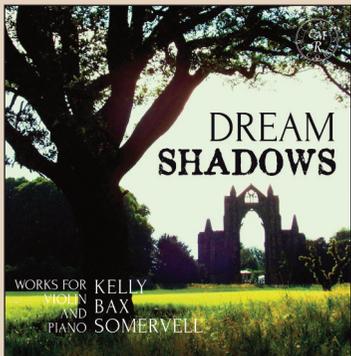


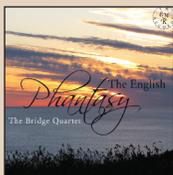
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# WARP WEFT

MOERAN · CLARKE · JACOB  
PATTERSON · RAWSTHORNE

MIDORI KOMACHI · SOPHIE ROSA · SIMON CALLAGHAN

# Warp & Weft

REBECCA CLARKE (1886–1979)

SUITE FOR TWO VIOLINS AND PIANO (1909)

- |                             |        |
|-----------------------------|--------|
| 1. I. <i>Prelude</i>        | [4.32] |
| 2. II. <i>Danse Bizarre</i> | [5.08] |
| 3. III. <i>Nocturne</i>     | [8.32] |

PAUL PATTERSON (b.1947)

ALLUSIONS TRIO FOR TWO VIOLINS AND PIANO (2016)

**WORLD PREMIÈRE RECORDING**

- |                                    |        |
|------------------------------------|--------|
| 4. I. <i>False Impressions</i>     | [5.47] |
| 5. II. <i>Mindscape</i>            | [7.52] |
| 6. III. <i>Beneath the Surface</i> | [4.09] |

GORDON JACOB (1895–1984)

FOUR BAGATELLES FOR TWO VIOLINS (1961)

**WORLD PREMIÈRE RECORDING**

- |                              |        |
|------------------------------|--------|
| 7. I. <i>A Carol</i>         | [1.29] |
| 8. II. <i>Mazurka</i>        | [1.10] |
| 9. III. <i>Autumn Sketch</i> | [1.49] |
| 10. IV. <i>Gopak</i>         | [1.02] |



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Recorded at the church of St John the Evangelist, Iffley Road, Oxford (SJE Arts)  
on 12th and 13th December 2016

Recording Producer: MATTHEW BENNETT

Recording Engineer: DAVE ROWELL

EM Records Executive Producer: EM MARSHALL-LUCK

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REBECCA CLARKE: Suite for Two Violins and Piano published 2012 by Prairie Dawg Press

PAUL PATTERSON: *Allusions Trio* for Two Violins and Piano

GORDON JACOB: Four Bagatelles for Two Violins

ERNEST JOHN MOERAN: Sonata for Two Violins published 1937 by Hawkes & Son

ALAN RAWSTHORNE: Theme and Variations for Two Violins published 1938 by Oxford University Press

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## ERNEST JOHN MOERAN (1894–1950)

### SONATA FOR TWO VIOLINS (1930)

- |                           |        |
|---------------------------|--------|
| 11. I. Allegro non troppo | [6.32] |
| 12. II. Presto            | [4.02] |
| 11. III. Passacaglia      | [5.24] |

## ALAN RAWSTHORNE (1905–1971)

### THEME AND VARIATIONS FOR TWO VIOLINS (1937)

- |                              |        |
|------------------------------|--------|
| 14. <i>Theme</i>             | [0.43] |
| 15. I. <i>Capricietto</i>    | [0.51] |
| 16. II. <i>Siciliano</i>     | [2.02] |
| 17. III. <i>Cancrizzante</i> | [1.01] |
| 18. IV. <i>Rhapsodia</i>     | [2.51] |
| 19. V. <i>Notturmo</i>       | [3.11] |
| 20. VI. <i>Scherzetto</i>    | [0.42] |
| 21. VII. <i>Ostinato</i>     | [1.12] |
| 22. VIII. <i>Canone</i>      | [0.37] |
| 23. IX. <i>Fantasia</i>      | [3.08] |

**TOTAL TIME** [73.46]

MIDORI KOMACHI *violin* • SOPHIE ROSA *violin*

SIMON CALLAGHAN *piano*



*Rebecca Clarke, c. 1910*

## *SIMON CALLAGHAN*

Steinway Artist Simon Callaghan performs internationally as a soloist and chamber musician. His tours have taken him throughout Europe, to Japan, Malaysia, Thailand, South Korea and on two occasions to the Banff Centre in Canada. He has performed at all of the UK's major concert halls, including Wigmore Hall, Royal Festival Hall, Birmingham Symphony Hall, Liverpool Philharmonic Hall and St David's Hall Cardiff, and on BBC Radio and Television.

Simon's interest in rarely performed works has led to invitations to perform concerti by Françaix and Tippett and to give the first UK performance since 1946 of Medtner's 3rd Concerto. His rapidly-expanding discography includes solo works by Sterndale Bennett, Parry, Sacherell Coke and two volumes of Delius with Parnassius Duo partner, Hiro Takenouchi (on SOMM). His 2017 release of the concertos by Sacherell Coke with the BBC Scottish Symphony Orchestra and Martyn Brabbins marked his début for Hyperion Records, and he is currently working on a PhD on the life and music of this composer.

In addition to his performing schedule, Callaghan is Director of Music at Conway Hall, where he oversees the longest-running chamber music series in Europe.



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## SOPHIE ROSA

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One of the UK's most exciting violinists, Sophie Rosa first garnered attention winning the Second Prize and Audience Prize at the 2nd Manchester International Violin Competition 2011. She has since performed across the UK as a recitalist in venues including the Royal Festival Hall, the Purcell Room, Wigmore Hall and Bridgewater Hall as well as appearing with the Royal Liverpool Philharmonic Orchestra and Manchester Camerata. Sophie has broadcast for Radio 3 and released her début CD on the Champs Hill label to critical acclaim in 2016.



Sophie studied at Chetham's School of Music and the Royal Northern College of Music with Wen Zhou Li. She was a recipient of the RNCM Gold Medal and was also awarded the Worshipful Company of Musicians Silver Medal in recognition of her musical achievements. After completing her Masters Degree with Distinction, Sophie completed the RNCM International Artist Diploma in Solo Performance and furthered her studies in America with Midori Goto, Miriam Fried and Donald Weilerstein.

Sophie was kindly supported by several award foundations including the Philharmonia Orchestra Martin Music Scholarship, The Solti Foundation, The Hattori Foundation, The Stephen Bell Charitable Trust and Help Musicians UK. As a chamber musician, Sophie has collaborated with notable musicians including Martin Roscoe, Nobuko Imai, Craig Ogden and Guy Johnston. Sophie currently plays on a Joseph Gagliano violin dated 1795 and uses a Fonclouse bow made available through the generous support of the Stradivari Trust.

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## REBECCA CLARKE (1886–1979)

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Rebecca Clarke was born in Harrow, England. From an early age musical activities were encouraged in her family, and Clarke started to play the violin when she was nine. In 1903 she entered the Royal Academy of Music to continue her violin studies. However, two years later her father withdrew her from the school when her teacher, Percy Miles, proposed marriage. In 1907 she entered the Royal College of Music, this time studying composition. She was Charles Villiers Stanford's first female student. It was Stanford who later on advised Clarke to switch to playing the viola, so that in composition she could learn how to be 'right in the middle of the sound, and can tell how it's all done'.

Although Clarke was considered one of the most talented players and composers at the RCM, her studies were again terminated when she was thrown out of her family home by her father, as she interfered in his affair. From then on, Clarke decided to embark on a performing career as a violist, and she became one of the first female players to join the Queen's Hall Orchestra invited by Henry Wood. In 1919, Clarke's Sonata for Viola and Piano and Piano Trio gained critical acclaim at a competition that was sponsored by the American patron, Elizabeth Sprague Coolidge. Clarke became widely recognised for these pieces, and Coolidge commissioned the *Rhapsody for Cello and Piano* in 1923. With the outbreak of World War II Clarke moved to the USA. She married John Friskin in 1944, but from then on her output gradually decreased. Therefore the chamber music works written during her early career in England represent the height of the composer's creativity.

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*Paul Patterson*

### *MIDORI KOMACHI*

Violinist Midori Komachi has performed as a soloist and chamber musician extensively throughout Europe and Japan. Described as a 'hugely gifted soloist of the younger generation' (*The Quarterly Review*), Midori has appeared in some of the world's prestigious venues, including Tonhalle Zurich, Tokyo Opera City Hall, Muza Kawasaki (Japan), Philharmony Warsaw, Wigmore Hall and Rector's Palace (Croatia).

Over recent years Midori has developed several projects exploring works by British composers. Her 'Delius and Gauguin' project, which was supported by the Arts Council England and featured in major publications such as the *Arts & Collections* Magazine and *Nikkei* Newspaper in Japan, led to the release of her debut Album 'Colours of the Heart' (2014). Midori's performances have been broadcast on BBC Radio 3 and various media in UK and Japan. As an active chamber musician working with various ensembles, she has recorded for Metier, Naxos, Toccata Classics and RAM.

Midori has written several articles on British composers, and her first major publication on Frederick Delius is due to be published in Japan in Autumn 2017. She is also a writer for a Japanese online column 'London Studio', introducing British music to the audience in Japan. Since 2012, Midori has also been dedicated to developing cultural exchanges between UK and Japan, working with composers from both countries, and bringing contemporary music closer to the audience.



*Studies on a Theme by J.S. Bach for String Trio.* Looking back to baroque technique and structure, Rawsthorne was fully aware of creating an architectural form throughout *Theme and Variations*. He commented that he was 'convinced that the theme appears in each variation', the thematic cells being constantly developed through the interwoven lines of counterpoint.

The theme consists of several 'cells' that become seeds of development in the subsequent nine variations. The rising fourths (F#-C and A#-D) are followed by another fourth interval filled with steps (C#-D-E-F), a motif that is Rawsthorne's 'fingerprint', heard in many of his works. Already in the first bar the counterpoint is closely knitted together, as the C#-D-E-F motif is anticipated in the second violin entry.

As the titles suggest, each variation has a distinctive and contrastingly different character. *Capricietto* places the two violins at opposite extremes, with the first violin making wide leaps (a feature in the last part of the theme) whereas the second violin insists on moving in steps (C#-D-E-F). This is followed by *Siciliano*, a ghostly dance in which the two voices hover between unison and contrary motion. *Cancrizzante* is a strict counterpoint of scintillating virtuosity, which is then turned around by *Rhapsodia* with its organ-like texture, free from any sense of pulse. *Notturmo* expresses the theme in the most lyrical form, supported by a backdrop of *sul ponticello* chords that carry the intensity forward. *Scherzetto* takes the C#-D-E-F cell to a 6/8 dance, and the muted violins chatter away, conversing in strict pulse. The subtle humour is suddenly broken by the motor-like rhythm of *Ostinato*, blazing with fiery interjections from the second violin.

At this point we reach a pinnacle of intensity, and gradually falling back to the central note D of the ostinato rhythm, the pedal note D takes us back to the original theme in *Canone*. However, this time Rawsthorne applies a strict canon in thirds between the two voices, making the character somewhat lighter and reinforcing the thematic statement. The final variation *Fantasia* takes elements from previous variations, and after each section the two voices come to a unison of B $\flat$ , a sudden hit that comes across like a shift between flashback and reality. The gradual compression of notes, leading to the coda, becomes the motor-rhythm of the *Ostinato*. The rolling 'flames' across the strings gradually rise to the unison of D, where the two violins finally agree to the central note in this piece – an eloquent conclusion is made on the last bow-stroke.

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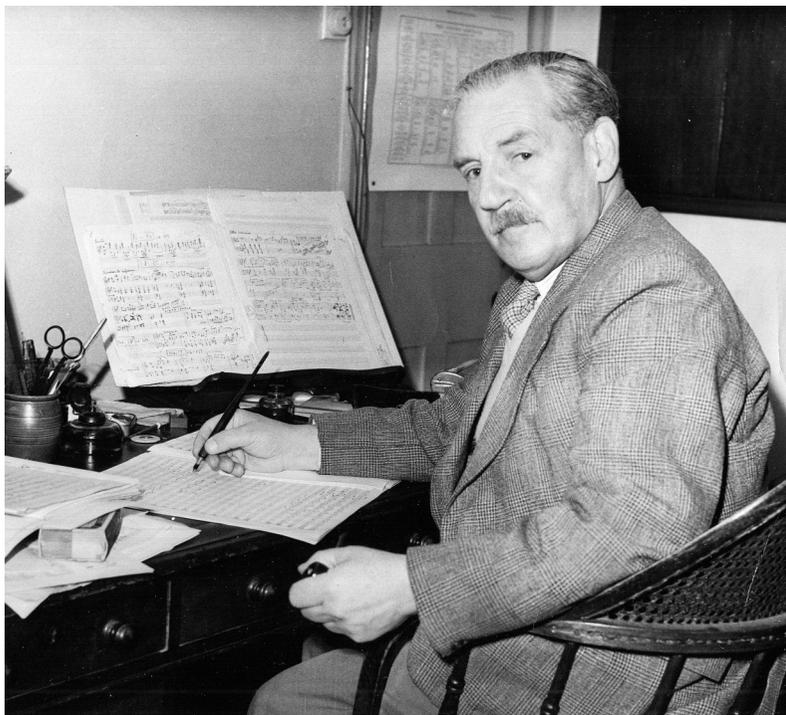
## PAUL PATTERSON (b.1947)

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Born in 1947, Paul Patterson entered the Royal Academy of Music in 1964, initially as a trombone player before turning to composition. A pupil of Richard Stoker, Elisabeth Lutyens and Richard Rodney Bennett, his career on the British compositional scene made rapid progress. He has retained strong links with the Royal Academy ever since, first as its Head of Composition and Contemporary Music (1987-97) and currently as the Manson Professor of Composition. Amidst a large and varied output his contribution to the choral repertoire stands out, and his flair for producing works which are both challenging and accessible for both performers and listeners has resulted in a series of highly regarded large-scale choral works which have spread his name all over the world, notably the *Mass of the Sea* (1983), *Stabat Mater* (1986), *Te Deum* (1988), *Magnificat* (1993), and more recently *Hell's Angels* (1998) and the *Millennium Mass* (2000).

Throughout his career, his reputation worldwide has been sustained by a number of works such as *Time Piece* (1972), written for the King's Singers. Other widely-travelled works include *Cracowian Counterpoints* (1977), which was toured worldwide by the London Sinfonietta, his Violin Concerto (1992) with performances in the USA, France, Turkey and Venezuela, and the phenomenally successful *Little Red Riding Hood* (1992), which has blazed a trail of performances since its première which shows no sign of abating. In 1997, in celebration of his 50th birthday, he was the featured composer on BBC Radio 3's long-running series *Composer of the Week*. He has held many distinguished positions, most notably Composer-in-Residence for South East Arts in Canterbury during the late 1970s, Artistic Director of the Exeter Festival (1991-97), and Composer-in-Residence of the National Youth Orchestra of Great Britain (1997-2010). Amidst the many honours bestowed upon him are the Gold Medal of Honour from the Polish Ministry of Culture for his tireless efforts on behalf of Polish music in Britain (2009), and, in 1996, the Leslie Boosey Award conferred upon him by the Performing Rights Society and the Royal Philharmonic Society for outstanding services to contemporary music.

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Gordon Jacob, c.1958

different qualities of sound such as pizzicato, fast trills or arpeggios, is placed underneath the main melody. Again, such features as the rhythmic displacements and hemiola are reminiscent of folk dances, and combining with the idiomatic language of the violins, this movement is an exercise in brilliant virtuosity.

This is followed by a contrasting movement in 'academic' form, a *Passacaglia* which takes the first theme as a ground bass that is carried all the way through to the coda, while variations can be heard weaving around the theme. As in the first movement, Moeran indicates bowings that have an effect of emphasising specific notes, but here the placements are furthermore syncopated, giving rhythmic complexity. The tremolo motif heard in the second movement gradually seeps through, compressing the passacaglia theme and building to a climax that bursts with strokes of all eight strings. The momentum then carries the energetic folk-like dance to a soaring finish.

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#### ALAN RAWSTHORNE • THEME AND VARIATIONS FOR TWO VIOLINS

*Theme and Variations for two violins* is a significant landmark in Alan Rawsthorne's output, in terms of compositional development as well as the audience reception that brought the composer to international acclaim for the first time. Here Rawsthorne establishes his own voice, with a sound world that has its roots in baroque form but at the same time expands to a new range of expression.

Rawsthorne completed the work in 1937, dedicating it to his wife, the violinist Jessie Hinchliffe and her duo partner, Kathleen Washbourne. A series of performances by the dedicatees followed in 1938, with the première at the Wigmore Hall and then a performance at the Festival of the International Society of Contemporary Music. Soon after, Decca released a recording of their performance, the first commercial recording of Rawsthorne's music.

The format of *Theme and Variations* was clearly of great interest to him at the time, as is seen in the number of his other works in this form, including *Symphonic Studies* (1938), String Quartet no.1 (1939) and Piano Concerto no.1 (1939). In 1936 Rawsthorne had already explored in great detail the technique of developing thematic cells through counterpoint in writing

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**E.J. MOERAN • SONATA FOR TWO VIOLINS**


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'... It is an excellent discipline in trying to break away from the mulch of Delius-like chords, which I have been obsessed with on every occasion I have attempted to compose during the last two years. Perhaps some good has come of being abed and unable to keep running to the keyboard for every bar.'

*Letter from Moeran to Peter Warlock, 1930*

As Moeran wrote to his friend Peter Warlock in 1930, he was assured of his new compositional direction. Having spent three years of house-sharing with Warlock from 1925-1928 in a riotous ménage, Moeran had lost a sense of momentum in his creativity. In 1929, as a result of a motoring accident he had no other choice but to compose with only his imagination as a tool. Sonata for Two Violins was one of the first results, and a fine example of his mature style.

Moeran had been an avid folksong collector since his youth, exploring the landscapes of Norfolk, Radnor Forest and the Malverns. Early works such as *Six Norfolk Folksongs* (1923) bring together materials that are later reflected in his mature works, where folksongs and landscapes affected his compositional development to a significant degree, with a distinct voice that incorporates different aspects of folksong rooted deep in the countryside.

The opening melody of this Sonata blends the folksong characteristics, with its modal tonality and the recurring interval of a fourth and fifth. From this beginning we already see a particular style of string writing peculiar to Moeran.. As the two violins pass on the opening motifs, the entries of each is displaced at different places on the bar, creating a web of sound from the two strings. Moeran indicates long slurs (bow markings) so that at the beginning of a new bow change there is an emphasis on the beginning of the slur. This is a technique that is also apparent later on in the String Trio (1931). In contrast to the contrapuntal lines, there are moments of homophonic textures throughout the movement, when the two voices unify to give a sudden change of colour and sonority.

The second movement is a fast and lively *Presto*, full of rhythmic diversions that drive the energy. Here the two violins speak with different ideas – a secondary motif, often having

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**GORDON JACOB (1895–1984)**


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A Londoner born and bred, Gordon Jacob went to Dulwich College, before joining the army. He was taken prisoner in 1917, and was lucky to survive. Back home, he toyed with journalism, but after a year went to the Royal College of Music to study composition, theory, and conducting. Due to physical handicaps, a career as a performer was not open to him so he remained at the Royal College of Music from 1924, teaching among others Malcolm Arnold, Ruth Gipps, Imogen Holst and Cyril Smith. Meanwhile he was busy writing and arranging music, in the 30s mainly for the Sadler's Wells Ballet. He resigned from the Royal College in 1966, and died in Saffron Walden 18 years later.

A great expert on orchestration, which he taught, wrote about and practised, he was responsible for some fine arrangements for orchestra, such as that of Elgar's Organ Sonata and the version of the National Anthem used for the Coronation in 1953, when his reputation was at its height. His deep knowledge of instrumental technique is also revealed in his many concertos and chamber works, often for unusual combinations. Closer to neo-classicism than the English 'pastoral' school, he had a penchant for wind music which he did much to promote.

© Robin Sawers



Ernest J. Moeran

The meditative second movement, *Mindscape*, inherits the dark world of Don Giovanni's meeting with the Commendatore. Long melodic lines weave their way through a labyrinth of deep and reflective harmony giving an alluring, graceful, and powerful presence.

The sprightly third movement, *Beneath the Surface*, quotes directly from Mozart's *Marriage of Figaro*. It is a fast-moving extravaganza that demonstrates the power and agility of each instrument. The mood is bright and humorous with dazzling rhythmic exchanges between the three players, and finishes in a virtuosic manner!

The *Allusions Trio* was written for Midori Komachi and Sophie Rosa (violins) and Simon Callaghan (piano).

© 2017 Paul Patterson

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#### GORDON JACOB • FOUR BAGATELLES FOR TWO VIOLINS

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Gordon Jacob wrote *Four Bagatelles for Two Violins* in 1961 as a Christmas gift for the violinist David Martin. This work has remained unpublished, but thanks to the help of Geoff Ogram, Margaret Jacob Hyatt and Ruth Jacob the manuscript has been found, and this is the world première recording of the work.

As a well-established, versatile composer with a wide range of works in almost all the possible combinations, Jacob is clearly intent here to bring out the beauty that is unique to the synthesis of two violins. Lyricism in its simplest and purest form, this work expresses four different aspects in characteristic miniatures.

A *Carol* is a heartfelt song, reminiscent of an Advent motet. Perhaps this looks back to William Byrd, as Jacob's first successful work was the *William Byrd Suite*, comprising arrangements for orchestra of virginals pieces. *Mazurka*, a joyful dance, follows, which is characterised by the 'skipping' bow strokes and charming pizzicato accompaniment. In contrast, *Autumn Sketch* is a sentimental song, and the muted strings illustrate subdued autumnal colours. *Gopak* begins in a unison of D, and with an expansion of sonority, the folk dance carries sustained energy. The bow strokes are contrastingly stark and rigid compared to the previous movements, producing a hint of humour and sarcasm in this brilliant finale.

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**REBECCA CLARKE • SUITE FOR TWO VIOLINS AND PIANO**


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Rebecca Clarke was the first female composition student of Sir Charles Stanford when she entered the Royal College of Music in 1907. Soon after she was recognised as one of the most promising composers of her generation, and in 1909 the second movement of this work, *Danse Bizarre*, gained her a scholarship at the College. For a composer who was already a brilliant violinist writing for the instrument was a natural step – the various techniques such as the double stops, harmonics and fast spiccato bowings are technically demanding, but also written in a way that is most effective.

The work is incomplete, as a fourth movement entitled *Finale* was unfinished. It only came to light in 2000, when the manuscript was discovered in a box of letters and documents. The piece is full of new ideas that Clarke was starting to explore at this period. From the opening of the *Prelude* there is already a sense of intensity that is carried through each of the parts, and these interweaving lines contribute to expressive, ambiguous harmony. In *Danse Bizarre*, the two violins playfully fluctuate in parallel as they move along the chromatic lines. After a brilliantly virtuosic passage, the third movement brings the violin lines together in unison, with the piano part above, gradually building to a heartfelt climax. Such a range of sonority and intensity of emotion gives these movements a powerful resonance.

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**PAUL PATTERSON • ALLUSIONS TRIO FOR TWO VIOLINS AND PIANO**


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The *Allusions Trio* is a virtuoso piece for two violins and piano based on Patterson's double violin concerto with orchestra. This work owes its existence to three operatic characters, each of which is given musical characterisation. Love and/or seduction play a major part in these characters' lives.

The first movement *False Impressions* combines an energetic and extremely rhythmic dialogue between the two violinists with a lively piano accompaniment. It is inspired by the character of Sir John Falstaff, with musical material based on the fugue from the finale of Verdi's opera *Falstaff*.

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**ERNEST J. MOERAN (1894–1950)**


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Ernest J. ('Jack') Moeran was born in London, but with a significant Irish pedigree as both his father and grandfather had been born in Ireland. His grandfather was Vicar of Bacton on the Norfolk coast, and his father later took on the living in Stalham near Norwich. Although often described as a 'Norfolk' composer, in fact Moeran spent little time there as a child and was educated both at Cromer and then Uppingham School, where he was encouraged to compose by the grandson of Sir William Sterndale Bennett who was director of music. During service in the First World War he was injured, and after the war he resumed his studies at the Royal College of Music under John Ireland. In the 1920s he began a series of mature orchestral compositions such as *In the Mountain Country* and the two Rhapsodies. He befriended the English composer Peter Warlock (Philip Heseltine) and they spent some riotous years sharing a cottage in Eynsford in Kent. This period was unproductive for Moeran, and on Warlock's death he spent more and more time in Kenmare on the Irish West coast. Ireland began to have an increasing influence on his music, as did English folksong which he assiduously collected, particularly in Norfolk. From the 30s onwards his reputation grew, and his career culminated in the Symphony in G minor (1934–7, dedicated to Sir Hamilton Harty), the Violin Concerto (1942), and finally the Cello Concerto in 1945 dedicated to his wife, the cellist Peers Coetmore. He was also a significant composer of chamber works, such as the String Trio and Quartet and some exquisite songs and piano works. His 2nd Symphony remained unfinished on his death and the sketches were completed by Martin Yates, who conducted their first public performance at the English Music Festival in 2012. He died in Kenmare, County Kerry, and is buried there.

© David Green



*Alan Rawsthorne*

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### ALAN RAWSTHORNE (1905–1971)

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Alan Rawsthorne was born in Haslingden, Lancashire. As a boy he suffered from fragile health; consequently, much of his early education came through private tuition. He became a dental student, but was a failure, so was eventually allowed to pursue his real ambition for a career in music, entering the Royal Manchester College of Music in 1926, where he studied under Frank Merrick for the piano and T. Keighley for composition. He graduated in 1929, then spent two years studying the piano abroad with Egon Petri. Back in England, he took up a post as pianist and teacher at Dartington Hall, leaving in 1934 for London to devote himself to composition. After a first success with his *Theme and Variations for Two Violins* at the 1938 ISCM Festival, the following year the ISCM heard his first major orchestral work, the remarkably assured and impressive *Symphonic Studies*, which look forward to the three fine symphonies of his maturity.

Unfailingly inventive with a distinctive voice, his music covers a wide range from deep seriousness to the brilliance and humour of his piano concertos and his most popular work, the setting of T.S. Eliot's *Practical Cats*. He is buried in Thaxted churchyard in Essex.

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