

British Recorder Music

Meridian

Alan Bush

Sonatina for Recorders and Piano Op.82 (World première recording)

Lennox Berkeley

Sonatina for Recorder and Piano Op.13

Concertino for Recorder, Violin, Cello and Harpsichord Op.49

Arnold Cooke

Suite for Three Recorders

Serial Theme and Variations for Solo Recorder

Quartet for Recorder, Violin, Cello and Piano

Ross Winters - Recorder

Adam Dopadlik - Recorder

Michael Keen - Recorder

Julian Jacobson - Piano, Harpsichord

Yuka Matsumoto - Violin

Jessica Burroughs - Cello



Alan Bush Sonatina Op. 82 for Recorders and Piano

[1]	Allegro moderato - Allegro vivace ma non troppo	4:42
[2]	Andante quasi larghetto	7:02
[3]	Vivo vivace	3:58

Lennox Berkeley Concertino Op. 49 for recorder, violin, cello and harpsichord

[4]	Allegro Moderato	4:26
[5]	Aria 1 Lento	3:27
[6]	Aria 2 Andantino	1:44
[7]	Vivace	3:10

Lennox Berkeley Sonatina Op. 13 for recorder and piano

[8]	Moderato	4:34
[9]	Adagio	3:21
[10]	Allegro moderato	2:10

Arnold Cooke Suite for three recorders

[11]	Moderato	1:39
[12]	Allegretto	1:40
[13]	Allegro	1:02
[14]	Andante	2:53
[15]	Giocoso	1:49
[16]	Presto	1:25

Arnold Cooke Serial Theme and Variations for solo recorder

[17]	Theme Moderato; Var. I Piu Allegro; Var.II Vivace; Var. III Marcato; Var. IV Andantino; Var.V Moderato; Var.VI Vivo; Var.VII Adagio poco liberamente; Var.VIII Presto; Fugato - Allegro moderato	7:32
------	---	------

Arnold Cooke Quartet for recorder, violin, cello and piano

[18]	Moderato poco maestoso - Allegro moderato poco maestoso	4:42
[19]	Andante	4:31
[20]	Allegro vivace	2:58

Alan Bush Sonatina for Recorders Op.82 (1975)

'There is a great need now for serious works presenting a positive alternative to several avant-garde pieces of recent years and which avoid the danger of pouring superficial ideas into quasi-baroque forms.' (Ross Winters – letter to Alan Bush 2.10.74)

I was 23 years old when I wrote the above to Alan Bush. Bush was well known to my family, having taught composition to my uncle, Geoffrey, at the Royal Academy and, I believe, harmony to my father, Leslie. He had already heard me perform and undertook the composition of this substantial piece with great seriousness completing it by December 1975 in time for its first performance at his 75th birthday concert in the Wigmore Hall in January 1976. It was his decision to write for treble, tenor and descant recorders with piano accompaniment and to call the work a Sonatina rather than a Sonata in spite of its being relatively long compared with most recorder pieces up to that time.

The first movement opens with an arresting introduction consisting of florid runs on the recorder punctuated by crisp chords on the piano. The tempo appears to double in speed for the main part of the movement, a wonderful mixture of energetic rhythmical ideas, fluctuating time signatures and lyrical melodies which seem to exist independently of bar-lines. There is a fluidity about the triplet passages in the piano part and the overall texture is full of interest, whilst managing to avoid possible problems of balance between the instruments. A sustained burst of flutter tonguing ushers in the recapitulation of the opening theme but this time a 5th higher. The second movement for tenor is much darker in character and more brooding and elusive in mood. The opening written out trill-like figure re-occurs many times throughout the movement as does the quasi-medieval cadence figure but expansive, cantabile melodies

predominate, rising and falling through the whole range of the recorder. The accompanying chordal textures are thicker than in the first movement but at the same time muffled and subdued. There is a moment of light, almost spectral relief in the middle with the appearance of a dotted figure above some staccato chords, but this is short-lived and the darker character soon returns. The finale is very light-hearted and captures those things which a descant recorder does so well: fast clear tonguing of leaping quaver patterns and rapid double tonguing of repeated notes in semiquavers. Here the piano provides a few lyrical moments in contrast to its predominantly staccato, chordal texture. The main surprise is the extension of the movement by the interpolation of a section for treble recorder. This is expansive, cantabile writing with long phrases and a key signature of four sharps. A return to descant sees a virtuosic conclusion further enlivening the opening material and rounding the work off in very positive fashion.

Lennox Berkeley's Sonatina Op.13 stands right at the beginning of the series of works played by Carl Dolmestch which did so much to establish the recorder as a modern instrument. Sometime between September 1938 and June 1939 Manuel Jacobs, an early pupil of Edgar Hunt, had managed to inspire several of the then younger British composers to write for the recorder. The others included Rawsthorne, Bate, Glanville-Hicks, Reizenstein and Leigh. The Sonatina remains a work which students aspire to play convincingly, largely because it does not lie comfortably for the recorder in all passages. Once the difficulties have been overcome, it reveals itself as being totally capable of involving the player and listener at all times. The ideas of the first movement are fluently blended, with a clear sense of structure and a telling climax. The second movement is beautifully written, with a particular regard for the textures of the piano part and the finale is characterised by its witty and virtuosic writing.



The language of the **Concertino Op.49** is notably more astringent than that of the Sonatina and the use of serial techniques is clear in Aria I. First performed by Dolmetsch at the Wigmore Hall in 1956, this is an outstanding piece of chamber music involving the recorder. Its opening movement makes an arresting start, full of stunning energy and rhythmical interest with all four instruments fully involved. Later there is a contrasting theme of much lyricism, and these elements are combined in the most compelling way throughout the movement. There is nothing predictable about the interchange between the instruments. Two Arias form the middle part of the piece. Aria I, for recorder and cello, is based on a 12 note row on the cello which then goes on to function rather like a ground bass through this haunting duet. Aria II for violin and harpsichord is almost recitative-like at first, before the violin melody rises to heights of intensity and then falls quietly to end on a long held note. The finale is remarkable for its sensitive handling of texture. There are only a few bars in the whole movement where all four instruments play together allowing scope for contrast and clarity. The piece opens with a dynamic, urgent theme centred on G minor and heard in turn on each of the melody instruments. Contrasting, more melodious ideas follow leading to what might be considered a middle section combining a new repeated note theme with some of the opening figures. Overall, a ternary structure is affirmed with the exact repeat of the recorder's original theme followed by a brief, faster closing section in the major.

Arnold Cooke is one of a handful of composers from the 20th century who wrote a significant number of works for the recorder, another being Edmund Rubbra. It seems entirely possible that Cooke's awareness of the recorder might originate from his time as a student of Hindemith as it was Hindemith who wrote the first modern work for recorder when he

composed his recorder trio in 1932. The same might be said of Walter Leigh who also studied with Hindemith. The recorder itself is ideally suited to Hindemith's concept of 'gebrauchsmusik' and many of Cooke's roughly two dozen recorder pieces fall into this category though not the three presented here. The other obvious stimulus to composition is a specific request from a leading, professional performer and, as referred to earlier, we owe a huge debt to the pioneering work of Carl Dolmetsch who commissioned new works for his annual Wigmore Hall concerts over a period of 50 years from 1939 to 1989. The Quartet on this CD was first performed by Dolmetsch at the Wigmore Hall in 1965 and the Suite in 1973 although not originally commissioned for the purpose. The Serial Theme and Variations (1966) was dedicated to Michael Vetter, a pioneer of the new recorder techniques which were evolving in the 1960s.

Suite for Three Recorders with or without harpsichord (piano) (1970)

This work was written for Carl Dolmetsch in its original form as a recorder trio in 1970. The version with optional harpsichord/piano which necessitated some changes to the recorder parts followed shortly after. It is a six movement work with movement 1, featuring dotted rhythms, leading directly into the more flowing second movement. Movements 3, 5 and 6 are all lively, clear textured pieces bearing some relation to earlier dance forms. The slow fourth movement has more harmonic and emotional intensity.

Serial Theme and Variations for solo alto recorder (1966)

One can't help feeling that this is actually a serial theme in Bb as the 12 note row is immediately reversed after its first statement, returning to Bb. After various traditional, serial procedures e.g. octave transpositions and inversion the opening section ends

again on Bb. In variations 4 and 5 the 'dominant' F is a similarly strong reference note. The eight variations themselves are highly imaginative and wide ranging in their expression. The eighth, a 6/8 dance type, clearly owes something to a previous era and the final 'Fugato' will remind recorder and flute players of a similar technique in the solo fantasias of Telemann.

Quartet for Recorder, Violin, Cello and Piano or Harpsichord (1964)

The first movement has its roots in the Baroque French overture concept, opening with strong chords on the piano and imitative dotted patterns on the other instruments. This is followed by a 'fugato' Allegro section. A brief return to the slow dotted rhythms completes the French overture scheme exactly. The second movement is lyrical, almost to the point of being Romantic. It presents three distinct themes before the first of these returns, now based on F rather than its original B. A new idea leads to a brief cadenza for keyboard and then recorder before the opening theme returns with traces of B major. The last movement has its guiding formal principle in the Rondo. Its modestly paced jig-like theme is enlivened by the excitement and energy of the surrounding figuration and use of rapid repeated chords.

Genesis and performing issues:

It had long been my wish to record Alan Bush's Sonatina and this was the underlying motivation for the creation of this CD. The recorder has made huge strides towards equality with other instruments since its rediscovery over a hundred years ago but I eventually came to feel that its incorporation in chamber music alongside other modern instruments might be one of the final stages in this process. The repertoire itself has existed and been added to continuously for at least 65 years and in recent years more recorder players have begun to explore it. The inclusion of the quartets by Berkeley and Cooke is intended further to promote this development.

The fact that there have been considerable changes to both the recorder and the harpsichord since this music was first composed could cause 'authenticity' freaks considerable problems. In many ways both have reverted to more Baroque principles of construction. The recorder no longer has a Dolmetschian wide windway and the harpsichord no longer has a battery of foot pedals and thick sides. It should also be considered that Dolmetsch and Saxby, his accompanist, travelled with a small portable spinet much of the time and also requested composers to write for harpsichord because of this. Not all of them were adept at writing for harpsichord. It is known, for example, that Rubbra preferred the piano. Berkeley was familiar with the harpsichord from his Oxford days and has written intelligently and sensitively for it in terms of texture and of allowing time for register changes but my personal view is that the grander, more Anglo-Germanic Cooke quartet works better with a piano. On a related matter the recorder consort sounds at its best with pure 4ths and 5th and tempered 3rds, in other words a much earlier tuning system than equal temperament and combining this with a keyboard instrument in equal temperament (which would be essential for modern harmonies) would increase the difficulties. Therefore, although the Cooke Suite could be played with a keyboard instrument I have chosen to present the original, unaccompanied version. Dolmetsch had a penchant for playing final movements on a soprano recorder and whilst this is mentioned in the score of Cooke's Quartet as an alternative I felt in agreement with Edgar Hunt, who reviewed the first performance, that this would detract from a satisfactory chamber music balance between the instruments by placing the recorder part an octave higher. Finally, Dolmetsch's modification of the last two bars of the Berkeley Concertino was felt to be an improvement and I have adopted it.

Notes by Ross Winters



Ross Winters

Ross Winters read music at The Queen's College, Oxford and then studied the recorder with Walter van Hauwe in Amsterdam. He was appointed Professor of Recorder at the Royal College of Music at the age of 27 and also taught recorder and early music at The London College of Music. He has been Head of Recorder at Birmingham Conservatoire since 1997. He has taught all ages and abilities throughout his career and has been a regular coach for the National Youth Recorder Orchestra since its inception in 2002. He conducts NYRO's one to a part group, Blockwork. His performing career encompasses numerous South Bank and Wigmore Hall appearances, broadcasts for Radio 3, a CD of English 20th century music with Andrew Ball (issued by the British Music Society) and hundreds of other recitals ranging from schools presentations to concertos and including consort music and Baroque chamber music. He has always had a strong interest in contemporary music and several pieces have been written for him including Alan Bush's 'Sonatina' and, more recently, Elis Pehkonen's 'Mountain Sketches' which he has also recorded.

Julian Jacobson

Widely regarded as one of Britain's most creative and distinctive pianists, Julian Jacobson enjoys an international career as soloist, chamber musician and teacher. His enormous repertoire includes the thirty-two sonatas of Beethoven which he has performed many times as a cycle, including a celebrated marathon performance in a single day in 2003 (repeated in 2004) which gained rave reviews as well as world-wide media coverage. In 1987 he gave the acclaimed UK premiere of Ligeti's Etudes Book 1. His subsequent radio recording of the Etudes was highly praised by the composer. Many composers have written for him including Stephen Oliver, Simon Bainbridge, Robert Saxton, Charles Camilleri, Michael Nyman, Daryl Runswick and Keith Tippett. A

composer himself, his instrumental works are published by Bardic and Faber and he has composed and conducted five film scores including 'To The Lighthouse' and 'We Think The World Of You'. Julian Jacobson has appeared in the major British festivals and toured in more than forty countries in five continents. He has been a soloist with the London Symphony, London Philharmonic, BBC Symphony, City of Birmingham and English Chamber Orchestras, London Sinfonietta, London Mozart Players and Bournemouth Sinfonietta under Sir Simon Rattle, Tamas Vasary and Jane Glover. A committed duo and ensemble player, his partners have included legendary figures such as Ivry Gitlis, Zara Nelsova and Sandor Vegh as well as many of the leading UK instrumentalists and ensembles such as the Brodsky, Chilingirian and Arditti Quartets and the Trio of London. His many CDs for Meridian include the complete sonatas of Weber, and albums of Schumann, Balakirev and Dvorak, violin and piano music by Enescu and Dvorak with Susanne Stanzleitl and the Brahms Viola Sonatas and Songs with Paul Silverthorn and Sarah Walker, and he has also recorded for Decca Argo, Chandos, Hyperion and other labels. Julian studied piano with Louis Kentner, Lamar Crowson and John Barstow and composition with Arthur Benjamin and Humphrey Searle. He was Head of Keyboard Studies at the Royal Welsh College of Music and Drama from 1992 - 1996 and since 1999 he has been a Professor of Piano and Chamber Music at the Royal College of Music, London. He was artistic director of the Paxos International Music Festival from 1988 to 2004 and he gives masterclasses internationally.

Yuka Matsumoto

Yuka Matsumoto made a highly successful concerto debut in London in 2008, performing the Beethoven Concerto with the Southbank Sinfonia. She lives and works in London but was born in Tokyo where she began to learn the violin at the age of three. After

studies at the Tokyo National University of Fine Arts and Music with Kazuki Sawa, Yuka moved to London in 2003 to study with Yossi Zivoni at the Royal College of Music. She graduated from RCM in 2007 with a bachelor of Music degree (first class) and the Jacqueline Ward Memorial Prize. She then moved to Germany to study with Grigori Zhislin at the Hochschule für Musik in Würzburg.

Since the Autumn of 2009 she has been back in London studying for a Masters degree at the RCM with Levon Chilingirian, generously supported by the Radcliffe Trust. In 2006, Yuka was a prize-winner in the String Section of the Tunbridge Wells International Young Concert Artists Competition and then, in June 2007, she won the title of “Royal College of Music String Player of the Year” in the competition finals at Wigmore Hall, London.

Jessica Burroughs

Jessica Burroughs is in regular demand as a soloist, chamber musician and orchestral leader. She has won numerous awards, such as Making Music Young Artists Award and the British Federation of Music Festivals Gold Medal and has toured extensively with Countess of Munster Recital Scheme and Tunnell Trust winners, Swan Duo (harp and cello) and Octet, Liquid Architecture. She has also been invited as guest principal with the Royal Philharmonic Orchestra, London Chamber Orchestra and has recorded for Naxos, EMI and most recently as Solo Cello in Tchaikovsky's ‘Sleeping Beauty’ for Orchid Classics under Barry Wordsworth.

Jessica completed her studies, with distinction, at Wells Cathedral School and as an ABRSM Home Scholar at the Royal Northern College of Music. Her primary teachers have been Mary Cawood, Dr. Ioan Davies and Karine Georgian. She has also participated in numerous public masterclasses around the world with International Artists such as Lluís Claret (Manchester International Cello Festival), Bernard

Greenhouse (Kronberg Akademie), Ralph Kirshbaum, Steven Doane and Joan Dickson.

Adam Dopadlik

Adam Dopadlik studied recorder with Ross Winters at the Royal College of Music from 1980-84. He graduated with honours in 1983 and was awarded both the Certificate of Advanced Study, and Diploma of the Royal College of Music for Teachers the following year. Since leaving, Adam has built a flourishing teaching practice throughout Cambridgeshire. He has given recitals in many prestigious venues, both as soloist and member of various ensembles, and has also appeared as concerto soloist with several regional orchestras. Adam enjoys arranging pieces for recorder, both solo and ensemble, several of which have been published, and his role as a Visiting Conductor for The Society of Recorder Players.

Michael Keen

Michael Keen studied at the Royal College of Music and then at the Royal Conservatory of The Hague. As a student he was finalist in the Moeck Solo Recorder Prize and played in masterclasses with Walter van Hauwe, Michala Petri and the Loeki Stardust Quartet. He has played at the the Cheltenham Festival of Music, the City of London Festival and at major London venues including the Purcell Room, St John's Smith Square, and also on BBC radio. He plays with harpsichordist Helena Brown with whom he has released a recording of baroque sonatas and fantasias under the title *Duo Pastorale*.



This CD has been made possible by the generous support of :
Birmingham Conservatoire – Birmingham City University



The Alan Bush Trust

The Lennox Berkeley Society www.lennoxberkeley.org.uk

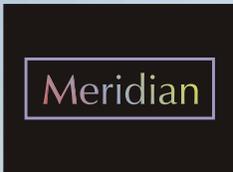
Become a fan of Lennox Berkeley on Facebook.com



Meridian

British Recorder Music - Bush, Berkeley, Cooke,
Winters, Dopadlik, Keen, Jacobson, Matsumoto, Burroughs

CDE 84608



A Natural Sound Recording

CDE 84608 TT 69:03



LC 13637 b MCPS

k

Recorded in the church of
St. Edward the Confessor, London.
18th - 20th May 2011Recorded by Richard Hughes
Produced by Susanne Stanzeleit
Assistant engineer Alex Gettinby

Cover photograph: Sandwich Bay by Cilla Winters

p & m Meridian Records 2011
www.meridian-records.co.uk
P.O. Box 317, Elltham, London, SE9 4SF

British Recorder Music

Ross Winters, Adam Dopadlik, Michael Keen - Recorders
Julian Jacobson - Piano, Harpsichord
Yuka Matsumoto - Violin
Jessica Burroughs - Cello

Alan Bush Sonata Op. 82 for Recorders and Piano

- | | | |
|-----|---|------|
| [1] | Allegro moderato - Allegro vivace ma non troppo | 4:42 |
| [2] | Andante quasi larghetto | 7:02 |
| [3] | Vivo vivace | 3:58 |

Lennox Berkeley Concertino Op. 49 for recorder, violin, cello and harpsichord

- | | | |
|-----|------------------|------|
| [4] | Allegro Moderato | 4:26 |
| [5] | Aria 1 Lento | 3:27 |
| [6] | Aria 2 Andantino | 1:44 |
| [7] | Vivace | 3:10 |

Lennox Berkeley Sonata Op. 13 for recorder and piano

- | | | |
|------|------------------|------|
| [8] | Moderato | 4:34 |
| [9] | Adagio | 3:21 |
| [10] | Allegro moderato | 2:10 |

Arnold Cooke Suite for three recorders

- | | | |
|------|------------|------|
| [11] | Moderato | 1:39 |
| [12] | Allegretto | 1:40 |
| [13] | Allegro | 1:02 |
| [14] | Andante | 2:53 |
| [15] | Giocoso | 1:49 |
| [16] | Presto | 1:25 |

Arnold Cooke Serial Theme and Variations for solo recorder

- | | | |
|------|--|------|
| [17] | Theme Moderato; Var. I Piu Allegro; Var. II Vivace; Var. III Marcato;
Var. IV Andantino; Var. V Moderato; Var. VI Vivo;
Var. VII Adagio poco liberamente;
Var. VIII Presto; Fugato - Allegro moderato | 7:32 |
|------|--|------|

Arnold Cooke Quartet for recorder, violin, cello and piano

- | | | |
|------|---|------|
| [18] | Moderato poco maestoso - Allegro moderato poco maestoso | 4:42 |
| [19] | Andante | 4:31 |
| [20] | Allegro vivace | 2:58 |

Meridian

British Recorder Music - Bush, Berkeley, Cooke,
Winters, Dopadlik, Keen, Jacobson, Matsumoto, Burroughs

CDE 84608