

signum
CLASSICS



SOLACE

OLIVER DAVIS

SOLACE

OLIVER DAVIS (b. 1972)

1 **Clarity** for solo violins and strings [3.19] **Guitar Concerto** [8.34]

Kerenza Peacock and **Jonathan Hill** *solo violins*
Budapest Scoring Orchestra and the **Peacock Ensemble**
Péter Illényi *Conductor*

7 I

8 II

9 III

2 **Solace** for solo violin and strings [4.25] **Sergio Puccini** *Guitar*

Jonathan Hill *solo violin*
Budapest Scoring Orchestra and the **Peacock Ensemble**
Péter Illényi *Conductor*

Oliver Wass *Harp*

Oliver Davis *piano* in II & III

Henry Hanssen *trombone* in III

Budapest Scoring Orchestra and the **Peacock Ensemble**

Péter Illényi *Conductor*

3 **This Mortal Man** for soprano, harp and strings [3.22] **Kaleidoscope** piano duet [7.53]

Grace Davidson *soprano* • **Oliver Wass** *Harp*
Budapest Scoring Orchestra and the **Peacock Ensemble**
Péter Illényi *Conductor*
Text by John Delaney

10 I

11 II

12 III

4 **Narcissus and Echo** [3.12] **Beth & Flo** (**Elsbet Remijn** and **Claudette Verhulst**) *piano*

Grace Davidson *soprano*
Benedict Moriarty and **Sam Brophy** *trebles*
Oliver Davis *keyboards*
Budapest Scoring Orchestra and the **Peacock Ensemble**
Péter Illényi *Conductor*
Text by Simon Littlefield

13 **Sun Stands Still** for treble and piano [2.17]

Benedict Moriarty *treble*

Oliver Davis *piano*

Text by Simon Littlefield

Equinox for violin and strings [6.06] **Bute Cello Duets** [4.00]

5 I

6 II

Kerenza Peacock *violin*
Budapest Scoring Orchestra and the **Peacock Ensemble**
Péter Illényi *Conductor*

14 I

15 II

16 III

Katherine Jenkinson and **Nicholas Holland** *cellos*

Eros and Psyche for soprano and orchestra [12.25] **21** **Save Me** [3.14]

17 I

18 II

19 III

20 IV

Grace Davidson *soprano*

Huw Watkins *piano*

Oliver Wass *Harp*

Benedict Moriarty & Sam Brophy *trebles* in IV

Budapest Scoring Orchestra and the **Peacock Ensemble**

Péter Illényi *Conductor*

Text by Simon Littlefield

Total timings: [58.47]

Peacock Ensemble

Kerenza Peacock *violin I* **Jonathan Hill** *violin II* **Emma Heathcote** *viola* **Katherine Jenkinson** *cello* **Hannah Turnbull** *double bass*

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I had originally planned the production of my sixth album in a similar way to previous albums, a method that had to be abandoned when social restrictions were enforced at the onset of the pandemic. In addition to amending the production process, most of the repertoire I had originally planned to record was also going to need to be replaced owing to key artists and studios unable to be involved. It presented a huge logistical and creative problem, but also an interesting challenge. Would it be possible to create an album, largely orchestral based, without being in the same room as the orchestra and

conductor? The only way this could be achieved was by recording the orchestra and many of the soloists remotely.

During the lockdown period I had briefly worked remotely with the Budapest Scoring Orchestra, and that experience gave me the confidence to tackle this project. I decided to create a template by recording all the principal elements first. I recorded all the key orchestral parts individually with five musicians (informally titled as the 'Peacock Ensemble' for this album) and this enabled me to have enough control of these parts

to then create a master chamber music version of all the orchestral pieces on the album. I then mapped out the exact tempos and dynamics in the orchestral scores and only then did I record the Budapest Scoring Orchestra on top of this chamber recording. In addition, many of the pieces were written for soloists who were based abroad and were now unable to visit the UK as planned. I therefore had to record their parts remotely and incorporate those recordings into the mix. I achieved this using the internet and recording studios and engineers all over the world, recording a violinist in Los Angeles, a piano duo in The Netherlands, a guitarist in Argentina and the Budapest Scoring Orchestra conducted by Péter Illényi in Budapest. This painstaking process became a labour of love and has led me to appreciate the many benefits of being in the same room as the artist!

The opening piece, *Clarity*, is written for four solo violins and string orchestra. Two of the soloists create an echoing rhythmic arpeggio and the other solo and orchestral elements comprise the melodic and harmonic material respectively. The solo parts are performed here by Kerenza Peacock and Jonathan Hill.

Solace was originally composed as part of a larger scale work for solo violin and orchestra, which choreographer Edwaard Liang used to create 'Lineage', a ballet premiered by New York City Ballet in the Fall Fashion Gala 2019. I singled out this particular movement as I felt it suited the mood of this project. The solo violin part, performed by Jonathan Hill, was played on an 1846 Pierre Silvestre kindly lent by Sean Bishop at Bishop Strings.

Writer John Delaney and I collaborated on an operatic project based on the Irish mythological tale of Tir na Nog. *This Mortal Man* was written from the perspective of the goddess Niamh who has fallen in love with earthling Oisín, whom she wishes to marry, against the wishes of the gods. The song is arranged for soprano, harp and strings and is sung by Grace Davidson.

I wrote the music for what became *Narcissus and Echo* many years before the lyrics were added. I gave the piece in its original form to lyricist Simon Littlefield with the brief of finding an appropriate theme and fitting words to the existing melody. His idea of setting it to the story of Narcissus and Echo instantly transformed the piece into a new song, sung here by Grace Davidson with accompaniment from trebles Sam Brophy and Benedict Moriarty.

Equinox is a two-movement work for solo violin and strings written for Kerenza Peacock. In the first movement I wanted to create an almost motionless feel in the string accompaniment, over which I wrote a 'floating' violin melody. The string accompaniment develops into a triplet arpeggiated figure, reaching its climax with an accompanying cello solo performed by Katherine Jenkinson. The second movement opens with just the solo chamber group I originally recorded for this album. Only after the introduction does the full string orchestra join, in what becomes a joyous conclusion to the piece.

Last year I was introduced via social media to Argentinian guitarist Sergio Puccini. He asked whether I had written anything for classical guitar and the only piece I had to present was a one-minute sketch written several years earlier. Upon hearing it he asked if it could be expanded and so the work matured into a three movement guitar concerto. Initially it was conceived as a work for two guitars and orchestra but I then altered the arrangement changing the second guitar part into a harp part which is performed here by harpist Oliver Wass. Sergio recorded the solo part remotely in Rosario, Argentina.

In March 2020 I composed a short rhythmic sketch for two pianos. I started to research piano duos online and discovered Beth & Flo, a piano duo with a theatrical edge to their performances. There was a great feeling of synchronicity between these pianists which made them ideally suited to my style of writing. I decided to develop the sketch into a three movement work for them, titled *Kaleidoscope*. Beth & Flo (Elsbet Remijn and Claudette Verhulst) recorded the piece on two Steinway D pianos at the Power Sound Studio, Amsterdam.

Simon Littlefield wrote the poem *Sun Stands Still* in June 2020. On reading it I could immediately see it working well as a song for treble and piano. I recorded a guide vocal and sent the song to the Hi Lo Singers agency. They suggested we record treble Benedict Moriarty, who appears on this recording accompanied by myself on piano.

I had been in touch with cellist Katherine Jenkinson in March 2020 and she described her and her cellist husband's growing frustration at not being able to perform during the lockdown period. I decided to write them a duet purely as something they could play together during this strange time. In the slow movement I wrote a

'drone' in the cello 1 part over which the cello 2 part plays the melody; this 'drone' gave the movement a slightly Scottish feel and reminded me of the beautiful Island of Bute which I'd recently visited. The *Bute Cello Duets* seemed the obvious title for the piece.

After he'd written the words for Narcissus and Echo I asked Simon Littlefield whether he would write a larger scale poem, again based on a mythological tale. After some research Simon settled on *Eros and Psyche*. He managed to tell the epic story across four poems which I then scored in chronological order. I wrote this song cycle with soprano Grace Davidson in mind, in the knowledge that she could multi-track her voice in the studio. The songs are written and arranged in such a way that the soprano sings as a narrator as opposed to singing from the perspective of the characters depicted in the story. It is scored for sopranos and orchestra, joined by harpist Oliver Wass and pianist Huw Watkins.

Save Me was originally a piano piece that I gave to songwriter and pianist Christina Alexopoulou, asking her to write a lyric to the melody. One of her ideas for the chorus started with 'Save Me' which immediately felt right and gave the song its title. Having set her lyrics I recorded a guide

vocal myself with the intention of locating the right singer for it at a later date. To my surprise, on hearing the song co-producer Emma Heathcote immediately responded with 'keep the voice'. This sentiment was echoed by others and so it has remained on the recording.

Oliver Davis

TEXTS

3 This Mortal Man

by John Delaney

I know there is a man for me, I know
He lives not in these parts but down on earth
For many years I've watched the human folk
Without foreseeing I would fall for one
A man called Oisín

I know there is a man for me I know
A man whom I would seek to share my love
He lives among the mortal folk below
I've watched him from above,
I know him well
The man called Oisín

Oisín, noble man, son of Finn
It's time for me to go fulfil my fate

To travel to his world, the world of men
To see if he will travel back with me
This man called Oisín

I hope he falls in love with me as well
And that my crossing over bears some fruit
This man of earth so fills me with desire
My heart is racing with the very thought
A man called Oisín

I'll saddle up my magic horse and ride
Out through the caves and to the blue-white sea
I'll fly across the waves and to his world
That sweet-tongued man of rhyme that will be mine
My man, Oisín
My man, Oisín

4 Narcissus and Echo

by Simon Littlefield

O Narcissus
Love flowering 'round you
Will you live long?
Shun reflection...

In cave so dark
One whose heart he spurned
She yearns for him
To whisper 'Echo...'
Sweet pool of silver

Slaking his thirst so strong
Two eyes bright as stars
Beauty to match his own

Reflection

Silver love scorns
Youth lost for ever
On mountain high
His cries echo...

Flowering love

13 Sun Stands Still

by Simon Littlefield

The world is growing darker
Shadows creeping 'cross the ice
Sun trapped in lowest branches
Has the Earth stopped turning...?
Has the Earth stopped turning...?

Quick, light the fire and the lanterns
Guide the sun back to the sky
Wake the birds and sing their sweet song
Till the night grows shorter than day
Till the night grows shorter than the day

In frozen winter solstice
Grows the seed of summer skies

17 - 20 **Eros and Psyche**

I

O Psyche
Beautiful soul
Blind to mortal adoration
Will she find heavenly love?

Furious Aphrodite orders Eros
Take aim at royal Psyche
Make her love a worthless man
Spoiled son tumbles from the skies
Passion flying straight at the soul

Like an arrow...

II

Eros plucks at Oracle's words
Psyche must wed hideous creature
Funeral wedding atop a rocky mount
Psyche leaps...

Caught by Zephyrus and whisked to sleep

She awakes in palace golden
The creature comes to her in the dark
Pleasure is conceived

But jealous sisters poison Psyche's soul
For the sake of unborn child
she must kill husband unseen
Raising lamp and knife,
Psyche spies winged beauty
Furious Eros banishes her to sleep

Sleep, Psyche, sleep again...

III

Waking in the land of Pan
Psyche scours earth for a feather
Raging Aphrodite – mere mortal is with child –
Grinds rival beauty into the dirt

To find flown love, Psyche must pass the tests divine
Sort mountain of seeds from grain by dawn
Gather golden wool from murderous sheep
Fill pail from on high where black Styx
plunges into hell

All these trials Psyche completes
With help from insect, plant and bird
Now, Aphrodite relent,
Send Psyche to her lover, heaven-sent...

No...!

IV

Faded by rage, Aphrodite sends
Psyche to her death
Fetch a dose of Persephone's fabled beauty
Psyche would rather die, but helped again
Descends to the land of the Underworld

With two coins and honeyed cakes
She pays Charon and feeds Cerberus
The Queen of the Dead takes pity
But Psyche opens the box,
To restore herself for her love
In the air...

Deathly sleep
Soul lost to love, till...

Eros darts to Psyche
Breathing passion into her
Plucks her high to the theatre of the gods
Pure love is rewarded, her soul now...

Psyche a goddess

A goddess!

21 **Save Me**

by Christina Alexopoulou

Don't turn around,
don't make a sound
Just listen to my voice,
I know we have a choice!

Save Me
Please save me
I'm Falling
Please save me

I'm losing my control
I'm lost without your soul
Save Me
Please save me

Save Me
Please save me
I'm Falling
Please save me

I'm losing my control
I'm lost without your soul
Save Me

OLIVER DAVIS

Oliver Davis graduated from the Royal Academy of Music in 1994 and has since composed numerous concertos, ballet scores, albums, soundtracks and television scores working with many of the major London orchestras.

Davis' debut album *Flight*, recorded by the London Symphony Orchestra with soloist Kerenza Peacock, was released in March 2015 and quickly rose to number 2 in the UK Specialist Classical Charts with 5 star reviews in both the UK and US. In addition it was chosen as Featured Album of the Week on Classic FM and was broadcast daily on the station. Several pieces from the album *Flight* have been used for a ballet choreographed by Ma Cong for the Tulsa Ballet Company in Tulsa, Oklahoma.

After the release of *Flight* came Davis' second album *Seasons* in October 2015. This album featured his work *Anno*, a contemporary take on Vivaldi's *Quattro Stagioni*. This album also charted in the UK top 10 and was Album of the Week on Classic FM and in the Mail on Sunday. Following this release came *Dance*, recorded by the Royal Philharmonic Orchestra at Abbey Road studios and released in September 2016. This



© Frances Marshall

too became Classic FM's Album of the Week and featured in their 'Best of 2016' show. Various pieces from *Dance* and *Flight* were used to create the ballet *Dance Odyssey*, choreographed by Peter Walker and performed by New York City Ballet. Following the ballet's premiere in January 2018, The New York Times described the music as 'charming, lyrical, Arcadian'.

Davis' fourth album, *Liberty*, was released in February 2018. This reached number 1 in the iTunes Classical Chart and was also Classic

FM's Album of the Week. Pieces from *Liberty* formed a new ballet *Bacchus*, choreographed by Matthew Neenan for Pacific Northwest Ballet and premiered in March 2019. Davis' next album, *Arcadia*, featured a piano piece of the same name, which on its release achieved over a million streams on Apple Music. The album reached number 1 in the iTunes Classical Charts, number 4 in the UK Classical Charts and 15 in the US Billboard Charts. Also, in 2019 Davis and choreographer Edwaard Liang worked together to create *Constant Light*, a ballet for Ballet West's Choreographic Festival which premiered in May in Salt Lake City, Utah. In September 2019, they premiered *Lineage* at New York City Ballet's prestigious Fall Fashion Gala, which featured costumes designed by fashion icon Anna Sui. Davis and Liang are currently collaborating on a new work to be premiered by Pacific Northwest Ballet.

BETH AND FLO

Two pianists who love to amaze, surprise and spread the joy of classical music! Beth & Flo from The Netherlands, use their distinctive musical flair blended with a hint of theatre and a clear joy in communicating with their audiences to make their way along the keys.

Beth & Flo, i.e. Elsbet Remijn and Claudette Verhulst first met during their studies at the Royal Conservatoire of The Hague (NL). After graduating



© Nannette van den Berg

for their Masters and discovering that they like to share the stage together they have performed in venues such as Het Concertgebouw Amsterdam, TivoliVredenburg in Utrecht, and several other halls and theatres in The Netherlands and Belgium. They also performed in New York, London and Sicily. In Sicily, participating in the international music competition IBLA Grand Prize, they were awarded as ‘Most Distinguished Musicians’ with a jury mark of an 8.7. Also, they received a special mention for their performance of a piece by the Dutch composer Ruben Naeff.

In 2016 the duo released their first professional recordings, followed by new recordings in 2018. Both of these were released as ‘Een Vleugeltje Klassiek’: the one and only Beth & Flo USB-sticks, shaped like a tiny grand piano.

SAM BROPHY

Sam’s parents write: “Sam loved singing and music from a very young age, taking play session singalongs very seriously. But even we were taken aback by his demand, at age 7, that ‘I want to sing in a choir, that sings high pitched songs about God’, particularly as we’re staunch atheists. Yet in January 2017 he started singing with the Chingford Parish Church choir, and adored it. His confidence and ability grew, helped by singing in great cathedrals like York Minster



and Gloucester Cathedral, and in September 2018 Sam became a chorister in York Minster. He still sings there now, Covid permitting, and has been chosen for many solos.

Away from ecclesiastical circles, he’s also secured some leading roles in musicals – for example *BoyFace* (Redbridge Drama Centre) and *Jonah in Joseph and the Amazing Technicolor Dreamcoat* (Pauline Quirke Academy) – and has achieved grade one LAMDA, with a particularly stirring rendition of *Where is Love*. Music is still his main passion in life. He is currently working towards grade five singing, grade five piano, and grade three French Horn.”

GRACE DAVIDSON

Grace grew up in a house whose hallway was entirely filled by a grand piano which was being stored for a friend of the family – music was physically unavoidable. She learned the piano and the violin but it was singing that she loved best. Taken to *Cats* when she was three-years old she sang along throughout or, rather, whenever her mother’s hand wasn’t clamped over her mouth. And it was her singing that won her a scholarship to the Royal Academy of Music where she won the Early Music prize.

Since then she has worked as a soloist with leading Baroque ensembles, under the batons of Sir John Eliot Gardiner, Paul McCreesh, Philippe Herreweghe and Harry Christophers.

Her discography includes a decade of recordings with The Sixteen, many of which feature her as soloist – Handel’s *Jeptha* (as Angel), *Dixit Dominus*, Monteverdi’s *Vespers of 1610*, *Pianto della Madonna*, *Acis and Galatea* (as Galatea) and the *Lutheran Masses* of Bach. On BBC Radio Three’s ‘Building a Library’, her singing in Fauré’s



Requiem (with the London Symphony Orchestra and Tenebrae, Nigel Short conducting) was reviewed by Richard Morrison quite simply: "Grace Davidson's *Pie Jesu* is matchless".

Grace's purity of tone has attracted many of the leading contemporary composers to write for her, most notably Max Richter, who chose her as the solo singer for many of his works, such as *Sleep*. This piece – lasting all night - has now been performed all over the world, including a performance in 2019 on the Great Wall of China.

Recent solo recordings for Signum Records are *Vivaldi & Handel*, a disc of sacred solo cantatas with the Academy of Ancient Music and John Dowland: *First Booke of Songes Or Ayres* with lutenist David Miller.

JONATHAN HILL

Jonathan began playing the violin at the age of 5, his main professors were Howard Davis, Krzysztof Smietana and Masayuki Kino. By the age of 21 he had performed with all the major London orchestras. At 28 he became a signed artist to EMI as part of the classical fusion group 'The Planets', which went on to sell 500,000 albums worldwide.



Subsequently Jonathan moved to commercial session work for film and TV and in the last 25 years has appeared on over 2000 recordings and had nearly 2 billion streams. In 2019 he again took up the mantle of the leader of the longest running and most famous show in the world, *Les Miserables* at the Sondheim Theatre, London.

Jonathan is a 5th Dan Blackbelt and senior instructor in the Shotokan Karate Association.

NICHOLAS HOLLAND

Nicholas is a keen chamber musician having recorded flute quartets for the EMI label (BMV, Holland) and later being a member of the English String Quartet for nine years. He is currently in his 25th year of being a member of the 'Balanesco Quartet' with whom he tours the world, performing in such venues as Sydney Opera House, La Scala (Milan), QEH & Royal Festival Hall. The quartet has had much critical acclaim for their latest folk/classical album entitled 'Maria T' on the



EMI label. The group have also recorded eleven albums under Decca and Mute labels. Their collaborations have included performances and recordings with Rabi Abu Khalil, David Byrne, Spiritualized, Petshop Boys, and Kraftwerk.

Nicholas regularly records albums, TV dramas and films including being soloist for the recent period dramas *Emma*, *The Crown*, *Victoria* and soloist for the recent movies *Brighton Rock* and *Dorian Gray*. He recently recorded the entire soundtrack for the drama *Bodyguard* on his own design of electric cello.

His next project is to record a newly commissioned concerto for cello with bass extension and orchestra by the jazz trumpeter and composer, Guy Barker.

KATHERINE JENKINSON

Katherine Jenkinson is recognised as one of the UK's leading cellists specialising in solo and chamber music. The Independent newspaper recently praised her "technical security backed up by rare musical sensitivity". She has performed as recitalist and concerto soloist throughout Europe, Africa, USA and Asia and has even performed the Dvorak Cello Concerto outside in the sweltering heat of The Seychelles.



She was musically educated at the Royal Academy of Music under Colin Carr and David Strangé and has since been privileged to become an Associate of this institution (ARAM). Chamber music has always been a key part of Katherine's musical life. She is a current member of The Aquinas Piano Trio and was a member of The Allegri String Quartet 2008-2011.

In Contemporary music, Katherine has worked closely with composers, Arvo Pärt, Anthony Payne, Richard Allain, Thomas Hyde and Oliver

Davis. In 2017, Katherine recording *Morpheus*, a new cello concerto with The Royal Philharmonic Orchestra which was written for her by Oliver Davis.

BENEDICT MORIARTY

Benedict's parents write: "Benedict loves music of many styles and varieties, and has grown up in a music-making family. A chorister at St Alban's Cathedral since the age of 8, he is at home in the choral tradition and also enjoys playing and improvising on the piano and the double bass. This is his first solo recording."



KERENZA PEACOCK

Kerenza was leader of the Pavão Quartet for 15 years. Their intensive concert schedule took them to the Wigmore Hall, the Queen Elizabeth Hall, and major festivals. Tours abroad included China, Oman, Syria and Israel and an arc of European cities from Lisbon to Warsaw. The Quartet recorded 5 CDs, receiving 5 star reviews and extensive radio play on Classic FM and BBC Radio. A disc of quartets by Bax and Elgar was welcomed as "a real winner" from "an ensemble of real depth and musical distinction"



(Classic FM Magazine), with "an intoxicating warmth and emotional spontaneity" (The Strad Magazine). Music Web International christened it disc of the month, "an unqualified success – a real must-have!" The Pavao Quartet played on Eric Whitacre's *Light and Gold* album, which won a Grammy Award in 2012.

Kerenza's debut solo disc was the world premiere recording of the Holbrooke Violin Concerto for the Naxos record label, praised in Gramophone Magazine for her "lithe, elegant violin-playing and her easy conquest of the virtuoso demands..." Kerenza's recording of Vivaldi's *Four Seasons*, directed by herself on the violin, has received much radio play and she regularly performs Vivaldi and Bach Concertos in London's St Martin-in-the-Fields. Kerenza has played on many television and film soundtracks in Los Angeles and London.

A keen fiddle player, and singer, Kerenza toured with alt-bluegrass band The Coal Porters, and wrote two songs on their latest album. She also composed a piece, *Rainbow*, for solo violin and orchestra which was performed in St Martin-in-the-Fields. She has recorded with a huge number of artists including Sir Paul McCartney, Kanye West, Adele, Barbra Streisand and

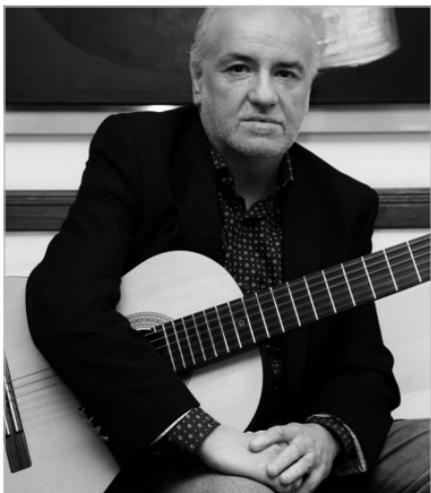
Madonna. At one point she was playing on all top 3 albums in the Pop Charts, as well as the Classical no.1. In 2016, she led the orchestra on Adele's world tour.

Kerenza studied violin at the Royal Academy of Music with Howard Davis, and was awarded a Leverhulme Fellowship for 2 years. She has recently been appointed an Associate of the Royal Academy of Music for making a "significant contribution to the music industry".

SERGIO PUCCINI

Praised by international artists such as Lalo Schifrin, Astor Piazzolla, Paul McCartney, Carlos Franzetti, Alberto Lysy, Andrea Griminelli, Elmer Bernstein, Antòn Garcia Abril, Daniel Binelli, Alfredo Rugeles, Sivan Rotem and many others, Sergio Puccini is an Argentinian classical guitarist with an extended concert and teaching career.

Both as recitalist and soloist with orchestra Sergio has played concerts in many countries around the world across five continents, and has appeared and recorded with internationally renowned symphony and chamber orchestras.



© Luciana Traid

His nine CDs are internationally distributed. His CD 'Romerias' (Aleph Records, Los Angeles, 2010) – featuring the world premiere recording of Lalo Schifrin's guitar solo suite *Romerias* – received a Latin Grammy award nomination in the USA and a number of great reviews from critics.

Over the years Sergio has premiered several works written for him by outstanding composers from Latin America, Canada, the USA, Europe, Asia and Africa. Current projects include collaborations with composers such as Oliver Davis (UK), Alan

Broadbent (US), Polo Piatti (Argentina-UK), Gabriel Estarellas (Spain), Lee Holdridge (US), Raymond Torres-Santos (US), Belinda Reynolds (US) and Noelia Escalzo (Argentina).

OLIVER WASS

Oliver Wass studied at the Guildhall School of Music & Drama with Imogen Barford. He graduated from the University of York with a First Class Honours degree in Chemistry.



He has won International Competitions in Italy, Hungary, and the UK, and he is the only harpist ever to win the Guildhall Gold Medal – the Guildhall's most prestigious prize.

He has performed every major harp concerto, including *Lyra Angelica* with the Philharmonia Orchestra, the Mozart *Flute and Harp Concerto* with The Mozartists at the Wigmore Hall, and he has directed the Handel Harp Concerto in the Barbican Hall.

HUW WATKINS

A pianist and one of Britain's foremost composers, Huw Watkins was born in Wales in 1976. He studied piano with Peter Lawson at Chetham's School of Music and composition with Robin Holloway, Alexander Goehr and Julian Anderson at Cambridge and the Royal College of Music. In 2001 he was awarded the Constant and Kit Lambert Junior Fellowship at the Royal College of Music, he now teaches composition at the Royal Academy of Music.

His own compositions have been commissioned and performed by the Nash Ensemble, Belcea and Elias quartets, BBC Symphony Orchestra, LSO, Birmingham Contemporary Music Group and Cincinnati Chamber Orchestra, amongst others.



As a pianist, Huw Watkins is in great demand with orchestras and festivals including the London Sinfonietta, Britten Sinfonia, the BBC orchestras and Aldeburgh, East Neuk and Cheltenham Festivals. He has performed globally at concert halls including at Wigmore Hall, the Barbican, the Library of Congress in Washington, the Lincoln Center, the Smithsonian Institute in NY, Great Lakes Chamber Music Festival in Detroit, Kristiansand Orchestra in Norway, Columbus (USA) with ProMusica Chamber Orchestra, Domaine Forget and Toronto Summer Music Festival and in Italy, France, Germany, Hungary and Portugal.

Strongly committed to the performance of new music, Huw has had a few piano concertos written for him by Philip Cashian, Helen Grime and Tansy Davies.

He won the Chamber Music of Lincoln Center's 2016 Elise L.Stoeger Prize in recognition of his significant contributions to the field of chamber music composition. He was composer in the house with the Orchestra of the Swan and Composer in Association with BBC NOW.

He performs regularly with his brother Paul Watkins, as well as Tamsin Waley-Cohen and has featured as both Composer in Residence and pianist at festivals including West Cork Chamber Music, Presteigne and Lars Vogt's 'Spannungen' Festival in Heimbach, Germany.

Huw Watkins is regularly featured on BBC Radio 3, and has recorded for labels such as Signum, Chandos, Nimbus, BIS and NMC.

PÉTER ILLÉNYI

Péter Illényi was born in Budapest in 1974 and grew up in a family of musicians. His relatives include the conductor János Ferencsik. He studied conducting at the Academy of Music in Graz, Austria, where he graduated with honors. During his studies he worked with the Győr Philharmonic Orchestra, the Maribor Philharmonic, the Grazer Symphonisches Orchester and as an assistant with the Orchester National de France in Paris. From 2002 to 2003, he was an assistant conductor and tutor at the Reinsberg Opera Festival. From 2000 to 2006, he was a regular assistant on keyboard instruments for the RSO, Radio Symphonieorchester Wien, the Niederösterreichische Tonkünstler Orchestra, and the Wiener Kammerorchester. Between 2007-2018 he was the conductor and artistic director of the Musica Sonora Chamber Orchestra in Budapest.

Since 2004 he has been the music director of MR3-Bartók Radio, since 2010 of MTVA (Hungarian State Media), since 2017 of Antenna Hungaria, and of the Budapest Palace of Arts. From 2018 he is also the music director of the Kodály Center in Pécs.



Péter Illényi is currently one of the busiest production and film music conductors in Hungary. Since 2013 he has been the first conductor of the Budapest Symphony Orchestra, since 2014 in parallel with the Pannonia Symphony Orchestra and since 2016 of the Hungarian Studio Orchestra, since 2018 the Budapest Scoring Symphonic Orchestra and besides regularly conducts the Budapest Film

Orchestra and the East Connection Orchestra. In addition to the Hungarian, American and European film industries, he makes recordings for the South American, Chinese, Indian and Asian production and film music industries. He regularly collaborates with the world's largest record labels, including Sony Music and EMI London.

In 2015, as conductor, he co-produced a CD with world-renowned pianist Lang Lang, which was

released under the auspices of Sony Classical under the title "New York Rhapsody".

As a guest conductor, he gives concerts with many Hungarian Symphonic Orchestras. Since 2019, he has been a regular guest of the Miskolc Symphony Orchestra and the Pannon Philharmonic Orchestra.

BUDAPEST SCORING ORCHESTRA

Violin

Oszecsinszki Román
Dóczy Áron
Sárosi Péter
Hutás Erzsébet
Kanyurszky Péter
Meleg Károly
Horváth Róbert
Dráfi Kálmán
Svantek Anna
Igaz Ibolya
Sawada Aya
Veér Bertalan
Kocsárdy Nicolette

Viola

Jobbágy Andor
Mohácsi Gyula
Lezsák Attila
Patkós Dániel
Bogáti László
Kiss Alexandra Enikő

Cello

Nádasdi Kristóf
Balog Előd
Stoll Péter
Holán Piroska
Háry Péter
Madaras János

Double Bass

Bíró Zoltán
Zsákai Tibor
György Attila

Flute

Szabó Anita

French Horn

Kovács Imre (Fegyvi)
Tekula Endre
Csabay László

Timpani

Varga Zoltán

Nestled in Central Europe, Budapest Scoring Orchestra combines centuries of musical heritage with modern state-of-the-art analog and digital recording equipment. The Budapest Scoring Orchestra, with hundreds of film and TV credits, has established a firm reputation in the film scoring industry. The orchestra has worked on the Super Bowl, various Disneyland shows, feature

films including 2020 Oscar winning Best Picture *Parasite*, video games including 'The Elder Scrolls Online' and the 'Total War' series, recordings with artists such as Stevie Wonder, Michael Bublé, Al Jarreau, David Foster, Gladys Knight, Steve Tyrell among others and sample libraries with companies including Native Instruments.

All tracks published by **Eaton Music**

All tracks composed, orchestrated and mixed by Oliver Davis
Produced by Oliver Davis and co-produced by Emma Heathcote

Budapest Scoring Orchestra recorded at Studio 22, Budapest.
Engineered by Dénes Rédly

Solo guitar on tracks 7-9 recorded at In Situ Studios, Rosario, Argentina. Engineered by Jorge Ojeda

Kaleidoscope piano duet recorded at Power Sound Studio, Amsterdam. Engineered by Paul Pouwer and co-produced by Bouke Visser

Mastered by Mike Hatch

Trebles Samuel Brophy and Benedict Moriarty appear courtesy of Hi Lo Singers

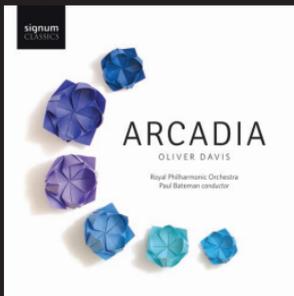
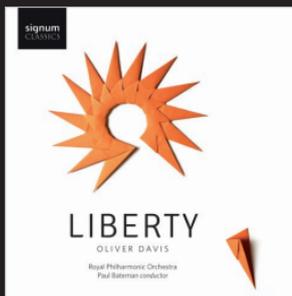
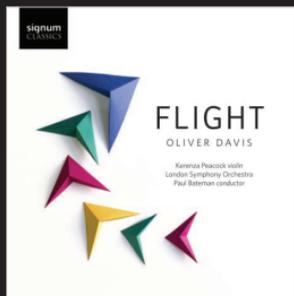
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