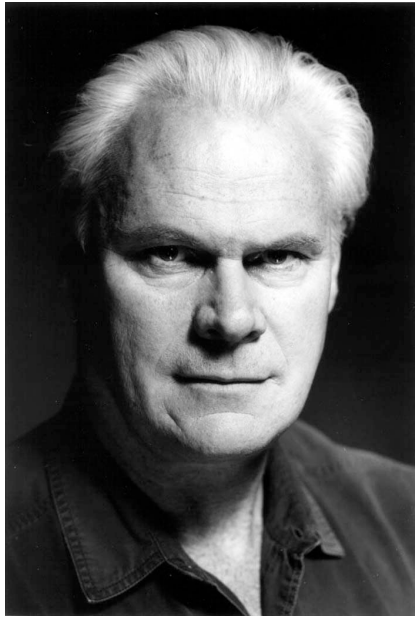
David Lloyd-Jones



David Lloyd-Jones began his career in 1959 on the music staff of the Royal Opera House, Covent Garden, followed by conducting engagements for orchestral and choral concerts, opera, broadcasts and television studio opera productions. He has appeared at the Royal Opera House, Welsh National Opera, Scottish Opera and the Wexford, Cheltenham, Edinburgh and Leeds Festivals, and with the major British orchestras. In 1972 he was appointed Assistant Music Director at English National Opera, and there conducted an extensive repertory. In 1978 he founded a new opera company, Opera North, with its orchestra, the English Northern Philharmonia, of which he became Artistic Director and Principal Conductor. During twelve seasons with the company he conducted fifty different new productions, with numerous orchestral concerts, and festival appearances in France and Germany. He has made many successful recordings, and has an extensive career in the concert-hall and opera-house that takes him to leading musical centres throughout the world. His highly acclaimed cycle of Bax's symphonies and tone poems for Naxos (*Gramophone Award*) was completed in the autumn of 2003. In 2007 he was made an Honorary Member of the Royal Philharmonic Society.

NAXOS

ALWYN

Concerti Grossi Nos. 2 and 3

Seven Irish Tunes • Dramatic Overture: The Moor of Venice

Royal Liverpool Philharmonic Orchestra
David Lloyd-Jones

William ALWYN
(1905-1985)

1	**Dramatic Overture: The Moor of Venice**	**8:50**
	Concerto Grosso No. 2	**13:31**
2	I. Allegro moderato e vigoroso – A tempo (Poco meno mosso) – A tempo primo – Più agitato – In tempo primo – A tempo	4:41
3	II. Adagio ed espressivo – Con anima – A tempo	4:01
4	III. Vivace (allegro ma non troppo) – (Misterioso) – Poco più mosso – Ancora più mosso – Tempo of 1st Movement – Più mosso – Adagio e molto tranquillo – Allegro	4:49
	Serenade	**11:00**
5	I. Prelude: Andantino – Tranquillo – A tempo	2:23
6	II. Bacchanal: Moderato (poco Allegro) – Allargando – A tempo	1:42
7	III. Air: Andante molto tranquillo e semplice	2:23
8	IV. Finale: Allegretto – Moderato e molto tranquillo – Presto – A tempo primo (l'istesso tempo)	4:33
	Seven Irish Tunes – Suite for Small Orchestra	**8:57**
9	1. The Little Red Lark: Andantino	1:25
10	2. Country Tune: Allegretto giocoso	0:47
11	3. The Maiden Ray: Moderato e grazioso	1:15
12	4. Reel: The Ewe with the Crooked Horn: Allegro vivace	0:43
13	5. The Gentle Maiden: Andante e semplice	1:21
14	6. The Sigh: Allegretto (quasi andantino e poco dolente) – Più lento	1:33
15	7. Jig: Allegro e giocoso – poco tranquillo – Tempo primo	1:52
	Concerto Grosso No. 3	**15:07**
16	I. Maestoso – Moderato e ritmico – A tempo (pochiss. più mosso) – A tempo primo	4:22
17	II. Andante – Vivace	3:30
18	III. Andante – A tempo – A tempo tranquillo (Meno mosso) – Adagio – Allargando	7:15

Royal Liverpool Philharmonic Orchestra

Photo: Jon Barraclough

The Royal Liverpool Philharmonic Orchestra is Britain's oldest surviving professional symphony orchestra, dating from 1840. Vasily Petrenko was appointed Principal Conductor of the orchestra in September 2006 and in September 2009 became Chief Conductor until 2015. The orchestra gives over sixty concerts each season in Liverpool Philharmonic Hall and in recent seasons world première performances have included major works by Sir John Tavener, Karl Jenkins, Michael Nyman and Jennifer Higdon, alongside works by Liverpool-born composers John McCabe, Emily Howard, Mark Simpson and Kenneth Hesketh. The orchestra also tours widely throughout the United Kingdom and has given concerts in the United States, the Far East and throughout Europe. Recent additions to the orchestra's extensive discography include Tchaikovsky's *Manfred Symphony* (2009 *Classic FM/Gramophone* Orchestral Recording of the Year), the world première performance of Sir John Tavener's *Requiem*, the first discs of an ongoing Shostakovich cycle and Rachmaninov's *Symphonic Dances* and *Piano Concertos Nos. 2 and 3*. The orchestra and its new music group, Ensemble 10/10, were jointly awarded *Ensemble of the Year* in the 2009 Royal Philharmonic Society Music Awards, the most prestigious accolade for live classical music-making in the United Kingdom. Ensemble 10/10 also won the *Concert Series of the Year* category. www.liverpoolphil.com

the remainder of the movement, which includes a brief jaunty theme first announced in the trumpets, followed respectively by the first horn, first trumpet, and first horn again. Rhythmically driven woodwind and brass bring the movement to a *fortissimo* close. In the slow final movement (*Andante*) the strings dominate with only a few brief interjections from the woodwind and brass. A nine-bar introduction leads to the main theme of the movement, which is announced in the cellos; one can hear here a brief fragment of the main theme to the first movement of Elgar's *First Symphony*. A mood of serenity continues for much of the remainder of the movement until toward the end there is a brief *fortissimo* passage underpinned by the woodwind and brass. The movement ends solemnly and as such provides a fitting tribute to a much loved conductor and musician whom Alwyn greatly admired. The first performance of the *Concerto Grosso No. 3* took place in London's Royal Albert Hall on 19th August 1964 when the BBC Symphony Orchestra was conducted by the composer.

Andrew Knowles

(Alwyn's programme note for *The Moor of Venice Dramatic Overture* is reproduced by permission of the Syndics of Cambridge University Library.)

William Alwyn (1905-1985)

Concerti Grossi Nos. 2 and 3 • Serenade • Seven Irish Tunes

William Alwyn was born in Northampton on 7th November 1905, and died in Southwold, Suffolk on 11th September 1985 just two months short of what would have been his eightieth birthday. He began his musical studies in 1920 aged just fifteen, studying flute, piano, and composition at London's Royal Academy of Music where, in 1926, at the age of 21, he was appointed Professor of Composition, a position that he was to retain for almost thirty years. During his long and prolific career Alwyn produced close to three hundred compositions that include music in the majority of genres, opera, ballet, orchestral, chamber, instrumental and song. His major orchestral works include five symphonies, concertos for flute, oboe, violin, harp and piano (two), a *Sinfonietta* for string orchestra, and three *Concerti grossi*. In addition to this Alwyn contributed approximately two hundred scores for the cinema, seventy of which are feature films with the remainder being documentaries. He began his career in the documentary movement in 1936 and, along with fellow British composer Benjamin Britten (1913-1976), became something of a pioneer in this medium. In 1941 he wrote his first feature-length score for *Penn of Pennsylvania*. Other notable film scores include *Desert Victory, The Way Ahead, The True Glory, Odd Man Out, The History of Mr Polly, The Rake's Progress, The Fallen Idol, The Winslow Boy, The Rocking Horse Winner, The Crimson Pirate, The Million Pound Note, The Card, A Night To Remember,* and *Carve Her Name With Pride*. This dedication to the art of writing film music was recognised in 1951 when Alwyn was made a Fellow of the British Film Academy, the only composer until very recently to receive this honour. In addition to his work in the cinema, Alwyn also provided much incidental music for both radio and television.

Alwyn was also active in many administrative posts that included serving as Chairman for the Composers' Guild of Great Britain, (which he was instrumental in forming), for three terms in 1949, 1950 and 1954, as a Director of the Mechanical Copyright Protection Society, a Vice-President of the Society for the Promotion of New Music (S.P.N.M.), and Director of the Performing Rights Society. Also, for many years he was one of the panel reading new scores for the BBC. During the 1950s his music was championed by the conductor Sir John Barbirolli (1899-1970), who gave many first performances of Alwyn's music amongst which are three of the *Symphonies – No. 1* (dedicated to Barbirolli), *No. 2* and *No. 4*.

Alwyn spent the last 25 years of his life in the Suffolk village of Blythburgh where, in those tranquil surroundings, he found the necessary inspiration to compose two operas, *Juan or the Libertine* in four acts to his own libretto, and *Miss Julie* in two acts after the play by August Strindberg. In addition to chamber and vocal music, Alwyn composed his last major orchestral works there amongst which are the *Sinfonietta* for string orchestra in 1970 and the *Symphony No. 5 'Hydriotaphia'* during 1972-73. In 1978 he was awarded a CBE in recognition of his services to music. Such was his desire always to be creative that when not composing music he spent his time painting and writing. Amongst his writings is a short autobiography entitled *Winged Chariot,* some poetry and prose and, perhaps most fascinating of all, a diary entitled *Ariel to Miranda,* that he kept between September 1955 and August 1956 whilst composing his *Third Symphony,* which documents his daily routine composing for the cinema and concert hall.

The Moor of Venice Dramatic Overture was composed in 1956 as a direct result of a commission from the BBC Light Programme. The work was originally conceived for brass band, but on this recording is heard in the orchestral version prepared by Philip Lane in 2001. The composer wrote: "Shakespeare, in his tragedy *Othello, the Moor of Venice*, tells a tale of treachery and deceit which culminates in the murder of the chaste Desdemona by

her demented husband. The *Overture* re-tells the story in the form of a character study of the Moor of Venice. After a solemn opening, heavy with foreboding tragedy, Desdemona is depicted singing the traditional *Willow Song,* which Shakespeare uses so pathetically in his play. The Moor, a general in the service of the Doge of Venice, is portrayed by the stormy and martial music which follows. A fugal section describes the wiles of Iago, and the protestations of Desdemona, but Othello is maddened with jealousy, and the climax of the music comes with the murder of the innocent wife; she dies to a strangled phrase of her song. The *Overture* closes with a solemn coda." The première of the brass version was given by massed bands (The Scottish All Stars Band, Scottish C.W.S. Band and Foden's Motor Works Band) at the Usher Hall, Edinburgh on 26th May 1956 under the direction of the composer. The orchestral version still awaits a concert performance.

The second of Alwyn's *Three Concerti Grossi* was completed five years after the first (available on Naxos 8.570704) in October 1948. This second *Concerto in G* is scored for string orchestra only and is dedicated to Muir Mathieson (1911-1975), who conducted so many of Alwyn's film scores. The work, cast in three movements, contrasts a string quartet group with the full string section. The first movement *Allegro moderato vigoroso* opens with a rising and falling figure presented in the violins only after which the full string section enters. A bustling mood is set to dominate much of the movement save for a quieter middle section in which the quartet group is pitted against the *tutti*. After an impassioned climax the opening motif reappears in the full strings and the movement comes to a vigorous and forceful close. The second movement, *Adagio ed espressivo*, opens calmly with the solo quartet playing *con sordino* (with mutes) that paves the way for a gentle melody played by muted first violins of the full string section. After some brief contrasting interplay between the quartet and strings the main melody returns *pianissimo* in the *tutti* accompanied by decorative passage work from the first violin in the quartet. The movement plays out quietly with the two violins from the quartet musing on the previous melodic idea accompanied by softly sustained chords in the main string section. The third movement *Vivace (allegro ma non troppo)* opens *fortissimo* in an ebullient mood which is retained throughout much of the movement. After a mysterious *pianissimo* section the momentum gathers reaching a *fortissimo* climax leading to a restatement of the main theme from the first movement. At a sudden drop in tempi and dynamics the quartet enter with a partial restatement of the opening to the slow movement before proceedings come to an abrupt *fortissimo* close. The *Concerto Grosso No. 2* received its première at the Royal Albert Hall, London on 7th May 1950 with the London Symphony Orchestra conducted by Malcolm Sargent.

In April 1932 Alwyn set sail for Australia on a nine month examination tour for the Associated Board of the Royal Schools of Music. While in Brisbane, Queensland, between June and August, he completed his *String Quartet No. 10 (En Voyage)* and the *Serenade* for orchestra here receiving its first recording. The original manuscript bears the inscription "for my wife on her birthday". The *Serenade* has four contrasting movements. The opening *Prelude* begins quietly with a rising motif announced by a solo trumpet in unison with the harp, immediately taken up by the first horn. A chromatic figure follows in the woodwind which is then taken up by the violins. This figure forms the basis for the remainder of the piece which ends *fortissimo* with the four horns declaiming the opening motif followed by a C major chord. The second movement *Bacchanal* is named after the lithograph entitled *The Procession*, (*aka Bacchus* 1915) by the Australian artist and writer Norman Lindsay (1879-1969), that depicts a piping faun leading a rout of naked nymphs and satyrs. A brief, quiet chromatic figure announced in the horns leads to the faun's theme announced by a solo flute accompanied by *pizzicato* strings. This motif is developed leading to a climax in the full orchestra after which a sudden drop in dynamics leads to a partial re-statement of the faun's theme played this time by the strings. A further full orchestral climax soon follows,

leading immediately to a hushed close in which the opening horn motif re-appears in the woodwind followed closely by a descending motif in the cellos and basses as the faun and his revellers disappear into the distance. The third movement *Air* is scored for the strings only (which remain muted throughout) and is prefaced with these lines from Nietzsche's *Thus Spake Zarathustra – Part 2 XXVII – The Virtuous – "...beauty's voice speaketh gently: it appealeth only to the most awakened souls."* A calm song-like melody in the key of C major is announced *pianissimo* in the violins accompanied by a murmuring figure in the cellos. The tranquil mood remains throughout this brief movement concluding with a partial restatement of the main theme played on a solo violin. The Dvořák-flavoured *Finale* (Alwyn was a great admirer of Czech music) scored for the full orchestra is prefaced with the words *"Home thoughts from Abroad"*. Whether Alwyn is referring to the famous poem of the same name by Robert Browning (1812-1889), or just stating a personal feeling of home-sickness is not entirely clear; perhaps it is both. After a brief five-bar introduction a folk-inspired melody in E minor is announced by the clarinet accompanied by *pizzicato* string chords. This theme and variants of it are passed amongst various instruments in the orchestra before arriving at a slower central section in which the theme is presented gently in the key of E major played by the strings *con sordino*. Back in the home key of E minor a brief *Presto* section follows with a whirling solo flute melody which is immediately taken up by the first violins. At a climax the initial tempo of the movement returns with a variant of the opening motif; the tempo accelerates and the movement ends dramatically with a *fortissimo* chord. It would seem that this work was never performed during Alwyn's lifetime.

Seven Irish Tunes – Suite for small orchestra that appeared in 1936 (again receiving its first recording) is Alwyn's arrangement of tunes taken from the Petrie Collection of Irish Music that was published in the mid-nineteenth century. Alwyn had already used six of these tunes previously in the *Seven Irish Tunes* for string quartet written between August and September 1923. For some reason *Who'll Buy My Besoms?* that appeared in the string quartet arrangement was replaced by another tune entitled *The Sigh*. Each of these seven engaging tunes, skilfully arranged and colourfully orchestrated, ranges in mood from the gentle calm of *The Little Red Lark, The Maiden Ray, The Gentle Maiden,* the jolly *Country Tune,* the melancholic *The Sigh,* through to the vivacious *Reel – The Ewe with the Crooked Horn* and jubilant final *Jig*. The first performance of the work was given in a BBC Broadcast by the BBC Northern Ireland Orchestra conducted by Philip Whiteway on 22nd February 1937. A further four BBC broadcasts would follow in performances conducted respectively by Leslie Heward and Eric Fogg during 1938.

The *Concerto Grosso No. 3* was completed in Blythburgh during May 1964. The work resulted as a direct commission from the BBC to mark the twentieth anniversary of the death of the conductor and founder of the Promenade Concerts Sir Henry Wood (1869-1944). *Concerto Grosso No. 3* is scored for woodwind, brass and strings and the dedication at the top of the title manuscript page reads *"To the 'ever-loving' memory of Henry Wood"*. The work is intended as a tribute to his memory rather than a morbid 'in memoriam'. The first of the three movements, *Maestoso – Moderato e ritmico*, begins with six powerful *fortissimo* chords announced in the strings that leads immediately to a rhythmically driven motto in the woodwinds, brass and strings. The brass is set to dominate much of the movement with a particularly memorable declamatory motif first announced in the horns followed by trumpets and trombones. The movement closes with a quiet muted trumpet passage accompanied by strings and two final *fortissimo* chords. The second movement, marked *Andante*, begins mysteriously in the violas, cellos and basses that are then joined by the violins. A two-bar muted horn passage leads directly into the *Vivace* section, a scherzo in all but name, with the woodwind dominating this time (the violins are the only section of the strings to be used for the duration of the rest of the movement). An exuberant mood continues throughout