

## Elisabeth Lutyens

### EN VOYAGE

Daughter of the architect Sir Edwin Lutyens, Elisabeth Lutyens is widely known as a pioneer serial composer. First announced in 1932 as a new voice in music by her ballet *The Birthday of the Infanta* produced by the Camargo Society conducted by Constant Lambert, she featured in the ISCM festivals in 1939 and 1946. She was constantly exploring and tended to repudiate her earlier music. Lutyens was particularly ambivalent about her light music and dismissive of the hundred or so film scores which enabled her to keep body and soul together, though she was an expert composer in the medium and produced a number of delightful scores.

*En Voyage* dates from 1944 and much later was arranged as a Divertimento for double wind quintet. Its first concert performance had to wait for a broadcast in 1960. The music evokes a journey by train and boat from London to Paris via Dieppe, and the first movement is also known as 'Golden Arrow', the name once given to the boat train from London's Victoria station.

LEWIS FOREMAN

[www.lyrita.co.uk](http://www.lyrita.co.uk)

Notes © 2007 Lyrita Recorded Edition, England

Cover image: © iStockphoto.com / summyfrog

### Phyllis Tate – London Fields

Recording location and dates: Walthamstow Town Hall, 8 March 1988  
& Henry Wood Hall, 31 August 1989

### Music by Samuel Coleridge-Taylor, Granville Bantock, C Armstrong Gibbs, Elisabeth Lutyens

Recording location and dates: Henry Wood Hall, 31 August, 1 & 2 September 1989

Recording Producer: Andrew Cornall

Recording Engineer: John Dunkerley

WARNING Copyright subsists in all Lyrita Recordings. Any unauthorised broadcasting, public performance, copying, rental or re-recording thereof in any manner whatsoever will constitute an infringement of such copyright. In the United Kingdom licences for the use of recordings for public performance may be obtained from Phonographic Performance Ltd., 1 Upper James Street, London, W1F 9DE

Tate • London Fields  
Bantock • Russian Scenes  
Coleridge-Taylor  
Valse de la Reine, Three-fours  
Armstrong Gibbs • Fancy Dress  
Lutyens • En Voyage

Lyrita

# Box of Delights

British Light Music Gems

London Philharmonic Orchestra, Wordsworth  
Royal Philharmonic Orchestra, Joly

**Phyllis Tate (1911-1985)****London Fields (1958)**

- |   |   |          |
|---|---|----------|
| 1 | 1 Spring time at Kew                        | (13'14") |
| 2 | 2 The Maze at Hampton Court                 | (2'35")  |
| 3 | 3 St James' Park – a Lakeside Reverie       | (2'11")  |
| 4 | 4 Hampstead Heath – Rondo for Roundabouts † | (4'57")  |
|   |   | (3'31")  |

**Samuel Coleridge-Taylor (1875-1912)****Four Characteristic Waltzes Op.22 (1899)**

- |   |                         |         |
|---|-------------------------|---------|
| 5 | No. 3 Valse de la reine | (4'30") |
|---|-------------------------|---------|

**Three-fours, Valse Suite Op.71 (1909) (orch. Norman O'Neill)**

- |   |                            |         |
|---|----------------------------|---------|
| 6 | No. 2 <i>Andante</i>       | (2'47") |
| 7 | No. 5 <i>Andante molto</i> | (4'12") |

**Sir Granville Bantock (1868-1946)****Russian Scenes (1899)**

- |    |                                  |          |
|----|----------------------------------|----------|
| 8  | 1 At the Fair – Nijni Novgorod † | (14'18") |
| 9  | 2 Mazurka                        | (3'01")  |
| 10 | 3 Polka                          | (2'35")  |
| 11 | 4 Valse                          | (2'42")  |
| 12 | 5 Cossack Dance                  | (3'44")  |
|    |                                  | (2'16")  |

brings to mind rather than Tchaikovsky, and Bantock really has caught the authentic spirit - though there is no evidence that he knew Borodin's music at this date.

**C. Armstrong Gibbs****FANCY DRESS, DANCE SUITE OP.82**

Cecil Armstrong Gibbs read history at Cambridge before the First World War. While he was there he immersed himself in music, becoming a friend and composition student of the musicologist E J Dent. Through Dent he met the pianist and composer Ferruccio Busoni, as well as moving in a brilliant circle of young musicians that included Arthur Bliss, Cyril Rootham and W Denis Browne. It was at Cambridge that he heard the first performance of Vaughan Williams's *On Wenlock Edge* and had the composer play through the slow movement of *A London Symphony* at the piano, five years before its first performance. Although Gibbs wanted to be a composer, economic necessity dictated he became a schoolmaster in a preparatory school. While teaching at the Wick School, at Hove, in 1919, he commissioned Walter de la Mare to write his play *Crossings* for the boys. Gibbs composed the music himself and when he asked his friend the young Adrian Boult to conduct, the latter was so impressed he offered to pay a year's tuition fees for Gibbs to study with Vaughan Williams at the Royal College of Music.

Gibbs came to wider fame with his music for Maeterlinck's play *The Betrothal* which ran at London's Gaiety Theatre for four months at the beginning of 1921. Between the wars he taught at the Royal College of Music, was a music festival adjudicator, and during the 1930s became known particularly for his songs. He also wrote quite a number of large-scale works aimed at the amateur choral societies of the day, such as a once popular choral setting of Alfred Noyes' *The Highwayman* and the hour-long choral symphony *Odysseus*, and was also the composer of the music for Basil Dean's film of *Lorna Doone* (1934). As well as many song-settings, Walter de la Mare's poems stimulated Gibbs to write his light-hearted suite *Peacock Pie* for piano and strings. In similar vein his four movement dance suite *Fancy Dress* dates from 1935, its most celebrated movement, the languorous slow waltz, 'Dusk', becoming very popular in the late 1940s and 1950s, ubiquitous on the BBC Home Service, and for a time a cornerstone of the composer's income.

## Sir Granville Bantock

### RUSSIAN SCENES

Granville Bantock was eleven years Elgar's junior. He came to fame at much the same time as the older man, and he established himself as a significant composer with colourful tone poems, and choral works on an extravagant scale almost simultaneously with Elgar. However, unlike Elgar, Bantock had previously begun to make a reputation as a conductor, at first in the popular theatre, but notably at New Brighton where his programmes championed the latest music, British and foreign. Later after Bantock became Principal of the Birmingham and Midland Institute School of Music, he succeeded Elgar as Peyton Professor of Music at Birmingham University.

Between August 1897 and August 1900 Bantock was conductor of the New Brighton Orchestra on Merseyside, where one of his particular enthusiasms was Tchaikovsky, thirty-seven of whose works he performed during this time. The late-1890s saw a Tchaikovsky craze among British music lovers, and so Bantock's interest was particularly timely. In September 1898 he gave the first of several all-Tchaikovsky concerts, and always receptive to a persuasive influence, by December he had produced the piano version of this *Russian Suite* which he orchestrated the following year. It was published in 1902.

In writing a suite of Russian character pieces in five movements, Bantock may have had the example of Tchaikovsky's Second Suite in mind. He launches his suite, after a portentous slow introduction, with a colourful depiction of the bustle and barbarity (though a rather Victorian barbarity it is true!) of the fair. Bantock's fair is the celebrated market at Nijni Novgorod, and he succeeds in this movement through brilliant colourful orchestration and simple rhythmic effects, alternating 2/4 and 3/4 with a contrasted 5/4 middle section and a *presto* close, here to exciting effect. The middle three movements - a delicate *Mazurka*, an energetic *Polka* (Bantock knew how to raise the tempo at the end to invigorating effect), and a wistful, yearning waltz, are all charming light music in the Russian style. They were highly thought of in their day. It is worth noting that the *Valse* is derived from the opening phrase of the first movement. We end with a vigorous energetic *Cossack Dance*. Here Bantock inserts a stamping 2/4 after every three bars of 3/4, to create the impression of a real dance. Later there is a contrasted middle section. Perhaps it is Borodin this movement



## Cecil Armstrong Gibbs (1889-1960) \*

### Fancy Dress, dance suite Op.82 (1935)

		(17'22")
13	1 Hurly-Burly	(3'08")
14	2 Dance of the Mummers	(3'40")
15	3 Dusk (Waltz)	(5'11")
16	4 Pageantry (Processional)	(5'23")

## Elisabeth Lutyens (1906-1983) \*

### En Voyage, suite for full orchestra (1944)

		(15'02")
17	1 Overture ( <i>En Voyage</i> )	(3'11")
18	2 Channel Crossing ( <i>La Traversee</i> )	(4'03")
19	3 Yvette ( <i>La Dieppeoise</i> )	(3'03")
20	4 Paris-Soir ( <i>City Lights</i> ) †	(4'45")

(71'32")

## London Philharmonic Orchestra

conducted by

Barry Wordsworth

## \* Royal Philharmonic Orchestra

conducted by

Simon Joly

The above individual timings will normally each include two pauses. One before the beginning of each movement or work, and one after the end.

† © 1993 © 2007 The copyright in these sound recordings is owned by Lyrita Recorded Edition, England

This compilation and the digital remastering © 2007 Lyrita Recorded Edition, England.

© 2007 Lyrita Recorded Edition, England. Lyrita is a registered trade mark. Made in the UK

LYRITA RECORDED EDITION. Produced under an exclusive license from Lyrita

by Wyastone Estate Ltd, PO Box 87, Monmouth NP25 3WX, UK

### **Phyllis Tate**

#### LONDON FIELDS

Like Elisabeth Lutyens, the daughter of an architect, Phyllis Tate studied with Herbert Farjeon at the Royal Academy of Music, where her operetta *The Policeman's Serenade*, to a libretto by A P Herbert, scored a success in 1932 while she was still a student. It underlined her lifelong feeling for the stage, for setting voices and for a popular style. She first came to a wider appreciation when her *Nocturne* for four voices and chamber ensemble, a solemn and deeply-felt setting of the Second World War poet Sidney Keyes, was recorded in the 1940s. Subsequently the composer of many works, often for unusual forces, and for schools, she also produced a number of operas of which *The Lodger*, a version of the Jack the Ripper story, invoked elements of Victorian popular music. She could turn her hand to anything, from a Saxophone Concerto to the television opera *Dark Pilgrimage*, and she was particularly noted for unusual instrumental combinations.

The uncomplicated score here recorded was commissioned for the BBC Light Music Festival in 1958. The whirlwind xylophone solo of the second movement, very much a feature of 1930s popular arrangements, evokes images of a frenetic Keystone Cops romp through the Hampton Court maze. For her third movement, Phyllis Tate writes a delightful folk-like tune to evoke a misty summer dawn over the lake in London's St James's Park, while the waltz-time of the final 'Rondo for Roundabouts' suggests the high spirits of the bank holiday fair on Hampstead Heath.

### **Samuel Coleridge-Taylor**

#### CHARACTERISTIC WALTZ OP.22 NO.3 'VALSE DE LA REINE'

#### THREE-FOURS VALSE SUITE OP.71 NOS 2 & 5

The father of Samuel Coleridge-Taylor came from Sierre Leone, though the composer was born in London. He became Stanford's favourite pupil at the Royal College of Music, and in 1898 Elgar persuaded the Gloucester meeting of the Three Choirs Festival to commission a short orchestral work from him. The result was his *Ballade in A minor* which was warmly received just a year before before Elgar's *Enigma* would change the rules for judging British orchestral music almost overnight. The *Ballade* established the young composer and was followed two months later by the most popular of all pre-First World War choral works, *Hiawatha's Wedding*

*Feast*, though unfortunately the tyro composer let the work go for a pittance, and earned almost nothing from the most successful choral work of its day. Attempting to live from composition and teaching, before the establishment of the Performing Rights Society, Coleridge-Taylor faced a life of hectic grind which finally killed him at the age of 37. However, his achievement was considerable and his music includes many choral works, a symphony, a delightful violin concerto and various suites of light music of which the *Petite Suite de Concert* was once widely popular.

The *Ballade in A minor* reflected elements of the light orchestral music of the day, and this doubtless contributed to its success. As Elgar made a public success with grand concert marches, so Coleridge Taylor did with the concert waltz. The *Four Characteristic Waltzes* ('Valse Bohemienne', 'Valse Rustique', 'Valse de la Reine' and 'Valse Mauresque') probably date from the beginning of 1898, and are here represented by the third with the tempo marking *Andante con sentimento*. The theme of these waltzes was sent to his future wife during their courtship, and the composer emphasised that they were 'not to be ballroom dances, but subjects treated in waltz rhythm, as Brahms had done'. The music was published for piano solo in 1898. It was written for the popular piano solo market, and along with various other similar works was the source of much of the composer's income. They may have been pot-boilers but the sureness of Coleridge Taylor's touch makes them something more.

The Waltzes were soon arranged for various ensembles - for piano quintet in 1899, and for violin and piano and for military band. This orchestral version dates from 1899, and was first heard in London at a Promenade Concert on 22 September that year, reappearing at Bournemouth three months later. The Waltzes are dedicated to Miss Myrtle Meggy, the Australian pianist who performed them at the time. However, their Elgarian sentiment, particularly in No 5, tending to recalling such Elgar miniatures as *Chanson de Matin* and *Salut d'Amour*, demanded orchestral colouring to make the most of their affecting lyricism. It is possible this was recognised by his publisher rather than the composer, for the orchestration was done not by Coleridge Taylor, but by Norman O'Neill. O'Neill was well known as the musical director of various London theatres, particularly the Haymarket Theatre, and he wrote his celebrated incidental music for Maeterlinck's play *The Blue Bird* almost at the same time that he made these orchestrations.

Lyrita

COMPACT  
disc  
DIGITAL AUDIOSRCD.214  
STEREO DDD

## BOX OF DELIGHTS

Phyllis Tate (1911-1985)

## London Fields

(13'14" )

- |   |                           |
|---|---------------------------|
| 1 | Spring time at Kew        |
| 2 | The Maze at Hampton Court |
| 3 | St James' Park            |
| 4 | Hampstead Heath †         |

Samuel Coleridge-Taylor (1875-1912)

## Four Characteristic Waltzes Op.22

- |   |                         |          |
|---|-------------------------|----------|
| 5 | No. 3 Valse de la reine | (4'30" ) |
| 6 | No. 2 Andante           | (2'47" ) |
| 7 | No. 5 Andante molto     | (4'12" ) |

Sir Granville Bantock (1868-1946)

## Russian Scenes

(14'18" )

- |    |               |
|----|---------------|
| 8  | At the Fair † |
| 9  | Mazurka       |
| 10 | Polka         |
| 11 | Valse         |
| 12 | Cossack Dance |

Cecil Armstrong Gibbs (1889-1960) \*

## Fancy Dress, dance suite Op.82

(17'22" )

- |    |                          |
|----|--------------------------|
| 13 | Hurly-Burly              |
| 14 | Dance of the Mummies     |
| 15 | Dusk (Waltz)             |
| 16 | Pageantry (Processional) |

Elisabeth Lutyens (1906-1983) \*

## En Voyage, suite for full orchestra

(15'02" )

- |    |                  |
|----|------------------|
| 17 | Overture         |
| 18 | Channel Crossing |
| 19 | Yvette           |
| 20 | Paris-Soir †     |

Total time

(71'32" )

London Philharmonic Orchestra

conducted by

Barry Wordsworth

\* Royal Philharmonic Orchestra

conducted by

Simon Joly

The above individual timings will normally each include two pauses. One before the beginning of each movement or work, and one after the end.

† © 1993 © 2007 The copyright in these sound recordings is owned by

Lyrita Recorded Edition, England.

© 2007 Lyrita Recorded Edition, England. Lyrita is a registered trade mark. Made in the UK

LYRITA RECORDED EDITION. Produced under an exclusive license from Lyrita

by Wyastone Estate Ltd, PO Box 87, Monmouth, NP25 3WX, UK

