



resonus

ELISABETH LUTYENS  
PIANO WORKS  
VOLUME 3

MARTIN JONES  
PIANO

Elisabeth Lutyens (1906–1983)

Piano Works Volume 3

Martin Jones *piano*

1. <b>Overture</b>	[1:27]	<b>Bagatelles, Op. 141, Book 3</b>	
		22. Bagatelle I	[0:29]
2. <b>Berceuse</b>	[2:02]	23. Bagatelle II	[1:45]
		24. Bagatelle III	[1:55]
3. <b>Barcarolle</b>	[2:47]	25. Bagatelle IV	[1:31]
		26. Bagatelle V	[1:59]
4. <b>Helix, Op. 68</b>	[8:48]	27. Bagatelle VI	[0:53]
		28. Bagatelle VII	[1:42]
<b>Holiday Diary</b>		29. <b>Dance Souvenance</b>	[1:46]
5. Monday	[4:35]		
6. Tuesday	[4:36]		
7. Wednesday	[3:21]		
8. Thursday	[3:36]	Total playing time	[77:32]
9. Friday	[4:29]		
10. Saturday	[4:12]		
11. Sunday	[4:43]	<i>All world premiere recordings</i>	
<b>Bagatelles, Op. 141, Book 1</b>			
12. Bagatelle I	[1:07]		
13. Bagatelle II	[2:07]		
14. Bagatelle III	[2:38]		
15. Bagatelle IV	[1:43]		
16. Bagatelle V	[2:17]		
17. Bagatelle VI	[2:25]		
<b>Bagatelles, Op. 141, Book 2</b>			
18. Bagatelle I	[2:45]		
19. Bagatelle II	[1:26]		
20. Bagatelle III	[2:02]		
21. Bagatelle IV	[2:17]		

**Elisabeth Lutyens (1906–1983):  
Piano Works, Volume 3**

Lutyens surely has to be one of the most intriguing and enigmatic figures of twentieth century music. Born into the British aristocracy as the daughter of famed architect Sir Edwin Lutyens and Lady Emily Bulwer-Lytton, she had a cosmopolitan upbringing that influenced her approach to composition. Elisabeth's grandfather had been a British ambassador in Paris and she grew up speaking French, which allowed her to pursue composition studies at the École Normale de Musique and led to her embracing European modernism much earlier than many of her British counterparts. While Vaughan Williams was still at the forefront of British composition and the musical mainstream were coming to terms with composers like Stravinsky, Lutyens was busy 'inventing' her own brand of serialism, making her one of the first — perhaps the first — British composers to embrace serial music at a time when it was seen as distinctly 'un-English'.

Being not only one of Britain's first serialists but one of a small number of women composers working in London, Lutyens was unafraid to strike out on her own path. Indeed she initially turned to music as a

way of differentiating herself from her accomplished family members, stating that she started composing because 'I wanted to take something that none of them knew anything whatsoever about, and [they] would therefore leave me in peace.' Through both her music and her attitude, Lutyens stood out from the crowd. Her great-niece remembered that as an older woman, Lutyens 'loved to make outrageous remarks, and her talk was peppered with "F\*\*\*\*s, which in the 1970s was cool — the more so when the f\*\*\*\*ing and blinding came out of the brightly lipsticked mouth of one's great-aunt. Great-aunts in the 70s were supposed to wear blouses and pearls and powder their noses, and Aunt Betty did none of the above.'

Lutyens' lack of concern for what others thought of her made her a divisive figure. Some, like her daughter Tess, found her 'by far the most interesting woman I ever knew'. But those who did not understand her saw her as difficult and a loner. After studying at the École Normal Lutyens went to the Royal College of Music, where she was in the same cohort as fellow composers Grace Williams (1906–1977) and Elizabeth Maconchy (1907–1994), both of whom were taught by Vaughan Williams. Lutyens was tutored by Harold Darke, which already left her on the outskirts of

the Vaughan Williams 'clique', but beyond that her fellow students sometimes found her hard to relate to. 'I haven't much sympathy with B. Lutyens', Williams later wrote to Maconchy. 'She's got something up her sleeve, I dare say, but oh it's so carelessly done: that sort of harum-scarum attitude towards composing shouldn't be allowed.'

Lutyens was very much her own woman, and she forged a compositional style that was completely unique to her. As demonstrated by this disc, she could draw on a wide range of idioms when it suited her. Her mature works are predominantly serial. Although she began writing serial music after Schoenberg, Webern and Berg, Lutyens always maintained that she 'invented' serial techniques independently of them, penning her first serial work, the Chamber Concerto No. 1, in 1939. It's certainly possible that she was unaware of their serial music, which was published and performed in the UK much later than it was in Europe. Whether or not this was the case, Lutyens forged her own personal approach to serial techniques, often using a fourteen-note system as opposed to the twelve-note system favoured by the Second Viennese School.

The earliest works on this disc are the short pieces dating from 1944. The stately **Overture** presents almost a kind of Lutyensian neoclassicism. The movement opens and closes in B-flat, and incorporates techniques associated with Baroque music such as ornamentation and theatrical horn calls alongside far more contemporary techniques — thundering octaves and a distinctly exploratory harmonic palette.

The **Berceuse** is far more enigmatic, while the **Barcarolle** is quietly lyrical. A barcarolle is traditionally a folk song sung by Venetian gondoliers, and Lutyens evokes this history through rippling passages that move between the hands, around which a simple melody rocks, built on a two-note motif. The **Dance Souvenance**, meaning 'dance of remembrance', is a wistful little piece, showing Lutyens' talent for quickly capturing a mood or emotion that would make her such a successful film composer later in life.

Lutyens' reputation in the 1940s was of a hard drinker almost permanently located in the bars of Fitzrovia. In the words of one of her colleagues: 'standing at the bar (she wasn't very tall but she was very upright), a glass of whisky in front of her, or beer if times were hard, shouting away, cigarette in hand — there she was really being herself.'

But there was another, less anarchical side to Lutyens. She was devoted to her four children — Rose, Tess, and Sebastian with her first husband Ian Glennie, and Conrad with her second husband, Edward Clark. It's the more domestic Lutyens who we meet in the **Holiday Diary** for piano and narrator (1949), based on a family holiday to the seaside. Lutyens was a prolific composer of incidental music, producing copious scores for radio, TV, stage, and for poetry readings. The *Holiday Diary* is a small-scale example of Lutyens in theatrical mode, able to conjure images deftly and succinctly.

The *Diary* recounts the week's holiday from the perspective of one of the children, and Lutyens' music is child-like but never childish, creating the world from their point of view. On 'Monday' the children go to the beach, where they see an octopus and a crab that walks 'sidewise', evoked via a polyphonic cue based on a C major scale which Lutyens marks 'rather slow, fierce and pompous'. She uses an F major sequence to count out the octopus's legs, briefly moving to the minor to convey the possible threat this animal poses, before returning to the major to close the cue. 'Monday' ends with the children walking home, singing a round.

Lutyens herself makes her first appearance on rainy 'Tuesday', reading a fairy story to the children — complete with noble prince, gentle princess, ferocious giant and galloping horse. Wednesday involves a game of 'cowboys and Indians', before baking jacket potatoes on the fire. Lutyens builds up the fire with a repeated semiquaver motif which slowly spreads downwards across the piano, and the day concludes with a 'very grand and slow' ceremonial lunch procession.

'Thursday' opens with an evocation of the sea on a 'sea-misty, mysterious day' which, according to Lutyens's manuscript score, was later recycled as incidental music in a BBC feature about Cornwall. This is followed by a delightful 'bumpety' donkey ride, built on trotting quavers, and a 'rowing boat' cue that follows in the vein of the *Barcarolle*. The bus cue on 'Friday' was, again, later used as incidental music — this time for a British Transport film — while the 'swing boats' also made their way into another BBC feature. The fair ground provides some of the longest cues of the suite, Lutyens writing dances and extended cues that come close to being stand-alone pieces. There is great humour in the slightly aggressive knitting cue on 'Saturday', which precedes the children going to play at being explorers. The suite finally draws to

a close on 'Sunday', complete with an amusingly romanticised rendition of a London taxi journey, concluding with a gentle lullaby as the children all fall asleep.

**Helix** (1967) could not be more different to the *Holiday Diary*. Composed two decades later, this piece is complex, difficult, abstract, and written in Lutyens's mature style. For four hands, it was commissioned by Susan Bradshaw and Richard Rodney Bennett. They began performing as a piano duo in the 1950s, when they both travelled to Paris to study with Pierre Boulez. At the time, Boulez was at the forefront of European modernism, and Bradshaw and Bennett continued their commitment to championing new music through their repertoire. Lutyens exploits the full range of the piano, drawing out rich resonances from opposite ends of the keyboard and extending the instrumentation to the players, expanding the available sonorities by occasionally asking them to hum.

The **Three Books of Bagatelles Op. 141** (1979) present Lutyens at the peak of her powers. First performed in 1981 at the Wigmore Hall, these short pieces really showcase Lutyens's compositional scope. The first two bagatelles of **Book One** are

terse and introspective, while the third is more meditative and the fourth more outgoing and playful. The fifth is constructed around a sinister, creeping bass line above which the right hand moves, seemingly unaffected; the sixth is built entirely around tremolos. **Book Two** is considerably more violent than Book One, opening up a different emotional palette, although it too has its moments of reflection in the fourth bagatelle. **Book Three** concludes the set with an ethereal atmosphere, Lutyens's expansive scoring in the seventh bagatelle giving a feeling of cavernous, eternal space.

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### **Martin Jones (piano)**

Martin Jones was a chorister at Magdalene College School and studied at the Royal Academy of Music. He has been one of Britain's most highly regarded solo pianists since first coming to international attention in 1968 when he received the Dame Myra Hess Award. The same year he made his London debut at the Queen Elizabeth Hall and his New York debut at Carnegie Hall, and ever since has been in demand for recitals and concerto performances on both sides of the Atlantic.

He is a prolific recording artist and his many discs for Nimbus Records include the complete solo piano works of Mendelssohn, Brahms, Debussy, Grainger, Szymanowski (voted Best Instrumental Recording of 1996 by the Spanish magazine *CD Compact*) Stravinsky, Korngold and the sonatas of Alun Hoddinott. He has recorded several Spanish piano masters and Volume 2 of this series received the 2000 Classical Indie Award from the Association for Independent Music in the USA. The soundtrack of the film *Howards End* features Martin Jones performing Grainger's *Bridal Lullaby* and *Mock Morris*. He has also recorded Grainger's *Tribute to Foster* conducted by John Eliot Gardiner for Philips, Richard Addinsell's *Warsaw*

Concerto for ASV, a recital disc with horn player, David Pyatt, for Erato Disques, and Reger's Clarinet Sonatas with Anthony Pike. Four albums featuring Richard Rodney Bennett's piano music have been released on the Metronome label. Some recent Nimbus releases include Gershwin transcriptions by Earl Wild, Czerny Sonatas, major piano works by Hans Gal and the complete piano works of Guastavino, Ernesto Halffter, Joachim Nin, Reizenstein and Alun Richardson. Jones has released a set of four discs of unpublished works by Daniel Jones on Lyrita, and a three-disc set of Brazilian music for Nimbus Records will be released in the near future.

Martin Jones has performed as concerto soloist with many of the leading British orchestras, as well as in the USA and Russia, and toured Canada as soloist with the BBC Welsh Symphony Orchestra. Performances include Shostakovich's Concerto No. 1 in Central and South America with the London Festival Orchestra, a regional tour playing Rachmaninov's *Paganini Rhapsody* and Gershwin's *Rhapsody in Blue* with the Hallé Orchestra, the Britten Piano Concerto in St Petersburg, the Schoenberg Piano Concerto with the Adelaide Symphony Orchestra, Scharwenka's Piano Concerto No. 1 in the USA, Brahms Concerto No. 1 with the Oman Symphony Orchestra, Mozart's K491 with the London Festival Orchestra, and

Rachmaninov's *Rhapsody on a theme of Paganini* with the Royal Scottish National Orchestra.

His performance repertoire, as well as encompassing most of the standard works for piano, also includes unusual concertos such as the Busoni Concerto, which he performed with the BBC Symphony Orchestra and Norman Del Mar. He has also championed the music of British composers and has performed concertos by Britten, Benjamin, Mathias, McCabe and Lambert. He gave the first performance of the revised version of Alun Hoddinott's Third Concerto at the 1974 BBC Promenade Concerts, and recorded Hoddinott's Second Concerto with Andrew Davis and the Royal Philharmonic Orchestra for Decca.

Martin Jones has given recitals throughout Great Britain, and as well as regular broadcasts for BBC Radio 3, he has given recitals for Brussels Radio, RTE in Dublin, DeutschlandRadio in Berlin and ABC in Australia. In the USA he has served as jury member on a number of international piano competitions, and performed in New York, Washington, Florida, Tennessee, Louisiana, Texas, Utah, Wisconsin and California. In Los Angeles he gave a recital as part of the 1994 UK/LA Celebration of British Arts, which was broadcast live on KUSC Radio.

He gave the world premiere of Ravelled Threads by American composer, Wendy Carlos in New York, and in 1996 he became the first major British artist to give a solo recital in Ekaterinburg, Russia. Other recital appearances include the Adelaide Festival, a programme of Percy Grainger at the Eifeler Musiktage in Germany, and the complete Iberia of Albéniz at London's Southbank Centre.



Photography: Malcolm Crowthers

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Lutyens: Piano Works, Volume 2  
Martin Jones (piano)  
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