



# REFLECTIONS

music by

Elizabeth Maconchy &  
Nicola LeFanu

**METIER**

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## Okeanos

- 1 **LeFanu Lament (1988)** 13:07  
 Bridget Carey (viola), Neil Heyde ('cello), Kate Romano (clarinet), Jinny Shaw (oboe)

- Maconchy Reflections (1960)**  
 Bridget Carey (viola), Kate Romano (clarinet), Jinny Shaw (oboe), Lucy Wakeford (harp)
- 2 i Poco lento 4:26  
 3 ii Allegro molto 1:34  
 4 iii Lento 3:07  
 5 iv Con allegrezza 3:15

- LeFanu A Travelling Spirit (1996)** in memory of Tracey Chadwell  
 Lesley-Jane Rogers (soprano), John Turner (recorder)
- 6 i Riddle 74 (Siren) 2:39  
 7 ii Riddle 7 (Swan) 2:24

- 8 **Maconchy Miniature (1987)** - Moderato 1:00  
 Jinny Shaw (oboe)

- 9 **LeFanu Soliloquy (1965)** - Andante tempo libero, espressivo 5:16  
 Jinny Shaw (oboe)

- Maconchy Morning, Noon and Night (1976)**  
 Lucy Wakeford (harp)
- 10 i Morning - Andante sostenuto 3:58  
 11 ii Noon - Comodo, tempo libero 2:40  
 12 iii Night - Tranquillo 4:33

- LeFanu Mira Clas Tenebras (2002)**  
 Sally Bradshaw (mezzo-soprano), Bridget Carey (viola), Jinny Shaw (cor anglais / oboe d'amore), Lucy Wakeford (harp)
- 13 i *Phoebe claro nondum orto iurare* (The sun has not yet brightened the Eastern sky.) 1:20  
 14 ii *Currite silve tenera...* (Run to the woods!) 1:11  
 15 iii *cor anglais solo - Source de plour* (A spring of tears) 4:00  
 16 iv *Tothom dorm* (Everyone is sleeping.) 1:39  
 17 v *oboe d'amore & viola duo* 0:59  
 18 vi *L'alba part umet mar atra sol* (Dawn drags up the sun against the dark sea) 2:16  
 19 vii *Cum splendor lunae fulgescat ab aethere purae* (The full moon shines resplendent in the clear sky) 2:56  
 20 viii *viola solo* 1:35  
 21 ix *For' de la bella gaiba figge lo lusignolo.* (The nightingale has flown out of the pretty cage) 1:40  
 22 x *harp solo - tenebras* (darkness) 4:41

Total time 71:29

Original recording made in the Jacqueline du Pré Building, Oxford, on 11 November 2002 (tracks 13-22) and 13 January 2003 (tracks 2-12), and in Holy Trinity church, Weston on 16 August 2004 (track 1)

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## **ELIZABETH MACONCHY DBE (1907-1994)**

Elizabeth Maconchy grew up in the country in Ireland, and began composing when she was six, although there were no musicians in her family and (pre-wireless!) no music. In 1923 she came to London to study at the Royal College of Music. Here she explored contemporary music for herself – first Bartok, later Berg and Janacek- and her music developed in a way that rapidly attracted the attention of the most distinguished musicians of the day: Sir Henry Wood, Sir Donald Tovey, Holst and Vaughan Williams. She studied with Vaughan Williams and, though her studies in Prague (1929-30) confirmed her European outlook, they became lifelong friends.

In 1930 Henry Wood gave the first performance of *The Land* at the Promenade Concerts, to great acclaim, and in the same week she married William LeFanu, one of a well-known Irish literary family. This brilliant beginning to her career was interrupted when she contracted tuberculosis. There were no drugs for TB then; she seems to have cured herself more or less by will-power. Other practical difficulties followed: raising a family, war years, and persistent prejudice against a woman composer. Nevertheless, performances continued both in Britain and abroad.

In the forty years following the war Elizabeth Maconchy was commissioned by leading performers and festivals throughout the country, and composed a wealth of music for a wide range of mediums: opera, orchestral, chamber and vocal works. She is best known for her thirteen string quartets; this was her favourite medium, though she delighted in many different chamber combinations, and was also widely sought after as a composer for choirs or solo voice.

Early listeners to her music liked it for its vitality and astringency: they praised its wit, economy and taut intellectual control. Listeners today might equally speak of her melodic lyricism or her richly expressive harmonic idiom. Her centenary (2007) offers the opportunity for widespread acknowledgement of her achievement.

## **NICOLA LEFANU (b.1947)**

Nicola LeFanu is the daughter of Elizabeth Maconchy. She studied at Oxford, RCM and Harvard. She has composed some sixty works which have been widely performed in Britain and overseas. Her catalogue includes operas, orchestral and choral works and pieces for a wide variety of chamber ensembles and soloists.

In her early works she explored both large-scale through-composed structures (in

orchestral works for BBCSO and CBSO, and in the 1997 opera *Dawnpath*) and lyric pieces like the songcycle *The Same Day Dawns*, which creates an elusive, circular form. The dramatic and the lyric come together in the monodrama *The Old Woman of Beare* (1981), which paved the way for her subsequent operas. A fascination with harmony has remained central to her work; on many occasions (e.g. Saxophone Concerto, 1990 or *Catena* for strings, 2001) the harmonic language is intensified by the use of microtones. LeFanu has a particular affinity for vocal music and has composed six operas. These include *The Story of Mary O'Neill*, a radio opera, libretto by McInerney, (BBC Radio 3, 1987) *Blood Wedding*, libretto by Levy after Lorca, (WPT, London 1992), *The Wildman* libretto by Crossley-Holland, (Aldeburgh Festival, 1995) and *Light Passing*, libretto by Edmonds, (BBC Radio 3/NCEM, York, 2004).

She is active in many aspects of the musical profession: composer, teacher, director. On a number of occasions she has composed for amateurs and young people, notably in her children's opera *The Green Children*, another collaboration with Crossley-Holland. Since October 1994 LeFanu has been Professor of Music at the University of York. She is married to the composer David Lumsdaine and they have a son, Peter. She has travelled widely in Australia, Europe and the US; her music often draws its inspiration from natural landscape, especially her childhood haunts in Ireland.

**LAMENT** (1988) for oboe, clarinet, viola and cello

**NICOLA LEFANU**

The Lament of the title refers to two anniversaries which took place in 1988. Firstly, July 18th was the seventieth birthday of Nelson Mandela - still imprisoned at that time. Secondly, 1988 was the year in which Australia celebrated its bicentennial. The arrival of the English in January 1788 was the beginning of the end for the Aboriginal population.

My quartet has a quality of lamentation running right through it, from the outcry at the opening, which returns in many different guises, through the central cor anglais solo to the concluding viola solo. The scoring was chosen for its dark colour: oboe doubling cor anglais, clarinet doubling bass clarinet, viola and cello. The melodic lines and harmony are often inflected with quarter-tones. *Lament* 1988 was written for Capricorn, who commissioned it with funds provided by GLA.



**REFLECTIONS** for oboe, clarinet, viola and harp**ELIZABETH MACONCHY**

*Reflections* was composed in 1960 to a commission from the BBC and was first performed by the Melos Ensemble at a BBC Invitation Concert in April 1961.

The title is deliberately ambiguous; there are four short contrasting movements which all reflect in various ways on the opening of the work. The ideas derive thematically from this opening material and they spring to a great extent from the individual character of the four instruments.

In the first movement, slowly unwinding lines create a polyphony that alternates with faster concerted passages. By contrast, the second movement, *Allegro Molto*, is a brilliant *moto-perpetuo*. Movement 3, *Lento*, extends and transforms the melodic lines of the work's opening to create a slow movement at its heart. The light hearted and skilful *finale* is polymetric - bars may have 4, 5, or 6 quavers, in succession or all at once. Its climax subsides into a cadence which is a *codetta* for the whole piece.

**A TRAVELLING SPIRIT** for soprano and recorder**NICOLA LEFANU**

*A Travelling Spirit* was composed in 1996 at the Centre for Art and Nature, Farrera, Catalonia, and is dedicated to the memory of the soprano Tracey Chadwell. It was written at the invitation of John Turner.

The texts for these two songs come from *The Exeter Book of Riddles*, translated by Kevin Crossley-Holland, and are used by permission of the author.

The music also has its riddles, in a playful use of contrapuntal techniques.

Riddle 74

I was once a young woman,  
a glorious warrior, a grey-haired queen.  
I soared with birds, stepped on the earth,  
swam in the sea - dived under waves,  
languid amongst fishes. I had a living spirit.

(siren)

Riddle 7

Silent is my dress when I step across the earth,  
reside in my house, or ruffle the waters.  
Sometimes my adornments and this high windy air  
lift me over the livings of men,  
the power of the clouds carries me far  
over all people. My white pinions

resound very loudly, ring with a melody,  
sing out clearly, when I sleep not on  
the soil or settle on grey waters—a travelling spirit.

(swan)

### **MINIATURE** for solo oboe

**ELIZABETH MACONCHY**

The *Miniature* for oboe was written in 1987 for Nicholas Daniel to play at a concert celebrating the 90th birthday of the oboist Leon Goossens. In this tiny but expressive piece, the first four notes are the seed from which everything else springs. It was almost the last music Maconchy composed.

### **SOLILOQUY** for solo oboe

**NICOLA LEFANU**

*Soliloquy* was composed in 1965, when I was eighteen. I thought of it as a soliloquy in the dramatic sense, like a character in a play 'thinking aloud'. The music unfolds in one continuous train of thought that encompasses many moods and gestures, with plenty of internal repetitions. This 'continual variation' is always returning to the initial ideas; all the music grows out of the opening intervals. The single oboe line implies a counterpoint of thoughts, like someone questioning themselves.

I wrote Soliloquy for the oboist Francis John Hunter, who like me was a first year music student at Oxford.

### **MORNING, NOON and NIGHT** for solo harp

**ELIZABETH MACONCHY**

*Morning, Noon and Night* was commissioned by the Aldeburgh Festival and dedicated to Osian Ellis, who gave the first performance there in 1977. It is a substantial, idiomatic work that makes considerable demands on its performer, not least due to its thoughtful, questing character. Both the music and the title suggest a kinship with the vocal works Maconchy was writing in the seventies: the Traherne song cycle *Sun, Moon and Stars*, and a number of settings of Gerard Manley Hopkins. The harp work shares their sensuous imagery: evocations of the natural world as 'mystical' metaphor.

The sonorous chords (with their dotted-rhythm inner voice) that form a quiet opening to the first piece, *Andante sostenuto*, act as a unifying refrain throughout the work. The music grows steadily from this gentle beginning, as if revealing a blazing sunrise. The second movement, *Commodo, tempo libero*, gathers up a swirl of activity, sometimes playful, sometimes impassioned. The third movement, *Tranquillo*, is serene: a calm, starlit night.

**MIRA CLAR TENEBRAS** for voice, cor Anglais, viola and harp

**NICOLA LEFANU**

*Mira Clar Tenebras* is a nocturne: a collection of songs of darkness and dawn, sleep and dream. For the sleeper there are dreams of spring and summer; there is little reassurance for the one who lies awake, trapped in thoughts. Nevertheless, every dawn is a renewal: mira clar tenebras – wonder at light out of darkness.

It is written for mezzo-soprano with harp, viola and cor anglais doubling oboe d'amore. The songs and instrumental movements follow one another without a break to make a complete piece of about 20 minutes. The texts are all European: unfamiliar languages, but familiar words, sounds and images.

*Mira Clar Tenebras* was written for Okeanos, who gave the première in July 2002.

- 1 Phoebe claro nondum orto iurare  
Fert Aurora lumen terris tenue  
Spiculator pigris clamat surgite  
L'alba part ... mar atra  
Mira clar...

Anon, 10th century; Latin/Provençal

- 2 Currite silvae  
Vestiunt silve tenera...  
virgulta,  
Pariter cantemus.  
Aves sic cuncte celebrant estivum  
undique carmen.  
In auris, ad astra alauda...  
Vestiunt silve tenera merorem  
virgulta,  
Vivite... venio!

Anon, 10th century; Latin

- 3 Source de plour, rivière de tristesse,  
Flun de doulour, mer d'amertume pleine  
M'avironnent, et noient en grand peine  
Mon pauvre coeur qui trop sent de destresse.  
Source de plour, rivière de tristesse  
Mer d'amertume pleine  
M'avironnent.

Christine de Pisan (1365-1431); French

- 4 Tothom dorm  
La gent somnia  
Només jo estic desperta. Anon; Catalan
- 5 Duo: Oboe d'amore, viola
- 6 L'alba part umet mar atra sol  
poy pasa vigil mira clar tenebras
- 7 Cum splendor lunae fulgescat ab aethere purae  
tu sta sub diva cernens specularimine miro  
qualiter ex luna splendet lampade pura  
et splendore suo caros amplectitur uno  
corpore divisos, sed mentis amore ligatos. Walafrid Strabo (809-849); Latin
- 8 Viola solo
- 9 For' de la bella gaiba fugge lo lusignolo.  
Piange lo fantino però che non trova  
lo so usolino ne la gaiba nova,  
e dice con duolo: chi gli avri l'usolo?  
e dice con duolo: chi gli avri l'usolo?  
E in un boschetto se mise ad andare  
sentì l'osoletto sì dolce cantare.  
Oì bel lusignolo torna nel mio brolo  
Oì bel lusignolo torna nel mio brolo. Anon, thirteenth century; Italian
- 10 Harp solo  
...tenebras  
Cum levis aetheriis delapsus somnus ab astris  
aera dimovat tenebrosum... Virgil (Aeneid V, 835); Latin  
mira clar tenebras  
Tothom dorm  
La gent somnia  
...somnia tristia portans...  
Les gens se perdent dans la douceur du sommeil Anon; French  
Mer d'amertume  
Mar atra  
Només jo estic desperta.

1. The sun has not yet brightened the Eastern sky.  
Dawn brings a faint light to the earth.  
Wake up, lazy sleeper! cries the watchman.  
Dawn...across the dark sea...  
wonder at the light...
2. Run to the woods!  
The woods are in bud, and the bushes.  
Let us sing too:  
The birds each celebrate with summer song.  
The lark is high in the sky...  
The woods and bushes are covered in bright buds.  
Live! I come!
3. A spring of tears, a river of sadness, a flood of grief,  
A sea filled with bitterness engulf me,  
And drown in unhappiness my poor heart  
Which feels too much misery.  
Stream of tears, river of sadness,  
Sea filled with bitterness  
Surround me.
4. Everyone is sleeping  
People are dreaming  
Only I am awake.
5. Duo: Oboe d'amore, viola
6. Dawn drags up the sun across the dark sea,  
Above the hill, light from the darkness.
7. The full moon shines resplendent in the clear sky;  
You stand beneath and wonder at how  
Under this brilliant, all-embracing light,  
Our bodies may be far apart  
But our minds are joined by our love.
8. Viola solo
9. The nightingale has flown out of the pretty cage.  
The child weeps because he cannot find his bird  
From the new cage  
And says sadly:  
Who let out the bird?

Going to wander in the woods,  
He hears the bird sweetly singing.  
O nightingale, come back to me!

10.

Harp solo  
...darkness  
With gentle breath sleep comes down from the stars  
Feathering through the darkness...  
wonder, light out of darkness  
Everyone is sleeping  
People are dreaming  
..bearing sad dreams...  
People lose themselves in the sweetness of sleep.  
Sea of bitterness  
Dark sea  
Only I am awake.

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**Okeanos** was formed in 2001 to create opportunities for young composers, initiating pioneering performance events, and often collaborating in other art forms. Past collaborations include British sculptor Katharine Dowson in *Myriad* (a vast curtain structure of some 4000 lenses), and the Japanese textile exhibition *Textural Space*, (curated by Lesley Millar) a part of the Japan 2001 Festival. Okeanos has twice featured at the Cambridge Music Conference, in 2002/03 premiering works specially written for them by Judith Weir & Nigel Osborne. The ensemble has taken part in the BMIC Cutting Edge Series and Tours since 2002/03. Okeanos has given concerts in Durham, York, Hereford Three Choirs, Warwick & Leamington and Vale of Glamorgan Festivals. In November 2004 Okeanos performed at Huddersfield Contemporary Music Festival featuring music for western & Japanese instruments.

**Sally Bradshaw** has made a name for versatility. She has starred in many baroque operas worldwide: her recording of the name part in Handel's *Agrippina* for Harmonia Mundi was hailed as Record of the Year (*Sunday Times*) and Record of the Month (*Opera Now*). The legendary rock producer Trevor Horn has used her voice on many records and she has duetted with Sting, sung solos for Mike Oldfield and starred on an *Art of Noise* album based on Debussy (*The Seduction of Claude Debussy*).

She recorded an album of Ancient Greek songs for KPM-EMI for the Athens Olympics and performed live at Wembley Arena with the Pet Shop Boys and Prince Charles in a charity concert in 2004. Sally opened the MTV music awards live singing Puccini to an estimated audience of one billion. Her Words and Music group devises and tours programmes on particular themes with actors. She has worked with Prunella Scales, Timothy West, Samuel West, Eleanor Bron, Edward Petherbridge and John Julius Norwich.

**Bridget Carey** studied jointly at the Royal Academy of Music and London University, and gained a Masters degree in Performance in 1987. Since that time she has pursued a varied freelance career based in London, working with artists from Sir Peter Maxwell Davies to the Spice Girls. She has gained a particular reputation in the field of new music, working closely with many composers. Bridget is principal viola with many of London's leading contemporary music ensembles, including Expose, Apartment House and the Almeida ensemble, and she is a member of the Kreutzer String Quartet.

**Neil Heyde** is the cellist of the Kreutzer Quartet and a senior lecturer at the Royal Academy of Music, where his work focuses on the interfaces between performance, composition and analysis. As a soloist and chamber musician he has appeared throughout Europe, broadcasting for the BBC, WDR, ORF, Radio France, Netherlands Radio and many other networks. New Music is central to his work, and while he has commissioned and premiered many solo and chamber pieces he is also dedicated to performing and recording neglected areas of the repertoire - particularly important projects have been the complete quartets of Michael Finnissy and Roberto Gerhard, and Brian Ferneyhough's *Time and Motion Study II* for solo cello and electronics. He has edited Faber's series of 19th-century music for stringed instruments and piano, and has recently completed an analytical study of Debussy's sonatas. He is now working on the volume of Debussy's sonatas for the *Œuvres Complètes de Claude Debussy*.

**Lesley-Jane Rogers** is heralded as one of the most versatile soloists of today, and is renowned for her captivating and evocative performances. An established concert soloist, she specialises in oratorio,

solo cantatas, recitals and contemporary music, and has a vast repertoire of several hundred works. She studied singing and piano at the Royal Academy of Music where she won several prizes, and was recently made an 'Associate' in recognition of her eminence in the profession. She has worked with many leading conductors and orchestras, and her discography numbers several new-music releases for the specialist label Metier, various English composer CDs for the for the Campion/Cameo label, as well as discs for Hyperion, Collins Classics and ASV. She has also recently released two CDs, one of Schubert Lieder and one of English Song with the pianist Christopher Ross.

**Kate Romano** studied clarinet at the Royal Northern College of Music and went on to pursue her interest in composition and contemporary performance practice at Cambridge University (MPhil) and Kings College London where she gained her PhD. Kate gave her debut London solo recital at the age of 22 in the Purcell Room (Park Lane Group) and has since enjoyed a varied career focusing largely on contemporary music. As a soloist and chamber musician she has given over 100 premieres and performed at most UK festivals including Huddersfield, Cheltenham and BMIC's Cutting Edge. Her first solo CD on METIER of 20th-century works for clarinet and piano was chamber music "Pick of the Month" in BBC Music Magazine.

**Jinny Shaw** studied with Irene Pragnell and Anthony Camden in London, at Banff with Richard Killmer and Peter Bowman, and in New York with Elaine Douvas. In 1995 she was joint first prizewinner of the Isle of Wight International Oboe Competition. She is committed to the performance of new music and has premiered concertos by Kenneth Leighton and John McCabe, together with a large number of commissioned chamber and solo works. She has performed with the Bournemouth Symphony Orchestra, London Pro Arte and Orchestra of the Swan. She is a member of the Hallé Orchestra.

**John Turner** is one of the leading recorder players of today. He was Senior Scholar in Law at Fitzwilliam College, Cambridge before pursuing a legal career, acting for many distinguished musicians and musical organisations, alongside his many musical activities. These included numerous appearances with David Munrow's pioneering Early Music Consort of London. He now devotes his time to playing, writing, reviewing, publishing, composing and generally energising. He has played and broadcast as recorder soloist with the Academy of St Martin-in-the-Fields, the Academy of Ancient Music, the English Chamber Orchestra and the English Baroque Soloists, amongst other leading chamber orchestras. He has made numerous acclaimed recordings of the recorder's contemporary repertoire, including three solo concerto discs, which received widespread acclaim both in the UK and abroad. In recent 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. He was awarded an honorary Fellowship by the Royal Northern College of Music in 2002 for his services to British music.

**Lucy Wakeford** studied with Daphne Boden and Marisa Robles at the Royal College of Music and with Gerard Devos in Paris and Skaila Kanga in London. During her studies Lucy won numerous prizes, including first prize at the 1996 Charpentier Competition. She has performed and recorded with such orchestras as the London Symphony Orchestra, Royal Philharmonic Orchestra, Israel Philharmonic, English Sinfonia and the Britten Sinfonia. She is currently principal harp with the Philharmonia, combining this with work as a recitalist and ensemble player.





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