

Stephen DODGSON

CHAMBER MUSIC, VOLUME FIVE MUSIC FOR WINDS II

BAERMANN'S TREASURE FOR CLARINET AND PIANO
SERENADE FOR OBOE, CLARINET AND BASSOON
PROMENADE II FOR WIND QUINTET
QUINTET FOR WINDS AND PIANO
DUO FOR HORN AND HARP
SUITE FOR WIND QUINTET

Magnard Ensemble
Olivia Jageurs, harp

STEPHEN DODGSON Chamber Music, Volume Five: Music for Winds II

Quintet for Winds and Piano (1958)

18:06

1 I *Poco lento – Allegro – Poco lento: come al Principio*

7:42

2 II *Allegro*

10:24

Serenade for Oboe, Clarinet and Bassoon (1959)

7:34

3 I *Poco lento*

1:50

4 II *Allegro ben moderato*

1:34

5 III *Andante*

1:44

6 IV *Vivace*

2:26

Baermann's Treasure for Clarinet and Piano: Introduction and Six Variations on a theme by Weber (1986)

9:30

7 Introduction: *Andante maestoso*

1:35

8 Theme: *Poco allegro, amabile*

1:00

9 Var. 1: *Alla Mazurka*

0:48

10 Var. 2

1:03

11 Var. 3: *Scherzando*

0:46

12 Var. 4

1:18

13 Var. 5: *Più tranquillo: semplice*

1:26

14 Var. 6: *Allegro vivace*

1:34

15 Baermann – The Sequel (1995)

6:29

Suite for Wind Quintet (1965)

19:03

16 I Overture

3:21

17 II Pastorale

3:40

18 III Menuets I and II

4:24

19 IV Musette

3:50

20 V Rondeau

3:48

Duo for Horn and Harp (2004)

21 I *Andante*

22 II *Allegro scherzando*

23 III *Moderato*

24 **Promenade II for Wind Quintet (1988)**

8:59

2:39

3:08

3:12

10:18

Magnard Ensemble

Suzannah Clements, flute **16**–**20** **24**

Mana Shibata, oboe **1**–**6** **16**–**20** **24**

Joseph Shiner, clarinet **1**–**13** **19**–**20** **24**

Catriona McDermid, bassoon **1**–**20** **24**

Jonathan Farey, horn **1**–**2** **16**–**24**

Suling King, piano **1**–**2** **7**–**15**

Olivia Jageurs, harp **21**–**23**

TT 80:00

FIRST RECORDINGS

STEPHEN DODGSON'S CHAMBER MUSIC – VOLUME FIVE: MUSIC FOR WINDS II

Graham Wade

Stephen Dodgson, born in London in 1924, was conscripted into the Royal Navy at the age of eighteen in 1942 and experienced active service in the Atlantic. Discharged from the Navy in 1946, he entered the Royal College of Music the following year and studied horn with Frank Probyn and musical theory with R. O. Morris; he later studied composition with Patrick Hadley in Cambridge. In 1948 and 1949 he won two prestigious composition prizes, as well as the Octavia Travelling Scholarship, the latter offering the opportunity to spend time in Rome.

Returning to London in 1950, for a while he earned a living teaching in various educational establishments and began prolific activity as a composer. His efforts were rewarded with broadcasts of several of his works on the BBC Third Programme. His charismatic personality brought him into contact with many leading instrumentalists, including the flautist Geoffrey Gilbert and harpist Maria Korchinska. From these and other associations, he began to receive an increasing number of commissions, with further broadcasts being followed up by more and more performances of his rapidly expanding list of works. From the 1960s onwards, he wrote music for various documentary films, began freelance work with reviews and programmes for the BBC, and was appointed professor of composition and harmony at the Royal College of Music.

When he died in 2013, Dodgson was considered among the most eminent British composers of his era, and particularly admired for his contribution to the classical-guitar repertoire to which he contributed solos, concertos and ensemble music, performed and recorded by many leading recitalists. In a tribute in *The Guardian*, John Turner commented that, stylistically, Dodgson's music is

tonal, though often ambiguously so. [...] the music rarely follows an obvious path. Performers find initially that the music is surprising and unexpected – puzzling even – and almost always very intricate [...]. However, once the music reveals its secrets, it becomes intensely appealing. The influence of early music in his style manifests itself in numerous ways: not just in his choice of instrument but also in a love of decoration and ornamentation, a fondness for virtuoso display, Baroque-style figuration, a predilection for variation form [...] and the choice of early vocal texts.¹

Dodgson's **Quintet for Winds and Piano**, written in 1958, when he was in his mid-thirties, is in many respects experimental, blending wind sonorities (those of oboe, clarinet, horn and bassoon) and a complex piano part. An ambitious work, it makes equal demands on all its participants (not least in the piano part, the element which subtly sustains the entire structure).

The first movement [1] grows from the simple repetition of a single note, a motif which recurs in various voices as the texture grows increasingly intricate in quasi-fugal patterns. After a *Poco lento* introductory episode, a lively *Allegro* features rapid triplets. The conversation steadily increases in intensity and, when completed, finds temporary relief in a further *Poco lento: come al Principio*, though soon reverting to the previous mood of agitated debate in an extended but modified *Allegro*.

The second movement, marked *Allegro* [2], begins in a more subdued mood but soon takes on a rhythmic jauntiness, often with syncopated keyboard accompaniment. Before long the one-note motif can be discerned, recalling the previous movement but in a different emotional context. An *Andante, poco lento* moves into a quieter, more meditative section but the intrinsic rhythmic exuberance returns, punctuated by occasional moments of tranquillity. The last episode hurtles along like a wild river, finally arriving at a restrained sense of finality and completion.

The **Serenade for Oboe, Clarinet and Bassoon**, from the following year, presents a very different exploration of wind sonorities. The work begins, *Poco lento* [3], with a plaintive melody setting the mood, both lyrical and wistful. The second movement, *Allegro ben*

¹ *The Guardian*, 15 April 2013.

moderato [4], offers a less romantic expressiveness, more intricate modulations and gentle repetition of small cells of melody shared between the trio. It is followed by an *Andante* [5] in $\frac{6}{8}$, with jaunty rhythms evoking a dance of the spirit rather than the body. The final movement, marked *Vivace* [6], launches into unexpected $\frac{7}{8}$ rhythmic complexity, shifting its time-signature occasionally to give the music a slightly edgy sense of brilliant instability, where the energetic momentum catches the listener by surprise in superb three-part writing.

Baermann's Treasure, for clarinet and piano, was written in 1986, the year in which Dodgson turned 62, and provides, as the subtitle makes clear, an 'Introduction and Six Variations on a theme by Weber'. In a note on the manuscript Dodgson explains how the theme was given by Weber 'to his dear brother' Heinrich Baermann (1784–1847) as a single-line melody on two strips of paper in 1811. Baermann was one of the most important clarinetists of the early nineteenth century. All Weber's clarinet works (except the *Grand Duo*) were written for him, as were Mendelssohn's concert pieces and Meyerbeer's Quintet. The impulse for Dodgson's composition originated with Anthony Friese-Greene, a music-producer and the author of a Weber biography,² who commissioned it to celebrate the bicentenary of Weber's birth in 1986. It was written for the eminent clarinetist Thea King (1925–2007), to whom it is dedicated.

Baermann's Treasure begins with a free, quasi-improvisatory Introduction [7], before the presentation of the theme [8], marked *Poco allegro, amabile*, the quintessence of a lyrical waltz. Variation 1 [9] is in the style of a mazurka, with a light piano accompaniment. Variation 2 [10] gives the keyboard a slightly more ornate part while the clarinet plays sustained melodic notes. Variation 3 [11] is a light-hearted piece in scherzo mood. In Variation 4 [12] the clarinet and the piano alternate with similar textures in a more extended section than the previous episodes. Variation 5, marked *Più tranquillo: semplice* [13], presents a delightful waltz of a traditional kind. At the end, an *Andante maestoso* section provides a moment of reflection, before embarking on Variation 6 [14], an *Allegro vivace* in $\frac{6}{8}$, designated by the composer as the coda to the set of

² Weber, *The Illustrated Lives of the Great Composers*, Omnibus Press, London, 1993.

variations. At this point, as is appropriate for the climax, the dialogue between clarinet and piano becomes more animated with moments of syncopated accompaniment and quirky hints of Dodgsonian wit, especially at the end.

Baermann – The Sequel [15], further variations composed during April–May 1995, some nine years after *Baermann's Treasure*, was not intended to stand on its own as a wholly independent work. The composer commented in a note on the score: 'As its title implies, this music is designed to follow *Baermann's Treasure* (1986). This it can do most effectively by following immediately (*senza fermata*) after the conclusion of *Baermann's Treasure*; or perhaps by its placing as a later item in the course of a single recital programme.'

The work begins *Maestoso, drammatico e liberamento*, with two declamatory chords on the piano leading to a slightly melancholy ornamented flute introduction. Next comes a march-like *Andante ben misurato* in $\frac{2}{4}$, ushering in a pensive *Molto lento e solenne* section with weighty chords in the accompaniment. An *Andante* episode then moves the music forward, still meditative but with a slightly increased tempo. A momentary change of pace affords the clarinet a burst of expressiveness. The mood of an episode marked *Lento, lontano e misterioso* is soon shattered by wild *staccato* chords, where the composer directs 'NB do not coordinate this bar!' From here it is a short step to the finale, a joyful *Allegro vivace* in $\frac{6}{8}$, where both partners indulge in musical pyrotechnics appropriate to each instrument.

The **Suite for Wind Quartet** was written in 1965, the year in which Dodgson was appointed professor of composition and harmony at the Royal College of Music. The piece is a kind of contemporary tribute to the Baroque, composed in Dodgson's characteristic musical vocabulary but employing musical forms appropriate to an earlier era. The 'Overture' [16] sets the mood and (to some extent) the stylistic parameters. It offers a fine example of Dodgson's contrapuntal skills, as well as expertly blending the ingredients of a wind quintet: flute, oboe, clarinet, bassoon and horn in F. The 'Pastorale' [17], marked *Piacevole: poco lento*, opens with the tranquil atmosphere of the countryside. The tension steadily increases as the horn lays down an insistent bass and the musical texture becomes more intricate. Menuets I and II [18], which now follow,

recall the world of elegant dance, but there is also an urgent twentieth-century tone quite unlike the stately eighteenth-century formality of the minuet. The *musette* was originally a small bagpipe which achieved popularity in France during the seventeenth and early eighteenth centuries, but the term came to signify a dance of pastoral character, with a texture suggestive of the bagpipe. Dodgson's 'Musette' [19] is deeply expressive, with touches of poignancy and plaintiveness and, in this instance, provides the emotional centre of the suite. The concluding 'Rondeau' [20] is more introspective and restrained than some of the raucous round dances of history. As such, it provides a fitting finale to a suite which is self-evidently a personal statement by the composer rather than just an imitative expression of traditional modes and dances.

The **Duo for Horn and Harp**, composed in January and February 2004 and dedicated to Christina Rhys and Stephen Stirling, comes from a later phase of the composer's development. It had its first performance in Malta in May of that year. The first movement, *Andante* [21], opens with declamatory chords from the harp. The slow majesty of the horn contrasts against the essential fluidity of the harp, as the mood remains subdued and sombre. Then comes an *Allegro scherzando* [22], where joyful exchanges between the two instruments permit moments of levity. The writing here acts as a reminder that Dodgson's first instrument was the horn, and he shapes his melodic contours with the insight of a lifetime's experience. The following *Moderato* [23], perhaps unexpectedly, is more of a thoughtful meditation than a rousing finale. Here Dodgson achieves a unique blend of colours between the participants, the playfulness of the harp in delightful partnership with the soulful brass sonorities.

Promenade II for Wind Quintet [24], written in 1998, was originally composed for two guitars, with the title *Promenade I*. As the composer explained in a brief comment on the score, the wind version, written soon after the duo, is 'distinguished as *Promenade II* so as to reflect its occasional substantive departure from the original version'.

It begins with a lively tempo representing holiday-makers promenading by the seaside. In his book *The Guitar Works of Stephen Dodgson*, Dr John Mackenzie (who spent many hours working with the composer) explains that the music portrays a succession of events encountered during a walk. There are various changes of scene,

and occasionally twittering birds and barking dogs can be heard. Later on, there is ‘the representation of a sudden occurrence of a dark sea mist’, and the ‘swirling motion of the cloud rolling in is represented by the melodic contours’. Finally, there are distant echoes of an old-world merry-go-round.³

*A graduate of Jesus College, Cambridge, and Fellow of Trinity College of Music, **Graham Wade** was formerly Head of Strings at the City of Leeds College of Music. Internationally acknowledged as one of the foremost writers on the guitar, his publications include biographical studies of Segovia, Rodrigo, Bream and Bachauer. In 2002 he was awarded the Schott Gold Medal for his contribution to Rodrigo research. Graham Wade has provided booklet texts for various leading record companies, including nearly two hundred for Naxos.*

Since 2012 the **Magnard Ensemble** has built a reputation for delivering both high-quality concert performances and dynamic educational projects. During the 2014–15 season, the quintet simultaneously held a Chamber Music Fellowship at the Royal Academy of Music, as well as the inaugural joint fellowship between the RAM Open Academy and Wigmore Hall Learning. The ensemble made its international debut at the Culture & Convention Centre in Lucerne in January 2017. Currently the members of the Ensemble are selected artists for the Cavatina Chamber Music Trust, the Tillett Trust Young Artist Platform and the Tunnell Trust.

The members of the Magnard Ensemble are also known for their passion for new music. They have premiered works by emerging composers, such as Leo Geyer for the Lord Mayor’s Composition Prize and Ewan Campbell for Listenpony, and were invited to be the resident ensemble for East Anglia Young Composer Competition 2018.

The players all follow their own professional performing careers, appearing as soloists, chamber musicians and with orchestras, among them the London Philharmonic Orchestra, Southbank Sinfonia, Royal Northern Sinfonia, the BBC orchestras and the major UK opera orchestras.

During 2016 their project ‘Revolting Rhymes and Marvellous Music’ was launched nationwide to celebrate the centenary of Roald Dahl’s birth, in partnership with Paul Patterson, Martin Butler, the City Music Foundation and Music Link International. Featured on *In Tune* on BBC Radio 3 in September 2016, the Ensemble has delivered concerts and workshops

³ *The Guitar Works of Stephen Dodgson*, Cadenza Music, Newport, 2006, p. 252.

at festivals and venues across the country, including the Wigmore Hall, Sam Wanamaker Playhouse, National Centre for Early Music in York, the Hay, Thaxted and Aberystwyth festivals, as well as Repton School, Roald Dahl's alma mater.

www.magnardensemble.org

Suzannah Clements (flute) was awarded a first-class honours degree from the Royal College of Music, where she studied with Sue Thomas and Jaime Martin, winning both the flute and overall woodwind prizes during her time there. She then went on to gain a Masters from the Royal Academy of Music under the tutelage of Karen Jones and Sam Coles. She was the recipient of the Chris Taylor flute prize and graduated with the DipRAM, the highest diploma awarded by the Academy. Suzie now freelances with numerous orchestras across the UK, including the Philharmonia, the London Philharmonic Orchestra and City of London Sinfonia. She has also worked as a deputy on acclaimed West End shows such as *The King and I* and *Miss Saigon*.

The Japanese oboist **Mana Shibata** moved to England at the age of thirteen to study at Chetham's School of Music in Manchester and then at the Royal Academy of Music, where she was awarded several prizes, including the Evelyn Rothwell/Barbirolli Prize. After completing her Masters with Distinction at the Guildhall School of Music and Drama, supported by Leverhulme Trust, Mana won a Craxton Memorial Trust Award and was a prize-winner at the 2014 Barbirolli International Oboe Competition. As well as enjoying an orchestral career across the UK, including trials with the Orchestra of Scottish Opera and City of London Sinfonia, Mana strives to develop her expertise in the performance of contemporary music. She is part of the inaugural 'Next' programme of the Birmingham Contemporary Music Group, and has performed with Psappha and the Octandre Ensemble.



After studying at Wells Cathedral School, Gonville and Caius College, Cambridge, and the Royal Academy of Music, the clarinettist **Joseph Shiner** performs as a soloist, chamber and orchestral musician with the Orchestra of the Royal Opera House, London Philharmonic Orchestra, Royal Northern Sinfonia and Aurora Orchestra. He is the recipient of the Hattori Foundation Senior Award, the Making Music Philip and Dorothy Green Award, the Worshipful Company of Musicians' Prince's Prize and the Royal Academy of Music Buffet Crampon Clarinet Prize. A selected artist for Making Music and the City Music Foundation, he was featured as *BBC Music's* 'Rising Star' for August 2016.



Jonathan Farey is a freelance horn-player, based in London since completing a Masters at the Royal Academy of Music with distinction, and an undergraduate in Maths and Music at Cardiff University. Recent engagements include performances with the Royal Opera House, BBC Symphony Orchestra and Royal Philharmonic Orchestra. Jonathan is also on trial with the BBC Philharmonic Orchestra for their fifth horn seat. His passion for chamber music has led him to concerts with the European Union Chamber Orchestra, Schubert's *Auf dem Strom* alongside Ailish Tynan and Simon Lepper, as well as the Brahms Horn Trio with the Peddibi Trio.



Catriona McDermid, bassoon, graduated from Lincoln College, Oxford, with first-class honours in music and subsequently received a distinction for her Masters degree at the Royal College of Music, where she studied with Joost Bosdijk, Andrea de Flamineis, Julie Price and Wouter Werschuren. She now freelances as both a modern and Baroque bassoonist, recently playing with ensembles such as the BBC Symphony Orchestra, BBC Philharmonic Orchestra, Royal Philharmonic Orchestra, Bournemouth Symphony Orchestra and Florilegium. As a soloist Catriona has given several concerto performances, and is currently a recitalist for the Countess of Munster Musical Trust and Handel House Talent Scheme.



Having completed her undergraduate degree at King's College London, **Suling King**, piano, undertook an MA at the Royal Academy of Music, where she was supported by the Stanley Picker Trust and Winifred Christie Trust. Suling has since been working as a pianist for the University of Edinburgh and King's College London, alongside performing all over the world on Cunard Line cruise ships as a recitalist. In addition, she has a diverse freelance career in the UK, such as accompanying the Bach Choir in outreach projects across London, and collaborating with instrumentalists from all of the top UK orchestras.

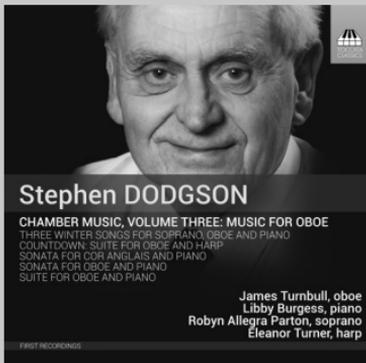
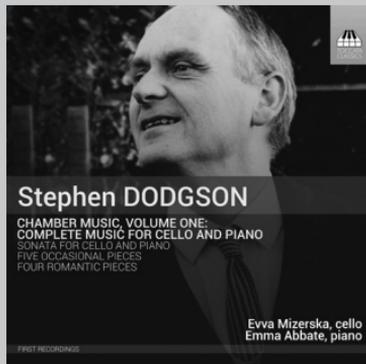


After studying at the University of Manchester, **Olivia Jageurs** (harp) graduated with a Masters degree from the Royal Academy of Music in 2013. That year she was selected by the London Philharmonic Orchestra to join their Foyle Future Firsts scheme, a competitive training programme for young instrumentalists. She has gone on to play with such orchestras as the BBC Symphony, Hallé, Orchestra of the Age of Enlightenment, Royal Northern Sinfonia and the London Philharmonic. In 2017 Olivia's harp-writing resource *15 second harp* was also shortlisted for a Royal Philharmonic Society Award (the RPS awards, presented in association with BBC Radio 3, are the highest recognition for live classical music in the UK). Olivia also founded *Bachn & Eggs*, London's first series of classical-music brunch concerts, which is regularly listed as one of London's top pop-up events. She is also the co-host of the podcast 'Musicians' Weekend': conversations and interviews about life in the classical music world. Her harp takes her to many wonderful places, such as the Wimbledon Tennis Championships, where she plays for guests of the Royal Box every year, and to a pod on the London Eye, where she performed live for the launch of the new BBC Sounds app.

www.olivia-harpist.com



Stephen Dodgson's Chamber Music on Toccata Classics





TOCCATA DISCOVERY CLUB

 David MATTHEWS COMPLETE STRING QUARTETS, VOLUME FOUR 1972-1973 COMPLETE MATTHEWS TRANSCRIPTIONS 1972-1973 FRANK MARTIN (1910-1999), CLAUDE DEBUSSY (1862-1962), JOHANN SEBASTIAN BACH (1685-1750) Krzysztof Górecki	 Heinrich Wilhelm ERNST COMPLETE WORKS, VOLUME FIVE 1830-1850 LUDWIG VAN BEETHOVEN (1770-1827), JOHANN SEBASTIAN BACH (1685-1750), FRANZ LISZT (1811-1871), FELIX MENDELSSOHN-BARTHOLDY (1809-1847), FREDERICK SHOPPENHOFER (1810-1849) Sheridan-Lalor, violin Ian Hobson, piano	 Charles O'BRIEN COMPLETE ORCHESTRAL MUSIC, VOLUME TWO 1930-1950 FRANK MARTIN (1910-1999), CLAUDE DEBUSSY (1862-1962), JOHANN SEBASTIAN BACH (1685-1750), FELIX MENDELSSOHN-BARTHOLDY (1809-1847), FREDERICK SHOPPENHOFER (1810-1849) Leszka Sylwester Orchestra Paul Mann	 Vladas JAKUBĖNAS THE SONG OF THE EXILES AND THE DEPORTÉES 1940-1945 Vilnius Municipal Choir, Juozas Muzika Vasilius Rigauskas, conductor	 Pauline VIARDOT SONETS 1830-1850 FRANK MARTIN (1910-1999), CLAUDE DEBUSSY (1862-1962) Ira Kaniusha, soprano Ludmil Angheles, piano
 John WORGAN COMPLETE ORGAN MUSIC 1930-1950 Taraally Roberts	 Grigori FRID COMPLETE MUSIC FOR VIOLA AND PIANO 1930-1950 Alexander YUSTIN Elena Aronsonova, viola Christopher Gould, piano	 Leonid SABANEYEV PIANO MUSIC, VOLUME ONE 1930-1950 FRANK MARTIN (1910-1999), CLAUDE DEBUSSY (1862-1962), JOHANN SEBASTIAN BACH (1685-1750), FELIX MENDELSSOHN-BARTHOLDY (1809-1847), FREDERICK SHOPPENHOFER (1810-1849) Jonathan Powell	 Guy ROPARTZ PIANO MUSIC 1930-1950 FRANK MARTIN (1910-1999), CLAUDE DEBUSSY (1862-1962), JOHANN SEBASTIAN BACH (1685-1750), FELIX MENDELSSOHN-BARTHOLDY (1809-1847), FREDERICK SHOPPENHOFER (1810-1849) Stephanie McCullum	 Ernst KRENEK COMPLETE PIANO CONCERTOS, VOLUME ONE 1930-1950 FRANK MARTIN (1910-1999), CLAUDE DEBUSSY (1862-1962), JOHANN SEBASTIAN BACH (1685-1750), FELIX MENDELSSOHN-BARTHOLDY (1809-1847), FREDERICK SHOPPENHOFER (1810-1849) Mikhail Krut'kov English Symphony Orchestra Kamran Wozni
 William Humphreys DAYAS COMPLETE ORGAN MUSIC 1930-1950	 Emil FREY PIANO MUSIC, VOLUME ONE 1930-1950	 Ferenc FARKAS PIANO MUSIC, VOLUME ONE 1930-1950	 Mieczyslaw WEINBERG PIANO MUSIC, VOLUME ONE 1930-1950	 Joseph RYELANDT PIANO MUSIC, VOLUME ONE 1930-1950

toccataclassics.com/discovery



Recorded at the Menuhin Hall, the Yehudi Menuhin School, Stoke d'Abernon, England,
on 1–3 and 5–7 August 2017

Producer: Andrew Keener

Engineer and editor: Oscar Torres

Piano: Steinway; technician: Rob Padgham

Executive producer for The Stephen Dodgson Charitable Trust: Jane Clark Dodgson



Booklet text: Graham Wade

Cover design: David M. Baker (david@notneverknow.com)

Typesetting and lay-out: Kerry Press, St Albans

Executive Producer: Martin Anderson

© Toccata Classics, London, 2020

© Toccata Classics, London, 2020

Toccata Classics CDs are available in the shops and can also be ordered from our distributors around the world, a list of whom can be found at www.toccatoclassics.com. If we have no representation in your country, please contact:

Toccata Classics, 16 Dalkeith Court, Vincent Street, London SW1P 4HH, UK

Tel: +44/0 207 821 5020 E-mail: info@toccatoclassics.com