

signum
CLASSICS

99 Words

Sir John Tavener
Roxanna Panufnik

Voce Chamber Choir
Suzi Digby
conductor

Matthew Barley
cello

Simon Russell Beale
narrator

James Sherlock
organ



99 WORDS

SIR JOHN TAVENER
ROXANNA PANUFNIK

1	Svyati <i>Choir & Cello</i>	John Tavener	[13.08]
2	Heav'nly Harmony * <i>Choir & Organ</i>	Roxanna Panufnik	[6.27]
3	Look in thy Glass * <i>Choir</i>	John Tavener	[4.07]
4	99 Words to my Darling Children * <i>Narrator, Choir & Cello</i>	Roxanna Panufnik <i>music</i> John Tavener <i>words</i>	[7.06]
5	Improvisation on Tavener themes * <i>Cello</i>	Matthew Barley	[5.08]
6	Threnos <i>Cello</i>	John Tavener	[6.24]
7	The Tablet of your Heart * <i>Choir & Organ</i> <i>Charlotte Langley - soprano solo</i>	Roxanna Panufnik	[5.11]
8	Maha Maya * <i>Choir & Organ</i>	John Tavener	[11.12]
	Total timings:		[58.46]
	* <i>Premiere Recording</i>		

VOCE CHAMBER CHOIR • SUZI DIGBY CONDUCTOR
MATTHEW BARLEY CELLO • JAMES SHERLOCK ORGAN
SIMON RUSSELL BEALE NARRATOR

1 SVYATI

СВАТИ БОЖЕ · СВАТИ КРЪПЪКИ ·
СВАТИ БЕСЪМРТЪНИ · ПОМИЛОУИ НАСЪ ❖

This work was commissioned by Cricklade Music Festival with funds from Southern Arts. It was first performed at the Cricklade Music Festival on 1st October 1995, by the Kiev Chamber Choir with Steven Isserlis (cello), directed by Mykola Gobdych.

I began to write Svyati in early 1995: while sketching it, learned that John Williams, father of Jane, my dear friend and publisher, was dying. I could not refrain from dedicating it to Jane and to the memory of her father.

The text is in Church Slavonic, and it is used at almost every Russian Orthodox service, perhaps most poignantly after the congregation have kissed the body in an open coffin at an Orthodox funeral. The choir sings as the coffin is closed and borne out of the church, followed by the mourners with lighted candles. The cello represents the Priest or Ikon of Christ, and should play at a distance from the choir, perhaps at the opposite end of the building. As in Greek drama, choir and priest are in dialogue with each other. Since the cello represents the

*Holy God, Holy and Strong,
Holy and Immortal, have mercy upon us.*

Ikon of Christ, it must be played without any sentiment of a Western character, but should derive from the chanting of the Eastern Orthodox Church.

John Tavener

2 HEAV'NLY HARMONY

From harmony, from Heav'nly harmony
This universal frame began.
When Nature underneath a heap
Of jarring atoms lay,
And could not heave her head,
The tuneful voice was heard from high,
Arise ye more than dead.

From harmony, from Heav'nly harmony
This universal frame began:
From harmony to harmony
Through all the compass of the notes it ran,
The diapason closing full in man.
The trumpet's loud clangor
Excites us to arms
With shrill notes of anger
And mortal alarms.

The soft complaining flute
In dying notes discovers
The woes of hopeless lovers,
Whose dirge is whisper'd by the warbling lute.

Sharp violins proclaim
Their jealous pangs, and desperation,
Fury, frantic indignation,
Depth of pains and height of passion,
For the fair, disdainful dame.

But oh! what art can teach
What human voice can reach
The sacred organ's praise?
Notes inspiring holy love,
Notes that wing their Heav'nly ways
To mend the choirs above.

From harmony, from Heav'nly harmony
This universal frame began:
From harmony to harmony,
The dead shall live, the living die,
And music shall untune the sky.

John Dryden (1631-1700)

When Dean Close School approached me to write an anthem to celebrate the launch of their new, exclusively made and exquisite organ I turned to one of my remarkably generous ex-English teachers (especially since I failed

my English Lit O' level) to find a suitable text. These verses from Dryden's *A Song of Saint Cecilia's Day* (1687) couldn't been more perfect – the mention of various instruments are easily expressed in the new organ's many sublime stops and the drama of the poem ideally suits such a versatile and expressive instrument.

I would like to thank Dean Close for commissioning the piece, The Rt. Hon. David and Mrs Hicks Beach for supporting the commission and Alistair Langlands for introducing me to the delights of Dryden.

The piece is dedicated to Dean Close School and lasts approximately 6 minutes.

Roxanna Panutnik

3 LOOK IN THY GLASS

Sonnet III

Look in thy glass and tell the face thou viewest
Now is the time that face should form another;
Whose fresh repair if now thou not renewest,
Thou dost beguile the world, unbless some mother.
For where is she so fair whose unear'd womb
Disdains the tillage of thy husbandry?

Or who is he so fond will be the tomb
Of his self-love, to stop posterity?
Thou art thy mother's glass, and she in thee
Calls back the lovely April of her prime;
So thou through windows of thine age shalt see,
Despite of wrinkles, this thy golden time.
But if thou live, remember'd not to be,
Die single, and thine image dies with thee.

William Shakespeare

This commission was supported by the Ministry of Education and Culture in Iceland and is dedicated to Hilmar Örn Agnarsson and the South Iceland Chamber Choir. The work was first performed by the South Iceland Chamber Choir at Southwark Cathedral, London, on 15th November 2013.

This set of Three Shakespeare Sonnets was one of the first works that I composed after serious illness in 2007. I wanted to pay tribute to my wife, Maryanna, who nursed me back to some degree of health, so I turned to the Shakespeare Sonnets. I was delighted to find that they brought forth music once again, after I had been silent for so long.

John Tavener

4 99 WORDS TO MY DARLING CHILDREN

What we know is ringed with darkness; God, however, sees it as light. Find the courage to trust this Reality; remember God every day. Strive to embrace all creations. If we are with God when all is well, He will be with us when life wounds. Seek what exalts you, and live 'à tous risques'. Life is a dream, but it is not our dream. All that happens to you is sent from God. Aspire to that state of bliss which inhabits all things. For 'God is a beautiful being, and He loves beauty.' Your true Self is God.

99 words for my darling children Theodora, Sofia and Orlando, by John Tavener

Always having been an enormous fan of Sir John Tavener's music, during a beautiful Service of Thanksgiving for his life and work at Westminster Abbey in June 2014, I was incredibly moved by his oldest daughter, Theodora, reading these '99 Words for my Darling Children, Theodora, Sofia and Orlando'. As well as being a deeply inspiring mantra for how he wanted his children to live their lives, there seemed to be so many parallels with my own personal history. Like Theodora, I had lost a composer father whose musical legacy is sometimes comforting but

can also feel incredibly raw. Like Sir John and his wife Maryanna, I too have 3 children – two older girls and a younger boy. And these words sum up everything that I would wish upon my own children.

My immediate reaction on hearing the reading was a desire to set them to music and just as I was writing to Maryanna to ask her permission, conductor Suzi Digby OBE, contacted me and asked if I'd consider setting them for her Voce Chamber Choir.

The music I've written for this rocks gently, like a lullaby. The words are so important that I've made sure you hear everyone one of them by having them first narrated and then sung.

The 'cello represents John – supporting, encouraging and embellishing the words. I have been longing to write for 'cellist Matthew Barley for a considerable time so I'm deeply honoured that he is premiering this.

It is with enormous thanks to Maryanna, Theodora, Sofia and Orlando for letting me set these very precious words – I know it must have been a very tough decision and I am hugely grateful for their trust in me to do this. And thank you Suzi, for giving me the opportunity to do this.

Proceeds from this recording will go towards the Tavener Foundation, which promotes access to John's and other classical music, as well as harmony through music, between faiths.

Roxanna Panufnik

6 THRENOS

Threnos (Lament) for solo cello was composed late in 1990, for Stephen Isserlis. The title, Tavener writes, 'has both liturgical and folk significance in Greece - the Threnos of the Mother of God sung at the Epitaphios on Good Friday and the Threnos of mourning which is chanted over the dead body on the house of a close friend.' Tavener wrote his Threnos to commemorate the death of a close friend.

Michael Stewart

7 THE TABLET OF YOUR HEART

My Child, do not forget my teaching,
but let your heart keep my commandments;
for length of days and years of life
and abundant welfare they will give you.
Do not let loyalty and faithfulness forsake you:
bind them on your fingers,
write them on the tablet of your heart.

My Child, keep my words
and store up my commandments with you;
keep my commandments and live,
keep my teachings as the apple of your eye;
*bind them on your fingers,
write them on the tablet of your heart.*

From the Anglicized NRSV, from Proverbs: 3, 6, 7

When *The Tablet* asked me to write a motet to be performed at their 175th birthday mass (16th May, 2015, Westminster Cathedral, London), they specified two particular lines from the bible's Book of Proverbs: "Keep my commandments and live, keep my teachings as the apple of your eye; bind them on your fingers, write them on the tablet of your heart."

Looking further at the surrounding verses, I was very moved by the warm and nurturing context in which these words were set and incorporated more of them. The action of 'bind'ing them around fingers inspired me to create a winding and intertwining texture within the choir - each part singing an ancient Middle Eastern-sounding scale, wrapping the refrain in blanket of gently flowing harmonies.

The motet is dedicated to The Tablet on the occasion of their 175th birthday and lasts about 4'30". I am so grateful to the Tablet for the commission and the inspiring words to set.

Roxanna Panufnik

8 MAHA MAYA

Ich sehe dich in tausend Bildern

Ich sehe dich in tausend Bildern,
Maria, lieblich ausgedrückt.
Doch keins von allen kann dich schildern,
wie meine Seele dich erblickt.

I see thee, Mary, adorably expressed in a
thousand images, but none can portray thee
as my soul has seen thee.

Ich weiss nur, dass der Welt Getümmel
seitdem mir wie ein Traum verweht,
und ein unnennbar süsser Himmel
mir ewig im Gemüte steht.

Novalis (1772-1801)

Stella Matutina

Der Morgenstern erhebt sich aus der Nacht
So wie die Göttin Venus aus dem Bade
Des Meeres – eine Perle, dann ein Weib;
Urweiblich ist des Himmels Wundergnade.

Sie ist Geheimnis; sie ist nicht Gesetz,
Sie ist das freie göttliche Vergeben
Tief aus den Wassern der Unendlichkeit –

Und niemand kann der Isis Schleier heben.

Frithjof Schuon

Stella Matutina

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Maha Maya was commissioned by the Cantata Choir, Canterbury Christ Church University College. First performance at the Canterbury Festival on 14th October 2004, in the Canterbury Cathedral Quire, by the Cantata Choir of Canterbury Christ Church University College, with David Flood (organ), conducted by Grenville Hancox.

I only know that since then the world's tumult
has been wafted away like a dream, and a sweet,
ineffable heaven has filled my soul forever.

The Morning Star arises from the night
Like the goddess Venus from the foam
Of the sea – a pearl, and then a woman;
Profoundly feminine is Heaven's wondrous Grace.

She is mystery; she is not law,
She is free divine forgiveness,
From the deep waters of Infinity –

And none can lift the veil of Isis.

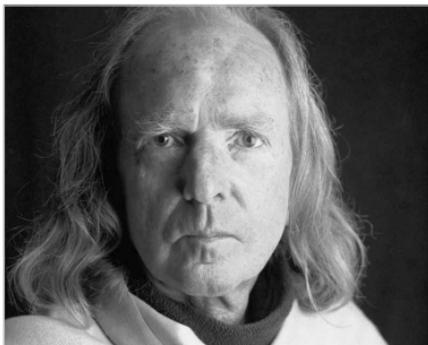
Maha Maya is a celebration of the Eternal Feminine; in the Great Mother of the Hindus, in the Maha Prajavati of the Buddhists (making the Mother of the Buddha the same primal Mother), and in Mary the Mother of Christ, seen in her universal aspect as Stella Matutina, and Mother of all the Prophets. The music is for

double choir and organ, and is in three sections. The first choir sings two German texts: Ich sehe dich in tausend Bildern by Novalis (Baron Friedrich von Hardenberg (1772-1801)) in the outer sections, and Stella Matutina by the Sufi philosopher Frithjof Schuon (1907-1998) in the very tender central section. The second choir invokes Maha Prajavati, Maha Maya, and Stella Matutina throughout. The organ sounds on either side of the centre of the Tryptich, and represents (by using Harmonies of the Spheres, played fortissimo) the awesome and cosmic nature of the Eternal Feminine.

John Tavener

SIR JOHN TAVENER

Tavener's musical education took place against a modernist backdrop, and the first work that brought him to widespread attention, *The Whale* (1966), was premiered in 1968 by the London Sinfonietta at their inaugural concert and released on The Beatles' Apple Records. As the years progressed his music became increasingly spiritual in conception, contemplative in its idiom, and popular with audiences worldwide. Brought up in the Scottish Presbyterian Church, interested in the Catholic faith, he settled in the Orthodox Church in 1977, a major inspiration for his work for the following



© Simone Canetty-Clarke

two decades. From the late 1990s he looked for inspiration from alternative sources by his broad interest in the great religions, embracing Hinduism, Judaism, Christianity, Islam and the spirituality of the American Indians. After a period of intense illness, he was also inspired by the works of Tolstoy, Shakespeare, the English Poets and Dante.

Tavener's work is often intensely beautiful, and often awe-inspiring. His drive to express beauty and truth through music was lifelong, and led him through understandings of many religions and ideologies to produce a unique body of work.

The music of John Tavener is published exclusively by Chester Music Limited, part of The Music Sales Group of Companies.

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ROXANNA PANUFNIK

Roxanna Panufnik, born 1968, ARAM, GRSM (hons), LRAM, studied composition at the Royal Academy of Music and, since then, has written a wide range of pieces – opera, ballet, music theatre, choral works, orchestral and chamber compositions, and music for film and television – which are performed all over the world.

Roxanna has a great love of world music – this has culminated in her “Four World Seasons” for violinist Tasmin Little, the world premiere of which was picked by BBC Radio 3 to launch their Music Nations weekend, celebrating the London Olympics; her multi-faith Warner Classics CD “Love Abide” (www.loveabide.com) and “Dance of Life: Tallinn Mass” for Tallinn Philharmonic (www.tallinnmass.com), commissioned to celebrate Tallinn’s reign as European Capital of Culture.

She is especially interested in building musical bridges between faiths and her first project in this field was the violin concerto “Abraham”, commissioned for Daniel Hope, incorporating Christian, Islamic and Jewish chant to create a musical analogy for the fact that these



© Paul Mitchell

three faiths believe in the same one God. This work was subsequently converted into an overture for the World Orchestra for Peace and premiered in Jerusalem and London under the baton of Valery Gergiev, in 2008 and at the 2014 BBC Proms.

Roxanna is Associate Composer with the London Mozart Players. Her compositions are published by Peter’s Edition Ltd and recorded on many labels including Warner Classics, Signum, Chandos, and EMI Classics.

VOCE CHAMBER CHOIR

Voce is a dynamic London chamber choir founded by Suzi Digby and Harry Briggs in the summer of 2003. A diverse group of around 30 talented singers, they are well-known for their polished performances of challenging repertoire from across the musical spectrum; from major canonical works to traditional and popular music from around the world. They also regularly commission and perform new works from the brightest rising stars on the choral music scene.

Find out more about Voce at
www.vocechamberchoir.org.uk

Soprano

Katherine Barnes
Ana Beard Fernandez
Bonnie de la Hunty
Sophie Gick
Charlotte Langley
Rebecca Nathan
Elizabeth Oliphant
Emily Owen
Lauren Sager Weinstein
Jen Sanders
Zoe Silkstone

Alto

Cathy Barrows
Amy Blythe
Eve Bravin
Ele Corcoran
Jane Macarthur
Rebecca Polson



Tenor

Rorie Evans
Robert Hatch
Francis Hemingway
Matt Horrocks
Eoghan McArdle

Bass

William Hare
Henry Page
Philip Raperport
Jeremy Smith
Jamie Sperling
Henry Vann

SUZI DIGBY OBE

Suzi Digby OBE was born in Japan and lived in Hong Kong, Mexico and the Philippines before settling in London & Cambridge. She is an internationally renowned Choral Conductor and Music Educator. She has trailblazed the revival of singing in UK schools and the community over two and a half decades. Suzi founded and runs the following influential National arts/education organisations: The Voices Foundation (the UK's leading Primary Music Education Charity); Voce Chamber Choir (one of London's finest young Chamber Choirs); Vocal Futures (Nurturing young [16-22] audiences for Classical Music); Singing4Success (Leadership and 'Accelerated Learning' for Corporates) and The London Youth Choir (a pyramid of 5 choirs, 8-22, serving all ethnic communities in London's 33 boroughs). February 2016 saw the public launch of her professional vocal consort, ORA (commissioning international choral works as 'reflections' of Renaissance masterworks). ORA's debut album came in top of the new entries Classical Music charts in the UK and the second album is released this month on the Harmonia Mundi label. In 2017 she received an honorary degree from University of Aberdeen.



Suzi is a visiting Professor at University of Southern California (Choral Studies).

As a conductor, Suzi's 2011 debut with the Orchestra of the Age of Enlightenment (Vocal Futures' Bach's St Matthew Passion) was met with outstanding critical acclaim: "Choral wizard", "The mother of all music", The Telegraph; "Sensitive and accomplished conductor", Musical America; "A serious force for good within Britain's music education system", New Statesman. Suzi annually conducts 2,000 voices

in the Royal Albert Hall in a scratch Youth Messiah. In 2016 this was awarded Best Classical Music Education Initiative Nationwide by popular Classic FM vote.

In 2014, she launched one of the finest professional consorts in California, 'The Golden Bridge', which commissions Californian composers to reflect masterpieces of the English 'Golden' Tudor Age and of the European Renaissance.

Suzi is a Trustee of Music in Country Churches, among other music and education charities. She is Past President of the Incorporated Society of Musicians and was Acting Music Director of Queens' College, Cambridge (where she founded and runs the Queens' Choral Conducting Programme). Amongst many TV appearances, she was judge in BBC1's hit show, Last Choir Standing with over seven million viewers. She regularly adjudicates choral competitions and gives workshops and lectures around the world.

MATTHEW BARLEY

Cello playing is at the centre of Matthew Barley's career, while his musical world has virtually no geographical, social or stylistic boundaries.

Matthew Barley is passionate about improvisation, education, multi-genre music-making, electronics, and pioneering community programmes. He is also a world-renowned cellist, who has performed in over 50 countries, including concertos with the BBC Philharmonic, London Sinfonietta, Hong Kong Sinfonietta, Royal



© Nick White

Scottish National, Kremerata Baltica, Vienna Radio Symphony, Netherlands Radio Symphony, Czech Philharmonic, Melbourne and New Zealand Symphonies and the Metropole Jazz Orchestra.

Matthew Barley's collaborations include Matthias Goerne, the Labèque Sisters, Vikingur Olafsson, Martin Frost, Thomas Larcher, Hugo Ticciati, Amjad Ali Khan, Julian Joseph, Talvin Singh, Kathryn Tickell, Nitin Sawhney, and Jon Lord (Deep Purple), appearing in venues ranging from Ronnie Scott's and the WOMAD festivals to Vienna's Konzerthaus and Zürich's Tonhalle. Matthew's new music group, Between The Notes, has undertaken over 60 creative projects with young musicians and orchestral players around the world.

As well as a series of performances of Thomas Larcher's double concerto with violinist Viktoria Mullova, commissioned by the BBC Proms, Matthew has given premieres by James MacMillan, Detlev Glanert, Dai Fujikura and many other prominent composers, including with some of the greatest Indian musicians in a new project with the Philharmonia Orchestra.

Matthew's recordings have been released on Black Box, Signum Classics and Onyx Classics – the latter included a CD with Viktoria Mullova on which Matthew was cellist, arranger, composer and producer, *The Peasant Girl*, which has gained rave reviews worldwide, and is now also available on DVD.

In 2013 Matthew undertook a 100-event UK tour celebrating Benjamin Britten – the tour was accompanied by a CD release, *Around Britten*, described by Sinfini as “a defining statement in modern cello playing”.

Following a tour to Mexico with City of London Sinfonia, he furthers his relationship with the orchestra with concerts in 2017. Upcoming projects include the Swedish Chamber Orchestra, BBC Philharmonic, Frankfurt Radio Symphony, and an artist-residency at the Kassel Music Days festival in Germany (with Avi Avital and Manu Delago) and performances of a new double concerto by Pascal Dusapin with Viktoria Mullova with Netherlands Radio, London Philharmoni, Paris National, Seattle Symphony and Leipzig Gewandhaus

www.matthewbarley.com

JAMES SHERLOCK

James Sherlock studies orchestral conducting at the Sibelius Academy in Helsinki. In the past year he has made conducting debuts with the English Chamber Orchestra and the BBC Concert Orchestra, collaborating with artists including Raphael Wallfisch and Dame Shirley Bassey. He was selected by the London Symphony and Berlin Philharmonic Orchestras as the young British conductor to take part in their International Artists Academy in Berlin and Aix-en-Provence.

As a keyboard player, he has performed in major venues worldwide as a soloist and chamber musician, including the Berlin Philharmonie, Carnegie and Wigmore Halls, and the Musikgebouw Amsterdam. He has performed alongside many international singers including Dame Felicity Lott, Angelika Kirchsclager, Sir Thomas Allen and Dame Sarah Connolly.

James previously studied at the Guildhall School of Music & Drama, Trinity College Cambridge, the Georg Solti Accademia and the Franz Schubert Institut. His teachers have included Richard Bonyngé, Graham Johnson, Ronan O'Hora and Joan Havill. He won top prizes



© Raphaëlle Photography

at the Royal Overseas League Competition as both soloist and accompanist, at Das Lied International Song Competition, BBC Performing Arts Trust, the Award for Young Concert Artists and Gold Medal at the Marcello Galanti International Organ Competition.

SIMON RUSSELL BEALE

Theatre credits include: The Tempest, King Lear, Ghosts, Richard III, The Seagull, Edward II, Troilus & Cressida, The Man of Mode, Restoration (RSC); King Lear, Timon of Athens, Collaborators, London Assurance, A Slight Ache, Major Barbara, Much Ado About Nothing, The Alchemist, Life of Galileo, Jumpers, Humble Boy, Hamlet, Battle Royal, Candide, Summerfolk, Money, Othello, Rosencrantz & Guildenstern Are Dead, Volpone (National Theatre), Mr Foote's Other Leg (Hampstead/ Haymarket); Temple, The Philanthropist, Uncle Vanya, Twelfth Night (Donmar Warehouse); The Hothouse (Trafalgar Studios); Privates On Parade (Noel Coward Theatre); Bluebird (Atlantic Theatre, New York); The Cherry Orchard, The Winter's Tale (BAM, World Tour, Old Vic); Monty Python's Spamalot (Palace Theatre, London & Schubert Theatre, New York); Julius Caesar (Barbican / International Tour); Macbeth (Almeida Theatre); Jumpers (Brooks Atkinson Theatre, New York); Jumpers (Piccadilly Theatre); Humble Boy (Gielgud Theatre).
Ballet includes: Alice In Wonderland.

Television includes: Charlie Brooker's Weekly Wipe, Penny Dreadful, Under The Covers, Monteverdi, Legacy, Perkinson, Henry IV Parts



1 & 2, God's Country, Symphony, Spooks, Sacred Music, American Experience, Dunkirk, The Visitors, Great Historians, Gibbon, A Dance To The Music Of Time.

Film includes: The Death of Stalin, My Cousin Rachel, Savannah, Into The Woods, The Deep Blue Sea, My Week With Marilyn, Hamlet.

Radio includes: War & Peace, The Trials of Oscar Wilde, The Sisterhood, Waiting For Godot, Art, Radio 4 book of the Week: The Other Paris,

Dead Girls Tell No Tales, Radio 4 Book of the Week: The Story of Alice, Victory, A Spy Among Friends, The Screwtape Letters, The Organist's Daughter, Prom: National Theatre Orchestra, Twenty Minutes – Wagner, Suspicion In Ten Voices, Copenhagen, Collaborators, Olympiad / Shakespeare, In Tune, The Secret Pilgrim, Smiley's People, Chekhov's Gun, The Honourable Schoolboy, Tinker Tailor Soldier Spy, The Looking Glass War, The Spy Who Came In From The Cold, A Murder of Quality, Call For The Dead, Words & Music: Joy, A Shropshire Lad.

Book narration includes: The Romanovs, De Profundis, A Dance to The Music of Time, Hamlet, The Tempest, Measure For Measure.

Television narration includes: The National Trust.

Concerts include: BBC Proms, Dancers on a Tightrope, Artaxerxes, Façade, Music & Poetry: Auden & Britten, The Firebrand Of Florence.



Voce Chamber Choir with Simon Russell Beale, James Sherlock, Suzi Digby and Roxanna Panufnik, pictured following the concert premiere of *99 Words to my Darling Children*.

**We would like to thank the Tavener Foundation for their support of this recording,
as well as each of the artists who took part in creating it.**

**Proceeds from this recording will go towards the Tavener Foundation, which promotes access
to John's and other classical music, as well as harmony through music, between faiths**

Recorded on 31st March 2017 in St John's, Islington, London and on 1st April in St Augustine's, Kilburn, London, UK.

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Recording Engineer – Mike Hatch

Editors – Adrian Peacock and Dave Rowell

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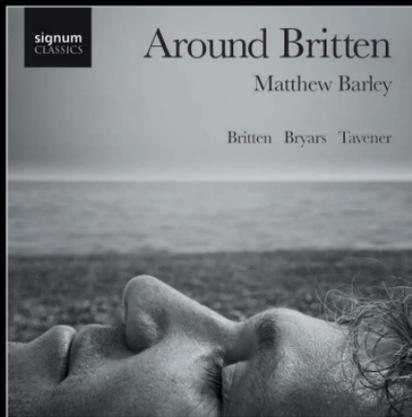
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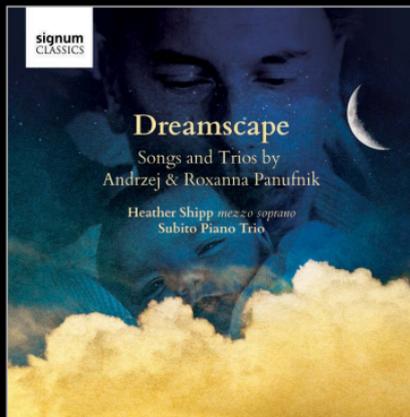
Around Britten

Matthew Barley *cello*

SIGCD318

"As always, Barley's playing is fearless. The disc is a voyage around the cello as well as around Britten, and one that never becomes relentless. In his Improvisation, there is skilfully woven reference to the profusion of styles in which he plays"

Gramophone Magazine



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Heather Shipp *mezzo-soprano*

Subito Piano Trio

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