

Concertino

Flute, Viola & String Orchestra

John Glenesk Mortimer

EMR 51895

1x Solo Flute
1x Solo Viola
4x Violin I
3x Violin II
3x Viola
2x Violoncello
1x Contrabass

EMR 51894: Flute, Viola & Piano

This Concertino for solo flute and viola was composed in 1980 for Anne-Marie Sommer, Adrian Wepfer and Hélène Basler. It can be played with piano or with string orchestra. The first movement is passionate, with a rather nervous drive due to the constantly changing metre. The second movement starts in a calm, contemplative manner, almost motionless, but this soon gives way to a dramatic middle section. The finale is bright and lively, with a more lyrical second subject. The ending is a little surprising: after a final loud and dramatic gesture, the last few bars fade away gently.

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John Glenesk Mortimer



1951	in Edinburg, Schottland, geboren (11.Mai).	1951	Né à Edimbourg, Ecosse (le 11 mai).	1951	Born in Edinburgh, Scotland (11 th of May).
1960	Erste Kompositionsversuche.	1960	Premiers essais de composition.	1960	First attempts at composition.
1964	Sextett für Oboe und Streicher.	1964	Sextuor pour hautbois et cordes.	1964	Sextet for oboe and strings.
1967	Erste Oper "Schuld und Sühne", welche den Douglas-Grant Kompositionspreis gewann.	1967	Premier opéra "Crime et châtement", qui gagne le concours Douglas Grant.	1967	First opera "Crime and Punishment" wins the Douglas Grant composition prize.
1968	Dirigierte "Two Pieces for Orchestra" auf einer USA-Tournee des Orchesters des George Watson's College.	1968	Dirige "Deux pièces pour orchestre" lors d'une tournée des Etats-Unis avec l'orchestre de George Watson's College.	1968	Conducts his "Two Pieces for Orchestra" on tour of the George Watson's College orchestra in the USA.
1969	Erhielt ein Kompositionsstipendium vom Royal College of Music, London.	1969	Gagne une bourse en composition au Royal College of Music, Londres.	1969	Wins a composition scholarship to the Royal College of Music in London.
1969-72	Studierte am Royal College. Bratsche bei John Dyer, Dirigieren bei Harvey Phillips und Komposition bei Humphrey Searle und Anthony Milner. Gewann den Stanford-Jeffries-Preis für Liedkomposition.	1969-72	Etudes au Royal College. L'alto auprès de John Dyer, la direction avec Harvey Phillips et la composition avec Humphrey Searle et Anthony Milner. Gagne le prix Stanford Jeffries pour la composition d'une mélodie.	1969-72	Studies at the Royal College. Viola with John Dyer, conduction with Harvey Phillips and composition with Humphrey Searle and Anthony Milner. Wins the Stanford Jeffries song writing-prize.
1972	Bratschendiplot.	1972	Diplôme d'alto.	1972	Viola diploma (ARCM).
1973-79	War als Bratschiist in verschiedenen Orchestern in London, Birmingham, Amsterdam, Zürich und Biel tätig. Wohnhaft in der Schweiz seit 1976.	1973-79	Travaille en tant qu'altiste en divers orchestres à Londres, Birmingham, Amsterdam, Zurich et Bienne. Résident en Suisse depuis 1976.	1973-79	Works as viola player in various orchestras in London, Birmingham, Amsterdam, Zurich and Biel. Resident in Switzerland since 1976.
1979-83	Musiklehrer an der Basler Realschule.	1979-83	Enseigne la musique à l'école secondaire à Bâle.	1979-83	Teaches music in secondary schools in Basle.
1983-94	Lehrer für Solfège, Dirigieren und Kammermusik an den Konservatorien in La Chaux-de-Fonds und Neuenburg. Dirigierte den Chor und das Orchester des Konservatoriums in La Chaux-de-Fonds. Leitete das Orchester de Chambre Jurassien 1979-1994 und den Chœur Vivaldi in Delsberg 1983-1993.	1983-94	Professeur de solfège, direction et musique de chambre aux Conservatoires de La Chaux-de-Fonds et Neuchâtel. Dirigeait aussi le chœur et l'orchestre du Conservatoire de La Chaux-de-Fonds, ainsi que l'Orchestre de Chambre Jurassien de 1979-1994 et le Chœur Vivaldi à Delémont de 1983-1993.	1983-94	Taught solfège, conducting and chamber music at the Conservatoires in La Chaux-de-Fonds and Neuchâtel. Conducted the Conservatoire choir and orchestra in La Chaux-de-Fonds. Conducted the Jura Chamber Orchestra 1979-1994 and the Vivaldi Choir in Delémont 1983-1993.
Seit 1994	als freischaffender Komponist, Arrangeur und Notensetzer tätig.	Depuis 1994	Compositeur, arrangeur et copiste indépendant.	Since 1994	Has worked as a free-lance composer, arranger and music typesetter.



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Concertino

for flute, viola & strings

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I

Moderato ♩ = 100

poco rit.

Solo Flute

Solo Viola

Violin I

Violin II

Viola

Violoncello

Contrabass

Con moto ♩ = 69 (♩ = 104)

3 3+2+3 4+3 3+2+3

Solo Fl.

Solo Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

7 **4+3** **3+2+3**

Solo Fl. *f*

Solo Vla. *f*

Vln. I *f*

Vln. II *arco p* *f* *f*

Vla. *f* *f*

Vc. *f* *arco* *f*

Cb. *f*

11 **3+3+2** **poco rit.** **a tempo** **3+2+3**

Solo Fl. *mf*

Solo Vla. *mf*

Vln. I *f*

Vln. II *f*

Vla. *f* *p*

Vc. *pizz.* *mf*

Cb. *mf*

14 *f* *mp* *pizz.* *f* *pizz.* *f* *pizz.* *f* *mp*

Solo Fl. *f*

Solo Vla. *f*

Vln. I *mf* *mp* *pizz.* *f*

Vln. II *mf* *mp* *pizz.* *f*

Vla. *f*

Vc. *mp*

Cb. *mp*

II

Lento ♩ = ca. 60

Solo Fl. *mp molto espr.* *p*
 Solo Vla.
 Vln. I *senza vibr.* *p*
 Vln. II *senza vibr.* *p*
 Vla. *senza vibr.* *p*
 Vc. *senza vibr.* *p*
 Cb.

5

Solo Fl.
 Solo Vla. *mp molto espr.* *p*
 Vln. I
 Vln. II
 Vla. *con vibr.*
 Vc. *con vibr. div.*
 Cb. *p*

Solo Fl.
 Solo Vla. *mp molto espr.* *p*
 Vln. I
 Vln. II
 Vla. *con vibr.*
 Vc. *con vibr. div.*
 Cb. *p*

Poco più con moto ♩ = 72

Solo Fl.
 Solo Vla. *quasi accel.* *7* *mf* *6* *6*
 Vln. I
 Vln. II
 Vla. *mp*
 Vc. *mp*
 Cb.

8

Solo Fl.
 Solo Vla. *quasi accel.* *7* *mf* *6* *6*
 Vln. I
 Vln. II
 Vla. *mp*
 Vc. *mp*
 Cb.

10 rall.

Solo Fl. *mf*

Solo Vla. *dim.*

Vln. I *mp*

Vln. II *mp*

Vla. *dim.*

Vc.

Cb.

12 **Tempo I°**

Solo Fl. *p molto espr.* *f*

Solo Vla. *p* *div.*

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *p* *f*

Vc. *f pizz.*

Cb. *f*

14

Solo Fl. *mp molto espr.* (III)

Solo Vla. *mp molto espr.*

Vln. I

Vln. II

Vla. *p*

Vc. *p*

Cb. *3*

Allegro vivace ♩ = 132

Measures 10-18:

- Measure 10:** Solo Fl. and Solo Vla. enter with *mp* *pizz.* figures. Vln. I and Vln. II are silent.
- Measure 11:** Solo Fl. and Solo Vla. continue. Vln. I and Vln. II remain silent.
- Measure 12:** Solo Fl. and Solo Vla. continue. Vln. I and Vln. II remain silent.
- Measure 13:** Solo Fl. and Solo Vla. continue. Vln. I and Vln. II remain silent.
- Measure 14:** Solo Fl. and Solo Vla. continue. Vln. I and Vln. II remain silent.
- Measure 15:** Solo Fl. and Solo Vla. continue. Vln. I and Vln. II remain silent.
- Measure 16:** Solo Fl. and Solo Vla. continue. Vln. I and Vln. II remain silent.
- Measure 17:** Solo Fl. and Solo Vla. continue. Vln. I and Vln. II remain silent.
- Measure 18:** Solo Fl. and Solo Vla. continue. Vln. I and Vln. II remain silent.

Measures 19-27:

- Measure 19:** Vln. I and Vln. II enter with *f* *pizz.* figures. Solo Fl. and Solo Vla. continue.
- Measure 20:** Vln. I and Vln. II continue. Solo Fl. and Solo Vla. continue.
- Measure 21:** Vln. I and Vln. II continue. Solo Fl. and Solo Vla. continue.
- Measure 22:** Vln. I and Vln. II continue. Solo Fl. and Solo Vla. continue.
- Measure 23:** Vln. I and Vln. II continue. Solo Fl. and Solo Vla. continue.
- Measure 24:** Vln. I and Vln. II continue. Solo Fl. and Solo Vla. continue.
- Measure 25:** Vln. I and Vln. II continue. Solo Fl. and Solo Vla. continue.
- Measure 26:** Vln. I and Vln. II continue. Solo Fl. and Solo Vla. continue.
- Measure 27:** Vln. I and Vln. II continue. Solo Fl. and Solo Vla. continue.

Measures 28-36:

- Measure 28:** Vln. I and Vln. II continue. Solo Fl. and Solo Vla. continue.
- Measure 29:** Vln. I and Vln. II continue. Solo Fl. and Solo Vla. continue.
- Measure 30:** Vln. I and Vln. II continue. Solo Fl. and Solo Vla. continue.
- Measure 31:** Vln. I and Vln. II continue. Solo Fl. and Solo Vla. continue.
- Measure 32:** Vln. I and Vln. II continue. Solo Fl. and Solo Vla. continue.
- Measure 33:** Vln. I and Vln. II continue. Solo Fl. and Solo Vla. continue.
- Measure 34:** Vln. I and Vln. II continue. Solo Fl. and Solo Vla. continue.
- Measure 35:** Vln. I and Vln. II continue. Solo Fl. and Solo Vla. continue.
- Measure 36:** Vln. I and Vln. II continue. Solo Fl. and Solo Vla. continue.

26

Solo Fl.

Solo Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

arco

f

33 *rall.* ♩ = ca. 144 *a tempo, ma un poco tranquillo* ♩ = 80

Solo Fl.

Solo Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf cantabile

p

f

mf

p

39

Solo Fl.

Solo Vla.

Vln. I

Vln. II

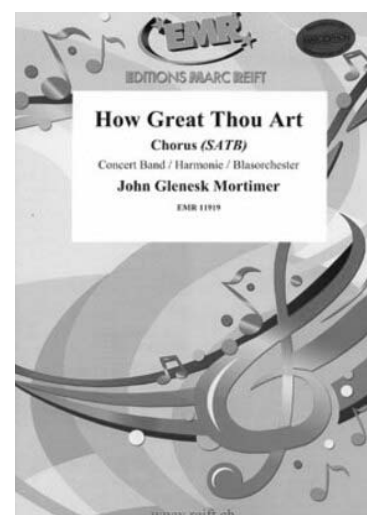
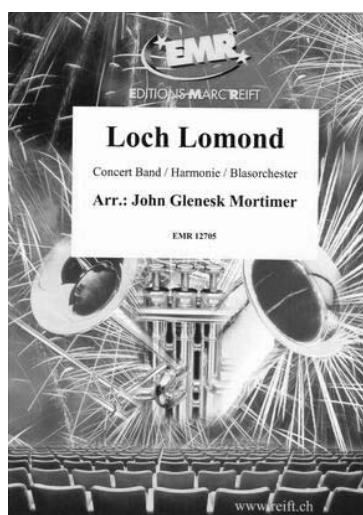
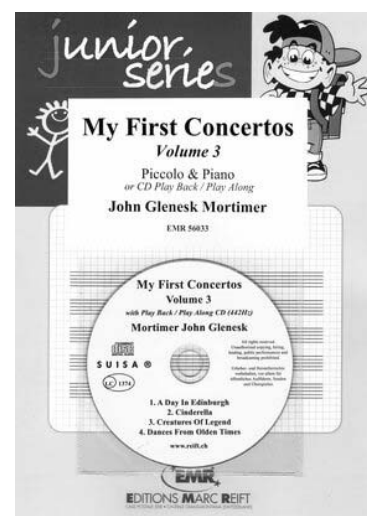
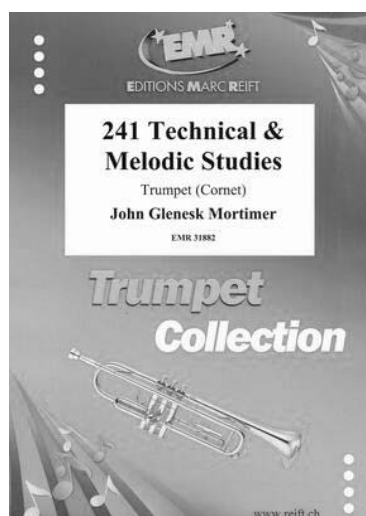
Vla.

Vc.

Cb.

arco

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