

Concert de flûtes
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.

Concert de flûtes

("Thumbing" is required).

P: flute 8

R: flutes 8 et 4; tremblant doux

Ped: bourdon 16, flute 8

"From the sweet, mysterious forest, wood for the flutes."

Anthony Skilbeck

120 $\text{♩} = 60$

tranquillo e espressivo *mp* **pochiss. A tempo** **rit.** *poco a poco crescendo* *legato*

128 **poco rall.** **A tempo** **(R)** *leg.* **diminuendo** **(R)** **P.** **mf** *legato* **"tender starlight"**

R - 4p (R) P 3 R P 2-1 1-2 + R/P U - 16p U

136

pochiss. rit. **A tempo** *espressivo*

legato

- R/P ↑

This musical system covers measures 136 to 144. It features a complex texture with multiple voices. The upper voice has a dense, rapid sixteenth-note passage. The middle voice has a more melodic line with some grace notes. The lower voice has a steady eighth-note accompaniment. Performance markings include 'pochiss. rit.' (very little ritardando), 'A tempo' (return to tempo), and 'espressivo' (expressive). A 'legato' marking is placed above the middle voice. A '- R/P ↑' marking is at the end of the system.

(legato)

145

legato

mp

rallentando

gliss.

This musical system covers measures 145 to 154. It continues the piece with a 'rallentando' (slowing down) marking. The texture remains complex with multiple voices. The lower voice has a 'gliss.' (glissando) marking. Performance markings include 'legato', 'mp' (mezzo-piano), and 'rallentando'. There are also 'R' and '(P)' markings indicating specific performance techniques.

(unless noisy,
in which case insert
a quaver rest at the
end of the bar)