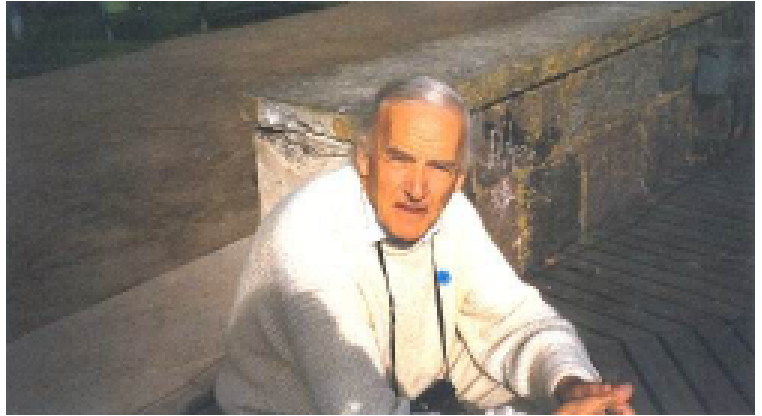


FRANCIS ROUTH

David C F Wright DMus

Francis Routh has undeniably rare talents. He shares with very few composers the ability to write successfully for the piano, which genre is the Achilles heel for many international composers. Taking his work overall and judging from the works of his that I have heard and, fortunately, these are several) I can testify to their consistent high quality. Furthermore, he has the refreshing ability to write exciting, sparkling music of great energy.



And if honesty is to prevail in music it will be readily admitted that very few composers today can write an exhilarating fast movement. Routh's quick movements have an exuberance and momentum best seen in some examples of Haydn and Mozart. But he can also compose very effective and evocative music as well.

His writing for the organ may be among the best British organ music ever written and when one realises how much attention is given to the organ music of Olivier Messiaen, some of which are very fine indeed and others are not. One wonders why Routh's splendid music in this genre is ignored.

Francis Routh was born in Kidderminster on 15 January 1927. His national service was in the RNVR (1945-1948). He read classics at Kings, Cambridge (1948-1951) and studied at the Royal Academy of Music (1951-1953) where his composition teacher was William Alwyn. This tuition was unsatisfactory and so Routh went to probably the best composition teacher of his generation, Matyas Seiber.

He married Virginia Raphael in 1956. He is now married to Diana an accomplished artist.

From 1961 to 1973 he was the organist at St Philip's Church, Earls Court, London.

In 1967 he began his series of Redcliffe Concert on the South Bank

In 1971 he began teaching at Morley College and in 1980 became the editor of the magazine *The Composer*. He wrote extensively about composers and their music including some statements that I would take issue with, but he, like everyone else, is entitled to say what he believes. However, he does have an encyclopedic mind and can converse intelligently on music of all kinds.

Routh is a fastidious composer and usually only composes with a specific performance or performer in mind.

His first recognised work was the carol *Bulalalaw*, Op 1 of 1955 but the work that established him as a composer was the song cycle *A Woman Young and Old*, Op 4 of 1962. The inspiration for much of his vocal work was the soprano *Isle Wolf*. He also had a happy relationship with the splendid violinist *Maria Lidka* which generated two concert works, the *Dialogue for violin and orchestra* Op 16 of 1968 and the *Double Concerto*, Op 19 of 1970 in which the cellist was *Christopher Bunting* for whom Routh was to write his *Cello Concerto*, Op 27 in 1973.

I remember when growing up if there was to be a premiere of a new violin concerto it was usually in the safe hands of *Maria Lidka*.

The composer Alan Rawsthorne told me that he was present at the first performance of Dialogue and was impressed with Routh's 'remarkable gift of melody'.

A very fine work is Spring Night, Op 23 inspired by the poem of Sidney Keyes. This aria holds its interest not only because of its innate beauty but its constant harmonic shifts. I recall a profoundly moving performance by the late Susan Kessler.

Routh's Symphony no 1, Op 26 has only been performed once in Dublin. It is an appealing work of telling vibrancy. The unashamed ebullience is also present in the outer movements of his Piano Concerto, Op 32 of 1976.

His chamber work deserves the highest attention. His three Concertos for ensembles are monuments to the very best music of this kind and, again the music yields a virtuosic reward as well as an intellectual and emotive response. The Sonata for solo cello Op 21 of 1971 made a great impression, particularly in Germany. The Oboe Quartet, Op 34 of 1977 seems to introduce a new style of intensity.

In 1963, Routh founded the Redcliffe recordings which, while they are not confined to contemporary British music have given first performances of works by Maxwell Davies, Richard Rodney Bennett and Britten, among others.

Comparatively recent works include a Poeme Fantastique for piano and orchestra, a Fantasy Duo for violin and piano written for Tasmin Little and a Clarinet Quintet written for Nicholas Cox.

There is also the Symphony no 2 which some of us have fought hard to secure a performance.

This composer has told me that he is not interested in making money but in making music. And his own music has tremendous value and worth and often a captivating energy. While his music may vary in quality, as it does with all composers, his music is never dull.

With the composer I compiled a list of his works which follows below

I WORKS FOR ORCHESTRA

Violin Concerto Op. 7 (1965) dur. 22 mins.

For Yfrah Neaman

2.2.2.2 – 4.2.3.0 – timp. perc.(1) - str

Adagio-Allegro Adagietto Vivace

1st perf. 29 April 1968 London (Camden Festival)

Yfrah Neaman (vl) New Cantata Orchestra cond. James Stobart

Dialogue for Violin and Orchestra Op. 16 (1968) dur. 15 mins.

For Maria Lidka

1.2.2.2 – 2.0.0.0 – str

Lento, a tempo moderato Allegro scherzando – Cadenza – Tempo I

1st perf. 20 May 1969 London (South Bank)

Maria Lidka (vl) London Mozart Players cond Harry Blech

Double Concerto Op. 19 (1970) dur. 24 mins.

For violin, violoncello and orchestra

2(=picc.).1.2(=b.cl.).1 – 2.1.0.0. – perc.(1).hp.cel. – str

1st perf. 11 May 1970 London (South Bank)

Maria Lidka (vl) Christopher Bunting (vc) London Mozart Players
cond Andrzej Panufnik

Spring Night Op.23 (1971) dur.22 mins.

Concert Aria for mezzo soprano and orchestra

For Janet Stickland

1.2.1.1. – 2.1.1.0. – timp. perc.(2) pf. – str

Poems by Sidney Keyes

Spring Night The lover The crowning

1st perf. 13 March 1972 London (South Bank)

Janet Stickland (m.sop.) London Mozart Players cond Janos Furst

Symphony I Op. 26 (1973) dur. 25 mins.

2(=picc.).2.2.2. – 4.3.3.1. – timp. perc. (3) pf. – str

Allegro energico Adagio Vivace

1st perf. 22 July 1975 Dublin (RTE)

RTE Symphony Orchestra cond Proinnsias O'Duinn

Cello Concerto Op. 27 (1973) dur. 16 mins.

For Christopher Bunting

0.2.0.0. – 0.1.0.0. – str

Vivace energico Slow (alternating with) Vivace

1st perf. 20 May 1974 London (South Bank)

Christopher Bunting (vc) Belgian Chamber Orchestra

cond Francis Routh

Piano Concerto I Op.32 (1976) dur. 23 mins.

1.2.0.2. – 2.2.1.0. – timp. – str

Quick Slow Lively

1st perf. 26 September 1977 London (South Bank)

Yonty Solomon (pf) Steinitz Bach Players Paul Steinitz

Scenes for Orchestra I Op.36 (1982) dur. 35 mins.

2(=picc).2.2(=b.cl.).2.c-bsn. – 4.3.3.1. – timp.perc.(2) hp.pf.cel. – str

Prelude, Fanfare Morning over the city Sunlight and shadow

Festive dance of the redeemed To the evening star

Oboe Concerto Op.46 (1984) dur. 19 mins

To Alexandre Myrat

1.0.1.1 - 2.0.0.0. - str

Moderato – Vivace Slow Vivace

1st perf. 11 December 1986 Amiens,France (Maison de la Culture)

Bernard Philippe (ob.) Le Sinfonietta de Picardie

cond Alexandre Myrat

Poème Fantastique for piano and orchestra Op.48 (1988) dur.30 mins

For Jeffrey Jacob

2.2(=cor anglais).2.2.c-bsn. – 4.3.3.1. – timp. perc.(2) hp. – str

Slow-Vivace Slow Slow-Vivace

1st perf. 31 January 1989 London (South Bank)

Jeffrey Jacob (pf) London Philharmonic cond Jacek Kasprzyk

Ciacona (Romance) Op.51 (1989) dur. 10 mins.

Transcribed from Op.50/1

i for violoncello and strings

For Christopher Bunting

ii for violin and strings
For Michael Bochmann
Moderato - Allegro moderato

Suite for String Orchestra Op.59 (1992) dur. 21 mins.
Vivace energico Intermezzo Pavan Scherzo Finale
1st perf. 11 March 1993 London (Royal Academy of Music)
RAM String Orchestra cond David Strange

Capriccio Op.62 (1995) dur. 19 mins
2.picc.2.2.b-cl.2. – 4.3.3.1. – timp. perc.(2). pf. - str
Con mote energico Slow, sustained (Nocturne) con brio

Scenes for Orchestra II Op.65 (2000 -)
2.2.2.2. – 4.3.2.1. – timp. perc.(1) – str
Vivace non troppo

Symphony II Op.75 (2005) dur.28 mins.
2.2.2.2. – 4.2.2.0. – timp. – str
Allegro con brio Adagio Vivace

Works without op. number

Cupid and Death (1974)
Suite for orchestra after the Masque (1653) by
Matthew Locke and Christopher Gibbons
2.1.0.0. – 0.0.0.0. – str quartet str orchestra
Sinfonia Saraband Pavan La Volta Galliard Branle
Introduction and Air Introduction and Minuet Hornpipe
1st perf. 2 February 1974 London (South Bank)
Monteverdi Orchestra cond John Eliot Gardiner

Romanian Dance (1990) dur. 5mins.
For Anda Anastasescu
0.2.0.0. – 2.0.0.0. – pf – str
Allegro – Presto
1st perf. August/September 1990 Bucharest (Academy) and tour
Anda Anastasescu (pf) Bucharest Academy Orchestra

Triumphal March (1955/1997) dur. 7 mins.
2.2.2.2. – 4.3.3.1. – timp. perc.(2) – str

II CHAMBER MUSIC / MUSIC FOR ENSEMBLE

Duo Op.12 (1967) dur. 14 mins.
for violin and piano
For Maria Lidka
Lento liberamente (theme) Allegro vivace (var. 1-5)
Berceuse Adagio (var. 6-8) Vivace (var. 9-15) Coda
1st perf. 3 December 1967 London (South Bank)
Maria Lidka (vl) Francis Routh (pf)

Dance Suite for String Quartet Op.13 (1967) dur. 15 mins.

For the Amici String Quartet
Moderato (theme) Piu mosso-presto (var.1-5)
Pavan Lento(var.6-7) Galliard, Trio (var.8-9)
Vivace (var.10-13) Coda (var.14)
1st perf. 28 November 1968 London (South Bank)
Amici String Quartet
Lionel Bentley, Michael Jones (violins)
Christopher Wellington (viola) Peter Halling (violoncello)

Sonata for Solo Violoncello Op.21 (1971) dur. 11 mins.
For Christopher Bunting
Andante sostenuto-Allegro Andante espressivo Scherzo,Trio Vivace
1st perf. 10 October 1971 London (BBC Radio 3)
Christopher Bunting (vc)
Score for sale

Piano Quartet Op.22 (1971) dur. 15 mins.
Allegro moderato-Allegro Adagio Vivace
1st perf. 10 October 1971 London (private house-concert)
Maria Lidka (vl) Simon Whistler (vla) Vivian Joseph (vc)
Francis Routh (pf)

Serenade for String Trio Op.24 (1972) dur. 14 mins.
March: Spiritoso Arietta: Andante Scherzo:Vivace
Elegy: Largo Capriccio: Presto
1st perf. 10 May 1980 Australia (Armidale NSW)
New England Ensemble
Andrew Lorenz (vl) Robert Harris (vla) Janis Laurs (vc)
ii Elegy (4) transcribed for guitar solo (Op.47/4)
iii Elegy (4) transcribed for piano solo (see under piano music)

Sonata for Cello and Piano Op.31 (1975) dur.17 mins.
For Christopher
Quasi recit. Poco vivace Quasi recit. Vivace scherzando
1st perf. 10 November 1975 Germany (Wurzberg, Hochschule)
Christopher Bunting (vc) Francis Routh (pf)

Mosaics for two violins Op.33 (1976) dur.14 mins.
For Klaus Assmann and Mechthild Boekheler
Prelude,recitative Marziale Piangevole Moderato
Sotto voce Scherzo, Trio Allegro energico
1st perf. 27 November 1977 London (South Bank)
Klaus Assmann Mechthild Boekheler (vls)

Oboe Quartet Op.34 (1977) dur. 10 mins.
For oboe, violin, viola, violoncello
For Janet Craxton
Allegro moderato – Vivace (var. 1-5) Lento liberamente (var.6-8)
Vivace (var. 9-12) A tempo moderato (coda)
1st perf. 19 October 1977 Germany (Cologne, British Council)
London Oboe Quartet
Janet Craxton (ob.) Perry Hart (vl) Brian Hawkins (vla)
Charles Tunnell (vc)

Fantasy in one movement Op. 35 (1978) dur. 19 mins.

For violin and piano

Introduction-Moderato-Andante-Vivace scherzando-Andante-Coda

1st perf. 23 July 1980 London (BBC Radio 3)

Ralph Holmes (vl) Susan Bradshaw (pf)

Score, part for sale

Concerto for Ensemble I Op.41 (1981) dur. 22 mins.

For clarinet, guitar, piano, violin, viola, violoncello

Vivace energico Adagio Vivace

1st perf. 28 February 1982 Budapest (Zeneakademia) and tour

Redcliffe Ensemble

Angela Malsbury (cl) Timothy Walker (gtr) Francis Routh (pf)

Susan Lynn (vl) Garth Knox (vla) Gillian Thoday (vc)

Tragic Interludes for solo oboe Op.43 (1982) dur. 8 mins.

For Robin Canter

Warfare: Vivace Divine refuge: Scherzando Human suffering: slow

Doubt: Moderato Decision: Moderato Pity: Vivace, grazioso

1st perf. 24 February 1983 London (South Bank)

Robin Canter (ob.)

Concerto for Ensemble II Op.44 (1983) dur. 17 mins.

For clarinet, guitar, piano, violin, viola, violoncello

Vivace Slow Presto

1st perf. 20 November 1985 London (South Bank)

Redcliffe Ensemble

Angela Malsbury (cl.) Timothy Walker (gtr) Francis Routh (pf)

Nicholas Ward (vl) Simon Rawson (vla) Gillian Thoday (vc)

Dance Interludes Op.47 (1985) dur. 9 mins.

For flute and guitar

Moderato Adagio Vivace Elegy: Largo Allegro molto

1st perf. 4 September 1985 Singapore (Australian HC)

Judith Hall (fl) Timothy Walker (gtr)

Score for sale

Diversions for solo violin Op.49 (1987/1996) dur. 13 mins.

Vivace Andante Lento Vivace

1st perf. (I, II) 22 June 1992 London (St Peter's, Hammersmith)

(III, IV) 1 December 1996 London (private house-concert)

Michael Bochmann (vl)

ii For violin and piano

1st perf. 27 November 2002 London (South Bank)

Adam Summerhayes (vl) Alan Brown (pf)

Fantasy Duo Op.54 (1990) dur. 18 mins.

For violin and piano

For Tasmin Little and Piers Lane

At a moderate speed Slow Quick

1st perf. 14 January 1991 London (Wigmore Hall)

Tasmin Little (vl) Piers Lane (pf)

Concerto for Ensemble III Op.55 (1991) dur. 16 mins.

For clarinet, horn, piano, violin, viola, violoncello

Vivace energico Andante Larghetto Minuet Vivace energico

1st perf. 17 July 1991 Sheffield (Merlin Theatre)

Redcliffe Ensemble

Nicholas Cox (cl) Peter Francomb (hn) Piers Lane (pf)

Nicholas Ward (vl) Richard Muncey (vla) Gillian Thoday (vc)

Sonata for solo violin Op.58 (1992) dur. 15 mins.

Ar a moderate speed Slow Quick

1st perf. 11 May 1994 London (Royal Academy of Music)

Clio Gould (vl)

Clarinet Quintet Op.61 (1994) dur. 19 mins.

For clarinet, violin I, violin II, viola, violoncello

For Nicholas Cox

Vivace Slow Vivace, con moto Allegro Presto

1st perf. 7 August 1995 Bristol (St George's, Brandon Hill)

Redcliffe Ensemble

Nicholas Cox (cl) Nicholas Ward (vl) Peter Pople (vl)

Ivo-Jan van der Werff (vla) Paul Marleyn (vc)

Divertimento for String Quartet Op.66 (1998) dur. 14 mins.

For the Bochmann String Quartet

Andante moderato-Vivace energico Adagio Allegro molto

1st perf. 27 September 1998 Chipping Norton (The Theatre)

Bochmann String Quartet

Michael Bochmann, Mark Messenger (vls)

Helen Robarts (vla) Peter Adams (vc)

Suite for Tbilisi (Concerto for Ensemble IV) Op.67 (1977) dur. 20 mins,

For clarinet, trumpet, piano, violin, viola, violoncello

Vivace Slow Allegro molto Intermezzo Presto

1st perf. October 1997 Georgia (Tbilisi Festival)

Redcliffe Ensemble Performance cancelled

Sonata No.2 for Cello and Piano Op.69 (1999) dur. 14 mins.

For Maria Wiesmaier

Vivace Andante Vivace non troppo

1st perf. May 2000 Berlin (Humboldt University) and tour

Maria Wiesmaier (vc) Timothy Carey (pf)

Score, part for sale

Symphonic Variations Op.73 (2003) dur. 14 mins.

For clarinet and piano

For Nicholas Cox

I Andante (theme, var.1) Vivace (var.2-10) Andante (var.11)

III Adagio (var.12-13)

IV Alla Marcia (var.14) Giocoso (var.15-25)

1st perf. 20 November 2003 Liverpool (Philharmonic Hall)

Nicholas Cox (cl) Ian Buckle (pf)

III VOCAL AND CHORAL WORKS

Balulalow Op.1 (1955) dur. 3 mins.

For choir SATB unaccompanied

Words by Wedderburn (16th century)

1st perf. Christmas 1955 London (Christ Church, Kensington)

A Woman Young and Old Op.4 (1962) dur. 15 mins.

For high voice and piano

Poems by W.B. Yeats

Father and child Before the world was made For Anne Gregory

The fool by the roadside Her triumph Meeting From The Antigone

1st perf. 12 October 1962 London (Leighton House, Kensington)

Noelle Barker (sop) Colin Tilney (pf)

Four Shakespeare Songs Op.5 (1963) dur. 13 mins.

For high voice and piano

For Ilse Wolf

Orpheus with his lute (from King Henry VIII)

How should I your true love know (from Hamlet)

Sigh no more, ladies (from Much ado about nothing)

Blow, blow thou winter wind (from As you like it)

1st perf. 12 November 1963 Germany (Cologne, British Council)

Elegy Op.6 (1964) dur. 9 mins.

For high voice, violin, piano

Poems St John of the Cross, tr. Roy Campbell

Recitative - Upon a gloomy night

Passacaglia - Upon that lucky night

Andante quasi Adagio - Within my flowering breast

1st perf. 1 October 1968 Nottingham University

Ilse Wolf (sop) Yfrah Neaman (vl) Martin Isepp (pf)

Songs of Farewell Op.8 (1965) dur. 13 mins.

For high voice and piano

In memoriam Benjamin 24.ix. 59 - 13.viii.60

The Spring (Kathleen Raine) Glycine's Song (S.T. Coleridge)

Comfort to a youth that had lost his love (Robert Herrick)

A baby's epitaph (Algernon Charles Swinburne)

A farewell (George Gascoigne)

1st perf. 7 May 1965 London (Arts Council)

Ilse Wolf (sop) Paul Hamburger (pf)

Songs of Lawrence. Surrell Op.10 (1966) dur. 13 mins.

For high voice and piano

This unimportant morning Water music Nemea Lesbos Echo

1st perf. 16 May 1966 London (Arts Council)

Noelle Barker (sop) Robert Sherlaw Johnson (pf)

Ode to the Evening Star Op.11 (1967) dur. 4 mins.

For choir SSAATTBB unaccompanied

Poem by William Blake

1st perf. 28 April 1967 London (Arts Council)

Vaughan Williams Singers cond Francis Routh

Circles Op.18 (1969) dur. 17 mins

A Vocal Divertimento

For high voice, clarinet, viola, piano

Words by Stephen Tunnicliffe

Introduction - A spinning top Interlude I – The pebble in the pond Interlude II - The dance

1st perf. April 1970 Dartington College and tour

Audrey Attwood (sop)

The Death of Iphigenia Op.25 (1972) dur. 15 mins.

Words from Aeschylus' Agamemnon tr. Gilbert Murray

i For mezzo soprano and piano

For Janet Stickland

1st perf. 14 March 1973 London (Wigmore Hall)

Janet Stickland (m.sop) Paul Hamburger (pf)

ii For soprano and thirteen instruments

flute (=picc), oboe, clarinet, horn, trumpet, trombone, percussion (1)

harp, piano, violin, viola, violoncello, bass

1st perf. 13 December 1978 London (South Bank)

Jane Manning (sop) Redcliffe Ensemble cond Edwin Roxburgh

On a Deserted Shore Op.30 (1975) dur. 36 mins.

From a sequence of poems by Kathleen Raine

For soprano solo, semi-chorus (m-s. t.b.), double choir SSAATTBB

Two pianos, percussion (3)

1st perf. 8 December 1975 London (South Bank)

Felicity Lott (sop) Caroline Friend (m.sop) Philip Langridge (tenor)

Christopher Keyte (bar) BBC Singers Redcliffe Ensemble

John Constable, Roger Vignoles (pf) cond John Poole

Vocalise Op.38 (1979) dur. 15 mins.

For soprano, clarinet, piano, violin, violoncello

Moderate Lively Slow Fast Moderate Lively

1st perf. 12 July 1979 London (St Bartholomew's Festival)

Jane Gregson (sop) Redcliffe Ensemble

Songs of Sir Walter Scott Op.39 (1980) dur. 12 mins.

For baritone and piano

Norman's song on the night before battle

Funeral song on the death of Duncan Soldier's song Song

1st perf. 22 October 1981 London (South Bank)

Andrew Knight (bar) Ian Warson (pf)

Songs of Dachine Rainer Op.40 (1980) dur. 8 mins.

For high voice and piano

For Deborah Cook

Older Hymn to winter Night music

1st perf. 27 January 1981 London (Wigmore Hall)

Deborah Cook (sop) Jonathan Hinden (pf)

Love's Fool Op.40a (1980/83) dur. 10 mins

Older (Dachine Rainer) The fool by the roadside (W.B. Yeats)

Du, meine welt (Dachine Rainer)

i For soprano, flute, guitar

1st perf. 27 May 1981 Berlin (British Centre)

Edith Urbanczyk (sop) Marianne Koch-Hoffer (fl) Rolf Kaiser (gtr)

ii For soprano, flute, piano

1st perf. 24 October 1983 London (South Bank)

Japan Music Pool

Takako Selby-Okamoto (sop) Lyn McLarin (fl)

Keiko Tokunaga (pf)

Woefully Arrayed Op.52 (1990) dur. 27 mins.

Poem by John Skelton (1460-1529)

For Michael Ashcroft

For soprano, baritone soli, choir SATB, boys' choir a2

Orchestra 2.2.2.2. – 2.2.1.0. –timp. perc.(1) pf. – str

1st perf. 17 January 1993 London (Dulwich College)

Mari Williams (sop) David Crown (bar) Vasari Singers

Boys' choir, orchestra of Dulwich College cond Michael Ashcroft

Ripeness is all Op.53 (1990) dur. 20 mins.

For tenor and piano

For George Shirley

Poems by Dachine Rainer

Birthday Sonnet January thaw Epithalamium Season

Spears and Fiddleheads Encounter August Here summer ends

Sonnet on the descent from heaven Death

Composed for first performance in August 1994 at Aspen, Colorado

George Shirley (tenor) Ann Schein (pf) Performance cancelled

Three Shakespeare Songs Op.57 (1992) dur. 9 mins.

For medium voice and piano

For Sverrier Gudjonsson

Under the greenwood tree (from As you like it)

Fear no more the heat o' the sun (from Cymbeline)

When that I was and a little tiny boy (from Twelfth Night)

1st perf. 6 February 1994 Reykjavik, Iceland (Opera Hall)

Sverrier Gudjonsson (c-tenor) Jonas Ingimundarson (pf)

Cantate Domino Op.60 (1993) dur. 7 mins.

For soprano, clarinet and strings

1st perf. 26 June 1994 London (St Peter's, Hammersmith)

Mari Williams (sop) Anthony Lamb (cl) Festival Orchestra

cond Andrew Wells

Agnus Dei Op.72 (2002) dur. 3 mins.

For choir SATB and organ

Words from the Mass

1st perf. 4 August 2002 London (St Peter's, Hammersmith)

Works without op. number

First performed at St Philip's Church, Earlsa Court Road London W8 1961/72

Festival Anthem for Ascension (1961) dur. 7 mins.

For double choir SSAATTBB, organ

Words Phil.II, 5-11

In the year that King Uzziah died (1963) dur. 3 mins.

For soprano solo, choir SATB, organ

Words Isaiah VI, 1-3

O clap your hands (1967) dur. 4 mins.

For choir SATB, organ

Words Psalm XLVII, 1-4

Wherewith shall I come before the Lord (1967) dur. 4 mins.

For contralto solo, choir SATB, organ

Words Micah VI, 6-8

For the Fountain Street Church Choir, Grand Rapids, Michigan
cond Beverly R.Howerton

We will be merry far and wide (1969) dur. 3 mins

Easter Carol for choir SATB,organ

Words trad.

Three Christmas Carols dur. 3mins.

A Babe is born (1963) SATB, organ, Words trad.14th century

For the Bach Choir cond David Willcocks

Make we joy now in this fest (1972) SATB,organ, Words trad

Love came down at Christmas (1972) SATB, Words Christina Rossetti

Three Introits dur. 2 mins.

The Children of the Hebrews (1972) SATB, organ Words trad.

Praise the Lord in his sanctuary (1992) SATB, organ Psalm CL

You are Peter (1992) SATB,organ Words Matthew XII,18

At the round earth's imagined corners (1978) dur. 4 mins.

For choir S M-S ATB unaccompanied

Words John Donne

For the North Hertfordshire Guild of Singers
cond John Railton

Two Cautionary Tales (1990) Dur. 5 mins.

For medium voice and guitar

Words by Rhoda Levine

Tom Cats Barn Dance

IV KEYBOARD WORKS

i Organ Music

Fantasia I Op.2 (1959) dur. 13 mins.

Allegro con brio - Andante molto espressivo -

A tempo maestoso con fuoco – Adagio piacevole – Allegro vivace

1st perf. 10 October 1958 London (St Luke's Church, SW 10), Francis Routh (org.)

Sonatina Op.9 (1965) dur. 13 mins.

Poco maestoso Andante sostenuto Allegro marziale

1st perf. 8 December 1965 London (St Philip's Church, W8)

Nicholas Danby (org.)

Fantasia II Op.14 (1967) dur. 15 mins.

For Christopher Bowers-Broadbent

Prelude Aria Chorale

1st perf. June 1971 St Albans (International Organ Festival),

Christopher Bowers-Broadbent (org.)

A Sacred Tetralogy I - The Manger Throne Op.3 (1959) dur.21 mins.

Mystery: Lento espressivo – piu mosso

Peace: Con moto tranquillo

Joy: Allegro jubilante

1st perf. 28 May 1960 London (Holy Trinity, Brompton), Francis Routh (org.)

A Sacred Tetralogy II - Lumen Christi Op.15 (1968) dur. 25 mins.

For Gillian Weir

Vivace energico e con brio – Lento espressivo – Vivace assai

Agnus Dei: Molto moderato Allegro vivace

1st perf. 18 January 1970 London (South Bank), Gillian Weir (org.)

A Sacred Tetralogy III - Aeterne Rex Altissime Op.20 (1970) dur.22 mins. For Gillian Weir

Alla breve –Allegro- Vivace Lento liberamente-Andante espressivo

Andante - Vivace con brio

1st perf. 6 June 1971 London (South Bank), Gillian Weir (org.)

A Sacred Tetralogy IV – Gloria Tibi Trinitas Op.29 (1974) dur. 17 mins.

For Christopher Bowers-Broadbent

Senza misura - Allegro poco vivace

Lento espressivo Vivace, senza misura

1st perf. 9 June 1974 London (South Bank), Christopher Bowers-Broadbent (org.)

Four Marian Antiphons Op.50 (1988/98)

I Alma Redemptoris Mater dur. 12 mins.

For David Herman

1st perf. 20 May 1990 New York (St Thomas, Fifth Avenue)

David Herman (org.)

II Ave Regina Coelorum dur. 8 mins.

For Christopher Bowers-Broadbent

1st perf. 9 November 1998 Coventry Cathedral

Christopher Bowers-Broadbent (org.)

Score for sale

III Regina Coeli Laetare dur. 8 mins.

For Gillian Ward Russell

1st perf. 18 February 1995 Brasted, Kent (St Martin's Church)

Gillian Ward Russell (org.)

IV Salve Regina dur. 5 mins.

For Gillian Ward Russell

1st perf. 6 November 1988 London (St Cyprian's, Clarence Gate)

Gillian Ward Russell (org.)

Exultet Coelum Laudibus Op.63 (1994) dur.14 mins.

For David Herman

Moderate Slow Lively
1st perf. 11 February 1996 New York (St Thomas, Fifth Avenue)
David Herman (org.)

Works without op.no.

An English Organ Book (1972-)
Aeterne Rex Altissime Ascension (1981)
Agnus Dei General (2002)
Chorus Novae Jerusalem Easter (1987)
Christe qui lex es et dies Lent (1993)
Christe Redemptor omnium Christmas (1981)
Quelle est cette odeur agreable Christmas (1963)
Rorate coeli Advent (1987)

Triumphal March (1955/97) dur. 7 mins.
For Peter and Griselda Barton' (Wedding March)
1st perf. 16 July 1955 London (Christ Church, Kensington)
Francis Routh (org.)
See under Works for Orchestra

ii Piano Music

Little Suite Op.28 (1974) dur. 12 mins.
Prelude March Pas d'action Waltz Pas de deux Serenade
Dance of the shadows The piano lesson Postlude March
1st perf. 27 March 1974 London (South Bank)
Francis Routh (pf)

Ballade Op.42 (1982) dur. 9 mins
Slow Lively Slow Lively

Celebration Op.45 (1984) dur. 14 mins.
For Jeffrey Jacob
Allegro - Andante - Vivace
1st perf. 27 September 1984 London (South Bank)
Jeffrey Jacob (pf)

Elegyno op. no. (1986) dur. 7 mins.
In memoriam Benjamin 24.ix.59 – 13.viii.60
Transcribed from Op.24/4 (1972)
Largo
1st perf. 20 May 1986 Prague (Conservatoire)
Jeffrey Jacob (pf)
see under Piano Duet

Scenes for Piano I Op.37 (1979) dur. 18mins.
For R.M.R.
To Morning (William Blake) To the Evening Star (William Blake)
Holy Thursday (William Blake) The Lover (Sidney Keyes)
Spring Night (Sidney Keyes) The island city (Sidney Keyes)
1st perf. (IV-VI) 14 April 1991 Sheffield (Merlin Theatre)
Michael Routh (pf)

Scenes for Piano II - Touraine Op.56 (1993) dur. 19 mins.

For Piers Lane

Quick, agitated Moderate, with solemnity Presto scorrevole

Slow, tempestuous Vivace energico

1st perf. 17 April 1994 London (Wigmore Hall)

Piers Lane (pf)

Scenes for Piano III - Angels of Albion Op.64 (1995) dur.21 mins.

For Jeffrey Jacob

Prelude: Allegro energico Aubade To the Evening Star

Night Music Berceuse: Andante - Marziale - Andante

1st perf. 3 November 2000 Leicester (University)

Lora Dimitrova (pf)

Scenes for Piano IV - Bretagne Op.68 (1998) dur. 25 mins.

For Lora Dimitrova

Theme, Andante L'anse de Paimpol, à l'aube Côte d'Emeraude

Jour de marché Sillon de Talbert, à la tombée du jour

Cortège folklorique à Carnac Les pierres sonnantes

Château du Guildo, le soir Jour de Fête celte à Lorient

1st perf. 14 May 1999 Hatchlands Park, Surrey

Lora Dimitrova (pf)

Scenes for Piano V - Sonata Festiva Op.70 (1999) dur. 18 mins.

For Lora Dimitrova

Vivace con fuoco Intermezzo – Adagio Presto festivo

1st perf. 9 August 2003 Mere, Wiltshire (Church of St Michael) Charles Matthews (pf)

Andante for piano Op.71 (2001) dur.13 mins.

Solo piano version of Op.65/2

Rondo capriccioso for piano Op.74 (2003) dur. 9 mins.

Prestissimo

Solo piano version of Op.65/3

Piano Duet

Romanian Dance no op. no (1990) dur. 5 mins.

1st perf. 14 April 1991 Sheffield (Merlin Theatre)

Michael Routh, Francis Routh (pf duet)

See under Works for Orchestra (Works without op.no.)

Elegyno op. no. (2001) dur. 5 mins.

1st perf. 20 June 2001 London (Bedford Park Fe

Patrick Arning, Francis Routh (pf duet)