

1. A lively movement in C major which is chiefly concerned with the crossing of two parts.
2. A bitonal piece with the idea of marching soldiers, whistling out of tune as they go.
3. "Hommage to Nils Holgersson" with the cries of wild birds over a dark Swedish landscape.
4. Has a determined mechanical rhythmic drive like riding a bicycle with the hard work of climbing hills and easy free-wheeling on the descent. Some humorous episodes have been put in for fun.
5. The slow movement is featuring a lyrical line with a figured accompaniment.
6. Is high-spirited and good-humoured with hints of popular music and a clear in fluence by Stravinsky's neoclassicism.

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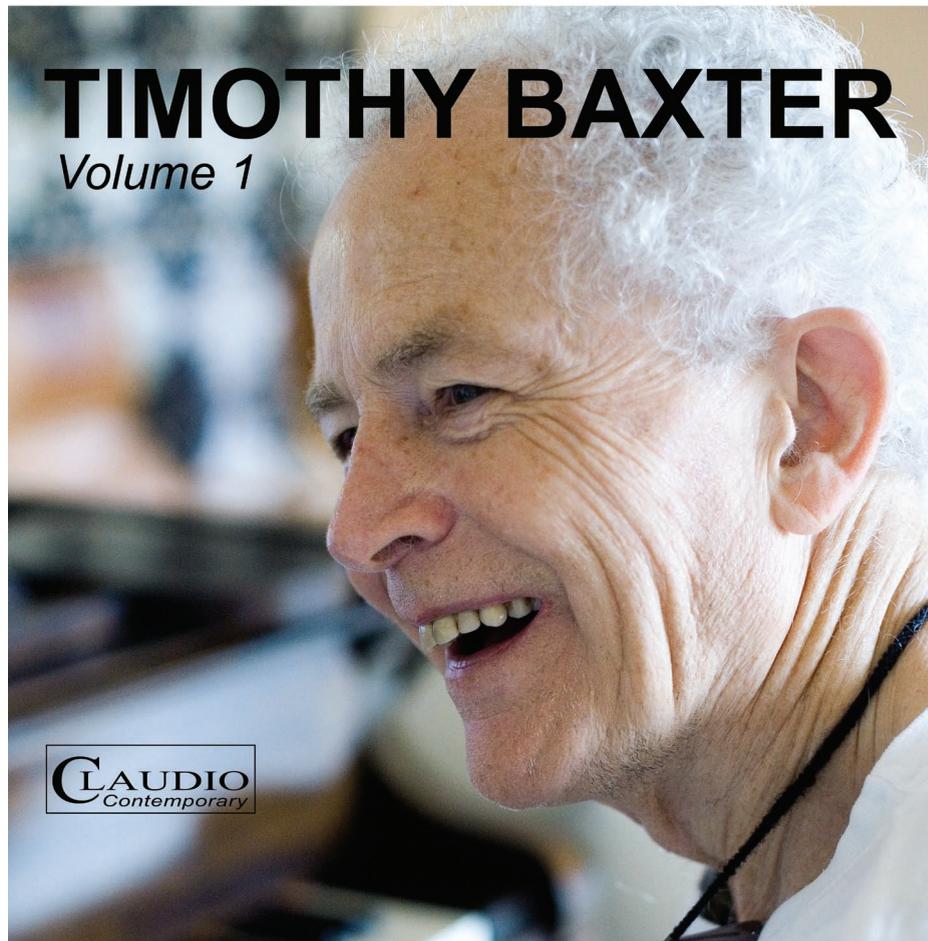
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Timothy Baxter (b. 1935) had his debut as a composer at 15 with a short motet "O most merciful", which is still being sung. This early work showed all the hallmarks of his later compositional style and also the religious feelings so evident in his later choir music. He won first prize for a string quintet movement as a first-year student at the Royal Academy of Music, London, whilst studying with Priaux Rainier. This success was followed by a number of other prizes and performances. He has written much church music: liturgical arrangements, pieces for choir, organ works and cantatas. Furthermore: chamber music, ballet music and a children's musical. His educational music is used all over the world.

Oboe Triptych is based on the earlier Three Pieces for Clarinet and Piano. It was later revised and renamed. It is currently in the repertoire of Demetrios Karamintzas and Galya Kolarova. The original piece was first performed at The Royal Academy of Music (08.05.1958) by Harrison Birtwhistle, clarinet, with the composer at the piano. The revision (mainly of the 2nd movement) was made at the suggestion of Aaron Copland. (Published by Edition-S, 2013).



Oboe in The Shade is based on an educational piece, In the Shade, Clarinet and Piano, 1978. It was later revised and made into a small concert piece. The oboe version, Oboe in The Shade has been heard many times since the 1st performance 01.11.2013 in Berlin by Demetrios Karamintzas and Galya Kolarova. (Published by Edition-S, 2014).

Sweet Day with text by George Herbert (1593 – 1633). The composer was attracted to the rapt description of nature with a reference to music. The French inspired accompaniment plays an important role for the song's atmosphere. Jennifer Dakin, soprano sang the first performance with Graham Johnson at the piano at the Royal Academy of Music 1972. (Published by Edition-S, 2009).

Vuggevisse (Lullaby) with Danish text by Birthe Baxter (b. 1943) is taken from "The Birth of Jesus", a children's musical, which was produced and performed three times in the late seventies at The Queen Elisabeth Hall in London with the first performance in 1978. It was recorded by Sound News Studios. The script was written by Barbara Sidmouth (1920-89).



The Little Suite for flute and guitar was written in 1991 as an entertainment piece. The first performance took place in Chapel Royal, Brighton, UK, in 2008 with Alison Travis, flute and Paul Gregory, guitar.

1. Prelude/Aubade. The joyful mood mirrors the composer's feelings towards his new country, Denmark.
2. Valse Solitaire. The wistful musette-atmosphere pictures the composer's summers wandering alone in Paris after the war as a sightseer.
3. Greek Delight/Græsk Sødme. A lively and cheerful dance in a complex rhythm follows inspired by the composer's time spent in Cyprus as a young soldier. The title refers to the better known "Turkish Delight"!
4. Lament/Adagio. The slow movement acts as the emotional climax reflecting the sadder side of life.
5. Finale. The joyful mood refers back to the Prelude, and the atmosphere is light-hearted and humorous.

The Nativity Suite was written about the time, when the composer converted to the Catholic faith. The movements are inspired by stained glass church windows: 1. The Angel visits Mary, 2. Mary goes to see her cousin, Elisabeth, 3. The Birth of Jesus, 4. The Three Wise Men from the East and 5. The Shepherds and the Angels. (Published by Novello 1960).



Alla Cubana, 2014, is based on an earlier piano sketch, which has been adapted and enlarged for two pianos and also arranged for two accordions and performed by Duo MYTHOS in 2014. (Published by Edition-S, 2015)

Six Bagatelles for Two Pianos was written in 1963/4, when the composer supported by a scholarship studied the Emmanuel Moors double-keyboard of 1920 at The Royal Academy of Music, London. The Bagatelles became obsolete together with the double keyboard; though the Bagatelles were heard at the Three Choirs Festival in 1976 played by Jeffery Harris and some of them at a BBC broadcast about the same time. A 2-piano version was made in 2005 with the first performance at the Erik Satie Festival in Arceuil, Paris, 17.05.2013. (Published by Edition-S, 2013). A version for two accordions has been performed twice by Duo MYTHOS in 2014.