

Jolyon Laycock

Latham Variations

for oboe and piano (2017)

Latham Variations for oboe and piano (2017)**Jolyon Laycock**

I have been working with oboist Tom Latham for several years, accompanying him in several of his annual Music Club concerts. Through him I became familiar with a wide range of 20th century music for oboe and cor anglais including composers such as Benjamin Britten, Paul Hindemith, Edmund Rubbra and Witold Lutosławski. I also learnt a lot about the technicalities of the instrument and resolved to contribute to the oboe repertoire myself by composing something for our duo partnership. As with all my recent works, Latham Variations follows fractal principles. The jaunty little opening theme is built out of some of the little musical motives I call “fractal sets”. It follows a kind of reducing rhythmic sequence that can be expressed by a sequence of numbers 6+6+6+5+4+3+1+2, a pattern that recurs repeatedly throughout the succeeding fifteen variations. The fractal sets provide a unifying principle at many different layers of the music. For instance the variations modulate through a large-scale sequence of key-centres which follows the same contour as the opening melody. But listeners should not let these technicalities get in the way of their enjoyment of the music which is by turns, jaunty, jokey, lyrical, passionate, anguished and, finally, joyous.

Biography

Jolyon Laycock was born in Bath in 1946 and studied for B.Mus. at the University of Nottingham with Arnold Whittall and Ivor Keys. For his M.Phil. in composition his composition teachers included Henri Pousseur and Cornelius Cardew. Later in life he studied for his Ph.D. at York University under Nicola Lefanu. During the 1970s he pursued a freelance career as an experimental sound artist based at the Birmingham Arts Laboratory and Spectro Arts Workshop, Newcastle. In 1979 he took up the post of Music and Dance Coordinator at the Arnolfini, running a programme of contemporary music and dance regarded as one of the most innovative outside London. In 1990 he became Concert Director at the University of Bath and at the newly opened Michael Tippett Centre at Bath Spa University College where he founded the award-winning concert series *Rainbow over Bath*. He left the University in 2000 to complete his book *A Changing Role for the Composer in Society*. In 2004 he was appointed Senior Lecturer in Arts Management at Oxford Brookes University until 2010. In 2012 he won the EPSS Jubilee Song Competition with his setting of Philip Larkin’s *The North Ship* which led to a collaboration with Sarah Leonard resulting in the composition of *Dark Seas*, a setting of five poems of Philip Larkin for soprano, clarinet and piano. Other song settings include *Six Sonnets of Edna St. Vincent Millay* written for the English mezzo-soprano Lore Lixenberg and first performed by her in 2012, and *Three Sonnets of Gerard Manley Hopkins* first performed in 2013 by the composer himself accompanied by Geoffrey Poole. In 2018 the Hopkins cycle was expanded to twelve poems entitled *Mountains of the Mind*.

Latham Variations was first performed by Tom Latham with the composer at the piano at Bristol Music Club on 23 May 2017.

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Andante ♩=84

Oboe

p

Andante ♩=84

Piano

p

5

Ob.

Pno.

8 **jaunty & slightly quicker** ♩=96

Ob.

mf < > *p* *mf* <

jaunty & slightly quicker ♩=96

Pno.

mf < *p* *mf* <

11

Ob.

Pno.

p *mf*

13

Ob.

Pno.

p *mf*

15

Ob.

Pno.

mf *p* *mf*

18

Ob.

p *ff*

Pno.

p *sub ff*

21

Ob.

f *p* *f* *p*

Pno.

f *p* *f* *p*

26

Ob.

f *p* *mf*

Pno.

f *p* *mf*

30

Ob.

Pno.

p *f* *p*

34

Ob.

Pno.

f *p* *f*

38

Ob.

Pno.

p *mf* *f*

42

Ob.

Pno.

p *piu f*

p *piu f*

46

Ob.

Pno.

Sweetly legato

p *pp* *p*

p *pp* *p*

52

Ob.

Pno.

p

58

Ob.

Pno.

sub mf

63

Ob.

Pno.

67

Ob.

Pno.

71

Ob.

Pno.

f

75 **Suddenly quicker** ♩=160

Ob. *f* *mf*

Suddenly quicker ♩=160

Pno. *f* *sf* *sf* *sf* *mf*

81

Ob. *f* *p*

Pno. *f* *sf* *mf*

87

Ob. *f*

Pno. *f* *sf*

10 **Allegretto** ♩=84 **poco rall.** . . . **a tempo**

92

Ob. *p* *mf* *p*

Allegretto ♩=84 **poco rall.** . . . **a tempo**

legato

Pno. *p* *mf* *p*

98 **poco rall.** **a tempo** **poco rall.** **a tempo**

Ob. *mf* *p* *mf* *p*

poco rall. **a tempo** **poco rall.** **a tempo**

Pno. *mf* *p* *mf* *p*

104

Ob. *mf* *p* *mf* *mf*

poco rall. **a tempo** **poco rall.** **a tempo**

Pno. *mf* *mf* *p* *mf*

slightly slower

$\text{♩} = 72$
108

Ob. *p* *mf* *p* *mf* *p*

slightly slower

$\text{♩} = 72$

Pno. *pp* *p*

111

Ob. *mf* *p* *f* *p*

Pno. *mf* *f* *pp* *p*

114

Ob. *mf* *p* *f* *p*

Pno. *mf* *pp* *p*

117

Ob. *mf* *p* *f* *p*

Pno. *mf* *pp* *mf* *p*

120

Ob. *f* *p* *f* 6

Pno. *p* *pp* *mp* *p*

slightly faster ♩=84

122

Ob. *sub p* *f* *sub p* *f*

slightly faster ♩=84

Pno. *f*

125

Ob.

Piano score for measures 125-130. The Oboe part features a melodic line with a sixteenth-note triplet (marked '6') and dynamic markings *p* and *f*. The Piano accompaniment consists of chords and arpeggiated figures in both hands.

Pno.

128

Ob.

Piano score for measures 128-133. The Oboe part includes a *sub p* dynamic marking and a five-note fingering (marked '5'). The Piano accompaniment continues with complex chordal textures.

Pno.

131

Ob.

Piano score for measures 131-136. The Oboe part shows dynamic markings *p*, *f*, and *sub p*. The Piano accompaniment features intricate arpeggiated patterns and chordal support.

Pno.

135

Ob.

p *mf* *sub p* *mf*

Pno.

f

138 **Flowing** ♩=60

Ob.

p *poco cresc.*

Flowing ♩=60

Pno.

p *p* *poco cresc.*

142

Ob.

mf

Pno.

mf

146

Ob.

poco dim.

Pno.

poco dim.

150

Ob.

p

mf

cantabile

3

3

3

Pno.

p

mf

154

Ob.

3

Pno.

16

158

Clumsily

Ob.

Pno.

161

Ob.

Pno.

Quick & lively ♩=120
rather raucous

164

Ob.

Pno.

168

Ob.

Pno.

172

Ob.

f

Pno.

f

176

Ob.

mf

p *dieing away*

Pno.

mf

p *dieing away.*

180

Ob. *pp* *accel.* *cresc. molto*

Pno. *pp* *accel.* *cresc. molto*

Very fast ♩=144

186

Ob. *fff*

Pno. *fff*

189

Ob. *ff*

Pno. *ff*

192

Ob.

Pno.

f

195

Ob.

Pno.

mf

198

Ob.

Pno.

f

20 **Flowing** ♩=60

200

Ob. *p* *p* *mf*

Pno. *p* *mf*

204

Ob. *p*

Pno. *p* *mf* *p*

208

Ob. *mf* *p*

Pno. *mf* *p*

211

Ob.

Pno.

p

mf

p

214

Ob.

Pno.

f

p

f

p

sub f

Cantabile

218

Ob.

Pno.

p

mf

p

Cantabile

p

mf

p

224

Ob.

Pno.

mf *p* 5 5

229

Ob.

Pno.

mf 3 3

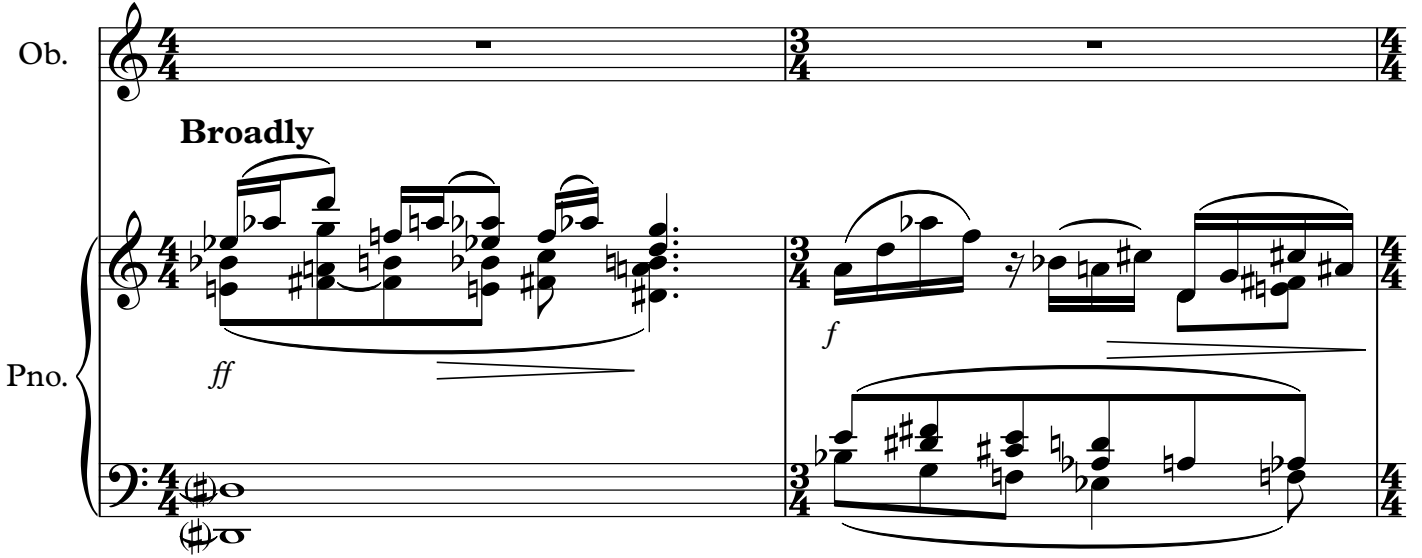
233

Ob.

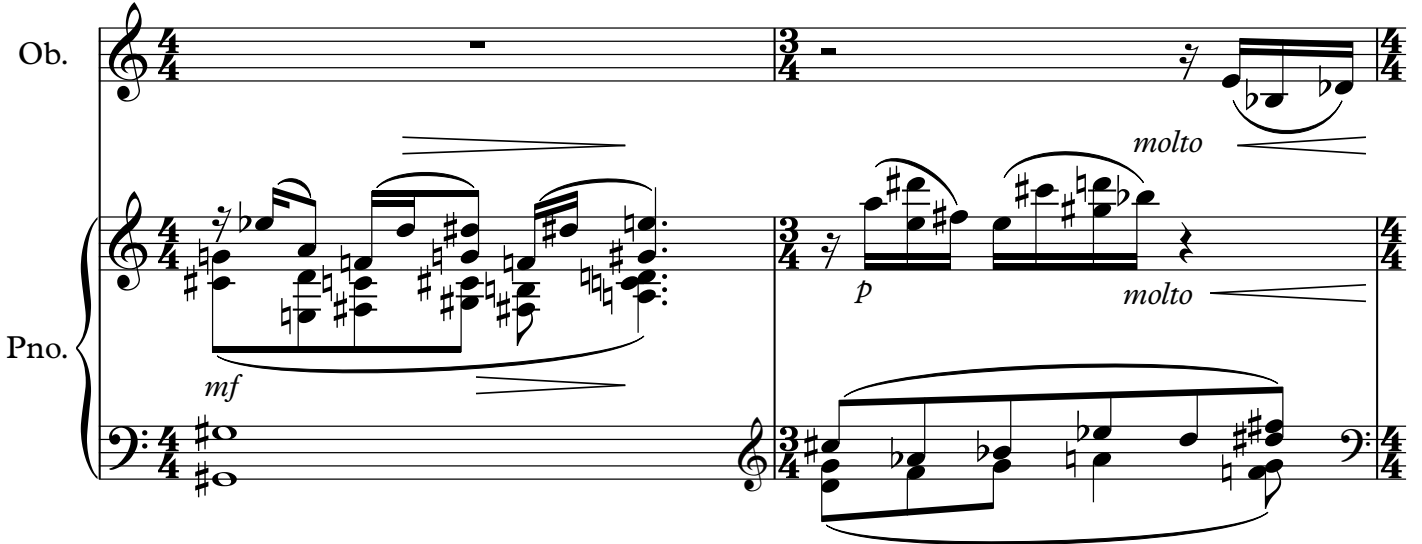
Pno.

piu f 3 3

237 **Broadly**

Ob. 

239

Ob. 

241

Ob. 

243

Ob. *mf* *p* *sf* *sub p*

Pno. *mf* *p*

245

Ob. *pp* *sf* *mf*

Pno. *mp* *pp*

246

Ob. *p* *pp sub f* *mf* *rall.*

Pno. *p* *pp* *mf* *p* *rall.*

248 **Fast & lively** ♩=84

Ob.

Pno. **Fast & lively** ♩=84

252

poco rall.

Ob.

Pno. *poco rall.*

255

a tempo (♩=84)

Ob.

Pno. *a tempo* (♩=84)

259

Ob.

Pno.

263

Ob.

poco rall. *a tempo* (♩=84) *poco rall.*

mf

Pno.

poco rall. *a tempo* (♩=84) *poco rall.*

mf

266

Ob.

a tempo (♩=84) *poco rall.*

p

Pno.

a tempo (♩=84) *poco rall.*

p

moderately ♩=72

269

Ob. *pp*

Pno. *pp*

274

Ob. *pp*

Pno. *pp*

278

Ob. *mf*

Pno. *mf*

283

Ob.

Pno.

p

p

molto rall.

287

Ob.

Pno.

pp

pp

8va

molto rall.

291

Ob.

Pno.

Allegretto ♩.=96

Allegretto ♩.=96

p

pp

p

294

Ob.

Pno.

pp *mf*

297

Ob.

Pno.

mf *p* *mf*

p *mf*

301

Ob.

Pno.

p *mf* *p* *mf*

p *mf* *p* *mf*

305

Ob.

p *mf* *p*

Pno.

p *mf* *p*

310

Ob.

espressivo
p

Pno.

pp *p*

313

Ob.

Pno.

pp *f*

316

Ob.

f *p* *f*

Pno.

p *f*

320

Ob.

p *f* *p* *f*

Pno.

p *f* *p* *f*

324

Ob.

p *f* *p*

Pno.

p *f* *p*

329 *espressivo*

Ob. *p*

Pno. *pp* *p*

v

332

Ob.

Pno. *pp* *f*

v

335

Ob. *f* *mf* *f*

Pno. *mf* *f*

v

338

Ob.

Pno.

mf *f* *p*

342

Ob.

Pno.

mp *mf*

345

Ob.

Pno.

f *ff*

Music by Jolyon Laycock

Four Times Four for 16 actors/dancers/singers with electronics (1971)

Locations I, II, III, and IV - sound sculptures (1970 rev. 1973)

Lattice - for 12 solo strings and electronics (1972 - Commissioned by the Barber Institute, University of Birmingham)

Pluramusic - electronic sound installation (1972-1977)

This Could Happen to You - participatory audio-visual installation (1974-1976)

Tyrannos - 12 audio-visual cycles on the myth of Oedipus (unfinished) - Earth Cycle, Moon Cycle, Uranus Cycle, Pluto Cycle, and Equinox Cycle first performed 1977

Bladud - a wordscape with music - commissioned by Bathampton Primary School (1985)

Woden's Dyke - music-theatre for school and community performance based on the story of the Anglo-Saxon chieftain Ceawlin of Wessex. Commissioned by Wansdyke Arts Council (1987).

Hetty Pegler - music theatre piece commissioned by Prema Arts Centre, Uley, Gloucestershire (1988)

High Wood - solo oboe (1988)

In Bruton Town - Fantasia of a Somerset folk song for string orchestra (1988)

Seven Stars - Community opera based on Thomas Clarkson's investigations into the Bristol slave trade in 1787. Bristol City Commission. (1994)

A Dream of Flying - for clarinet, horn, bassoon, string trio, double bass and piano (1995).

Eadgar Cyning - settings for soloists, choir and orchestra in the original language of three poems from the Anglo-Saxon Chronicle about the coronation and death of King Edgar at Bath. (1996).

Un Tiento Rasgado (homage to Joaquin Rodrigo) junior competition test piece for the Bath International Guitar Festival 1996.

Sinfonietta for String Orchestra (1998) - revised and re-issued as **Tetraktis** (2014)

Mengjiang Weeping at the Wall - Music-theatre piece for soprano, choir, small ensemble, Chinese instruments and junior school children; Commissioned by the Corsham Festival (2002).

Die! A-One Sparrow for piano duet (2002)

Among Seven Hills Sinfonia Concertante for piano and orchestra (2009)

12 Landscape Studies for piano (1996-2010)

12 River Preludes for piano (2011)

6 Sonnets of Edna St. Vincent Millay for mezzo soprano and piano (2011)

3 Sonnets of Gerard Manley Hopkins for tenor or high baritone and piano (2012)

String Quartet (2012)

An Entangled Bank - A setting for 8 part *a cappella* choir of the final paragraph of *The Origin of Species* by Charles Darwin (2013).

Cantilena for solo cello and open score ensemble (2013)

Clarion Call for solo bass clarinet and open score ensemble (2014)

Dark Seas - 5 poems of Philip Larkin for coloratura soprano, clarinet and piano (2014)

The Swan - after Camille Saint-Saëns for cello and two pianos (2014)

Orbium Caelestium - Cantata for mixed chorus, soloists and orchestra on a text by Nicholaus Copernicus

Trilithon for orchestra (begun 1968 – completed & revised 2015)

The Persistence of Memory - sonata for violon and piano after Salvador Dali and Philip Larkin (2016)

Three Shakespeare Sonnets for tenor or high baritone and piano (2016)

Latham Variations for oboe and piano (2017)

Mountains of the Mind 12 poems of Gerard Manley Hopkins for tenor or high baritone and piano (2018)

Theoretical writings:

A Changing Role for the Composer in Society

A Study of the Historical Background and Current Methodologies of Creative Music-Making

Peter Lang, European Academic Publishers, Switzerland (2005) <http://www.peterlang.com/all/index.cfm>

All Interval Fractal Sets - a technical explanation - <http://www.jolyonlaycock.uk/theoretical-writings>

Poetry:

To Tolverne - a Riddle A poem inspired by the D-day museum at Tolverne, Cornwall (2001)

Berliner Schnauze A collection of poems in the form of an entertainment in words and music inspired by a visit to Berlin ten years after the fall of the Berlin wall (1999).

A Mendip Ploughing Match at Priddy and other Mendip poems

Estrildis operatic libretto in verse on a story from Geoffrey of Monmouth *The History of the Kings of Britain*.

Polonaise of Chopin declamation with piano accompaniment (2015)

For more details visit: <http://www.jolyonlaycock.uk/>