

John GARDNER



Music for Brass and Organ

Flourish for a Wedding, Op.162

Easter Fantasy, Op. 232

Theme and Variations, Op. 7

Five Dances for Organ, Op. 179

Sonata da Chiesa sopra una Thema
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Paul Archibald, trumpet
Cosmopolitan Brass
Stephen King, organ

INCLUDES FIRST RECORDINGS

JOHN GARDNER'S MUSIC FOR BRASS AND ORGAN

by Chris Gardner

I should start by explaining that I am John Gardner's son. Having literally grown up with this music, I have powerful memories of living in the house where it was being composed. My father's habit of using the piano while composing meant that we could always hear the works being created.

John Gardner was born in Manchester on 2 March 1917 and grew up in Ilfracombe on the North Devon coast. As a student at Oxford, where he studied with R. O. Morris, he was beginning to make a name for himself with a few published works and a French radio broadcast of his String Quartet No. 1 by the Blech Quartet. The War put a stop to his compositional activity and on demobilisation he withdrew all his work to date. In 1946 he took a job as an accompanist and vocal coach at the Royal Opera House. He completed his First Symphony in the winter of 1946–47. Its first performance five years later at the 1951 Cheltenham Festival launched his career as a professional composer. He left his job at Covent Garden and for four years supported himself by composing, with a number of important works being commissioned and receiving their first performances: the ballet *Reflexion* at the Edinburgh Festival, the cantata *Cantiones Sacrae* at the Three Choirs Festival and the orchestral *Variations on a Waltz of Carl Nielsen* at Cheltenham, all in the same year, 1952. He married in 1955, and the beginnings of a family in 1956 led to his taking a job at the Royal Academy of Music, where he was to teach for the next 30 years. Other teaching posts followed – including those of Director of Music at St Paul's Girls' School and Morley College. At the same time he composed a vast output of music almost exclusively to commission – the opera *The Moon and Sixpence* for Sadlers' Wells in 1957, two more symphonies, many cantatas, much chamber music, and occasional games such as musical puzzles for Christmas or extra voices added to Bach's fugues, culminating with his Op. 249, a bassoon concerto, written in 2004. His best known composition is the Christmas carol *Tomorrow shall be my dancing day*.

The conductors who have performed his music are direct in their praise. Louis Halsey, a staunch champion of his choral music, describes him as ‘one of the finest contemporary English composers of choral music’ and notes his ‘fascination with Renaissance and Baroque procedures.’¹ Stephen Cleobury admires his ‘sheer professionalism and complete sureness of touch’, which he describes as the ‘hallmarks of [his] work’; he comments also on his ‘easy mastery of imitative counterpoint and [...] fresh harmonic idiom.’² Halsey adds: ‘One of the qualities I admire most about Gardner is his completely uninhibited approach to composition.’³ Philip Brunelle, who commissioned one of the works on this CD, simply asserts: ‘He is an amazing composer who merits your attention.’⁴ Sir David Willcocks’ assessment is that Gardner is ‘essentially a modest and very retiring person,’⁵ which may help explain the relative lack of attention his vast output has received. For Gardner is modest and self-deprecating to a fault. He has never been one to promote his own cause. He can often be heard muttering ‘I really don’t like this piece at all’ when listening to his own music, though occasionally (as with the middle movement of his *Sonata Secolare*) he will say ‘actually that’s rather good’. And of his most popular work, *Tomorrow shall be my dancing day*, he told Martin Anderson somewhat dismissively:

I wrote it when I was at St. Paul’s Girls’ School for the girls to sing there, and I remember that I almost made it up when I was conducting a choir there. If it suddenly dries up and goes out of fashion, I shall be poorer, but with any luck I shall be gone before that happens!⁶

Sally Bradshaw, a pupil at St Paul’s Girls’ School recalled that

My year was the first to sing John Gardner’s carol settings which were premiered at the Christmas Carol Concert. I remember the excitement and also the matter-of-factness: John Gardner was modest and unpretentious and so we may not have realised fully at the time what classics those settings are. We sang

¹ *Choral Journal*, American Choral Directors’ Association, September 2007, Vol. 48, No. 3, p. 14.

² *Ibid.*, p. 11.

³ ‘John Gardner’s Choral Music’, *The Musical Times*, Vol. 108, No. 1487, January 1967, p. 30

⁴ *Choral Journal*, *loc. cit.*, p. 16.

⁵ *Ibid.*, p. 8.

⁶ Martin Anderson, ‘John Gardner, Symphonist’, *Fanfare*, Vol. 24, No. 1, p. 121.

Tomorrow shall be my dancing day obsessively in the locker rooms. To this day several members of my form are moved to tears when they hear those carols.⁷

It probably sums up his attitude to his work that apart from two or three years very early in his professional career, he has never read a review of one of his first performances. He seems to regard what someone else has to say about his work as largely irrelevant. On one occasion a well-known American musicologist (Gardner has never revealed who it was) suggested to him that, in the chord progression of the first three choral bars of the opening of his *Cantata for Easter*, he had adumbrated the key-scheme of the entire work. His retort was: 'Certainly, had such an idea occurred to me in the act of composition, it would have been straightaway jettisoned. I have no objection, however, to such a plan's operating unconsciously: indeed I am quite pleased to think that it did.'⁸ When *The Musical Times* devoted several pages to a preview of his opera *The Moon and Sixpence*, he requested that there be no musical analysis in the article. Noel Goodwin, its author, explained that 'He feels that the music should be free to stand or fall by the impact it makes in performance, without previous explanation which, however objective, might give an unwitting slant to the intending listener.'⁹ This attitude can, of course, be perceived as awkwardness, as with his pithy response to a request for a programme note for his *Sonata Secolare*: 'This piece is neither churchy enough to be a sonata da chiesa, nor roomy enough to be a sonata da camera. I have called it therefore *Sonata Secolare*, which means secular (but not profane) sonata.'¹⁰ He will probably shudder if he ever reads the analysis presented in these notes. In his entry in *Who's Who*, which for many years was the longest in that enormous tome, he would list *all* his compositions and coin new words (such as 'tesseraphily' to describe his hobby of collecting railway tickets) or simply describe his hobby as 'procrastination'. In short, he is a man who does not take himself too seriously, and is not above making an awkward cuss of himself from time to time. But above it all there is a profound musical talent and skills, a consummate professionalism and a musical output of enormous range and distinction.

⁷ E-mail to the author, 28 February 2007.

⁸ John Gardner, 'A Chronicle of Cantatas', in Peter Dickinson (ed.), *Twenty British Composers*, J. and W. Chester/Feeney Trust, London, 1975, p. 57

⁹ Noel Goodwin, 'John Gardner's Opera *The Moon and Sixpence*', *The Musical Times*, Vol. 98, No. 1371, May 1957, p. 251.

¹⁰ Programme note for first performance, St Albans Abbey, 25 June 1973.

This CD concentrates on the music he has written for brass ensemble and organ. Gardner's obvious feeling for the organ came from his taking up the organ as a schoolboy in the successful cause of winning the organ scholarship which had been bequeathed by Sir Hubert Parry to Exeter College, Oxford. He has written a lot of organ music, and achieved his earliest success in the medium with the *Five Hymn Tune Preludes*, Op. 44, written for John Birch in 1959 (two of the pieces were recorded many years ago by Harrison Oxley¹¹). He began writing music for brass because of his association with the trumpeter Philip Jones.

***Flourish for a Wedding*, Op. 162**

This piece, scored for two trumpets, horn, two trombones, tuba and organ [1], was written in 1983 for the wedding of Michael Schönwandt. Schönwandt is now a successful conductor and currently Music Director of the Royal Danish Orchestra and the Royal Opera in Copenhagen; he was a conducting student at the Royal Academy of Music when he first met Gardner and, like a number of his more talented students, formed a bond with his teacher which extended beyond the walls of Academia. The piece is based on the chorale melody *Wachet Auf* ('Sleepers Awake') by Philipp Nicolai which was most famously used by J. S. Bach in his cantata of the same name. The arrival of the bride is announced by a fanfare on the trumpets in E flat. The organ introduces the chorale melody with the brass interpolating the fanfare figure between each line of the melody. For the second iteration the first trumpet takes the melody with the other brass instruments, providing a gentle bell-like accompaniment. The final verse is lifted dramatically and briefly into E major with the fanfare presented in canon, before settling back to E flat for the triumphant arrival of the bride at the altar. It is a perfect miniature – and a wonderful start to a wedding.

***Easter Fantasy*, Op. 232**

The *Easter Fantasy*, for organ and a brass quartet of two trumpets and two trombones [2], was a commission from Philip Brunelle who, as director of music at Plymouth Congregational Church in Minneapolis, has been a major promoter of Gardner's music for the last two decades or so. It was written for the Church and first performed there on Easter Sunday (30 March) 1997. It uses five melodies which are associated with Easter:- Gardner's own setting of *Christ is risen* from his *Cantata for Easter*, Op. 109, and four hymn tunes – *Gelobt sei Gott*, *O filii et*

¹¹ *Great English Organ Music*, RCA vics 1642 (1962)

Theme and Variations for Brass Quartet, Op. 7

The *Theme and Variations*, Op. 7, for two trumpets, horn and trombone is by far the earliest work on the CD and belongs to a more 'serious' period in Gardner's career. The composer's programme note explains:

I wrote this piece in early 1951 for Philip Jones, then first trumpeter at the Royal Opera House, who had formed what was, perhaps, Britain's first professional brass quartet with three other members of the orchestra. At that time the crying need for such ensembles was repertoire; and my piece was certainly one of the first, if not THE first, work written for such a combination by a British composer.

At the time, Gardner was still working as a répétiteur but only a few months later his First Symphony would make a big impact at the Cheltenham Festival and launch his career as a full-time composer. The first performance came in a BBC broadcast by the Philip Jones Brass Quartet, on 22 April 1952. The Quartet was eventually expanded to include a tuba and the brass quintet became the more common ensemble, which has meant this excellent little piece has tended to be forgotten. The theme is original and is heard on the solo trombone [3]. There follow eight variations:

- 1: a short contrapuntal development of the theme [4];
- 2: the trombone again with a simple chordal accompaniment from the upper brass [5];
- 3: a scherzo, led off by the horn [6];
- 4: a slow march with the melody on the trombone and horn [7];
- 5: a quick march with some virtuoso work for the trumpets [8];
- 6: a lazy habañera [9] which is played on this recording by the trumpets muted (not marked in the score – a liberty which the performers believe enhances the mood of the piece);
- 7: a slow mysterious variation with the instruments quietly answering one another [10];
- 8: a lively jig kicked off by the trombone [11], with the other instruments joining in one by one, building gradually towards a snarling climax. It is followed by a compressed version of the opening of the jig which ends with a muted trumpet and a *pianissimo* final F from the other three instruments.

Five Dances for Organ, Op. 179

Judging by the popularity of the *Five Organ Dances*, Op. 179, they fill an important gap in the organ repertoire; one movement in particular (the Jig) has proved especially popular. They were written in 1988 for Catherine Ennis, the organist of St Lawrence Jewry in the City of London, and first performed by her at Holy Trinity Church, Reading, on 4 June 1988. In interview ten years ago Gardner told Martin Anderson he thought the two ‘best things in music’ were counterpoint and jazz.¹² These elements find their way into the *Dances*, as they do in most of his best-loved works.

The first, *Volta* [12], is marked ‘brisk’ and although basically in 3/4 time it does contain the sort of catchy changes of time-signature one has come to expect from the composer of *Tomorrow Shall be My Dancing Day*. The *Pavin* [13] exploits another rich vein of Gardner’s creativity, the use of ‘baroque procedures’ that Louis Halsey mentioned. This poised and stately dance reaches its climax in a chord of D major with a jazzy flattened third on the top. The Jig [14] is marked ‘Liltingly – Slightly laid back’, with an instruction to swing the dotted notes rather than play them as written, and usually brings a smile to the audience’s faces as the haunting and whimsical melody weaves its way through various transformations before concluding in typical throwaway manner. The Jig has a Scottish flavour to it, which continues with the haunting Lament [15]. It is ‘slow with an unbending tempo’ over a pedal D, although it is suggested the organist can wedge the note ‘open’ on a manual. One can imagine this movement being played on a bagpipe, as the elaborate use of precisely written ornamentation evokes the sound and tone of a set of pipes. The suite finishes with a rip-roaring Fling (marked simply ‘fast’ [16]) with an exciting finish with a glissando on the black notes of the keyboard and a couple of punchy jazzy chords.

Sonata da Chiesa sopra un Tema di Claudio Monteverdi, Op. 136

The *sonata da chiesa* (literally, ‘church sonata’) was a Baroque form adopted by Corelli and a number of other composers – a four-movement instrumental piece, not necessarily written for church use at all. Gardner has followed this model in creating a four-movement piece where the movements are slow-fast-slow-fast ([17]–[20]). It was written in its original version for John Wilbraham and Michael Laird (trumpets) and John Birch (organ) and given its first performance in Rotterdam on 24 May 1976, with a second performance in Chichester Cathedral on 9 July that year. Gardner then replaced the second movement with a new one and the revised version was first performed by the same

¹² *Loc. cit.*, p. 118.

performers at Chichester Cathedral on 23 July 1977.

The piece is based on the simple five-note ascending and descending motif from Monteverdi's *L'Orfeo* which established itself in Gardner's mind as the basis for the piece when he saw a television programme in which Thurston Dart was shown walking around an Italian villa playing it on a Baroque trumpet. This outline forms the basis for pretty much every melodic idea in the piece and the work brims with musical interest and melodic and rhythmic vitality. In terms of its use of the single melodic idea it is an object lesson in the composer's craft of making a lot from a little.

Sonata Secolare, Op. 117

The *Sonata Secolare*, written for two trumpets, horn, trombone, tuba and organ, may well have been the first work to use this title, coined by Gardner in contrast to 'Sonata da Chiesa'; and he may have avoided 'Sonata da Camera' because he had already written a *Concerto da Camera* for the Dolmetsch Ensemble in 1967. Many commentators point to a similarity between Gardner's music and that of his contemporary, Malcolm Arnold. The two men were good friends and had deep mutual respect. As Gardner told Martin Anderson, 'I am a great admirer of Arnold, and I don't doubt he has influenced me here and there'; and when Anderson asserted that Gardner had a more highly developed sense of harmony than Arnold, he got the reply:

Well, of course, I have to work much harder than he does. He just sat down and wrote music like that. I have to work at music, and it gets more difficult the older I get: I find it quite difficult now. I used to be able to write quite fast when I got going, or I couldn't have written so much music.¹³

The *Sonata Secolare* bears the hallmarks of a work which, like Malcolm Arnold's, 'came easily' – an astonishingly fluent and creative piece that sounds as though it simply flowed from the pen; every so often there is a passage which does remind one of Malcolm Arnold (such as the second subject in the first movement). It was another Philip Jones commission, this time for the 1973 St Albans Organ Festival, where it was premiered by Simon Lindley and the Philip Jones Brass Ensemble on 25 June. Originally it had four movements, but Gardner eventually heeded the reviewer who pronounced it 'a little prolix'¹⁴ and removed the second movement and made some

¹³ *Ibid.*, p. 118.

¹⁴ Martin Dreyer, 'Reports: Harrogate', *The Musical Times*, Vol. 124, No. 1689, November 1983, p. 698.

other revisions in 1990.

The jolly first movement [21] is in sonata form with wonderful imitative writing for the brass. The most remarkable of the three movements is the central *Ciacona* [22], where Gardner reveals what he told Martin Anderson: 'I'm obsessed with formal contrivances, I think: I am a crossword-puzzle fan, for example'.¹⁵ The *Ciacona* is beautifully constructed around an eight-bar chord-structure which modulates up a perfect fifth. After an organ introduction, it begins in G minor on the tuba and the other instruments are introduced in succession, each one a fifth higher than the one before. The two trumpets enter in ringing imitation when the piece has reached E minor, and the crashing climax of the movement is reached in the sections beginning in F sharp minor (full ensemble) and C sharp minor (organ solo). The organ returns to G minor via a chromatic route for a quiet final section and the closing few bars for horn and organ bring to mind the haunting quality of the slow movement of his First Symphony, written in 1946. The finale, marked *Vivace* [23], is a high-spirited dance in episodic form with some charming melodic ideas and a throwaway ending.

¹⁵ *Loc. cit.*, p. 118.

The first appointment of **Paul Archibald** (trumpet) was as co-principal trumpet in the Orchestra of the Royal Opera House, Covent Garden, a position he relinquished in 1980 to concentrate on work with his group, the English Brass Ensemble, and to perform as a member of the Philip Jones Brass Ensemble and the London Sinfonietta. He travelled extensively with these chamber groups throughout the 1980s, their work reflecting his enthusiasm for contemporary music; with them he gave many premieres. Paul has worked with such leading composers as Sir Peter Maxwell Davies, Sir Harrison Birtwistle, Witold Lutoslawski and Elliott Carter. In 1984 he was a prize-winner at the Toulon Prix de Concours, a major international trumpet competition which laid the foundations of his career as a soloist.

Other orchestral positions have included BBC National Orchestra of Wales, Orchestra of St John's, Britten Sinfonia and the London Mozart Players. Paul is now actively involved in almost every aspect of musical performance, playing chamber music with Trio D'Art, English Brass, Carnyx Brass and the Fibonacci Sequence; performing on many film soundtracks and with such icons of popular culture such as Sir Paul McCartney and Sir Bob Geldoff, giving recitals with the pianist Helen Reid and playing English folk-music with the group Brass Monkey.

Paul is Artistic Director of the recording label Brass Classics, and his own discography includes *Joie de Vivre* (featuring the classic French repertoire for trumpet and piano) , *Divertissement* (well-known pieces arranged for trumpet) and Peter Maxwell Davies' Trumpet Sonata recorded for the composer's own label, Max Opus. As a conductor Paul's discography includes *Proclamation*, with the International Celebrity Trumpet Ensemble and *Hodie Gloriosa* with the London Mozart Players Brass Ensemble. His recording of the Shostakovich Concerto No. 1 for piano, trumpet and strings with the pianist Alain Lefèvre, conductor Matthias Bamert and the London Mozart Players was awarded the prestigious Juno award in Canada for best Classical Album in 2010.

In 2003 Paul was elected a Fellow of the Royal Academy of Music, London. He is also based in Trinidad and Tobago as Professor of Music at the National Academy of Performing Arts, Port of Spain.

Stephen King (organ) studied at Trinity College of Music under Gladys Puttick, and then at Sussex University, where he was organ scholar under John Birch. He became a Fellow of the Royal College of Organists at the age of eighteen, and holds the Silver Medal of the Worshipful Company of Musicians. Having actively been involved in the musical life of Brentwood for many years – notably with Hutton and Shenfield Choral Society (one of the leading choirs in Essex) and the Aurelian Ensemble (a London-based professional orchestra that appears at the capital's major concert venues) – he became organist of the rebuilt Brentwood Cathedral in 1992. Besides taking a full part in the Cathedral's musical programme, as organist, pianist and conductor, he has accompanied the Cathedral Choir on its visits to Notre Dame, Paris, and to St Peter's Basilica, Rome. Stephen King also regularly participates in musical activities in Southend-on-Sea, and

is a founding trustee of the Southend Boys' Choir and Southend Girls' Choir Trust.

He has a keen interest, derived from the *Sonata da Chiesa* on this recording, in works for organ with solo instruments, and has taken part in many such performances. He also enjoys exploring repertoire off the beaten track, and for some years regularly appeared at the Queen Elizabeth Hall and St John's, Smith Square, as organist with the Collegium Musicum of London in rarely performed music, not least in the Herbert Howells centenary concert given on the exact day of the anniversary, 17 October 1992.

In 2007 he directed a concert of John Gardner's music, in the composer's presence, at Brentwood Cathedral. Earlier that year, as part of the composer's 90th-birthday celebrations, he was honoured to participate in the official birthday concert.

Born in 1956, **Chris Gardner**, the conductor of three works in this recording, is the son of the composer and now looks after his father's publishing and promotion. He learned timpani, percussion, clarinet and piano at the Royal College of Music Junior Department, and then studied music at Sussex University with Donald Mitchell, Anne Boyd and David Osmond Smith. He took composition lessons with Stephen Dodgson and Colin Matthews, and conducting with Laszlo Heltay and Michael Hall. For most of his adult life he has worked for the Performing Right Society in a variety of jobs, including that of IT Director. He is currently Managing Director of ICE, a company jointly owned by PRS for Music and STIM, which is based in Stockholm. Now looking forward to an early retirement, he has recently returned to musical activity. He conducts the Farnham-based chamber choir Cantique and has written many works for local performers in his home town of Alton, Hampshire, among them the Christmas cantata *On Christmas Night and A Hampshire Suite* which is based on a number of folk-songs and -dances from Hampshire and scored for mezzo soprano, English country-dance band and orchestra. Married with four children, he lists among his hobbies model railways and bread-making.

The newly founded **Cosmopolitan Brass** consists of recent graduates from London conservatoires who all play frequently with the major London orchestras and are involved in various chamber-music and solo projects of their own. Having performed to critical acclaim in various UK venues, they make their recording debut with this CD of John Gardner's music for brass and organ. They intend to share their passion for the brass-ensemble repertoire with audiences all over the world, discovering and premiering new works as well as presenting better-known pieces. Cosmopolitan Brass is looking forward to a large number of recitals and workshops in the UK and abroad and can be contacted at helensanger@gmail.com.

Born in London in 1984, **Helen Sanger** (trumpet) took up the trumpet at the age of nine. After being awarded a musical place at The Latymer Grammar School in Edmonton she was immersed in the many musical opportunities the school had to offer. At the age of sixteen Helen was principal trumpet in the English Schools' Orchestra where she met William Houghton, principal trumpet of the BBC Symphony Orchestra. Under his guidance Helen was accepted as a student at the Royal Academy of Music where she completed the Foundation Course, studying with Howard Snell. She completed her Master's degree at the Royal College of Music in July 2009, studying with Paul Beniston, Ian Balmain and Paul Archibald. During her time at the College she performed with the RCM Symphony, Baroque and Opera Orchestras, and was a principal player with Zone One Brass. On the BBC Radio 3 programme *In Tune* she performed live with the RCM Trumpet Ensemble. She has undertaken a tour of China with the Amadeus Orchestra and was a soloist with the Essex Youth Orchestra, performing the Arutunian Trumpet Concerto in France. Her professional work includes performances with the London Mozart Players and the BBC Symphony Orchestra where she participated in the opening night of the 2008 BBC Prom season in the Royal Albert Hall.

Kate Hainsworth (horn) was born and grew up in Belfast and began learning the horn at ten. At the Belfast School of Music she studied with Martin Wall from the Ulster Orchestra. Kate subsequently became a member of the National Youth Orchestra of Great Britain, moving to London to study at the Guildhall School of Music and Drama with Richard Bissill and Jeffrey Bryant.

While at Guildhall Kate gained a place on the London Symphony Orchestra Brass Academy and became a member of the European Union Youth Orchestra with whom she has toured extensively throughout Europe. Further afield Kate has worked with Malaysia Philharmonic Orchestra in Kuala Lumpur and the National Symphony Orchestra of India in Mumbai. Kate regularly plays with Longborough Festival Opera and the Orchestra of the Royal Opera House, Covent Garden.

Alex Hambleton (horn) was born into a distinguished family of musicians and is descended from Adolf Borsdorf, the first Principal Horn of the London Symphony Orchestra. He studied at the Royal Northern College of Music in Manchester and at the Guildhall, where he obtained his Masters in music. In the first few years since graduating, Alex has built up a broad portfolio of performing, the orchestras he has worked with including the Royal Opera House, English National Opera, BBC Philharmonic and English National Ballet, often as principal horn. Away from home, Alex particularly enjoys touring internationally with Sting as principal horn of the Royal Philharmonic Concert Orchestra and also as principal with the European Union Youth Orchestra.

Another passion of Alex's is period performance and he often performs with the Orchestra of the Age of Enlightenment on both Baroque and Classical horns. As a chamber musician he has performed at the Wigmore Hall with Ensemble 360.

Craig Beattie (trombone) began studying trombone at the age of 8 with trumpeter Kevin Price. After becoming a member of the National Children's Orchestra of Scotland and the National Youth Orchestra of Scotland Craig then joined the junior school of the Royal Scottish Academy of Music and Drama to study with Nigel Cox for four years. He currently studies at the Guildhall School of Music and Drama with Eric Crees, of the Royal Opera House.

Fabian Schmidt (trombone) was born in 1986 in Celle, Germany. His first musical steps were in the Youth Wind Band Lower Saxony and Lower Saxony Youth Symphony Orchestra. In 2005 he won the 'First Federal Prize' in the national competition Jugend Musiziert and the Chamber music prize from the State Opera, Hannover. In 2005–8 he studied at the Musikhochschule Mannheim with Ehrhard Wetz. He has participated in masterclasses with Carl Lenthe in Bloomington, Indiana, with Wolfram Arndt, the former principal trombone of the Berlin Philharmonic Orchestra, with Stefan Schulz, bass trombone in the Berlin Philharmonic, and at the German Brass Academy.

Since 2005 he has been a member of a number of youth orchestras, including the RIAS Youth Orchestra Berlin, International Young Orchestral Academy Bayreuth, German-Scandinavian Youth Orchestra Berlin, Youth Symphony Orchestra Berlin and Bruckner Symphony Orchestra, Stuttgart. Since 2008 he has been studying at the Guildhall School of Music and Drama in London with Eris Crees and Simon Wills.

Yao Cong Tan (tuba), a recipient of the Loke Cheng-Kim Foundation Scholarship from Singapore, is currently a second-year student at the Guildhall School of Music and Drama. He first took up the tuba back in Singapore during his secondary-school years and somewhere between then and now set his goal on becoming a professional musician. He has since received several accolades, representing Singapore in the International Tuba-Euphonium Conference in 2004 and again in the World Association for Symphonic Bands and Ensembles (WASBE) International Youth Wind Orchestra in 2005. More recently, he participated in the Asian Youth Orchestra 2008, performing abroad with the orchestra in a six-week tour across East Asia.

In his musical endeavours so far Yao Cong has been actively involved in community performances, both in Singapore and in London. He was Concert Master of the Sembawang Wind Orchestra in the Sembawang Community Centre in Singapore and, as a member of the Youth Executive Council, organised several community performances with the aim of bringing music to the public. Meanwhile, in his time in London, his brass quintet has been invited to perform during the City of London Festival as well as at Chamber Tots workshops at the Wigmore Hall.

Stephen Peneycad (trumpet) grew up in Bromley where he learnt with Ray Allen and played with various ensembles at the Bromley Youth Music Trust before being invited to join the National Youth Orchestra

of Great Britain. He continued his studies at the Guildhall School of Music and Drama, where he learnt with Paul Beniston, Paul Cosh and Anne McAneney, studying natural trumpet with Steve Keavy. There he has performed with the symphony orchestra, chamber orchestra, and as a soloist with the Ubu Ensemble covering contemporary repertoire.

He is a busy freelance musician, performing in various shows, orchestras and chamber ensembles, including the Philharmonia Orchestra Brass Quintet. In addition to his performing career, he has worked with the London Symphony Orchestra on their education schemes and extends his versatility to playing with the function band Pandora's Jukebox.

Roderick Elms (producer) appears in concerts, broadcasts and recordings with Britain's major orchestras as a principal keyboard player and a soloist, and for several years he was London pianist to the cellist Mstislav Rostropovich. His many solo recordings include the Warsaw Concerto with the Royal Philharmonic Orchestra which is a Classic FM favourite. As an organist he has made many recordings with the London Symphony and other orchestras. His solo organ album, *The Gentle Art of Percy Whitlock*, is available on the Herald label.

He is also a composer and his instrumental and Christmas music (which is performed by orchestras across the UK and America) has formed the basis of two recordings with the RPO, *A Little Fall-ish!* and *Festive Frolic*. His passion for recording regularly leads him to the other side of the microphone where he acts as producer. His website can be found at www.masterkeyboards.co.uk.

David Wright (engineer) is a freelance sound-engineer with considerable experience in recording, editing and mastering a range of vocal and instrumental music. Many of his recordings end up on established recording labels and his recording of the choir at Chichester Cathedral was made the *Gramophone Critics'* Christmas Choice in 2009. He almost invariably records in 'real' acoustic surroundings, regarding the venue as an integral facet of the performance, using simple microphone techniques as far as possible.

His own long experience as an amateur choral singer has proved valuable to his involvement in a considerable number of choral projects, not infrequently in the role of producer. In recent years he has collaborated with Roderick Elms on a number of productions, including two CDs of Roderick's own orchestral arrangements and compositions played by the Royal Philharmonic Orchestra.



Recorded at Brentwood Cathedral on 29 January 2010 (*Sonata Secolare*),
30 January 2010 (*Five Dances for Organ* Nos. 1–4), 12 February 2010 (*Flourish for a
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Dances for Organ* No. 5, *Sonata da Chiesa sopra un Tema di Claudio Monteverdi*)

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A detailed history and description of the organ of Brentwood Cathedral can be found at
www.brentwood-music.org.uk/organs/brent.htm.

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JOHN GARDNER Music for Brass and Organ

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| 1 | <i>Flourish for a Wedding, Op. 162*</i> | 2:57 | <i>Sonata da Chiesa sopra un tema di Claudio Monteverdi, Op. 136</i> | 13:44 |
| 2 | <i>Easter Fantasy, Op. 232*</i> | 6:41 | 17 I. <i>Maestoso</i> | 4:13 |
| | | | 18 II. <i>Allegro</i> | 3:05 |
| | | | 19 III. <i>Lento e piano</i> | 3:30 |
| | | | 20 IV. <i>Allegro ma non troppo</i> | 2:56 |
| | <i>Theme and Variations for Brass Quartet, Op. 7</i> | 9:04 | | |
| 3 | Theme: <i>Andante flessibile</i> | 0:55 | <i>Sonata Secolare, Op. 117*</i> | 15:21 |
| 4 | Variation 1: <i>Un poco meno mosso</i> | 0:48 | 21 I. <i>Allegro con brio</i> | 4:40 |
| 5 | Variation 2: <i>Allegretto</i> | 0:27 | 22 II. <i>Ciaccona (largo)</i> | 6:18 |
| 6 | Variation 3: <i>Allegro giocoso</i> | 0:42 | 23 II. <i>Finale (vivace)</i> | 4:23 |
| 7 | Variation 4: <i>Marcia lenta</i> | 1:11 | | |
| 8 | Variation 5: <i>Marcia rapida</i> | 0:39 | | |
| 9 | Variation 6: <i>Habañera</i> | 2:54 | | |
| 10 | Variation 7: <i>Misterioso</i> | 1:28 | Paul Archbald, trumpet 17 – 23 | |
| 11 | Variation 8: <i>Finale – Allegro vivace</i> | 2:07 | Cosmopolitan Brass | |
| | | | Helen Sanger, trumpet 1 – 11 , 17 – 23 | |
| | | | Stephen Penecyad, trumpet 1 – 11 | |
| | | | Kate Hainsworth, horn 21 – 23 | |
| | | | Alex Hambleton, horn 1 , 3 – 11 | |
| | | | Craig Beattie, trombone 1 , 2 , 21 – 23 | |
| | | | Fabian Schmidt, trombone 1 , 2 , 21 – 23 | |
| | | | Yao Cong Tan, tuba 1 , 21 – 23 | |
| | | | Stephen King, organ 1 , 2 , 12 – 23 | |
| | | | Chris Gardner, conductor 1 , 2 , 21 – 23 | |

*Five Dances for Organ, Op. 179** 17:16

- | | | |
|-----------|-------------------|------|
| 12 | 1. <i>Lavolta</i> | 2:10 |
| 13 | 2. <i>Pavin</i> | 4:21 |
| 14 | 3. <i>Jig</i> | 3:52 |
| 15 | 4. <i>Lament</i> | 3:46 |
| 16 | 5. <i>Fling</i> | 3:07 |

TT 67:10

The British composer John Gardner (b. 1917) has been astonishingly prolific, writing 249 opus numbers in his sixty-year career as composer, conductor and teacher. His music – basically tonal and always impeccably crafted – is characterised by charm, grace and humour. Gardner's musical fingerprints come from his love of jazz, Renaissance and Baroque procedures and his mastery of imitative counterpoint. He generally uses established musical forms but invests them with a quirky and distinctive harmonic idiom. This CD explores his rich output for brass and organ, from the elegant *Theme and Variations*, Op. 7, of 1951 to the lusty *Five Dances for Organ*, Op. 179, written in 1988.



JOHN GARDNER Music for Brass and Organ

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2	<i>Easter Fantasy</i> , Op. 232*	6:41
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12	<i>Five Dances for Organ</i> , Op. 179*	17:16
17	<i>Sonata da Chiesa sopra un tema di Claudio Monteverdi</i> , Op. 136	13:44
21	<i>Sonata Secolare</i> , Op. 117*	15:21

Paul Archibald, trumpet [17]–[23]

TT 67:10

Cosmopolitan Brass

*FIRST RECORDINGS

Helen Sanger, trumpet [1]–[11], [17]–[23] Stephen Peneycad, trumpet [1]–[11]

Kate Hainsworth, horn [21]–[23] Alex Hambleton, horn [1], [3]–[11]

Craig Beattie, trombone [1]–[11] Fabian Schmidt, trombone [1], [2], [21]–[23]

Yao Cong Tan, tuba [1], [21]–[23]

Stephen King, organ [1], [2], [12]–[23]

Chris Gardner, conductor [1], [2], [21]–[23]

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