



# ROBIN STEVENS CHASING SHADOWS



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## **Performers:**

Rosa Campos, clarinet

Amy Yule, flute and piccolo

Craig Ogden, classical guitar

Clifford Llantaft, harp

Sophie Rosa\*, Katie Stillman^ and Rosemary Attree+, violins

Alastair Vennart\* and Christine Anderson^, violas

Nicholas Trygstad, cello

Alexander Jones, double bass

David Jones, piano.

\*for Quintet; ^for Romantic Fantasy; + for Quintet and Romantic Fantasy

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My **Clarinet Quintet** (2019-20; slightly revised, 2021) followed on the heels of my one-movement *Sonata Romantica* for cello and piano. Whilst of similar length to the aforementioned Sonata - just over half an hour - the Quintet differs from the Sonata (and from the two other major works on this disc) in consisting of four clearly-delineated movements, my first large-scale chamber composition of this type since the *Sonata Tempesta* for violin and piano of 1987. Writing for the combination of solo clarinet and string quartet is an enticing prospect for many a composer: whilst the clarinet can dominate a group of strings, especially in its penetrating upper register - it is simultaneously, along with the French horn, the orchestral blending instrument par excellence, capable, in its lower reaches particularly, of almost total camouflage amidst the foliage of string sound, to the point that one can sometimes be uncertain whether the clarinet is actually playing or not. At such moments the clarinet provides a subtle warmth and colouration to the string sound, giving the genre of the clarinet quintet a distinctive character of its own. For my Quintet I have employed the slightly darker-toned clarinet in A rather than the more standard B flat clarinet, both for the tone-colour and for the extra semitone the A clarinet provides at the bottom of its range.

The first movement of the Clarinet Quintet is the longest and by some distance the most complex of the four. It is headed *Quasi una Fantasia*, indicating its fluid and individual structure. My intention in this movement was to break free from the 'continuous development' approach evidenced in pieces such as my String Quartet No.1 and the **Fantasy Trio** (see below), instead creating a different type of form by introducing fresh ideas in the second half of the movement. The opening of the Quintet is pastoral in character, and winsomely approaches the listener in padded footwear, so to speak. This substantial lyrical passage ultimately proves to be an introduction, or better, perhaps, a 'frame' for the emotional turmoil of the greater part of the movement, which is set in train by an aspirational, deeply expressive violin melody (1'32"). The clarinet gently joins the strings, but the stillness is shattered by the advent of the 'chaos' theme - a loud, animated, two-voice idea, first heard on cello and first violin, the violin imitating the cello in inversion (clarinet and viola immediately following suit, 2'09"). Then follow a profusion of subtly related ideas, animated in character and mostly

treated contrapuntally, before the mood shifts and a recognisable 'second subject' appears; musing clarinet phrases resting upon a soft cushion of muted strings, the latter predominantly playing chords built upon the interval of a perfect fourth (3'52").

In the remainder of this central section of the movement, these ideas are developed and transformed in reasonably conventional fashion, except that three completely new themes are thrown into the mix: a rustic clarinet theme, very simply accompanied by staccato chords in the strings (4'56"); a passage where the violins play quietly, *senza espressione* in thirds, against rapid arabesques on the clarinet (5'57"); and - in utter contrast to all that has gone before - a jaunty clarinet jig (8'37").

After a haunting passage in which the strings all play with a practice mute (the effect is akin to a conventional mute, but more pronounced), the pastoral opening music, which has played no part in the central section of the movement, returns, and the movement ends peacefully.

The second movement, a scherzo, is the antithesis of the first: concise, metronomic, and with a twinkle in the eye, in contrast to the breadth, rhythmic flux and unyielding seriousness of the Fantasia. Notable recurring features include the octave doubling of a bowed string line with pizzicato, or of a clarinet line with a stringed instrument (either bowed or pizzicato, for instance, 0'15"); complex cross-rhythms articulating a 'tonal cluster' type of accompaniment (see, for example, 0'21" - 0'34"); and the frequent use of microtones to colour the melodic lines, and, occasionally, the harmony (see, for example, the parallel triads, 1'13").

The consolatory slow movement is the heart of the work. In both form and emotional atmosphere it harks back forty years to the Adagio of my String Quintet (1981): in both movements, *fugato* passages act as a foil to the ardent lyricism of the main theme. However, in contrast to the String Quintet, the *fugati* of the Clarinet Quintet at times lose any sense of tonality, giving the music a probing, even mystical quality. The second *fugato* climaxes with violins and cello singing out the fugato theme in parallel harmony against a new countersubject in the viola, and virtuosic passage-work in the clarinet (6'23"). Just prior to the 2nd return of the opening melody, the loud, off-beat accented notes heard on second violin at the very start of the movement reappear (7'27"), soon morphing into a stabbing pizzicato, ever-present throughout the closing section of the Adagio.

The Finale starts hesitatingly, as if loath to abandon the tranquillity of the closing bars of the Adagio. Eventually, a spiky rhythmic figure emerges on upper strings, against a throbbing cello bassline and throwaway flourishes on the clarinet (0'40"). There are three more ideas of note: a sprightly dance-like theme in 5/8 time on the strings (1'12"); a more lyrical viola melody (1'22"); and a section imitating a Catherine wheel, in which a rapid arpeggio figure is passed, beat by beat, between clarinet and 1st violin, forming the accompaniment to incisive melodic phrases in the lower strings (1'47"). An atmospheric, accompanied, clarinet recitative ensues, after which there is a varied restatement of the entire movement up to, and including, the Catherine wheel section.

Once this restatement has run its course we enter a subdued, mysterious world as a thematic fragment from the introduction to the Finale reappears on clarinet and strings, now accompanied by rapid passage-work on the 1st violin and then the cello (5'12"). The volume increases as the clarinet takes over the passage-work, and the movement climaxes with flourishes on the viola, and all five instruments declaiming a fortissimo transformation of this same thematic fragment (5'42"). After a suspenseful silence the Quintet ends, like Brahms' Clarinet Quintet, with a thoughtful coda, quietly referencing material from the opening movement of the composition. But whereas Brahms' work ends in desolation, these closing bars are imbued with hope and consolation: a hard-won battle, certainly, but a victory nonetheless.

An important strand in my compositional output since about 2007 has been my music for relatively neglected instruments such as the tuba, the piccolo and the bassoon, and this strand was strengthened in the autumn of 2015 when I wrote a collection of six pieces for double bass and piano, to which **Chasing Shadows** and **Obsession** belong. Though these two pieces have a combined playing time of less than nine minutes, it would be a misnomer to call either of them a miniature: both inhabit a wild, turbulent emotional landscape, and have an expressive ambition more suggestive of a tone-poem – a pattern observed in other of my compositions of a similar length, such as **A Soldier's Prayer** and **Grief's Portrait** (both for French horn and piano).

Chasing Shadows begins with a *ritornello* idea – two dramatic gestures on the piano, immediately answered by the double bass – which on subsequent appearances acts as a musical gathering-point, and also as a transition from one section of the piece to the next. A sense of dislocation in this composition is achieved through the two instruments periodically playing ‘out of sync.’ with one another – in other words, the double bass plays at a different speed to the piano, and the two instruments do not even have barlines in common. An example of this technique comes early on, where the piano plays legato phrases in thirds against microtone murmurings in the double bass (0’10”). Thirds dominate this piece, transferring to the double bass in its highest register when the piano begins a breathless staccato ostinato (1’36”). After an immense climax, the fifth and final *ritornello* turns the music on its head.

**Obsession** (the title is borrowed from the third movement, *Obsessionnel*, of Dutilleux’s orchestral masterpiece, *Métaboles*) is founded upon a four-note rhythm of a crotchet, succeeded by a dotted crotchet, quaver and minim – or, if you prefer, note lengths of 2, 3, 1, and 4 quavers. This rhythm completely dominates the piece, especially from the point where the piano introduces a brief, chorale-like theme (0’32”). Against the four-note rhythm are thrust a cornucopia of cross-rhythms and multiple time-signatures, sometimes of fearsome complexity, making Obsession hugely demanding for both players: happily, Alexander and David Jones are well up to the task!

Between the years 2007-2013 I undertook a part-time PhD in Composition at Manchester University, beginning at the ripe old age of 49. The PhD centred on creating large-scale musical structures in a contemporary idiom, and the second and third of the six works constituting my composition portfolio were the **Fantasy Trio** for flute (doubling piccolo), classical guitar and cello, and the **Romantic Fantasy** for flute, clarinet, string quartet and harp.

The Fantasy Trio (2009) is a relatively rare instance of a substantial chamber work combining the classical guitar with mainstream orchestral instruments. The scarcity of repertoire for this particular trio of instruments is a matter of considerable regret: the guitar’s lightness of touch enables the other instruments in the ensemble to be clearly heard all of the time, even in their more subdued lower registers. Such ease of balance

is less easily achieved in chamber works where the piano is one of the protagonists, and the combination of the plucked strings of the guitar and the (primarily) bowed strings of the cello is especially felicitous.

The Fantasy Trio, a single-movement composition almost fifteen minutes long, begins with a substantial unaccompanied cello solo, containing a proliferation of wide upward leaps. Flute and cello in two-part harmony then intone a four-phrase theme, interspersed with broken-chord figuration on the guitar, which forms the basis for a set of four variations. The variations are linked together by brief solos, and come to rest in a quiet unison passage, succeeded by an expressive guitar recitative (5'06", 5'17").

Now follows the main body of the piece, which is built on three principal ideas: the jagged, dance-like theme introduced in rhythmic unison by piccolo and cello, the latter playing *col legno* (with the wood of the bow bouncing on the string, 5'32"); the fragmented flute passage, dominated by trills, which is accompanied by relentless, tramping quavers in the guitar and pizzicato cello (5'50"); and the eerie chorale which combines the flute with double-stopped cello harmonics, the chorale phrases linked by scurrying semiquaver passage-work in which flute and cello play in contrary motion (6'36"). The rising 10ths and 11ths of the cello introduction regularly reappear, still in lyrical guise, and a quintuple accompaniment figure on the guitar adds rhythmic drive. All these elements are freely combined, contrasted and transformed, as befits a Fantasy, in music of dramatic intensity, until pianissimo unisons again provide a structural marker, and we enter the helter-skelter coda.

The coda (13'47") is propelled by rapid chordal patterns in the guitar, against which the cello restates the yearning, wide-ranging theme which began the work, now heard in the cello's soaring uppermost *tessitura*. Simultaneously the piccolo declaims a virtuosic sequence of flutters and flourishes - the joy of serenading songbirds in spring - and the almost totally atonal Trio concludes with a humorous reversion to the chord of C major.

The Romantic Fantasy for flute (doubling piccolo), B flat clarinet, string quartet and harp (2010), was my next major piece following the Fantasy Trio. Written for the same forces as Ravel's ground-breaking *Introduction and Allegro* (excepting my periodic use of the piccolo), the **Romantic Fantasy** is an ambitious work in one movement, an unbroken span of twenty three minutes' music. In writing a septet using mixed forces I



wanted a compositional bridge between my earlier chamber works and the larger forces of the orchestral pieces which I knew were soon to follow in my compositional career: this particular combination of instruments gave scope for exploring aspects of timbre and texture, colour and sonority, which more homogeneous genres such as the string quartet could not provide. But my harp septet is neither an orchestral work in miniature, nor a scaled-down harp concerto: it remains chamber music, in which each instrument has a specific role to play.

Structurally, the Romantic Fantasy is a variation of the symmetrical arch form frequently used by Bartók. After a brief, rapid, curtain-raiser, the viola begins a slow, lyrical section, at the centre of which is an unaccompanied solo for the harp. A fanfare-like ascending figure inaugurates an extended passage of mostly fast material (2'20"), interrupted, halfway through, by a cadenza for the clarinet (4'15"). The faster music resumes, leading to an expansive melody, began on the first violin (8'04"), which shares with the earlier viola theme an initial soaring upward leap. This theme is immediately restated, then a dramatic, fortissimo gesture (9'27") ushers in the central, more rhapsodic section of the work, which develops the lyrical material which originally succeeded the fast opening.

The reappearance of the fanfare (12'45"), closes this probing reverie and heralds a varied restatement of all the faster ideas, a flute cadenza now replacing that for clarinet. A weighty climax subsides into a brief recollection of the main viola theme, and a complete restatement of the lonely harp solo, before the expansive melody first heard on the violin reappears, initially on the cello and then on the full ensemble, culminating in three tonal clusters, the third of which (21'04") gradually dissolves into consonant, tonal harmony, and evocative harmonics in the harp. Further development of the viola theme, now wrapped in a blurry, dream-like accompaniment, leads to a condensed recapitulation of the frantic start of the piece, with an unexpected twist to finish.

*Robin Stevens*



As a teenager, the epithet ‘virtually unplayable’ was already being applied to Robin Stevens - though initially it referred to his leg-break bowling on the cricket field, rather than his capacity for stretching performers to the limit. In truth, Robin’s music is, on occasions, fearsomely difficult to play, but his idiom, whilst sometimes challengingly dissonant, could never be described as avant-garde, and he would regard a conscious desire to shock or be ‘edgy’ as something of a fool’s game.

Born in Wales in 1958, and growing up in a musical family in the south of England, Robin’s lyricism and his love of harmony may be traced to his years as a treble and (once his voice started to break) an alto singing in church choirs. Initially a first study cellist, at sixteen he performed the Elgar Cello Concerto, complete, with the Dartington College Orchestra. At eighteen he began the Joint Course at the Royal Northern College of Music (which he didn’t particularly enjoy) and Manchester University (which he did), graduating with honours in 1980. A year later, whilst completing an MA at Birmingham University, Robin wrote a String Quintet, his first major composition. Then followed five years working on the staff of a church in York as Music Director and Pastoral Worker, where he wrote a good deal of sacred vocal music, after which Robin taught for three years, heading up the Music Department of a Senior School in West Yorkshire.

His fortunes took a serious dip in 1990 when he contracted ME, a debilitating illness from which he only recovered in 2007, after which, whilst continuing to compose, he earned his living as a personal tutor, mainly teaching nine- and ten-year-old children.

A committed Christian, Robin continues to be involved in church music, as cellist, keyboard player, vocalist and composer/arranger. In 2018 Robin was the grateful beneficiary of a considerable family legacy which has enabled him to embark on the project of recording all his major compositions with some of the foremost musicians in Britain. His works include a **Te Deum** for choir, soloists and orchestra; **Mourning into Dancing** for symphony orchestra; **Brass Odyssey** for brass band and six percussionists; concertos for bassoon, for cello, and for viola; two string quartets; a **Sonata for Solo**

**Cello**; and **Fantasy Sonata** and ***Sonata Tempesta*** for violin and piano. Unsurprisingly, Robin has also written a large quantity of cello miniatures, including a meditative online collection entitled **An Inward Journey**, which he performs himself. Robin has also recorded two albums of songs, **Fire and Inspire**, and **Whispers in the Wasteland**.

Beyond his musical activities, Robin is a regular at parkrun in Wythenshawe, Manchester; tries to cycle rather than drive; is a voracious reader, especially of thrillers and biographies; preaches every couple of months at St. Mary's Church, Sale; loves giving dinner-parties; and, despite his best efforts, remains Christendom's most reluctant bachelor...



Robin Stevens

# THE PERFORMERS

## **Rosa Campos Fernandez (Clarinet)**

Rosa Campos Fernandez was born in Vigo, Spain. She studied Clarinet and Piano at the “Conservatorio Superior de Musica de Vigo” and graduated from there in June 1998. In September 2000, Rosa went to the Birmingham Conservatoire to study Clarinet and Bass Clarinet with Anthony Pay, Joan Enric Lluna and Michael Harris. She graduated in 2003 with DPS (Diploma of Professional Studies) with distinction. After leaving the Conservatoire she took classes with Hans Deinzer and Pascal Moragues. She joined the Hallé Orchestra in 2004 as co-principal Clarinet with E-flat, where she still holds a full time position.

In addition to the Hallé, Rosa has also performed with other orchestras and ensembles including the Royal Liverpool Philharmonic Orchestra, Chamber Orchestra of Europe, London Symphony Orchestra, Royal Northern Sinfonia, City of Birmingham Symphony Orchestra, Academy of St. Martin in the Fields, Orquesta de Cadaqués, Real Filarmonía de Galicia (Santiago de Compostela), London Winds and the Moonwinds Ensemble. Rosa has maintained a busy life as a soloist and chamber musician, playing concerts in Taiwan, Sweden, Italy, Spain and England. She is currently a visiting teacher of Clarinet at Chetham’s School of Music and the Royal Northern College of Music.

## **Amy Yule (flute and piccolo)**

Amy started in her role as principal flute of the Hallé orchestra in 2019, having previously held the same position with the Royal Northern Sinfonia in Gateshead. She has also appeared as guest principal flute with many other orchestras in the UK including the Philharmonia, Academy of St Martin in the Fields, London Philharmonic Orchestra and London Symphony Orchestra. Alongside performing, teaching is an important part of her career.



Amy has given classes at the Royal Academy of Music, Durham University and Chethams School of Music as well as working with the young musicians of the National Youth Orchestra and the NYO Inspire programme. She completed her MA at the Royal Academy of Music where she graduated with distinction, winning a DipRAM award and several prizes including the Patron's Award, Woodwind Finalists' Prize and the HRH Duchess of Gloucester Prize. Whilst at the Academy she studied with Michael Cox and Karen Jones as well as piccolo with Pat Morris. Prior to this Amy studied for her undergraduate with Laura Jellicoe at the Royal Northern College of Music, where she has recently become an Associate Member.

### **Nicholas Trygstad (cello)**

Like many outstanding performers, Nicholas initially excelled at the cello through parents who cared enough to insist that he kept on practising! He began cello lessons at the age of four in Minnesota, USA. In his teenage years he studied with Peter Howard, Principal Cellist of the Saint Paul Chamber Orchestra, who inspired him to pursue the cello professionally. Other key influences in his youth were a series of masterclasses with the American cellist Yo Yo Ma, and playing in the Schleswig-Holstein Symphony Orchestra under the great Georgian cellist, Rostropovich.

In 1998 Nicholas came to England to study with Hannah Roberts and Ralph Kirshbaum at the Royal Northern College of Music. Whilst at the RNCM he received many awards both in the UK and America, most notably the Bronze Medal in the London Symphony Orchestra scholarship competition, and the Gold Medal from the RNCM, that institution's highest honour. Having previously been Principal Cello with Scottish Opera, Nicholas became Principal Cello of the Hallé Orchestra in 2005, a post he still holds. With the Hallé he has performed many of the cornerstones of the cello repertoire, including concertos by Elgar and Schumann, the Haydn C major concerto, and Strauss' Don Quixote.

In addition to his work with the Hallé he has a number of students at the RNCM, and performs regularly in recitals and chamber music collaborations. He is a member of the Manchester Piano Trio, and has performed concertos with the Northern Chamber Orchestra (the orchestra of Opera North).

A passionate educator, Nick has taught and led workshops for many years at the Royal Northern College of Music, and is delighted to be working with the National Youth Orchestra and NYO Inspire. Away from the cello, Nicholas still enjoys computer games, though lacking the stamina for them he displayed in earlier times, and greatly appreciates good food and wine, despite being, in his words, a less than impressive cook himself.

### **Alexander Jones (double bass)**

Alexander Jones began learning the double bass with Gethin Griffith at the age of seven, and has since studied with Ronan Dunne, Tom Goodman, Graham Mitchell, Chi-chi Nwanoku OBE and Dominic Seldis, and has performed in masterclasses with Božo Paradžik, Edison Ruiz, and Jiří Hudec. Alex completed his MA at the Royal Academy of Music in 2021, and was awarded the institutional prize, DipRAM, for an outstanding final recital. Since graduating, Alex has become a regular player with Hugo Ticcianti's chamber orchestra, O/Modernt, and enjoys touring world-class concert halls, such as Berlin's Konzerthaus, Hamburg's Elbphilharmonie, and London's Wigmore Hall. Based in London, Alex is a regular guest with the Philharmonia and Royal Philharmonic Orchestras, and is currently principal double bass with English Touring Opera.

Away from the double bass, Alex is a keen composer and academic. He undertook his undergraduate studies at Selwyn College, Cambridge, reading Music, from which he graduated with a First Class with Distinction in 2020.

Alex won the Society for Music Analysis' inaugural Undergraduate Prize for "outstanding contribution in this field", and his writings on Schoenberg and Dvořák are published and housed in international libraries. Alex won BBC Young Composer of the Year in 2016, and his works have been performed by members of the Aurora and BBC Symphony Orchestras at the BBC Proms and broadcast on BBC Radio 3.

## **David Jones (piano)**

David Jones was born on the Wirral in north-west England. He graduated from the University of Wales, Bangor, studying piano with Jena Frenklova, and the Royal Northern College of Music, studying Accompaniment with John Wilson.

After a year as Junior Fellow in Repetiteur Studies in the RNCM Opera Department, David lectured for three years at University College, Salford. He joined the staff of the School of Keyboard Studies at the RNCM as a staff pianist in 1996, and was appointed Head of Accompaniment in 2001. He is also Deputy Head of Junior RNCM, pianist for the Hallé Choir, and founder and Music Director of Alteri, the Manchester based chamber choir.

For many years he has been, with April Cantelo, Stuart Smith, Patricia MacMahon and Rosemary Walton, a tutor on the summer course, Art of Song. As a member of the examiners' panel for the ABRSM, he has worked both in the UK and the Far East.

David has given first performances of works by David Ellis, Robert Hanson, John Hawkins, Alan Lees, Peter Hope, Emily Howard, David Matthews, Mark Simpson, Robin Stevens and Philip Wilby. He completed his PhD at the University of Manchester in 2011, researching Jeffrey Lewis' music, and of his second CD of Lewis' music the Gramophone said '...a disc not to be missed by anyone who cares about communicative 20th-century music'. A third disc in the series was released by Metier/Divine Art in 2009, on which he collaborates with soprano Caroline MacPhie and violinist Zheng Yu Wu.



## **Clifford Llantaff (harp)**

Clifford Lantaff won a foundation scholarship to the Royal College of Music in 1974 to study with Renata Scheffel-Stein. Whilst there he won the Jack Morrison prize in 1977 and the Elizabeth Coates prize in 1978. On leaving college in 1978, he became the principal harpist with the Bamberg Symphony Orchestra and in 1980 won first prize in the Mobil national harp competition.

In 1981, he moved to Stuttgart to take up the position of principal harpist with the South German Radio Symphony Orchestra, returning to England in 1984 to join the BBC Philharmonic, a post he has held with distinction for the past thirty-eight years.

## **Craig Ogden (classical guitar)**

Described by BBC Music Magazine as “A worthy successor to Julian Bream”, Australian born guitarist Craig Ogden is one of the most exciting artists of his generation.

Craig has performed concertos with many of the world’s leading orchestras. He regularly appears as soloist and chamber musician at major venues and collaborates with the UK’s top artists and ensembles.

One of the UK’s most recorded guitarists, he has accumulated an acclaimed discography for Chandos, Virgin/EMI, Nimbus, Hyperion, Sony and six chart-topping albums for Classic FM. His most recent recordings are a solo recital disc for Chandos, Craig Ogden in Concert and a new arrangement of the Goldberg Variations by J.S. Bach with violinist David Juritz and cellist Tim Hugh for Nimbus. He frequently records for film and has presented programmes for BBC Radio 3, BBC Northern Ireland, and ABC Classic FM in Australia.

Craig Ogden is Director of Guitar at the Royal Northern College of Music in Manchester, Adjunct Fellow of the University of Western Australia, Associate Artist at The Bridgewater Hall in Manchester, and Director of the Dean & Chadlington Summer Music Festival. Craig Ogden plays a 2011 Greg Smallman guitar and strings made by D’Addario.

## **Sophie Rosa (violin)**

Sophie Rosa enjoys a varied career as a soloist, chamber musician and orchestral leader. She has performed across the UK as a recitalist in venues including the Royal Festival Hall, Purcell Room, Wigmore Hall, Kings Place and Bridgewater Hall and has appeared as soloist with orchestras including the Royal Liverpool Philharmonic and Manchester Camerata. Sophie has broadcast live for BBC Radio 3 and has released CDs on Rubicon Classics, EM Records and Champs Hill labels to critical acclaim. Sophie is Leader of Sinfonia Viva and appears as guest leader with orchestras throughout the UK. As a keen chamber musician, she is also a member of Pixels Ensemble. Sophie teaches at Chetham's School of Music and is a visiting tutor at RNCM. Her violin is a Joseph Gagliano c.1795, kindly made available by the Stradivari Trust.

## **Katie Stillman (violin)**

Katie has a vibrant career as a chamber musician, soloist and orchestral leader. She recently joined the Villiers Quartet, a quartet which has developed a reputation as exceptional interpreters of British composers. She was a founding member of the Barbirolli Quartet which performed extensively throughout Europe. With her duo partner, pianist Simon Lane, she won many prizes and performed at the Wigmore Hall, the Purcell Room, Bridgewater Hall and St. John's Smith Square. She teaches violin and chamber music at Chetham's and can be heard on the 2011, 2014 and 2018 ABRSM violin syllabus for the supporting exam material which is distributed worldwide.

## **Rosemary Attree (violin)**

Rosemary grew up in Northumberland and began to learn the violin in group lessons at the age of eight. After leaving school she was awarded a First Class undergraduate degree and Masters degree with Distinction from the Royal Northern College of Music. In 2013 Rosemary joined the Hallé Orchestra in Manchester. Alongside symphonic repertoire Rosemary especially enjoys smaller scale chamber projects and freelancing regularly with Royal Northern Sinfonia, Manchester Camerata and Manchester Collective. When not playing the violin, Rosemary likes walking in the hills of West Yorkshire where she lives with her dog Ruby and partner Nick.

## **Christine Anderson (viola)**

Christine Anderson is a Glaswegian violist who enjoys a varied career as an orchestral and chamber musician. In 2016, she joined the viola section of the Hallé, where she holds a 50% job, and she also freelances with many of the UK's orchestras. Christine enjoys playing regularly with small ensembles, including the United Strings of Europe, SONO Ensemble, and Her Ensemble, a group that formed during the pandemic which challenges gender stereotypes and the gender gap in the Classical music industry.

## **Alistair Vennart (viola)**

Alistair Vennart is an award-winning violist, arranger and educator hailing from Manchester, UK. He has collaborated with some of the world's most renowned artists both as a Violist and Arranger, and sits comfortably within a huge range of musical genres.

As a violist, Alistair plays with Manchester Camerata, Manchester Collective, Aurora Orchestra, Sinfonia Cymru, London Concertante, Le Cercle de l'Harmonie, RLPO and the Hallé, often sitting as guest principal. He has performed in many well-known concert halls across Europe, as well as touring Asia and the Middle East.

Alongside his established performance career Alistair creates new versions of scores ranging from Telemann to the Red Hot Chili Peppers, and has arranged music for the BBC, Manchester Camerata, Manchester Collective and London Concertante.





Rosa Campos Fernandez



Amy Yule



Nicholas Trygstad



David Jones



Clifford Llantaff



Alexander Jones



Craig Ogden

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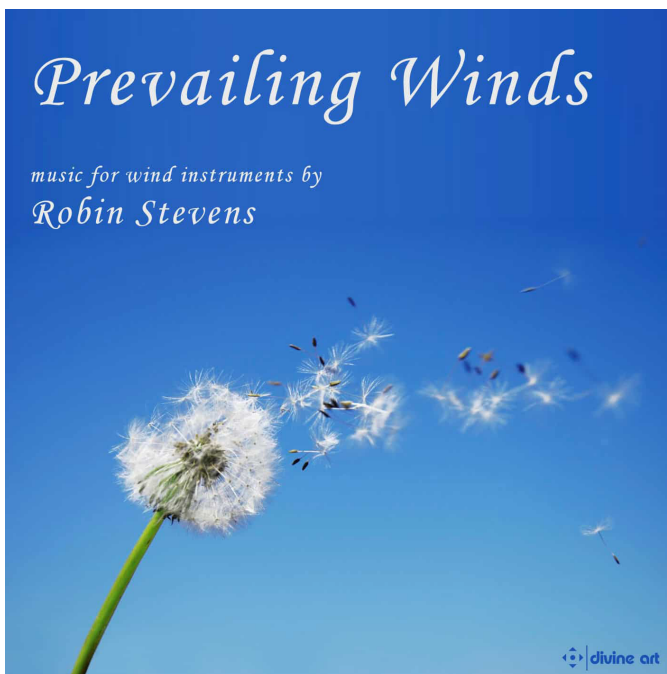
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# CHASING SHADOWS

## Music for Mixed Ensembles

Robin Stevens

	<b>Clarinet Quintet (2019-2020)</b>	
1.	I. <i>Quasi una Fantasia</i>	12:26
2.	II. <i>Scherzo – Allegro spiritoso</i>	2 : 2 8
3.	III. <i>Adagio con moto</i>	9 : 1 2
4.	IV. <i>Finale – Allegro vivo</i>	7 : 3 6
5.	<b>Obsession</b> for double bass and piano (2015)	4 : 2 2
6.	<b>Fantasy Trio</b> for flute (doubling piccolo), classical guitar and cello (2009, in one movement)	14:46
7.	<b>Chasing Shadows</b> for double bass and piano (2015)	3 : 5 8
8.	<b>Romantic Fantasy</b> for flute (doubling piccolo), clarinet in B flat, string quartet and harp (2010, in one movement)	23:13
	Total time	78:38