Twists and Turns

music by

Rob Keeley

Caroline Balding & Ruth Ehrlich  violins
Linda Merrick  clarinet
John Turner  recorder
London Myriad
Pipers 3
Manchester Chamber Ensemble
Twists and Turns

Rob Keeley (b.1960)

**Four Anachronistic Dances (2015)** for clarinet and harpsichord  
1 I Allegro vivace  
2 II Allegretto  
3 III Intermezzo: Andante  
4 IV Allegretto, quasi tango  
(Linda Merrick and Rob Keeley)

**Three Inventions** for harpsichord
5 I Allegro vivace  
6 II Allegretto  
7 III Ut-re-mi-fa-sol-la  
(Rob Keeley)

**Interrupted Melody and Breathless Scherzo** for recorder
8 I Interrupted Melody  
9 II Breathless Scherzo  
(John Turner)

10 **Twists and Turns** for recorder, clarinet and harpsichord  
(John Turner, Linda Merrick and Rob Keeley)

**Diptych** for two violins
11 I Allegro con brio  
12 II Andante  
(Caroline Balding and Ruth Ehrlich)
**Some Reeds in the Wind** for oboe trio  
13 I Fanfare 2:32  
14 II Pastorale 2:22  
15 III Interlude 3:09  
16 IV A Keening 2:14  
17 V A Final Fanfare 2:32  
*(Pipers 3)*

**Seven Studies** for wind quartet  
18 I Andante 2:10  
19 II Allegretto 1:29  
20 III Duo 3:28  
21 IV Invention a 3 1:35  
22 V Allegro vivace 1:57  
23 VI Andante 1:39  
24 VII Double Duo 2:18  
*(London Myriad)*

**Harrison Birtwistle (transcribed by Rob Keeley)**  
25 Saraband: The King’s Farewell 2:10  
*(John Turner; Manchester Chamber Ensemble, conductor Rob Keeley)*

26 Interleaves 9:18  
*(John Turner; Manchester Chamber Ensemble, conductor Rob Keeley)*

**Total playing time** 74:59

**Pipers 3** are  
Julian West, Jessica Mogridge and Mark Baigent (oboes)

**London Myriad** are  
Julie Groves (flute), Fiona Myall (oboe), Nadia Wilson (clarinet) and Ashley Myall (bassoon)
Anachronistic Dances (2015) for clarinet and harpsichord

One of my current preoccupations as a composer is to explore unusual but generally small-scale instrumental combinations: “standard” instruments in unlikely partnerships – this is the most recent fruit, and I have been pleasantly surprised at how effectively these two instruments (on the surface, from different worlds) work together.
I. fast, rhythmically tricky and mercurial.
II. a kind of minuet, but often departing from the initial triple metre
III. an Intermezzo, slow and expressive
IV. a kind of sleazy tango.

Three Inventions (2008-14) for harpsichord

The first two Inventions, composed in 2008, are strictly in two parts and exploit different types of canonic writing. The third, from 2014, is a ‘hexachord’ fantasy modelled on those of Byrd, Sweelinck and others, where a simple and clearly-audible diatonic scale (initially) from C up to G and back down again provides the ‘scaffolding’ for rhythmic games.

Twists and Turns (2015)

This short but rather intricate little piece was commissioned to commemorate the fine composer Stephen Dodgson, and was first performed at the University of Manchester in April 2014 by John Turner (recorder), Linda Merrick (clarinet) and Pamela Nash (harpsichord).

Diptych for two violins (2012)

In my composing life I’ve been less attracted to the standard string quartet medium than most composers seem to be, preferring instead smaller, more informal groupings,
those with less traditional ‘baggage’, even. This pair of movements consists of a rather Beethovenian sonata *allegro* balanced with a lyrical, perhaps more Brittenesque *andante*: both are quite ‘developmental’ in nature, and conceived on a fairly large scale. I am grateful to the players on this track (Caroline Balding and Ruth Ehrlich) for their invaluable assistance in my writing for strings.

**Some Reeds in the wind** for oboe trio (2011)

I had for a long time been attracted to the medium of the oboe trio: such groups were fairly common in the music of J S Bach and Telemann, but since the early but lovely Beethoven Trio Op. 87, this delightful combination has largely been ignored until Pipers3 started commissioning new works, so I was delighted to have the chance to write for them this set of five pieces for various ‘oboistic’ groupings, including also oboe d’amore and cor anglais. Two lively fanfares ‘bookend’ a Pastoral Cantilena, 'A Keening' and an Interlude.

**Interrupted Melody and Breathless Scherzo** (2015-6) for recorder solo

Written as a gift for John Turner after his performance and recording on my little concerto ‘Interleaves’ (the final item on this recording), the titles really tell all. I have not written that many ‘monodies’, but I was pleasantly surprised after hearing the richly varied timbre of John’s recorders, enhanced as it was by the sympathetic church acoustic of St Thomas’ Church, Stockport.

**Studies for wind quartet** (2014-5)

These seven little pieces are taken from a larger ‘book’ – so alongside actual quartets, here we also have a duet for oboe and bassoon and a trio for flute, clarinet and bassoon. Dispensing as I do with the horn, the four woodwind perhaps have an easier job in blending than in the more standard quintet.
Harrison Birtwistle, transcribed by Rob Keeley: 
**Saraband: The Kings Farewell** (2015) for recorder and seven solo strings.

In 2001 Harry, then coming to the end of his stint as Henry Purcell Professor of Composition at King’s College, London, wrote for me a most beautiful little Saraband for piano of (for him!) moderate difficulty. A couple of years ago he agreed to me arranging it for recorder and seven solo strings to be performed in a concert in April 2015 at the RNCM, along with my little concertino, *Interleaves*. Essentially a melody (or ‘cantus’) in the treble range, with a ‘continuum’ of layered rhythmic ostinati, it lent itself quite easily to the new medium. The strings, *non vibrato* throughout, act as a kind of updated viol consort, with a ‘night’s black bird’ song high above.

**Interleaves** (2014) for recorders and string ensemble

Written in 2014 at the request of the indefatigable recorder player John Turner – it is a miniature concerto for (various) recorders and seven solo strings. As the title suggests, I think of it as a series of varied interleaved and sometimes recurring sections, but the basic shape is 1. a gentle Andantino, 2. a sprightly Allegro in 6/8, 3. a short slow movement featuring the Tenor, 4. a return of the 6/8 material, and 5. a fast final movement which leads back into the opening material once more, ending with a breathless coda. The first performance was given by John Turner and the Manchester Chamber Ensemble conducted by the composer, at the RNCM on April 21 2015.
Rob Keeley studied with Oliver Knussen at the Royal College of Music, Magdalen College Oxford under Bernard Rose, and later with Robert Saxton. In 1988 he studied at the Accademia Santa Cecilia in Rome with Franco Donatoni, and at Tanglewood, where he was the Benjamin Britten Fellow in Composition. He received his doctorate (D.Mus) from the University of Oxford in 2015.

Since 1993 Rob has been a Lecturer in Composition at King's College, London: before this Rob worked as a freelance pianist and repetiteur, and is still very active as pianist in a wide range of repertoire, and has had pieces written for him by, among others, Sir Harrison Birtwistle, Michael Finnissy, Geoffrey Poole, Gary Carpenter, Gordon Crosse and Richard Emsley.

Rob has composed over a hundred works, including two symphonies, two piano concertos, and a wide range of vocal, piano and chamber music. This year will see in addition to the present disc, the release of a CD of his clarinet and saxophone music on the Clarinet Classics label. Already issued are ‘Songs, Chimes and Dances’ on NMC and ‘Dances with Bears’ on Lorelt. His music is published predominantly by Composers Edition and Cadenza Music: in addition, much of his output for wind is published by Samek Music/June Emerson, Tetractys (flutes) and Resonata (brass).

John Turner (recorder) 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 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 now devotes his time to playing, writing, reviewing, publishing, composing and generally energising. He has played as recorder soloist with the Halle Orchestra, the Royal Liverpool Philharmonic Orchestra, the Manchester Camerata, 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, Philip Wood, and many other distinguished composers.

His recordings include no less than five sets of the Brandenburg Concertos, as well as the F Major version of Brandenburg Concerto No. 4 with Menuhin and George Malcolm, but lately he has made numerous acclaimed recordings of the recorder’s contemporary concerto and chamber music repertoire, including four solo concerto discs, all of which have received critical acclaim. The most recent (all on the Divine Art label) are recordings of wind sonatas by Peter Hope and light music by leading TV composer Jim Parker, and a disc in memory of Alfred Deller (a good friend) with countertenors James Bowman and Robin Blaze, including music by Blow, Handel, Tippett and Fricker.

In the last few years he has played in Germany, Switzerland, Poland, France, New Zealand, Japan and the USA, and given many recitals on Radio 3 with pianist Peter Lawson. 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.
He edits series of recorder publications for both Forsyths and Peacock Press, and founded the periodical Manchester Sounds, in response to the perceived threat to music libraries in Great Britain. In addition he was responsible for the rediscovery of several works for his instrument, including the Rawsthorne *Recorder Suite*, Antony Hopkins’ *Pastiche Suite*, Herbert Murrill’s *Sarabande*, the Handel 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.

**Linda Merrick** (clarinet) has established an international profile as a clarinet soloist, recording artist and clinician. Specialising in contemporary repertoire, she has commissioned more than 40 works for her instrument by British composers, including 10 concertos, 8 clarinet quintets, and a significant number of smaller scale chamber works and works with electronics. Linda’s catalogue of over 25 solo CD recordings includes new concertos for clarinet and concert band by Gary Carpenter, Nigel Clarke, Martin Ellerby, Kit Turnbull and Guy Woolfenden (Polyphonic), Philip Sparke (Anglo Records) and Stephen McNeff (Campion), plus concertos for clarinet and orchestra by John McLeod (Chandos), Edwin Roxburgh (NMC) and Philip Spratley (Toccata).

Her chamber music output includes premiere recordings of four new clarinet quintets with the Navarra Quartet (Naxos), a new clarinet quintet by John McCabe with the Kreutzer Quartet (Guild), Wilfred Josephs’ Clarinet Quintet (Metier), Robert Crawford’s Clarinet Quintet (Metier) and chamber works by Malcolm Arnold and John Ireland (Maestro), and by Martin Ellerby (ClassicPrint).

Linda has broadcast as a solo artist for BBC Radio 3, Radio France, DRS1, Switzerland, CKWR in Canada and Arte TV in South Korea, and performed as a concerto soloist across America, Asia, Australia, Europe, South America, the UAE, and throughout the
UK. She is a founder member of the contemporary ensemble ‘Sounds Positive’, with whom she has premiered over 70 works by British composers, and released 3 CDs. Combining her performing career with work in music education, Linda is regularly invited to give masterclasses at conservatoires across the world. She currently holds the position of Principal and Professor at the Royal Northern College of Music, Manchester, UK, and is the UK representative for Howarth Clarinets.

**Caroline Balding** (violin) has been described as a violinist of ‘poetic intensity’ (*Music and Musicians*), ‘rapt beauty’ and ‘virtuosic distinction’ (*Gramophone*) and ‘a formidable soloist combining beauty of sound with infallible articulation’ (*La Nacion*, Buenos Aires). As the violinist with the chamber ensembles Lontano and Gemini amongst others, she has given recitals throughout the world at such venues as La Fenice in Venice, the Wigmore Hall, London, and the Amsterdam Concertgebouw, and gave the Taiwanese premiere of *Quartet for the End of Time*. She has made two solo Proms appearances with Lontano.

As a ‘period’ violinist she has appeared as guest leader with The English Concert, Florilegium, The Army of Generals and the Hanover Band, in addition to being principal violin of The Band of Instruments and the Martlet Ensemble both based in her home town of Oxford. Often to be heard on BBC Radio 3 and numerous other European radio stations, she also participated in the series ‘Women in Music’ for Channel 4 television, and in a series about Beethoven for the BBC (dressed as a man).

She has had the privilege of taking part in a great many premiere performances and of working with the foremost composers of our day (Judith Weir, Peter Maxwell Davies, George Benjamin, Harrison Birtwistle, Michael Finnissy, Brian Ferneyhough, Nicola Lefanu to name but a few). She makes it known that for her it has been a particular pleasure to play and record these gems of Robert Keeley.

Her extensive discography ranges from 17th century Italian violin sonatas (with Roger Hamilton) to numerous works by contemporary composers, including such things as
an alternative *Four Seasons* by Antonio Guido (Divine Art), solo violin music by Roberto Gerhard (Métier), Kuhlau quintets (ASV), and the first recordings of early 20th century piano trios for the British Music Society. With associations at King’s College, London and the universities of Oxford, Southampton and Surrey, she enjoys frequent workshops and classes. Other projects with students have taken place all over Great Britain (Aberdeen, Belfast, Bristol, Cardiff, Colchester, Durham, Manchester, the Royal Academy of Music and the Royal College of Music, London), and abroad in Italy, Taiwan, Argentina, Macedonia and MIT, Boston, USA.

**Ruth Ehrlich** (violin) made her solo London debut at the age of 15 as soloist with the National Youth Orchestra performing Vaughan-Williams’ *The Lark Ascending*. She read music at King’s College, Cambridge and soon afterwards joined the Fairfield quartet as first violinist. The quartet broadcast frequently for the BBC and on German radio, and was the subject of a BBC documentary film, ‘Take Four Girls’.

During some years living in New York Ruth played in the Metropolitan Opera Orchestra and, together with the pianist Marcia Eckert, created a series of recital programmes of music for violin and piano by women composers, culminating in a recital at Weill Recital Hall in New York and a recording of the complete works for violin and piano of Germaine Taileferre.

As a member of the Britten Sinfonia she has enjoyed collaborations with a wide range of musicians, from the jazz artists Brad Mehldau and Terence Blanchard to the singer Ian Bostridge and composer Thomas Ades. Ruth can also be heard as a soloist on such diverse soundtracks as the BBC’s ‘Tales of the City, a film documenting the life of the artist Margaret Mellis, and a National Geographic programme about whales. With the group Apartment House she has performed works by Harley Gaber, Jennifer Walshe, and Christian Wolff amongst others, and is currently involved in an extensive AHRC-funded project on Indeterminacy in Music built around John Cage's Concert for Piano.

She plays a violin made by Nicolaus Gagliano in 1772.
**Pipers 3**: Mark Baigent, Jessica Mogridge, Julian West

The unique sound of Pipers 3 is made by three remarkable soloists, who together form one of Europe’s leading oboe trios. Since their inception in 1990, they have continually explored and commissioned new repertoire and experimented with new ways of performing.

Mark specialises in historical performance, regularly working with the UK’s leading period instrument orchestras including the English Baroque Soloists, Orchestre Revolutionnaire et Romantique and the Kings Consort, as well as a number of alternative ensembles, including Orchestre Noir and Far Black Furlong. Jessica both teaches and freelances as an oboist and cor anglais player with the UK’s major orchestras, having worked for three years as principal cor anglais with the Hong Kong Philharmonic. Julian plays mostly contemporary music: he is also interested in multimedia and collaborative performances with artists from other disciplines. He is also active in many education and community projects for Wigmore Hall, Spitalfields music, Glyndebourne Opera and is now Head of Open Academy, the Royal Academy of Music’s creative learning and participation department.

**London Myriad Ensemble:**
Julie Groves, flute; Fiona Myall, oboe; Nadia Wilson, clarinet; Ashley Myall, bassoon.

Since its conception as a professional chamber group in 2004, the London Myriad Ensemble has performed regularly both in the UK and internationally. It performs a wide range of repertoire, including new music, as a flexible ensemble with a wind quartet as the core, which expands to include piano and strings. Individual members have worked with major ensembles and orchestras in the UK and internationally, including the RPO, Hallé, Royal Opera House and BBC Symphony Orchestra. As 1st prize International Competition winners in 2009, the London Myriad Ensemble performed at the Purcell Room in the Southbank Centre and also live on BBC Radio 3.
The ensemble perform regularly in recital including at notable venues such as St. Martin-in-the-Fields, St. James’s Piccadilly, Fairfield Halls, the National Portrait Gallery and the residence of the British High Commissioner to the Seychelles. They also enjoy providing music for a variety of events.

With a keen interest in new music and in expanding the repertoire in particular for woodwind chamber ensemble, London Myriad have given several UK and world premieres, and performed as resident ensemble with composers from ‘New Music Brighton’. The ensemble regularly work in education and outreach; they run a popular course for pre-formed advanced wind ensembles at Benslow Music twice a year, and also gives school outreach workshops.

In their capacity as Concordia International Artists they have hosted, devised and led a number of large outreach workshops and performances at Wiltons Music Hall as part of their Young Audiences project in Tower Hamlets and beyond.

**Manchester Chamber Ensemble**
Director: Richard Howarth, violin

Manchester Chamber Ensemble was formed in 2007 drawing on the cream of chamber music specialists in the North West of England who play regularly with fine chamber orchestras such as Manchester Camerata. The Ensemble has appeared at important venues in the region including the Bridgewater Hall in Manchester. Its flexibility enables the performance of a wide range of music requiring any combination of instruments from trios to nonets.

Collaborating with guest artists is an important part of the group’s development. Pianist Martin Roscoe, harpist Catrin Finch, guitarist Craig Ogden and recorder virtuoso John Turner are among the list. The ensemble has a commitment to promote new music and, to this end, they have recorded music by John Manduell and his friends which has been released on a CD called ‘Antiphon’. Several more recording projects have been completed, with others in the pipeline.
Tracks 1-10 recorded at St Thomas’ Church, Stockport on October 5, 2016: 
engineer / producer Richard Scott
Tracks 11-12 recorded at King's College, London on March 1, 2015: 
engineer / producer Nicola Moro
Tracks 13-17 recorded at St John's Church in Enfield on November 5, 2011: 
engineer / producer Nicola Moro
Tracks 18-24 recorded at King's College, London on June 13, 2015: 
engineer / producer Sebastian Lexer
Tracks 25-26 recorded at St Thomas’ Church, Stockport on September 2, 2015: 
engineer / producer Richard Scott

Mastered by Richard Scott

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