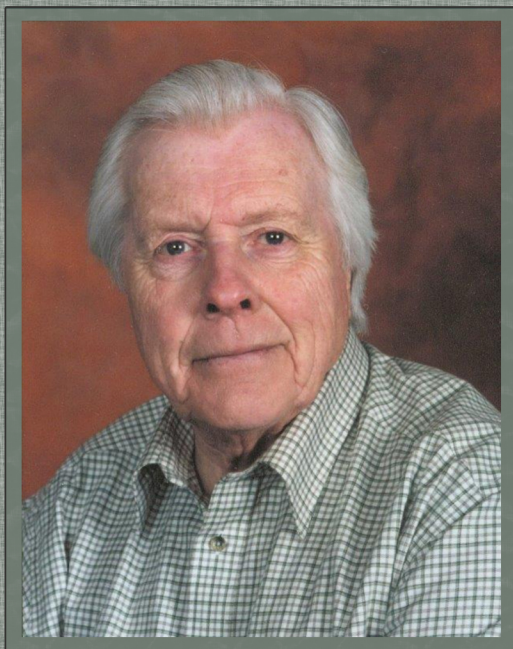


SONGS FOR SIR JOHN

A tribute to Sir John Manduell



divine art

Lesley-Jane Rogers *soprano* • John Turner *recorder* • Richard Simpson *oboe*
Benedict Holland *violin* • Susie Mészáros *viola* • Nicholas Trygstad *cello*
Richard Baker *narrator* • Laura Robinson *recorder* • Keith Swallow *piano*

SONGS FOR SIR JOHN

- | | | |
|----|--|------|
| | Robin Stevens (b.1958) | |
| 1 | Men improve with the Years | 2:32 |
| | Elis Pehkonen (b.1942) | |
| 2 | Sonnet | 5:46 |
| | Martin Bussey (b.1958) | |
| 3 | The Cold Heaven | 4:00 |
| | Geoffrey Poole (b.1949) | |
| 4 | Reflection | 5:41 |
| | Sally Beamish (b.1956) | |
| 5 | Yeats Interlude (for recorder, oboe, violin and cello) | 7:26 |
| | Michael Ball (b.1946) | |
| 6 | Be Still | 3:49 |
| | David Horne (b.1970) | |
| 7 | Those Images | 6:09 |
| | David Matthews (b.1943) | |
| | Two Yeats Songs, Op. 23b | 5:04 |
| 8 | I. <i>Lullaby</i> | 3:28 |
| 9 | II. <i>Sweet Dancer</i> | 1:35 |
| | Kevin Malone (b.1958) | |
| 10 | Zuzu's Petals (for recorder, oboe, violin and cello) | 5:21 |
| | Gary Carpenter (b.1951) | |
| 11 | This Great Purple Butterfly | 4:36 |
| | Peter Dickinson (b.1934) | |
| 12 | Strings in the Earth and Air | 1:40 |

INSPIRED BY WILLIAM BUTLER YEATS

Lennox Berkeley (1903-1989)

Three Duets for two recorders 5:05

- | | | |
|----|---------------------|------|
| 13 | I. <i>Moderato</i> | 1:37 |
| 14 | II. <i>Minuet</i> | 1:52 |
| 15 | III. <i>Allegro</i> | 1:36 |

Robin Walker (b.1953)

Four Nursery Rhymes to texts by Thomas Pitfield (1903 - 1999) 3:52

- | | | |
|----|----------------------------------|------|
| 16 | I. <i>The Shipwrecked Sailor</i> | 1:03 |
| 17 | II. <i>Lilly Pickle</i> | 0:41 |
| 18 | III. <i>Staring Moon</i> | 1:09 |
| 19 | IV. <i>Cat and Mouse</i> | 0:58 |

Jeremy Pike (b.1955)

- | | | |
|----|----------------------|------|
| 20 | The Cat and the Moon | 4:28 |
|----|----------------------|------|

Nicholas Marshall (b.1942)

- | | | |
|-----|-------------------|------|
| 21. | Into the Twilight | 3:15 |
|-----|-------------------|------|

Naji Hakim (b.1955)

- | | | |
|-----|----------------------|------|
| 22. | The Cloths of Heaven | 3:48 |
|-----|----------------------|------|

Total playing time: 72:52

Lesley-Jane Rogers (soprano): tracks 1-4, 6-9, 11-12, 20-22

John Turner (recorder): all tracks | **Richard Simpson** (oboe): tracks 1-12, 20-22

Benedict Holland (violin): tracks 1-12, 20 | **Susie Mészáros** (viola): tracks 21-22

Nicholas Trygstad (cello): tracks 1-12, 20-22 | **Laura Robinson** (recorder): tracks 13-15

Richard Baker (narrator) and **Keith Swallow** (piano): tracks 16-19

REMEMBERING SIR JOHN

A Note from Michael Berkeley

If twentieth-century musical life in Britain could be characterised as a stately vehicle capable of surprising bursts of exuberant acceleration, then a pivotal cog in its gearbox might well be called The Manduell. Because this vital component, which consists of a myriad parts – composer, BBC Producer, Festival Director, Principal of the Royal Northern College of Music and...cricketer – these all go to make up The Manduell.

John enabled, eased and cajoled so much that is of value in our musical life with the kind of determination that marks out people who are really going to make things happen. Whether his early life in South Africa informed his ability to aim high as a musical big game hunter I do not know, but what I have personally born witness to was John's extraordinary sense of commitment and loyalty to those he believed in (including countless composers and students) and those he counted as his friends.

When I took over direction of the Cheltenham Festival from John in 1995 I found a devoted band of followers and sponsors, all charmed and frequently amused by his sense of mission and twinkling humour, qualities that radiate throughout his entertaining autobiography.

A gifted composer – the String Quartet is a particular favourite of mine – John rarely pushed his own music often though in a position to do so.

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[These extracts from the Foreword to Sir John Manduell's autobiography 'No Bartók Before Breakfast – A Musician's Memoir' (Arc Publications, 2016) are reproduced by kind permission of the author.]

BAILRIGG, BENTHAM AND MANCHESTER

A personal reflection by Bryan Fox

Sir John Manduell's outstanding qualities, character and achievements are already well recorded in the many assessments made during his lifetime and in the many tributes that honour his memory. This reflection is offered in deep gratitude to the most remarkable man it has been my good fortune to meet.

For me, it all began in the Autumn of 1970 at the start of our final year at Lancaster University – his as Director of Music, mine as a student of French and Latin. As I recall, prior to my departure for a year in France and John's arrival, Bailrigg campus was a bit of a backwater for the music-lover, apart from the excellent recitals often given by John Clegg, who combined with equal distinction the roles of mathematics lecturer and pianist in residence. The transformation that greeted me on my return was incredible and life-enhancing – an international subscription concert series in its second year of innovative and exciting programmes, a flourishing music department that welcomed all students intent on developing their musical skills and interests, and opportunities to participate in a wide range of projects that would have been the envy of many established institutions.

On completing my degree – more French and Latin with Music – I could not have believed that the real prize was an invitation to work as John's PA for six months as he began to plan the Northern College of Music (as it was known before the award of the title Royal in 1973) and incorporate the two existing Manchester music colleges (Royal Manchester College of Music and Northern School of Music), both with proud traditions. In the absence of suitable accommodation for the new headquarters, we were based in his lovely Yorkshire home in High Bentham where my office was the family dining room. During those early days, which, fuelled by excitement and enthusiasm, quite often lasted 14 or 15 hours, I saw at close hand

some of the vision, strategy, resolve and precision of someone who was in the process of changing the model of conservatoire training in the UK.

When, after some delays, and happily for me an extension to my temporary employment, the NCM opened its doors to students in January 1973, the problems awaiting the occupants of any new home were quickly addressed and mostly resolved without delay or drama. The *esprit de corps* that soon developed was almost tangible. The College had been established as a higher education institution. John believed that it should also make a contribution to cultural life and had devised an impressive programme of professional events to complement student performances. The atmosphere he created meant that several of us in 'day jobs' readily took on additional roles, and 'Bentham hours', to see the programme through.

His remarkable vision for what he was trying to bring about was matched by his attention to the detail that he felt was an essential part of it. For example, with all the demands placed on him as Principal of the fledgling institution, he took great care to engage with and to consult the student voice through the Student Liaison Committee which he established and always made time to chair. Several of us know from personal experience the great care and support he could offer in difficult times. Michelangelo is credited with saying, 'Genius is infinite painstaking'; and 'If people knew how hard I worked they would not consider me a genius.' Sir John was living proof that there was no implicit contradiction in these statements. His planning was meticulous; his work rate was prodigious. He also seemed to understand others in a way that enabled him to anticipate what they may be capable of doing before they did. Accomplishing the apparently daunting task would consequently be surprising, satisfying and deeply affirming. There is no way of adequately describing someone who superbly filled so many roles; any list would exhaust the available space before encompassing its brief. He was unique, and we are all deeply in his debt.

© Bryan Fox, March 2019

THE CONSUMMATE LISTENER

A mémoire from Lesley-Jane Rogers

I remember Sir John as a charismatic person and a wonderful listener. I first met him in the early 2000s when he was introduced to me as a composer. Taking that at face value, I had little concept at that time of his vast number of achievements in so many other areas. He attended many of our concerts, and one thing was clear: he had a great presence. I felt he was with me for every note I sang and understood what I was trying to portray musically. In due course he wrote *Verses from Calvary* which we premièred in 2007. All too often with new music, a work never sees more than one performance, but, happily, with *Verses from Calvary*, we've not only recorded this piece, but over the years have given it six further outings, including at Lake District Summer Music, The Park Lane Group, and The William Alwyn Festival. In due course, I also performed Sir John's song cycle *Into the Ark*, and his *Trois Chansons de la Renaissance*.

Sir John was also supremely supportive of his wonderful wife – Renna Kellaway – particularly during the annual Lake District Summer Music festival of which she is Artistic Director. At concerts I have sung for LDSM, Sir John always made a point of talking to me afterwards, again showing tremendous enthusiasm, be it for Haydn, Schoenberg, or Samuel Coleridge-Taylor.

It was only when I finally read Sir John's autobiography that I realised what a true pioneer he was, and in just how many different spheres! I was particularly struck with the idea of “needle time”: as a producer for the Third Programme [now BBC Radio 3], it was Sir John's job to broadcast live concerts into people's homes, but also to fill the remaining hours in the day by choosing records to be played – hence “needle time”. It seems so obvious now, but it was a new concept then, and truly innovative in its day.

© Lesley-Jane Rogers, April 2020

FRIEND AND COLLABORATOR

A tribute by John Turner

I first met John when he asked me to teach a recorder student at the RNCM, at three pounds fifty an hour! How times (and teaching rates), have changed! We subsequently realised that John's sister Gillian, in New Zealand, was married to the clergyman brother of one of my partners in the law firm I belonged to. John was always punctilious in mentioning this coincidence, to avoid any possible charge of nepotism.

He and his wife Renna subsequently became close friends, and I treasure the many pieces that he wrote for me, including, as well as two works for solo recorder, two vocal works with recorder obbligato, the picturesque *Prayers from the Ark* for soprano, recorder and guitar, and the magical Yeats setting *Verses from Calvary* (one of the very best pieces ever written for me, in memory of our mutual friend Basil Deane). I was delighted to be able in both cases to help with copyright consents from respectively Rumer Godden and Senator Michael Yeats.

John also instigated my involvement with the wonderful and life affirming Lake District Summer Music, which was the brainchild of Renna. As John's motor ability sadly declined, I was proud to be able to help with computer setting several of his later pieces, particularly his fine *Three Equine Sketches* for string orchestra, written in memory of our mutual friend the artist Dorothy Bradford (horses and musicians were frequent subjects in Dorothy's paintings). Another mutual connection was the composer William Alwyn, who with Lennox Berkeley, was one of John's composition teachers at the RAM.

Fine composer that he was, John was always very reticent (far too reticent in my opinion) in pushing his own music, though I know that actually composition remained closest to his heart. He assumed the post of Head of Composition and Performance at the RNCM for that very reason.

© John Turner, April 2020

THE MUSIC

This garland of tributes to Sir John Manduell (1928 - 2017) has been curated by John Turner to honour the life and work, friendship and influence of one of the great enablers in the musical life of this country. The professional careers of the majority of the contributors to this recording - composer, performer and producer - have at some stage come under his encouraging influence during his times as producer, teacher, artistic director or boss. The focus of these tributes is the evocative poetry of Sir John's favourite poet William Butler Yeats (1865-1939), whose words have provided bounteous inspiration for a varied anthology of songs, interspersed with miniature instrumental 'tone poems' and other items by friends, colleagues and former students. Most of the works were originally composed for concerts celebrating Sir John's life and work in Blythburgh Church, Suffolk, as part of the 2018 William Alwyn Festival, and in April 2019 at the University of Manchester

Paul Hindmarsh

1. *Men Improve with the Years*, for soprano, recorder, oboe, violin and cello
Robin Stevens

In Greek mythology, a triton was a sea god with the upper body of a man and a fish's tail. The ageing Yeats concedes that his behaviour regarding the fairer sex is better now than in his youth, but laments that something precious has been lost: he is no longer a mighty god striding the ocean waves, but "a weather-worn triton... among the streams". [RS]

*I am worn out with dreams;
A weather-worn, marble triton
Among the streams;
And all day long I look
Upon this lady's beauty*

*As though I had found in a book
A pictured beauty,
Pleased to have filled the eyes
Or the discerning ears,
Delighted to be but wise,
For men improve with the years;
And yet, and yet,
Is this my dream, or the truth?
O would that we had met
When I had my burning youth!
But I grow old among dreams,
A weather-worn marble triton
Among the streams.*

2. Sonnet, for soprano, recorder, oboe, violin and cello

Elis Pehkonen

This is a valedictory tribute to John, a short setting of a twelve-line sonnet by Yeats scored for soprano with recorder, oboe, violin and cello accompaniment. It is in five sections, an instrumental introduction followed by three verses of four lines each (with short episodes between the verses), and in conclusion an instrumental coda. The same music in the Aeolian mode, with transpositions, is used throughout. The rhythms never change, thus giving the piece a Purcellian flavour. [EP]

*When you are old and grey and full of sleep,
And nodding by the fire, take down this book,
And slowly read, and dream of the soft look
Your eyes had once, and of their shadows deep;

How many loved your moments of glad grace,
And loved your beauty with love false or true,
But one man loved the pilgrim soul in you,
and loved the sorrows of your changing face;*

*And bending down beside the glowing bars,
Murmur, a little sadly, how Love fled
And paced upon the mountains overhead
And hid his face amid a crowd of stars.*

3. *The Cold Heaven*, for soprano, recorder, violin and cello
Martin Bussey

W.B. Yeats's poem reflects his awakening acceptance of the futility of his love for his muse, Maud Gonne. Personal in tone and emotional in content, with most of the poem being made up of a single sentence, it rushes through succeeding thoughts. These often create contrasts and apparent contradictions evident in the title itself, heaven usually provoking warm emotion. Musically, these ideas fit naturally with the instrumentation, in particular the descant recorder and high soprano voice often coldly contrasting with warmer string and oboe sounds. The texture is linear and spare, allowing space for Yeats's words to predominate.

John Manduell was both supportive and encouraging when I was a post-graduate vocal student at the RNCM in the early eighties. This was also a notable feature of his contribution later as a governor of Chetham's School of Music, where he was always knowledgeably appreciative of the Chamber Choir under my direction. [MB]

*Suddenly I saw the cold and rook-delighting heaven
That seemed as though ice burned and was but the more ice,
And thereupon imagination and heart were driven
So wild that every casual thought of that and this
Vanished, and left but memories, that should be out of season
With the hot blood of youth, of love crossed long ago;
And I took all the blame out of all sense and reason,
Until I cried and trembled and rocked to and fro,
Riddled with light. Ah! when the ghost begins to quicken,
Confusion of the death-bed over, is it sent
Out naked on the roads, as the books say, and stricken
By the injustice of the skies for punishment?*

4. *Reflection*, for soprano, bass recorder, oboe, violin and cello

Geoffrey Poole

Theming the commemoration of Sir John Manduell around Yeats naturally resonated with that of his friend Professor Basil Deane in 2007, when I chose poems for *After Long Silence*. My tribute to Sir John similarly sets Yeats (a favourite poet of both John and Basil), with text commencing 'I heard the old, old men' ('The Old Men Admiring Themselves in the Water' from *In the Seven Woods*). [GP]

*I heard the old, old men say,
'Everything alters,
And one by one we drop away.'
They had hands like claws, and their knees
Were twisted like the old thorn-trees
By the waters.
I heard the old, old men say
'All that's beautiful drifts away
Like the waters.'*

5. Yeats Interlude, for recorder, oboe, violin and cello

Sally Beamish

Early in 2018 I wrote a duo for violin and piano entitled *Wild Swans*, which transcribed the inflections of a reading of the poem *The Wild Swans at Coole* (by actor Peter Thomson) on to the violin. This short interlude takes the violin piece as a starting point, and develops the ideas further. Fragments of the verses can be heard, couched in instrumental colour which reflects the atmosphere and trajectory of the poem, climaxing with the ascent of the wild swans, and ending with a meditation. It is written in memory and appreciation of John Manduell, who was a remarkable man and musician, and gave me invaluable support and encouragement from my student days onwards. [SB]

*The trees are in their autumn beauty,
The woodland paths are dry,
Under the October twilight the water
Mirrors a still sky;
Upon the brimming water among the stones
Are nine-and-fifty swans.*

*The nineteenth autumn has come upon me
Since I first made my count;
I saw, before I had well finished,
All suddenly mount
And scatter wheeling in great broken rings
Upon their clamorous wings.*

*I have looked upon those brilliant creatures,
And now my heart is sore.
All's changed since I, hearing at twilight,
The first time on this shore,
The bell-beat of their wings above my head,
Trod with a lighter tread.*

*Unwearied still, lover by lover,
They paddle in the cold,
Companionable streams or climb the air;
Their hearts have not grown old;
Passion or conquest, wander where they will,
Attend upon them still.*

*But now they drift on the still water
Mysterious, beautiful;
Among what rushes will they build,
By what lake's edge or pool
Delight men's eyes when I awake some day
To find they have blown away?*

6. *Be Still*, for soprano, recorder, oboe, violin and cello

Michael Ball

This song requires little introduction by way of a traditional programme note. A setting of the short second poem, *The Everlasting Voices*, in Yeats's 1899 collection *The Wind Among the Reeds*, it follows a roughly ternary form structure and seeks to present the essential world-weariness of the poet's message with minimal contrivance. [MB]

*O sweet everlasting Voices, be still;
Go to the guards of the heavenly fold
And bid them wander obeying your will,
Flame under flame, till Time be no more;
Have you not heard that our hearts are old,
That you call in birds, in wind on the hill,
In shaken boughs, in tide on the shore?
O sweet everlasting Voices, be still.*

7. *Those Images*, for soprano, recorder, oboe, violin and cello

David Horne

My setting of Yeats's *Those Images* takes the last verse in particular as musical inspiration and seeks to echo the 'eagle on the wing' through the undulating musical textures in the accompaniment. The vocal line's gentle lyricism contrasts against the more rapid instrumental figurations, being complemented in turn by various solo lines in the quartet. [DH]

*What if I bade you leave
The cavern of your mind?
There's better exercise
In the sunlight and the wind.

I never bade you go
To Moscow or to Rome.
Renounce that drudgery,
Call the Muses home.*

*Seek those images
That constitute the wild,
The lion and the virgin,
The harlot and the child.*

*Find in middle air
An eagle on the wing,
Recognise the five
That makes the Muses sing.*

8-9. Two Yeats Songs, Op, 23b, for soprano, recorder, oboe, violin and cello

David Matthews

In response to John Turner's request for a Yeats song in memory of John Manduell, I chose Yeats's beautiful *Lullaby* from his late collection *Words for Music Perhaps* (a suggestive title!). The poem refers to famous lovers: Paris and Helen, Tristan and Isolde (my music quotes the famous 'Tristan chord'), and Leda and the Swan (Zeus in disguise), the subject of a poem Yeats had written a few years earlier. By way of contrast I subsequently added a setting of *Sweet Dancer*, from the collection *New Poems* (1938). [DM]

Lullaby

*Beloved, may your sleep be sound
That have found it where you fed.
What were all the world's alarms
To mighty Paris when he found
Sleep upon a golden bed
That first dawn in Helen's arms?*

*Sleep, beloved, such a sleep
As did that wild Tristram know
When the potion's work being done,
Roe could run or doe could leap
Under oak and beechen bough,
Roe could leap or doe could run;*

*Such a sleep and sound as fell
Upon Eurotas' grassy bank
When the holy bird, that there
Accomplished his predestined will
From the limbs of Leda sank
But not from her protecting care.*

Sweet Dancer

*The girl goes dancing there
On the leaf-sown, new-mown, smooth
Grass plot of the garden;
Escaped from her bitter youth,
Escaped out of her crowd,
Or out of her black cloud.
Ah dancer, ah sweet dancer!*

*If strange men come from the house
To lead her away do not say
That she is happy being crazy;
Lead them gently astray;
Let her finish her dance,
Let her finish her dance.
Ash dancer, ah sweet dancer!*

10. Zuzu's *Petals*, for recorder, oboe, violin and cello

Kevin Malone

In Frank Capra's 1946 film *It's a Wonderful Life*, protagonist George Bailey has gone through a dark night of the soul, but then he reaches into his pocket to discover Zuzu's petals, petals which had fallen off his daughter's bedside flower. Bailey then embraces every aspect – both the good and the unfortunate – of his eventful life. Zuzu's petals is a musical celebration of the joys of life, and all its quirks and challenges. [KM]

11. *This Great Purple Butterfly*, for soprano, recorder, oboe, violin and cello

Gary Carpenter

This is a setting of 'Another Song of a Fool' from Yeats's collection 'The Wild Swans at Coole'. This Great Purple Butterfly is a short, enigmatic poem where the poet contemplates the nature of butterfly-hood and equates it with school-mastering. I can't imagine what Yeats was on at the time. It is even so, a lovely, musical text and my setting exploits answering phrases between the recorder and oboe with harmonic support and fleeting melodic musings from the strings. The singer's line nestles in the ensemble's hands and expands and contracts; not unlike the purple butterfly's wings. [GC]

*This great purple butterfly,
In the prison of my hands,
Has a learning in his eye
Not a poor fool understands.*

*Once he lived a schoolmaster
With a stark, denying look;
A string of scholars went in fear
Of his great birch and his great book.*

*Like the clangour of a bell,
Sweet and harsh, harsh and sweet.
That is how he learnt so well
To take the roses for his meat.*

12. *Strings in the Earth and Air*, for soprano, recorder, violin and cello

Peter Dickinson

This short piece started life as a song with piano written when I was Organ Scholar at Queens' College, Cambridge in 1955. The text is by Yeats's Irish contemporary James Joyce (1882-1941) and the first poem in his cycle called *Chamber Music* (1907). This version has been made as a tribute to John Turner, to whom countless composers owe so much, and is in memory of John Manduell, a good friend for many years and an entrepreneur of genius who had a major impact on British music. [PD]

*Strings in the earth and air
Make music sweet;
Strings by the river where
The willows meet.*

*There's music along the river
For Love wanders there,
Pale flowers on his mantle,
Dark leaves on his hair*

*All softly playing,
With head to the music bent,
And fingers straying
Upon an instrument.*

13-15. Three Duets for two recorders

Lennox Berkeley

I. *Moderato* II. *Minuet* III. *Allegro*

Lennox Berkeley (1903-89) wrote six pieces for the recorder so he was very familiar with the instrument. Here for the first time we put together three duets, two of which are recent discoveries. In order of composition the hitherto unpublished *Minuet* comes from around 1924 and exists in manuscript in the British Library. It fits nicely as the middle of the Three Duets with some lyrical Bachian suspensions between waves of gently arpeggiated harmony. The arresting and more declamatory opening work, *Moderato*, was discovered by Tony Scotland (author of *Freda and Lennox*) in a box that had belonged to Sybil Jackson, a keen recorder player and Lennox's Godmother. It dates from 1938 and was composed at Miss Jackson's cottage, Foxcombe at Boar's Hill, Oxford. Written on two sides of a single piece of manuscript paper this is clearly in Lennox's hand whereas the *Minuet* is in a different, slightly amateurish, notation which is probably that of Sybil. I have repeated a few bars and swapped the roles of each player to create antiphonal interest and also incorporated some touches from the later, Britten-edited *Allegro*, in order to make these three essentially disparate but nicely complementary pieces feel as

homogeneous and organic as possible. Essentially then the music is as we discovered it and as realised through the expert guidance of John Turner.

Tony Scotland has written: As an undergraduate at Oxford, Lennox Berkeley often visited Foxcombe Cottage, in the sure knowledge of a warm musical welcome, for Sybil Jackson was a trained singer, an accomplished pianist (with a vast repertoire of two-piano music) – and a recorder player. The programme was always the same: luncheon, followed by two-piano duets or recorder music, then tea. It is likely that the double-recorder *Minuet* was born on the first of these visits, shortly after Miss Jackson had moved in. The newly-discovered double-recorder *Moderato* owes its genesis to a later, longer visit over the first weekend of December 1938, when emotions were running high at the home that Lennox Berkeley shared with Benjamin Britten at the Mill in Snape, and he needed an escape and a rest. This sprightly Allegro with which the set ends was written in 1955 and edited by Britten for a volume he and Imogen Holst were compiling for Boosey and Hawkes who are now publishing these three pieces together as they appear on this disc.

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16-19. Four Nursery Rhymes for narrator, recorder and piano
Robin Walker

I. *The Shipwrecked Sailor* II. *Lilly Pickle* III. *Staring Moon* IV. *Cat and Mouse*

It was Thomas Pitfield's book of verse *Johnny Robins* that provided these subtle rhymes, alternately sombre and frivolous, and to me musically inviting. Apparently, his mother had regularly reproved him for having a head 'full of Johnny Robins'. I first met him at the Bowdon Festival in 1981. I asked after his work, and with some embarrassment he half turned away and said, "I'm just a tune-smith, me" – a modesty that his work in many genres belies.

At about the same time I sat on a committee with John Manduell, the benevolent new boss at the RNCM. He combined extroversion with insight, and showed considerable kindness and thoughtfulness to me. At the conclusion of a performance of a piece of mine in Bowness Parish Church, and already confined to a wheelchair, he shouted across the aisle to me – above the applause – "positively Schubertian, Robin". One does not forget such gestures. [RW]

20. *The Cat and the Moon*, for soprano, recorder, oboe, violin and cello

Jeremy Pike

This piece is a setting of a poem by W.B. Yeats, in which it may be argued that the poet sees himself as a cat, trying unsuccessfully to woo and entice the moon, which may represent Maud Gonne, the object of his attentions in so many of his poems.

For the references to dance I have incorporated elements typical of an Irish jig (for the cat) as well as obscure fragments of the more courtly waltz (for the moon). The jig symbolises the seemingly irreconcilable differences between the cat and the moon, as the vocal line never quotes the jig theme directly, although there are subtle allusions to it – especially in the accompaniment.

Modal harmony is used to link the earthly jig theme with the allusions to the sacred nature of the moon. As the music progresses both the contrasts and the similarities between the protagonists are intensified through a greater exchange of material between the voice and the instrumental parts set against a heightened level of dissonance. Towards the end of the piece a return to the more consonant modal harmony of the opening portrays not only a sense of loneliness but also the inner strength of the poet. [JP]

*The cat went here and there
And the moon spun round like a top,
And the nearest kin of the moon,
The creeping cat, looked up.
Black Minnaloushe stared at the moon,
For, wander and wail as he would,
The pure cold light in the sky
Troubled his animal blood
Minnaloushe runs in the grass
Lifting his delicate feet.
Do you dance, Minnaloushe, do you dance?
When two close kindred meet.
What better than call a dance?*

*Maybe the moon may learn,
Tired of that courtly fashion,
A new dance turn.
Minnaloushe creeps through the grass
From moonlit place to place,
The sacred moon overheard
Has taken a new phase.
Does Minnaloushe know that his pupils
Will pass from change to change,
And that from round to crescent,
From crescent to round they range?
Minnaloushe creeps through the grass
Alone, important and wise,
And lifts to the changing moon
His changing eyes.*

21. *Into the Twilight*, for soprano, tenor recorder, viola and cello

Nicholas Marshall

I was privileged to meet Sir John Manduell a number of times when visiting the Lake District Summer Music festival. Apart from his distinguished career, notably as Principal of the Royal Northern College of Music, he was a distinguished composer and a generous supporter of living composers in this country. *Into the Twilight*, scored for voice, tenor recorder, viola and cello, is a valedictory poem in which Yeats compares age and the toils of life ('out-worn heart in a time out-worn') to the rejuvenating beauty of nature. [NM]

*Out-worn heart, in a time out-worn,
Come clear of the nets of wrong and right'
Laugh, heart, again in the grey twilight
Sigh, heart, again in the dew of the morn.*

*Your mother Eire is always young,
Dew ever shining and twilight grey;
Though hope fall from you and love decay,
Burning in fires of a slanderous tongue.*

*Come, heart, where hill is heaped upon hill:
For there the mystical brotherhood
Of sun and moon and hollow and wood
And river and stream work out their will;*

*And God stands winding His lonely horn,
And time and the world are ever in flight;
And love is less kind than the grey twilight
And hope is less dear than the dew of the morn.*

**22. *The Cloths of Heaven*, for soprano, recorder, oboe, viola and cello
Naji Hakim**

The Cloths of Heaven is a setting for soprano, with descant recorder, oboe, viola and cello. It is dedicated to the memory of Sir John Manduell. The melodic line is put in relief by a madrigalistic development of the text, framed by expressive harmonies and colourful instrumentation. [NH]

*Had I the heavens' embroidered cloths,
Enwrought with golden and silver light,
The blue and the dim and the dark cloths
Of night and light and the half light,
I would spread the cloths under your feet:
But I, being poor, have only my dreams;
I have spread my dreams under your feet;
Tread softly because you tread on my dreams.*



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John Turner
(recorder)



Lesley-Jane Rogers
(soprano)



Richard Simpson
(oboe)





Benedikt Holland
(violin)



Susie Mészáros
(viola)



Laura Robinson
(recorder)

Nicholas Trygstad
(cello)



THE PERFORMERS

LESLEY-JANE ROGERS is heralded as one of the most versatile soprano soloists of today, renowned for her captivating and evocative performances. An established concert soloist, she specialises in oratorio, “vocal concertos”, solo cantatas, recitals and contemporary music, and has a repertoire of several hundred works. She studied singing and piano at the Royal Academy of Music, London, where she won several prizes, and has since been made an ‘Associate’ in recognition of her eminence in the profession.

Lesley-Jane has worked with many leading conductors and orchestras, and her discography numbers some 40 CDs, including several new-music releases for the specialist label Metier, as well as various English composer CDs for the Divine Art, Toccata Classics, Campion/Cameo, Hyperion, Prima Facie and Carma labels. A keen exponent of contemporary music, Lesley-Jane has given nearly 200 first performances and is honoured to be the dedicatee of various songs, song cycles and dramatic scenas. Large-scale premières have included Joseph Phibbs’ *Tenebrae*, and Michael Finnissy’s *Favourite Poets*, but it is perhaps for her numerous chamber music recitals, particularly with the recorder player John Turner, that she is best known.

JOHN TURNER is one of the leading recorder players of today. Born in Stockport, he was Senior Scholar in Law at Fitzwilliam College Cambridge before pursuing a legal career, acting for many distinguished musicians and musical organisations (including the Halle Orchestra, the Royal Northern College of Music and the National Youth Orchestra of Great Britain), alongside his many musical activities. These included numerous appearances, broadcasts and recordings with David Munrow’s Early Music Consort of London, the Academy of Ancient Music, the English Chamber Orchestra, the Academy of St. Martin-in-the-Fields and the English Baroque Soloists.

He has featured as recorder soloist with the Halle Orchestra, the Royal Liverpool Philharmonic Orchestra, the Manchester Camerata, the English Baroque Soloists, the English Chamber Orchestra, and many other leading orchestras and ensembles. Concertos and works with orchestra have been written for him by Gordon Crosse, Anthony Gilbert, Peter Hope, Kenneth Leighton, Elis Pehkonen, Alan Bullard, John Casken, and many other distinguished composers. In all, he has given the first performances of over 500 works for the recorder, with works by many non-British composers, including Leonard Bernstein, Ned Rorem, Peter Sculthorpe, Douglas Lilburn, Petr Eben and Ruth Zechlin. Many of the works he

has premiered have now entered the standard repertoire, and these and his own recorder compositions are regularly set for festivals and examinations.

Recent recordings on the Divine Art & Métier labels include music by the novelist and composer (and fellow Mancunian) Anthony Burgess, Peter Hope, Jim Parker, Roy Heaton Smith, and also a disc in memory of Alfred Deller (a good friend) with James Bowman and Robin Blaze.

John now devotes his time to playing, writing, reviewing, publishing, composing and generally energising. He was responsible for the rediscovery of several works for his instrument, including Alan Rawsthorne's *Recorder Suite*, Antony Hopkins' *Pastiche Suite*, Herbert Murrill's *Sarabande*, Handel's F Major Trio Sonata and John Parry's *Nightingale Rondo* (the only substantial known British nineteenth century work for a fipple flute). He was awarded an Honorary Fellowship by the Royal Northern College of Music in 2002 for his services to British music, and is a Visiting Distinguished Scholar of Manchester University.

RICHARD SIMPSON spent one year as sub-principal oboe in the BBC Symphony Orchestra with Pierre Boulez, and was then was invited to play principal oboe with the Hallé orchestra, a position he held for 17 years, in which time he appeared on numerous occasions as soloist. He was also a very active chamber musician in the North-West, performing many solo recitals and visiting festivals both in this country and abroad.

In 1991 he returned to the BBC Symphony Orchestra, this time as Principal Oboe. For the BBC he has recorded the Sinfonia Concertantes of both Haydn and Mozart and broadcast the Vaughan Williams Oboe Concerto. He is still involved in various chamber music activities connected with the orchestra, and with his wife, Janet, is a member of the Syrinx Trio, with Michael Cox, Principal Flute of the orchestra.

Richard has been a professor at both the Royal Northern College of Music and the Guildhall School of Music and Drama over many years.

BENEDICT HOLLAND studied at the Royal Academy of Music with Manoug Parikian and was subsequently a prize winner at the Royal Northern College of Music, where he studied with Yossi Zivoni. As a chamber musician, he was a founder member of the Matisse Piano Quartet and the Music Group of Manchester, broadcasting regularly for the BBC, recording, and touring for the British Council. He is a member of the Victoria String Quartet whose acclaimed début concert took place in 2017.

As an experienced orchestral leader, he has guest-led many of the UK's major orchestras, including the Hallé, Royal Liverpool Philharmonic, Northern Sinfonia, Bournemouth Symphony Orchestra, City of Birmingham Symphony Orchestra, Scottish Ensemble, Orchestra of Opera North and BBC Philharmonic and was also leader and Artistic Advisor of chamber orchestra Sinfonia Viva from 2002-2019.

Ben has always been a champion of contemporary music and of working with living composers (e.g. Harrison Birtwistle, Brett Dean, Steven Mackey, Anna Meredith, Duncan Ward) and became Psappha's violinist in 2010. Personal highlights with Psappha include collaborations with John Casken and Peter Maxwell Davies, taking Klas Torstensson's Violin Concerto to a two-week residency at Hong Kong Academy for Performing Arts, premiering Mark Simpson's chamber opera *Pleasure*, and a tour to Israel of Maxwell Davies' *Eight Songs for a Mad King*.

Ben is a professor at the RNCM, has classes at Junior RNCM, and Chetham's School of Music and gives regular consultative classes in orchestral and contemporary techniques at UK Conservatoires and professional development classes for string teachers throughout the UK. He plays on a rare violin by Regeri, c. 1710.

SUSIE MÉSZÁROS is a member of the world renowned Chilingirian Quartet.

After her studies at the Yehudi Menuhin School, she was appointed Principal Viola with the Camerata Salzburg and was a regular chamber music partner of her teacher, the great Hungarian violinist Sándor Végh. She made her Wigmore Hall debut as a duo with Yehudi Menuhin in 1977 and performed with Vladimir Spivakov and Arthur Grumiaux. At 17 she won the Gold Medal at the Royal Over-Seas League competition and was a string finalist in the BBC Young Musician of the Year and played with many leading chamber ensembles including the Nash Ensemble.

Susie was leader of the Fitzwilliam Quartet, the Katin Piano Trio, Prometheus Ensemble and concert master of Kent Opera Orchestra, and regularly performed recitals on Radio 3 on both violin and viola. Susie has appeared as soloist with the BBC Symphony, BBC Concert and BBC Welsh orchestras. Susie has performed as guest principal with the Philharmonia Orchestra, Britten Sinfonia, London Mozart Players and the Chamber Orchestra of Europe and has been invited to sit on juries including the Trondheim and Bordeaux International Quartet competitions, the Royal Overseas League competition and the 'Help Musicians' awards.

A sought after teacher, Susie taught at the Yehudi Menuhin and Purcell Schools and currently teaches at the Royal Northern College of Music and Royal College of Music teaching viola, violin and chamber music.

NICHOLAS TRYGSTAD was born into a musical family and began cello lessons at the age of four in Minnesota, USA. In his teenage years he studied with Peter Howard, Principal Cellist of the Saint Paul Chamber Orchestra, who inspired him to pursue the cello professionally.

In 1998 he came to a England to study with Hannah Roberts and Ralph Kirshbaum at the Royal Northern College of Music. While at the RNCM he received many awards both within the UK and America, most notably the Bronze Medal in the London Symphony Orchestra scholarship competition, performing Schumann concerto with the LSO, and the Gold Medal from the RNCM, the institution's highest honour.

Having previously been Principal Cello with Scottish Opera, Nicholas Trygstad became Principal Cellist of the Hallé in 2005. In addition to his work with the Hallé he has a number of students at the RNCM and performs regularly in recitals and chamber music collaborations. He is a member of the Manchester Piano Trio, which plays extensively around the UK, and he has performed concertos with the Northern Chamber Orchestra, Orchestra of Opera North and the Hallé.

A passionate educator, Nick has taught and led workshops for many years at the Royal Northern College of Music and is delighted to now be working with the NYO and NYO inspire.

LAURA ROBINSON first began playing the recorder at the age of seven and went on to achieve her DipABRSM before furthering her musical education at the University of Manchester and the Royal Northern College of Music where she studied with John Turner.

In 2007, Laura was involved in the recording of the widely-acclaimed *Manchester Carols* with John and has since then performed in a number of broadcasts including Sasha Johnson Manning's *The People's Passion* on Easter Sunday 2012 for BBC Radio 4's Sunday Worship programme. Laura has also toured with John and the Manchester Camerata in 2008, culminating in a final concert in the Bridgewater Hall. Apart from playing professionally, Laura is currently teaching both recorder and viola throughout Lancashire.

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Music by Sir John Manduell:

Double Concerto for Oboe, Cor Anglais, Strings and Percussion

Richard Simpson & Alison Teale

Flutes Concerto for Flautist, Harp, Strings and Percussion

Michael Cox

Manchester Sinfonia, conducted by Timothy Reynish

Coupled with double concertos by Gordon Crosse

Métier MSV 77201 (2CD)

"If I was seriously impressed by the Flutes Concerto, then the Double Concerto 'took my breath away'.

Manduell has created a diaphanous sound-world that is strikingly beautiful as well as being musically interesting" – *John France (MusicWeb)*



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Sir John Manduell

