

Ouverture et Rondo-Caprice I

from

La résurrection du phénix

Suite pour orgue

Harmonically contemporary pieces

*resurrecting some characteristics of the French baroque school of organ composition
and the pavonine sounds of instruments of that era.*

Anthony Skilbeck

Born in Coventry (1947), Anthony Skilbeck's composing life has been supported by work as a teacher, pianist, organist and choir trainer. Musical studies were begun during Skilbeck's childhood in Bournemouth, where his principal musical mentor was Michael Peterson. First professional qualifications were obtained whilst studying at the Royal College of Music and London University Institute of Education. Since 1977 he has resided in Nottinghamshire. In 2000, composition studies with David Harold Cox and George Nicholson culminated in a Ph.D. degree for original composition being awarded by The University of Sheffield. During his time as a mature student, for a short period, Skilbeck also studied the interpretation of organ music with Nicolas Kynaston.

Of his compositional language (usually atonal, but "listener-friendly") Skilbeck writes:

The pianoforte music of Debussy and works from Schoenberg's 1908 to 1912 period have had a particular influence on my harmonic language, which is not based on and has not evolved into a text-book schema. Only comparatively rarely does my music find itself in a key, creation and release of tension in harmony and melody holding a greater interest for me than the use of keys and their relationships. This gives rise to compositions often starting in one area of harmony and ending in another. Justification for a language neither tonal nor serial was strengthened on the discovery of Liszt's *Bagatelle without Tonality*.

The tritone, whole tones and the bitter-sweet intervals of minor and major sevenths figure prominently. Practical knowledge of contrapuntal organ works has been significant, but I have not been drawn to overtly mathematical processes, though frequently changing and unusual time signatures are often employed.

Planning a structure, or letting one evolve, gives me much pleasure, as does finding that a passage of my music has an evocative quality. The expression of moods and human temperaments fascinates me.

Croquis and performance notes

Unlike a suite of the baroque era, if played on an organ with electric aids, a continuous performance of *phénix* is possible, but provision has been made for the necessity of changing stops by hand. The duration of the complete work, if played continuously is about 12', but the following sections can be played as individual pieces or used to form a shorter suite: *Ouverture and Rondo-Caprice I* ca. 1' 25"; *Basse de cromorne (ou trompette)* ca. 1' 30"; *Concert de flûtes* ca. 1' 40"; *Tierce en taille* ca. 3'; *Fugue* ca. 2' 30".

Page	Bar		
	1	Ouverture (<i>though subdued rather than pompous</i>)	♩ = 54
3	26	Rondo-Caprice I (<i>On R</i>)	♩ = 126
6	51	Basse de cromorne (ou trompette)	♩ = 80
8	104	Rondo-Caprice II (<i>Development of R-C I. mainly on PR</i>)	♩ = 126; bar 114, ♩ = 88
10	120	Concert de flûtes " <i>From the sweet, mysterious forest - wood for the flutes</i> "	♩ = 60
12	153	Rondo-Caprice III <i>Further development of the R-C. Mainly on GPR</i>)	♩ = 126; bar 170, ♩ = 120
15	189	Tierce en taille	♩ = 40
18	254	Fugue	♩ = 88; bar 274, ♩ = 120; bar 296, ♩ = 120; bar 307, ♩ = 40

The fugue's subject is derived from the (apparently insignificant) pedal work in the three Rondo-Caprices. Bars 286 to 289 contain the B.A.C.H. motif (in recognition of the influence French Baroque music had on J.S.Bach). The final chord contains G# - the enharmonic equivalent of Ab, with which the work commenced.

The term *plein jeu* indicates that a Mixture should be one of the stops used.

Composed with the Kenneth Jones organ of
Mount St Mary's College, Spinkhill, Derbyshire, in mind.

Ouverture

Anthony Skilbeck

G: montre 8, prestant
R: trompette
Ped: Fonds 16, 8, 4

(Though subdued rather than pompous).

1 $\text{♩} = 54$

Attention!

R: - trompette, + flute 8; boîte ouverte.

R: fixe *p*

mf

mf

mf 5 4

mp

Ped: - 4p

G: - 4p + 2p

17

m.d.

Sw. { 2 1 2

2

3

3

Preparez R. plein-jeu

1-3

5 4 3 5

If stops have to be changed by hand, make a break here,
and omit the tied dotted quarter in bar 26.

23

3

5

3 2 1

2

poco rit.

1 3

D

deliberato

2

4

3-4

D

5

16

5

16

5

16

Rondo-Caprice I

♩ = 126

26 *mf* plein-jeu *espressivo*.....

R *F#* *legato*

mf *U* *Λ* *U* *U*

34 *f* *+ tir. R* *U* *V* *V* *U*

42

The musical score consists of three staves. The top two staves are grouped by a brace on the left, indicating a piano part. The bottom staff is a bass line. The music is written in a key with one flat (B-flat) and a common time signature. Measure 42 starts with a piano dynamic marking. The piano part features a melodic line in the upper voice with slurs and a more active line in the lower voice. The bass line provides a steady accompaniment with eighth and sixteenth notes. The piece concludes with a double bar line at the end of measure 45.