

# Trajectories



music by david gorton

neil heyde    cello

peter sheppard skærvæd    violin

roderick chadwick    piano

kreutzer quartet



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## Music by David Gorton

Neil Heyde (cello) – *Sonata*  
Peter Sheppard Skærved (violin) – *Caprices*  
Roderick Chadwick (piano), Peter Sheppard Skærved (violin),  
Neil Heyde (cello) – *Melting Forms*  
Kreutzer Quartet - *Trajectories*

### Sonata for Solo Cello (18.06)

1	Introduction	3.21
2	Reflection	4.11
3	Image	4.07
4	Dialogue	4.36
5	Coda	1.51

### String Quartet: *Trajectories* (18.37)

6	I	11.55
7	II	6.42
8	<b>Caprice no. 1 (Rosetta)</b> for solo violin	1.24
9	<b>Caprice no. 2</b> for solo violin	1.04
10	<b>Melting Forms</b>	13.32

### Sonata for Solo Cello (alternative version – live performance) (16.08)

11	Introduction	3.05
12	Image	3.26
13	Dialogue	5.13
14	Reflection	2.52
15	Coda	1.32



The Quartet during a workshop of *Trajectories* at Tate St Ives, 17 September 2006

The Sonata for Solo Cello was first performed by Neil Heyde at Tate St Ives on the 11 September 2005 as part of the 'Dialogues in Sight and Sound' series of events. String Quartet: *Trajectories* was commissioned by Tate St Ives as part of the 'Instruments of Abstraction' series of events, and first performed by the Kreutzer Quartet at Tate St Ives, 17 September 2006.

## The music

The music of David Gorton is difficult. That is a problematic word to use, I know, but it is certainly true of the technical demands his music often makes on performers. For the listener however, it is complex, certainly; challenging, undoubtedly; because the task faced is to comprehend music that rarely sits still. Perhaps the best way of describing this marvelous music is to say it is in a constant state of restless evolution.

The composer once confessed to me that he has a short attention span. What he meant was that he likes, and is engaged by, music that changes moment by moment. This means that we, his listeners, have few opportunities to take our eye off the ball (to use an analogy one of his teachers, Harrison Birtwistle, would appreciate). We have to listen carefully and attentively, focusing on the detail. The results are extremely rewarding.

Gorton's music is rich, multi-faceted, tremendously well crafted and, from an instrumental viewpoint, beautifully, idiomatically written. What is surprising, then, is that in its challenges, it is also fun; this is sound tracing trajectories, melting and mutating. But it is not just the sound of this music that is important, and here we have the disadvantage of the CD medium; Gorton's music is also dramatic to watch, and often conceived as such. Gorton is fascinated by the physical enactment of music, how sound is actually produced (this in part explains his interest in electronics, options in both his 2nd Cello Sonata and his *Erinnerungsspiel* for oboe, not recorded here). The choreography of performance is eloquently explored in many of his works. Perhaps this visual dimension is most evident in the work that gives this CD its title, *Trajectories*, which was commissioned as part of the *Instruments of Abstraction* events at the Tate Gallery, St Ives in 2006. The quartet is designed so that it can be 'installed' into the performance space, initially the large gallery at Tate St Ives, with the players able to sit at the edges of the space surrounding the audience, or in the middle of the space surrounded by the audience. The microtonal tuning of the quartet creates different beating patterns depending on space and disposition.



This interest in performance and its phenomenology also manifests itself in the responsibilities the composer gives the players of his music, and in this he is fortunate in working with a number of outstanding musicians. The solo violin *Caprices* (an ongoing project; there are four to date), based on Paganini's famous example, are ideally suited to Peter Sheppard Skærved's marvelously extravagant technique. Gorton often plays on the edge of music, pushing instruments and performers to the periphery of the playable, an approach that places similar demands on listeners, but one that ultimately extends our musical horizons.

The cello sonata and the piano trio *Melting Forms* demonstrate another dimension of this concern with performers and their role in the realization of the work, through their malleable approach to musical form. *Melting Forms*, like *Trajectories*, contrasts frenzy and calm (a calling card of Gorton's), allowing the players to choose their route through the piece, as well as in their own relationships with each other. The reordering of sequences in the cello sonata, two versions of which bracket this recording, results in works with two very different large-scale gestural shapes.

Scordatura is also regularly used by Gorton: notably in the micro tuning of the string quartet *Trajectories*, but also to great effect in the cello sonata. Here the G-string is tuned a third of a tone flat and the A is tuned a third of a tone sharp. The work also employs quarter, sixth and third tones to produce a scintillating and coruscating soundscape. Such a concern with the 'fine tuning' of sound is what makes this music difficult: technically it has a very narrow margin for error. But, like the thoughtful and skilful performer, the assiduous listener to this filigree world will, in overcoming these difficulties, return with great rewards.

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## The composer



The music of **David Gorton** first began to receive attention in 2001 when he was awarded the Royal Philharmonic Society Composition Prize while still a student. The subsequent commission for the London Sinfonietta, *Oblique Prayers*, outlined a distinctive and unique sound-world described by one commentator as combining “an acute imagination for delicate timbral invention with a prodigious command of the unfolding of this half-hour ritual drama” (The Independent).

Since then a number of central concerns have emerged in subsequent works: a fascination with the malleability of musical time in live performance, the extension of instrumental techniques and tuning systems, and a penchant for virtuosity and extreme gestures. These can all be found in the two sonatas for solo cello (for Neil Heyde), *Sonnentode* (for Jane Manning and Jane’s Minstrels), *Erinnerungsspiel* and *Schmetterlingsspiel* (for Christopher Redgate), *String Quartet: Trajectories* (commissioned by Tate St Ives for the Kreutzer Quartet), and the orchestral piece *The Fall of Babel* (premiered by the BBC Symphony Orchestra). Similar concerns are also to be found in microcosm in two pieces published by ABRSM for amateur musicians: *Prelude after d’Anglebert* for piano (in *Spectrum 4*), and the *2nd String Quartet* (in *Spectrum for String Quartet*).

David Gorton studied composition with Harrison Birtwistle and Simon Bainbridge. He currently lives in Cambridgeshire and teaches at the Royal Academy of Music in London.

## The musicians

As a soloist and chamber musician **Neil Heyde** has appeared throughout Europe, and in the USA and Australia, broadcasting for the BBC, WDR, ORF, Radio France, Netherlands Radio and many other networks. Since the mid 90s he has been the cellist of the Kreutzer Quartet and he now heads the postgraduate programmes at the Royal Academy of Music, where his work focuses on the relationships between performance, composition and analysis. He has commissioned and premiered many solo and chamber pieces and is also dedicated to performing and recording neglected areas of the repertoire. Particularly important projects have been the complete quartets of Michael Finnissy and Roberto Gerhard, and Brian Ferneyhough's *Time and Motion Study II* for solo cello and electronics, which he has filmed for a documentary and DVD. He has edited Faber's series of 19th-century music for stringed instruments and piano, and written an analytical study of Debussy's sonatas. He is now working on the volume of Debussy's sonatas for the *Œuvres Complètes de Claude Debussy*.

'Contemporary music is often described as disembodied or abstract, yet nothing could have been more intensely corporeal than cellist Neil Heyde's performance of Brian Ferneyhough's *Time and Motion Study II*.... His visceral performance was the climax of the three-day celebration of Ferneyhough's 60th birthday.'

(*The Guardian*)

'Neil Heyde's precision made for high drama, bringing out a garishness of frightening originality....

'A performance of breathtaking intensity and exquisite delicacy'

(*The Wire*)

**Peter Sheppard Skærved** is the dedicatee of well over 200 works for solo violin. Peter's discography is extensive, ranging from cycles of sonatas by Beethoven and Telemann, the complete quartets of David Matthews, Michael Tippett, and cycles of concerti from Haydn to Henze. He has won awards from the BBC Music Magazine, been nominated for a Gramophone Award and was nominated for a GRAMMY for a concerto recording in 2007. He records for NMC, Chandos, Naxos, Metier and Toccata.

Peter has performed as soloist in over thirty countries. He is the only British violinist to have been invited to play on Paganini's violin *il Cannone* more than once and regularly gives recitals on the prestigious collection of historic instruments at the Library of Congress, Washington. He presently plays on a 1698 Stradivari owned by Joseph Joachim. He regularly appears as director and soloist with ensembles ranging from the Zagreb Soloists to Athelas Sinfonietta Copenhagen. He has collaborated with the distinguished pianist, Aaron Shorr, for 20 years. Peter is a Senior Lecturer at the Royal Academy of Music and a professor at Vanderbilt University, Nashville. He is acclaimed for his collaborative work with museums and galleries worldwide. He is at present leading his second large scale project with the British Museum and curating a major exhibit at the National Portrait Gallery.

Described by the *Sunday Times* as "possessor of devastating musicality and technique", pianist **Roderick Chadwick** combines his wide-ranging activity on the concert platform with diverse teaching and research interests. He has performed at many of Britain's most prominent venues, including the Free Trade Hall in Manchester, Wigmore Hall and Aldeburgh Festival, and made his London Southbank debut playing the Tippett Piano Concerto at the Queen Elizabeth Hall.

During the mid 1990s he performed the complete piano works of Olivier Messiaen, and continues to research Messiaen's music and that of his students. In 2007 he was appointed Artistic Advisor to the Royal Academy of Music for its collaboration with the

Southbank Centre in London's year-long Messiaen Centenary Festival.

Roderick Chadwick has collaborated with artists such as Chloë Hanslip, Narimichi Kawabata, Peter Sheppard Skærved and the Kreutzer Quartet, performing widely in Europe, the United States and Asia, including recitals at Seoul Arts Centre, Auditorium du Louvre, Schloss Elmau, Tokyo Opera City and Kioi Hall. He is a member of the ensembles CHROMA and Plus-Minus, making recent appearances at the Huddersfield, Ultima (Oslo) and TRANSIT (Leuven) Festivals, and has recorded on the Innova (US), Guild, and Victor (Japan) labels. He lives in London and teaches at the Royal Academy of Music.

#### **Kreutzer Quartet**

**Peter Sheppard Skærved & Mihailo Trandafilovski - Violins**

**Morgan Goff - Viola**

**Neil Heyde – Cello**

The **Kreutzer Quartet** has forged an enviable reputation as one of Europe's most dynamic and innovative string quartets. They are the dedicatees of numerous works, and over many years forged creative partnerships with composers including Sir Michael Tippett, David Matthews, Michael Finnissy, Judith Weir, and Haflidi Hallgrímsson. They have a particularly strong relationship with a cross-section of leading American composers, having collaborated intensively with the great George Rochberg in the last few years of his life, as well as working closely with figures such as Elliott Schwartz, and the prolific symphonist Gloria Coates. As recording artists they have won critical acclaim for their discs on the Naxos, Metier, and Chandos labels. They are artists in association with York University. Their residency at Wilton's Music Hall in London draws capacity audiences for its original programming and dynamic presentation.

Peter  
Sheppard  
Skærvæd  
and  
Neil Heyde



Photographs by Richard Bram, taken on location at the Tate Gallery,  
St. Ives, Cornwall.

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Tracks 1-9 recorded at Weston Parish Church, 16 October 2006.

Track 10 recorded at Coombehurst Studio, Kingston University, 15 December 2006.

Tracks 11-15 recorded at the Priory Church of St Bartholomew the Great, Smithfield,  
20 October 2005.

Producer: David Gorton

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**Morgan Goff  
David Gorton  
and  
Peter Sheppard Skærved**

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