

Suite: Alpe d'Huez  
*for organ*

3 Pic Blanc

Anthony Skilbeck

### *Material for a programme note*

**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.

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From bar 1 - Looking up to the summit of Pic Blanc in the distance.

From bar 9 - The cabin journey to the summit.

From bar 26 - The summit.

From bar 34 - Amongst the clouds.

### 3rd movement from the Suite: "Alpe d'Huez" - *Pic Blanc*

Looking up to the summit in the distance.

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♩ = 84 Duration ca. 3'30"

Throughout the movement, do not use pitches above 4', except if a Tierce combination is used in bars 57 to 70.

1 *distante*  
Sw. *p*  
Octotonic scale, Mode 1  
Octotonic scale, Mode 2

The cabin journey to the summit.

**L'istesso tempo**

5  
Gt. Diapason tone  
*mp*  
*sempre legato*

14 **poco a poco cresc. e accel.**  
m.d.  
m.s.

allargando .....

19

Octotonic scale, Mode 2

Octotonic scale, Mode 1

1 5 4 3 1 2

+ reed

Gt. { ff

Add

The summit.  
A tempo

26

Octotonic scale, Mode 2

Gradually reduce all

3 2 1 2 1

1 4

The melody is derived from the letters of "L'Alpe d'Huez" based on Mode 1 of the ascending octotonic scale beginning on B.

Amongst the clouds.

L' A l p e d' H u e z

34  $\text{♩} = 76$

Flute 8'  
*etereo*

mp *flessibile e quasi fluttuando*

Strings

mp

Diap. tone 8'

mp

The melody is derived from the letters of "L'Alpe d'Huez" based on Mode 2 of the ascending octotonic scale beginning on B.

L' A l p e d' H u e z

45

mp *flessibile e quasi fluttuando*

mp

Strings (or flute)

**L'istesso tempo**

56

*mp*

Tierce (or Diap.)

*mp*

Solo 8'

*mf*

The melody of bars 36 to 44, transposed down a semitone.

The melody of bars 47 to 56, transposed down a semitone.

**r a l l e n t a n d o . . . . .**

64

3

Octotonic scale, Mode 1

(Pedal should not be prominent)

+ 16'

Diap. tone The melody of bars 36 to 40, transposed down a major 7th. (Mode 1).

The melody of bars 47 to 52, transposed down a major 7th. (Mode 2).

71  $\text{♩} = 76$

Gt. { *mp*

+ 16'

Octotonic scale, Mode 2

Octotonic scale, Mode 2

**L'istesso tempo**

Strings

82

Sw. { *pp etereo*

*pp*

8' only, or couple to Sw. & no Ped. stops.