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CLASSICS

PSALM

Contemporary British
Trumpet Concertos

McCabe • Pritchard • Saxton

Simon Desbruslais *trumpet*
Orchestra of the Swan
Kenneth Woods & David Curtis *conductors*

PSALM

CONTEMPORARY BRITISH TRUMPET CONCERTOS

	Skyspace (2012)	Deborah Pritchard (b. 1977)	
1	I. Aurum		[1.18]
2	II. Aurum Resonance		[1.24]
3	III. Light Iridescent		[0.50]
4	IV. Opaque		[0.49]
5	V. Opaque Resonance		[2.04]
6	VI. Dark Iridescent		[1.07]
7	VII. Cerulean		[2.22]
8	Psalm: A Song of Ascents (1992)	Robert Saxton (b. 1953)	[15.45]
	La Primavera (2012)	John McCabe (b. 1939)	
9	I. Allegro		[5.23]
10	II. Andante		[8.37]
11	III. Quick		[5.08]
	Shakespeare Scenes* (2013)	Robert Saxton	
12	I. The Magic Wood		[2.32]
13	II. Falstaff		[5.23]
14	III. The Storm on the Heath		[3.43]
15	IV. Masque		[4.42]
16	V. The Magic Island		[4.40]
	Total timings:		[65.49]

SIMON DESBRUSLAIS TRUMPET
ORCHESTRA OF THE AGE OF THE SWAN
KENNETH WOODS & DAVID CURTIS* CONDUCTORS

PSALM

Contemporary British Trumpet Concertos

From its inception, this recording has been entwined with my graduate studies. Fresh from the Royal College of Music in 2007, I matriculated at the University of Oxford to begin a doctoral thesis in musicology. During this time I encountered the music of Oxford professor Robert Saxton, who, it transpired, had written a trumpet concerto *Psalm: A Song of Ascents* in 1992. At this formative stage of my career, I was determined that I wanted to combine solo performance with academia, and the opportunity to bring British music to life – by performing marginalised works and commissioning new ones – was strongly appealing.

It was following a performance of *Psalm* in 2008, with the Oxford Sinfonietta, that I first approached Robert with the idea to write a new trumpet concerto. Why stop at one, I thought? Robert's trumpet writing and musical language immediately appealed to me. It had such raw energy, complexity and yet cohesive structural identity. As a trumpeter, it gave me everything that I was looking for in a concerto, including technical challenges in generous measure. The following events surpassed my every expectation:

three new stunning trumpet concertos written for me by three of Britain's finest composers.

Deborah Pritchard's *Skyspace* is one of the first modern concertos to be conceived solely for piccolo trumpet. Though a popular instrument, it has thus far been surprisingly restricted to concerto performances of earlier baroque concertos and transcriptions. This is despite its wonderful treatment in the symphony orchestra: Messiaen's *Turangalila Symphony* or Britten's *Four Sea Interludes*, for example. Deborah's music maintains vivid and direct relationships with visual and conceptual art, placing her work within a fascinating, rich interdisciplinary context. John McCabe's *La Primavera* is a tour de force of orchestral writing and thematic development, including one of the most beautiful and expressive flugelhorn parts in the repertoire. The combination of spring themes and pictorial references to sporting events (it was written in 2012, year of the London Olympics) makes for a truly effervescent musical experience. Finally, Robert's *Shakespeare Scenes* places the trumpeter within an unusually explicit, dramatic role: as Puck, Falstaff, King Lear and Prospero. The opportunity to engage with these characters is a delight which is certain to reward trumpeters for countless generations.

The trumpet is ideally suited to the concerto. Indeed, many orchestral works exploit its ability to dominate an entire body of musicians, such as Mahler's Fifth Symphony or Scriabin's *Poem of Ecstasy*. Though it has much unexplored potential in the field of chamber music, it is most dominant in the concerto. Unfortunately, we are missing at least one hundred years of concertos, from the Hummel trumpet concerto of 1803, to the French trumpet concertos of the early twentieth century. This CD recording represents the beginning, not the end, of my trumpet mission: to expand the repertoire and make amends for those lost years. I hope that it offers an insight into the wonderful array of contemporary music making in the United Kingdom, and a window onto some of the myriad possibilities the trumpet can offer. Welcome to the first chapter of our journey together.

© 2014, Simon Desbruslais

Skyspace (2012)

Deborah Pritchard (b. 1977)

In his book *Concerning the Spiritual in Art*, Kandinsky writes: "...colour is a power that directly influences the soul. Colour is the key-

board, the eyes are the hammers, the soul is the piano with many strings. The artist is the hand which plays, touching one key or another, to cause vibrations in the soul."

His words could not resonate any more succinctly than with my own experiences of colour, since I am highly sensitive to both colour and light, and have a synaesthetic approach to composition with much of my music written in response to visual artworks.

Skyspace draws its inspiration from the kaleidoscopic 'celestial vaulting' experienced within a James Turrell skyspace, where temporal and methodical exposure to shifting sky colours through an aperture engages the observer with the rotation of the earth, making both colour and light almost palpable. Whilst the perceived sky colour has provided the stimulus for my work, it was not my intention to portray physical colour, rather the imagined colour of the mind's eye – with the music being composed and constructed in the manner of colours, through the delicate layering and juxtaposition of various textures and timbres.

Skyspace is constructed in seven miniatures, with each one depicting a varying sky colour:

1. *Aurum* and 2. *Aurum Resonance* are both inspired by the warm, golden colours of the descending sun, whilst 3. *Light Iridescent* and 6. *Dark Iridescent* portray the flickering light found before dawn and dusk respectively. 4. *Opaque* and 5. *Opaque Resonance* are based on the darkness of the night, whilst 7. *Cerulean* is a reflection on the serene, blue sky of the day. The musical material of the piccolo trumpet and ensemble resonate in unison as the work opens, pull gradually apart towards the centre and find resolution as the work concludes.

© 2014, Deborah Pritchard

La Primavera (2012)

John McCabe (b. 1939)

The Trumpet Concerto *La Primavera* is so-called because the initial impulse for the piece came from considering two aspects of the coming of Spring: the exuberance and vitality of burgeoning new growth, and the flowering (literally!) of the new or refreshed life as it expands. So the opening quick movement's music is quicksilver and mercurial, with much celebratory material as well as overlapping patterns and a gradual increase in density – though

there are also moments of chamber-music writing as well. In the central slow section which follows without a break, there is at first an almost static mood, inner life staying below the surface, until at length a complex theme rises, initially, from cellos and basses and eventually provides a full string texture. This is linked to the final quick section by a short “quasi cadenza” for the trumpet solo and bongos, and in the finale the music is rhythmic, once again accumulating through the juxtaposition of various overlapping strands. At the close, the trumpet solo has the last word (or the last note).

Two aspects of the instrumentation should be mentioned. One is that for the slow section, the soloist uses a Flugelhorn, that beautiful instrument beloved of brass bands and treated symphonically with great respect and sympathy by Vaughan Williams – it was also the instrument employed by Miles Davis, another musician whom I greatly admire. In the slow section, the music pays what I hope is a discreet homage to his jazz style. The other point concerns the percussion, which in a note in the score is requested to be placed, if possible, at the front of the platform next to, or near, the trumpet soloist, since the

percussion part is at times in the nature of an obbligato.

The concerto was commissioned by the Orchestra of the Swan, and is dedicated to Simon Desbruslais, who initiated the composition, and to Robert Saxton and Tessa Cahill, whose encouragement provided the starting-point for this composition. The first performance was given by Simon Desbruslais and the Orchestra of the Swan, conducted by Kenneth Woods, in the Civic Hall, Stratford-upon-Avon on 15 June 2012.

© 2014, John McCabe

Psalm: A Song of Ascents (1992)

Shakespeare Scenes (2013)

Robert Saxton (b. 1953)

Twenty-one years separate *Psalm* (1992) and *Shakespeare Scenes* (2013) and, in retrospect, I think they may be considered to be 'markers' in my work, both being written for solo trumpet and small ensemble (mixed in the case of *Psalm*, strings in that of *Shakespeare Scenes*). Each work was commissioned, *Psalm* by the London Sinfonietta for John Wallace as part of the orchestra's 25th anniversary concert series,

Shakespeare Scenes by Simon Desbruslais for a concert with the Orchestra of the Swan, Stratford-upon-Avon.

The title *Psalm* refers obliquely to the collection of Hymns/Songs in the Hebrew Bible (150 in the Western Judaeo-Christian tradition); in Biblical times, these were frequently instrumentally accompanied and range from songs of despair to those of spiritual fulfilment and praise. The ancient natural trumpet (Shofar or ram's horn) and silver/metal trumpets are referred to in various books of the Bible (Old and New Testaments) and were allotted a variety of (liturgical) functions. The title is used for my piece to illustrate a spiritual journey through various states, the trumpet, as a Priest-like Master of Ceremonies, initiating the musical voyage accompanied by tubular bells, its role that of both announcement and warning (as in time of conflict). As the ensemble gradually joins, the character of the music evolves from lyrical and mourning, via a state of growing intensity and drama to a trumpet cadenza which heralds the final dance of praise. After the tutti climax, the music cadences twice, firstly into a slow, sustained postlude which itself resolves onto (rather than into) A major, whose Dominant note, E,

began the work. At the close, both solo and ensemble trumpets play the Lydian fourth above A, the latter echoing the soloist; when the latter has ceased, the note is therefore heard continuing in the temporal domain and, in terms of harmony, the Lydian fourth over A divides the octave symmetrically, both parameters symbolically illustrate the circular (and therefore, eternal) nature of the journey.

Whereas *Psalm* (the earlier 'marker') emanates from my Jewish background, Shakespeare Scenes illustrates my English up-bringing (my paternal grandmother was a 'convert of convenience' from Anglican Christianity to Judaism) and education and, indeed, my profound love of, and respect for, the English empirical tradition (in the arts, philosophy, and science) and, in particular, its visionary qualities as manifest in, for example, late Shakespeare, the Metaphysical poets of the 17th century, Bunyan, Blake, late Turner, Stanley Spencer, Vaughan Williams, Tippett and the finest (vocal) music of my teacher, Elisabeth Lutyens. When Simon Desbruslais suggested that I write him a companion piece to *Psalm*, knowing that he would premiere it in Stratford and being inspired by the extraordinary range, technical brilliance and quality of his playing,

it was at once clear that I would pay tribute simultaneously to both Simon and Shakespeare, and that the work would be a counter-pole to the earlier one. In place of *Psalm's* continuous, evolving structure, *Shakespeare Scenes* consists of five character pieces, unified by means of the musical letters of Shakespeare's name acting as pitch centres across the cycle. During the period between *Psalm* and *Shakespeare Scenes*, my musical grammar/syntax has (consciously) become more intentionally integrated regarding modal/tonal root movement than previously and each of the five pieces in the later work is a closed 'cadential' structure, with one exception. The first and last pieces act as prelude and postlude, the first, *The Magic Wood*, referring to *A Midsummer Night's Dream*, in particular the world of the fairies and Puck's line: 'I'll put a girdle round the earth in forty minutes'. The second piece, *Falstaff*, is a miniature tone poem in which we hear Falstaff awakening from a drunken stupor (the musical commentary in the strings being ironic in its pseudo-academic, fugal manner), his defeat/humiliation at Gad's Hill and his death. *The Storm on the Heath* is a depiction of the physical and psychological states of King Lear and his Fool in the driving rain and storm, the trumpet representing the

mad monarch, the solo violin his increasingly deranged jester; at the close, the conflict unresolved tonally, the final gesture being at odds with this. *Masque* makes general reference to the Jacobean tradition, masques occurring in several Shakespeare plays eg: (*A Midsummer Night's Dream, The Tempest*); the solo trumpet announces the masque, continuing with a Pavane and Galliard, accompanied in lute-like fashion by pizzicato cellos; there are no quotations of earlier music, as I wanted the challenge of writing stylistically and deriving all material from this. The remainder of the string ensemble represents those participating in the masque and the audience, playing lively canonic/imitative music reminiscent of that peculiarly English tradition of 'dislocated' dance rhythms. With the closing piece, *The Magic Island* (counter-pole to *The Magic Wood*) we are on Prospero's island in *The Tempest*; Prospero's spell is broken and Caliban (solo viola) regains his freedom. The music is a Chaconne, with a modulating pitch centre for each repetition of the Ground, the trumpet (Prospero) and the ensemble (the world, symbolically) are reconciled in the E major resolution.

© 2014 by Robert Saxton

ROBERT SAXTON

Robert Saxton (b. 1953) studied with Elisabeth Lutyens, Robin Holloway, Robert Sherlaw Johnson and Luciano Berio following guidance from Benjamin Britten. He won the Gaudeamus International Composers prize in 1975 and a Fulbright Arts Fellowship to the USA in 1986. He has directed the composers' course at Dartington International Summer School and was artistic director of Opera Lab. He is a regular member of the BBC4 Proms broadcasting commentary team and was a member of the Southbank Centre board for nine years. He is Composer in Association at the Purcell School.

Robert Saxton has written major works for orchestras, choirs and chamber groups including the BBC (TV, Proms and Radio), LSO and London Sinfonietta; festivals including Huddersfield, Three Choirs and Cheltenham; and soloists including Teresa Cahill, Steven Isserlis and Mstislav Rostropovich. Recordings have appeared on Sony Classical, Hyperion, Metier, EMI, NMC and Divine Art.

Robert Saxton was Head of Composition at the Guildhall School of Music and Drama and Head of Composition and Contemporary Music at the Royal Academy of Music. He is currently Professor of Composition and Tutorial Fellow in Music at Worcester College at the University of Oxford.

Robert Saxton's Quartet No. 3 was commissioned by the Southbank Centre, London and premiered by the Arditti Quartet. His radio opera, *The Wandering Jew*, was recorded and broadcast on BBC Radio 3's Performance on 3 by the BBC Symphony Orchestra and BBC Singers and released on NMC in 2011. A major study of his 1991 opera *Caritas* by Wyndham Thomas was published by Ashgate Press in 2012. Recent commissions include *Time and the Seasons*, a song cycle for Roderick Williams and Andrew West at the Oxford Lieder Festival 2013; *Shakespeare Scenes*, a Trumpet Concerto for Simon Desbruslais and the Orchestra of the Swan; *Hortus Musicae*, a piano cycle for Clare Hammond at the City of London Festival; and new works for the City of Cambridge Brass Band, Merton College, Oxford, and the Presteigne Festival.

He is married to the soprano, Teresa Cahill.

Robert Saxton is published by Chester Music, UYMP and Ricordi.



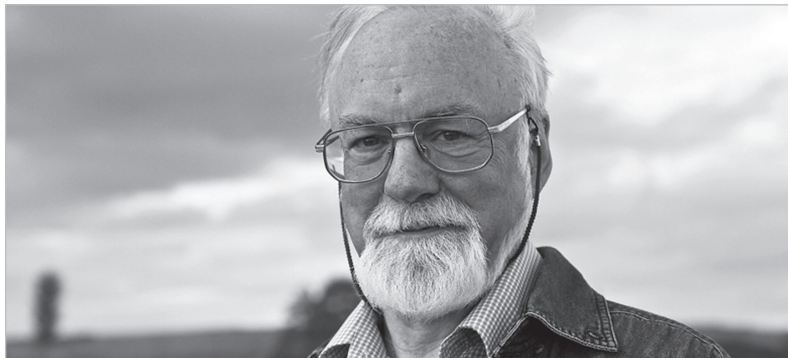
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JOHN MCCABE

John McCabe was born in 1939 near Liverpool of Irish descent from his physicist father, and German/Finnish from his mother, Elisabeth Herlitzius, a keen amateur violinist. He decided to become a composer at five-and-a-half, even before he began to study piano, with a pupil of the leading teacher Gordon Green. Following studies at the then Royal Manchester College of Music (now the Royal Northern) and in Munich, on a German Government scholarship, he began a career as both composer and pianist. Early attracted to Haydn's music, he fell in love with the piano sonatas while

young, and later recorded a ground-breaking complete set (now on 12 CDs) for Decca, which has never been out of the catalogue, and has provided a standard for pianists who followed in his wake.

John McCabe's compositions, which have been performed all over the world, cover every genre. Among his most successful works is the ballet *Edward II*, created and choreographed by David Bintley (Stuttgart Ballet 1995), and premiered to great acclaim, by the Birmingham Royal Ballet in the UK, winning among others, the 1998 Barclays Theatre Award.



Other major works to be found in the McCabe catalogue include *Notturmi ed Alba* (with soprano soloist), *The Chagall Windows* for orchestra, *Concerto for Orchestra*, seven symphonies and numerous concertos. *Cloudcatcher Fells* and *Salamander* have become classics in the Brass Band repertoire. McCabe's full-length ballet *Arthur, Part 1: Arthur Pendragon*, with choreography by David Bintley, was premiered by Birmingham Royal Ballet in 2000. It is the first half of a cycle of two full-evening ballets, the second of which, *Arthur, Part 2: Mort d'Arthur* received its world premiere in 2001 at Sadler's Wells, with the Birmingham Royal Ballet.

Of more recent work, *Symphony on a Pavane* (2006) was commissioned by the London Philharmonic Orchestra, *Symphony 'Labyrinth'* (2007) by the BBC for the Royal Liverpool Philharmonic, *Horn Concerto Rainforest IV* (2006) for David Pyatt and the BBC National Orchestra of Wales, and the Cello Concerto *Songline* (2007) for Truls Mørk and the Hallé Orchestra. Further compositions include works for The King's Singers, *Stile Antico* (Three Choirs Festival) and the Carducci String Quartet (Presteigne Festival).

Many CDs have been released in recent years of a wide variety of his music, from the complete *Edward II*, orchestral and chamber music, to piano and choral music. The Dutton Epoch recording of his *Piano Concerto No. 1* with the BBC Scottish Symphony Orchestra and conductor Christopher Austin was awarded the accolade as Best New Piano Music Recording of 2007 by International Piano magazine. In the 2011/12 season there were five major CD releases, including his Farewell Piano Recital (Toccata Classics), and, featuring his own music, CDs of piano duos (Quartz), clarinet chamber works (Guild), string orchestral music (Dutton) and choral works (Naxos).

Recent works include *Psalm-Cantata* (2012), commissioned by the English Baroque Choir and their music director Jeremy Jackman, who gave the first performance on 16th March 2013 at St. John's, Smith Square, London and *Joybox* (2013), which was commissioned by the BBC for the 2013 Henry Wood Promenade Concerts, premiered by the BBC Philharmonic Orchestra at the Royal Albert Hall conducted by Juanjo Mena.

McCabe has also been active as a writer of music, and was appointed C.B.E. by HM The Queen in 1985 for his services to British music. In 2004, the Incorporated Society of Musicians honoured John McCabe with the Distinguished Musician Award in recognition of his 'outstanding contribution to British musical life' and in 2006, Liverpool University awarded him an Honorary Doctorate in Music.

John McCabe celebrates his 75th birthday in 2014. His music is published exclusively by Novello and Company, London.

DEBORAH PRITCHARD

Described as 'Irrepressible in its vitality' by the Classical Source, Deborah's work has been broadcast by BBC Radio 3, BBC Radio 4 and premiered by the Philharmonia Orchestra, Royal Northern Sinfonia, BBC Singers, Allegri String Quartet, Christ Church Cathedral Choir and Orchestra of the Swan. She was born in Kent and studied composition under Simon Bainbridge for her Master of Music Degree in Composition at the Royal Academy of Music, where she subsequently held the post of Junior Manson Fellow, and Robert Saxton for her DPhil in composition and critical writing at



Worcester College, Oxford, where she received the John Lowell Osgood Memorial Prize for Composition, the 2009 Orlando Prize and the Provost's Prize for the Anthem setting of the Worcester College Grace.

Deborah holds a synaesthetic approach to composition with many of her works written in response to visual artworks including *Skyspace* for solo piccolo trumpet and string orchestra, inspired by the light art of James Turrell, performed by Simon Desbruslais and the Orchestra of the Swan, cond. Kenneth Woods in 2012 and *Seven Halts on the Somme* for trumpet and piano, written in response to the paintings by Hughie O'Donoghue, performed by Simon Desbruslais and Clare Hammond at the 2014 Ryedale Festival. Other significant premieres include *Benedicite* for SSAATTBB and trumpet performed by the Worcester College Chapel Choir and Simon Desbruslais, cond. Nicholas Freestone to celebrate the Tercentenary of Worcester College, Oxford in 2014, broadcast by BBC Radio 4.

Future commissions include a new work for the London Sinfonietta to be premiered at the BFI in collaboration with Central Saint Martins in December 2014, a solo cello piece for Rebecca Herman to be performed at the Purcell Room in January 2015 (PLG Young Artists New Year Series) and a new violin concerto *Wall of Water*, written in response to the paintings by Maggi Hambling, to be premiered by Harriet Mackenzie and the English

Symphony Orchestra, cond. Kenneth Woods at LSO St Luke's in October 2014 and the Sainsbury Wing Theatre at the National Gallery in January 2015. This project is supported by the Britten-Pears Foundation, the Arts Council of Great Britain and the Frieze Foundation.

Deborah is currently composition tutor at the University of Oxford and has recently attended a residency at the Leighton Artists' Colony, Banff Centre, Canada with funds provided by the PRS Bliss Composer Bursaries and the Finzi Trust.

SIMON DESBRUSLAIS

Simon Desbruslais is a British trumpet soloist, whose performances have been critically acclaimed as 'steel-lipped' (Birmingham Post), 'musically compelling' (Musicweb International) and possessing 'supreme confidence and flair' (composer James MacMillan). He came to international prominence with the first ever recording of Hertel's *Third Trumpet Concerto* on the natural trumpet, followed by David Bednall's ground-breaking *Christmas Cantata*, for solo trumpet, choir and organ. Simon has given live broadcasts and recordings of contemporary British music for BBC 1



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Television and BBC Radio 3 & 4 to millions of viewers and listeners worldwide.

In the 2013-14 season, Simon gave concerto performances in China and Brazil, in addition to appearing as soloist with Royal Northern

Sinfonia, Orchestra of the Swan, Charivari Agréable, Ensemble ISIS and London Concertante. Continuing his pioneering work with British composers, he premiered new compositions by Edwin Roxburgh, John McCabe, John Truill, Deborah Pritchard, Tomas Yardley and Tom Armstrong, and organised many works in progress. He gave solo performances at the Ryedale, Wyndham, Bangor New Music and Deal festivals, and appeared as a concerto soloist on the natural trumpet at the Wigmore Hall.

Simon was educated at King's College London and the Royal College of Music, winning numerous prizes and scholarships. He was also a private student of Eric Aubier in the Conservatoire à Rayonnement Régional de Rueil-Malmaison. Keen to expand on the relationship between performance and musicology, Simon holds a doctorate from Christ Church, Oxford, on the music theory of Hindemith, which will soon be published as his first monograph. He has lectured at the universities of Bristol, Nottingham, King's College London and Surrey, and gives regular international performance workshops and master classes.

ORCHESTRA OF THE SWAN

SKYSPACE PSALM AND TRUMPET CONCERTO

First Violin

David Le Page
Amelia Jones
Cathy Hamer
Liz Hodson

Second Violin

Charlotte Skinner
Shelley Van Loen
Caroline Mitchell

Viola

Emma Sheppard
Virginia Slater
Daisy Spiers

Cello

Orlando Jopling
Matthew Forbes

Double Bass

Meherban Gillett

Flute

Jane Spiers

Oboe

Victoria Brawn

Clarinet

Sally Harrop

Bassoon

Sarah Whibley

Horn

David Garbutt

Trumpet

Hugh Davies

Trombone

Stephen Turton

Timpani

Jan Bradley

Kenneth Woods

Conductor

Jon Rogers

Manager

SHAKESPEARE SCENES

First Violin

David Le Page
Amelia Jones
Liz Hodson
Cathy Hamer

Second Violin

Charlotte Skinner
Amy Littlewood
Caroline Mitchell
Rebekah Allan

Viola

Adrian Turner
Vanessa Murby

Cello

Chris Allan
Leonie Adams

Double Bass

Lucy Rundle
Imogen Fernando

David Curtis

Conductor

Zoe Haines

Manager

Charlotte Hunt

Orchestra Manager



Orchestra of the Swan is from Shakespeare's Stratford-upon-Avon and is Associate Orchestra at Town Hall Birmingham. In addition to its core programme of orchestral concerts recently OOTS performed a series of sell-out concerts with Steve Harley and Cockney Rebel in Symphony Hall Birmingham, Bridgewater Hall, Manchester, The Sage, Gateshead and the Royal Albert Hall.

In 2013-14 OOTS undertook a highly successful tour to China and now has plans to tour Mexico, Brazil, the USA and Turkey as well as a return tour to China in 2016.

OOTS records for Avie, Naxos, Nimbus, Signum, MSR and Somm including repertoire by Barber, Bax, Berlioz, Brahms, Copland, Debussy, Finzi,

Hans Gal, Ireland, Mahler, Mendelssohn, Mozart, Schumann and Strauss and several world premiere recordings including Philip Sawyers symphonies. The complete recordings of the Hans Gal symphonies has had considerable critical acclaim in the UK and USA.

OOTS Associate Artists include Tasmin Little, Julian Lloyd Webber, Benjamin Grosvenor and Tamsin Waley-Cohen and Peter Donohoe will be Associate Artist 2014-15. For 2014-16 OOTS will receive \$60,000 from the Sorel Organisation, New York – appointing the Grammy nominated composer Dobrinka Tabakova as Resident Composer.

TV appearances include the South Bank Show and CDs have been Gramophone Choice, CD

of the Week on Classic FM and Washington Public Radio and the top 20 Classical Albums on Chicago Public Radio. OOTS is regularly featured on USA Performance Today networked to 260 radio stations and numerous Canadian Public Radio Stations.

OOTS is a major champion of new music and OOTS has commissioned work from Joe Cutler, Tansy Davies, Joe Duddell, Alexander Goehr, Roxanna Panufnik, Paul Patterson, Joseph Phibbs, Julian Philips, Dobrinka Tabakova, Errollyn Wallen, John Woolrich and many others.

KENNETH WOODS

Hailed by Gramophone as a “symphonic conductor of stature,” conductor, cellist, composer and author Kenneth Woods has worked with many orchestras of international distinction, including the National Symphony Orchestra, English Chamber Orchestra, Cincinnati Symphony, BBC National Orchestra of Wales, Royal Northern Sinfonia, New Queen’s Hall Orchestra, and the Royal Philharmonic Orchestra. He has also appeared on the stages of some of the world’s leading music festivals, including Aspen, Lucerne, Round Top and Scotia. His work on the concert platform and in the recording studio

has led to numerous broadcasts on BBC Radio 3, National Public Radio and the Canadian Broadcasting Corporation. In 2013, he was appointed Principal Conductor and Artistic Director of the English Symphony Orchestra, succeeding Vernon Handley.

Kenneth Woods was appointed Principal Guest Conductor of the Stratford-upon-Avon based Orchestra of the Swan in 2010. He and the orchestra have recorded the first complete cycle of the symphonies of Austrian composer Hans Gál, paired with those of Robert Schumann for Avie Records. This series has been among the most widely praised classical recording projects in recent years, highlighted in National Public Radio’s All Things Considered, Performance Today, BBC Radio3, the Sunday New York Times, the Sunday Telegraph, Washington Post and was an Editor’s Choice in Gramophone. Among his other recordings are Schoenberg’s chamber ensemble versions of *Das Lied von der Erde* and *Lieder eines fahrenden Gesellen* (for Somm) by Gustav Mahler, which won the coveted IRR Outstanding rosette from International Record Review, and *Spring Sounds, Spring Seas* (for MSR), a MusicWeb ‘Record of the Year’. CD releases in 2014 include a disc of new trumpet concerti for Signum, orchestral music of Philip



Sawyers for Nimbus, music of Brahms and Schoenberg for Somm and a disc of new works for violin, cello and narrator for Avie.

A cellist active as both chamber musician and soloist, Woods is a member of the string trio Ensemble Epomeo, whose debut CD on Avie featuring the complete trios of Hans Gál and Hans Krása was a Gramophone Critic's Choice and MusicWeb CD of the Month.

Woods is also a composer, writer and lecturer. He was a featured speaker on Mahler at the 2013 BBC Proms, and commentates regularly for the BBC on music, conducting and performance, and has written features for

Gramophone, BBC Music and Listen magazines. His blog, *A View from the Podium*, is one of the 25 most popular classical music blogs in the world.

www.kennethwoods.net

DAVID CURTIS
ARTISTIC DIRECTOR
PRINCIPAL CONDUCTOR

David Curtis is Artistic Director of Orchestra of the Swan, one of the most exciting, innovative and accessible chamber orchestras in the UK.

His thought-provoking programming, infectious enthusiasm and refreshing interpretations see

David working in Belgium, China, the Czech Republic, Finland, France, Germany, Greece, Hungary, Iceland, Italy, Romania, Singapore, Slovakia, Sweden and the USA with orchestras such as the Academy of St Martin's-in-the-Field, the Prague Chamber Orchestra, Prague Radio Symphony Orchestra and North Hungarian Symphony Orchestra.

He appears as soloist and conductor in Finland with the Mikkeli City Orchestra, the Rovaniemi Chamber and Yvaskyla Symphony Orchestras in the concert hall and on Finnish Radio and has conducted the North Hungarian Symphony and Festival Chorus in the prestigious annual Olomouc Dvorak's Festival and the Policka Martinu Festival.

David champions new work and has premiered least 50 works by British, Bulgarian, Chinese, Nordic and American composers including Oscar i Bosch, Douglas Cuomo, Joe Cutler, Tansy Davies, Joseph Duddell, Daron Hagen, Peter Lieuwen, Paul Patterson, Joe Phibbs, Julian Philips, Dobrinka Tabakova, Param Vir, Andrew Waggoner, Errollyn Wallen, Shu Wang and John Woolrich.

For Icelandic Radio he conducted premieres by Snorri Sigfús Birgisson, Lars-Petter Hagen, Thuridur Jónsdóttir and Marie Samuelsson in

the Nordic Music Days Festival and gave the world premiere of a new work by Sampo Haapamäki with the Mikkeli City Orchestra.

This recording was made with the generous support of the Britten-Pears Foundation and the RVW Trust



Supported by the
Britten-Pears
Foundation

RVWTrust

Skyspace, Psalm and Trumpet Concerto – Recorded in the Civic Hall, Stratford-upon-Avon, on 14th and 15th June 2012

Producer – Raphael Mouterde
Recording Engineer – Mike Cox
Recording Assistant – Brett Cox

Shakespeare Scenes – Recorded in the Civic Hall, Stratford-upon-Avon, on 24th May 2013.

Producer – Raphael Mouterde
Recording Engineer – Mike Cox
Recording Assistant – George Pierson
Cover Image – ?

Design and Artwork – Woven Design www.wovendesign.co.uk

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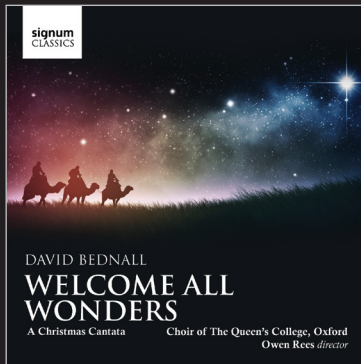


Red Leaves
Works by Saxton, Lutyens
McCabe and Williamson
The Brunel Ensemble
Christopher Austin *conductor*

SIGCD053

"... an absorbing, even fascinating, collection ... A valuable and distinctive release."

BBC Music Magazine



David Bednall: Welcome All Wonders
A Christmas Cantata
Choir of the Queen's College, Oxford
Simon Desbruslais *trumpet*
Owen Rees *conductor*

SIGCD328

"... an original and very rewarding addition to the Christmas choral repertoire."

Musicweb International

PSALM

CONTEMPORARY BRITISH TRUMPET CONCERTOS

Skyspace (2012)

1	I. Aurum	[1.18]
2	II. Aurum Resonance	[1.24]
3	III. Light Iridescent	[0.50]
4	IV. Opaque	[0.49]
5	V. Opaque Resonance	[2.04]
6	VI. Dark Iridescent	[1.07]
7	VII. Cerulean	[2.22]

Deborah Pritchard (b. 1977)

8	Psalm: A Song of Ascents (1992)	Robert Saxton (b. 1953)	[15.45]
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La Primavera (2012)

9	I. Allegro	[5.23]
10	II. Andante	[8.37]
11	III. Quick	[5.08]

John McCabe (b. 1939)

Shakespeare Scenes* (2013)

12	I. The Magic Wood	[2.32]
13	II. Falstaff	[5.23]
14	III. The Storm on the Heath	[3.43]
15	IV. Masque	[4.42]
16	V. The Magic Island	[4.40]

Robert Saxton

Total timings: [65.49]

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