

Frederick Paul Naftel

Orchestral, chamber and instrumental works



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- Pascal's Victim** for tuba quartet
Tubalaté brass ensemble
1. I – 1:57
 2. II. – 1:57
 3. III. – 2:07
- Aphoristic Impressions**
Haley Myles, piano
4. I. An Approaching Bell 2:03
 5. II. Mini Magma 0:38
 6. III. Roo Awakening 1:30
 7. IV. Japanese Garden at Dusk 2:25
 8. V. Whirlpool Rapids 1:27
- String Quartet No. 2**
Northern Film Orchestra String Quartet; Melvin Tay, conductor
9. I. Lento tranquillo ma teso 5:36
 10. II. Allegro Feroce 7:58
 11. III. Adagio Sostenuto 4:59
 12. IV. Presto Furioso 1:52
 13. V. Epilogue:Poco piu mosso 1:52
- 14.. **Song of Songs: Rhapsody for Strings and Harp** 6:36
Campion Orchestra, Nick Ingman, conductor
15. **Aubade Pastorale** 8:57
Campion Orchestra, Nick Ingman, conductor
- Folksong Suite for Strings and Timpani**
Northern Film Orchestra; Melvin Tay, conductor
16. I. Rondo 2:44
 17. II. Lament 5:20
 18. III. Country Dance 2:18
19. **Villancico for Guitar and Small Orchestra** 3:14
Campion Orchestra, Nick Ingman, conductor

Total playing time 64:12

Notes on the Music

Pascal's Victim for Tuba Quartet

Composed for the North West based tuba quartet Tubalaté, this 3-movement work is based entirely on the Gregorian Chant "Victamae Paschali", each movement fragmenting the theme accordingly. In the slow second movement, a short melodic motive is varied by gently shifting harmonies.

Aphoristic Impressions

Composed in 2023 for the American pianist Haley Myles, this is the first in a set of short piano pieces influenced by different locations, in this case landscapes:

1. ***An Approaching Bell***
The underwater church at Dunwich, Suffolk
2. ***Mini Magma***
Eruption of an Icelandic geyser
3. ***Roo awakening***
Indigenous wildlife of the Australian outback and the solemn sight of Ayers Rock
4. ***In a Japanese Garden at Dusk***
A peaceful night-time portrait of a Japanese garden
5. ***Whirlpool Rapids***
Whirlpool Rapids Gorge on the Niagara River

String Quartet No.2

My 2nd String Quartet was composed during the initial Coronavirus pandemic and its style is definitely affected by this period. I would describe the music as a strong statement of mind.

In complete contrast to my relatively straightforward 1st Quartet, which is in 4 movements, the present work is in one uninterrupted movement, divided into five sections, with an epilogue.

The intervals of the major 7th and minor 2nd are a strong feature of the music, which contrasts intensely static passages, which are nevertheless uneasily tranquil, with furious and violent sections, often marked triple forte in certain passages.

The opening “Lento” flows serenely but mysteriously as if awaiting some kind of resolution, using motifs rather than fully-fledged themes(of which there are very few). The viola makes an urgent and violent protest, later to be imitated by cello, as if to disrupt the serenity, until the second section bursts in with barely-controlled energy and fury.

This “Allegro feroce” is strongly accented and relentless in its forward momentum, the tension maintained almost throughout until the music suddenly quiets down, pizzicato passages leading to the next section.

The “Adagio Sostenuto” initially resembles plainsong, all four instruments in unison(muted) playing a smooth line which rises and falls, the dynamics remaining “pp” and “senza vibrato”. The line breaks into harmony based on the interval of a perfect 5th, eventually leading to a passage reminiscent of the very opening of the work. A brief crescendo leads to another quiet unison passage which becomes more fragmented and unsettled, first and second violins announcing an aggressive idea which becomes the initial impetus for the fourth section.

This “Presto Furioso” is even more violently energetic than the second section and at one point, alternates between 3/8 and 4/8, making the music sound even more unsettled. This is music with a strong sense of purpose as well as absolute fury. After a very short scalic passage, the final section begins “Grave” and “pp” with a sustained unison “C”, growing in power with exaggerated vibrato to a series of crunching discords and a wildly disconcerting episode featuring swirling upper strings and impassioned cello solo. The music dies away to the Epilogue.

The concluding part of the work calls for a recorded cello playing a pizzicato pedal, over which violins and viola play a series of overlapping (tonal) triads, giving the music a slightly warmer but still mysterious sound. The recorded cello’s pedal notes slow down until a

final powerful discord from the 4 instruments dies away, leaving the “sighing” motif of the very opening of the work to have the last word.

Song of Songs: Rhapsody for String Orchestra and Harp

An ethnic-flavoured rhapsody based on several Hebraic chants and melodies along with my own original material. The opening of the work features the haunting New Year melody of “Yigdal”, while “Hatikvah” features later on in the music. This music could be well suited to a film set in Biblical times or for a documentary about The Middle East.

Aubade Pastorale for String Orchestra

A short tone poem describing a hazy day in the English countryside. The music rises to several climaxes during the course of the work, using folksong-like material, although the themes are entirely original. It is my tribute to the English Pastoral School, particularly that of my favourite composer Ralph Vaughan Williams.

Folksong Suite for String Orchestra and Timpani

A 3-movement work based around 6 English and Scottish folksongs. “John Peel” and “Early One Morning” are heard in the opening Rondo, “Ca’ the Yowes” and “Loch Lomond” in the central Lament and “Dashing Away With The Smoothing Iron” plus “Lincolnshire Poacher” in the final Country Dance.

Villancico for Guitar and Small Orchestra

Influenced by the music of the Spanish Renaissance and Joaquin Rodrigo, my Villancico bridges the gap between the two and is in Rondo form. I make no excuses for stating this is a pastiche work but one that is both lyrical and charming.

Frederick Paul Naftel, composer

Frederick Paul Naftel was born in Manchester in 1956. He graduated from Manchester University in 1978 and received a Fellowship in Composition from Trinity College of Music, London in October 1980.

Frederick's interest in composing began when he was fourteen and developed at university, where he specialised in this area. Although largely self-taught, he considers himself to be an "eclectic" composer, able to write in many styles and formats, as befits the occasion.

His inspirations are wide-ranging, from landscapes to nature, historical and contemporary events. He has an instinctive grasp of how to establish mood and atmosphere from the very start of a work. In his orchestral music, much use is made of the full orchestral resources when required, especially via the use of brass and percussion. Chamber music is often intimate and striking and very personal, as exhibited by the two string quartets.

Compositions to date include 2 Concerti for Orchestra, 2 Symphonies, a ballet suite "The Legend of Pandora", chamber and vocal music. Concerto No.2 for Orchestra was premiered in 1983 by The BBC Philharmonic Orchestra conducted by Edward Downes. "Three Sacred Songs" was composed for and premiered by La Nova Singers directed by Michelle Nova in May 2017.

In September 2018, his "Double Concerto for Bass Tuba and Contrabass Tuba" was premiered by Andy Wyatt, Mike Johnson and Bolton Symphony Orchestra and the Bass Clarinet Concerto was premiered in March 2019 by its dedicatee, Gerry Green

"Aubade Pastorale" was performed by The Amaretti Chamber Orchestra in May 2019.

In May 2020, Frederick received an award from the prestigious Paul Hamlyn Foundation, having been nominated for a prize by Sir James MacMillan. In October of the same year,

Freddy was runner-up in the King Lear Arts Competition, his entry being the best in the Chairman's Prize music field of the competition.

2022 saw the premiere of "Legacy" for solo Eb clarinet (composed for Nelly Rodriguez) and in June 2023, his "Sanctus" for female voices, strings and piano was premiered in Bournemouth by the afore-mentioned La Nova Singers. The Renaissance Dance Suite was premiered in December 2022 by The St Edward's Orchestra, Roath, Cardiff.

Frederick is now concentrating on his 3rd Symphony, to be dedicated to Sir James MacMillan, a work inspired by and commemorating the Holocaust.

Other planned works include a short orchestral work for The Northern Chamber Orchestra, a second set of "Aphoristic Impressions", a Sonata and Concerto for pianist Haley Myles, who recorded the first set of "Impressions" in 2023 and a second Clarinet Quintet.

"What I like most about Frederick Naftel's music is its eccentricity and fierce individuality. He certainly has a clear and defined voice – his music does not fit into any fashionable aesthetic camps, and therefore stands out because of that."

James Macmillan



Frederick Paul Naftel and Melvin Tay at the Northern Film Orchestra recording session, Hallé St. Peters, Manchester

Haley Myles, piano

As a Steinway Artist, Haley maintains an international performance schedule. Her appearances to-date include recitals in the United States, France, Germany, Austria, Portugal, Italy, Switzerland, and the United Kingdom. She has participated extensively in various high-profile international music festivals, both domestic and foreign. She is also a laureate of seven international competitions and has appeared on radio shows throughout Europe and America. In addition to performing core repertoire, Haley regularly collaborates with contemporary composers. She has worked with over 60 composers to date, proof playing, recording, and performing their works.



Haley Myles, pianist

Pascal's Victim recorded at Roy Newsome Studios, Manchester

Aphoristic Impressions recorded by Haley Myles 2024
Mastered by James Cardell-Oliver

String Quartet No. 2 and Folksong Suite recorded at Hallé St. Peters, Manchester 2023.
Engineered by Simeon Ogden, NFO

NFO String Quartet players:

Matthew Chadbond, 1st violin

Jody Smith, 2nd violin

Rebecca Stubbs, viola

Abi Davies, cello

Aubade, Song of Songs & Villancico recorded at Pebble Mill Studios in Edgbaston

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