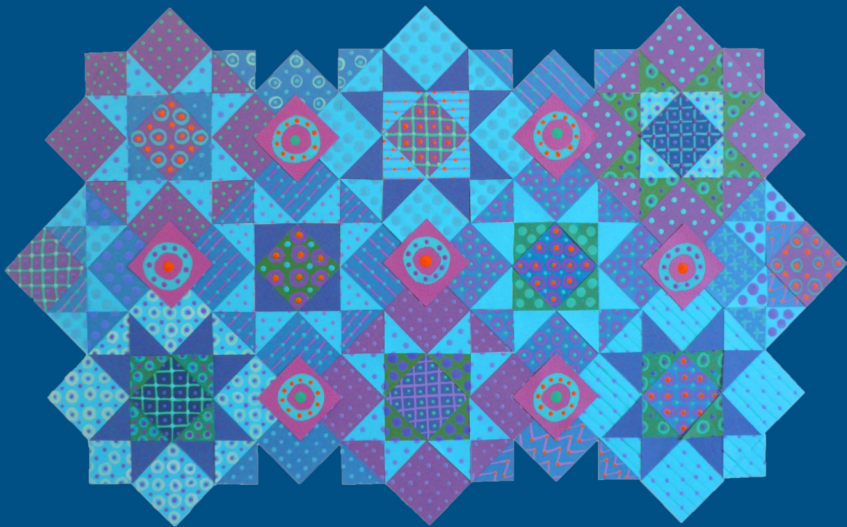


Kevin Raftery Second Child



Berkeley Ensemble

Clare Hammond

Marmen Quartet

EXAUDI

	String Quartet No. 2 "Serioso"	25:25
1	I. Fragmented	10:07
2	II. Cool, poised, alert	7:00
3	III. Three themes with variations <i>Marmen Quartet</i>	8:17
4	Cook From Frozen <i>Clare Hammond (piano)</i>	9:56
5	Dimitte nobis <i>EXAUDI James Weeks, conductor</i>	4:33
6	Musica Fermata <i>Berkeley Ensemble (Sophie Mather & Francesca Barritt)</i>	11:52
	Three English Poems	12:01
7	I. Ribblesdale	6:18
8	II. Unhaunted Desert	2:36
9	III. From Prison <i>EXAUDI James Weeks, conductor</i>	3:07
10	Elegy Upon Elegy <i>Berkeley Ensemble Paul Cott, conductor</i>	12:35
	total duration	76:25

The Music

String Quartet No. 2 “Serioso” (2017)

We know some of Beethoven's reasons for feeling disappointed, frustrated and angry — which influenced his opus 95 “Serioso” quartet. My own feelings in 2012-2017 were colored by a variety of things, from two aggressive neighbors to millions of deluded voters. Above all there was, and is, the fact that *homo sapiens* is destroying other species at a rate unmatched by anything in the last 65 million years.

My first movement is built with small melodic bits — the “horizontal” strands — from Beethoven's first and second movements. My second movement is built with chords — the “vertical” sonorities — from Beethoven's second and third movements. My third movement is built with tiny shards from Beethoven's third and fourth movements, and is in Beethoven's favorite form: variations.

My middle movement attempts to see events in the form of a calm, poised classical frieze. But there's no denying that this quartet is serious.

Cook From Frozen (2006)

This piece is a journey, starting with the discovery of a three-note motif. Copies of this are combined to form six-note resonances. Improvisations upon these take us through several moods. Often we go back and restart, to discover more of the basic materials from which music can be made: first octaves, then melody, then rhythm.

The culmination is marked "as quiet as possible". It's noticeable not just for its dancing rhythm, but also because it sounds nearly tonal, although it's still using the six-note resonances discovered at the beginning.

This music climaxes and falls apart, revealing echoes of a previous melody and improvisations. In the end, we're left with the three-note motif.

Dimitte nobis (2006)

This short piece puts the often-overlooked middle voices in the limelight. The tenors sing a long melody while the altos sing it back to them, reversed. This reciprocal arrangement seems appropriate for the text: forgive us as we forgive others.

Musica Fermata (2018)

Probably the simplest, quietest piece I have written, for two muted violins, even its form is simple. It starts with each violin playing a single note. Then the notion of playing two notes at once is introduced, then alternating between two notes, then three ... the form depends only on such simple gestures, easily heard.

I readily admit that the title makes sense in neither Latin nor Italian. No other title has the implications I want. The fermata is a musical symbol used to prolong a note for an unspecified duration, and it's used a great deal in this piece. The title also implies to me "stopped music" and "closely held music".

Three English Poems (2004-2005)

These three pieces progress inward from the most discursive to the most focused, ending on a single note. They might be portrayed as *man vs. nature*, then *man vs. society*, then *man vs. himself*. It may seem fanciful to link Hopkins, Devereux and Lovelace, but here they are musically united because the pieces are formed from only three harmonies, two per piece.

Unhaunted Desert is marked *Disturbed; alternately sad and jolly*, so don't be alarmed by the sudden changes of character.

From Prison asks three soloists to improvise and I'm grateful to my co-composers Emma Tring, Lucy Goddard, and David de Winter on this recording.

Elegy Upon Elegy (2019)

One of a series of companion pieces I've written to be programmed with Beethoven's *Septet*, Schubert's *Octet*, or Stravinsky's *Septet*, this was triggered by the death of Oliver Knussen, a superb composer and conductor, and a wonderful influence on the world of music.

He'd composed his *Elegiac Arabesques* in memory of Andrzej Panufnik, and I quote Olly's music at the beginning of mine. Thus my work is an elegy for Knussen and, indirectly, for Panufnik. There is a second Knussen quotation in the middle of my score, during which the wind players are asked to stand as a sign of respect.

The Musicians

Berkeley Ensemble

flute: David Cuthbert | clarinet: John Slack | bassoon: Andrew Watson
violins: Sophie Mather, Francesca Barritt (*Musica Fermata*), Gemma Bass (*Elegy Upon Elegy*) | viola: Dan Shilladay | cello: Gemma Wareham
bass: Martin Ludenbach | conductor: Paul Cott

The Berkeley Ensemble, “an instinctive collective” (*The Strad*), was formed to make music in new ways, reach new audiences and, most importantly, explore new repertoire, be it newly written or inadvertently forgotten.

Its acclaimed performances and recordings celebrate contemporary chamber music, especially by British composers. Since its founding in 2008 the ensemble has premiered over 40 works commissioned by or written for the group. The ensemble also champions unjustly neglected works and has given the first modern performances of pieces by Lennox Berkeley, Alan Bush and Dorothy Howell.

Its eight albums include 18 premiere recordings in a catalogue ranging from Knussen to Beethoven and have attracted considerable praise. The ensemble’s recent recording of Beethoven’s *Septet* was lauded by BBC Radio 3’s Andrew McGregor as “inhabit[ing] the heart of this rewarding score with a grace and ease I found totally engaging” while *Lennox Berkeley: Stabat Mater* was nominated for a Gramophone Award and praised in the magazine’s review for “a performance of shimmering intensity”.

The Berkeley Ensemble appears by courtesy of Resonus Classics.



Marmen Quartet

violins: Johannes Marmen, Ricky Gore | *viola:* Bryony Gibson-Cornish
cello: Steffan Morris

Formed in 2013 at the Royal College of Music in London, the Marmen Quartet is fast building a reputation for the vitality and vigor of their performances. They were the inaugural winners of Music In The Round's "Bridge" scheme. They won the 2018 Royal Over-Seas League competition and the Royal Philharmonic Society's Albert and Eugenie Frost prize. They were selected for the Musicians' Company Concerts Concordia award for 2018/19 and the Hattori Foundation award.

In 2019 they won the Grand Prize of the Bordeaux International String Quartet Competition as well as the First Prize of the Banff International String Quartet Competition, with the Haydn and Canadian commission prizes in addition.

2022 will feature concerts in the UK, Portugal, Austria, USA, Germany, Netherlands, Sweden and France.



Clare Hammond

Acclaimed as a “pianist of extraordinary gifts” (*Gramophone*) and “immense power” (*The Times*), Clare Hammond won the Royal Philharmonic Society’s Young Artist Award in 2016. Performances during the pandemic included recitals for the Wigmore Hall and Aldeburgh Music, a live recital on BBC Radio 3, and broadcast recordings of Moussa and Carwithen with the BBC Symphony Orchestra and BBC Concert Orchestra.

Clare has performed with the Britten Sinfonia, Sinfonia Varsovia, Royal Philharmonic Orchestra, Royal Liverpool Philharmonic Orchestra, Warsaw Philharmonic Orchestra, and Philharmonia. She gave the world premiere of *Uncoiling The River* by Kenneth Hesketh with the BBC National Orchestra of Wales and recorded the *Complete Keyboard Works of Myslivecek* with the Swedish Chamber Orchestra in 2019.

Clare’s disc, *Variations*, was commended for its “shimmering pianism and lightly-worn virtuosity” (*BBC Music Magazine*) and “artistry of the highest order” (*Musical Opinion*), while *Crescendo* (Belgium) hailed her as “one of the most exploratory pianistic personalities of our time”. Clare’s discography includes world premiere recordings of over twenty works, several with Divine Art & Métier.

Contemporary music is at the core of Clare’s work and she has given over 50 world premieres. She has performed to over 8,100 schoolchildren since 2017, and runs an ongoing series of recitals at prisons.



EXAUDI

conductor: James Weeks | soprano: Emma Tring*, Lotte Betts-Dean, Hilary Cronin, Amanda Morrison | alto: Lucy Goddard*, Ruth Kiang, Tom Williams*
Tenor: David de Winter*, Alastair Putt, Ruairi Bowen | bass: Michael Hickman*, Francis Brett, Simon Whiteley, Jimmy Holliday *solos

EXAUDI is one of the world's leading vocal ensembles for new music. Founded by James Weeks (director) and Juliet Fraser (soprano) in 2002, EXAUDI is based in London and draws its singers from among the UK's brightest vocal talents.

EXAUDI's special affinity is for the radical edges of contemporary music, at home equally with complexity, microtonality and experimental aesthetics. The newest new music is at the heart of its repertoire, and it has given national and world premières of many of today's leading composers, from Sciarino and Ferneyhough to Cassandra Miller and Jürg Frey. An enduring feature of EXAUDI's programming has been the mixing of contemporary music with the music of the medieval, Renaissance and baroque periods, and in 2019 EXAUDI released its first exclusively early music CD, Gesualdo Madrigali, on the Winter&Winter label, which received a Deutsche Schallplattenpreis and was one of BBC Radio 3's CDs of the Year.

EXAUDI's many international engagements have taken them across Europe, often collaborating with leading ensembles including musikFabrik, Ensemble Modern, L'Instant Donné, London Sinfonietta, BCMG, Talea (NY), Linea, Helsinki Philharmonic and Ensemble InterContemporain. EXAUDI has also appeared at many leading UK venues and festivals, including BBC Proms, Aldeburgh, Wigmore Hall, Manchester International and Huddersfield Contemporary Music Festivals, Wigmore Hall, Café OTO, Kings Place and South Bank. EXAUDI broadcasts regularly on BBC Radio 3 and European radio stations, and has released fourteen critically acclaimed recordings on the NMC, ÆON, Métier, Winter&Winter, Mode, Kairos, Confront and HCR labels.





The composer

Kevin Rafferty was born in St. Louis in 1951 and studied composition with Peter Racine Fricker at the University of California, Santa Barbara.

In 1989 he moved to London where he studied with Justin Connolly and maintained a dual career as musician and project manager until 2004 when he retired from non-musical work.

Now a citizen of the UK and of Ireland, he sings in the New London Chamber Choir and plays bassoon in several ensembles. Composing, however, has always been his primary concern.

This 'Second Child' album follows his first portrait recording for Métier, which included his First String Quartet and other chamber works.



This is the mug held by the composer,
in his portrait (back cover).
The photo is of his grandson.

Texts

Dimitte nobis

Dimitte nobis
debita nostra
sicut et nos dimittimus
debitoribus nostris

Forgive us
our trespasses
as we forgive
those who trespass against us

Matthew 6:12

Ribblesdale

Earth, sweet Earth, sweet landscape with leavè throng
And louchèd low grass, heaven that dost appeal
To, with no tongue to plead, no heart to feel;
That canst but only be, but dost that long —

Thou canst but be, but that thou well dost; strong
Thy plea with him who dealt, nay does now deal,
Thy lovely dale down thus and thus bids reel
Thy river, and o'er gives all to rack or wrong.

And what is Earth's eye, tongue, or heart else, where
Else, but in dear and dogged man? — Ah, the heir
To his own selfbent so bound, so tied to his turn,

To thriftless reave both our rich round world bare
And none reck of world after, this bids wear
Earth brows of such care, care and dear concern.

Gerard Manley Hopkins

Unhaunted Desert

Happy were he could finish forth his fate
In some unhaunted desert, most obscure
From all societies, from love and hate
Of worldly folk; then might he sleep secure;
Then wake again, and give God ever praise,
Content with hips and haws and bramble-berry;
In contemplation spending all his days,
And change of holy thoughts to make him merry;
Where, when he dies, his tomb may be a bush,
Where harmless robin dwells with gentle thrush.

Robert Devereux, 2nd Earl of Essex

From Prison

Stone walls do not a prison make
Nor iron bars a cage;
Minds innocent and quiet take
That for an hermitage.
If I have freedom in my love,
And in my soul am free,
Angels alone, that soar above,
Enjoy such liberty.

Richard Lovelace

Credits

String Quartet No. 2

Recorded 29 November 2019 at All Saints' Church, East Finchley, London
Producer: Adrian Peacock | Engineer: Dave Rowell

Cook From Frozen* and *Musica Fermata

Recorded 30 July 2018 at Wathen Hall, Barnes, London
Producer: Matthew Bennett | Engineer: Dave Rowell

Choral works

Recorded 16 November 2021 at All Saints' Church, East Finchley, London
Producer: Rafaël Mouterde | Engineer: Dave Rowell

Elegy Upon Elegy

Recorded 29 September 2021 at St Silas the Martyr, Kentish Town, London
Producer: Matthew Bennett | Engineer: Dave Rowell

Front cover art: "In a Different Light" by Lyn Gray

Back cover portrait of Kevin Raftery by Lyn Gray

Photo of Berkeley Ensemble by Nigel Luckhurst

Photo of Marmen Quartet by Marco Borggreve

Photo of Clare Hammond by Philip Gatward

Photo of EXAUDI by Jon Cartright

Photo of EXAUDI recording *Dimitte nobis* by Janet Bishop

The two Knussen quotations in *Elegy upon Elegy* are used by permission of Faber Music and of the Oliver Knussen Trust.

The text of *From Prison* is taken from the fourth verse of Richard Lovelace's poem 'To Althea, from Prison'

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The composer wishes to express his thanks and gratitude to all of the performers who have created these fine recordings.

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KEVIN RAFTERY: CHAMBER MUSIC

String Quartet No. 1

First Companion

Pleasantries

"Friedhof" Quintet

Heath Quartet; Berkeley Ensemble; Animare Ensemble

Métier MSV 28569

"I cannot fault this CD. Interesting, complex, touching, thought-provoking and ultimately satisfying."

John France (MusicWeb International)

"This is a most worthwhile disc of fine, well-made chamber music. Nicely clear, warm sound as usual from this label." - *Guy Rickards (Gramophone)*

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