

# Wind-Up



chamber music by  
**FABRICE FITCH** and  
**PAUL ARCHBOLD**

**METIER**

## Wind Up

to tighten the spring of a clockwork mechanism  
to reach a conclusion  
to make nervous  
to entangle  
to tease

Musical mechanisms have held a perennial fascination for composers of all periods, from medieval isorhythm to the present day, even taking in Beethoven and his 'metronome' march in the Eighth Symphony. So it is on this recording: two young composers brought together by a common theme. The piano pieces at the beginning and end of this CD are a point of contact between their very contrasted sound-worlds.

## PAUL ARCHBOLD

### Études en mouvement (1992-5)

- |       |                   |                                     |
|-------|-------------------|-------------------------------------|
| (i)   | <i>éclat</i>      | <i>for Yvonne Gaston</i>            |
| (ii)  | <i>mirrors</i>    | <i>for Michael Young</i>            |
| (iii) | <i>canon a 60</i> | <i>for Peter Maxwell Davies</i>     |
| (iv)  | <i>riffs</i>      | <i>for Sohrab Uduman</i>            |
| (v)   | <i>So</i>         | <i>for Kuni, Miyako and So Goto</i> |

The *études en mouvement* are not merely virtuoso works for solo piano, but also studies in shaping the perceived flow of time. The études emerged over several years as presents to friends, and each one is an intricate musical mechanism. The first movement opens with a tiny phrase which proliferates into streams of ideas, rushing forth with great urgency or held back in moments of uneasy tension. The second movement focuses on delicate sonorities which gradually unfold to reveal textures of unsuspected drama. The third movement is a six-part canon where a short phrase appears sixty times but is concealed in the resulting torrent of notes. The fourth movement contrasts percussive chords with an impulsive melodic line. The title of the fifth movement *So* means a gust of wind in Japanese.

### **Of Crossed Destinies (1993)**

This work for solo harp takes its title from *The Castle of Crossed Destinies* by Italo Calvino. In this novel, a group of travellers rest in a remote castle and discover that they have mysteriously lost the power of speech. Each traveller tells his tale using a sequence of appropriate tarot cards. As the tales are told, many of the cards are reused and take on different meanings. In the final pattern of cards all tales are told, but this pattern also connects all the travellers, imprisoning them in the castle.

My work consists of three 'tales' enclosed by a frame. All the tales share melodic figures and harmonic progressions, yet have different characters and directions. The whole work is constrained by a sombre mode.

### **Pas de Deux (1997)**

In *Pas de deux* the viola and piano are drawn tightly together, often playing the same material in unison. Yet the distinctive acoustic properties of the instruments expose the individuality of the players, facilitating an elaborate dance of delicate sonorities. *Pas de deux* is dedicated to Bridget Carey and was performed at our wedding in 1997.

### **Disenchanted Voices (1989)**

This short work for flute, viola and harp evokes a vulnerable world inhabited by exotic voices. The instruments pursue their individual paths, sometimes echoing each other's melodies, sometimes collaborating in rich harmonies. Only at the end of the work is the tranquillity shattered.

## FABRICE FITCH

### Structures en Bronze

*Structures en Bronze* was written in Toronto and Montreal between December 1986 and March 1987. It was premiered in Montreal on 9 December 1987 by the dedicatees, Alain Trudel and François Gauthier.

*Structures en Bronze* takes as its starting-point the notion of glissando. At the start of the piece it is 'present in absence', a series of pointillistic dots on hypothetical curves. As the piece progresses and the initially confrontational relationship between the performers becomes increasingly symbiotic, the glissando comes to dominate the texture, affecting timbre, dynamics and (eventually) the form of the piece itself.

### Filigranes pour les Frères Limbourg

The three movements of *Filigranes pour les Frères Limbourg* were written between 1989 and 1991. The Prologue was composed as early as 1988, but was recast specially for this recording in September 1999. It is dedicated to my friends John and Brian Black and Patricia Grant. *Filigranes* itself is dedicated to the Canadian composer Donald Steven. It was first performed in London on 5 May, 1995, by Capricorn.

The piece's title refers to the brothers Pol, Jehan and Herman, master illuminators at the court of Duke Jehan of Berry in the early fifteenth century. The work's fragile textures reflect the dense detail and luminous colours that characterise their work. As a further allusion to the art of this period, the work is cast as a triptych, with the outer panels running into each other and strongly contrasting with the middle movement.

The Prologue (a transcription of the ballade *Se Galaas et le puissant Artus* by the *Ars subtilior* composer Cuvelier) is a kind of musical programme note. The *Filigranes* themselves make no use of the Prologue's musical material, but other forms of courtly music are alluded to (for example, Japanese *Gagaku* in the second movement). In performance, the Prologue should neither directly precede nor follow the piece itself, a stipulation that has been observed on this recording.

**Barrie Webb** read Music at Cambridge University and subsequently studied trombone with Vinko Globokar and conducting with Constantin Bugeanu. Barrie is a leading figure in the development of new music for trombone, with a repertoire of more than 100 solo works, half of them written specially for him. He performs worldwide and has released CD recordings with labels in the UK, France, Italy and Australia. As conductor, Barrie has directed performances and recordings of classical and contemporary music with orchestras and ensembles in Europe, the USA, Australia and Asia. His teaching and performing residencies include several in Australia and regular appearances at the Darmstadt and Dartington summer courses.

Born in Yorkshire, **Julian Warburton** studied percussion at Huddersfield University and at the Guildhall School of Music and Drama. At the forefront of a new generation of percussionists Julian is much sought-after as a soloist, recitalist and ensemble player. He was the first percussionist to be selected for representation by YCAT in 1996, and has given recitals at the Wigmore Hall, Purcell Room, Barbican and Bridgewater Halls and at several festivals. Julian has broadcast regularly for Radio 3 and was invited to film and record a new work for the BBC TV programme *Music Makers*.

## ACKNOWLEDGEMENTS

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## Wind-up

the act of conclusion  
the end

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- 1 **Études en mouvement**  
Peter Hill, piano
  1. éclat 1:06
  2. mirrors 4:05
  3. canon a 60 0:58
  4. riffs 2:13
  5. So 3:07
- 6 **Of crossed destinies**  
Hugh Webb, harp
  6. Lento 1:30
  7. Allegro scherzando 2:56
  8. Molto rubato 2:51
  9. Adagio 3:30
  10. Lento 1:41
- 11 **Pas de Deux**  
Bridget Carey, viola, Peter Hill, piano
  11. Lento 1:48
  12. Andante 1:47
  13. Allegro 0:47
  14. Lento 2:29
  15. Moderato 0:38
  16. Andante 2:55
- 17 **Disenchanted Voices** 4:30  
Francesca Hanley, flute,  
Bridget Carey, viola, Hugh Webb, harp
18. **Commentaire en forme de Prologue sur  
"Filigranes pour les Frères Limbourg"** 3:29  
Ensemble Exposé: Roger Redgate, conductor  
Isabelle Carré, flute, Naomi Graham, recorder,  
Christopher Redgate, oboe,  
Bridget Carey, viola, Zoë Martlew, 'cello,
- 19 **Structures en Bronze** 9:55  
Barrie Webb, trombone, Julian Warburton, percussion
- 20 **Filigranes pour les Frères Limbourg**  
Ensemble Exposé
  20. I ♩ = 112 4:20
  21. II ♩ = 92 5:22
  22. III ♩ = 149.3 2:35
- 23 **Three pieces from "Wind-Up"**  
Peter Hill, piano
  23. Wind-Up 2:13
  24. Rockabye 2:35
  25. See-saw (after Brahms) 0:39



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This recording was made in the Djanogly Hall, Nottingham University on 17 & 18 September 1999 (tracks 1-5, 11-16 & 23-25); All Saints Church, East Finchley on 29 July 1999 (tracks 6-10 & 17); St Paul's Hall, Huddersfield University (track 19); and the church of St Giles, Cripplegate on 14 November 1999 (tracks 18 & 20-22)  
Recording Producer / Sound Engineer / Digital Editor / Cover and booklet layout: David Lefeber  
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