

Joyance (Joy) Boughton



Rutland Boughton

'for Joyance'

Mark Baigent plays the complete
chamber music for oboe

Session photos by Ian Boughton;
portrait of Joy Boughton (detail)
by Christina Walshe



Rutland Boughton

'for Joyance'

MARK BAIGENT oboe

EVA CABELLERO flute MICHAEL JONES piano
SOPHIE BARBER violin CHIAN LIM viola STEPHEN ORTON violoncello

Oboe by Lorée (1901), flute by Rudall Carte & Co (c. 1930), piano by Bösendorfer (c. 1900)
– for details see the notes on page 11

Recorded at Woodside Hall, Hitchin, 10 & 11 August 2017

Executive Producer: Ian R Boughton

Recording Producer, Engineer and CD Mastering: Paul Arden Taylor

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Photo credits: Rutland Boughton by David Farrell, Joy Boughton by John Vickers, Mark Baigent by Cait Walker

Oboe image on spine courtesy Howarth of London

Publishers: Two Pieces for oboe & piano are published by Seresta Music; all other pieces are © The Rutland Boughton Music Trust, to whom enquiries should be addressed. A version for oboe and piano of Greensleeves (track 11) by David Ashbridge is published by Seresta Music.

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The Rutland Boughton Music Trust, which has sponsored this recording, exists to promote Rutland Boughton by encouraging performances and sponsoring recordings of his music. For further information visit www.rutlandboughtonmusictrust.org.uk.

A note on the instruments used in this recording

by Mark Baigent

The **oboe** I used for this recording was made by the Parisian firm Lorée in 1901, serial number T97. It is the same model as used by León Goossens whose instrument was made in 1907. Lorée oboes were the leading instruments of the day and T97 is a grenadilla oboe listed on the companies sales register as a 'Reynolds' thumplate model. Charles Reynolds (1850-1917) was principal oboe in the Hallé orchestra from 1871 to 1916, was described as 'the only great British player of his generation' and was León Goossens' teacher. He had over 53 oboes built by Lorée within a 15 year period with his own slight key modifications which included any or all of a duplicate left hand F & C# key, a right hand G#-A# trill key and an unusually designed 2nd octave key. This oboe has the trill key and distinctive 2nd octave key.

Joy Boughton used a similar oboe made by the English company Louis & Co. who made copies of Lorée oboes and sold them to the English market between the wars when it was very hard to get French instruments. They were beautifully hand crafted and more robust than the delicate Lorée instruments, giving a slightly fuller, stronger sound and were the most common oboe on the UK oboe scene until 1948 when T. W. Howarth & Co. was established.

The **flute** is a wooden instrument made by Rudall, Carte & Co. in about 1930 (serial

number 8130). Based in London, they were probably the finest makers of Boehm system flutes of all time, known for their wooden instruments but also producing flutes in ebonite, silver, platinum and gold until 1958 when the firm shut down. They were the natural choice of flute players throughout the world and used by almost every professional player in Britain. Each flute was unique, being hand made by a single craftsman.

String players until the middle of the 20th century were still using predominantly gut strings, the lower two usually overwound with metal and the upper two pure. A tendency to break led to the adoption of all-metal strings, but since the 1970s strings with a synthetic core have come into use, giving better reliability and a closer sound to gut whose rich warm sound was lacking in the metal strings. For this recording Sophie Barber uses gut strings, the others synthetic core.

English, French and German **pianos** all had their place in the UK music scene. Rutland Boughton owned a small grand piano by the German maker Ed. Westermayer (established in Berlin in 1863) which is still held in the family, and in wishing to capture the sound world of his music at the time it was written, we were fortunate to have access to a similar instrument for this recording, made by the Viennese manufacturer Bösendorfer in about 1900.

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Chian Lim (viola) was a prize-winning student at the Royal College of Music. He plays regularly with the Marias Ensemble and was a member of the Dowdeswell Piano Quartet. He has broadcast with the Endymion Ensemble and Lontano on BBC Radio 3 and has performed at the Wigmore Hall. He has performed with the English Chamber Orchestra and the Academy of St Martin-in-the-Fields, and has been guest Principal Viola with the City of London Sinfonia, Royal Ballet Sinfonia and the Royal Philharmonic Orchestra for whom in 2014 he became one of its Board of Directors.

Stephen Orton (violoncello) studied with William Pleeth at the Guildhall School of Music and Drama where he met fellow cellist Paul Thomson (aka conductor William Boughton). In 1985 Stephen became Principal 'Cello with the Academy of St Martin-in-the-Fields and has performed as a concerto soloist many times with the orchestra. He has been Principal 'Cello with the Bournemouth Sinfonietta, the City of London Sinfonia, and for many years a member of the Delmé Quartet. He has acted as Guest Principal Cello with the London Symphony Orchestra and Philharmonia. Since 2013 has has played with the Chilingirian Quartet.

Paul Arden Taylor (producer/engineer) was a pupil of Janet Craxton at the Royal Academy of Music and was awarded four diplomas and the Leila Bull Oboe Award. At the request of the conductor William Boughton, he hand-picked a wind section for the English Symphony Orchestra and played principal oboe with them for over 30 years. A strong interest in the technical aspect of recording eventually led him to combine his performing career with work as an independent engineer and producer. He has produced recordings for several commercial labels including SOMM, Nimbus and Alto, as well as with his own label Dinmore Records. He was recording engineer for a joint project with the British Music Society and The Rutland Boughton Music Trust for a CD of Boughton Songs issued in 2006 (BMS431CD).

Oboe Quartet No. 2* (1945) *"For my daughter, Joy"*

1	Allegro giocondo, quasi drammatico	6:12
2	Andante languendo	4:37
3	Allegro scherzando	2:39
4	Allegro molto	3:52

Two Pieces for oboe and piano (1937) *"For Joyance"*

5	Somerset Pastorale	3:43
6	The Passing of the Faerie*	1:45

Three Songs without Words for oboe quartet (1937) *"To Joyance, with love"*

7	Whence!	2:52
8	Faery Flout	1:41
9	Barcarolle	4:48

Portrait* for flute, oboe and piano (1925)

10	Andante carezzevolmente – Gay and capricious Allegro appassionato – Slow and dreamy	9:04
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Greensleeves* for oboe quartet (c. 1939-45) *"For Joy"*

11	Moderato	2:01
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Oboe Quartet No. 1 (1932) *"For my daughter, Joy"*

12	Allegro vivace	4:24
13	Allegro giocoso	1:35
14	Andante con variazione	7:44

An asterisk denotes a World Première recording

Total Time: 57 minutes

"This music by Rutland Boughton, composed between 1925 and 1945 was, with the exception of one piece, written and dedicated to his daughter Joy Boughton, a leading oboist on the UK music scene in the mid 20th century. Mostly recorded for the first time, it shows the colourful and varied output of a lesser-known side to Rutland Boughton's musical output." Mark Baigent

Music for Oboe and Joy Boughton

by Ian R Boughton

Of Rutland Boughton's eight children, some became established musicians in their own right. His daughters Ruby (1904-1952) and Estelle (1907-1972) from his marriage to Florence Hobley were singers. His children by his third partner Kathleen Davis were daughter Jennifer (1928-2001), also a singer, and son Brian (b1927) who took up the trumpet and for whom Boughton completed and dedicated his *Concerto for Trumpet and Orchestra* in 1943.

Christina Joyance or "Joy" Boughton (1913-1963), born to Boughton's second partner Christina Walshe, became one of the most accomplished oboists of her generation. Joy had begun playing at an early age and was a pupil of Léon Goossens at the Royal College of Music (RCM) where her very close friends were Marjorie Trevelyan and Margaret Eliot, and later was appointed a Professor, a position sadly she was unable to fulfill due to illness. She was also friends with Helen Gaskell, Natalie Caine and Evelyn Rothwell (Lady Barbirolli). In 1964, after her untimely death the previous year, many people wanted her name commemorated, and support for the establishment of a "Joy Boughton Memorial Prize Fund" administered by the RCM was raised. This had the signatories of Benjamin Britten,

Léon Goossens, Janet Craxton, Evelyn Rothwell, Helen Gaskell and Marjorie Trevelyan.

It was for Joy that Benjamin Britten composed his *Six Metamorphosis after Ovid, Op. 49* in 1951 - a piece that she recorded later for the BBC (now available on Oboe Classics CC2017). She also played in Britten's orchestra at Aldeburgh.

Besides the chamber pieces that appear on this disc, Boughton also completed two oboe concertos, the first of which he dedicated to Joy who gave the first performance in 1937 at a concert in Oxford with the Boyd Neel String Orchestra. As a result of its opening success, Léon Goossens took the work to Salzburg where it received a triumphant response, and is published by Boosey & Hawkes. The following February, Goossens played it again in a broadcast with the Bournemouth Municipal Orchestra. When Boughton heard this he sent a note of appreciation to Goossens saying "Now I want to hear you do the Number 2", the piece he dedicated to Goossens. He gave the first performance of the second concerto in 1943 at the Wigmore Hall but it has only been performed in public on one occasion since.

Mark has continued performing contemporary music with his oboe trio Pipers 3 in festivals and music clubs throughout the UK, and with his collection of over 20 period oboes has had a busy career performing orchestral music in projects from Bach to Stravinsky throughout the world with leading period instrument orchestras including the English Baroque Soloists, Orchestre Révolutionnaire et Romantique, Kings Consort, Orchestra of the Age of Enlightenment, and Classical Opera in International festivals, concert halls, opera houses and theatres, on radio and on TV.

Another of Mark's passions has been performing English music from the turn of the 20th Century on an oboe from 1901 and whilst at college gave the first performance of Alan Rawsthorne's *Oboe Quartet No. 2* since its première. In 2014, having been approached by Ian Boughton of The Rutland Boughton Music Trust, Mark performed Boughton's *Oboe Quartet No. 2* at Glastonbury as part of the centenary celebrations, which led to this recording.

Eva Caballero (flute) was born in Spain and is now based in London where she freelances in chamber music ensembles and orchestras including the Orchestra of the Age of Enlightenment, the English Baroque Soloists and the Armonico Consort. Eva performs with wooden flutes from the baroque period to the modern day and has given recitals at the Handel House Museum, Raynham Hall, the Wallace Collection and at St Martin-in-the-Fields. Collaborating with dance and theatre companies, she has worked on improvisation and modern

techniques, performing in the Tête-à-Tête Opera Festival and the IV Festival Atelier in Poland.

Michael Jones (piano) studied at the Birmingham Conservatoire. His broad career spans over 40 years of varied and challenging repertoire. From 1974 to 1985 he was pianist and chamber music coach for the Anglo-German Youth Music-Weeks and has given a number of recitals in Berlin. He made his London recital debut at the Purcell Room in 1983 and has performed all the Piano Trios by Beethoven, Brahms and Dvorak with Trio Maggiore in 2001/2. He has also played arrangements of music by Elgar and currently champions the music of Edgar Bainton (a close friend of Boughton), whose recordings they share on the Dutton Epoch label.

Sophie Barber (violin) is a freelance player in predominantly historically-informed ensemble and orchestras including Sounds Baroque, the English Concert, The Sixteen and the Musical and Amicable Society. She also enjoys playing in theatrical productions at Shakespeare's Globe in London. Sophie is a founder member of the Boscobel String Quartet which focuses on performing repertoire from the Classical and Early Romantic periods. Sophie lives near Hitchin and has given recitals at its annual Festival.

a piano as the orchestra. On 5 August 1914, Boughton's "English Bayreuth" festivals were born and ran with enormous success and sophistication until they were forced to close in 1926. In that time, he mounted over 300 staged performances, 100 chamber concerts, a series of innovative lectures and exhibitions, and an annual summer festival, something never previously experienced in the country. The Glastonbury Festivals attracted the support of such luminaries as Sir Henry Wood, Sir Edward Elgar, Sir Thomas Beecham and George Bernard Shaw. The Festivals also launched the career of many singers and actors including Gwen Ffrangcon-Davies.

Of those works that were produced at Glastonbury at the time, the opera that brought Boughton to fame was his *The Immortal Hour*. When its director Sir Barry Jackson transferred it to The Regent's Theatre at King's Cross, in 1922, it took London by storm with an initial record-breaking run of 216 consecutive performances; there was a revival of 160 performances in the following year and more major revivals in 1930 and 1932. By then, Boughton was hailed as the most important British operatic composer of his generation. However, his strong Socialist views steered him into membership of the British Communist Party, and following a controversial performance of the Christmas choral-drama *Bethlehem* in 1926, when Boughton insisted on having Christ born in a miner's cottage and Herod as the very embodiment of the top-hatted Capitalist in his gesture to support the miners' lock-out, the Festivals came to an abrupt end. Boughton

lost all his support, became bankrupt and was forced to abandon Glastonbury. He then took up residence in the tiny village of Kilcot, near Newent, in Gloucestershire where he spent the rest of his days.

During his time at Kilcot, Boughton set up festivals in nearby Ross-on-Wye, Bath and Stroud and organised local recitals with established performers; but they were short-lived. He completed his cycle of five Arthurian music-dramas as well as other works, many of which have only been realised in recent years. Despite successful revived performances of his *The Immortal Hour*, *Bethlehem* and *The Queen of Cornwall* during the 1950s and 60s, and having renounced his Communist support, Boughton never really recovered and his music lost its appeal. In more recent times, there has been a resurgence of interest in his music and there is a wide collection of acclaimed recordings of his symphonies; symphonic poems, chamber music, song and opera that demonstrate his compositional skills in which this CD can now take its place.

Mark Baigent (oboe) studied with Robin Canter at the Royal Northern College of Music. There he focused on period performance practice on the baroque & classical oboe, and studied contemporary music on modern oboe, performing Berio's *Sequenza 7* and getting a comment from the composer that it was the best performance of the work he had heard.

Track notes

Oboe Quartet No 2. Completed in May/June 1945, the quartet had to wait until 2014 to receive its first known performance. It failed to receive the attention that was evidently given to the first oboe quartet and consequently no records exist of any early performances. Its appearance at the Assembly Rooms in Glastonbury on 31 August 2014 as part of the centenary celebrations of the original Glastonbury Festivals (1914-1926) by oboist Mark Baigent and his ensemble *Charme du Hautbois* was a revelation. It has since been performed again by Mark Baigent and by Nicholas Daniel.

The first and long movement has considerable variety with changes of tempo and some interesting intrusions into a rather folk-song like atmosphere. The second movement is Boughton's revision of *Barcarolle* from the third movement of his *Three Songs without Words* and grows out of the opening few bars. The third Scherzo movement is waltz-like and has some florid passages for the soloist. The last movement has a Hornpipe like dance and brings the whole piece to an exhilarating finale.

Two Pieces for oboe and piano. These two short works began life as individual pieces. The manuscript of the *Somerset Pastorale* shows many revisions by both father and daughter, and they eventually became a pair, with additional versions for oboe, flute or violin with string orchestra. The *Somerset Pastorale* is based on the folk-tune "Ye little birds that sing". *The Passing of the Faerie* was

a wry joke by the composer on his well known "Faery Song" taken from the opera *The Immortal Hour*, and much to Boughton's surprise became very popular. It begins with the first two phrases of the original song ("How beautiful they are...") repeated three times, that is dismissed in favour of a merry folk-song dance. The song returns, faintly, as the last word.

Three Songs without Words for oboe quartet. These were most probably composed around 1937; Boughton based the music on his earlier large scale vocal projects that never materialised. His now lost score of *Isolt*, set to a play by Antonia Bevan Williams of 1935, in which the original opening words echo Housman's "Out of a sigh an air that blows" forms the first movement. The title was given as "The Birth of Song" which Boughton changed to *Whence!* and quotes the line as "Out of a something that no-one knows".

The second movement *Faery Flout* is taken from the one piece poem "Faery-Led" by Mary Webb (1881-1927) that was first published in the volume *Poems and The Spring of Joy* (Cape 1928):

"The faery people flouted me,
Mocked me, shouted me -
They chased me down the dreamy hill
and beat me with a wand."

The third song *Barcarolle* makes reference to a poem "Still the shallows laughs and bubbles" by Eimar O'Duffy (1893-1935):

"Still the shallow laughs and bubbles;
Still in shadow broods the deep;
Still the leaning willows whisper
'Rest thee here, and sleep."

Originally trained as a dentist, O'Duffy became involved in Irish cultural and nationalistic movement as well joining the Irish Republican Brotherhood prior to the Rising of 1916. Around 1941, not long after his association with the Communist Party began, Boughton collaborated with O'Duffy in writing a musical comedy *Butterflies and Wasps*. It was presumed to capture the Noël Coward market with its blue chords and fox-trot rhythms but this did not get beyond several pages of sketches and the score failed to survive.

Portrait for flute, oboe and piano.

Little is known of this single movement trio although it has been suggested by Boughton's biographer, the late Michael Hurd, that it was written for Léon Goossens who had the score in his possession around 1961. Originally entitled "Character Study", the trio was completed in February 1925 when Boughton lived in Parliament Hill during the height of his operatic fame. Its style is unlike anything the composer had written before although the "duet" between the oboe and flute could be a direct quotation from one of Boughton's choral-dramas. Although there is no record of its first performance, it may have appeared in a concert given by The Sylvan Trio which Joy joined as oboist in the late 1930s together with John Francis, flute, and Millicent Silver, piano. It was performed in 1990 with Helen Mills, Alison Whatley and Anthony Cross.

Greensleeves is recognised as a traditional English folk song and is found in late 16th and early 17th century sources. There is a persistent belief that it was composed by King Henry VIII for his lover Anne Boleyn, but it is more likely to be based on an Italian style of composition that did not reach England until after Henry's death, making it more likely to be Elizabethan in origin. The tune is perhaps best identified with the English composer (and friend of Boughton) Ralph Vaughan Williams and his *Fantasia on Greensleeves* dating from 1934. There is no information available to suggest why Boughton wanted to write his own version of the tune which he completed in the years 1939-45 but, like Vaughan Williams, he was drawn to traditional folk music and this short attractive setting makes a delightful addition to the repertoire.

Oboe Quartet No. 1 was composed in March and April 1932 and although no records exist of its first performance, Joy had managed to programme it on many occasions including undertaking a private recording. The parts show revisions from the original manuscript most likely to have been made by Joy including the articulation in which she took out some of the string parts to create a solo cadenza in the third movement. It is the revised version that has been incorporated into this recording. The first movement is in sonata form with fugal passages; the second is a Scherzo, and the final is a set of variations on a folk-tune theme.

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Biographies:

Rutland Boughton (1878-1960) is better known today for his record-breaking opera *The Immortal Hour* and for establishing the first English classical arts festivals at Glastonbury, from 1914 to 1926. Boughton's musical popularity declined later in his life and was almost a forgotten figure after he died. It is in the last 35 years or so, largely through The Rutland Boughton Music Trust, that Boughton's contribution to the English music heritage has become once more to be appreciated.

Born in Aylesbury, Buckinghamshire, on 23 January, Boughton's interest in music came from his mother and he was largely self-taught. His early compositions were greeted with approval from the Rothschild family who, in 1892, provided financial support to enable him to attend the Royal College of Music in London, where he studied with Sir Charles Stanford and Sir Walford Davies. He left when the funds finished and for a while Boughton lived in hardship. He did secure work playing the piano at the London Haymarket Theatre and for a limited time was official accompanist to the baritone David Ffrangcon-Davies. His break came in 1905 when Sir Granville Bantock, the head of the Birmingham and Midland Institute of Music (later to become the Birmingham Conservatoire) offered him a permanent teaching position where he was able to develop his skills as a composer, choral conductor, singing teacher and polemicist.

This brought him into contact with the rich English choral traditions and he was strongly influenced by the works of William Morris, Edward Carpenter and George Bernard Shaw the latter becoming one of his staunchest friends and admirers. It was his introduction to the works of Wagner, however, that influenced Boughton's development as a composer and he began to formulate his own ideas for a specific type of English opera which he called 'choral drama'. He was introduced to the publication *Arthur of Britain* written by the poet Reginald Buckley and in 1909 set him on a course of writing a cycle of operas, or music-dramas, based on the legend of King Arthur.

Without substantial financial backing, the opportunities at this time for young composers to have their works performed at one of the national opera houses proved difficult and Boughton, recognising his ambition and having established a like-minded bond with Buckley, considered building his own theatre. At first, Letchworth Garden City in Hertfordshire – a new town and a centre for the arts and crafts movement – seemed a possible location but eventually he was taken to Glastonbury, the mystical heart of Britain where King Arthur was allegedly buried. Despite promises of donations, the outbreak of World War I prevented sufficient funds to be raised that would secure a permanent theatre, and Boughton had to make do with the tiny Assembly Rooms as his venue, and