

Idyll

The English Flute Unheard

JAMES DUTTON | FLUTE
OLIVER DAVIES | PIANO

mor

1. Richard Henry Walthew **Idyll** (1907) pub. Stainer and Bell 5:00
Cyril Bradley Rootham **Suite in Three Movements** op. 64 (1921) pub. J&W Chester Ltd.
2. i **Passacaglia** 4:05
3. ii **Saraband** 3:15
4. iii **Jig** 1:39
5. Sir George Henschel **Theme and Variations** op. 73 (1921) pub. Alphonse Leduc 13:30
Robin Milford **Sonata in C** op. 69 (1944) pub. Thames Publishing
6. i **Allegro** 3:34
7. ii **Poco lento** 4:04
8. iii **Allegro leggiero** 3:16
- Cecil Armstrong Gibbs **Suite in A** op. 144 (1956) pub. Oxford University Press
9. i **Prelude** 2:55
10. ii **Minuet** 2:18
11. iii **Sarabande** 2:16
12. iv **Gavotte** 2:03
13. v **Quick Dance** 2:40
- Norman Demuth **Three Pastorals after Ronsard for Flute Solo** (1953) pub. Alphonse Leduc
14. i **Tranquillo** 3:21
15. ii **Leggiero** 0:56
16. iii **Mesto** 4:21
- Stanley Bate **Sonata** op. 11 (1937) pub. Editions de L'Oiseau Lyre
17. i **Allegro** 3:01
18. ii **Andante** 4:15
19. iii **Presto** 4:09
20. Leonard Salzedo **Cantiga Morisca for Solo Flute** (1981) pub. Lopes Edition 1:50
21. John White **Duetтино** (1960) pub. Alphonse Leduc 2:22

Total Playing Time: 75:14

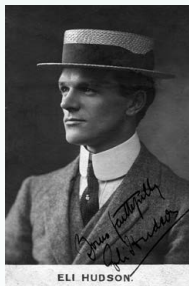
Idyll

The English Flute Unheard

JAMES DUTTON | FLUTE
OLIVER DAVIES | PIANO

Unlike the violin and cello, which both received significant additions to their repertoire in the 19th century, the flute was largely neglected by the major composers of the romantic era. It is not that nothing was written for this popular instrument, rather that it had acquired a reputation as a vehicle whose primary *raison d'être* was to display a player's nimble finger work, tonguing, etc., as demanded by the brilliant fantasias and variations currently in vogue. The situation had begun to change by the end of the century and during the next 50 or 60 years major works for the instrument were written by Debussy, Milhaud, Poulenc, Prokofiev and many others.

From its foundation in 1883 the Royal College of Music has, through its flute and composition students and teachers, made a significant contribution to this revival, and the present recording presents some of its varied fruits. The works chosen span close on 75 years, from 1907 to 1981, and their stylistic diversity reflects both their historical position and the different personalities of their composers. Remarkably, one can also trace several unbroken threads linking the earliest RCM flautists with their present-day counterparts.

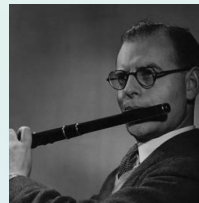


Eli Hudson
Photo courtesy of Dayton
C. Miller Collection, Library of
Congress, Washington, DC.

For some years after the college opened in 1883 woodwind instruments attracted comparatively few students and it is unlikely that William Lewis Barrett (1847-1927), the first Professor of Flute, was overworked. With the arrival of Eli Hudson (1877-1919) in 1895, however, he found himself with a student who would quickly become one of the foremost flautists

of his time; it was to Hudson that Richard Henry Walthew (1872-1951) dedicated his *Idyll*. Barrett was succeeded in 1911 by Daniel Wood (1872-1927), who was followed in 1928 by another of Barrett's pupils, Robert Murchie (1884-1949). Murchie in turn taught John Francis (1908-92), whose pupils included such well-known flautists as James Galway and Susan Milan. The RCM legacy also passed to the RAM by way of one of Murchie's private pupils, Gareth Morris (1920-2007), Professor of Flute at the RAM, 1945-85, with whom Sebastian Bell (1941-2007) – one of James Dutton's former teachers – studied.

A major change in British flute playing took place in the mid-1930s, when John Francis heard the French flautist Marcel Moyse (1889-1984), probably in the performances of Bach's Brandenburg Concertos that Adolf Busch directed in London in 1935 and 1936. Moyse's playing on a metal flute with plentiful vibrato was a revelation to him and he determined to have some lessons with him and to adopt a metal instrument himself. Thereafter, with a few exceptions (among them Gareth Morris, to whom Murchie bequeathed his own instrument), the wooden flute steadily lost favour, but has recently enjoyed a renaissance in some European orchestras.



Gareth Morris
Photo courtesy of the
Philharmonia Orchestra



John Francis



Richard Henry Walthew
Photo courtesy of The Museum
of Music History, London

Richard Henry Walthew (1872-1951) was born and educated in London and from 1890 to 1894 held an Open Scholarship at the RCM, studying composition with Parry and forming a lasting friendship with Vaughan Williams. His first published work, a vocal duet, appeared in 1892 and the following year a choral setting of *The Pied Piper of Hamelin* met with considerable success and began his serious career as a composer. His later output included two operas, further cantatas and songs, orchestral works and concertos.

From 1900 Walthew held a variety of conducting, teaching and administrative posts, notably at the Guildhall School of Music, Queen's College, London and Watford School of Music. He was also a fine pianist and for upwards of 40 years was Artistic Director of the famous South Place Chamber Concerts. For this historic Sunday night series, founded in 1887 as a poor-man's (free) equivalent to the fashionable Monday Popular Concerts at St. James's Hall, Walthew devised and played in hundreds of stimulating programmes and composed a quantity of substantial chamber works, long overdue for revival.

The *Idyll* appeared in a series edited by Albert Fransella (1865-1935), Principal Flute of the Queen's Hall Orchestra and a colleague of Walthew's at the GSM. Although the dedication is to Eli Hudson, a student contemporary, the work was premiered by Fransella (with pianist Frederick Kiddle) at a Queen's Hall Prom in September 1907.

Cyril Bradley Rootham (1875-1938) was born in Bristol, where his father was a lay clerk at the cathedral. After reading classics at St John's College, Cambridge, he spent three years at the RCM (1897-1900), where his first studies were composition (with Stanford) and the organ (with Walter Parratt). On leaving he was briefly organist of St Asaph Cathedral (1901) before returning to his old college in Cambridge where he remained until his death; among his pupils – but for the organ, not composition – was Cecil Armstrong Gibbs.

Rootham's output was considerable. While the largest number of works are vocal or choral, he also wrote chamber and orchestral music. The *Suite in Three Movements* for flute and piano dates from 1921 and, like Henschel's *Variations* of the same year, is dedicated to the French flautist Louis Fleury (1878-1926) who appeared regularly in London. Its musical language is pastoral, tinged with modality and it was heard for the first time on 14 February 1922, at one of the concerts promoted by The Music Society at St John's Institute, Tufton Street, London. The soloist was Fleury and the programme included another work written for him, Debussy's *Syrinx* for solo flute; this was originally known as *Flûte de Pan* and his jealous guarding of the manuscript meant that it remained unpublished until after his death in 1926.

The singer, composer and conductor **Sir George Henschel (1850-1934)** stands slightly apart from the other composers by virtue of being German-born – in Breslau – and educated – in Leipzig and Berlin – and belonging to an older generation. He first came to England (as a singer) in 1877 and



left to right: Arthur Bliss with Cyril Rootham and Armstrong Gibbs, about 1925
Photo courtesy of The Armstrong Gibbs Society

in 1884, after having directed the newly-established Boston Symphony Orchestra for three seasons, settled here. Two years later he founded the London Symphony Concerts and, following the resignation of Jenny Lind, was appointed Professor of Singing at the RCM, though he only held the post for two years. Composition was, of necessity, a part-time activity for much of his life, but his substantial output includes operas, orchestral and large-scale choral works, as well as many smaller pieces. The delightful *Theme and Variations* for flute and piano (1921) dates from after his retirement to Aviemore in 1914 and was another work dedicated to Fleury. In letters to him Henschel congratulated him for achieving 'great success with my little work', which he had tried 'to make ... worthy of your beautiful art'. Each variation reflects a particular dance form, among them the Sicilienne, Minuet and Hornpipe, and the final pages possess a profound beauty.



Sir George Henschel
Portrait by
John Singer Sargent 1889

The son of Humphrey Milford, publisher to the Oxford University Press and founder of its Music Department, **Robin Milford (1903-1959)** was born in Oxford. From Rugby School, where he learnt the piano and flute and was encouraged by the Director of Music, A.H. Peppin, he won a scholarship to the RCM in 1921. His principal study was composition and his teachers included Holst, Vaughan Williams and R.O. Morris: his first published works date from his five years as a student. As a composer Milford had no desire to join the avant garde, but belonged to the



Robin Milford

Photo courtesy of The Robin Milford Trust

pastoral tradition espoused by a number of English composers in the 1920s and 30s. His Flute Sonata was written in 1944 and, on its publication three years later, was described as a 'very genial, amiable piece of work' of 'innate distinction'. By the 1950s, however, his musical voice was coming to be seen as increasingly irrelevant. This, and a request from the Oxford University Press to remove the unsold copies of his works from their warehouse, can only have heightened the feelings of insecurity and depression which had long plagued him and in 1959 he took his own life. While his obituary in

The Times noted the 'limitations of his emotional

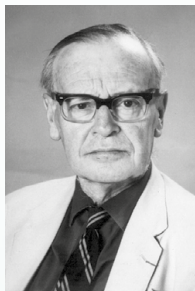
range', a perceptive correspondent offered a more positive comment: 'His music is fresh – and will come fresh to the critics of a future age'.

Born into a family which had made its money from the soap and chemicals industry, **Cecil Armstrong Gibbs (1889-1960)** read history at Trinity College, Cambridge, and after graduating in 1911 embarked on further study with Edward Dent and Charles Wood for the Mus.B exam. Realising that it would be impossible to make a living from composition, he turned to school teaching and was fortunate when a score he had written to accompany a new play, *Crossings*, by Walter de la Mare brought him to the attention of Adrian Boult. Impressed by the music, Boult offered encouragement and financial support which enabled Gibbs to spend a year studying composition with Vaughan Williams at the RCM before



The Cambridge Music Scene c. 1925. Left to right: Gordon Bryan, Cyril Rootham, Arthur Bliss, Sir Dan Godfrey, George Dixon, Armstrong Gibbs, Patrick Hadley

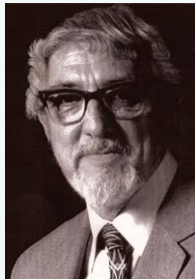
Photo courtesy of the Cyril Rootham website at rootham.org



Norman Demuth
Photo courtesy of The Royal
Academy of Music

being invited to join him as a colleague. Like Milford, he excelled as a composer of songs and was equally uninterested in musical modernity. His *Suite* for flute and piano (or string orchestra) was written in 1956 and, like the baroque suite, takes the form of a succession of dance movements. Although anachronistic for its date, the technical skill and sincerity of purpose of Gibbs' music commands respect, and the sombre central Sarabande is a movement of great beauty.

Following the example of Debussy in *Syrinx*, a number of 20th-century composers have written works for solo flute, among them **Norman Demuth (1898-1968)** and **Leonard Salzedo (1921-2000)**. Born in Croydon, Demuth studied the organ and piano at the RCM (1915-18, with a gap for military service) and later had additional lessons with Thomas Dunhill. Dan Godfrey, Conductor of the Bournemouth Symphony Orchestra, offered further encouragement and in 1925 his *Selsey Rhapsody* was played by the London Symphony Orchestra. Five years later, and despite being largely self-taught as a composer, he was appointed a Professor of Composition at the Royal Academy of Music where he remained until retirement. His substantial output, which includes five operas, has tended to



Leonard Salzedo
Photo by Douglas Copeland,
via the Salzedo family

be overshadowed by his work as a writer with a particular sympathy for 19th and early 20th century French music. Not surprisingly echoes of this can be heard in his own compositions. The *Three Pastorals after Ronsard* were written in 1953 for his longstanding RAM colleague Gareth Morris, and each of its three short movements is preceded by a quotation from the 16th-century poet:

- i "J'ay songé sur la minuit ceste nuit" (Eglogue 1)
- ii "Le soir qu'Amour vous fist en la salle descendre pour danser d'artifice un beau ballet d'Amour" (Sonnetts pour Hélène XLIX Livre 2)
- iii "Quel poignant crève-cœur! quelle amère tristesse Vous tenoit, ô forests," (Eglogue 1)

Writing in 1938, the renowned composition teacher Nadia Boulanger foresaw a brilliant future for **Stanley Bate (1911-1959)**: 'Among the young composers of today, very few have such importance as his. He possesses personality, strength, originality ... and his contribution to contemporary music is rather exceptional'. Posterity, however, thought otherwise and after his premature death his music sank into undeserved oblivion. Born in Plymouth, Bate began writing music when he was seven and by the age of fourteen had determined on becoming a composer. A local musician, Harold C. Lake, provided guidance and, after further study with Felix Swinstead in



Stanley Bate

London, he won an open composition scholarship at the RCM in 1932. His teachers were Vaughan Williams (composition), R.O. Morris (counterpoint), Gordon Jacob (orchestration) and Arthur Benjamin (piano). On leaving the College in 1936 he was awarded an Octavia Travelling Scholarship, which enabled him to study with Boulanger in Paris and to complete his musical education with some lessons from Paul Hindemith in Berlin. An immediate product of these years was his Flute Sonata, published in 1937 in the renowned *Lyre-Bird Press* series and premiered by John Francis, possibly accompanied by the composer, at Amen House on 12 December 1937. Two weeks later, on 27 December, Francis, now accompanied by his wife Millicent Silver, gave the English premiere of Hindemith's Flute Sonata (1936) and on 21 February 1938 broadcast Bate's work. With the first movement of the latter containing hints of the brittle, percussive style of the German composer, the coincidence is apt. Elsewhere, and particularly in the lyrical writing for the flute, one can identify Gallic influence. The contrast with the sonata by his fellow Vaughan Williams pupil, Milford, could not be greater: while the latter is quintessentially English, Bate's continental travels had introduced him to the cosmopolitan language of musical modernism.

The brief *Cantiga Morisca* for unaccompanied flute by Leonard Salzedo was written in 1981, but details of its gestation and premiere are lacking. Salzedo was born in London into a family descended from Spanish Sephardic Jews and studied at the RCM (1940-44) where his principal teachers were Isolde Menges (violin) and Herbert Howells (composition). After leaving the College he pursued a dual career as violinist – with

the London Philharmonic (1947-50) and Royal Philharmonic Orchestras (1950-66) – and as conductor or music director of three ballet companies: Ballet Rambert (1966-72), Scottish Ballet (1972-73) and London City Ballet (1982-86). As a composer, he enjoyed particular success with two ballet scores, *The Fugitive* (1944) and *The Witch Boy* (1955); the former received over 400 and the latter over 1000 performances. Several of Salzedo's compositions, among them the *Cantiga Morisca* with its evocation of a sultry atmosphere, reflect his cultural heritage.

In contrast to Bate whose musical journey took him from London to Berlin, **John White (b.1936)** travelled in the opposite direction. Born in Berlin to an English father and German mother, he began his music education in the city before moving to London where he studied composition with Bernard Stevens at the RCM (1955-59). A varied career in theatre and ballet music, teaching and performing (piano, tuba and trombone), took a new direction in the 1960s and quickly led to his long-term status as a key figure in British experimental music. White's output includes multiple piano sonatas, systems music and electronic works, and 'machines' for various instrumental combinations: the *Duetтино* is one of four early works published by Leduc in Paris between 1960 and 1963.



John White
Photo courtesy of John White

© Peter Horton January 2018

Every effort has been made to trace the owners of copyright but the publishers apologize to any owners whose rights have been unwittingly infringed.

James Dutton

James Dutton studied at the Royal College of Music in London, winning prizes for orchestral, solo and chamber music performances. He has also been awarded two Worshipful Company of Musicians' Silver Medals and a Fellowship in Flute Performance from Trinity College London.

As a Park Lane Group Young Artist, he gave a recital at the Purcell Room which included the world premiere of "The Colour of Pomegranates" for alto flute and piano, written for him by the leading British composer Julian Anderson.

Since 1997 he has been principal flute of the Band of the Scots Guards in London. He has appeared with them as a soloist many times including concerts at the Royal Albert Hall and Cadogan Hall in London, many European cities and tours across Australia and South Korea.

He has performed as principal flute of the CAMus Sinfonietta, Showbiz Pops Orchestra, Cygnus Orchestra of London and as a member of L'Anima di Musica and the Perspectives Ensemble. He is currently principal flute of the London Military Band.

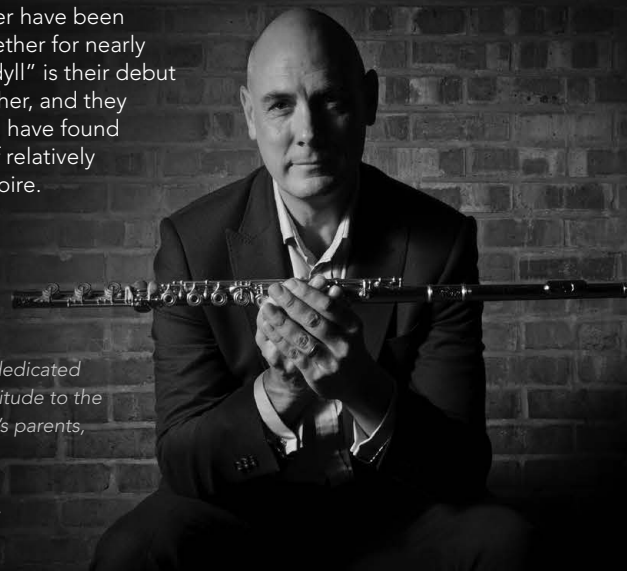
Over the last twenty years he has appeared in numerous recitals, performing everything from the classic repertoire to contemporary works. He also appears on many recordings both with his own band and as a guest performer, and has given live radio and TV broadcasts. In December 2016 he gave a series of recitals in the USA, and has also been invited

to perform for both the British Flute Society and the Norwegian Flute Festival. In November 2017 he appeared in recital together with Tom Ottar Andreassen, co-principal flute of the Oslo Philharmonic Orchestra. 2018 marks several milestones including his solo recital debut in Norway, a return trip to the USA for more recitals and solo performances and his retirement from the Band of the Scots Guards.

James and Oliver have been performing together for nearly 30 years, but "Idyll" is their debut recording together, and they are delighted to have found such a wealth of relatively unknown repertoire.

This recording is dedicated with love and gratitude to the memory of James's parents, Shirley and Rex.

*Photo courtesy of
UNI Photography 2017*





Oliver Davies

Oliver Davies studied at the Royal College of Music, where he won the Tagore Gold Medal as outstanding student of his year and for many years was both a piano professor and Keeper of the Department of Portraits and Performance History (which he founded).

His playing career has covered many styles, from recordings, recitals and broadcasts on early pianos to modern British premières at the Wigmore and Queen Elizabeth Halls. As a chamber-music player he has appeared with many distinguished artists including the flautists Sir James Galway, Michael Cox and Philippa Davies, and the clarinetists Colin Bradbury and Dame Thea King. He is particularly known for his programmes on special themes, including scholarly reconstructions of historical concerts (for Aldeburgh and the BBC), surveys of the musical histories of great British houses, and re-assessments of historically significant composers and performers. Further reconstructions have been of period balls (the National Portrait Gallery and the V&A), melodramas (the Theatre Museum) and silent film scores (The National Film Theatre).

Ongoing projects include *The Great War and the Violin* (2014-) and *Great Violinists at Drury Lane* (Theatre Royal Drury Lane, 2016-), both with violinist Robert Gibbs, and a double CD with cellist Adrian Bradbury of the operatic paraphrases of Alfredo Piatti.

He is also Acting Curator of the Museum of Music History.
(www.momh.org.uk)

Photo courtesy of Janet Grab

James Dutton: Flute

Oliver Davies: Piano (Tracks 1-13, 17-19, 21)

Venue: The Menuhin Hall, The Yehudi Menuhin School, Cobham, Surrey

Dates: 16th and 17th September 2017

Producer: Mike Purton

Recording Engineer: Tony Faulkner

Editing: Mike Purton

Recorded at 24/96 resolution

We should like to thank The Armstrong Gibbs Society, The Robin Milford Trust and the Cyril Rootham Website at rootham.org for their generous support towards this project and Robert Bigio for sourcing the photos of Eli Hudson and Gareth Morris.

