

Anthony
BURGESS

Mr W.S. – Ballet Suite for Orchestra

Marche pour une révolution • Mr Burgess's Almanack

Brown University Orchestra • Paul Phillips



Anthony
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Mr W.S. – Ballet Suite for Orchestra (1979)

1	I. Prelude – The Theater. Allegro molto	5:40
2	II. Sarabande. Slow	2:24
3	III. Galliard. Allegro molto giocoso	1:16
4	IV. Carol. Allegretto	3:17
5	V. Quodlibet. Allegro vivace	3:24
6	VI. The Deaths of Princes. Lento	4:02
7	VII. Opening of the Globe ('Totus Mundus Agit Histrionem'). Allegro spiritoso	5:52
8	VIII. Stratford, April 1616. Lento	3:21
9	IX. March: Non Sanz Droict. Allegro giocoso ma con dignità	6:04

10 Marche pour une révolution 1789-1989 (1989) 6:17

Mr Burgess's Almanack (1987)

11	Exordium. Molto moderato	1:16
12	I. Allegro vivo	1:08
13	II. Poco lento	2:39
14	III. Allegro vigoroso	2:16
15	IV. Allegretto con grazia	2:21
16	V. Allegro con spirito	1:49
17	VI. Adagio	1:58
18	VII. Allegro con spirito ma pesante	1:25
19	VIII. Molto moderato	2:28
20	IX. Allegro molto	2:09
21	X. Andantino con malinconia	1:08
22	XI. Allegro furioso	1:34
23	XII. Allegro maestoso – Allegro molto vivace	1:57
24	Postlude. Molto moderato	1:54

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International Anthony Burgess Foundation (www.anthonymburgess.org),
Brown University Creative Arts Council (www.brown.edu/academics/creative-arts-council),
and Brown University Department of Music (www.brown.edu/academics/music).

Anthony Burgess (1917-1993)

Mr W.S. • Marche pour une révolution • Mr Burgess's Almanack

Best known as the extraordinarily inventive and prolific author of over sixty books, Anthony Burgess originally set out to be a composer and regretted that his writings overshadowed his music: "I wish people would think of me as a musician who writes novels, instead of a novelist who writes music on the side", as *The New York Times* quoted him in 1970. During World War II, he was the arranger/pianist for a military entertainment troupe called *The Jaypees*, and later composed sonatas, songs, and marches while stationed in Gibraltar for three years with the British army. After the war, fruitless efforts to promote his music and pursue graduate study in composition thwarted his attempt at a professional musical career. His first wife, Llewela Jones, known as Lynne, adamantly opposed his composing, further impeding his musical aspirations. When the BBC rejected his *Passacaglia for Orchestra*, she issued an ultimatum offering him one last chance to compose a successful work or else abandon music as a career. According to *Little Wilson and Big God*, the first volume of Burgess's autobiography, he set to work on an opera, *The Eve of Saint Venus*, the story of a statue of Venus that comes to life, but only managed to complete the text. Accepting Lynne's ultimatum, he gave up music and turned to writing instead, producing his first novels in the early 1950s.

After fourteen post-war years as a teacher, first in various English villages and later in the British colonies of Malaya and Brunei, John Burgess Wilson gradually established himself as a writer, adopting the pen name Anthony Burgess when *Time for a Tiger*, his first published novel, was issued in 1956, since British civil servants were discouraged from publishing fiction under their actual names. His reputation as a writer rose steadily throughout the following decade with the publication of more than twenty books between 1960 and 1970. When the cinematic version of *A Clockwork Orange* hit the screens in 1971, Burgess's fame skyrocketed. Thanks to the notoriety of Stanley Kubrick's film and Burgess's entertaining personality, he became a frequent presence

on television in Europe and North America and one of the world's most famous living writers.

Burgess's lifelong fascination with the interrelationship of music and literature led him to write novels based on musical forms. *A Clockwork Orange* and *Tremor of Intent* are structured in sonata form while *Nothing Like the Sun*, "A Story of Shakespeare's Love-life" filled with musical references, is like a dual suite composed of two unequal halves, with each chapter in Part II twice as long as its counterpart in Part I, as if played with repeats. The novels *A Vision of Battlements*, *The Malayan Trilogy*, *Earthly Powers*, *Any Old Iron*, and *Byrne* all contain characters who are composers or professional musicians, while music lies at the heart of books like *The Pianoplayers*, a tribute to his father Joseph Wilson, who played the piano professionally in British pubs and silent movie houses, and *This Man and Music*, a musical autobiography and collection of essays mostly on music.

Napoleon Symphony is one of Burgess's most audacious attempts to convert music into literature. Upon reading this fictionalized life of Bonaparte modeled upon Beethoven's *Eroica Symphony*, James Dixon, conductor of the University Symphony Orchestra of the University of Iowa, contacted Burgess and invited him to send a composition for his orchestra to play, either an existing work or a new one. Having composed two previous symphonies, both lost – one in Manchester as a teenager and a second in Malaya – Burgess decided to compose a third symphony for Dixon. Burgess called the première, which Dixon conducted in Iowa City on 22nd October 1975, "the truly great artistic moment" of his life. From that point on, Burgess composed at a furious pace as if making up for the prior decades in which music had taken a back seat to literature.

From 1975 until his death in 1993, Burgess wrote concertos for piano, violin, oboe, cor anglais, solo guitar, and guitar quartet, a piano concertino, a rhapsody for tuba and orchestra, a string quartet, and a set of twenty-four preludes and fugues. He turned Joyce's *Ulysses* into the

operetta *Blooms of Dublin*, wrote the words and music for a musical titled *Trotsky's in New York!*, and composed the score for a stage version of *A Clockwork Orange*. He penned overtures for Glasgow and his native Manchester, sinfoniettas celebrating Strasbourg and his second wife Liana Macellari, cantatas on texts by John Dryden and Gerard Manley Hopkins, and chamber settings of verse by T.S. Eliot, D.H. Lawrence, A.E. Housman, and his own fictional poet F.X. Enderby. He wrote a film score, music for brass band, two quartets for winds and strings, an elegy for string orchestra on the death of Princess Grace, sonatas for recorder, studies and concert pieces for oboe and English horn, pieces for harmonica, and choral works and songs to verse by Shakespeare, Nashe, Hardy, D'Annunzio, Pound, and Joyce.

Burgess composed in a vigorous, angular, mostly tonal but sometimes dissonant style – a hybrid of Holst and Hindemith. Much of his music is contrapuntal, with fugal passages in many of his works. Harmonically, his music tends towards dense sonorities built on 4ths; melodically, 4ths and 2nds predominate. Some compositions reflect the influence of jazz, blues, and popular music, but not rock and roll, which Burgess abhorred. Rhythmic vitality and metric ambiguity are characteristic of numerous compositions. He wrote quickly, completing works such as *Master Coale's Pieces* and the *Guitar Quartet No. 1* within a few days, and frequently reused themes and material from his older compositions. His talent as a parodist is evident in his faux-Elizabethan ballet score *Mr W.S.*, the English music hall style in *Blooms of Dublin*, and the Beethovenian score to the *Singspiel* version of *A Clockwork Orange*.

Relatively little of Burgess's music has been recorded. In 1996, the Aïghetta Quartet, a Monaco-based guitar quartet, released a compact disc of Burgess's three guitar quartets titled *Burgess: Musique d'un écrivain anglais sur la Riviera*, having previously included each of the first two on a pair of compilations of compositions by multiple composers. Recordings of recorder and piano music by Burgess were issued in 2013 and 2015, respectively. This is the first recording of his orchestral music.

Mr W.S. – Ballet Suite for Orchestra

Three years after the publication of his 1964 novel *Nothing Like the Sun* on the life of William Shakespeare, Burgess was summoned to Hollywood by Warner Brothers and commissioned to write the screenplay for a film musical based on his book. Back in London, he swiftly wrote the script and then composed some twenty musical numbers, to his own lyrics, for the film. In March 1968, a week after Llewela's death, he flew back to California for script discussions and to record his music, "fully orchestrated and with mixed chorus", in first-class Hollywood style, but when a change of leadership took place at Warner Brothers—Seven Arts in 1969, the new chairman cancelled all unlaunched projects, including this film.

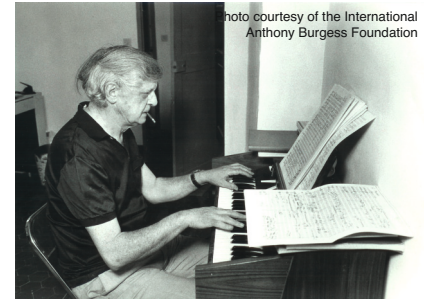
Never one to waste work that could be effectively recycled, Burgess converted his research into a Shakespeare biography, and transformed the music first, in 1974, into the score for an Italian television production about Shakespeare, and later, in 1979, into *Mr W.S.*, a ballet on the life of Shakespeare. With attractive themes and melodies, lively and inventive rhythms, imaginative and well-balanced instrumentation, and a variety of descriptive movements well suited to dance, *Mr W.S.* is one of Burgess's finest compositions. It effectively evokes the Elizabethan era through the use of musical gestures that suggest antiquity, such as the passage for piccolo and tabor in the first scene, which imitates music for fife and drum that one would have heard in Shakespeare's day. Yet Burgess did not limit himself to faux-Elizabethan style. He employed changing meters in the fifth movement, *Quodlibet*, and modern harmony and dissonance in the *Prelude* and the seventh movement.

A scenario by Burgess details the stage action of each movement. ① Busy, vigorous music as young Will arrives in London soon after the defeat of the Spanish Armada in 1588. He watches an acting troupe, the Queen's Men, perform a primitive version of *Romeo and Juliet*, and takes his place among the actors. Outbreaks of plague interrupt the company. Will catches the eye of the Earl of Southampton. ② As a sarabande is danced, Southampton tries to lure Will away from the stage to be

his personal poet. Will resists, then succumbs. Finely dressed by Southampton's tailor, Will is now a gentleman.

③ An unknown but seductive dark lady appears during a court dance (galliard). Entranced, Will dances with her. ④ Will ignores his wife Anne when she arrives in London with their adolescent son Hamnet, who is ill and needs his father. Enraptured by the dark lady, Will vies with Southampton for her favor. Southampton is victorious, leaving Will disconsolate and oblivious to his family as Hamnet collapses and is led away by his weeping mother. ⑤ Will, realizing how much he has neglected his family, runs after them but cannot pass through the crowd of Londoners celebrating a new victory over the Spaniards. ⑥ Once the crowd disperses, Will is alone, in anguish. Delirious, he envisions Hamnet's funeral procession and burial. A figure in black, Hamnet transformed into Hamlet, rises from the grave. Hamlet dances, then dies. Will grabs a quill and writes feverishly. ⑦ Before an eager audience attending the opening of the Globe Playhouse in 1599, the speech from *As You Like It* describing the seven ages of man is mimed. As the crowd performs a general dance, Will collapses and is led away. ⑧ Lying on his deathbed, Will imagines characters from his plays, and then his son, dancing around him. He tries to dance with Hamnet as an act of reconciliation, but collapses and dies as the lights darken. ⑨ To the strains of a noble march, a parade of Will's characters struts before King James I and his courtiers. Will is brought on dead, but rises and dances, symbolizing how Shakespeare lives on through his plays.

The BBC Symphony recorded and broadcast *Mr W.S.* in London in 1979. According to Burgess in *You've Had Your Time*, the second volume of his autobiography, the tape of the BBC broadcast was intentionally destroyed after two airings due to "Musicians' Union regulations". In 1994, the BBC Scottish Symphony Orchestra conducted by Peter Cynfryn Jones recorded seven movements of the suite (omitting the 4th and 6th movements, and with a cut in the 9th) for inclusion in the radio programme *An Airful of Burgess*, which was broadcast that year. I conducted the US première of *Mr W.S.* (complete) with the Pioneer Valley Symphony Orchestra on 23rd October 1999 and the first staged production of the ballet,



presented on 19th and 20th November 2010 at Théâtre Chanzy in Angers, France, performed by the Angers Conservatoire Orchestre with the dance troupe Marie-Laure Agrapart & Cie. This recording of *Mr W.S.* commemorates the 400th anniversary of the death of William Shakespeare (1564-1616).

Marche pour une révolution 1789-1989

Burgess composed *Marche pour une révolution 1789-1989* to commemorate the bicentennial of the French Revolution. Completed on 21st April 1989, *March for a Revolution* is an energetic, high-spirited composition in a lively *Allegro vivo tempo* (*Tempo di Marcia*). Scored for a large orchestra that includes contrabassoon, two harps, and a battery of percussion, it is principally in A mixolydian with a D major trio, and similar in style to the final movement of *Mr W.S.* Burgess dedicated the score to Philippe Bender, who conducted the première in Vence on 30th September 1989 with the Orchestre Régional de Cannes Provence Alpes Côte d'Azur. Under my direction, the Brown University Orchestra performed the US première of the work on 10th October 2014 in Providence, Rhode Island, and the New York première on 13th October 2014 in Carnegie Hall.

Mr Burgess's Almanack

On 24th February 1987, the eve of his seventieth birthday, Burgess completed a composition titled *Mr Burgess's Almanack* for a large chamber ensemble of fourteen musicians. He gave the work "a kind of eighteenth-century title" based upon the "curious fact" that the number of notes in the chromatic scale is equal to the number of months in the year, as he explained in *You've Had Your Time*:

"The [music critic of the Italian newspaper] *Corriere della Sera* has announced that I am giving up the novel for music. This was in connection with the performance of a work of mine in Geneva ... called *Mr Burgess's Almanack*, a British enough title, and he seemed to think that I was impressionistically painting the running of the English year. But the title is a trick. The calendar and the chromatic scale have in common a division into twelve. As the year moves from January to December, so in my work the musical intervals I exploit harmonically run from the minor second to the octave."

Each of the work's twelve central movements is based on one of these intervals, beginning with the minor second in the first movement and proceeding in ascending order to the perfect octave in the twelfth. Following the calendrical aspect of the title, the twelve movements of *Mr Burgess's Almanack* are divided into four groups of three, identified in the score as A (I-III), B (IV-VI), C (VII-IX), and D (X-XII). These twelve movements are framed by an introductory *Exordium* and concluding *Postlude*, both of which emphasize the intervals of the tritone and major third. The total number of movements (14) matches the number of musicians: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, horn, trumpet, timpani, 2 percussion, and piano. In addition to timpani (4 drums), the percussion instruments used in the work are small hand drum (*petit tambour à main*), xylophone, glockenspiel, and vibraphone.

In *Giucco delle Coppie* (Game of Pairs), the second movement of Béla Bartók's *Concerto for Orchestra* (1945), pairs of instruments play themes harmonized at a single interval: bassoons/m6; oboes/m3; clarinets/m7; flutes/P5; trumpets/M2. In *Mr Burgess's Almanack*, this idea is taken a step further by basing the twelve inner movements on all twelve intervals available within an

octave span. Diversity is achieved in *Mr Burgess's Almanack* through changes of tempo, texture, timbre, and character from movement to movement, resulting in a variegated work of ingenuity and charm.

The principal theme of *Mr Burgess's Almanack* is "Nero's Song" from Burgess's music for *A.D.*, a 1983 television mini-series about the early years of Christianity for which he also wrote the screenplay.



Transposed down a fifth and transcribed into neumes on an archaic four-line staff, the same tune appears in *The Kingdom of the Wicked*, the novel by Burgess upon which he based the *A.D.* screenplay.



The impetus to compose *Almanack* came from Jonathan Haskell, an American double-bassist in l'Orchestre de la Suisse Romande. Upon learning that Burgess was a composer, Haskell invited him in 1986 to compose a new work, stipulating that it be scored for fewer than 15 musicians. Burgess promptly accepted the invitation, without fee, and completed the work in early 1987. With musicians from l'Orchestre de la Suisse Romande, Haskell conducted the première of *Mr Burgess's Almanack*, omitting the optional *Postlude*, on 11th April 1988 in Geneva in conjunction with a lecture by Burgess titled "Under the Bam: Thoughts on Words and Music", which was sponsored by Sotheby's and delivered to an invited audience of about one hundred people. Under my direction, the Brown University Orchestra performed the US première and first complete performance of *Mr Burgess's Almanack* on 29th April 2005 in Providence, Rhode Island.

Paul Phillips

Brown University Orchestra

VIOLIN I

Jennifer Ku,
concertmaster
Asa Ohsaki
Andrew Nixon
Kenyon Alexander
Matthew Lee
Nikhil Bajaj
Alexis Lerner
Yang Guo
Cait Mylchreest
Cristina Ballarini
Cherise Pabia
Katherine Magee
Gianluca Pane
Anna Rose Chi
Matthew Slesinski

VIOLIN II

Tatiana Spottiswoode,
principal
Denna Ameen
Lila Rodgers
Nicholas Mroz
Rebecca Pinals
Alex Hirsch
Adriel Barrios-Anderson
Eimi Satoh
Noah Fields
Emma Strother
Sally Hosokawa
Lucia Cooke
Galen Kirkpatrick
Keith Mills
Celia Ford
Joseph DiZoglio

VIOLA

Grace Stokan,
principal
Luke Barker
Kevin Chen
Philip Hinch
Claire Frechette
Emily Schwartz
Denis Huang
Brian Gilbert
James Yoon
Dharsan Chandrakumar
Tiffany Chen
Samantha Paul
Alexander Lim
Elizabeth Jean-Marie
Ryan Roelke

CELLO

Shawn Tsutsui,
principal
John Ribbans
Solomon Goldstein-Rose
Gahyun Kim
Sarah Blunt
Sammy Levine
Paula Li
Morgan Patrick
Evan Lunt
AJ Mezzoff

DOUBLE BASS

Joshua Gaines,
principal
Jordan Brint
Oliver Goodman-Waters
Isabelle Williams

FLUTE

Noah Usher
Eleanor Siden
Natasha Bluth
Elizabeth Pan
Christine Clancy*
Jennifer Lambe*

PICCOLO

Eleanor Siden
Elizabeth Pan

OBOE

Sea Yoon Park
Bailey Layzer
Emma Milward
Nina Wexell*
Stacy Ackerman*

COR ANGLAIS

Emma Milward

CLARINET

Benjamin Wesner
Nico Sedivy
Ruiqi Mao
William Pijewski*
Charles Yongpravat*

BASSOON

Alexander Abuaita
Zachary Spector
Go Eun Jeong
Mandi Jacobson*
Dana Frankel*

CONTRABASSOON

William Klimpert

HORN

Christian Ackmann
Blake Mandell
Emily Eruysal
Evan Browning
Devin Beecher*

TRUMPET

Daniel Shapiro
Kyle McIntyre
John Allmark*

TROMBONE

Erin Reifler
Jason Ginsberg

BASS TROMBONE

Joseph Thompson

TUBA

Liana Kramer

TIMPANI

Patrick Orenstein
Ojus Doshi*

PERCUSSION

Ryan Gourley
Abby Draper
Roger Glerum
Christopher Bey-Musick
Nat Seelen*
Kevin Plouffe*

HARP

Kirsten Bredvik
Mari LeGagnoux

PIANO

Gary Steigerwalt*

* Mr Burgess's Almanack

Brown University Orchestra



The origins of the Brown University Orchestra date back at least to 1858. The modern era of the BUO began in the winter of 1919, when the College Orchestra was established. Renamed the Brown-Pembroke Orchestra in 1940, it became the Brown University Orchestra in 1953. The orchestra's membership consists of over a hundred student musicians from Brown University and the Rhode Island School of Design. The BUO has given concerts in Carnegie Hall and Avery Fisher Hall, toured China and Ireland, and performed a diverse repertoire that has earned the orchestra seven ASCAP Awards for Adventurous Programming of Contemporary Music. Itzhak Perlman, Pinchas Zukerman, Mstislav Rostropovich, Isaac Stern, Sergiu Luca, Eugenia Zukerman, Carol Wincenc, Joseph Kalichstein, Christopher O'Riley, and Dave Brubeck are among the many renowned musicians who have appeared as soloists with the orchestra, while composers-in-residence have included Steve Reich, Steven Stucky, Lukas Foss, Nico Muhly, William Perry, Joseph Schwantner, Samuel Adler, Peter Boyer, and Michael Torke. www.brown.edu/orchestra

Paul Phillips

Photo: Joseph Kushick Photography



Paul Phillips, Director of Orchestras and Chamber Music at Brown University, and Music Director and Conductor of the Pioneer Valley Symphony Orchestra and Chorus, is an award-winning conductor, composer, and author. He has conducted more than sixty orchestras worldwide and worked with many prominent composers, including Steve Reich, Philip Glass, Steven Stucky, and Nico Muhly. His recordings include two compact discs with the Iceland Symphony Orchestra and three prior Naxos recordings – *Music for Great Films of the Silent Era*, Volumes 1 and 2, with the RTÉ National Symphony (Ireland) (8.572567/8.573105), and *Manhattan Intermezzo* with pianist Jeffrey Biegel and the Brown University Orchestra (8.573490). Phillips is the author of *A Clockwork Counterpoint: The Music and Literature of Anthony Burgess* (Manchester University Press, 2010), a study of Burgess's music and the rôle of music in his writings, a subject on which he has lectured widely in the United States and Europe. Educated at Eastman, Columbia, Cincinnati, Aspen, and Tanglewood, where he studied with Leonard Bernstein, Seiji Ozawa, and Kurt Masur, Phillips began his conducting career at the Frankfurt Opera and Stadttheater Lüneburg, later holding posts with the Greensboro Symphony, Savannah Symphony, Rhode Island Philharmonic, and other orchestras. www.paulsphilips.com



Anthony Burgess, celebrated author of *A Clockwork Orange*, memorably filmed by Stanley Kubrick, once said, “I wish people would think of me as a musician who writes novels, instead of a novelist who writes music on the side.” Initially thwarted in his desire for a professional musical career, Burgess returned to composition in the mid-1970s, writing prolifically in many genres. His music is mostly tonal but sometimes dissonant, a hybrid of Holst and Hindemith. *Mr W.S.* is an imaginative evocation of the Elizabethan era while *Mr Burgess’s Almanack* is a variegated work of ingenuity and charm with a nod towards modernism. This is the first recording of Burgess’s orchestral music.



ANTHONY BURGESS

(1917-1993)

Orchestral Music



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|--------------|--|--------------|
| 1-9 | Mr W.S. – Ballet Suite
for Orchestra (1979) | 35:20 |
| 10 | Marche pour une révolution
1789-1989 (1989) | 6:17 |
| 11-24 | Mr Burgess’s Almanack (1987) | 26:02 |

WORLD PREMIÈRE RECORDINGS



CREATIVE ARTS COUNCIL
BROWN

Brown University Orchestra

Paul Phillips

Funding for this recording was generously provided by the International Anthony Burgess Foundation, Brown University Creative Arts Council, and Brown University Department of Music.

A detailed track list can be found inside the booklet.

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