

“Mixed Doubles”

Double concertos by
John Manduell Gordon Crosse



Jan/01.

Gordon Crosse;

Michael Cox flute **Richard Simpson** oboe **Alison Teale** cor anglais
John Turner recorder **Matthew Jones** viola

Manchester Sinfonia
conducted by **Timothy Reynish**

“Mixed Doubles”

Double Concertos by John Manduell and Gordon Crosse

CD1: Music by Gordon Crosse (b. 1937)

1	Brief Encounter, for oboe d’amore, recorder and strings (2009)	10.09
	Concerto for viola and strings with french horn (2009)	22.50
2	I. Prelude: <i>Andante calmo –più mosso – vivace</i>	8.18
3	II. Song: <i>Lento semplice – più mosso – lento</i>	7.08
4	III. Finale: <i>Vivace</i>	7.24
5	Fantasia on ‘Ca’ the Yowes’, for recorder, harp and strings (2009)	9.51
	Total duration set 1	43.05

CD2: Music by John Manduell (b. 1928)

	Flutes Concerto, for flautist, harp, strings and percussion (2000)	26.56
1	I. <i>Vivo – Lento</i>	9.55
2	II. <i>Quasi adagio</i>	9.24
3	III. <i>Allegro – Allegretto – Languido</i>	7.37
	Double Concerto, for oboe, cor anglais, strings and percussion (1985/2012)	28.14
4	I. <i>Quasi adagio – allegro molto</i>	10.43
5	II. <i>Adagio molto</i>	12.18
6	III. <i>Allegro vivo</i>	5.13
	Total duration set 2	55.19

Michael Cox flute **Richard Simpson** oboe/oboe d’amore **Alison Teale** cor anglais
John Turner recorder **Matthew Jones** viola **Timothy Jackson** french horn
Anna Christensen harp (CD1 track 5) **Deian Rowlands** harp (CD2 tracks 1-3)
MANCHESTER SINFONIA leader **Richard Howarth** conducted by **Timothy Reynish**

The Music

Gordon Crosse writes:

All three pieces on CD1 were composed in the Summer and Autumn of 2009 which was the most exciting and productive year I have ever experienced. I had returned to composing after a break of some 18 years and I found I couldn't stop working. The music was simpler than it was in 1990 but I think more communicative because more concentrated and focused. I must pay tribute to John Turner who nagged me throughout the break and never lost faith that I would compose again.

Brief Encounter

This short piece was written at the suggestion of John Turner with the soloists of his chamber group in mind. On the very day John suggested this I happened to take a friend to Oxenholme Station to catch the London Train. It occurred to me that we were only one station up the line from Carnforth – the setting for the Noel Coward film “Brief Encounter” - so I decided to write a piece all about farewells. The oboe immediately translated into its larger and more mournful brother the Oboe d’Amore and while driving back to Windermere the whole piece was sketched in my head – a very rare event for me since I usually construct pieces slowly from small sections in no particular order. The form is a very simple A B A: The outer sections being a very slow and sad processional with the central section increasingly agitated.

Viola Concerto

This piece began as a rescue operation; there was no commission and no soloist in mind. The first movement uses several motives I had jotted down during 1990 – 2008 but at the time I had no thoughts of developing them.

The two principal themes both have a folk-like modal quality and are developed in a gentle contrapuntal texture. The form is an arch: after the central climax the ideas return in reverse order. The coda is brief and energetic with a deliberately sudden cadence.

The remaining music “rescues” material from a trumpet concerto I wrote in 1986 and which I had thought was a disaster. The present second movement uses a new modal theme as an

introduction to a slow melody originally on trumpet. This melody is played three times against static harmonies and with restive decorations first from the orchestra and then from the soloist. A slow coda repeats the introduction, with the theme of the first movement in counterpoint.

The finale brings together material from the trumpet concerto - mechanistic rhythms and a miners' song from Durham - with a new contrasting theme derived from the first movement; a theme I feel related to the sort of tune that Scottish composers like Hamish McCunn might have written. Finally, instead of a rapid coda, there is a contemplative reconsideration of the first movement themes. It was this music which led me to make use of a French horn in the orchestra; it is there exclusively for the colour and "weight" it brings. But all the horn music is actually doubled somewhere in the strings and the horn could therefore be omitted in theory. In practice however I think the horn is absolutely vital.

Fantasia on "Ca' the Yowes"

This work is scored for flute or recorder, harp and strings. Again there was no commission. But there is a dedication – to Stephanie Rose Irvine. I was sent a recording of Stephanie, at the age of 11, singing the Burns song to her own accompaniment on the clarsach. I found this deeply moving and determined to do something with the song at some time. My original hope had been to write something like the Vaughan Williams "Greensleeves" fantasia, and the orchestration is modelled on that. However, as usual, things got more complicated as I worked, and the wonderful simplicity of RVW eluded me. The result is a continuous set of short sections, some quoting the complete tune others just using little pentatonic fragments derived from it. In this performance the clarsach part is played on a concert harp, and the flute part has been transferred to the recorder.

John Manduell writes:

Flutes Concerto

This work was commissioned by Kent Nagano and the Berkeley Symphony Orchestra for first performance at the Roda Theatre, Berkeley, California, USA, on 18th January 2003. The soloist at the initial performances in Berkeley and subsequently in England (Cheltenham) and

France was Vincent Lucas, Principal Flute in the Orchestre de Paris. The score is inscribed “Composed at the invitation of Kent Nagano, to whom it is dedicated in gratitude and appreciation, and written in admiration for Vincent Lucas.”

The reference in the title to “Flutes” reflects Vincent Lucas’s request that the Concerto should be so written as to afford the soloist opportunities to feature both the alto flute and the piccolo in addition to the usual concert flute. Thus, whilst the concert flute is exclusively heard throughout the opening movement, the second movement is entirely devoted to the alto flute, while the solo piccolo leads the way in the finale. The concerto also embraces a spatial element in that at the start the soloist can be heard offering a simple call in the distance. He then quietly appears and slowly approaches the front of the platform while repeating variations on the opening call. Once he is in position near the conductor the movement can get underway with vigour. The slow movement is dominated by a simple melody first presented by the alto flute, while in the finale the piccolo, alto flute and concert flute all take it in turn to generate music which is either fast or really languid. Finally the concerto ends as it began but in reverse, with the soloist slowly retreating and ultimately moving out of view accompanied by just the distance rustle of a rainstick.

In addition to the three solo instruments, the work also features a prominent harp part and otherwise requires two percussionists and string orchestra.

Double Concerto

As with some other earlier examples (supremely, perhaps, Verdi’s *Simon Boccanegra* 1857/1881) my Double Concerto has enjoyed two quite separate existences separated by over twenty-five years. In its original form (written to a BBC commission for the 1985 Cardiff Festival) it featured two Chinese instrumentalists as soloists: dizi (a Chinese flute) and erhu (a form of single-stringed Chinese viola). The work was composed during a sabbatical year in which I visited my friend Basil Deane in Hong Kong, where he was the first Director of the Hong Kong Academy of Performing Arts, and to whom the work is dedicated in both its manifestations.

The work’s re-emergence, with substantial alterations, is the direct result of a conversation

between myself and Richard Simpson, Principal Oboe in the BBC Symphony Orchestra. Richard had expressed his regret that there appeared to exist, as far as both of us were aware, no double concerto enabling a solo oboe to be partnered with a solo cor anglais. The more I thought about the respective qualities and range of the dizi and erhu on the one hand and the oboe and cor anglais on the other, the more I began to believe that with suitable adaptation the original work would lend itself quite naturally to a new life in this way. I hope that listeners, when they have heard the new concerto, may agree with this conclusion. The Concerto is in three movements, with the soloists appearing both in partnership and often quite separately. The work calls for multiple percussion and string orchestra.



Recorded at St. Thomas's Church, Stockport, on 16th August 2012 (Flutes Concerto), 21st August 2012 (Brief Encounter and Double Concerto), 27th August 2012 (Viola Concerto and Fantasia), in the presence of the composers.

This recording has been produced with the aid of generous grants from the RVW Trust, the Ida Carroll Trust (in co-operation with The Manchester Musical Heritage Trust) and the Golland Trust. Divine Art also wish to acknowledge with gratitude the invaluable help of Patrick Deane (whose late father was the dedicatee of the Double Concerto) in bringing this project to fruition.

Produced by David Ellis

Engineer Phil Hardman, assisted by Stephen Scott. Edited and Mastered by Richard Scott

Programme notes by the composers © 2012

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The Composers

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 Bernard Rose and 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.

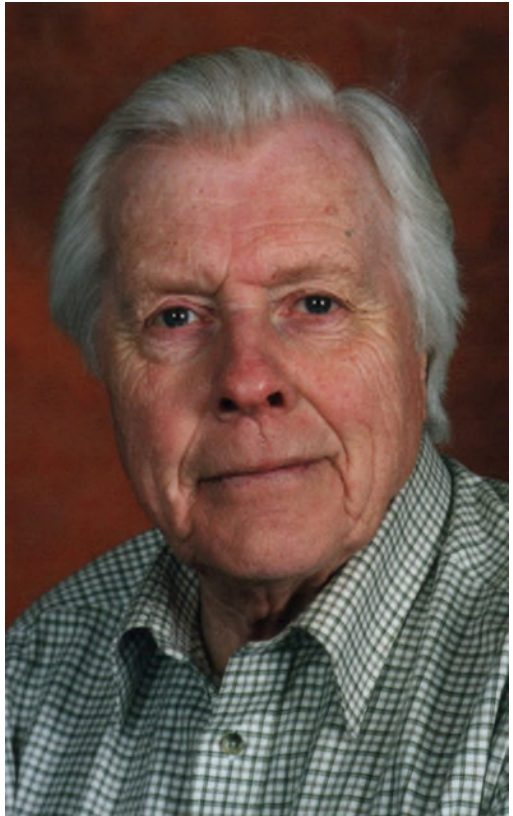
Crosse's best known works include the oboe concertante *Ariadne*, the Three Choirs Festival Oratorio *Changes*, the opera *Purgatory* (being one of the first operas presented at the then recently opened Royal Northern College of Music), the children's entertainment *Meet my Folks*, to words by Ted Hughes, 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').

Crosse has now resumed composition after a gap of some eighteen years. Recent works include three more string quartets, an anthem for Blackburn Cathedral, a trio for oboe violin and cello, a violin sonatina, and several large orchestral works, in addition to the three compositions on the present disc.



Gordon Crosse

Sir John Manduell



The Composers

SIR JOHN MANDUELL

Sir John Manduell was born in 1928 in Johannesburg, where his father had taken a post as a school headmaster. The family returned to England in 1938 and, upon finishing his schooling at Haileybury, Manduell read Modern Languages at Jesus College, Cambridge. He was subsequently awarded a Performing Right Society Scholarship for postgraduate study at the Royal Academy of Music where his composition tutors were William Alwyn and Lennox Berkeley. He then enjoyed a varied and successful career at the BBC, where he was successively a staff music producer, producer to the BBC Symphony Orchestra, Head of Music for the Midlands and East Anglia and ultimately responsible for setting up the BBC's first all day music broadcasting service, initially called the Music Programme and now Radio 3. At the age of 40 he then entered academic life as Director of Music at the new Lancaster University before becoming in 1971 the founding Principal of the Royal Northern College of Music.

Although his output is relatively small, his compositions have appeared at intervals throughout his career. Works retained from his student days include his *String Trio* and a short group of songs setting French renaissance poets. During the time he was at Lancaster and in Manchester he wrote such works as his *String Quartet*, *Gradi* for chamber ensemble and his *Diversions* for chamber orchestra. There followed, in due course, the *Double Concerto* in its original form. Since his retirement from the RNCM his principal works have been a song-cycle, *Into the Ark*, to words by Carmen Bernos de Gasztold translated by Rumer Godden, a large orchestral work, *Vistas*, commissioned by the Hallé Orchestra, a *Nonet for Strings* and the *Flutes Concerto* commissioned by Kent Nagano for the Berkeley Symphony Orchestra. John Manduell has also been active in various international spheres, in particular founding, as a European Union initiative, the European Opera Centre and as a judge on a number of international music competition juries.

The performers

Manchester Sinfonia is a vibrant professional orchestra which serves a variety of purposes such as making CDs of music by living composers, accompanying choral societies and performing concerts either as self promotions or engagements. Its members represent the cream of musicians in and around Manchester which is the key to producing exceptional performances of the highest quality. The vastly experienced Richard Howarth is the orchestra's Leader/Director/Conductor. The orchestra made its debut at the Carlisle Festival. It has since performed throughout the north of England. Their recordings include music by Malcolm Arnold, Philip Spratley and Christopher Wright. More information about Manchester Sinfonia can be found online at www.manchestersinfonia.co.uk

Timothy Reynish studied horn with Aubrey Brain and Frank Probyn, was a music scholar at Cambridge, working under Raymond Leppard and Sir David Willcocks, and after graduating held principal horn positions with the Northern Sinfonia, Sadler's Wells Opera (now ENO) and the City of Birmingham Symphony Orchestra. His conducting studies were on short courses with George Hurst, Sir Charles Groves and Sir Adrian Boult, inter alia, and he was a prize winner in the Mitropoulos International Conducting Competition in New York. He subsequently conducted many professional orchestras, including appearances at the Proms and internationally. In 1975 he became tutor for the Postgraduate Conducting Course at the Royal Northern College of Music, two years later succeeding Philip Jones as Head of School of Wind & Percussion. At the RNCM, he conducted a wide range of opera, and developed the wind orchestra and ensemble of the RNCM to become one of the best in the world, commissioning works from many distinguished composers. He was awarded a Churchill Travelling Fellowship in 1982 to study the development and repertoire of the American symphonic wind band movement, and in the following two decades he developed the wind orchestra and ensemble of the RNCM to become one of the best in the world, commissioning works from many distinguished composers, performing regularly in major Festivals, broadcasting for BBC and Classic FM, and playing at WASBE Conferences. In the nineties he emerged as one of the leading conductors of wind bands and wind ensembles in the world, and in the past few years he has conducted many of the principal professional bands in Asia, Europe, North and South America.

Matthew Jones is widely acknowledged as one of the leading violists, violinists and pedagogues of his generation. Equally at home as soloist or chamber musician performing classical or contemporary repertoire or improvising, recent performance venues include London's Wigmore Hall and South Bank and a critically acclaimed Carnegie Hall recital debut in 2008. He is violist of The Bridge Duo and the Debussy Ensemble and a member of Ensemble MidtVest. Born in Swansea, Wales, Matthew has recorded ten CDs, including three for Naxos, and is Senior Tutor of String Chamber Music at the Guildhall School of Music and Drama.

Michael Cox is one of Britain's foremost flute-players. Although born in England he spent his childhood in Africa. He studied music at the Zimbabwe College of Music and then the Royal College of Music in London. Early competitive successes led directly to a solo career that has included concerts and recordings in all continents and performances with major orchestras and conductors. As a chamber musician he has performed with many well known British quartets, quintets and ensembles, as well as being a member, at various times, of the Haffner and Albion wind ensembles, London Symphony Chamber Players and London Sinfonietta.

An interest in a wider repertoire led to a concurrent orchestral career, first as co-principal with the BBC Symphony Orchestra, and then as principal flute of the London Symphony Orchestra, London Mozart Players and Britten Sinfonia. He now holds what he considers an ideal portfolio of tenures combining the principal flute chairs of a symphony orchestra, chamber orchestra and a contemporary music ensemble - namely the BBC Symphony Orchestra, the Academy of St Martin's in the Fields and the London Sinfonietta. Through this work he has worked with a great raft of the world's greatest conductors and soloists. Also, his particular interest in contemporary music has meant that he has also worked, often closely, with composers such as Messiaen, Takemitsu, Dutilleux, Berio, Boulez, Tippett, Birtwistle, Stockhausen, Henze, Adams, Carter, Penderecki, and Lutoslawski. Michael Cox is professor of flute at the Royal Academy of Music in London.

Richard Simpson studied at The Royal College of Music with the late Sydney Sutcliffe, and on leaving was appointed by Pierre Boulez to the position of sub-principal oboe with the BBC Symphony Orchestra - a position he held for just one year, before being invited to join the Halle Orchestra as Principal Oboe. He spent eighteen years with that orchestra and during that time had the opportunity of performing concerti by Mozart, Strauss, Vaughan Williams, Martinu and Hummel to critical acclaim. In 1991 he returned to the BBC Symphony Orchestra, this time as Principal Oboe, a position he still holds, as well as being involved in various chamber music activities connected with the orchestra. He is a member of the Syrinx Trio with Michael Cox and his wife Janet. He is a professor at the Guildhall School of Music and Drama. His recordings include the oboe music of Thomas Pitfield, Benjamin Britten's *Metamorphoses after Ovid* and the Rubbra oboe sonata.

Alison Teale is the principal cor anglais player with the BBC Symphony Orchestra. While studying at the Guildhall School of Music and Drama, Alison was appointed co-principal oboe with the Hong Kong Philharmonic Orchestra. In 2003 she moved to Cardiff to become the Principal cor anglais for the BBC National Orchestra of Wales, and in 2001 won the Isle of Wight international oboe competition, which led to her London debut at the Purcell room. She has performed numerous concertos for BBC Radio 3 and has released a solo CD *COR! I* in 2012 culminating in a live performance on BBC Radio 4's *Woman's Hour*. In addition Alison enjoys giving regular master classes, performing solo and chamber music recitals and the variety that come from freelance work. She is an oboe professor at the Guildhall School of Music and Drama.

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 premiered 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.



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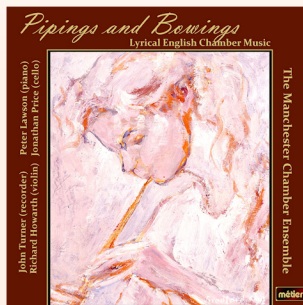
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