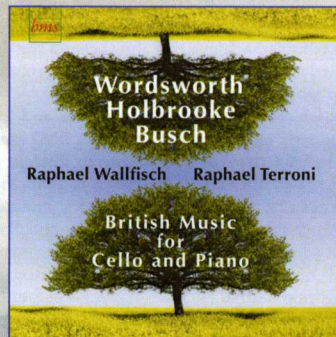


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The performances are quite outstandingly eloquent, the sound sumptuous and true...A super disc, this, and urgently recommended to all Anglophiles. (Andrew Achenbach, *Gramophone*)

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KENNETH LEIGHTON

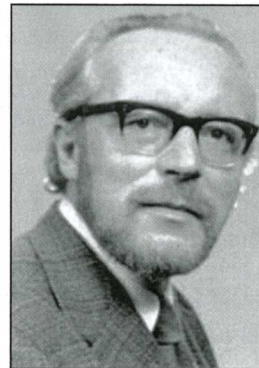
Complete Chamber Works for Cello

Raphael Wallfisch Raphael Terroni

KENNETH LEIGHTON (1929-1988)
COMPLETE CHAMBER WORKS FOR CELLO

- Partita, Op.35**
- | | | |
|---|----------------------|-------|
| 1 | Elegy | 5:06 |
| 2 | Scherzo | 4:15 |
| 3 | Theme and Variations | 11:37 |
- 4 Elegy, Op.5** 7:43
- Sonata for Cello Solo, Op.52**
- | | | |
|---|-----------------------------|------|
| 5 | Lament and Pizzicato | 5:28 |
| 6 | Toccata and Cradle Song | 5:24 |
| 7 | Flourish, Chaconne and Coda | 7:41 |
- 8 Alleluia Pascha Nostrum, Op.85** 13:45

TOTAL TIME 61:03



Raphael Wallfisch cello
Raphael Terroni piano

Produced by John Talbot. Engineered by Paul Arden-Taylor, Dinmore Records.
Recorded in the Menuhin Hall, Yehudi Menuhin School, Stoke d'Abernon, Cobham, Surrey:
8 April 2009 (Tracks 1-7) and 18 February 2010 (Track 8).

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Kenneth Leighton

Complete Chamber Works for Cello

Adam Binks

Kenneth Leighton wrote his first work for solo cello as a twenty-year-old student at The Queen's College, Oxford. Completed on New Year's Eve of 1949, the piece was a sonata in three movements in F minor and, while unfortunately not remaining intact, was the provenance of the earliest work on this disc, the *Elegy* for cello and piano, Op.5. Following this early work for the instrument, Leighton was to continue to write for the cello on a regular basis, with a plethora of compositions that include the instrument in various guises: as a solo instrument, with the piano, in a concerto role, in various chamber permutations as well as, inevitably, within an orchestra. This particular collection focuses on the quite substantial contribution of solo works (including those with piano) that Leighton made to the repertoire of the cello.

Elegy for cello and piano, Op.5

When Leighton penned the Sonata in F minor for cello and piano during December of 1949, he was in the final year of a degree in Classics. In the autumn of 1947 he had gone up to The Queen's College as a Hastings Scholar, following a grammar school education in his home town of Wakefield in the West Riding of Yorkshire. Despite his initially studying Classics, his musical achievements had been substantial up to this point: among other attainments, he had been awarded the Licentiate of the Royal Academy of Music at the age of sixteen, two of his earliest works for piano had recently been published by the London firm of Alfred Lengnick, and he had also recently been granted permission to study for the Oxford Bachelor of Music degree concurrently with his studies in Classics.

Leighton's tutor for music at Oxford was Bernard Rose, who was instrumental in introducing Leighton to such luminaries as Gerald Finzi, Ralph Vaughan Williams and Edmund Rubbra, as well as the cellist who first played the Sonata in F minor, Jeanne Fry.

As far as is known, the complete sonata – with the *Elegy* as the *Lento cantabile* middle movement – received only one public performance, on 4 March 1950 in the University Music School of the University of Cambridge. The sonata (with Leighton accompanying at the piano) opened a mixed programme offered by members of the Oxford University Musical Club and Union.

Following a subsequent change of heart about the sonata as a whole, Leighton withdrew the work, retaining the middle movement as the *Elegy*, which was published in 1953, again by Alfred Lengnick. Some years later, following Leighton's death, the *Elegy* inspired his colleague at the University of Edinburgh, the composer Edward Harper, to write an orchestral version of the *Elegy*, which was published by Oxford University Press.

In the *Elegy*, Leighton presents a compact, rounded and tender work. As a composer, one of his greatest attributes was his intense lyricism, and the particular quality of the cello allows him to use this facet to great effect. At the time of this composition, Leighton's musical language was grounded in the early-twentieth-century pastoral qualities of English music, a fondness for which was quite prevalent in Oxford at the time. The *Elegy* is steeped in the qualities of English music, and those composers whom Leighton named as early influences on his music all feature in some way in this music – namely, and among others, Ralph Vaughan Williams, Gerald Finzi and Herbert Howells.

Partita for cello and piano, Op.35

Completed in September of 1959, almost ten years after the *Elegy*, the Op.35 Partita was Leighton's next work for solo cello and piano. Much had occurred during the preceding ten years in Leighton's life. Following completion of his studies at Oxford, he had studied, as a recipient of the Mendelssohn Scholarship, with the avant-garde composer Goffredo Petrassi in Rome, where he not only began to discover the mature musical language that was to make his music instantly recognisable, but also met his first wife, Lydia. On return to England he took up the post of Professor of Harmony at the Royal Marine School of Music in Deal, Kent, before accepting a Gregory Fellowship at the University of Leeds from the Autumn of 1953. After three years in the fellowship he was appointed, in succession to

Hans Gál, as a lecturer in the Faculty of Music at the University of Edinburgh, where he was to spend most of the rest of his life.

The years 1956-1968 represented a settled period in Leighton's life. His notoriety as a composer increased rapidly during this time, with most of his works now being published and widely distributed by the publishing house of Novello and Co.; and the birth of his two children, Angela and Robert, represented a prolonged episode of success in his life. The substantial Partita for cello and piano came towards the end of a particularly productive year, which began with the completion of the Quintet for piano and string quartet Op. 34, and also saw work on the Nine Variations for piano Op. 36, the Nocturne for violin and piano, and his second Piano Concerto.

With Leighton working on a number of works simultaneously, the genesis of the Partita was relatively long, with the work taking almost a year to come to complete. It was not the result of a commission, but rather of inner compulsion – although it did receive its first performance quite soon after completion, in February 1960. The cellist Florence Hooton, who had premiered Leighton's Cello Concerto in July 1956 at the Cheltenham Festival under the baton of Sir John Barbiroli, also gave the premiere of the Partita in the Wigmore Hall, accompanied by pianist Wilfrid Parry.

Formed of three movements – Elegy, Scherzo, and Theme and Variations – Leighton himself described the work as follows:

The opening Elegy is an intense lyrical movement with two distinct themes and a final mysterious section in the manner of a slow march. This is followed by a brilliant and energetic Scherzo[...]while the final movement, Theme and Variations, is more extended and carries the main emotional weight of the work. A bell-like theme[...]is followed by variations which bear the titles – *Allegro inquieto*, *Ostinato* (a kind of Passacaglia), *March*, *Appassionato*, *Waltz*, and finally *Chorale*.

Sonata for cello solo, Op.52

The Sonata for cello solo was written by Leighton during the summer of 1967. It received its first performance by the eminent cellist Joan Dickson, in December of the same year, during one of the regular lunch-hour concerts that took place at the National Gallery of Scotland in Edinburgh. The sonata was written just a year before Leighton was to depart Edinburgh for two years to become a Fellow of Worcester College, Oxford, this time in succession to Edmund Rubbra. Leighton's position in British music as a composer had, by this point, become undeniably cemented. His output had now grown to include many major works and commissions in a diverse number of genres, each of which was impeccably crafted and constructed.

A suggestion of homage to J.S. Bach in this work for unaccompanied cello is almost inevitable, although this was something Leighton never acknowledged. (Leighton had previously composed the piano work *Fantasia Contrappuntistica*, Op. 24, as homage to Bach, who had influenced greatly much of his work.) The lyrical nature of the cello is exploited to its fullest, with the often rhapsodic nature of the work and frequent use of broken chords and other techniques suggesting more than a fleeting influence of Bach, whether subconscious or not. Leighton explains the sonata in his own note on the work:

The first movement [*Lament and Pizzicato*] is really a triptych, opening and closing with sustained melodic line, punctuated from time to time by two funereal pizzicato notes, which later return towards the end of the work.

The second movement [*Toccata and Cradle Song*] opens with restless buzzings, the lullaby serving as a Trio at first tender and later more passionate. In the Finale [*Flourish, Chaconne and Coda*] the opening *Flourish* and the ensuing variations on a ground are easy to follow, and they culminate in a return of the grave and elegiac music of the first movement.

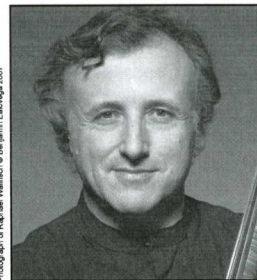
Alleluia Pascha Nostrum, Op.85

Leighton returned to Edinburgh in the autumn of 1970 as Reid Professor at the Faculty of Music, following the retirement of Sidney Newman who had been in the post for almost thirty years. It was to be Leighton's last appointment, and he was to die in the post at the premature age of 58. The years that followed were somewhat turbulent for Leighton and resulted in the dissolution of his first marriage. During the 1970s Leighton was to meet his second wife, Jo, and it was at the end of a difficult decade that they were to marry, bringing about a new episode in Leighton's life.

Composed in August 1981, and subtitled 'Meditations on plainsong melodies from the twelfth-century Salisbury Chant for Easter Day', *Alleluia Pascha Nostrum* was Leighton's final work for solo cello and piano. It was commissioned by the cellist Raphael Wallfisch and pianist Richard Markham, and first performed at a BBC concert in Manchester's Royal Exchange on 25 February the following year. *Alleluia Pascha Nostrum* demonstrates Leighton's passion for hymns and plainsong, and his strong links with the music of the church. Leighton himself explained how 'Like the *Missa de Gloria* for organ [composed in the previous year], it is based on plainsong melodies from the twelfth-century Salisbury Chant for Easter Day, and this material (freely varied and extended) is present almost throughout'.

The work consists of six clear sections that are to be played without a break. The first section shows Leighton's integration of plainchant with original material: the opening statements of the cello are based on the chant, and the accompanying original material appears in the piano part – with both elements undergoing a series of variations. Leighton describes the second section as 'a slow pulsating variation', while the third is a *Presto e molto precipitoso* that builds tension leading to 'a broad statement of the melody (varied) of the *Haec Dies*'. The final two sections see, firstly, a return to the original melody of the opening section, followed by a '[...]mystical epilogue in which the cello sings quiet variations on the melody of the Epistle for the day.[...]The music eventually fades away in the highest range of the cello'.

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Photograph of Raphael Wallfisch © Benjamin Edwards 2007

Raphael Wallfisch is one of the most celebrated cellists performing on the international stage. He was born in London into a family of distinguished musicians, his mother the cellist Anita Lasker-Wallfisch and his father the pianist Peter Wallfisch.

At an early age, Raphael was greatly inspired by hearing Zara Nelsova play, and, guided by a succession of fine teachers including Amaryllis Fleming, Amadeo Baldovino and Derek Simpson, it became apparent that the cello was to be his life's work. While studying with the great Russian cellist Gregor Piatigorsky in California, he was chosen to perform chamber music with Jascha Heifetz in the informal recitals that Piatigorsky held at his home.

At the age of twenty-four he won the Gaspar Cassadó International Cello Competition in Florence. Since then he has enjoyed a world-wide career. Teaching is one of Raphael's passions. He is in demand as a teacher all over the world holding the position of professor of cello in Switzerland at the Zürich Winterthur Konservatorium and at the Royal College of Music in London.

Raphael has recorded nearly every major work for his instrument. His extensive discography on EMI, Chandos, Black Box, ASV, Naxos and Nimbus explores both the mainstream concerto repertoire and countless lesser-known works by Dohnanyi, Respighi, Barber, Hindemith and Martinu, as well as Richard Strauss, Dvorak, Kabalevsky and Khachaturian. He has recorded a wide range of British cello concertos, including works by MacMillan, Finzi, Delius, Bax, Bliss, Britten, Moeran, Walton and Kenneth Leighton. Britain's leading composers have worked closely with Raphael, many having written works especially for him including Sir Peter Maxwell Davies, Kenneth Leighton, James MacMillan, John Metcalf, Paul Patterson, Robert Simpson, Robert Saxton, Roger Smalley, Giles Swayne, John Tavener and Adrian Williams.



Raphael Terroni studied with John Vallier and Cyril Smith and has performed at all the Southbank venues and at the Wigmore Hall. He has given recitals both at home and abroad and has appeared at major Festivals as a soloist, accompanist and chamber music player. In 1979 he won the first ISM/Nat West Festival Competition. He has worked for many years with Richard Baker giving first performances of several works for Narrator and Piano.

Raphael's CD of Piano Music by Lennox Berkeley (BMS) was awarded *Gramophone* Critic's Choice, and his CD of Songs and piano music by Robin Milford was awarded *Gramophone* Editor's Choice. Other recordings include *The Green Hills o' Somerset* - songs by Eric Coates with Brian Rayner Cook (ASV), and the Piano Quintets by Frank Bridge and Cyril Scott (BMS). A recent release of music by Arnold Cooke (Dutton) includes the world premiere of the

two piano sonatas. This follows on from his recording of Cooke's Sonatas for violin, viola, cello and piano (BMS) with Susanne Stanzeleit, Morgan Goff and Raphael Wallfisch. Released in 2010 are Howard Ferguson's Sonata and Bagatelles (Naxos) and Chamber Music by Lennox Berkeley (Naxos).

The Terroni Piano Trio was invited in 1990 to give three recitals in the Ukraine. They gave the first performance in Britain of 'Canzoni Spirituali' by Volodymyr Runchak and made a return visit to the Ukraine to perform the piece at the Kiev Festival with the composer conducting. The Trio visited Athens and gave the opening concert in a series to mark Greece's presidency of the European Union.

Raphael is a founder member of the British Music Society and has held the position of chairman. He has adjudicated at many important Festivals in the U.K. and abroad and has been invited to judge piano competitions at the RCM and Trinity College of Music. He has been an adjudicator for the Hong Kong Schools Music Festival. He is an ABRSM examiner and an adjudicator member of the British & International Federation of Festivals. Raphael held the post of Head of Piano at the London College of Music for fifteen years and is a Steinway Artist. In 2008 he was Warden of the Performers and Composers Section of the ISM.

THE BRITISH MUSIC SOCIETY

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The aim of the British Music Society is to encourage and renew world-wide enthusiasm for much British music of the last 150 years or so which may appear these days to be undeservedly neglected. The Society endeavours to achieve this aim through the dissemination of recordings and printed publications issued under its own imprint, and the promotion of lecture-recitals and live concert performances for which the Society acts as sponsor.

The Society's recordings, which are listed on its website and in a printed Compact Disc Catalogue, are currently produced on two labels: the main **BMS** label and its subsidiary **BMS Historic** label, both available for general sale as well as to members (the latter at discounted rates). Recordings of piano music of Lennox Berkeley and John McCabe have both received *Gramophone* Critics' Choice awards, as has the BMS Historic release of Noel Mewton-Wood's famed performances of piano concertos by Bliss, Stravinsky and Shostakovich. A number of other CD releases have recently been designated as *Gramophone* Recommended Recordings. The BMS recordings programme is now supported by funds received from the Michael Hurd Bequest.

The BMS publishes annually one Journal (*British Music*) and four Newsletters (*News*), which are all distributed free to members. It also publishes a series of Monographs and other occasional books - listed on the website and in a printed Catalogue of Publications - which members may purchase at discounted rates.

The Society's principal live-music activity has been its biennial BMS Awards competition, open to young musicians studying at one of the eight major British music colleges. Other occasional concerts, lecture-recitals and musical events are also organized, notably in conjunction with the Society's Annual General Meeting each June.

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