

Turning towards you

divine art

Music by
**ROBIN
WALKER**

Emma McGrath violin
Jennifer Langridge cello
Leon Bosch double bass
Manchester Camerata Ensemble

John Turner recorder
Min-Jung Kym piano
Manchester Sinfonia
Richard Howarth conductor

Turning towards you...

Robin Walker (b.1953)

	A Prayer and a Dance of Two Spirits (Concerto for violin, recorder and string orchestra)	23:49
1	I.	13:07
2	II.	10:42
<i>John Turner (recorder); Emma McGrath (violin); Manchester Sinfonia</i>		
3	The Song of Bone on Stone <i>Leon Bosch (double bass solo)</i>	13:20
4	I Thirst <i>Manchester Camerata Ensemble String Quartet</i>	7:42
5	Turning Towards You <i>Leon Bosch (double bass); Min-Jung Kym (piano)</i>	10:42
6	His Spirit over the Waters <i>Jennifer Langridge (cello solo)</i>	9:14
7	A Rune for St Mary's <i>John Turner (recorder solo)</i>	5:34
8	She took me down to Cayton Bay <i>Emma McGrath (violin solo)</i>	4:39
Total duration:		75:16

The music

[1-2] A Prayer and a Dance of Two Spirits (2007) – *concerto for violin, recorder and string orchestra*

It seems to me that it is in dreams that we encounter the true voice of the spirit. I have long garnered the wisdom of dreams, and some time after my parents died – in quite quick succession – I dreamt that they were together in a small boat on a tranquil and glistening lake. With this blessing vouchsafed, I realised I was in a position to recollect grief in a state of stability, and this two-movement concerto is the tangible result.

It was at the suggestion of the recorder player John Turner that I wrote for these specific forces – two high-registered instruments in concert – and I sought to impose two pronounced characteristics of the human mind upon the emerging material. In each characteristic it was the role of lyricism to be the antidote to grief – in the first movement effected by objectifying and solemnising it, and in the second by symbolically resolving it through the momentum of dance and the universality of ‘folk’ experience.

In generating an expressive form it is clear to me that feeling should always precede intellect: that is the natural order of things, and without it lyric art is all but impossible. The ultimate form is therefore achieved through melody and its rhapsodic extension; and as feeling is differentiated and extended, so is the melodic impulse. The process is without doubt a rational one, and embedded in that rationality is a positive outcome, which it was my aim that this work should provide.

[3] The Song of Bone on Stone (2018) *for solo double bass*

Outside the cottage on the farm in the Pennines where I live is a small stone trough, hand-fashioned in the eighteenth century from local Millstone Grit. I never pass it without pausing and bending down to allow my front teeth to touch the edge of the stone. It is a ritual act of obeisance that has become an essential contact – a meeting

of self with the permanence and superiority of Nature. In the present piece this contact is characterised as a person holding a bow ('bone'), and addressing an instrument ('stone') with it.

Taking lessons on the double bass prior to composing this piece was like getting to know a large and unusual person, several centuries older than myself. Deferential respect was the only way to make meaningful contact in these circumstances (the 'bone' would have shattered on the 'stone' without it), and the outcome has been a collaboration with an instrument unique in my experience.

The musical shape of the work arises from making a narrative out of song and dance. It is a narrative that endorses all human passion so long as that passion does not stray beyond musical realisation. It is also a work that compels a theatrical addressing of the instrument by the player, in the cause of producing a genuinely dramatic musical entity.

[4] I Thirst (1994) *for string quartet*

I Thirst is the fifth of the Seven Last Words of Christ from the cross. It is a long time since I entertained any practice of religious faith, but in a real sense, as time passes, I have become more rather than less religious – a word, incidentally, derived from the Latin *religare*, “to fasten,” or “to moor oneself securely to something.” The words of Christ – uttered by him under extreme pressure – speak of forgiveness, selflessness, human need, abandonment by the divine, and can be universally subscribed to as such, faith or no faith.

This string quartet is a meditation, in the course of which the prevailing sense of dessication is quenched by a gentle welter of string harmonics. This shifting scene is played out in an overall context of innocence. I believe that “to moor oneself securely” to such innocence would be to reach a genuine religious consummation, and to reach it without having had to resort to any denomination.

[5] Turning Towards You (2014) *for double bass and piano*

This work is dedicated to my great – seemingly eccentric but totally grounded – tutor at the University of Durham, Brian Alfred Sidney Primmer (1929-2008). Without my encounter with his openness and truthfulness (the honesty of his being was breathtaking) I doubt if, in adult life, I would have found any lasting self-knowledge worth the name.

The “You” of the title, which is turned “Towards”, is the truth – the kind of truth that Brian Primmer embodied. He took it for granted that your soul would be turned inside out by music, and that this experience was likely to be an element in providing long-term stability for the troubled human breast. The action of my piece derives its validity from charting this process musically. Turbulence is encountered, parleyed with, and eventually placed at a safe distance – the resultant expressive shape confirming that such a process is timeless and archetypal.

Before performing this piece, Leon Bosch binds his fingertips with tape, and for good reason. In its early stages he has to attack the strings of the instrument with a precise musical ferocity (as though it owed him money), and it is only gradually that melody suggests an alternative course to be taken. Eventually it is as though a vessel that has been battered by turbulence is brought safe to harbour – in a persistent shower of natural harmonics on the double bass, and anchored in port by the steadfast harmony of the piano.

[6] His Spirit Over The Waters (2003) *for solo cello*

This piece is a response to the untimely death of Keith Elcombe, a prominent musician in and around Manchester.

While life certainly has to end, Man in the meantime has to create, despite knowing that he will ultimately come to nought. This is part of his glory as a transient being, and it is a natural impulse for his artistic endeavours to reflect this fact. Indeed he

must allow such archetypal facts to reside in and be expressed by him. My purpose in this work has been to illustrate an aspect of this experience.

I take the emotion of bereavement and seek to notate an appropriate lyricism for it - where material is extended and transformed according to the classic rituals of shaping observed in tradition. These include dramatic opposition and resolution, the play of one music with another, and dance-like fixations on motive and pulse resolving into melody. The overall aim is to make Pattern out of Passion, and thereby to offer an objective tribute to the deceased.

[7] A Rune for St Mary's (2003) *for solo recorder*

I have heard it said that enchantment is the oldest medicine, and this work seeks to identify with such a process of healing.

Above where I live in the Pennine hills is an 11th century stone cross in the middle of a field. Looking at its intricate, weathered face induces in me a sense of enrichment and spiritual calm. The meaning of its marks and details - as in a rune - is uncertain, but the contemplation of them leads to an elevated state.

The element of beseeching in the piece, governed by a classical approach to repetition, makes for an incantatory effect, seeking to contribute as such to the medicinal enchantment I refer to. This element makes it particularly appropriate for performance in a church setting, and St Mary's Church, Stockport, was where it received its first performance.

[8] She took me down to Cayton Bay (2018) *for solo violin*

It strikes me that the practice of musical creativity always involves the significant merging of personal energy with that found in the collective. The collective energy of the 'Folk' is a powerful assembly of instinct and ancestral wisdom, to which the timelessness of the modality in which it is usually musically couched is testament.

The present work fuses this collective folk energy with the intensity of personal romance. No one that I desired has ever taken me “down to Cayton Bay”, but had that been the case, this music is how I would have reflected upon proceedings, assuming all had gone well. (Incidentally I am losing count of the number of people who, knowing the title, ask me, “What happened next?”)

Cayton Bay is a modest inlet on the Yorkshire coast, looking out eastwards to the North Sea. Over the years this coast has become mythologised in my mind, and the resultant sense of the ‘timelessly desirable’ that it evokes for me is what I have sought to immure in the piece I have written.

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The composer

Robin Walker was born in York in 1953 and attended schools attached to York Minster – where he was Head Chorister – for ten years. It was here that the benign genius of the then organist, Dr Francis Jackson (born 1917), began its lifelong influence upon him.

He studied at Durham University with the Australian composer David Lumsdaine, and at the Royal College of Music with the late Anthony Milner. He taught successively at the universities of London and Manchester before resigning his post and moving to the Pennine hills of northern England. For the last thirty years he has lived on or next to a farm in the West Riding of Yorkshire, taking part daily in the physical realities of farm life, gathering firewood, clearing drainage channels in wet weather, repairing fence-posts and wiring, digging vegetable patches in the allotment garden. And so on.

Though a serious student of modernism until the mid-1980s, he withdrew from its secular mythology – and the intellectual fabrications built upon it – in order to investigate the instinctual basis of musical composition, and the archetypal shapes that arise naturally therefrom. This process has involved a long and continuing apprenticeship to Nature, and an extensive exploration of differentiated feeling, the musical results of which have formed a preoccupation with symphonic music and with spontaneous ‘folk’ utterance. These elements have most recently been brought together in his full-length opera *Odysseus on Ogygia*.

His work has benefited spiritually and technically from two periods of time in India - investigating the dance rituals of Bharata Natyam in the south, and the music of monastic Buddhism in the far north. As a classic agnostic he does not deny the existence of a God or gods, but is unable to know anything about them. He is an interpreter of dreams and unconscious impulses, and - as the true voice of the spirit - lives according to their instruction.



He tends to make lasting friends of those who are involved with his work: the conductors Elgar Howarth, Richard Howarth, Paul Mann, Peter Phillips, Clark Rundell, Alexander Walker; the instrumentalists and singers Leon Bosch, James Bowman, Keith Elcombe RIP, Jane Gregory, Clare Hammond, Peter Lawson, Rex Lawson, Jennifer Langridge, Emma McGrath, Laurence Perkins, Lesley-Jane Rogers, Jonathan Scott, John Turner, John Scott Whiteley, James Woodrow; the opera producer Marisa Caltieri (whose authority is reinforced by a first-dan black belt in Shotokan Karate); the recording engineer Richard Scott; the writers Roger Carpenter, Peter Davison, David Fanning, Robert Hoskins, David Matthews and Robert R. Reilly.

The performers

John Turner is one of the leading recorder players of today. Born in Stockport, he was Senior Scholar in Law at Fitzwilliam College Cambridge before pursuing a legal career, acting for many distinguished musicians and musical organisations (including the Halle Orchestra, the Royal Northern College of Music and the National Youth Orchestra of Great Britain), alongside his many musical activities. These included numerous appearances and recordings with David Munrow's Early Music Consort of London, the Academy of Ancient Music, the English Chamber Orchestra, the Academy of St. Martin-in-the-Fields and the English Baroque Soloists.

He now devotes his time to playing, writing, reviewing, publishing, composing and generally energising. He has played as recorder soloist with the Halle Orchestra, the Royal Liverpool Philharmonic Orchestra, the Manchester Camerata, the English Baroque Soloists, the English Chamber Orchestra, and many other leading orchestras and ensembles. Concertos and works with orchestra have been written for him by Gordon Crosse, Anthony Gilbert, Peter Hope, Kenneth Leighton, Elis Pehkonen, Alan Bullard, John Casken, and many other distinguished composers.

His recordings include no less than five sets of the *Brandenburg Concertos*, as well as the F Major version of Brandenburg Concerto No. 4 with Menuhin and George Malcolm, but lately he has made numerous acclaimed recordings of the recorder's contemporary concerto and chamber music repertoire, including four solo concerto discs, all of which have received critical acclaim. Recent recordings on the Divine Art and Métier labels include music by the novelist and composer (and fellow Mancunian) Anthony Burgess, Peter Hope, Jim Parker, Roy Heaton Smith, and also a disc in memory of Alfred Deller (a good friend) with James Bowman and Robin Blaze, showcasing music by Blow, Handel, Tippett and Fricker.

In the last few years he has played in Germany, Switzerland, Poland, France, New Zealand, Japan and the USA, and given many recitals on Radio 3 with pianist Peter Lawson. In all, he has given the first performances of over 500 works for the recorder, with works by many non-British composers, including Leonard Bernstein, Ned Rorem, Peter Sculthorpe, Douglas Lilburn, Petr Eben and Ruth Zechlin.

Many of the works he has premiered have now entered the standard repertoire, and these and his own recorder compositions are regularly set for festivals and examinations. Two works recently published are *Three Salutes* and *A Short Sprint*, the latter for the young Japanese recorder player Hidehiro Nakamura. He edits series of recorder publications for both Forsyths and Peacock Press, and founded the periodical *Manchester Sounds*, in response to the perceived threat to music libraries in Great Britain. In addition he was responsible for the rediscovery of several works for his instrument, including the Rawsthorne *Recorder Suite*, Antony Hopkins' *Pastiche Suite*, Herbert Murrill's *Sarabande*, the Handel *F Major Trio Sonata* and John Parry's *Nightingale Rondo* (the only substantial known British nineteenth century work for a fipple flute). He was awarded an Honorary Fellowship by the Royal Northern College of Music in 2002 for his services to British music, and is a Visiting Distinguished Scholar of Manchester University.

Heralded as a "First-magnitude star in the making" by the Seattle Times, British violinist **Emma McGrath** made her London debut aged 10 in the Purcell Room, and at 14 she performed Bruch's Violin Concerto No. 1 in the Queen Elizabeth Hall with the London Philharmonic Orchestra, broadcast live on Classic FM.

She has since performed as a soloist with numerous professional orchestras such as the Seattle Symphony, Royal Northern Sinfonia, Northern Chamber Orchestra, Manchester Camerata, Jacksonville Symphony Orchestra and the Tasmanian Symphony Orchestra, and has toured France, Belgium, the Czech Republic, Brunei, Malaysia, Hong Kong, China, Russia, Israel, Australia, the UK and the USA as a soloist and chamber musician.

Emma is currently the Concertmaster of the Tasmanian Symphony Orchestra in Australia. Prior to this she was the Associate Concertmaster and Acting Concertmaster of the Seattle Symphony Orchestra, and the Assistant Concertmaster of the Colorado Symphony Orchestra. She has been Guest Concertmaster of the BBC Symphony Orchestra, BBC Philharmonic Orchestra, Jacksonville Symphony Orchestra and the Sydney Symphony Orchestra. She has also performed with the

Chicago Symphony Orchestra and the Pittsburgh Symphony Orchestra, and toured Australia and Japan with the Australian Chamber Orchestra.

Emma received her BMus (Hons) First Class from the Royal College of Music, where she received the Chamber Music Prize, and her MMus and Artist Diploma from Carnegie Mellon University, where she won the Concerto Competition, and was awarded the Violin Prize twice.

A multi-faceted musician, Emma is also a professional singer, composer, folk musician, and baroque violinist! When she is not making music, she enjoys hiking and travelling.

Jennifer Langridge studied at the Royal Northern College of Music where she was awarded the Barbirolli Prize for Cello. She went on to become a Junior Fellow of the RNCM as part of the Nossek String Quartet, which enjoyed a successful recital career for 10 years until 1999.

Jen has been Principal Cello of Psappha Ensemble for 24 years. The group performs regularly on BBC Radio 3, has made numerous CD recordings and more than 180 films of live concerts, which can be found on Psappha's YouTube channel. Jen often performs as a soloist with Psappha, most notably at the Royal Albert Hall for the BBC Proms in 2004, where she performed Maxwell Davies, 'Linguae Ignis' for solo cello and ensemble. Most recently, Jen has joined the newly formed Victoria String Quartet with colleagues from RNCM staff.

As well as being a solo recitalist, Jen is also a frequent guest Principal for orchestras. Previously, she held the position of Principal Cello of the Northern Chamber Orchestra and was for ten years a member of the BBC Philharmonic. Jen is a highly experienced and dedicated teacher; She holds teaching positions at the Royal Northern College of Music, the Junior RNCM, The University of Manchester and at Chetham's School of Music.

Leon Bosch is an internationally renowned classical double bass virtuoso. With over a dozen solo CDs to his name, he regularly commissions repertoire for the instrument, making recital and concerto appearances around the world.

He is professor of double bass at Trinity Laban Conservatoire of Music and Dance in London. But he also gives masterclasses in the US, Europe, South Africa and the Far East, and coaches young eastern European musicians at the I, Culture Orchestra in “Poland and the young South Africans who make up the Miagi Orchestra. He also acts as a mentor for South African musicians worldwide.

Leon Bosch grew up in 1960s and 70s South Africa, the son of the political activist Jonas Fred Bosch – he himself spent time in a police cell for organising protests while at school. He left the apartheid regime there to come to study at the Royal Northern College of Music in Manchester after achieving the highest ever marks awarded for the B Mus performance examination by the University of Cape Town.

Remaining in the UK – he is now a British citizen – he was soon appointed principal double bass with the acclaimed Academy of St Martin in the Fields. He left the post in 2014 to devote himself to his solo career, to teaching and to establishing his now thriving chamber ensemble, I Musicanti. He also conducts and has a passion for researching lost or forgotten music for double bass such as by the Catalan Josep Cervera and the Danish court musician, Franz Keyer.

Away from music, Leon Bosch is a regular runner of marathons and ultra-marathons (winning silver medal for his age group in the 2017 86-mile Ridgeway Challenge) and holds a master's degree in intelligence and international relations from Salford University. 'I've always had a very wide range of interests,' he says. 'For example, the thing I'm highest qualified for in my life is international relations, not music. But this is a part of who I am: I'm not just a musician, I'm a human being.'

Steinway Artist **Min-Jung Kym** is quickly establishing herself as an innovative and musically-insightful artist. She has performed with leading orchestras and musicians from across the world including Barry Wordsworth, Nicholas Collon, Pierre Amoyal, Alison Balsom, Nicholas Daniel and the Haffner Wind Ensemble, Mark van der Wiel, Mats Lidström, Leon Bosch, Joy Farrall, Andrew Haveron, Thomas Carroll, Daniel

Rowland, Zsolt-Thiamér Visontay, Sergey Levitin, Adrian Brendel and the sopranos Ailyn Pérez and Susan Bickley. Min-Jung was the 'pianist of choice' of the legendary violinist Ruggiero Ricci, with whom she collaborated between 2002 and 2005.

Min-Jung has appeared at many leading venues including the Barbican Centre, Wigmore Hall, Cadogan Hall, Royal Festival Hall, Queen Elizabeth Hall, Purcell Room, St. John Smith's Square, De Montfort Hall, Brighton Dome, the Queen's Theatre, Abbaye de Fontfroide, Schleswig-Holstein Musik Festival, Jascha Heifetz Society in Los Angeles, Cheltenham Festival, Holders Festival (Barbados), Broadwood International Festival, Albeniz Festival (Spain), Festival de Radio France, as well as the Chichester Festival. Other venues include performances at the Emilie Bustani Hall in Al Bustan, Lebanon, the Salerno Opera House (Italy), the Auditorio Alfredo Kraus in Gran Canaria, Palais de Chaillot, Salle Gaveau and UNESCO in Paris, The Princess Galyani Concert Hall in Thailand, and the National Museum of Korea in Seoul, South Korea. Her performances are equally broadcast on radio throughout Europe and in the USA.

In 2008, Min-Jung was invited to perform with the world renowned Philharmonia Orchestra, which was received with such acclaim that she was immediately invited to perform with them again the following season. She has recorded the Beethoven Piano Concerto No. 4 with the orchestra under the baton of Clemens Schuldt released on Signum Classics.

A former Purcell School scholar, Min-Jung made her London solo concert debut at the age of 12 at the Royal Festival Hall. She went on to study as a scholar at the Royal Academy of Music, graduating with the Eric Brough and Elsie Horne prizes. In 2004 Min-Jung was honoured with the Freedom of the City of London and elected a Liveryman of the Worshipful Company of Musicians. Further recognition was given when Min-Jung was awarded the Associate of the Royal Academy of Music (ARAM) – bestowed to alumni of the Royal Academy of Music who have distinguished themselves in the music profession and have made significant contribution in their particular field.

Manchester Chamber Ensemble (previously known as the Camerata Ensemble) was formed in 2007 and draws on the cream of chamber music specialists in the North West of England who play regularly with fine chamber orchestras such as Manchester Camerata. The Ensemble has appeared at important venues in the region including The Bridgewater Hall in Manchester. It has a flexibility which enables the performance of a wide range of music requiring any combination of instruments from trios to nonets.

Collaborating with guest artists is an important part of the group's development. Pianist Martin Roscoe, harpist Catrin Finch, guitarist Craig Ogden and recorder virtuoso John Turner are among the list. The ensemble has a commitment to promote new music and, to this end, they appear on several recordings. Min-Jung's performances have led to fruitful collaborations with international designers, notably Zuhair Murad, Schiaparelli, Lie Sang Bong and Gustavo Lins who have all sponsored dresses for her.

Manchester Sinfonia is a vibrant professional orchestra which serves a variety of purposes such as making CDs of music by living composers, accompanying choral societies and performing concerts either as self promotions or engagements. Its members represent the cream of musicians in and around Manchester which is the key to producing exceptional performances of the highest quality. The vastly experienced Richard Howarth is the orchestra's Leader/Director/Conductor.

The orchestra made its debut at the Carlisle Festival and was delighted to be asked for a return visit in 2011. Since then they have performed at the Bridgewater Hall in Manchester, accompanied Grimsby Philharmonic Society in a Gala Viennese concert and presented programmes of string repertoire at concerts in Chester and Holmes Chapel to name but a few.

Their debut recording was of music by Philip Spratley. This was followed by CDs of music by Christopher Wright, Malcolm Arnold, John Manduell, Gordon Crosse and others.

Richard Howarth studied as a violinist and went on to lead and direct orchestras for over thirty years which included twenty years with Manchester Camerata. He now conducts his own Manchester Sinfonia and many non professional orchestras including Sale Chamber Orchestra, Blackburn Symphony Orchestra and Westmorland Orchestra. As an educator Richard coaches student orchestras at the Royal Northern College of Music and Chetham's School of Music.

John Turner



Emma McGrath





Jennifer Langridge

Leon Bosch



Min-Jung Kym



Richard Howarth

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Booklet notes and biographies by Robin Walker and the individual artists.

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