

THE ENGLISH FLUTE

music by

York Bowen

Arnold Cooke

Edward German

Frederic Griffith

Michael Head

Christopher Redgate

Charles Stainer

John Tavener

CELIA REDGATE
(flute)

MICHAEL DUSSEK
(piano)



THE ENGLISH FLUTE

Celia Redgate (flute), Michael Dussek (piano)

EDWARD GERMAN *Suite for Flute and Piano* [11.36]

- | | | |
|---|-----------------|--------|
| 1 | Valse Gracieuse | [3.24] |
| 2 | Souvenir | [4.18] |
| 3 | Gipsy Dance | [3.54] |

CHRISTOPHER REDGATE *Three Folk Songs* [8.27]

- | | | |
|---|--------------------------------|--------|
| 4 | Barbara Ellen | [3.23] |
| 5 | Green Bushes | [3.07] |
| 6 | The Wraggle Taggle Gypsies, O! | [1.57] |

MICHAEL HEAD

- | | | |
|---|------------------------|--------|
| 7 | By the River in Spring | [7.52] |
|---|------------------------|--------|

ARNOLD COOKE *Sonatina* [8.49]

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|----|------------------|--------|
| 8 | Allegro moderato | [3.42] |
| 9 | Andantino | [2.42] |
| 10 | Allegro vivace | [2.25] |

YORK BOWEN *Flute Sonata, op. 120* [16.45]

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|----|---------------------|--------|
| 11 | Allegro, non troppo | [7.45] |
| 12 | Andante piacevole | [4.39] |
| 13 | Allegro con fuoco | [4.21] |

JOHN TAVENER

- | | | |
|----|-----------------|---------|
| 14 | Greek Interlude | [10.48] |
|----|-----------------|---------|

FREDERIC GRIFFITH

- | | | |
|----|-------------|--------|
| 15 | Danse Nègre | [2.48] |
|----|-------------|--------|

CHARLES STAINER

- | | | |
|----|------------------|--------|
| 16 | Étude in D minor | [3.11] |
|----|------------------|--------|

Total CD duration:	[73.04]
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The history of the 'English Flute' may be explored through the consideration of the instrument, the players and the works. For a significant part of the 20th century the term 'English Flute' represented the wooden Boehm system flute as played by a number of celebrated performers. The works recorded on this CD, written between the late 19th and the 21st century, are all by English composers and are typical of the styles of music written for performers of the wooden flute.

The Wooden Flute

'[t]he wooden flute has gone and gone forever'¹ was the pronouncement of William S. Haynes in his 1925 catalogue. He would not have been alone in his opinion in 1920s USA. In England, however, wooden flutes were retained in general use until the 1950s and some prominent players continue to play these instruments today.

This all begs the question: Is there, for the listener, a significant difference between the tone of the metal flute and the tone of the wooden flute? Gareth Morris, (1920–2007) dedicatee of tracks 7 and 11–13, opined that any gifted player has their unique voice when playing the flute regardless of whether a wooden or metal flute is being played, thus implying that it is the performer rather than the instrument that is the significant factor.

It is generally considered however that due to the comparative thickness of wood (as opposed to metal) the instrument takes longer to warm up and the player needs to work harder to produce volume of sound, focussed tone and clarity in articulation. This in turn means that the instrument is less prone to sharpness in pitch and, when the tone is focussed the player is rewarded with a particular 'mellowness' of sound. (Some of us would admit that the aesthetic qualities – the visual appearance and feel of a wooden instrument, also holds some appeal!)

¹ As quoted by Ardal Powell in *The Flute* chapter 12. Yale Musical Instrument Series, Yale University Press 2002

The flute played on this CD is a cocus wood Rudall Carte with open G#. Built in 1921, the flute was bought second-hand and played by my father (an amateur flute player) for some years before I was born. By the time this instrument was made, Rudall Carte were famed for their instruments, having bought the British rights for the manufacture of Boehm's design back in 1847.

English Players of the Wooden Flute

In today's flute playing world there is considerable discussion concerning the loss of national characteristics in performing styles. This is in contrast to players of the wooden flute for whom individuality has long been a feature. Charles Nicholson (1795-1837) produced such a powerful tone that his performance inspired Boehm to redesign the flute. Some 60 years later Frederic Griffith (1867-1917 - see track 15) was noted for his pure tone. Between the wars Robert Murchie was known for his strength of tone and his pupil Gareth Morris was noted for both fullness and delicacy of tone. As principal flute in the celebrated Philharmonia woodwind section Gareth Morris was equally respected as a 'team-player'.

Celia Redgate



Gareth Morris
1920-2007

THE MUSIC

The works on this CD have been selected for their rich diversity of style and character and their relevance to a group of English flute players. We are given a sense of continuity as we pass through generations of professor/student relationships and encounter the friendships between composers and dedicatees.

We live in gratitude to those who built our instruments, passed on their experience and knowledge and composed music for future generations to share.

Sir Edward German (1862–1936)

Suite for Flute and Piano

Valse Gracieuse - Souvenir - Gipsy Dance

German wrote this Suite in 1889 with the dedication 'For my friend Frederic Griffith' while he was musical director of the Globe Theatre. Griffith and German were contemporaries and this is one of several works written by German for his friend. Edward German entered the Royal Academy of Music as a Student in 1880. In 1883 he became a sub-professor of violin but left two years later to work in the theatre. It was here that he established his reputation.

German's writing is quintessentially English. He composed during the twilight years of the Savoy tradition but his songs enjoyed lasting popularity. Much of this Suite is reminiscent of these songs and the piano shares significantly in the melodic writing. The Gipsy Dance, perhaps more 'English' than 'Gipsy', reminds us of a more 'colourful' aspect of theatre life!

Christopher Redgate (b.1956)**Three English Folksongs**

Barbara Ellen - Green Bushes - The Wraggle Taggle Gypsies, O!

Written in March 2002 '*for Celia on her birthday*' Christopher Redgate writes: "I chose these three songs for 'treatment' simply because both Celia and I rather like them! I wanted to create works which contain and contrast stunning, unashamed virtuosity and beautiful melodic lines (both of which Celia and Michael interpret remarkably well!). The songs, in their more original state, tend to lend themselves to either one style of playing or to the other and so I developed contrasting material either around the original melody or deriving from the melodic/harmonic language. I also wanted to include a 'fun' element and so I have altered the time signatures of two of them. The first song is simply indulgent while the second, after a 'dawn' sequence turns into a rather riotous party before running out of energy. The third is pure virtuosity (for pianist, flautist and their ensemble work!) with a contrasting middle section."

Christopher Redgate studied at the Royal Academy of Music. He is a virtuoso oboist specializing in contemporary repertoire and techniques. His compositional interests usually appear in the form of improvisations on his own instrument.

Michael Head (1900–1976)**By the River in Spring**

By the River in Spring was written in 1950, and revised in 1962, for Gareth Morris. In essence this is a song without words interrupted by flute cadenzas and a short *vivace* section.

Head spent an extraordinary proportion of his life in the Royal Academy of Music! Entering as a student in 1919, he studied composition with Frederick Corder. He left in 1925 and was appointed professor of piano two years later, retaining the position for fifty years. So for thirty years, Head was teaching along the corridor from Gareth Morris. Head is best known for his numerous songs and remembered with affection by many for his recitals during which he accompanied himself in his own songs.

Arnold Cooke (1906–2005)

Sonatina

Allegro Moderato - Andantino - Allegro vivace

Cooke's student years were spent at Cambridge followed by a further three years (1929–32) at the Berlin Hochschule under Hindemith. After the completion of his studies, alongside his work as a composer, he forged a significant career as a teacher of composition, first at the Manchester College of Music and later at Trinity College of Music, London.

It was during his time as professor at Trinity College that he wrote this attractive and unpretentious work. The *Sonatina* is finely crafted and includes many contrapuntal episodes, displaying clear evidence of the influence of Hindemith, and a poignant lyricism.

Edwin York Bowen (1884–1961)

Sonata for Flute and Piano, op.120

Allegro, non troppo - Andante piacevole - Allegro con fuoco

York Bowen gained a scholarship to the Royal Academy of Music at the age of 14, taking piano with Tobias Matthay and composition with Frederick Corder. He was appointed as a professor in 1909 and held the post for fifty years!

This sonata is one of several works written by Bowen for Gareth Morris. The work dates from 1946 shortly after Gareth Morris had become a fellow professor at the Royal Academy of Music. Morris (with Bowen on the piano) gave a BBC broadcast of the sonata in 1947 and two years later gave a concert premiere in the Wigmore Hall.

Bowen was an exceptionally gifted pianist. His astonishing technique impressed (almost to the point of amusement) the young Morris. Bowen's activities as a performer had a major influence on his compositional style. The writing for both instruments, while requiring a level of virtuosity is wonderfully idiomatic.

The *Sonata* was left unplayed for some years, perhaps since Bowen's romantic style of writing was not in fashion. More recently the work has been received with enthusiasm as a welcome addition to the repertoire for flute.

Sir John Tavener (b.1944)

Greek Interlude

Interlude I: Passing Pilgrims in Bulgaria - Interlude II: Calling at Rhodes
Interlude III: Lament at Casos - Interlude IV: Convivial Occasion at Aegina
Interlude V: Party in Greece - Interlude VI: Passing back through Bulgaria

John Tavener studied composition under Lennox Berkeley and piano under Solomon at the Royal Academy of Music. In 1977 he entered the Orthodox Church and is probably best known as a composer of choral music in this context. *Greek Interlude* was commissioned by the Little Missenden Festival in 1979 and was first performed by Celia Pitstow (Redgate) and Sylvia Bowden in the festival that year. The music is based on ancient Byzantine modes and Greek folk music, originating from different Greek islands. The Interlude takes us on a musical voyage, starting in Bulgaria, travelling to Greek islands and returning through Bulgaria. Although not a religious work per se, passing pilgrims and a lament give glimpses of Tavener's Orthodox persuasion.

Frederic Griffith (1867–1917)

Danse Nègre

Frederic Griffith excelled as a flautist at the Royal Academy of Music where he studied under Olaf Svendsen and on leaving he was elected an associate (ARAM). He dedicated this dance to F. W. Renault who served for many years as the conscientious and respected secretary of the Royal Academy of Music. Griffith's playing is commended in *British Musical Biography*² 'His executive powers are great, and his tone is pure and unforced'. This is an encore style piece and presents a somewhat 'English' view of a "Negro Dance"!

Charles Stainer (1874–1947)

Étude in D minor Op.26

Charles Stainer was a student and later a professor of flute at the Royal Academy of Music (1928–45). He was an active composer and arranger who wrote a treatise on the study of the flute for his pupils. Gareth Morris was taught by Stainer during his time at the Royal Academy of Music. This charming *Étude* was dedicated 'To my friend Robert Murchie'. Murchie (1884–1949) played principal flute in the BBC Symphony Orchestra. He bequeathed his flute to Gareth Morris who played on it for the remainder of his performing career.

² J. Brown and S.Stratton 1897

THE MUSICIANS

Celia Redgate (née Pitstow)

Two years after taking up the flute at Friends' School Saffron Walden Celia won a County Scholarship to study under Gareth Morris. She continued her studies at the Royal Academy of Music where she won the J & J Brough prize and was awarded the Paddy Purcell and the North London Orchestral Society prizes. She won a Munster trust scholarship for post-graduate studies and was selected by the trust to be the flautist for their recital scheme. Her solo début at the Purcell Room (with Sylvia Bowden) was as a GLAA Young Musician.

Other London appearances include performances at the Wigmore Hall, Queen Elizabeth Hall, the Purcell Room and Fairfield Halls with Trio Krosta, Sioned Williams and the Phoenix Wind Quintet. Her performing career has focussed upon chamber music, performing for music clubs, societies and festivals. Her recording work includes sessions, Radio 2 and 3 and TV. Several composers have written for her including Gordon Jacob and Roger Redgate.

Michael Dussek

Michael Dussek made his Wigmore Hall début in 1980, where he was described by one critic as "a real find". Subsequently he has partnered leading international soloists in many of the world's major concert halls. In 2006 he performed a 13-recital tour of Japan with violinist Ryu Goto, including a Suntory Hall recital recorded live by Deutsche Grammophon for CD and DVD.

He has made numerous acclaimed CD recordings and has twice been nominated for a Gramophone Award. Highlights include the first 3 York Bowen Piano Concertos with Vernon Handley and the BBC Concert Orchestra, the solo piano music of Britten and Rubbra, and Bax songs with Ian Partridge and Jean Rigby. As a member of the Dussek Piano Trio, with his wife, cellist Margaret Powell and violinist Gonzalo Acosta, he has recorded works by Arensky, Brahms, Bridge, Haydn and Hurlstone. As a member of Endymion he has recorded works by Bowen, Dohnányi, Dunhill, Fibich, Lutyens and Rubbra, and has performed at most of this country's major festivals.

He is a Fellow of the Royal Academy of Music where he is also Senior Tutor in Ensemble Piano.

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Above all, many thanks to my husband Chris without whom this CD would never have happened.

This CD is made in memory of Gareth Morris (1920–2007) 'a revered musician gentleman'



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Celia Redgate



Michael Dussek