental figure now transferred to the recorder. The final *Caprice*, in a whirling waltz tempo, has almost a carnival atmosphere.

## **The Untamed has a Language but no Words (2012)** *Copyright Control*

**BARRY FERGUSON**

*Barry Ferguson* was born in London in 1942. He first experienced the power of music as an Exeter Cathedral chorister. He was Organ Scholar at Peterhouse Cambridge, and then studied composition at the Royal College of Music under Herbert Howells. He was respectively Assistant Organist at Peterborough Cathedral, Organist of Wimborne Minster, and (for seventeen years) Organist and Master of the Choristers at Rochester Cathedral. His oeuvre exceeds five hundred works, in various genres, many published. He now lives 'in retirement' with his artist-cum-muse wife Sandi in Dorset – Thomas Hardy's Wessex – astonished by their determined and artistic granddaughter.

Of the present piece he writes as follows: "In 1962 I promised a fellow Cambridge undergraduate (and then fellow flute player) John Turner that I would write him a recorder piece. Fifty years later I fulfilled the promise. Two priest friends from Rochester Cathedral days, Brian and Joy Tetley, sent me Tomas Tranströmer's intimate, serious, mysterious, short (copyright) poem 'From March 1979'. This conjures up a 'snow-covered island . . . untamed': a haven for those who are weary of words. In six potent lines the poet (born in Stockholm in 1931) beckons. John's gifts on every conceivable type of recorder beckoned too." The piece uses bass and sopranino recorders.

## **Sonata (2011)** *Copyright Control*

**DAVID DUBERY**

*David Dubery* was born in 1948 in Durban, South Africa, where he studied piano from the age of five. In 1961, his family returned to England, and he studied piano, singing, opera studies and composition at the Northern School of Music in Manchester. In 1970 he was awarded a Hesse Scholarship at Aldeburgh. He has enjoyed a career as pianist, accompanist, composer, vocal coach and teacher of both piano and voice. As well as composing and arranging several musicals, he has acted as vocal tutor and coach to cast members from over 25 West End/National touring productions. His serious compositions include, as well as a great number of solo and choral songs, a string quartet, much chamber music as well as several orchestral tone-poems inspired by his love of Italy.

The *Recorder Sonata* is short and concise in construction. The first movement proceeds purposefully with a regular crotchet rhythm in the piano left hand. The slow movement is soft and song-like with a gentle touch of the blues. The finale sparkles with a leaping recorder tune over a high and delicate piano accompaniment; the contrasting and Prokofiev-like middle section has a strong and simple melody. A reprise of the theme of the first movement brings the sonata to a close.

## **Interludes from Hamlet** *Rawsthorne Trust*

**ALAN RAWSTHORNE, arr. DAVID ELLIS**

*Alan Rawsthorne* was one of the most distinguished British composers of the twentieth century. Born in Haslingden, Lancashire, in 1905, he attempted unsuccessfully to study first dentistry and secondly architecture, but eventually followed his natural inclination towards music and enrolled as a student at the Royal Manchester College of Music in 1928 to study cello, piano and composition. He subsequently studied piano under Egon Petri in Zakopane. As a composer, he came to public attention in 1938 when his *Theme and Variations* for two violins was performed in the London Festival of the International Society for Contemporary Music, and international success followed in 1939 when his masterly *Symphonic Studies* were performed in Warsaw as part of the ISCM Festival in that city. His list of compositions includes three symphonies, two piano concertos, two violin concertos, concertos for clarinet, oboe, cello and two pianos, as well as three string quartets and a quantity of other chamber music for both string and wind instruments. In addition there is a comparatively small but rich harvest of piano works, and a few songs and other vocal music. His film scores, including *The Captive Heart*, *The Cruel Sea*, *Pandora and the Flying Dutchman*, *Uncle Silas*, *West of Zanzibar*, and *Where no Vultures Fly* are regarded as classics of the genre. Alan Rawsthorne died in Cambridge in 1971.

Rawsthorne was, along with Lennox Berkeley, Franz Reizenstein, Walter Leigh and others, one of the composers whose compositions for the recorder were instigated in 1938/9 by Manuel Jacobs, and the *Suite* for recorder and piano, rediscovered and identified in 1992, has now entered the instrument's standard repertoire. However this Suite was not the only work of the composer featuring the recorder. Rawsthorne also used the instrument in the incidental music that he composed for the 1961 Stratford-upon-Avon production of Shakespeare's 'Hamlet', and the present arrangement allows this other recorder music to be heard after more than forty years in obscurity. The remainder of the incidental music to the drama was performed by a wind band conducted by Brian Priestman, and many of the items composed for the wind band are quite short, sometimes merely a few bars in duration, to accommodate the dramatic action.

The edition for recorder and piano, by the composer David Ellis, which includes the recorder music, draws from the more substantial elements of the score, linked by a fanfare which immediately reflects the emotional conflict central to Shakespeare's drama with its clash of close tonalities.

The sequence begins with the Danish March, incorporating one of the songs for Ophelia – sad and wistful; then some on-stage music for lute and recorder, melodic and decorative. The most substantial section in Rawsthorne's score is the Dumb Show; Hamlet's reconstruction of his uncle's infamy – the seduction of his mother and the murder of his father. Finally, there is a reprise of the Danish March still dominated by unresolved harmony.

*Interludes from Hamlet* was first performed at the Purcell Room, London, on 3<sup>rd</sup> May 2005, by John Turner (recorder) and John McCabe (piano), in a Park Lane Group concert celebrating the centenaries of the composers Alan Rawsthorne, Constant Lambert and William Alwyn.

### **Sonatina alla Fantasia, Op.23 (1950/51) Copyright Control**

**ROY HEATON SMITH**

*Roy Heaton Smith* was born in Middleton, Manchester, in 1928. On leaving school, he worked for some years as an accounts clerk, studying piano with Noel Walton (brother of Sir William), as well as composition with Richard Hall in his spare time. In 1950 he won a County Music Scholarship and went to the Royal Manchester College of Music where he continued to study with Richard Hall. Whilst still a student he won the Royal Philharmonic Society Prize for composition with a cantata for voices and string orchestra. At the end of his four years of study in Manchester he gained the Theodore Holland Award of the Royal Academy of Music, and, as a result, was able to devote the subsequent year entirely to composing. His Suite of Variations for viola and piano, written at this time, won him a share of the prize in the Harry Danks Viola Competition organised by the SPM, in 1955. In 1960 he became Head of Music at the Queen Elizabeth High School, in his home town of Middleton, a position he held until taking early retirement in 1984.

He has written a great deal of music in all forms, although most of it remains unpublished. Several of his works have been broadcast, notably a *Clarinet Concerto*. The present *Sonatina*, in three linked movements, was composed whilst he was a student at the Royal Manchester College of Music, and he has now dedicated it to John Turner. The opening *Allegro moderato* and final jig-like scherzo (both for descant recorder) share and both develop the same thematic material. They are separated by a richly harmonised piano chorale which is punctuated by passages of unaccompanied recitative on the tenor recorder.

**Tre Pezzetti** *International Anthony Burgess Foundation*

**ANTHONY BURGESS**

The second and third of these short pieces were published by Saga Music in 1994, but the whereabouts of the manuscript is unknown. The separate manuscript of the first piece is at Austin, and since it shares its melodic material and comparatively simple style with the third piece it has been here added to them to make a short suite.

## CD2

**Sarabande (c.1950)** *Oxford University Press*

**HERBERT MURRILL**

*Herbert Murrill* was born in 1909 in London, and studied at the Royal Academy of Music under York Bowen and Alan Bush. He became Head of Music for the BBC and professor of composition at the Royal Academy. He is principally remembered today for the evening service popularly known as 'Murrill in E', but his slender output included two cello concertos, a string quartet, an opera, various songs, and a small quantity of piano and chamber music (particularly with cello, his wife's instrument).

Murrill's recorder sonata is one of the best loved and most frequently played twentieth century repertoire works for the instrument. It was written for Carl Dolmetsch in 1950. On 1<sup>st</sup> January in that year Murrill wrote to Dolmetsch asking "if any particular *sort* of piece suits your purpose best", and gave three alternatives – (1) a sort of slow (pastoral) thing, (2) a Pavane and Galliard (truly English form) and (3) a miniature three movement sonatina. Dolmetsch obviously plumped for the latter; although the work is described as a Sonata, it is in fact a miniature one ("this very small ship of mine" as Murrill described it). Murrill died in 1952 and the present *Sarabande* was published posthumously the following year. On the cover page it is described as "Sarabande (A Christmas Greeting for Pau Casals) for cello and piano". Instrumental parts for violin, viola and cello were published with the score, and were stated to be "edited for [violin/viola/cello]" by Watson Forbes, the distinguished viola player.

Curiously the instrumental line in the score is in the treble clef and just marked "violin", leading to the suspicion that the *Sarabande* was not originally a cello piece. There are no double stops and no bowings, which might have been expected in a work for a stringed instrument, and all three separate parts include some octave transpositions. When the writer acquired a copy of the piece and looked at the instrumental line in the score, it was apparent that this line, consistently transposed up an octave, fitted the treble recorder like a glove, being extremely idiomatic as well perfect in range (Murrill played the recorder, an instrument having been given to him by Dolmetsch). The writer surmised that in fact this was the "slow (pastoral) thing" suggested to Dolmetsch by Murrill, and which he had possibly already then written. This conclusion is fortified by internal evidence of the music, including voice leading and balance. The first performance of what is probably the original version of the *Sarabande* was given by John Turner and David Dubery at Chetham's School on 23<sup>rd</sup> September 2012. Hopefully this little gem of a piece can now rightfully enter the repertoire of recorder players as well as cellists.

### **Sonatina (1939/48)** Schott Music

**PETER POPE**

*Peter Pope* was born in 1917, and studied composition under John Ireland at the Royal College of Music, as well as piano with Cyril Smith. In 1939 he won an Octavia Travelling Scholarship to study under Nadia Boulanger in Paris, and was one of her favoured students. When Paris was invaded in 1940 he escaped by crossing France and returned to England on a Spanish trawler. He joined the Royal Army Medical Corps and saw service in North Africa. He started to develop a reputation for his works in Britain after the war (a piano quartet performed at the Wigmore Hall elicited glowing reviews) but he then joined an exclusive religious sect which prohibited involvement with the creative arts. When he left the sect in 1971 it was too late to relaunch his career, though he resumed composition prolifically (his later works do in fact include another recorder sonatina). His works include a *Clarinet Concerto*, a *Concertino* for flute and string trio, several piano sonatas, sonatas for flute, clarinet, saxophone, violin, viola, and cello (all with piano) and for piano duet, as well as much chamber music and many songs. He died in 1991. The (first) *Recorder Sonatina* is his only commercially published work. It was one of the group of compositions energised by Manuel Jacobs in 1939 (with the encouragement of Carl Dolmetsch and Edgar Hunt) and which form the bedrock of the modern British recorder repertoire. It was first performed in 17<sup>th</sup> June 1939 at a studio meeting at the home of Sir Robert Mayer in St. John's Wood, by Edgar Hunt and Joseph Saxby. Other works in the concert were the *Sonatina* by Lennox Berkeley (a personal friend of Pope) and the (now lost) *Suite* by Christian Darnton. It was revised by the composer for publication in 1948.

The fleet first movement is in 7/4 throughout, though the rhythmic groupings vary constantly and frequently between the two instruments. Two fluid themes are alternated, the first being treated fugally after the exposition. The second

movement is marked *teneramente*, and the simple but constantly evolving melody is accompanied throughout by a sophisticated tissue of harmony. The final is a speedy but extremely delicate dance in rondo form.

**Sonata alla Danza (2011/12)** *Copyright Control*

**DICK BLACKFORD**

*Dick Blackford* was born in Bristol in 1936, and studied composition under Humphrey Procter-Gregg and Christopher Edmunds at Manchester University before embarking on a teaching career spanning 36 years. During this time he constantly supplied compositions for pupils, friends and local musicians. In 1995 he retired from his post as Head of Music at York Sixth Form College in order to devote his time to composition.

Since then many commissions have come his way, including two orchestral overtures, a string *Serenade*, a *Trio* for clarinet violin and piano, and an unaccompanied Mass for the Chapter House Choir of York Minster. He has written concertos for piano, harpsichord, clarinet, recorder, trumpet and cello, and several unaccompanied carols for choir, one of which was performed by the Choir of King's College Cambridge in its Annual Festival of Nine Lessons and Carols.

The *Sonata alla Danza* was first performed by John Turner and Harvey Davies at St. Bartholomew's Church Wilmslow on September 15<sup>th</sup> 2012. The music is redolent of the English countryside, though the three movements all allude to baroque dance forms. The opening *Bourrée*, using the treble recorder, is introduced by a passage of dream-like recitative from both instruments before it gathers momentum with a folk-influenced tune. The *Sarabande* is also introduced by an atmospheric passage, but the treble recorder then gives way to the rich timbre of the bass for an almost devotional cantabile melody. The finale, in a jig rhythm, is all high jinks, alternating frequently between descant, sopranino and treble recorders, and culminating in a final virtuoso flourish on the sopranino.

**Sonata (2007)** *Copyright Control*

**CHRISTOPHER WRIGHT**

*Christopher Wright* was born in Ipswich in 1954 and studied composition at the Colchester Institute under Richard Arnell, and later with Alan Bullard. After an initial career as a schoolmaster he devoted himself full time to composition in 1993. He has composed many works for orchestra, including concertos for violin, oboe, horn and cello. His choral music ranges from anthems to *A Song of Hope* for choir and orchestra. There is also a quantity of chamber music including three

string quartets and wind and brass quintets, various solo instrumental pieces, along with works for brass band.

The present *Sonata* for treble recorder and piano was first performed in St. Mary's Church,

Woodbridge, Suffolk on 28<sup>th</sup> May 2010 by John Turner (recorder) and John Stafford (piano). The first movement is teasing and playful, and though the time signature is 5/4 throughout the rhythmic subdivisions are subtle and varied. The second movement is a contemplative and free flowing Cantilena, whose central section is more robust, with the use of piano octaves in the accompaniment. The finale is aggressive and brash, with jazz-based rhythms and a central passage of cool arpeggios supporting a wily and slithering chromatic tune on the recorder.

*Two Character Pieces:*

**Pastorale (1941)** *Schott Music*

**MÁTYÁS SEIBER**

*Mátyás Seiber* was born in Budapest in 1905 and died in South Africa in 1960. He studied under Kodály at the Budapest Academy of Music, and established a ground breaking course in jazz at the Frankfurt Hoch Conservatory, while making a name for himself as both conductor and cellist. He settled in England in 1935, and his contribution to the musical life of his adopted country was immense, as teacher, administrator, and composer. His works range from pop songs and film scores, via folk music arrangements for amateur choirs, to arresting and listenable dodecaphonic scores. His cantatas *Ulysses* and *Three Fragments from A Portrait of the Artist as a Young Man* are particularly highly regarded.

The present piece was originally composed for recorder and string trio in 1941. In the following year Seiber made a version for flute adding an extra movement at the instigation of Walter Goehr, to create for the flautist Gareth Morris *Pastorale and Burlesque* for flute and strings, and for the publication of that he made a piano version of the accompaniment to both pieces. The circumstances in which the original recorder version of the *Pastorale* came to be written are not clear (there is no dedicatee), though it is probably an accurate speculation that it was written at the instigation of Walter Bergmann for the Schott recorder catalogue which was being substantially developed at that time. The work has echoes of the folk music of the composer's native Hungary. The first performance of this version was given by John Turner and Janet Simpson, in a concert given under the auspices of the Seiber Trust at Fitzwilliam College Cambridge on 14<sup>th</sup> April 2010.

**Joie de Vivre (2009)** *Forsyths of Manchester*

**JOHN SULLIVAN**

*John Sullivan* was born in Pendleton, Salford, in 1951, and was educated at the Bluecoat School, Oldham, and the Northern School of Music, where he studied tuba, piano, cello and singing. In his childhood he was a gifted boy soprano, and as an adult played tuba with various ensembles and orchestras, before taking up a career in education, both as a peripatetic teacher and as head of music at two large comprehensive schools in the Manchester area. Politics has been another abiding interest, and after several years as a local councillor, he was in 2009 appointed Civic Mayor of

Tameside, where he has been active in the promotion of high quality music within the local community. His compositions include sacred and secular choral music, instrumental solos, music for wind and brass ensembles, as well as electronic works. *Joie de Vivre* is a tuneful score in the light music tradition of Eric Coates, Ernest Tomlinson, Peter Hope and others. The piece was first performed in an alternative version for recorder, 'cello and harpsichord by John Turner, Jonathan Price and Ian Thompson on 19 March 2010 in a concert at Ashton-under-Lyne Town Hall to celebrate the composer's mayoralty.

**Sonata No. 1 in C (1990)** *International Anthony Burgess Foundation*

**ANTHONY BURGESS**

This work, dated Good Friday 1990, was published by Da Capo Music at the instigation of Andrew Burgess Wilson in 1992. The published score contains the following 'composer's note' – "This piece was written in 1990 for my son Andrew, one of the few great bass recorder players. There seemed to be no existing compositions for this instrument, and this brief sonata is meant to be the first of a possible repertoire. It may also be played on other recorders in C, or on a bassoon." In fact Burgess went on to write another three sonatas for great bass recorder and piano, a sonata for great bass recorder violin and piano, and two sonatas for treble recorder and piano (he was working on a third when he died). By all accounts Andrew was not a virtuoso player of either the oboe or the recorder, and one feels that the composer wrote these late works purely for his own inner ear, as there is a frequent disregard for matters of balance, technique, instrumental character, and, even more fundamentally, range (both upper and lower limits are frequently ignored). So in this recording the outer movements are played on a descant recorder (a C instrument and so presumably acceptable to the composer) whereas the gentle slow movement is played on the treble recorder, to which the music is in character. To quote from Paul Phillips' study 'A Clockwork Counterpoint' (University of Manchester Press, 2010) - "Given the fact that many of Burgess's works for ... recorder ignore practical performance considerations, and are ill-suited to [the instrument], one is forced to wonder what he could have meant by writing such unplayable pieces for his son ... Did he scorn the boy's limitations by dedicating works to him that he knew Andrew would never be able to play?" Be that as it may, the musical material of this sonata is strong, memorable, and entirely suited to the instruments here used.

**Siciliano** *International Anthony Burgess Foundation*

**ANTHONY BURGESS**

This short but beguiling piece for tenor recorder is to be found among the composer's manuscripts at the University of Texas in Austin. The manuscript is undated, and the circumstances of its composition, or whether it was intended to form part of a larger work, are unknown.

*Notes © 2013 John Turner*



**John Turner** was born in Stockport, and is one of the leading recorder players of today. He was Senior Scholar in Law at Fitzwilliam College, Cambridge, and as a practising solicitor acted for many leading musicians and musical organisations, being also involved in the establishment of many musical charities. He has premièred over 500 works for his instrument, including concertos written for him by Kenneth Leighton, Anthony Gilbert, Gordon Crosse, John Casken, Stephen Dodgson, Elis Pehkonen, John Gardner, Peter Hope and many others.

His discoveries include recorder works by Handel, John Parry (*The Nightingale Rondo*, being the only known British nineteenth century concert work for a fipple flute), Rawsthorne and Antony Hopkins. His own recorder compositions are standard repertoire and examination pieces for the instrument worldwide. He was made a Fellow of the Royal Northern College of Music in 2002 for his services to British music and is a Distinguished Visiting Scholar of Manchester University.

**John Turner**

Born to a family of professional musicians, **Harvey Davies** began learning the piano before he was three. His teachers included Helen Davies, David Parkhouse and latterly Ryszard Bakst at the Royal Northern College of Music. Harvey lived for many years in Wales becoming a founder member of Ensemble Cymru and forming a successful piano duet team with his mother, Helen. Composers who have written for them include Nicola Lefanu, Alun Hoddinott and Jeffrey Lewis. They have made premiere recordings not only of works they have commissioned, but also by Czerny and Mendelssohn. Harvey has worked at the RNCM since 2005 as a staff pianist and is a Teaching Fellow in Historical Performance. With his wife, the 'cellist Heather Bills, Harvey directs the Pleyel Ensemble, a chamber group comprising some of the UK's leading instrumentalists.



**Harvey Davies**

**Christopher Wright**



**Nicholas Marshall and David Ellis**



**Dick Blackford  
with Philip Hardman and David Ellis**



**A break in the recording sessions  
(l-r) engineer Philip Hardman, producer David Ellis,  
composer David Dubery**



**Recorded at the International Anthony Burgess Centre, Manchester, on 2<sup>nd</sup> and 9<sup>th</sup> September and 16<sup>th</sup> December 2012, using Anthony Burgess's own Bosendorfer grand piano.**

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**Recorded and Engineered by Phil Hardman : Edited and Mastered by Richard Scott**

**Session photographs by David Dubery (page 15 photo by William Fergusson)**

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**Anthony Burgess**

