

Robert Saxton

PORTRAIT



A Hymn to the Thames
Fantasy Pieces
Time and the Seasons
Suite

Robert Saxton: PORTRAIT

A Hymn to the Thames (2020)

17:49

1	I.	3:31
2	II.	3:29
3	III.	4:58
4	IV.	5:49

James Turnbull (oboe) | St Paul's Sinfonia | Andrew Morley (conductor)

Fantasy Pieces (2020)

19:46

5	I.	1:39
6	II.	3:37
7	III.	3:31
8	IV.	1:33
9	V.	4:25
10	VI.	4:59

Fidelio Trio: Darragh Morgan (violin) | Tim Gill (cello) | Mary Dullea (piano)

Time and the Seasons (2013)

14:27

11	I.	Winter, still, winter	2:42
12	II.	Spring	1:37
13	III.	Time's Ellipse	2:34
14	IV.	Summer Seascape	1:44
15	V.	Summer Psalm	2:05
16	VI.	Autumn	1:16
17	VII.	The beach in winter: Scratby [for Tess]	2:27

Roderick Williams (baritone) | Andrew West (piano)

Suite (2019)

17:35

18	I.	Awakening	3:27
19	II.	Horizon	3:18
20	III.	Jacob and the Angel	3:16
21	IV.	Bells of Memory	3:28
22	V.	Quest	4:05

Madeleine Mitchell (violin) | Clare Hammond (piano)

Total playing time:

69:40

INTRODUCTION by the composer

The four works on the recording were written between 2013 and 2020. They represent a continuing journey addressing a modal/harmonic goal-orientated narrative which, in addition, reflects my 'dual heritage'. The earliest, *Time and the Seasons*, for baritone and piano, commissioned by the Oxford Lieder Festival for Roderick Williams and Andrew West, is a song cycle to my own texts relating to the Norfolk coast where I spent much of my childhood and, as the title implies, is both cyclic and progressive.

Suite for violin and piano, first performed at the 2019 Three Choirs Festival by Madeleine Mitchell and Clare Hammond, charts a voyage across its five movements, with reference to aspects of the Jewish historical/cultural experience, leading to a tentatively positive conclusion, while *Fantasy Pieces*, commissioned by the Fidelio Trio, while not using material of Robert Schumann, has his Op 88 as character pieces in mind regarding both genre and variety of manner.

A Hymn to the Thames for solo oboe and chamber orchestra was commissioned by James Turnbull, St Paul's Sinfonia and its Music Director Andrew Morley and, during the course of its four linked movements, sets the soloist as both wanderer and river spirit in conjunction with the 'river' of the orchestra from source to sea.

I offer my gratitude to all the performers, as well as my heartfelt thanks to Liz Webb Management and the founder director of Divine Art/Métier, Stephen Sutton, for their encouragement and support in the production of the recordings.

Robert Saxton, London, February 2022

THE MUSIC

A Hymn to the Thames

A Hymn to the Thames was commissioned by James Turnbull and the Music Director of St Paul's Sinfonia, Andrew Morley. It was begun in 2019 and completed in 2020. The four movements play continuously and depict the course of the River Thames from its Cotswold source to the North Sea. The solo oboe represents both a wanderer along the river path and the spirit of the river. The pitch centres of the movements spell out the upper-case musical letters as follows: thAmES (B natural, A, E and E flat), so that the river's name is projected across the whole work. In addition, the musical letters in the names James Turnbull and Andrew Morley feature, as do those of my wife's name (Teresa Cahill, born in Maidenhead and brought up by the river in Rotherhithe). We have lived for the past forty-three years near the Thames; in addition, Andrew Morley, James Turnbull and Teresa Cahill are members of staff at Trinity Laban Conservatoire in The Old Royal Naval College, Greenwich, so the great river flows through all our lives.

The first movement grows from the depths, the soloist entering in a fanfare-like manner, gradually becoming more lyrical and breaking into the second movement's dance as the river gathers momentum. The third movement is slow and sustained and, geographically, represents the Thames flowing through Oxford. The music is based on the well-known In Nomine 'head motif' from the *Gloria Tibi Trinitas* mass by the early Tudor composer, John Taverner (c.1495-1545) who was the first Director of Music at Christ Church, Oxford (when it was Cardinal College).

The orchestra provides a screen or veil around which the soloist dreams and muses. This leads directly into the final movement symbolising the increasing power and energy of the river as it flows towards the estuary. Towards the close, the woodwind are heard playing *O Nata Lux* (originally for a cappella choir) as a tribute to the great Tudor composer, Thomas Tallis (1505-85) who, with his wife, Joan, is buried in St Alfege's, Greenwich, the church where the St Paul's Sinfonia is based. Both

Taverner's *Benedictus* and Tallis' *O Nata Lux* address the same topic, hailing respectively the coming of the Chosen One and the Birth of Light. The upper strings play a halo of harmonics while the lower strings continue the water's ceaseless flow. The soloist takes this up, leading to the close, where the oboe/wanderer rises in a gesture perhaps pointing to continuity and the future as the orchestra fades once more into the depths as the river meets the sea.

I would like to thank my colleague, the composer Dr Deborah Pritchard, for formatting the score and producing the instrumental parts.

Fantasy Pieces

Fantasy Pieces was commissioned by the Fidelio Trio with funds provided by the RVW Trust. The title refers to the nineteenth-century genre and, in particular, Schumann, whose Op 88 is a set of fantasy pieces for piano trio. My use of the title serves as an invitation to both performer and listener to engage with the character of each of the six pieces, which are played without breaks. Each centres on a specific pitch and the latter, across the work's span, create a tonal journey from the initial B to the closing E.

The first piece is active and light, as violin and cello gradually take up the piano's rapid semiquavers. The second outlines a melodic line which gradually descends, while the third is a rapid dance. The fourth piece unites the three players in music whose surface activity unfolds a slower harmonic background. In the fifth piece, we hear violin and cello in octave unison, playing a repeated line as a ground, the piano sounding bell-like chords which outline an unchanging regular background pulse. The close of this penultimate piece is interrupted by the 'explosion' of the sixth, and final, piece which is fast and explores and fulfils aspects of earlier material as it rises to an affirmative, if nevertheless enigmatic, close.

Time and the Seasons

Time and the Seasons was commissioned by Sholto Kynoch for the 2013 Oxford Lieder Festival, with funding from the Britten-Pears Foundation and Trufflehunter. It was first performed that year in the Holywell Music Room by Roderick Williams (who had sung the title role in my BBC Radio 3 opera *The Wandering Jew* in 2010) and Andrew West. The cycle developed from what appears as the final song *The beach in winter: Scratby [for Tess]* written in 2007 at the request of NMC as a contribution to a song book celebrating its twentieth anniversary as a record label.

The seven songs pay tribute to Scratby on the south-east Norfolk coast where my sister, Vivienne, and I spent our childhood holidays and where our grandparents and, subsequently, our parents lived (the cycle is dedicated to the memory of my father, Ian Saxton, for whom Scratby was an almost holy place, as it was also for my mother, Dr Jean Infield/Saxton). I had written music and poetry about this place as a child and the current cycle is, therefore, the culmination of an idea going back at least fifty years. The cycle addresses Recollection, Memory and Time in the context of the seasons, setting poems which I wrote between 1996 and 2012.

The initial song, *Winter, still, winter* describes winter's sleep, the last, *The beach in winter: Scratby [for Tess]* the same season's elements brought to life by the human presence of my wife, Teresa Cahill, whom I once photographed laughing on Scratby's long, empty sandy beach in mid-winter. The second song *Spring* is self-explanatory as the season of new growth, the third, *Time's Ellipse*, addressing imagination and reality in the observing of the apparent, but non-existent, horizon in relation to the receding, yet ever-present, past as both myth and reality. The fourth piece *Summer Seascape* is a meditation on the vibrant stasis of sunlight over the water for solo piano and is succeeded by *Summer Psalm* describing childhood beach games viewed retrospectively as a psalm of praise and delight, while in *Autumn* the unaccompanied singer relates the season's passing as winter returns. The work traces a cyclical tonal plan with various musical and textual cross-references across the songs.

I would like to record my debt of gratitude to the Anglo-American poet, Ruth Fainlight, in helping me revise the texts of *Time's Ellipse* and *The beach in winter: Scratby [for Tess]*.

Suite

Suite for violin and piano was written for Madeleine Mitchell (violin) who gave the first performance with Clare Hammond (piano) at the Three Choirs Festival in Gloucester on 28 July 2019.

There are five pieces, of which the third, fourth and fifth are played without breaks. The first, *Awakening*, marked *con moto*, begins in the low register of the piano, the violin entering later with its open strings successively creating a rising gesture, the music gradually widening and breaking out of the initial darkness into the light. This is followed by *Horizon*, a sustained slow evocation of sea and sky off the Norfolk coast, aspects which also underly the song-cycle *Time and the Seasons* on this CD. Succeeding the closing calm of this is *Jacob and the Angel*, a fast dance-like movement the sources of which are two Old Testament passages (Genesis 32:22-23/Hosea 12:4) which describe Jacob's wrestling all night with a mysterious angel; some interpreters of this episode have seen the subsequent changing of Jacob's name to Israel (literally: struggle with God) as a hint as to the identity of the angel. Also in my mind was Jacob Epstein's powerfully evocative sculpture of this (now in the Birmingham Art Gallery). This is followed by *Bells of Memory* which leads into the final piece, *Quest*, the title indicating, symbolically, a reaching out for a new beginning at the work's close.

The recording of *Suite* was generously supported by Nicholas Snowman.

TIME AND THE SEASONS: TEXTS

I. Winter, still, winter

Winter, still, winter; the hurtling earth, stilled, awaits
Awakening.

The dormant dance circles,
Unseen.

The soundless song echoes,
Unheard.

Still, winter, still; the circling dance, unseen, awaits
Awakening.

Still, still winter; the soundless song echoes, unheard, awaits
Awakening.

Winter dance,

Winter song,

Circle,

Echo,

Unseen,

Unheard.

II. Spring

Swirling from shore-line to dune,

Swifts, swallows, redstarts

Follow unseen paths.

Risen again this year,

In benediction above the awakened earth.

Psalming celebration of unheard song,

Released from winter's sleep.

From dark to light,

This life-force ascent

Of blazened myriad colours,

With hymns of earth-freed, airborne praise.

As spring melts winter,

The voice of the turtle is heard in the land.

III. Time's Ellipse

Time's ellipse, the long horizon curves,
Dividing Heaven from Earth,
Yet joining sky to sea,
Where sense-deceiving distance
Hides imaginary Truth
And fragile Time by conscious thought is measured.
The ancient world, an ever-present past,
Reveals us to ourselves.
As Persephone waited beneath still ground
For Spring's release,
So we re-live the round of seasons.
The near horizon fades, and never was.
A distant myth speaks to us now,
When sea, land, sky are one,
Outside Time.

IV. Summer Psalm

Singing summer psalms they played in dune grass.
Flying dandelion seeds danced.
Heat suspended Time.
Enraptured, they skimmed across burnished sand to sea-foam beads,
A wave-race never lost or won.
Seaweed purses burst under foot.
In pools baptized by light they acted castle games,
Knee-deep in sandy moats small knights and maidens,
Paper boats capsized,
Sheltered from wider seas, wilder waters.
In this sacred place weeks were days.
Haloed in horizon haze they sang summer psalms,
Their orisons of praise.

V. Autumn

Summer's dance done,
An old song revives,
Soothing cold nature in sleep.
On the cusp of light,
Dusk dark late days
Draw twilight's curtain
Over dampling, narrowed paths
By fallow, furrowed fields,
To veil the shadowed land
As autumn cedes to winter.

VI. The beach in winter: Scratby [for Tess]

The sea-wind curls round your face;
A caress that cuts.
I see you, alone, between dune and shore, outside Time.
As a child, I too was here
Singing my private song;
Inward praise uplifted me
Towards the widened sky.
There was no response;
Only silence in the moving stillness.
Now you stand here the circle's complete.
Sea, sand, stone do not comfort.
The hollow wave-thud does not speak.
But you laugh.

(texts by Robert Saxton)

THE COMPOSER

Robert Saxton

Robert Saxton was born in London in 1953. After early guidance from Benjamin Britten and study with Elisabeth Lutyens, he studied with Robin Holloway (Cambridge), with Robert Sherlaw Johnson (Oxford, as a postgraduate) and also with Luciano Berio. He was awarded first prize at the 1975 Gaudeamus International Music Week in Holland and spent 1985-6 at Princeton, USA, as Visiting Fulbright Arts Fellow.

Recent works include the opera *The Wandering Jew*; a song cycle for baritone Roderick Williams: *Time and the Seasons* for the Oxford Lieder Festival; *Hortus Musicae* books 1 and 2, a piano cycle for pianist Clare Hammond; *The Resurrection of the Soldiers* commissioned jointly by George Vass for the 2016 Presteigne Festival and the English Symphony Orchestra and Kenneth Woods; *Shakespeare Scenes*, commissioned by the Orchestra of the Swan and trumpeter Simon Desbruslais; his fourth string quartet for the Kreutzer Quartet; *A Hymn to the Thames* for oboist James Turnbull and St Paul's Sinfonia; and *Fantasy Pieces* for the Fidelio Trio. Recent recordings include a portrait CD of piano music on Toccata Classics and *Shakespeare Scenes* on Signum.

Earlier commissions include works for the BBC (TV, Proms and Radio), LSO, LPO, ECO, London Sinfonietta, Nash Ensemble, Northern Sinfonia and David Blake (conductor), Antara, Arditti and Chilingirian String Quartets, St Paul Chamber Orchestra (USA), Huddersfield Contemporary Music Festival/Opera North, Aldeburgh, Cheltenham, City of London, Three Choirs and Lichfield festivals, Stephen Darlington and the choir of Christ Church Cathedral Oxford, the choir of Merton College Oxford, Susan Milan, Susan Bradshaw and Richard Rodney Bennett, Simon Desbruslais, Clare Hammond, Edward Wickham and The Clerks' Group, Teresa Cahill, Leon Fleisher, Tasmin Little, Steven Isserlis, Mstislav Rostropovich, John Wallace and the Raphael Wallfisch and John York duo.

Recordings have appeared on the Sony Classical, Hyperion, Métier, EMI, NMC, Divine Art, Metier, Toccata Classics and Signum labels.

Robert Saxton was Professor of Composition at Oxford University and tutorial fellow in music at Worcester College until his retirement in July 2021. He has been Composer-in-Association at the Purcell School for Young Musicians since 2013 and was appointed Senior Research Fellow at the Royal Academy of Music in 2021. He is married to the soprano, Teresa Cahill.

www.uymp.co.uk/composers/robert-saxton



THE MUSICIANS

Fidelio Trio

The *...virtuosic Fidelio Trio...* (Sunday Times) are Darragh Morgan, violin, Tim Gill, cello and Mary Dullea, piano. Shortlisted for the 2016 Royal Philharmonic Society Music Awards, The Fidelio Trio broadcast regularly on BBC Radio 3, RTÉ Lyric FM, WQXR, and featured on a Sky Arts documentary.

Since their debut at London's Southbank Centre, they have regularly appeared at the Wigmore Hall and Kings Place, at festivals including Spitalfields, Cheltenham, St. Magnus and Huddersfield. In Ireland they regularly perform at National Concert Hall, Dublin, Kilkenny Festival as well as Shanghai Oriental Arts Centre, Beijing Modern Music Festival, Hong Kong Chamber Music Society, Singapore, Bangkok, Porto, Paris, Venice, Florence, Johannesburg, Harare, New York City, Pittsburgh, San Francisco and Boston

Their extensive discography includes Ravel and Saint-Saëns for Resonus Classics; Philip Glass *Head On & Pendulum* on Orange Mountain; Korngold and Schönberg (*Verklärte Nacht* arr. Steuermann) for Naxos; the complete Michael Nyman Piano Trios for MN Records; multiple releases on NMC, Métier, Divine Art and Delphian, including portrait CDs for composers such as Luke Bedford and Michael Zev Gordon. Their previous release of French Piano Trios for Resonus was a Gramophone Magazine Editor's Choice and in 2022 their next Resonus release is an album dedicated to the music of E J Moeran with whom they are closely associated. 2022 will see their release of an album of chamber music by Gerald Barry on Mode Records.

The Fidelio Trio have given masterclasses at Peabody Conservatory, Curtis Institute, NYU, Central Conservatory Beijing, Royal College of Music London and Stellenbosch Conservatorium South Africa. They have been artists-in-residence at St. Patrick's College Dublin City University, University of Illinois at Champaign-Urbana, the State University of New York, SUNY and Tufts University, Boston.

The Trio have premiered music by many composers including include Anna Clyne, Robert Saxton, Toshio Hosokawa, Charles Wuorinen, Johannes Maria Staud, Michael Nyman, Gerald Barry, Donnacha Dennehy, Joe Cutler, Ann Cleare, Simon Bainbridge, Judith Weir, Alexander Goehr, David Fennessy and Kevin Volans.

Inspirational musicians The Fidelio Trio have collaborated with include Nicholas Daniel (oboe), Richard Watkins (horn), Joan Rodgers and Patricia Rozario (soprano), Rachel Roberts (viola), and with spoken word, author Alexander McCall Smith, T.S. Eliot prizewinning poet Sinéad Morrissey and actor Adrian Dunbar.

They often perform Beethoven's Triple Concerto including recently with KZN Philhamonic Orchestra South Africa and RTÉ National Symphony Orchestra of Ireland and are Artistic Directors of their annual Winter Chamber Music Festival at Belvedere House, Dublin City University.

www.fideliotrio.com

Clare Hammond

Acclaimed as a “pianist of extraordinary gifts” (*Gramophone*) and “immense power” (*The Times*), Clare Hammond is recognised for the virtuosity and authority of her performances. In 2016, she won the Royal Philharmonic Society's 'Young Artist Award' in recognition of outstanding achievement and in 2020 she was engaged to perform at the International Piano Series (Southbank Centre). Performances during the pandemic included recitals for the Wigmore Hall and Aldeburgh Music, a live recital broadcast for BBC Radio 3 Lunchtime Concerts from St David's Cardiff, and broadcast recordings of Moussa and Carwithen with the BBC Symphony Orchestra (Geoffrey Paterson) and BBC Concert Orchestra (Gavin Sutherland).

During 2020-21, Clare was engaged to perform with the Britten Sinfonia (Ryan Wigglesworth), Sinfonia Varsovia (Jacek Kaspszyk), Royal Philharmonic Orchestra (Christoph Altstaedt) and the BBC Symphony Orchestra (Dalia Stasevska). She has performed with the Royal Liverpool Philharmonic Orchestra (Vasily Petrenko),

Warsaw Philharmonic Orchestra (Jacek Kaspszyk), and Philharmonia (Jamie Phillips). Clare gave the world premiere of *Uncoiling the River* by Kenneth Hesketh with the BBC National Orchestra of Wales (Martyn Brabbins) and released the Complete Keyboard Works of Myslivecek with the Swedish Chamber Orchestra (Nicholas McGegan) for BIS Records in 2019.

Clare's discs for BIS have been widely praised with *Variations* receiving extensive critical approval. The disc 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 and a CD of Robert Saxton's piano music on Toccata Classics.

Clare completed a BA at Cambridge University, where she obtained a double first in music, and undertook postgraduate study with Ronan O'Hora at the Guildhall School of Music & Drama.

www.clarehammond.com

Madeleine Mitchell

Madeleine Mitchell has been described by The Times as '*one of the UK's liveliest musical forces* (and) *foremost violinists*'. She has performed as solo violinist and chamber musician in 50 countries in a wide repertoire, frequently broadcast for radio and TV, in major festivals including the BBC Proms.

Madeleine Mitchell has performed concertos with orchestras including the St Petersburg Philharmonic, Polish Radio Symphony (ISCM Masters of 20th Century Music), Munich Chamber, the Royal Philharmonic and other London orchestras, Orchestra of the Swan, Welsh Chamber Orchestra, Orchestra de Bahia Brazil, in the USA and for the BBC. She recorded live with the BBC National Orchestra of Wales the Grace Williams Violin Concerto for BBC Radio 3, in conjunction with Nimbus.

In recital Madeleine Mitchell has represented Britain in the festival UKinNY at Lincoln Center, for the Queen's Jubilee in Rome and the Canberra International Festival. She has given recitals at Sydney Opera House, Seoul Center for the Arts, in Vienna, Moscow and Singapore as well as London's Wigmore Hall and Southbank Centre.

As a recording artist with an acclaimed discography, Mitchell has been nominated for Grammy and BBC Music Magazine Awards. Divine Art has released *Violin Songs* (Classic FM's Album of the Week) and *Violin Muse* – premiere recordings of works written for her, including Guto Puw Violin Concerto in a live recording with the BBC National Orchestra of Wales. *In Sunlight: Pieces for Madeleine Mitchell* (NMC) features eight works written specially for her including Sir James MacMillan, Michael Nyman and Nigel Osborne. Mitchell's album, *Grace Williams Chamber Music* with her London Chamber Ensemble entered the Classical Charts at no.2; further Naxos albums include Howard Blake's violin music with the composer as pianist and Alwyn: Chamber Music. Mitchell's unique, award-winning collaboration for violin and percussion, *FiddleSticks* resulted in commissioning and touring companion pieces to Lou Harrison's Violin Concerto with Percussion Orchestra and the eponymous album for Signum. Her recording of Messiaen's *Quartet for the End of Time* was the widely recommended version.

Mitchell devised the eclectic Red Violin, the first international festival celebrating the violin across the arts, with Founder Patron Lord Menuhin and in 2021 she won a Royal Philharmonic Society Enterprise Award for her creative project linking art and music in film.

Madeleine first met Robert Saxton as the violinist/violist in the Fires of London with Sir Peter Maxwell Davies at the start of her career.

www.madeleinemitchell.com

James Turnbull

Described by The Independent as “a worthy champion” of contemporary oboe music, James has dedicated much of his performing life to promoting and extending the oboe repertoire. James has performed frequently throughout the UK and Europe including a solo recitals at the Wigmore Hall and live on BBC Radio 3. He has released solo recordings for Toccata Classics, Champs Hill Records, Quartz Music and the ABRSM as well as featuring on a disc of Thea Musgrave's works for Harmonia Mundi USA. Gramophone Magazine described his debut recital disc, *Fierce Tears*, as a “notable debut” and it was selected as the Editor's Choice Recording by Classical Music Magazine. The Royal Academy of Music has recognised James' contribution to the music profession by awarding him an ARAM.

James is deeply committed to expanding the oboe repertoire. He has worked closely with Robert Saxton, Thea Musgrave, Michael Berkeley, Tansy Davies, John Casken, Jonathan Dove and John Woolrich on their compositions for oboe. In 2015, James launched the New Oboe Music Project (NewOboeMusic.org) which promotes 21st century oboe repertoire across the world. James is also founder of the Leon Goossens Prize for Emerging Composers to help encourage a new generation of composers to write for the oboe. As part of this project James has curated a special collection of previously unpublished oboe repertoire in partnership with Composers Edition.

James is an active chamber musician and is Artistic Director of Perpetuo. Founded in 2013, Perpetuo is a chamber music collective that specialises in multi-art form collaborations and innovative ways of performing chamber music in new contexts. James has also performed with other chamber music ensembles including the Berkeley Ensemble and the Allegri String Quartet.

www.james-turnbull.com



Clare Hammond



Madeleine Mitchell



Roderick Williams



Andrew West



James Turnbull



Robert Saxton



Fidelio Trio: Darragh Morgan, Mary Dullea, Tim Gill
St Paul's Sinfonia, Andrew Morley



Andrew West

Andrew West's eclectic career has led to performances worldwide as accompanist, chamber musician and soloist. He has established longstanding partnerships with some of today's leading singers, including Roderick Williams and Mark Padmore. He has appeared with Roderick Williams at many of the leading British music festivals, as well as the Nuremberg Chamber Music Festival, of which he was Artistic Director for twelve years. Their recordings include the English Lyrics by Parry; songs by Stanford; and Schumann's *Frauenliebe und -Leben*, all for SOMM records.

His repertoire with Mark Padmore ranges from Beethoven and Schubert to Harrison Birtwistle and Thomas Larcher. They have given staged performances of Schubert's *Winterreise* at Lincoln Center, New York, and also gave the world premiere of Birtwistle's *Songs from the Same Earth* at the Aldeburgh Festival. In 2016 they opened the Recital Series at the Library of Congress in Washington DC.

Andrew has played with Emily Beynon, Principal Flute of the Amsterdam Concertgebouw, for over twenty years. In 2020 they recorded the first of a planned 5-CD series featuring music from the Second World War entitled Project Paloma. They have toured all over Europe, and also Cuba.

Further recordings include Schubert's *Die Schöne Müllerin* with Robert Murray (Stone Records); Walton's *Façade* in the piano duet arrangement by Constant Lambert, with Ronald Woodley (SOMM Records); the music for flute and piano by French composers Les Six with Emily Beynon (Hyperion).

Andrew West is Chairman and Artistic Director of the Kirkman Concert Society, which for over 50 years has auditioned exceptional young musicians and offered them debut recitals at major London venues. He is currently Professor of Accompaniment and Chamber Music at the Royal Academy of Music, where he was recently made a Fellow, and also teaches at the Guildhall School of Music and Drama.

Roderick Williams

Roderick Williams is one of the most sought after baritones of his generation. He performs a wide repertoire from baroque to contemporary music, in the opera house, on the concert platform and is in demand as a recitalist worldwide.

He enjoys relationships with all the major UK opera houses and has sung opera world premieres by David Sawer, Sally Beamish, Michael van der Aa, Robert Saxton and Alexander Knaifel. Recent and future engagements include the title role in *Eugene Onegin* for Garsington, the title role in *Billy Budd* with Opera North, Papageno for Covent Garden, and productions with Cologne Opera, English National Opera and Netherlands Opera.

Roderick sings regularly with all the BBC orchestras and all the major UK orchestras, as well as the Berlin, London and New York Philharmonic Orchestras and many other leading orchestras throughout Europe and in Japan. His many festival appearances include the BBC Proms (including the Last Night in 2014), Edinburgh, Cheltenham, Bath, Aldeburgh and Melbourne Festivals.

Roderick Williams has an extensive discography. He is a composer and has had works premiered at the Wigmore and Barbican Halls, the Purcell Room and live on national radio. In December 2016 he won the prize for best choral composition at the British Composer Awards.

He recently completed a three year odyssey of the Schubert song cycles culminating in performances at the Wigmore Hall and has subsequently recorded them for Chandos. Future releases include more Schubert, Schumann in English as well as works by Vaughan Williams.

Roderick was Artistic Director of Leeds Lieder in April 2016, is Artist in Residence for the Royal Liverpool Philharmonic Orchestra from 2020/21 for two seasons and won the RPS Singer of the Year award in May 2016. He was awarded an OBE in June 2017.

www.grovesartists.com/artist/roderick-williams

Andrew Morley

Andrew trained at Lancaster University and Trinity College of Music where he graduated with distinction and won the Ricordi Prize for conducting. In a career spanning more than two decades, he has worked with such distinguished soloists as Simon Blendis, Guy Johnston, Stephen Hough, Jennifer Pike, Peter Donohoe, Sheku Kanneh-Mason and many others. He has given the premiere of a new work for 'DJ' and ensemble by Gabriel Prokofiev and he has prepared orchestras for renowned film composer Debbie Wiseman and conductors Barry Wordsworth and Ed Gardner. He has assisted Sir Simon Rattle, Duncan Ward and Matthias Pintscher at the London Symphony Orchestra, performed alongside celebrities such as Jonathan Ross, Henry Kelly and the late Sir Terry Wogan, and broadcast live on BBC Radio 3.

Andrew regularly works with the Norfolk County Youth Orchestra, the Wolesey Orchestra, the National Children's Orchestras of Great Britain, Dorking Chamber Orchestra, and Wimbledon Symphony Orchestra, as well as being artistic director of European Youth Music Week. He has held teaching posts at Lancaster University, Junior Trinity and Oxford Brookes University and continues the roles of musical director with the Junior Trinity Symphony Orchestra, the Essex Chamber Orchestra, the BBC Elstree Concert Band, and St Paul's Sinfonia, the latter of which he has conducted in over a hundred and thirty concerts.

In February 2004 Andrew was awarded first prize at the prestigious Allianz-Cornhill Musical Insurance Conducting Competition having received unanimous votes from both jury and orchestra. He is a fellow of the Royal Society of Arts.

St Paul's Sinfonia

Conducted by Andrew Morley, St Paul's Sinfonia consists of experienced and dynamic orchestral players from across London. The ensemble performs monthly concerts at venues in south London and draws its repertoire from a wide range of styles, from Baroque and Classical to Romantic, Modern and Contemporary, aiming to combine classics of the chamber orchestra repertoire with more unusual and challenging works. Our seasons have included symphony cycles by Beethoven, Brahms, Schumann, Schubert, Mendelssohn and Sibelius; tributes to such diverse composers as Richard Strauss, Britten, Webern, Coleridge-Taylor and Bernard Herrmann; and premieres from Elena Firsova, William Attwood, Mark Bowden, Anna Meredith, Timothy Jackson, David Wallace, Robert Saxton and Matt Rogers. Our roster of soloists includes Jennifer Pike, Joo Yeon Sir, Sheku Kanneh-Mason, Isata Kanneh-Mason, James Turnbull, Guy Johnston and Stephen Devine amongst others.

www.stpaulssinfonia.com

Violin 1

James Widden
Christian Halstead
Mario Basilisco
Harriet Allan
Gill Mott
Dawn Kelleher
Stella di Virgilio
Victoria Marsh

Violin 2

Willemijn Steenbakkers
Sam Kennedy
Honor Watson
Andrew Liddell
Sue Lord
Ed Bruggemeyer

Viola

Louise Parker
Toby Deller
Alison Ruscoe
Ariane Alexander
Patricia Ramirez

Cello

Alison Holford
Will Rudge
Jay Jenkinson
Andrew Chamberlain

Double bass

Helen Neilson
Adam Wynter
David Guy

Flute

Elizabeth Marr
Katherine Carter

Oboe

Alex Birchall
Jenni Britton

Clarinet

Helen Pierce
Benjie del Rosario

Bassoon

Molly Nielsen
Hannah Robinson

French horn

Jon Farey
Marc Woodhurst

TECHNICAL INFO

A Hymn to the Thames

Recorded on 28 January 2022, at St John the Evangelist, Upper Norwood, 1 Sylvan Road, London SE19 2RX

Recording Engineer & Producer: Adaq Khan

Fantasy Pieces

Recorded live on 7 November 2021, at Conway Hall, 25 Red Lion Square, London WC1R 4RL

Recording Engineer & Producer: Adaq Khan

Time and the Seasons

Recorded live on 12 March 2014, at King's Hall, Station Road, Ilkley, LS29 8HB

Recording Engineer: Dr Stewart Smith; Recording Producer: Adaq Khan

Suite

Recorded on 27 Jan 2020, at St John the Evangelist, Iffley Road, Oxford OX4 1EH

Recording Engineer & Producer: Adaq Khan

www.adaqkhan.com

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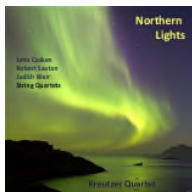
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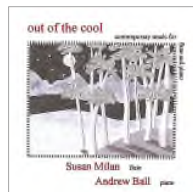
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Kreutzer Quartet



Chacony for Left Hand
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Steven Neugarten (piano)



A Little Prelude for John McCabe
“A Garland for John McCabe” –
Divine Art DDA 25166
John Turner (recorder); Linda Merrick (clarinet)
Alistair Vennart (viola); Peter Lawson (piano)



Krystallen

“Out of the Cool” – Métier MSV 28510
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