

# Oxford and Cambridge Musical Club



*Saturday 29<sup>th</sup> June 2013 at 5.30 pm  
in the Housman Room, University College, Gower Street, London WC1*

## Two-Piano Concert

Concert No 2089

**Concerto for Two Pianos and Orchestra - first two movements**      **Francis Poulenc (1899-1963)**  
**(arranged by the composer for two pianos)**

1. Allegro ma non troppo 2. Larghetto  
Claire Kitchin, Rupert Bawden (*pianos*)

**Suite No. 2 Op. 17 - 3<sup>rd</sup> movement – Romance**      **Sergei Rachmaninov (1873-1943)**

Mark Lowe, Gavin Anderson (*pianos*)

**Variations and Fugue on a Theme by Beethoven Op. 35**      **Camille Saint-Saëns (1835-1921)**

Margaret Miller, Chris Underhill (*pianos*)

**Concerto for Wind Quintet and Two Pianos (eight hands)**      **Malcolm Williamson (1931-2003)**

Isaac Barry, Graham Bowler (*piano duet*) Claire Kitchin, Nick Reading (*piano duet*)  
Stephen Bonney (*flute*) Clare Shanks (*oboe*) Deborah Smith (*clarinet*) Hugh Rosenbaum (*bassoon*)  
Jennifer Stahl\* (*horn*)  
Conducted by Alan Reddish

~ ~ ~ I N T E R V A L ~ ~ ~

**Fêtes (from Trois Nocturnes)**      **Claude Debussy (1862-1918) arr.**  
**Maurice Ravel (1875-1937)**

Graham Bowler, Chris Crocker (*pianos*)

**Concerto in F major for two keyboards**      **Wilhelm Friedemann Bach (1710-1784)**

Margaret Miller, Claire Kitchin (*pianos*)

**Prélude, Fugue et Variation Op. 18**      **César Franck (1822-1890)**

Lyn Parkyns, Alan Reddish (*pianos*)

**Variations on a Theme of Paganini (1941)**      **Witold Lutoslawski (1913-1994)**

Chris Crocker, Chris Underhill (*pianos*)

**La Calinda (from the opera Koanga)**      **Frederick Delius (1862-1934)**

Claire Kitchin, Clare Jones (*pianos*)

**Fantasy on Gershwin's Porgy and Bess**      **Percy Aldridge Grainger (1882-1961)**

Alan Reddish, Nick Reading (*pianos*)

\*guest

**Organisers: Claire Kitchin, Graham Bowler**

*MALCOLM  
WILLIAMSON*

**CONCERTO**

FOR WIND QUINTET  
AND TWO PIANOS (EIGHT HANDS)

Commissioned by Macnaghton Concerts for, and first performed on the occasion of, Alan Rawsthorne's 60th Birthday Concert at the Wigmore Hall on 9th April 1965.

[The above text, taken from the music score, is not in fact correct. The work was premiered at the Macnaghton Concert of April 9th but it was the following Macnaghton Concert on July 13th at the Cheltenham Festival that was titled "Alan Rawsthorne 60th Birthday Concert", consisting solely of works by Rawsthorne.]

# Advance Notices of the First Performance

Sep 18 1964 The Guardian

May 23 1965 The Guardian

Apr 4 1965 The Observer

**T**HE programmes for the Macnaghten Concerts 1964-5 (from the Secretary, 33 Acacia Road, London NW8) include several new works by British composers. Two have been commissioned by the Macnaghten Concerts: Arnold Cooke's Quartet for flute, clarinet, cello and piano, to be performed on November 13; and Malcolm Williamson's Concerto for wind quintet and two pianos, eight hands, to be performed on April 9, 1965. Other first performances will include a violin sonata by Richard Rodney Bennett and Five Motets for solo voices, double choir and chamber orchestra by Peter Maxwell Davies. On December 18 a concert of new Christmas music is being held, with the first performance of a Nativity Cantata by Colin Dexter and selections from a collection of new carols now being compiled for the Oxford University Press.

Three other composers will join Malcolm Williamson in the first performance of his Concerto for Wind Quintet and Two Pianos Eight Hands at the next Macnaghten Concert which will take place at the Wigmore Hall on April 9. The work has been specially commissioned by the Macnaghten Concerts, and the concert has been sponsored by Watney Mann Ltd. The Concerto is dedicated to Alan Rawsthorne, who celebrates his sixtieth birthday not long afterwards. Williamson said that he wishes to make this work a combined tribute to Rawsthorne from himself, the players, and the conductor. The pianists are all composers: Williamson himself, Richard Rodney Bennett, Peter Maxwell Davis, and Thea Musgrave. Together with the New London Wind Ensemble they will be under the direction of Marcus Dodds, a conductor who has often been associated with Rawsthorne in film music.

**Macnaghten Concert:** First performance of specially commissioned Malcolm Williamson work, Concerto for wind quintet and two pianos eight hands, and other, less contortionist work by Stockhausen and Messiaen, played by a bevy of prominent composers—Richard Rodney Bennett, Peter Maxwell Davies, Thea Musgrave and Malcolm Williamson. **Wigmore Hall, Wigmore Street, Fri 7.30.**

## THE MACNAGHTEN CONCERTS *(Founded in 1931 by Iris Lemare, Elisabeth Lutyens, Anne Macnaghten)*

RICHARD RODNEY BENNETT .. pianoforte | THEA MUSGRAVE .. pianoforte  
 PETER MAXWELL DAVIES .. pianoforte | MALCOLM WILLIAMSON .. pianoforte  
**THE NEW LONDON WIND ENSEMBLE**  
*Conductor: MARCUS DODS*

Zeltmasse for wind quintet ..... STOCKHAUSEN  
 Visions de l'Amen for two pianos ..... MESSIAEN  
 Concerto for wind quintet and two pianos, eight hands (first performance) ..... MALCOLM WILLIAMSON

*(Commissioned by the Macnaghten Concerts)*  
**WIGMORE HALL, Friday, 9th April, 1965, at 7.30 p.m.**  
 Tickets: £5, 3s, 6d. AS AT THE HALL



April 1965

Photo by Erich Auerbach - © 2012 Getty Images

Richard Rodney Bennett, Malcolm Williamson, Thea Musgrave and Peter Maxwell Davies

# First Performance Concert Programme – Front page

# THE MACNAGHTEN CONCERTS

## NEW LONDON WIND ENSEMBLE

David Sandeman	flute
Ian Wilson	oboe
Keith Puddy	clarinet
Cecil James	bassoon
Timothy Brown	horn
Robin Miller	cor anglais

RICHARD RODNEY BENNETT piano

PETER MAXWELL DAVIES piano

THEA MUSGRAVE piano

MALCOLM WILLIAMSON piano

MARCUS DODS conductor

Founded in 1931 by Iris Lemare  
Elisabeth Lutyens and Anne Macnaghten  
The Macnaghten Concerts are in association  
with the Arts Council of Great Britain  
The 1964-65 season is also supported by  
the Calouste Gulbenkian Foundation  
the Performing Right Society  
the RVW Trust Fund  
and Watney Mann Ltd

The Macnaghten Concerts specially  
wish to acknowledge the generous  
support of this concert by  
Watney Mann Ltd.

# First Performance Concert Programme (relevant extract)

## PROGRAMME

Notes by Anthony Payne


2. ZEITMASSE for wind quintet

STOCKHAUSEN

3. CONCERTO for wind quintet and two pianos eight hands MALCOLM WILLIAMSON

Lento - Allegro - Lento - Allegro vivo

(commissioned by the Macnaghten Concerts and dedicated to Alan Rawsthorne for his sixtieth birthday) (first performance)



In the first movement, contrapuntal sections for the wind choir, which the composer has likened to little motets, are given an impressionistic chordal background by the two pianos. A horn theme, related to the chordal writing, occurs several times to form interludes.

The second movement, a fugue, follows without a break. Its subject is based on the wind counterpoint of the previous movement and its answer is the inversion. In addition to the normal polyphonic growth, the fugue subject itself undergoes thematic development, and towards

the end of the movement written-in accelerandos further point the climax.

The third movement begins extremely simply and grows in complexity. In general it has the outlines of sonata form, but is also characterised by abrupt changes of thought from short sentences to long sustained paragraphs.

In the finale, a perpetuum mobile, the two pianos are particularly featured in writing of more brilliance.

## INTERVAL

4. VISIONS DE L'AMEN for two pianos

MESSIAEN

I - Amen de la Création, II - Amen des étoiles, de la planète à l'anneau, III - Amen de l'Agonie de Jésus, IV - Amen du Désir, V - Amen des Anges, des Saints, du chant des oiseaux, VI - Amen du Jugement, VII - Amen de la Consommation.

RICHARD RODNEY BENNETT and MALCOLM WILLIAMSON

# Reviews of the First Performance

RAWSTHORNE TRIBUTE  
by Edward Greenfield

GUARDIAN  
Apr 10 1965

**C**ONCERTO for four composers and wind quintet—that was the Macnaghten Concert's tribute last night to Alan Rawsthorne on his sixtieth birthday, and one had better add rather quickly that the actual job of composing had been allocated to only one of the four composers, Malcolm Williamson, and the other three—Richard Rodney Bennett, Peter Maxwell Davies, and Thea Musgrave—were there as interpreters merely.

But what interpreters! There is nothing like a composer-interpreter for getting under the skin of music, given a natural sympathy in the first place. And that sympathy was plain last night. The idea of a concerto for two pianos, eight hands, with wind quintet for support might be thought gimmicky, would undoubtedly lead many to expect from Williamson one of his light, bright, throwaway pieces. Instead he paid tribute to the Macnaghten tradition as well as to Rawsthorne by writing a large-scale work (over 25 minutes) with two extended slow movements (placed first and third) containing some of the most deeply expressive music that he has yet written.

The first movement begins with what the composer describes as a "moto" for the wind quintet and such contrapuntal sections form the framework of the whole movement with the pianos limited merely to chordal comment. The lively fugue second movement gives the pianists more scope for display, and the third and fourth movements echo the pattern of the first two in the way that Handel concertos do. The finale is a riotous perpetuum mobile in which the demonic energy effectively prevents it from seeming too facile a conclusion. Marcus Dods controlled his disparate forces with great determination, and the London Wind Ensemble played most beautifully—as they did also in Stockhausen's "Zeitmesse" which is now, one gathers, already a classic, and therefore mercifully needs no comment from me.

In the first half the merits of composer-interpreters were if anything even more tellingly proved when Williamson and Bennett together at two pianos played Messiaen's massive "Visions de l'Amen." It is very loud and very long, but except in one deplorably saccharine slow movement, "the calm perfume of Paradise," they showed what strength there is in Messiaen's global elaborations of the Debussian bell motif. But whether the players' exuberance or Messiaen's genius was the greater, I should still not like to say.

## Birthday gift

OBSERVER  
Apr 11 1965

**MALCOLM WILLIAMSON** produced a novel and effective birthday present for Alan Rawsthorne, 60 next month, at Friday night's Macnaghten concert in the Wigmore Hall. Described as a concerto, it was really a contemporary concerto grosso scored for wind quintet and two pianos (eight hands), a rare and perhaps unique combination. The hereditary piquancy of the wind group was inevitably dulled by the clangor of keyboard tone, but thanks to the composer's resource, textures in general avoided murkiness or monotony. Whether competing on equal terms as in the athletically jinking fugue, in the hurdy-gurdy brilliance of the finale, and in the reflective second movement, or by contrast, in the alternating paragraphs of the opening movement, the two parties found a fruitful collaboration. Mr Williamson's pianistic colleagues were Thea Musgrave, Richard Rodney Bennett and Peter Maxwell Davies—suggesting a representative and affectionate tribute from one generation to another. **CHRISTOPHER GRIER**

EIGHT HANDS IN HARMONY Times Apr 10 1965

An affectionate tribute was paid at Wigmore Hall last night to the composer Alan Rawsthorne, who will be 60 early in May, when four of his younger colleagues, Thea Musgrave, Richard Rodney Bennett, Peter Maxwell Davies, and Malcolm Williamson came together as piano soloists in the first performance of Mr Williamson's own Concerto for wind quintet and two pianos, eight hands.

To describe only the four pianists as soloists is perhaps unfair to the members of the New London Wind Ensemble, for there is never any discrimination between the two groups. In the first movement, in fact, it is the wind who play the leading role, the self-contained contrapuntal sections, which the composer himself likens to "little motets", being supported by sustained chords on the two pianos. Here the music seems to move on two different planes, whereas in the movement that follows the two opposing groups are thoroughly integrated into a brilliant, highly intricate fugue whose wild dissonances almost create a feeling of deliberate chaos.

Although the name of Messiaen is often met with in the context of Mr Williamson's own music, the piano writing of his Concerto, surprisingly, suggested no clear relationship with that of Messiaen himself, whose fascinating and strangely hypnotic two-piano suite *Visions de l'Amen* had been played by Mr Bennett and Mr Williamson earlier in this splendid Macnaghten concert...

# Other Performances Traced

## Tuesday October 4th 1966

**BBC broadcast at 8.30pm** on the Third Programme

### *TWENTIETH CENTURY CHAMBER MUSIC*

Richard Rodney Bennett, Susan Bradshaw, Malcolm Williamson, Thea Musgrave (pianos)  
Portia Wind Ensemble :- Mary Ryan (flute), Mary Murdock (oboe), Thea King (clarinet),  
Deirdre Dundas-Grant (bassoon), Valerie Smith (horn)

Summer Music, for wind quintet .... Barber  
**Concerto for wind quintet and two pianos (eight hands).... Williamson**  
**Conducted by Marcus Dods**  
Visions de l'Amen, for two pianos.... Messiaen  
Richard Rodney Bennett, Malcolm Williamson

**Note, the BBC recording of this performance may be listened to at the British Sound Archive (it is the only recording of the work that I have traced)**

## Monday March 21st 1966

**Friends' House**, Euston Road, NW1

**Macnaghten Concert** as part of the 12th St Pancras Arts Festival

Pianos: Cornelius Cardew, John Tilbury, Alasdair Graham, Malcolm Binns

Wind: members of the Leonardo Ensemble

Conductor: Marcus Dods (mis-spelt on the programme as Dodds)

**No other UK concert performances traced to date.**

## Performances Outside the UK...

*From Simon Campion...*

“I played Piano 1 primo with Malcolm 1 secondo. It was an all Williamson concert at the Canberra School of music in the summer of 1982. The other 2 pianists were on the academic staff and we had the excellent Canberra Wind Quintet conducted by Leonard Dommett. That was probably the first Australian performance.”

*and...*

“ I have heard from Lewis Mitchell at Josef Weinberger: ‘The performance in Melbourne (the most recent one I am aware of) seems to have been grand from what I heard on the recording of the broadcast.’” I have no information yet as to the date and details.