The background is an abstract painting with a textured, layered appearance. It features a mix of colors including earthy browns, yellows, blues, and reds. In the upper right corner, there is a small white silhouette of a figure, possibly a dancer or a person in motion. The overall style is expressive and painterly.

# BECAUSE THEY HAVE SONGS EDWARD COWIE

Gerard McChrystal, saxophones  
Richard Shaw, piano

EDWARD COWIE

# BECAUSE THEY HAVE SONGS

Gerard McChrystal, saxophones – Richard Shaw, piano

## DISC 1

### Book 1

- |    |      |                        |      |
|----|------|------------------------|------|
| 1. | I.   | White-crested Turacos  | 4:29 |
| 2. | II.  | Black-collared Barbet  | 4:11 |
| 3. | III. | Southern Pied Babbler  | 3:57 |
| 4. | IV.  | Kori Bustard           | 3:35 |
| 5. | V.   | Lesser Striped Swallow | 3:06 |
| 6. | VI.  | Verreaux's Eagle Owl   | 3:10 |

### Book 2

- |     |      |                                  |      |
|-----|------|----------------------------------|------|
| 7.  | I.   | Scarlet-chested Sunbird          | 3:54 |
| 8.  | II.  | Marabou Stork                    | 3:16 |
| 9.  | III. | Bearded Woodpecker               | 4:01 |
| 10. | IV.  | Hildebrandt's Spurfowl           | 3:32 |
| 11. | V.   | Blacksmith Lapwing with Skimmers | 4:19 |
| 12. | VI.  | Red-crested Korhaan (Nocturne)   | 4:13 |

Total Playing Time 45:55

## DISC 2

### Book 3

1.	I.	Speckled Mouse Bird	2:48
2.	II.	African Green Pigeon	3:41
3.	III.	Pied Kingfisher	3:32
4.	IV.	Saddle-billed Stork	3:29
5.	V.	Black-necked Weaver	3:39
6.	VI.	Southern Ground-Hornbill	3:30

### Book 4

7.	I.	African Skimmer	4:16
8.	II.	Burchell's Starling	4:24
9.	III.	Cape Turtle Dove	3:45
10.	IV.	African Crowned Eagle	3:35
11.	V.	Helmeted Guinea Fowl	3:11
12.	VI.	Ostrich	3:13

Total Playing Time 42:21

# NOTES ON THE MUSIC

Edward Cowie

In September, 2014, my wife and I travelled to Africa (for me, the first time south of Egypt), and took an 'Untamed Botswana Safari'. As its name suggests, this wasn't one of your normal tourist packages. In the course of over 3,000 kilometres, we were driven from Johannesburg to Victoria Falls- a journey that criss-crossed some of the most remote parts of Botswana including hundreds of miles edging along the margins of the Kalahari Desert, the Okavango Delta and Chobe as well as the great Zambezi and Victoria Falls. No movie- no blue-chip wildlife series devoted to Africa- can prepare someone for the marvels and wonders that untamed regions of the African bush can offer.

Sometimes we drove through bush so dense that both sides of our land-cruiser were being scraped by encroaching and dagger-pointed thorn bushes and trees. Our first views of wild zebra were a view of an optical illusion: a blur of shifting black and white lines amongst the already shade-flecked bush. Our first antelope were heard and not seen- a sudden explosion of thumping hooves and displaced vegetation. It was early African Spring and many types of birds were in full song- many of them hidden from view but a magnificent avian concert of unseen singers all the same! As is usual with me when exploring new habitats and new countries, I'd done my research into African birdsong. I listened to countless CDs of the birdsongs of East and South Africa and learned some one hundred plus songs before I even got there.

Our journey took us through several distinctively different kinds of habitats. Much of it was the dense bush I've already described, but there were also open plains where giraffe, wildebeest, antelope, zebra and elephant roamed. Then there were the vast wetlands of the Okavango, several majestic rivers and lakes as well as areas of shrub-dotted desert. In each special space- different creatures moved and sounded. My sketchbooks were filled with drawings of these habitats, but also transcriptions of many different kinds of natural sound from insect and birdsong to the sounds of other mammalian 'performers'. Sometimes the sounds were simply the noises made by a creature in movement: the flap and whisper of bird-wings in flight: the sounds of hooves and pads amongst dry leaves, or

the thrumming of many hooves as a mini-stampede of antelope, zebra or water buffalo passed us by.

In every situation I was gathering **sonic materials** which often appeared as tiny fragments of natural sound, (melodic or motivic ideas), together with notations arising from the 'atmosphere and form' of each place (mainly expressed in harmonic 'phrases' or progressions). Because I already knew that I was going to compose yet another epic work in the *Bird Portrait* series (birds of Britain, Australia and the USA had already been completed by the time I started work on this cycle at the end of 2022), I'd had ample time and space to 'learn' how to translate and relocate my field-experiences into a musical form. In terms of pure musical notation- I sketch very little. It is in the act of making visual notations, *in situ*, that a kind of synthesising and filtering activity is in play.

The idea of **sonic bird portraiture** isn't a new one. The earliest known musical manuscript '*Sumer is icumen in*' dates from the mid 13<sup>th</sup> century and features the song of a European cuckoo. But one of the most influential pieces of bird-inspired music on my own music is the work called '*Le Chant des Oiseaux*' by the French composer, Clement Janequin, composed in around 1529. He was probably the first to develop and perfect the *polyphonic chanson*- a form of choral music of a secular nature and almost certainly- via what is known as the *Burgundian School* of composers, which in turn may have evolved from the 13<sup>th</sup> century 'school' of music that arose in Notre Dame in Paris at that time. These approaches: these exemplars of complex polyphony were very much the consequence of being free to take secular **words** apart (usually from poetry), and to be able to apportion many different notes to a single word or phrase- far more than was possible in vocal treatments for sacred and often Latin texts.

In any event, Janequin predates Vivaldi by about 120 years, and in many ways his treatments of birdsong are far more revolutionary than those of his Italian successor in his oh-so-famous *The Four Seasons*. Yet, if we combine (and that is what I have done really), Janequin's treatment of birdsong alone with the treatments of 'landscape' and natural phenomena in the music of Vivaldi, we have an extraordinary coupling of not only the sounds of singing creatures but a *sonic habitat* in which these creatures sing.

At the time of writing these notes, the recording of this 4<sup>th</sup> cycle is now complete and entering the editing stage before release in 2025. The previous cycles are already on

Metier Divine Arts and have been substantially and attentively reviewed! Many of the reviewers have commented-on or simply questioned potential or actual connections between my music and that of the 'other' major 'birdsong composer', Olivier Messiaen. Let me say right away, that I was making drawings (I didn't know how to write music at the age of five) of the pitch-shape and rhythmic patterns of birdsong and other natural sounds decades before I heard any Messiaen. But that can't diminish the huge impact that composer's 'bird music' has had on me. As a pianist, (originally a violinist- for which Messiaen has composed remarkably little solo music), I was very quick to acquire his *Catalogue des Oiseaux* and begin to learn his extraordinary realisations of birds in song from all over the world- Europe especially.

From what I can gather however, Messiaen's birds are seldom given the same degree of habitat-transcriptional attention as to the songs of the birds themselves. *Oiseaux Exotique*, for example, does **not** include anything outside the songs of exotic birds that could be received as direct representations of tropical habitats. It is for this reason that I suggest that **my** bird music is derived from acts where I **take nature to music**. Messiaen on the other hand, seems to me to **take music to nature**. I should add, he takes **his music** (with its theories of harmony and rhythm derived in part from studies of classical Indian music and music from the far east as well as an harmonic language that is taken from the vast but focussed harmonic and formal properties of sacred music from and relating-to the Catholic Liturgy and traditions), as a body of knowledge that he inevitably applies as much to his 'nature music' as he does to his religious music.

In general terms, it is impossible (and- I feel- rather a silly thing!) to write music that sounds very close to the natural sounds that inspire it. Messiaen's piano bird-music features many species of singing birds but none of them sound **the same** as a bird singing. The closest they come to authentic birdsong is in the arrangement of pitch sequences and rhythmic patterns. Often represented in simultaneous harmonic clusters and progressions, it is actually the rhythmic and often strophic treatments that might enable a musical bird-watcher or scientist to recognise the animal that is being presented in a musical setting. Messiaen had specific theories (almost like a manifesto in fact) of both harmony and rhythm. He applied these to almost **all** of his music composed from about 1949 onwards. In other words, it's highly likely that Messiaen listened to bird song with a **musician's ear**. I, on the other hand, probably listen to bird song and other natural sounds as a **natural scientist** might do. Messiaen never published any scientific papers on bird

song whilst I, in a musical career now entering its eighth decade, have published several serious scientific publications on birds and bird song- the most notable possibly being my discovery of the adoption of specific microtonal differences in proximate populations of European Bitterns. Each male acquires an *autograph pitch*, which represents an individual identity **by sound** in a chosen habitat, (dense wetlands with stands of *phragmites* reeds three metres and more in height), where the singing birds cannot be seen by other males or females.

My sketch books are filled with systematic drawings of birds in flight; displaying and hunting for example. They are also full of studies of the **dynamics of habitats** including notations on colours, varying degrees of symmetry and non-symmetry as well as representations of both complex and simple forms. Such notebooks can and do create a process of **relocation** from acts-of-seeing (and drawing), to acts of musical notation and presentation. Of course there are going to be parallels between Messiaen's bird music and mine. But I rather suspect that my bird music is both more scientific **and** intuitive than his.

Certainly all of the so-far completed *bird portrait* cycles (I'm considering the possibility of a 5<sup>th</sup> and final set inspired by the birds of South East Asia and-perhaps most fittingly of all- for **voice** and piano), have been in duo format: four different kinds of instruments working together with a piano. And the piano has always been in the role of setting a sonic **habitat** in which the various birds sing and behave. If there are similarities between this music and Messiaen, then we must consider connections between the bird music of Messiaen and that of Janequin, Vivaldi, Beethoven, Schubert, Janacek, Mahler, Sibelius, Ravel and so on...

I never deny the influence of musical history on my music though I must insist that **natural history** has been far more influential (as well as inspiring and enlightening). By the time this album is released, my wife- the visual artist Heather Cowie (whose visual artistry appears on many of my album covers), and I will be living permanently in Australia again. For the past 8 years we have lived in south Cumbria- very close to Morecambe Bay which was the habitat that led to my first major bird (and land and sea-scape) composition, *Gesangbuch*, being created. Now 80 years old, it's more than likely that my final period of inspiration will be spent in Australia!

This cycle is indeed dedicated to my absolute favourite and well-loved Australian, Heather Cowie. I never cease to be aware that she has been another huge 'natural muse' for me- and one as great as the ever-opening (and surprising and moving) panoply and 'cosmos' of the natural world.

*Cumbria. September, 2023*

## AFTERWORDS

A total of six brilliant musicians have been involved in the performance and recording of the four now-recorded bird portrait cycles. It's an understatement to admit that these are all pieces for virtuosos! But setting aside (I shouldn't do this really!) the technical challenges of the music, the greatest challenge to a performer (and a listener perhaps as well), is the **interpretive** responses and sensations to the music. The music is- in my own terms- **inter-sensual** - it is intended to carry or transport the player and listener to **a place** where sounding things are happening.

This is relatively easy when it comes to listening to music (sounds) that are obviously responses to sounds made by sounding creatures. These are generally sounds played on a single-line instrument (though there are frequent times when I asked these 'line-instruments' to make more than one sound at any one moment), and might therefore fit more easily into an ear that is accustomed to 'tunes'. The piano-parts, on the other hand, might create more of a problem if ever someone wants to feel that they 'understand' the music.

But the piano in these cycles, is **not** considered (by me), to be an accompanying instrument. Rather, it is as essential to the 'drama' of the birds as scenery, lighting and costumes might be to a theatrical play. The piano literally takes the role of putting the soloists *in their place*! But it doesn't end with such a duality. Each role...single line and multi-line instrument- are going to interact with each other. Imagine a seagull calling over waves falling on a beach. A beach without calling seagulls is going to be mainly a *white sound* environment...hissing and swishing...but the seagull sounds in instrumental paradigms..perhaps oboe-like or a high trumpet with a Harmon mute. In any event, each affects the other and so it is between the piano and the other instrument.

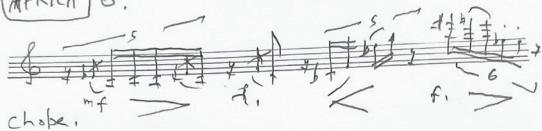
The piano is the only common denominator in these cycles. How fascinating it has been to hear two other pianists (other than the magnificent Roderick Chadwick who has recorded the first three cycles) perform more of my 'nature music'. The first was Andrew West in a recording of a suite of pieces for bass clarinet and piano- *HJ Nocturnes* inspired by 5 paintings or mixed-media assemblages by Heather Cowie- but all of **those** inspired by birds and habitats- (to be released on Metier Divine Arts on a compilation album in 2024), and Richard Shaw in this African bird recording. Andrew and Richard have proved themselves as remarkably inventive and sensitive musicians. They each- in their own way- have both made my music their own, but created something that is hugely relevant to the underlying **intent** behind the music- to represent the material and phenomenological properties of natural and wild places in sound. This is done by crafting and creating exquisite timbral (sound-colour) palettes and performing line, harmony and rhythms as though they are, themselves, natural phenomena- something that Roderick, Andrew and Richard have achieved with abundant fantasy and skill.

Gerard McChrystal is justly hailed as a magician with saxophones. True, his instruments (the soprano, soprano and alto saxes in this case), are given tremendous character and force by someone at the zenith of technical brilliance, but he is one of those rare musicians who can **put a whole-self**, body and mind into the music. This comprehensive coupling of technique and imagination is awesome in this as well as the three earlier cycles. No composer could have imagined or expected such revelatory playing. Each new recording has taught me more about the act and action of composition. Such is the extraordinary potency of this recording that, yet again, I have to break with an earlier tradition of not listening to recordings of my music, and instead listen many times to the sheer grace, elegance, charm, humour, seriousness, bewitching and always 'opening' impact of the playing. To Gerard and Richard- all hail for fabulous fantasy and realisation. And to **all** involved in the production of these cycles, Jonathan and Paul- to Peter, Sara, Anna, Roderick, Richard and Gerard unbridled gratitude and admiration.

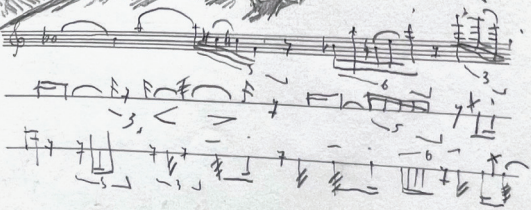
Publishers and record-producers don't often get the mention they deserve but Katie at United Music Publishing and Stephen (and now James) of Metier Divine Arts, have also played a major part in underpinning and supporting my determination to see these projects come to full realisation. More- all of these, so-named, have created a forward dimension in composing with sound....collectively they have created further avenues of exploration.....



**AFRICA** 6. Carmine Bee-eater. (flight configurations)



flight patterns.



(22) Red-capped Korhaan.





## PERFORMERS' REFLECTIONS

I never assume I really know anything definitive about music and have generally just trusted my instincts and what feels right. It's reassuring that 30 years after I started commissioning and premiering composers, so much of this music is still being played worldwide. I was curious when Edward contacted me. When I met him and we started talking about birds, I thought this would be a cool and slightly funky project. I'm a staring at trees kind of guy, so I decided to explore ideas with him.

In 2023 I decided to only do projects that had meaning for me. The Bird series felt important and I knew it would be bespoke and personal. It was a six-month challenge and I enjoyed the process. It was magic rehearsing with Richard for the first time, as the colours and moods started to reveal themselves.

The recording was a joyous occasion. The last time seeing Edward and Heather before they move to Australia. I wanted to give them a special going away present.

Sadly my mum died during this whole process. She loved birds and used to feed a wee robin in the garden. On the day of her funeral a robin appeared and sang the most beautiful song as we carried her. I don't get robins much in my garden in Leicester but at the end of this summer, as I was really getting into the pieces, one started appearing in my garden. I took it as a sign to push on and get the job done. Here's the result of the process.

*Gerard McChrystal*

For many years I have looked out for opportunities to commission and perform Edward Cowie's music. The seeds of my interest were sown long ago, on seeing an intriguing painting by the composer on a friend's wall. Bright colours collided, bold patches of cross hatching generated an electric vitality and ribbons of music swirled across the paper. I was told that the picture was an integral part of the artist's compositional process. Clearly a composer and visual artist with real imagination, energy and individuality.

Fast forward many years and the composer and I talked about possible projects together. I had the pleasure of hearing Philip Mead record the 24 Preludes and, last year, flautist Sara Minelli and pianist Roderick Chadwick record the cycle *Where Song Was Born* (24 Australian Bird Portraits). It was crystal clear from the quality of these commanding performances and the players' great care over sound and pace just how much this music mattered to them. And I was absolutely mesmerised by the music.

Edward then told me he wanted to write a cycle of 24 pieces for saxophone and piano. Would I be interested in recording it with Gerard McChrystal, a real master of the saxophone? I leapt at the opportunity! What a pleasure it's been to play with Gerard, whose expressive and imaginative performance responds so naturally to the rich demands of Edward's saxophone writing, weaving in and out of the piano textures at ease.

I worked for a number of years with the very talented young saxophonist Hannah Marcinowicz, who, with her husband the composer Jonathan Goldstein and little daughter Saskia, died tragically one summer morning in August 2019 over the Swiss Alps. I like to think that this album, with bird songs and soaring flight at its heart, in some way commemorates Hannah and her family.

***Richard Shaw***



## Edward Cowie

‘Considered by many to be the greatest living composer directly inspired by the Natural World’

Edward Cowie’s first Prom commission was *Leviathan*; a large scale orchestral work premiered by the BBC Symphony Orchestra in 1975. It marked the first major event in a career that was to gain him national and international recognition for a new kind of ‘voice’ in the music world. Its title, arising from a conjunction between the mighty whale and a book by Hobbes with the same name can be seen as a signal of a composer whose imagination is deeply embedded in and inspired by the forces of nature. Throughout the 1970s and beyond, a stream of works inspired by wild places on this planet flowed into being, works like his sumptuous *Gesangbuch* (1975/6), (just released on Signum Classics), the *American Symphony* (1984), *Mount Keira Duets* (1985), and his powerful *Choral Symphony*, ‘*Symphonies of Rain, Steam and Speed*’. This immersion in the study of nature was born of a childhood spent in rural Suffolk and the Cotswolds and continues to form the core of his fertile imagination today.

But two further strands underpin and inspire Cowie’s musical practice and ideas. His undergraduate studies in Physics and practical studies in Painting have been integrated into a kind of ‘fusion-world’ of ideas where science, the visual arts and music coalesce in a kind of creative continuum. In recent years, he has increasingly worked towards his music by means of ‘field studies’, theoretical research and painting-drawing. Studies and collaborations with leading physicists, for example, have not only seen exhibitions of his pre-compositional drawings, but have added a body of new music that directly translates scientific theory and experiment into music. His monumental solo piano series *Rutherford’s Lights* was inspired by a study of the relationships between theories of light and colour, and his more recent *Particle Partita* for two violins – with a sonic time-line of the history of particle physics.

These ‘fusions’ of disciplines, the bridges between study and practice are an essential part of the composer’s quest for new ways of forming. Parallels can be found between

the linear and pointillist textures, forms, and motifs in his music with the writings and paintings of Klee and Kandinsky. During his period as first Composer in Association with the BBC Singers (2002-5), Cowie produced a string of large and small-scale pieces that moved through landscapes and natural habitats all over the world. Gaia, INhabitAT, Lyre Bird Motet, Bell Bird Motet are classic examples of a music that engages with all of the senses in a profound respect for the power that nature has to move us.

Cowie was the first Granada Composer/Conductor with the Royal Liverpool Philharmonic Orchestra between 1982/4. This led to many conducting dates with other orchestras including the BBC Northern Symphony Orchestra; the BBC Singers, ABC symphony orchestras of Sydney, Adelaide, Queensland and Tasmania and the Seymour Group and the Australia Ensemble. He was the first Composer in Association with the BBC Singers between 2003/5 and first Artist in Residence with The Royal Society for the Protection of Birds (RSPB) for the same period. His work for television has included a major film on Edward Lear for Granada TV and his acclaimed BBCTV2 film Leonardo of 1986. He has also written and presented major radio series commissioned by ABC FM Australia as well as for BBC Radio 3 and 4.

Major public lectures include the Gertrude Langer Memorial Lectures in Australia, and the Kate Springett Memorial Lecture in London as well as a Ruskin Lecture at Oxford. He has been invited to give keynote lectures and recitals all over the world. As a visual artist he has had over 40 one-man shows in important galleries in the UK, Germany, USA, Australia and New Zealand and his paintings and drawings are in public and private collections in 19 countries.

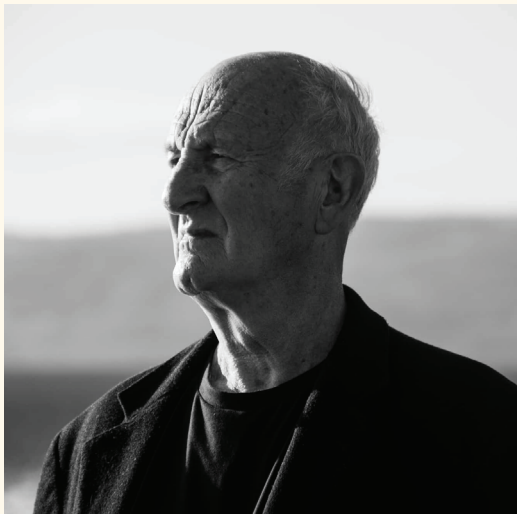
Other musical honours have included a Gulbenkian Award to study at The Royal Ballet; The Radcliffe International Composer's Prize and a Chopin Fellowship to study with Lutoslawski in Poland. Cowie acknowledges Alexander Goehr as a major influence (as Cowie's professor and teacher) on his life and work- an acknowledgement that continued in a warm and ongoing friendship.

As an academic, Cowie has held major professorships in two Australian and one British

University as well as Visiting Professorships in Germany and the USA. He has two doctorates- a PhD which includes studies in physics, mathematics, music and fine arts and was awarded the first Doctorate in Music (DMus) from the University of Southampton for his work as a composer. He was awarded a Leverhulme Emeritus Fellowship for inspirational visits to Africa and California, both leading to major compositional outcomes concerned with bringing music to the world that ‘warns of the dangers to the wild and living world through the continuing destruction of it at the hands of humanity’.

Cowie’s reputation continues to grow world-wide, and new recordings emerge with high praise and appreciation. His collaborations with major soloists and chamber groups are also enlarging and deepening. He still regards the human voice and the chamber-music mediums as ‘the most fabulously rich and varied palette of possibility in the expression of emotion and sensation’.

Cowie returned to Australia to live there permanently in November 2023. He and his visual artist wife, Heather Cowie, intend to continue their exploration of the natural world as vigorously and comprehensively as ever!



## **Gerard McChrystal, saxophones**

Gerard McChrystal was born in Derry, N. Ireland. He was the first student to graduate from the RNCM with three awards in 1986. He did postgrad at The Guildhall School, London. During his year in London he reached the final of the RTE Young Musician of the year for the second time, won The Lombard & Ulster £15,000 Foundation on RTE's 'The Late, Late Show with Gay Byrne' as well as The Royal Overseas League, London, The Countess of Music Award, The Sir James Caird Travelling Awarded, Scotland, The Martin Music Award, The NFMS Award and appeared on the BBC's 'Opportunity Knocks' with Bob Monkhouse. Gerard won a scholarship to study at Northwestern University, Chicago with Fred Hemke. He was awarded his masters degree in 1988.

His UK debut was with The Philharmonia premiering Dave Heath's 'Out of the Cool' in 1989 at St John's Smith Square. Also in 1989 he performed as soloist in the premiere of Shaun Davey's 'Relief of Derry Symphony' with The Ulster Orchestra. This performance was also recorded for his first album.

Gerard has performed in over 35 countries including China, USA, New Zealand, Korea, South Africa and Azerbaijan. His main ambition is to develop collaborations and encourage composers, especially from Ireland, to write for the saxophone. Collaborations include composer Philip Glass, The Soweto String Quartet, Rambert Dance Co., London Musici, The Smith Quartet, Classical guitarist Craig Ogden, vocal groups Anuna and Codetta, Saxophone quartets Saxtet and The Bros Quartet. As part of Bros Saxophone Quartet he has recorded and performed music by Salvatore Sciarrino in Milan. 'Pagine' by Sciarrino was released on Stradivarius Records in 2016.

Gerard was an ambassador for Derry-Londonderry UK City of Culture 2013 and performed in the opening and closing concerts with artists including Snow Patrol, The Undertones, Liam O' Flynn, Dana and James Nesbitt.

## Richard Shaw, piano

Richard Shaw specialises in chamber music and accompaniment and has performed extensively in Britain and abroad. In the last few years his many broadcasts for BBC Radio 3 have included live duo performances with many of today's very best soloists.

He is also Staff Accompanist at the Royal Academy of Music and gives masterclasses for accompanists at CSSM (formerly the Charterhouse Summer School of Music) each July. He has given recitals for the Double Reed Society, Lionel Tertis International Viola Festival, British Horn Society, British Flute Society, Barbirolli International Oboe Festival & Competition, and the British Clarinet and Saxophone Society. He regularly performs at the Dartington Festival, partnering musicians such as Sally Burgess (mezzo soprano), Michael George (bass), Neil Jenkins (tenor), Stephen Varcoe (bass baritone), Sarah Francis (oboe), and the Dante String Quartet, among others.

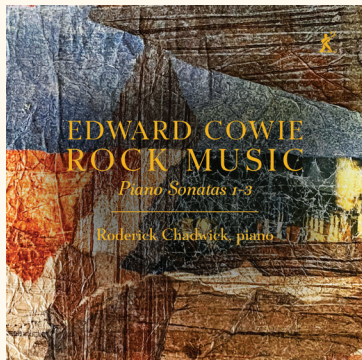
Richard takes a keen interest in music of our day. The many composers with whom he has worked include Malcolm Arnold, Elena Firsova, Karl Jenkins, Patrick Nunn, Vladislav Shoot and Dmitri Smirnov. He has performed Firsova's music with Patricia Rozario (soprano), Alexander Ivashkin (cello), Yuko Inoue (viola), and Julian Sperry (flute), among others. His music album, *Malcolm Arnold: Songs and Arias*, is published by Novello & Co/ Music Sales. His series of Wigmore Hall concerts featured Malcolm Arnold's chamber music, which he performed with Nicholas Daniel (oboe), Karen Jones (flute), Ian Partridge (tenor), Paul Watkins (cello), Roger Chase (viola), Ensemble Lumière, and many others. These included premieres of works by Sir Malcolm, performed in his presence.





L-R Gerard McChrystal, Edward Cowie, Richard Shaw and Paul Bailly, relaxing at Ayriel Studios

## Further Recordings from Edward Cowie



### Rock Music: Piano Sonatas 1-3

This collection of sonatas is an odyssey through the earth's geological heart, celebrating the interplay of form, motion, and metamorphosis. Rock Music is a testament to Cowie's genius and Chadwick's exceptional artistry.

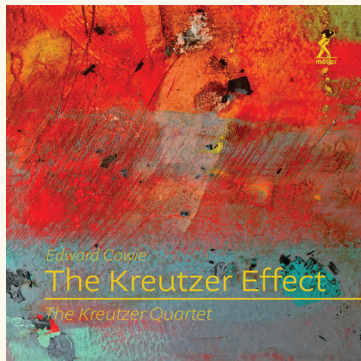
Roderick Chadwick, piano  
**MEX 77123**

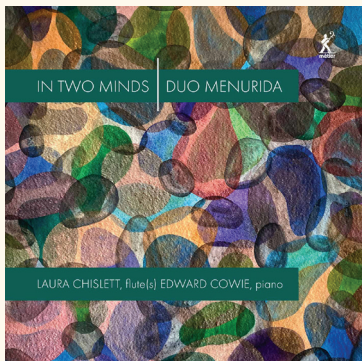
### The Kreutzer Effect

Delving into the heart of Australia's rugged landscape, Cowie's quartet captures the awe-inspiring vastness and ancient beauty of Western Australia.

"...the seventh quartet...is breaking new ground. The Kreutzer Quartet, which specializes in modern music and in particular the music of Edward Cowie, offers technically superior interpretations both in the ensemble and in the solo works." —Uwe Krusch, Pizzicato

The Kreutzer Quartet  
**MEX 77103**





### In Two Minds - Duo Menurida

Duo Menurida is the collaboration between composer Edward Cowie (piano) and renowned Australian flautist, Laura Chislett. The album, a testament to their enduring creative connection, offers a unique fusion of musical expression and the natural world.

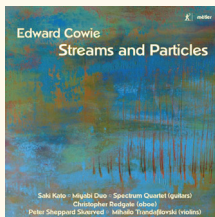
Edward Cowie, piano  
 Laura Chislett, flutes  
**MEX 77121**

### Where the Wood Thrush Forever Sings

The third of the 'Bird Portraits' cycles. In this latest cycle, Cowie draws inspiration from the avian wonders of the Americas, presenting a symphonic ode to 24 distinct bird species.

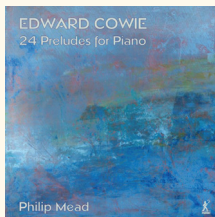
Anna Hashimoto, clarinet  
 Roderick Chadwick, piano  
**MEX 77104**





### Streams and Particles

MSV 28612



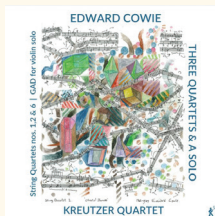
### 24 Preludes for Piano

MSV 28625



### Orchestral Works

MSV 92108



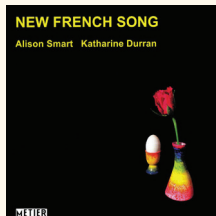
### Three Quartets and a Solo

MSV 28603



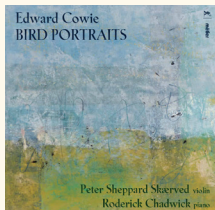
### New Music for Oboe Vol. 2

MSV 28531



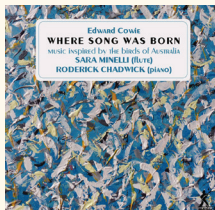
### New French Song

MSV 92100



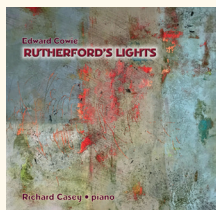
### Bird Portraits

MSV 28619



### Where Song Was Born – 24 Australian Bird Portraits

MSV 28620



### Rutherford's Lights

MEX 77116

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