



SINAN C.
SAVAŞKAN

ELEVEN CONDITIONS OF
RESPONSIBILITY

A CONCERTO FOR CHAMBER ORCHESTRA AND ELECTRONICS

OCTANDRE ENSEMBLE
JONATHAN HARGREAVES CONDUCTOR

Sinan C. Savaşkan
ELEVEN CONDITIONS OF RESPONSIBILITY

A concerto for Octandre Ensemble, London

MODULE 141

- | | | |
|------|---|------|
| 1. | Anacrusis (I) – electronic music | 5:14 |
|
 | | |
| 2. | 'At No 141' – for 18 players | |
| 2. | I. 'When the blackbird flew out of sight,
It marked the edge
Of one of many circles.'
(Wallace Stevens, <i>Thirteen Ways of Looking at a Blackbird</i>) | 2:37 |
|
 | | |
| 3. | II. Regarding the Fifth Circle | 1:35 |
| 4. | III. The Bridge to Stasis and Epiphany (Second Circle) | 1:38 |
| 5. | IV. The Distant Fourth Circle | 1:30 |
| 6. | V. The First Circle, and Another Dawn | 2:29 |
| 7. | VI. S. Dedalus at No 141 | 0:37 |
| 8. | VII. <i>À propos de la durée</i> | 2:14 |
| 9. | VIII. The Profound Lecture
(duet for cello and double bass, with ensemble accompaniment) | 3:57 |
|
 | | |
| 10. | IX. The Exuberant Panic | 0:44 |
| 11. | X. The Ground, the Earth, <i>lontanissimo</i> | 2:26 |
| 12. | XI. <i>Sempre lontanissimo</i> , the Third Circle | 2:03 |

MODULE 148

- Writings About No 148** – for 18 players
- | | | |
|-----|--|------|
| 13. | I. The Three Fires | 4:10 |
| 14. | II. 'All stories obsolete, but time itself ...' (Béla Tarr in memoriam) | 4:28 |
| 15. | III. Coda with Ground Resonance of 148 Hz (and five subharmonics)
(ensemble with real-time electronics) | 3:37 |
| 16. | No 148 – electronic music | 5:02 |
| 17. | Palimpsestos of a Thousand Tapes – for two electronic musicians
(eight-track micro-montage with real-time sound diffusion,
6 cassette recorders and a multi-speaker system) | 6:43 |

MODULE 11

- | | | |
|-----|--|------|
| 18. | Anacrusis (II) – for 18 players | 2:36 |
| 19. | Schwabe Cycles of the Sun on 11 Hz resonance
– real-time and studio electronic music | 1:13 |
| 20. | The Renewal (No 11) – for 18 players | 2:37 |

Total playing time 57:38

World premiere recording

THE MANY STARES ... CYCLE

Many of my works composed from 1978 onwards are modules of an ongoing cycle titled *Many Stares through Semi-Nocturnal Zeiss-Blink*, projected eventually to contain 360 pieces. The underlying idea involves the contemplation of a particular static object from different angles (ideally, 360 angles!). The 'object' itself is a quasi-architectural model, made up of four small circles around a larger one. This object could also be seen as a visual representation of sound spectra, a wave/frequency model, or a potential form plan for an artistic project in any medium that occupies space and/or time (literature, visual and performing arts, cinema ...).

The dimensions of the model are fixed, but it is observed from a different angle for each composition. The nature of the particular 'object' is such that the view can be significantly and surprisingly different depending on the angle of vision adopted. Also, it is sometimes treated three-dimensionally, i.e. the circles can be taken as spheres, with light, shade, shadows, even the meteorological conditions, time of the year, etc. taken into account. All the additional data, of course, results in further sets of parametric possibilities and a richer palette.

The methodology used in this act of 'contemplation', and the question of what role it plays in the production of a musical composition, is a complex one. It involves examination of all compositional parameters (timbre, duration, dynamics, pitch) suggested by the model/object in a systematic manner. If found to be sufficiently stimulating, it becomes a part of the toolset in the construction of a work, alongside such other devices, techniques, and emotional/dramatic/philosophical considerations as may be deemed relevant. Furthermore, spontaneous, extempore 'interferences' to the system have become an essential feature of my working practice; habits gained through decades-long work as an improvising musician result in 'inserts', superimpositions, cinematically cross-cut textures, and contrametric interruptions to otherwise 'perfect' and geometrically correct designs.

ELEVEN CONDITIONS OF RESPONSIBILITY: SOME BACKGROUND

During the Covid years, I had time to contemplate and read up on things that I had not been able to since student days. Writings by Henri Bergson and Émile Durkheim were

perfect for that strange moment, in which everyday life as one had known it seemed to be placed in question. Ideas drawn from these writers have altered the way I now think about the fourth dimension – ‘duration’ (as opposed to scientifically measured time), space, and our attitude to commitments, therefore responsibilities.

I began to jot down and think about what had been (or, sometimes, should have been) my responsibilities. I came up with eleven of these. Soon, I began to be aware of another aspect: *under which conditions* we conceptualise and assume our responsibilities.

My list of eleven responsibilities became the basis for eleven thematic segments – little icons, as it were, to meditate upon. A particular harmonic/structural method that I have developed over the past 45 years, which I describe as Circular Functions, informs how these segments are integrated into the three larger harmonic arcs. There are also melodic phrases of uncertain origin – half-remembered fragments and the like – which govern surface-level sonorities.

Brought up, as I was, during the first wave of the Darmstadt avant-garde, I learnt very quickly to remove all hints of narrative and literary depiction from my compositions. But in the last few years, I have become more accepting of the idea of a narrative, or at least hints of one, existing close to – perhaps just below – the musical surface.

It is important to note that what I describe here as ‘narrative’ is of a purely musical type: not linear or literary. The musical parameters and their interactions are the vocabulary and the grammar of musical language. From Mallarmé to Le Corbusier, artists, writers and architects have envied and striven to attain the condition of music in its ability to communicate meanings which words fail to capture. The composer, the performer and – as explored in certain strands of literary theory – the audience as the *focuser* create a personalised narrative, which will differ from one listener to another and from one hearing to the next (as additional layers of meaning and information are revealed). In Italo Calvino’s *Invisible Cities* (also organised around a sections-within-sections scheme and with a key role given to significant numbers, including the number 11), the listener asks the teller about the meaning of one of the tales, and the narrator – in this instance Marco Polo – replies: ‘It is not the voice that commands the story; it is the ear.’

Eleven Conditions of Responsibility was eventually organised in eight movements, which belong to three main areas, constituting three modules of the *Many Stares ...* cycle:

MODULE 141 (Movements I and II)

MODULE 148 (Movements III, IV and V)

MODULE 11 (Movements VI, VII and VIII)

They form a large structure whose various constituent parts (movements or even smaller subsections) may also function as self-contained, individually performable concert works with durations varying from two to twenty-two minutes.

MODULE 141 (Movements I and II)

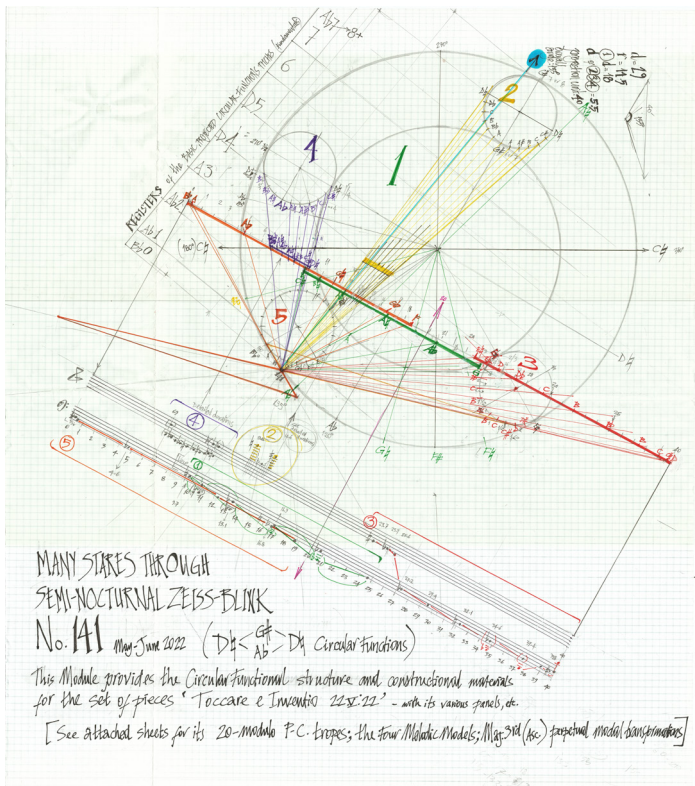
The parametric organisation of Module 141 is derived from an observation of the geometric design which is common to all the modules of the *Many Stares ...* cycle. In this instance, it is a projection of the five circles as observed from an angle of 141°.

Movement I: **Anacrusis (I)** – electronic music

A 10-track micro-montage constructed from selected motifs and phrases of the larger, instrumental movement it leads into. The movement also contains other 'sound objects' which came to seem relevant during the compositional process. These materials are put through a number of transformations, such as granulation, fragmentation, step-transposition, etc., and then reassembled in a new contrapuntal environment of constant temporal glissandi.

The notional angle of observation here is in fact not 141° but 140°: a sort of 'upbeat' to the main movement, 'At No 141'. The idea of absurdly elongated anacruses was inspired by Mozart's utilisation of various, essentially rhythmic techniques in some of his works to increase tension and excitement, the metrical dissonances creating a sense of 'false' upbeat and delaying the arrival of the actual phrase and metre.

In live performance, the movement is conceived for two players with a computer-controlled (via Max/MSP software) multi-speaker system.



A sketch of Form Plan 141 for the cycle *Many Stares through Semi-Nocturnal Zeiss-Blink*

Movement II: 'At No 141' – for 18 players

The movement is, in one sense, strictly inspired by the shape and proportions of the form plan, but a number of other organisational ideas and 'motifs' emerge throughout the twenty-minute-plus work – as well as a large number of spontaneous, extempore additions and 'inserts' – resulting in a highly expanded reading of the original schema.

A number of elements remain constant, such as the various rhythmic and melodic configurations created from 1+4+1 patterns (which will gradually be transformed into the third module's '11' figure: 1+2+3+5). 'Balance / false balance' is a constant theme in Module 141. Throughout Movement II, as in the rest of the work, the idea of self-referentiality influences the harmony too: the proportional properties of the given timbres and pitches are taken into account, whereby they produce counterpoint and chords of naturally derived difference and resultant tones.

All of these processes also apply to Movement I – where it is much easier to grasp some of these elements, because of the shorter time scale, and smaller number of contrapuntal strands.

The frequent appearance of diverse, often absurd or anachronistic elements and the use of cinematic techniques – intercutting, flashback, montage, tracking shots – make this movement a good example of the eclectic *constructivité* which I have increasingly sought to make a feature of my recent music.

Work on 'At No 141' began in the early 2020s, when the world seemed to be going through an excess of absurd changes as never before, bringing to an end an era of hope and promises for a forever peaceful world whose beginnings might be traced back to the cessation of hostilities in the Korean War on 27 July 1953. (In retrospect it seems emblematic that there was a ceasefire but no formal peace treaty.) The sense of optimism declined throughout the 1960s: unreliability of politics and politicians became evident; the deterioration of trust accelerated and reached a climax in the first two decades of the third millennium. For some, this realisation of the true state of affairs took the form of a kind of epiphany – one that provoked a range of reactions, from a feeling of paralysis to a sense of renewed energy and desire for a restart. The sense of *epiphany* experienced as such is the theme of Module 141.

MODULE 148 (Movements III, IV and V)

These three movements involve the projection of the *Many Stares* ... form plan at a 148° angle while incorporating new thematic materials, as well as continually transforming elements from the previous two movements.

Movement III: **Writings About No 148** – for 18 players and real-time electronics

The 'epiphany' mentioned in the previous movement now turns – as it sometimes does in the writings of Joyce – to a state of social and psychological paralysis. Various features track this progression from one state of being to another, consolidating themes and techniques of the previous two movements while preparing for yet further transformations.

The 1+4+1 units now become 1+4+8 (= 13); several five-octave scales and fourth-inversion ninth chords emerge; the configuration of the earlier 141° projection is transformed into a new set of circular functions corresponding to a 148° observation of the form plan. The orchestration is intensified by difference/resultant-tone harmonies derived from the existing dyads of the circular counterpoint.

In the Coda, the acoustic ensemble music is gradually taken over by real-time transformational electronics. The harmony that is sustained by the ensemble is transformed into 'the 148 Chord': a chord of extremely low frequencies, made up of a pitch at 148 Hz and its five subharmonics. Potentially a 'ground resonance' of great physical power. The diffusion of the electronic music in a live performance of *Writings About No 148* is intended to be controlled by two performers seated in the auditorium with the ensemble.

In many ways, *Writings* ... is (as its title suggests) a musical essay, or *esquisse*, commenting on what has gone and what is to come. The arrival of the (overlapping) electronic music in the Coda acts as a final bridge before reaching the unadorned statement of *No 148* (Movement IV).

Movement IV: **No 148** – electronic music

This is an electronic studio realisation of the relevant *Many Stares ...* model. It is a 10-channel construction for two performers with multi-speaker diffusion and panning facilities. Unlike in the other movements, here the original form plan is simply realised as suggested by the visual/acoustic stimulus. There are no additional episodic, thematic elements, deviations or motivic inventions. In essence, this is a modern-day equivalent of a late fifteenth-century five-voice 'axial tenor model' motet in the manner of Obrecht or Josquin.

The sound sources for the electronic realisation of the composition are all derived from the live performance of the previous movement (in a concert performance of both movements these would be sampled, transformed and relayed in real time).

Movement V: **Palimpsestos of a Thousand Tapes**

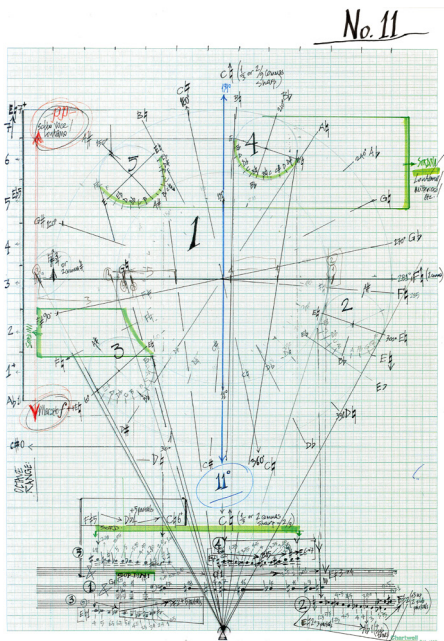
The principle of self-referentiality continues in this movement, although in a completely different acoustic environment. This is a 'micro-montage' where the transformations are taken to great extremes (or, to absurdist excess!).

Diverse melodic and rhythmic materials (found, collected acoustic objects representing a very wide range of sources) are manipulated / morphed into the motivic shapes proper to the module, with a strong emphasis on the 1+4+8 pattern, sometimes further divided as 1+4+(3+5). 'Temporal glissandi' are employed polyphonically to create increasing rhythmic dissonance; this culminates in a return of 'the 148 Chord' on exactly the 11th minute of the pair of movements preceding Module 11.

The materials contained in this 26-channel, single-crescendo movement are mainly from collections of tapes (both reel-to-reel and cassettes) from the past six decades. They all have links, signs and messages concerning the central topics of *Eleven Conditions* In a live performance, some of the 'real-time' sampling would be done with actual hand-held cassette recorders with internal speakers – sampling the previous movements, and playing back, amplifying, transforming and sculpting the resulting fragments as loops in this collage.

MODULE 11 (Movements VI, VII and VIII)

Module 11 is about coming to terms with 'the whatness of things'. It is concerned with aesthetic stasis, radiance (Joyce again ...) and, ultimately, renewal and rebirth – an affirmative resolution to the themes of epiphany and paralysis that underlie Modules 141 and 148.



Many Stares through Semi-Nocturnal Zeiss-Blink, sketch materials – Form Plan 11

Movement VI: **Anacrusis (II)** – for 18 players

The movement is an elaboration of the main dissonant dyad of Module 148: the pitches G2 and F2 (98 Hz and 87 Hz respectively); their acoustic resultant, the difference tone of 11 Hz; and further summation tones of higher frequencies. The chords thus derived and their further ‘acoustically correct’ overtones follow a trajectory along the perimeter of one of the circles of the Module 11 form plan. These are enriched by inventions inspired by the overall sonorities and by the pulsations naturally produced by the superimposed acoustically tuned intervals.

It is the beginning of reconciliation and resolution.

Movement VII: **Schwabe Cycles of the Sun on 11 Hz resonance** – electronic music

This 11-second (plus fermata) movement transforms a single, intense moment from the previously heard music into a sustained chord over a fundamental frequency of 11 Hz. This extremely low frequency – felt as a rumble rather than heard as a clear pitch – has a range of scientific and also psychological associations: so-called ‘alpha waves’, 11-year cycle of solar magnetic activity, etc. etc. A selection of seven of its naturally tuned overtones forms the substance of this movement.

The movement is dedicated to the memory of Phill Niblock (1933–2024), composer, artist and filmmaker, in gratitude for his inspiration and support.

Movement VIII: **The Renewal (No 11)** – for 18 players

This movement, in terms both of compositional procedures and of its philosophical aims and objectives, is about consolidation and return to fundamentals. It employs a similar range of techniques to the previous two movements.

Eleven Conditions of Responsibility came into being thanks to the amazing Octandre Ensemble and its incredibly efficient and committed directors Jonathan Hargreaves and Christian Mason. The work is dedicated to the memory of my mother, who between 1933 and 1938 studied philosophy with two émigré professors, Hans Reichenbach and Ernst von Aster, who had been associates of Bergson and Durkheim. Her frequent references to these two figures are still a source of affectionate amusement in the family. But now, at last, I understand.

Sinan C. Savaşkan, June 2026

Born in 1954, **Sinan C. Savaşkan** works and lives in London, where he has been active since the 1970s as a composer, lecturer and teacher of composition. His music has been commissioned, performed and broadcast in over thirty countries by some of the foremost performers, including the BBC Symphony Orchestra, BBC Philharmonic, Orchestra of the S.E.M. Ensemble directed by Petr Kotik, the Balanescu Quartet, the Smith Quartet, John Harle and Myrha Saxophone Quartet, Lontano Ensemble, Gemini Ensemble, Sydney Alpha Ensemble, Trio Basso (Cologne), Ensemble Contemporary α (Tokyo), Contemporary Arts Ensemble (London) with Zsolt Nagy, Cambridge New Music Players, the composer-guitarist Tim Brady and the pianist Yvar Mikhashoff, as well as several performances of organ and other ceremonial music in Westminster Abbey.

Important early support came from the MusICA series curated by Adrian Jack at the ICA (Institute of Contemporary Arts), which in 1978 commissioned and premiered the first four works in the ongoing, 360-module cycle *Many Stares through Semi-Nocturnal Zeiss-Blink*. In 1990, Savaşkan won the Arts Council of Britain's Dio Fund Award for his saxophone quartet *The Street*. His *Three Dances* for orchestra, Op.31 – three interludes from the opera-in-progress *Venom* – were selected by the Society for the Promotion of New Music as featured work for the Manchester Composers' Forum in 1997. *Symphony No 2 'Age of Analysis'*, commissioned by the BBC Symphony Orchestra's Composers' Forum in 1997 and premiered under Martyn Brabbins, was featured at the UNESCO International Rostrum of Composers, Paris in 2002, leading to broadcasts around the world, and in 2007 was featured in a special edition of BBC Radio 3 'Hear and Now' marking the station's 40 years on air.

The world premiere in New York of *Symphony No 3 'La Rosa Enflorece and the English Cadence'* (commissioned and premiered by Petr Kotik and his S.E.M. Orchestra) led to Savaşkan being selected in 2000 as recipient of the Foundation for Contemporary Arts' prestigious Grants to Artists Award – the first British composer to receive this award. More recently, in 2015, he won a BASCA British Composer Award (later renamed the Ivors Classical Awards) in the Large Chamber category for *Many Stares through Semi-Nocturnal Zeiss-Blink – Module 30*, commissioned by the Octandre Ensemble, with whom Savaşkan has held a long association.

He has written much ballet and incidental music, as well as music for film. In 2004 he was music director/composer for the University of Cambridge's renowned triennial Greek Play, an original-language production of Sophocles' *Oedipus Tyrannus* (*Oedipus Rex*). His score for the feature film *The Invisible Life* (*A Vida Invisível*, dir. Vitor Gonçalves) was highly commended at the 2013 Rome Film Festival and won the prize for Best Original Music in the 2015 CinEuphoria Awards. His media and stage works are published by Faber Music, London.

Since 1977, Savaşkan has worked on a personal constructivist compositional methodology, whereby what he calls Cadential Implications of Circular Functions inform the direction and organisation of all aspects of a given work. In brief, the structural parameters of his music (including tonality, harmony, melody, durations, timbre and dynamics) are integrally related to its architecturally conceived formal proportions, which are, in turn, based on the behaviour and properties of sound and its circular, logarithmic characteristics. This method has developed in a parallel, but entirely separate, manner from that of the composers of the French spectral tendency, with which it exhibits a number of overlaps in the use of overtone series, difference/summation tones, and microtonal tunings.

An original feature of Savaşkan's works from the early 1980s onwards has been the coexistence of strict construction with, or its disruption by, seemingly contradictory, extempore elements (for many years he was an improvising musician, and he was also heavily influenced by the English experimental school of composers – including studies, performances and consultations with Cornelius Cardew and John White, and involvement in the London Musicians' Collective).

Savaşkan's *Intercontinental Communication Disaster, 1877* was released in 2022 as part of the NMC label's 'Big Lockdown Music Survey'. *The Sleep of Reason*, a recording by the flautist Noemi Gyori of four works for solo flute or alto flute, two of them with electronics, was released on Métier Records in July 2025 in CD, vinyl and digital formats, funded – like the present release – by an award from the PRS Foundation's Composers' Fund.

savaskan.co.uk





Jonathan Hargreaves co-founded the Octandre Ensemble with composer Christian Mason in 2011, and has been at the helm of many special performances and recordings in his role as Co-Artistic Director. He has conducted the world premieres of various works by Sinan Savaşkan, in a collaboration dating back to the ensemble's earliest days. Elsewhere in Octandre's output, Jonathan recorded *Screens*, a retrospective of the British composer Frank Denyer, released on the label Another Timbre in 2022, and in 2019 he brought together the world premiere of Denyer's epic *The Fish That Became the Sun* at the Huddersfield Contemporary Music Festival (having recorded that work in 2018, also on Another Timbre). He recorded an album of music by Cevanne Horrocks-Hopayan with members of the London Symphony Orchestra in 2021, following a guest appearance at LSO Soundhub. Jonathan has conducted for the Royal Scottish National Orchestra's Film Composer Lab since 2023. From 2018 to 2022, he was Co-Artistic Director of the Nevis Ensemble, a chamber orchestra playing a broad repertoire in over 200 performances spanning a wide variety of settings, from the top of Ben Nevis to the remote isles of St Kilda.

jonhargreaves.net

The **Octandre Ensemble** was formed in 2011 by composer Christian Mason and conductor Jonathan Hargreaves. With a repertoire rooted in timbre and ritual, it is one of the most distinctive contemporary music ensembles in the UK. Activity has focused on collaboration with living composers, and on performances of neglected works for unusual instrumentations.

The present recording marks a culmination point in an ongoing partnership; Octandre has championed Sinan Savaşkan as a Composer-in-Association since the inception of the ensemble, commissioning and/or premiering works including his *Anthedonia, endlessly ...* (1981/2011), *Septet* (2012), and *Unique Strands, Circular Functions and Portofino* (2000/2014). The Octandre commission *Many Stares through Semi-Nocturnal Zeiss-Blink – Module 30* (2014) won the BASCA British Composer Award for Large Chamber Composition in 2015.

In July 2023, Octandre recorded *Time – Space – Sound – Light*, an album of spatial chamber music by Christian Mason, released on Winter & Winter in spring 2024. Another recent collaboration, with Jack Sheen, resulted in his debut album, *Sub*, being recorded for

the label SN Variations in 2021, and the premiere performance of *Each One Cancels the Last* (Hector) in January 2022 at Blackheath Halls. The group's ongoing relationship with Frank Denyer has led to world premiere performances of *Five Views of the Path*, commissioned by the ensemble (London Contemporary Music Festival, 2022), and of his epic work *The Fish That Became the Sun* (Huddersfield Contemporary Music Festival, 2019; winner of the RPS Award for Large Ensemble Composition, 2020), as well as a composer portrait concert at The Coronet, Notting Hill in 2018. The ensemble's 2017/18 season also featured portrait concerts of the composers Nicola LeFanu and Rolf Hind.

Octandre gave the UK premiere of Claude Vivier's *Samarkand* at the Principal Sound festival in 2016, and participated in an Anglo-French Composers' Forum at LSO St Luke's, London, in association with LSO Soundhub in 2012. Festival appearances have included London Contemporary Music Festival (2022 & 2024), York New Music Weekend (2021), Huddersfield Contemporary Music Festival (2019), Principal Sound (2016), Little Missenden (2014, 2016 & 2024) and York Spring Festival (2012).

octandre.com

Taylor MacLennan – flute, piccolo, alto flute, bass flute	angela wai nok hui – percussion
Anna Durance – oboe, cor anglais	Marika Tsuchiya – percussion
Adam Slater – clarinet, bass clarinet	Sam Cave – electric guitar
David Zucchi – alto saxophone, baritone saxophone	Flávio Rodrigues – accordion
Patrick Bolton – bassoon, contrabassoon	Freya Goldmark – violin 1
Julian Faultless – horn	Rowena Kennally – violin 2
Shane Brennan – trumpet	Stephen Upshaw – viola
Raphael Clarkson – trombone, bass trombone	Corentin Chassard – cello
Jack Adler-McKean – tuba	Rosie Moon – double bass

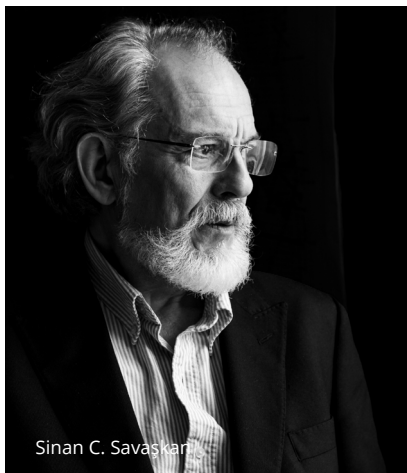
Jonathan Hargreaves – conductor

The electronic elements in this recording were
prepared by Sinan Savaşkan and Carl Faia.

The harp and monochord in track 17 were played by Effra Savaşkan.







Sinan C. Savaskan



Jonathan Hargreaves



Octandre Ensemble

Recorded at the Parish Church of the Ascension, Plumstead, London on 29–30 May 2025
Produced by John Croft and Sinan C. Savaşkan
Executive producers: Jonathan Hargreaves and Christian Mason
Engineered, edited and mastered by John Croft (Chiaro Audio)
Computer music editing and engineering assistance: Carl Faia
Photography: Suzanne Wheatley
Ensemble photo p.22: Christian Mason
Booklet editor: John Fallas
Artwork and design: James Cardell-Oliver

Octandre Ensemble extends special thanks to Anthony Cardona and Robin Haller for their generous support of this project, as well as to Julian Anderson, Jago Thornton, Tim Garrard and Westminster School for instigating and hosting the world premiere performance of *Eleven Conditions of Responsibility* on 22 May 2025.

We are very grateful to our crowdfund sponsors Raymond MacDonald, Alexander Millar, Matthew Lee Knowles, Joseph Browning, Zoë Martlew, George Benjamin, Ortrud Cruickshanks, Ayla Seza, Timothy Corbett, Nezih Savaşkan, Colin Matthews, Moira Cruickshanks, Alison Johnson, Tricia Durdey, Emily Howard, Tabitha Middleton, John & Mary Mason, Lucy Curnow, David Martin, Nicola LeFanu, David & Linda Hargreaves, Christophe Milhères, Martin Suckling, Barbara Keal, Audrey Milhères, Bernard Freudenthal, Aydan Savaşkan, Guy Hopkins, Laura Sheldon, Holly Mathieson.

Like so much other contemporary music in the UK, this project would not have been possible without the support of the PRS Foundation's Composers' Fund, the Vaughan Williams Foundation and the Hinrichsen Foundation, for which we give many thanks.



All text, images and devices are copyright, all rights reserved
© & © 2026 Divine Art Ltd
metierrecords.com



6
FIRST
INVERSION

WARNING: Copyright subsists in all recordings issued under this label. Any unauthorised broadcasting, public performance, copying or re-recording thereof in any manner whatsoever will constitute an infringement of such copyright. In the United Kingdom, licences for the use of recordings for public performance may be obtained from Phonographic Performance Ltd, 1 Upper James Street, London, W1R 3HG.



LC 15631

