

# TENEBRAE

works for piano by

**JOHN McCABE**

Tamami Honma - piano

**METIER**



## ...on writing for the piano – John McCabe

The tradition of the composer / performer is an old and honourable one, from ancient times to the present day. Curiously, in the classical field it is rarer than it used to be – one recalls the great lineage of composers whose fame as virtuoso performers was unbounded. The relationship between audience and performer is unique, very different to that between composer and audience – the latter's view of the creative artist nowadays is likely to be of a rather puzzled-looking figure who shambles on to the platform at the end of a performance and looks vaguely as if he or she would rather be somewhere else, certainly not exposed to the public gaze.

This separation of the creative and the interpretative is detrimental to all of us. One can think of many virtuosos of today with reputations almost entirely made from music by dead composers, and who have almost certainly never worked with a living composer (which doesn't prevent them telling us with great authority what composers are doing when they write music). They might receive some unexpected insights if they did so. Similarly, most composers seem to pursue their calling from a somewhat isolated position in the profession, usually doing other work as their main source of income (teaching, arranging, journalism) and seldom being directly involved in performance *per se*. Many composers conduct, but usually their own music and that of their contemporaries. The great figures who combine both disciplines are rare, and mostly in the field of conducting (Boulez, for instance). Britten was a shining example of a polymath, one of the greatest pianists I have ever heard as well as a wonderful conductor, Bernstein another, but they are exceptions.

I have throughout my career enjoyed working as a pianist in a very wide range of repertoire (from Byrd to the present day), and I am convinced that doing so has taught me lessons that usefully apply to my creative work. One is practicality – I know how frustrating it can be if the composer has not made the attempt to be as practical as possible in notation. Another is that performers must be allowed to bring something personal to their interpretation – it is the composer's job, as with teaching, to help musicians achieve best what they are trying to do, and only when something is radically wrong does one interfere. It is fascinating to hear different interpretations of one's own music, expressing individual personalities yet equally valid in representing the written page. It is no use standing over the performer's elbow and insisting on telling them how each phrase should be played – if one wants to be so dogmatic, one should do it oneself.

Perhaps the most important thing to be learnt from being a composer / performer is the extent to which the whole work is maintained in the composer's mind over a long period of time. Composers are predominantly concerned with structure, form, thematic relationships, and so forth – without the proper sense of proportion and balance, the organisation of the

sounds becomes chaotic and senseless. (The skill of modern performers, including orchestral players, tempts composers too easily to mistake surface brilliance for structural and expressive depth.) The composer's prime concern is to explore and develop the material in the most coherent possible way, whatever stylistic ethos provides the starting point. The ebb and flow of dramatic tension, the peaks and troughs of expressive intensity, are all part of the overall plan of the piece and must fall into place at the right time, and in proportion to the rest. Some composers like to write in a straight line from beginning to end, while others (such as myself) prefer to build their works from smaller units and gradually knit them together. I think all of us would agree that, whether complete in every detail from the start of working or not, the basic piece itself, as a musical "object", is in the mind and is maintained there throughout the whole process. This is not to say that the interpreter does not also have to keep an awareness of the whole of the work in mind, but the formal problems have already been tackled (and hopefully solved) before this stage is reached.

The difficulties of keeping a double career going, especially in an age which is unnaturally and bureaucratically suspicious of anything that does not smack of specialisation, derive mainly from the different approaches to music these two disciplines employ. In the one, the creator is drawing the music out of the air, tuning into its wavelengths, or however one likes to describe it – creating something personal to them, that was not there before. In the other, the performer is, as it were, rediscovering that wavelength and tuning into something that is already going on. Composition is, more than anything else, a constant decision-making process. Every note might have three or four markings associated with it – even a complete lack of markings, a bare unadorned note, signifies the decision *not* to put any markings. The performers' decisions lie in the extent to which they can and should add what cannot be written down, but is needed and indeed desired.

By managing to divide my work into distinct periods of writing or playing, I feel constantly refreshed by moving from a sustained period of one kind of concentration to something different. I also avoid the mental confusion that arises when trying to accomplish the two activities during the same period. Being a performer, I think, helps me appreciate the problems others have with interpreting one's signals. When the performer is sympathetic and responsive, as Tamami Honma is (I have never met anyone who so instantaneously grasped the significance of any interpretative comment and was able at once to put it into practice), it is a joy. The music is recreated anew, all one's decisions are faithfully given life or else interpreted in a way which gives new significance to them, rendering the music personal to both composer and performer.

Oddly enough, and presumably because I play it so am involved intimately with the music of other composers, I found the piano especially difficult to write for, compared to, say, the orchestra or chamber music. It was only with the set of *Variations* (1963) that I felt comfortable with the medium. This is probably due to the work's double origin – it started as a set of études, but turned into a set of variations (which remains one of my favourite forms) on an obsessive, circling theme which returns all the time to the note or chord with which it began. This circularity has appealed to me, and many works stemming from other impulses employ something of the same technique. In 1969 I embarked on a series of Studies, which were to be separate concert pieces, rather than a more or less unified set, and which were technical studies in both composition and pianism. They have continued at irregular intervals ever since, and have pursued this initial dual purpose – No. 4 (*Aubade*), for instance, is both a kind of nocturne exploring a particular chord and a display of mostly quiet pianistic colouring and decoration, while No. 1 (*Capriccio*) exploits repeated notes and, indeed, begins with a chord depressed silently (the first heard sounds follow this act). They have increasingly drawn on my love of other composers, especially those whose music I have enjoyed performing and, in a sense, they are beginning to represent a personal history of my music-making – No. 7, *Evening Harmonies*, is one of several works inspired by some aspect of the music of Liszt and pays homage to Dukas, while No. 8, *Scrunch*, is a tribute to Scarlatti as well as a toccata.

There are two large-scale works in my output to date (though no sonata, something I feel unable to write), a set of *Haydn Variations* from 1982 and *Tenebrae* of 1992-1993, written for Barry Douglas. The latter draws on a variety of sources of inspiration – the opening section of Hermann Broch's novel *The Death of Virgil* (a description of the dying poet's arrival at the port of Brundisium and his carriage through the crowded streets to his final apartments), pianistic textures to be found in Beethoven, and Liszt's *La lugubre gondola*. All these works are continuous – except for a couple of sets of teaching pieces, I seem in my piano music to have followed something which has marked a lot of my orchestral work, the idea of music that is continuous, flowing, developing almost of its own volition while being, I hope, sensibly organised with detailed inter-relationships between the materials.

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...on John McCabe's piano music – Tamami Honma and Adrien Cotta

*Tenebrae* (1992-93), while of comparable length to his earlier *Haydn Variations*, is at once McCabe's magnum opus for the piano, a monument of twentieth century piano literature, and yet his most personal narrative. One important key to understanding the significance of this work lies in its single named source of literary inspiration, Hermann Broch's *The Death of Virgil* (published in 1945), and in the parallels between the three worlds which could be said to cast their shadows on this essentially philosophical composition.

These three worlds – the ancient world of Virgil and his *Aeneid*, the early twentieth century world of Broch leading up to the writing of his novel and, thirdly, the personal circumstances of McCabe in the early nineteen nineties – are implicated in the genesis of *Tenebrae*. Furthermore, the inspiration behind the work seeps out and infects the notes on the page to the extent that a reading of *Tenebrae* as absolute music would deny it an essential element of its meaning.

The first of these three worlds is intimidated by the Latin title itself, *Tenebrae*, which means 'darkness', 'shadows' (and, by metonymy, the shades themselves) and is a word frequently used of Virgil's underworld in Book VI of his *Aeneid*, which Aeneas must enter in order to visit his dead father and learn his mission for rekindling civilisation. It is significant that, at that point in the story, Troy had been sacked and out of its ashes Aeneas and his refugee companions were to found a new Troy, a new civilisation, on the future site of Rome. This turning point in mythological history was a mirror for the times in which Virgil wrote his epic poem, during the reign of the first Roman emperor, Augustus, following the dark period of civil war. Just as Aeneas was to found a new civilisation out of the flames of Troy, so Augustus was to build a new empire based on traditional Roman *mores*.

Broch's epic narrative, *The Death of Virgil*, is set in this Virgilian world and focuses on a key debate that he writes into it. He casts his story as a description of the dying Virgil ('with death's signet graved upon his brow') arriving by sea at the port of Brundisium in an escort of imperial ships. (McCabe particularly emphasises this gargantuan opening section of the novel as being an impulse for *Tenebrae*.) Surrounded by gluttony, greed and vice of every kind in the imperial court, Virgil is disillusioned about the role of his poem, and of art in general, in a world so devoid of moral virtue, and Broch's narrative thus becomes a problematisation of the relationship between art and ethics. Virgil agonises over what to do with the manuscript of the *Aeneid*. At length he receives a command from within himself to burn the manuscript in keeping with his belief that the aesthetic has no moral value in this world. What use is art, when art can do no more than create a pause in suffering without ever having the power to remove it? Virgil confides to his doctor that he would have been of more service to the world if he had not been a poet but rather a physician.

Underlying Broch's dilemma, and forming the background to the composition of *Tenebrae*, is the topical Nietzschean antithesis between, on the one hand, the amoral Dionysian ideal of aesthetic value and, on the other, the moral Socratic ideal of ethical value, the latter being anti-music and art-destroying. Broch sees art as at best oblivious to human suffering, at worst transfiguring suffering into a spectacle, like the Romans staging their gladiatorial circuses. Broch had himself considered burning his own manuscript. His publisher had at one point pleaded with him that Dante had done far more for civilisation with his poetry than Broch had done by drafting League of Nations resolutions. In the end, Broch, like Virgil, decided not to destroy his manuscript on the grounds that it might after all be of some service to humanity. The conclusion to be made is that Broch's ideal of art is essentially philosophical - transcending art - and one could suggest the same is true of *Tenebrae*, a deeply ethical work.

Broch saw the current state of culture as poverty masquerading as wealth, with a minimum of ethical values cloaked by a maximum of aesthetic, and art being reduced to 'kitsch'. This *fin de siècle* pessimism, shared with Hofmannsthal and others especially in Vienna at the end of the nineteenth century, amounted to a crisis of language and a decline of moral and cultural values. It was a crisis which for Broch was unresolved at the composition of *The Death of Virgil*, embroiled as he was in his uncertainty surrounding the role of his own work.

This decline reached a personal peak for Broch in the phenomenon that most directly preoccupied him during the finalising of the manuscript of *The Death of Virgil*, namely the rise of Nazism in the 1930s. Broch himself had been imprisoned under Nazism in 1938, and had been convinced that he would be killed. Thus, during three weeks in prison, what had started as a book (at that time called *A Story of Death*) about the dying Virgil's last sea voyage to Brundisium became a Dostoyevskian record of the author's feelings in the face of his own impending death. In Broch's novel, Virgil's world - in a somewhat Brechtian distancing device - is a surrogate for the very present and real crisis being suffered by Broch as well as the more general decadency of the times. Broch's world in turn prefigures McCabe's.

The three worlds of Virgil, Broch and McCabe live one inside the other like Russian dolls. But, just as the world of Virgil is refracted through Broch's narrative, so Broch's concerns are reinterpreted (one might use Harold Bloom's term, 'misread') by McCabe who has his own agenda at the time of the composition of *Tenebrae*. McCabe states that he is influenced in this composition by the personal loss of three of his much-loved and admired musical friends during 1992, the conductor Sir Charles Groves and the composers William Mathias and Stephen Oliver. In *Tenebrae*, McCabe brings us a vision of this personal

underworld, reaching into the dark areas of the mind in search of a redeeming light – elusive, in the end, for McCabe as it was for Broch.

In this way, the themes of the confrontation with mortality and the conflict of the ethical and the aesthetic form the background to *Tenebrae*. More than a mere catalyst, these narratives transform the musical material, investing it with an inner life and significance. The extraordinary language evolved here – the textures, timbres, phrase elaboration, dynamic contrasts, transformations and rhythmic and contrapuntal complexities - is a language which extends the bounds of the composer's other piano works to date, just as Broch's language goes to expressive extremes. While McCabe's other works by comparison play within their musical rules, the fabric of *Tenebrae* has rips and tears through which the raw creativity flows, as if dispensing with the intermediate aesthetic garment in order to express directly the ethical core. In this sense, *Tenebrae* is a work of philosophy all too rare in a post-Beethovenian age when art for art's sake is the norm. It strives to be an ethical discourse in the form of a musical composition.

*Tenebrae* is based on a number of musical motifs - rhythmic, harmonic, melodic and textural - evolved freely in an episodically structured fantasy resembling a narrative stream of consciousness. A main theme announced early on in the bass unfolds expansively and is developed in successive episodes with right hand accompaniments. After a gradual intensification of pace, a 'vivo' section builds terrifyingly to an extended and violent climax, Promethean in its force. This reaches a bravura quasi-cadenza which lays bare some of the raw musical motifs and dissolves them in the crucible of their creation. The immense build up of energy is dispersed through a repetition of the descending and decelerating opening gesture of the piece. A key moment of sublime revelation is reached as this yields to the return of the main theme, now serene and in the treble, with an ethereal countermelody emerging out of the fluid accompaniment figure. McCabe's Orpheus, however – like Broch's - cannot dispel the beasts but can only make them pause, as the melody is thereafter reprieved in the bass with a disquiet filigree accompaniment high up at the top of the piano. The final disintegration of the musical fabric into fragmented, disjointed echoes of earlier agitated episodes leads into an uneasy silence which preserves the ambiguity of the work and denies a resolution of its musical or philosophical questions.

The first of three specific musical impulses cited by the composer is the nature and form of Chopin's *Barcarolle* (itself a late work crossing the bounds of the musical conventions of the time). Parallels include the introductory gesture, the left hand main melodic figure and the lilting semiquaver rhythms in six-eight, the filigree figurations of the closing section and, more pervasively, the gradually unfolding nature of the melodic invention. Beethoven's

technique of using widely spaced hands to exploit the extremes of the keyboard is acknowledged as another borrowing, noticeable in the violent climactic parts and also in the ending ornamental writing. The keyboard writing exceeds the limits of the piano as did Beethoven's *Hammerklavier*. The mood of the piece is much more aligned with the third musical source named by the composer, Liszt's two late pieces entitled *La Lugubre Gondola*, written at a time when Liszt was experimenting with a new language and preoccupied with thoughts of death. This third musical borrowing hints most closely at the essential ethical significance of this work.

In contrast to *Tenebrae*, McCabe's early *Variations* of 1963, his first large canvas for piano solo, is much more classically constructed. The eighteen short and clearly delineated variations follow an ordered succession, adhering into groups, with the penultimate variation ending with a short cadenza leading into the final grand statement of the theme. The variation technique is essentially one which preserves the melody and alters the rhythm and harmony.

There are two basic elements of importance in the theme of the *Variations*. The first is the main motif (with its syncopated rhythm itself a source of variation), which is stated three times, each statement an extension of the previous one. The second basic element is the intervening measured tremolo. In variations four and five, the first element is varied and extended in the absence of the second. In variation six, the second element of the theme provides the material for the hammered left hand ostinato accompaniment, while the right hand declaims chords based on the first element, so presenting the two elements simultaneously. Lisztian textures abound in the sets of virtuosic variations immediately before and after variations ten, eleven and twelve, which for their part form the contemplative heart of the work. The principal of variation, albeit presented here more formally than in other works, has always been retained as a favoured compositional technique by McCabe in his subsequent works.

Crystalline and brief, the set of *Intermezzi*, written in 1968, has much more in common with the tradition of the Beethoven bagatelle and Bartók's *Mikrokosmos* (the latter not least in its didactic intent) than with the Brahmsian romantic character piece that its title suggests. Leading *attacca* from one to another, the five pieces combine expressive wit with extreme clarity of texture. The main thematic material of all the pieces is economically derived from the intervals of the opening fanfare, close variants of which return and are combined at several points during the composition. The character of each piece is sharply drawn, from the gently undulating chords of the first piece to the effervescent toccata of the last. The typically episodic structure of McCabe's compositional method, with variation and contrast as the key agents, is nowhere more succinctly demonstrated than in this masterful

set of miniatures.

McCabe's ongoing cycle of Studies for the piano are strikingly individual stand-alone works, some very substantial in length, which were composed variously throughout his career. They share with the sets by Chopin, Debussy and Ligeti their narrow scrutiny of a small set of pianistic or compositional problems.

The first study, *Capriccio*, dating from 1969, exploits repeated notes, developed against a background of chordal sonorities and harmonics. The toccata-like repeated note motifs spill over into decorative *fioriture* and cadenza figurations. A huge range of dynamics from subtle pastels to the most intense strokes, the use of both extremes of the keyboard, stratification of sound, the importance of sonority and silence, a Beethovenian economy and exploitation of motifs, a clear unfolding of events and a musical order set out the ingredients for McCabe's reassembly of the genre.

Study No. 2, *Sostenuto* (also of 1969), is a study in layered sonorities. In its lineage, it is a reappraisal of elements in several of the studies by Debussy, particularly what one might call its 'sister' piece *Pour les sonorités opposées*, but also leggiero passages from *Pour les huit doigts* (or *Pour les cinq doigts*) and harmonic aspects of *Pour les Sixtes*. The models are significantly altered creating an altogether new path in the tradition.

The moments of stillness just before dawn are captured in *Aubade*, the fourth study (composed 1970), whose fragments of melody evoke a mood of recollection. It takes as its primary model the decorative grace notes (appoggiaturas, acciaccaturas, arpeggiations and further elaborations) of Debussy's study *Pour les agréments*. Again the transformation of the material of the earlier composer is complete, and the voice of the later composer rejects the tradition - ironically - in the very act of homage. Fluid and picturesque, there is also a nocturnal feel about *Aubade*, reminiscent of Bartók's night music. Ornaments act as veils (shadows) over more concrete underlying shapes. *Aubade* has the sort of markings one might find in atmospheric orchestral writing, such as a quadruple 'p' marked also 'lontano'. It is an exercise in degrees of variation within dynamic ranges, especially the softest.

A piece I regard as one of the miracles of modern piano literature, the study *Evening Harmonies* (Study No. 7 – *Hommage à Dukas*), was composed in 2001 as a test piece for the Scottish International Piano Competition of that year. The main title is immediately suggestive of Liszt's transcendental study *Harmonies du soir*. The main borrowings are the gesture of the opening bar (but recomposed with dark leanings towards *Funérailles*) and the keyboard textures of the section marked – like the Liszt passage to which it refers - *Più lento con intimo sentimento*. A layered soundscape evokes, at the start, the darkness of

the evening, pregnant with beautiful colours from sundown onwards until the dead of night. Unsettled, full of potential and with frightening elements, the feeling of the unknown presides with an effective tension created by the Allegro section, which melts away into a mysterious *murmurando*. The composer acknowledges Dukas, citing 'his beautiful *Prélude élégiaque* for piano, his *Poème dansé* for orchestra, *La Péri*, perhaps above all his masterly opera *Ariane et Barbebleu*' as being a constant source of inspiration to him.

I was delighted and honoured that, amongst such a fine collection of studies, *Scrunch* (Study No. 8 – *Omaggio a Domenico Scarlatti*) was written for me. I adore its quirkiness, a humour not unreminiscent of Haydn, along with stylistic elements derived from one of the other great keyboard composers, Scarlatti, in particular his Sonatas in A Minor (L429) and D Major (L 206). Composed in 2000-2001 and described by the composer as essentially a *jeu d'esprit*, *Scrunch* is a dizzying toccata with jazzy rhythmic interplay. Its middle section contains a succession of oddly fanciful episodes, amounting to a great experience and thrill for the performer and listener alike.

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## JOHN McCABE

John McCabe's career as composer and pianist has established him as one of the leading British musicians. His recording on the London label of the complete Piano Sonatas of Haydn (12 CDs) was greeted by *Gramophone* magazine as "one of the great recorded monuments of the keyboard repertoire", likening it to Schnabel's Beethoven sonatas. He has frequently performed in the USA and Australia, as well as 18 other countries, and during his career given over 1200 performances of British works - his 50-plus solo piano recordings range from Clementi and Mozart to Webern, Copland, Carter, Hindemith's *Ludus Tonalis* (Hyperion), Rawsthorne's Piano Quintet (Naxos), and William Schuman's Concerto (Albany). He has given the country premières of Messiaen's *Sept Haï-kai* (Australia) and concertos by Delius (Denmark) and John Corigliano (England). In the 2002/3 season he visited Germany, the USA, Japan, Belgium, and Lithuania in concerto and recital performances, and in attendance at performances of his music.

Among his most successful works are the ballet *Edward II*, created by David Bintley (Stuttgart Ballet 1995, Birmingham Royal Ballet 1997 and subsequently revived by both companies), numerous orchestral works including Concerto for Orchestra (Solti/London Philharmonic Orchestra 1983) and five symphonies, and a wide range of keyboard, chamber and vocal music. Recent works have included *Tenebrae* for piano (Barry Douglas), Symphony: *Of Time and the River* (Melbourne Symphony Orchestra) and chamber works for the Verdehr Trio (*Fauvel's Rondeaux*) and the cellist Alice Neary (Cello Sonata). His short work for the King's Singers, *From 'Cartography'*, to a special text by Jo Shapcott, was commissioned by the BBC for the 2002 Promenade Concerts, and *The Maunsell Forts* was commissioned as the test piece for the 2002 British Open Brass Band Championships. The success of *Edward II* was such that in May 1998 Birmingham Royal Ballet staged an extra week of performances, and brought it to Sadler's Wells Theatre, London, taking it to New York in September 2000 and also to the Hong Kong Festival. The same company commissioned McCabe and Bintley to create two full-evening ballets on Arthurian themes - the

first, subtitled *Arthur Pendragon*, was premièred in Birmingham in January 2000, and the second, *Morte d'Arthur*, at Sadler's Wells Theatre, London, in May 2001. Both ballets were revived by the company in the Spring of 2003. McCabe's latest works include a piano quintet *The Woman by the Sea*, which has received performances in the UK, Belgium and Japan, and *Les Martinets noirs*, a Concerto for Two Violins and Strings commissioned by the Amsterdam Sinfonietta for their String Festival in October 2003 and inspired by the sight of the swifts wheeling over his Kentish home during that beautiful summer. His anthem *The Evening Watch* for choir and organ, commissioned by the Worshipful Company of Musicians for their St Cecilia's Day Service in St Paul's Cathedral, London, was premièred in November 2003. Recent CD releases have included chamber music played by the Fibonacci Sequence (Dutton Epoch), more chamber music performed by the Camerata Ensemble (Campion Records), and Concerto for Orchestra (RLPO with Douglas Bostock on Clavichord). A new CD has just been released of his Piano Concerto No. 2 (with Tamami Honma as soloist) and works for String Orchestra, played by the St Christopher Chamber Orchestra of Vilnius under Donatas Katkus (Dutton Epoch).

John McCabe has written monographs on Rachmaninov, Bartók, and the Haydn Piano Sonatas - his book *Alan Rawsthorne: Portrait of a Composer* was published by Oxford University Press in 1999. From 1983-1990 he was Director of the London College of Music, and is currently a Visiting Professor of Composition at the Royal Academy of Music. He has also held Visiting Professorships at the Universities of Cincinnati and Melbourne. McCabe was appointed CBE by HM The Queen in 1985 for his services to British music.

## TAMAMI HONMA

Since an auspicious US concerto début at the age of seven, Gramophone Award nominee and international competition laureate Tamami Honma has forged a worldwide career, playing in Europe, Russia, the Middle and Far East and across seventeen states of the USA. She has appeared in some of the world's great musical institutions, from the Bolshoi Hall in Moscow (as soloist with the Moscow Radio Symphony Orchestra) to the Weill Recital Hall at Carnegie Hall and the Wigmore Hall in London, establishing her position as a leading pianist of the younger generation.

In her formative years in the US, Honma had already received first prizes in the Stravinsky Awards International Competition, Isabel Scioutti International Competition, tri-annual Gina Bachauer Junior International Competition, Young Keyboard Artists' Association National Competition and MTNA-Yamaha National Competition before she moved on to New York City to become a protégé of legendary pianist Byron Janis.

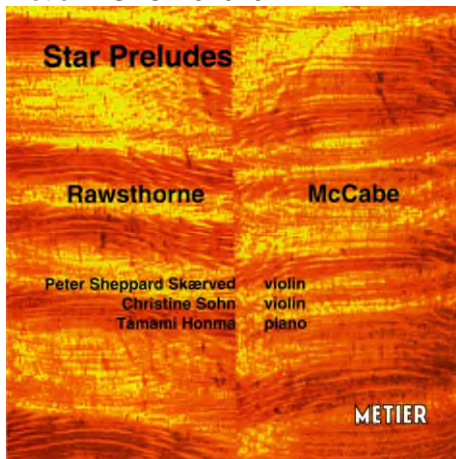
A participant in major festivals such as the Warsaw Autumn Festival, the Aldeburgh Festival and the Gaida Festival, Honma has made television and radio broadcasts in Europe and the US with partners including the Lithuanian National Symphony Orchestra, the Kreutzer Quartet, the Vilnius Quartet and various American orchestras. Honma's commercial CD recordings have won high accolades including a nomination for a prestigious Gramophone Award for her second disc on METIER with violinist Peter Sheppard Skærved, pairing chamber music by McCabe and Rawsthorne (METIER: *Star Preludes*, MSV CD92029). Other recordings encompass music from Mozart (with violinist Howard Davis, leader of the Alberni Quartet) and Chopin to Nigel Clarke (METIER: *Premonitions*, MSV CD92024).

In addition to the present disc of McCabe's solo piano music, Honma has demonstrated her particular affinity with his music having also recorded his second piano concerto with the St Christopher's Chamber Orchestra (Dutton Epoch) and premiered his eighth study, *Scrunch (Omaggio a Domenico Scarlatti)*, at Weill Recital Hall at Carnegie Hall in 2002 and his ninth study, *Snowfall in Winter (Hommage à Debussy)*, at St John's Smith Square in London (2003), both studies written for her. Equally accomplished in traditional and modern repertoire, Honma often incorporates into her concert programmes the world premières of solo and chamber works written for her by distinguished composers from around the world. Tamami teaches at the Royal Academy of Music in London.



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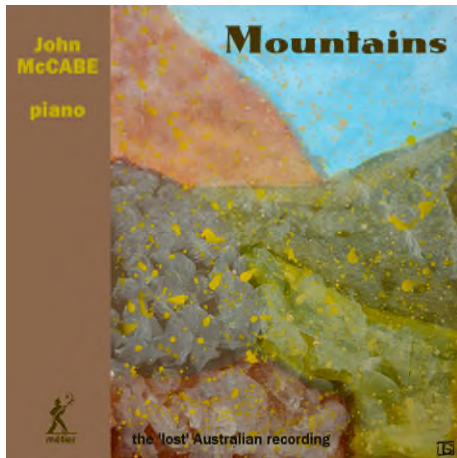
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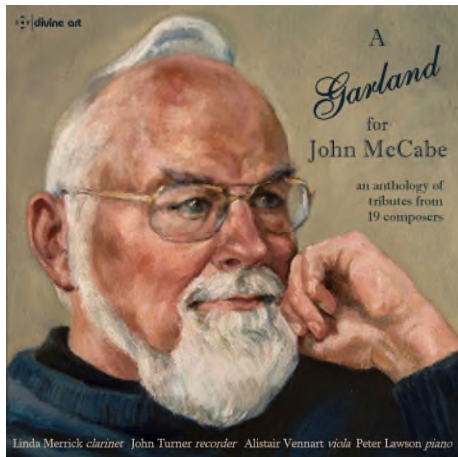
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# TENEBRAE

piano music by **John McCabe**

performed by **Tamami Honma**



1	Variations (1963)	9:49
2	Intermezzi (1968)	6:59
3	Sostenuto (Study No.2) (1969)	8:13
4	Capriccio (Study No.1) (1969)	6:35
5	Aubade (Study No.4) (1970)	6:07
6	Tenebrae (1992/3)	18:42
7	Scrunch (Study No.8 - Omaggio a Domenico Scarlatti) (2000/01)	4:42
8	Evening Harmonies (Study No.7 - Hommage à Dukas) (2001)	9:21

Total Time 72:06

All works published by Novello Publishing Ltd.



This recording was made in Wathen Hall, St Paul's School for Boys, Barnes on 12 May 2002 (tracks 2, 4, 5 & 6) and 20 July 2002 (tracks 1, 3, 7 & 8)  
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