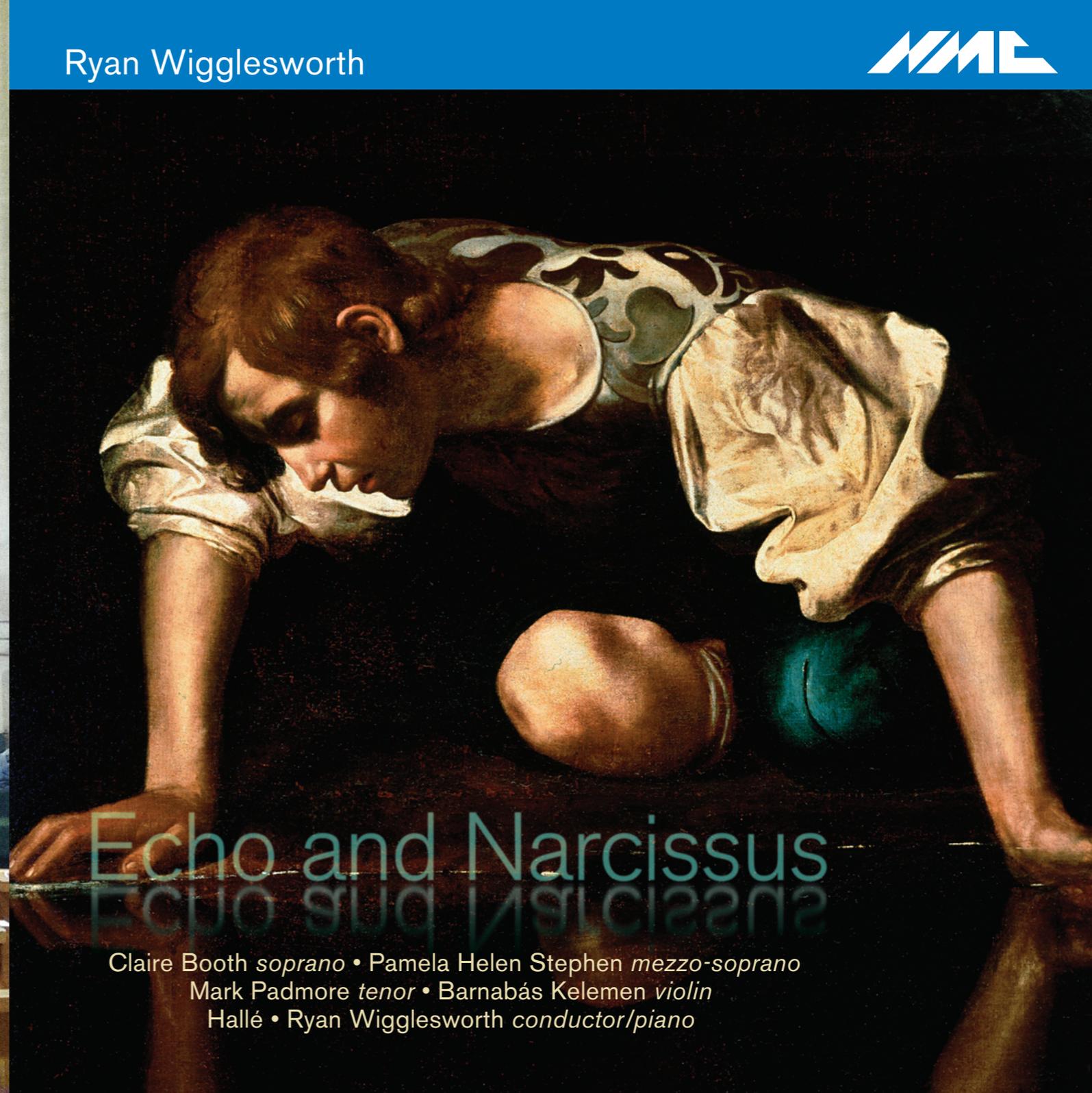


Ryan Wigglesworth, RSVP VOICES recording
Echo and Narcissus at All Saint Church, East Finchley.



Ryan Wigglesworth



Echo and Narcissus

Claire Booth *soprano* • Pamela Helen Stephen *mezzo-soprano*
Mark Padmore *tenor* • Barnabás Kelemen *violin*
Hallé • Ryan Wigglesworth *conductor/piano*



Ryan Wigglesworth

Augenlieder

- | | | |
|----------|---------------------|------|
| 1 | Eurydice to Orpheus | 3'03 |
| 2 | Visionen | 5'44 |
| 3 | Voyelles | 1'59 |
| 4 | Keep your eyes open | 5'22 |

Claire Booth *soprano* • Hallé • Ryan Wigglesworth *conductor*

- | | | |
|----------|-----------------------------------|------|
| 5 | A First Book of Inventions | 9'03 |
|----------|-----------------------------------|------|

Hallé • Ryan Wigglesworth *conductor*

- | | | |
|----------|---|-------|
| 6 | Echo and Narcissus: A Dramatic Cantata | 16'16 |
|----------|---|-------|

Pamela Helen Stephen *mezzo-soprano* • Mark Padmore *tenor*
RSVP Voices • Ryan Wigglesworth *piano*

Violin Concerto

- | | | |
|----------|----------------------------|------|
| 7 | Largamente/Allegro movendo | 5'10 |
| 8 | Arioso: molto calmo | 5'39 |
| 9 | Allegro furioso | 4'25 |

Barnabás Keleman *violin* • Hallé • Ryan Wigglesworth *conductor*

Locke's Theatre

- | | | |
|-----------|--------------------------|------|
| 10 | The First Music | 1'00 |
| 11 | The First Music (double) | 2'17 |
| 12 | Rustic Music | 1'17 |
| 13 | Rustic Music (double) | 3'37 |
| 14 | Curtain Music | 3'02 |
| 15 | Curtain Music (double) | 5'50 |

Hallé • Ryan Wigglesworth *conductor*

- | | | |
|---------------------|--|--------------|
| Total timing | | 74'37 |
|---------------------|--|--------------|

Notes from Ryan Wigglesworth

Augenlieder (2009) for soprano and orchestra

- I Eurydice to Orpheus:
A Picture by Leighton (Robert Browning)
- II Visionen (Visions) (Egon Schiele)
- III Voyelles (Vowels) (Arthur Rimbaud)
- IV Keep your eyes open (John Berryman)

Berryman's poem, 'Keep your eyes open', provided the initial stimulus for *Augenlieder*. On discovering the sonnet it became linked in my mind to a short lyric by Browning, a poem written to accompany Frederic Leighton's painting *Orpheus and Eurydice* at its showing during the Royal Academy exhibition in 1864. Here in the respective texts were pairs of lovers connected by the drama of a look – a look avoided, or a look consummated. Much later I chanced upon another, equally unlikely, marriage of poems. The virtuoso excitement of Rimbaud's synaesthetic experiment in *Voyelles* came to sit alongside Schiele's quieter word-colour painting. And again, the crux of both poems resided in the

act of seeing. The deliberate ambiguity of Rimbaud's 'Ses Yeux' offsets Schiele's seemingly more straightforward picture. His is a definitively first-person experience – the experience, not surprisingly, of a great visual artist struggling to achieve a similar directness in a medium other than the one for which he is famous.

During the cycle, specific sonorities underpin the crosscurrents and correspondences between the texts. In the first and last songs, for instance, the combination of harp and celesta acts as a reference point at several junctures, and in the second song a lack of conventional orchestral 'colour' (the accompaniment is provided almost entirely by muted violins) is relieved by the kaleidoscopic nature of the instrumental writing in the third song. Similarly, the harmonic and melodic materials for each of the four songs share certain characteristics. An innocuous, 'split-second' gesture in one song often provides the main point of expansion for

another. The intention is for each song to stand as a distorted mirror in which to view the others.

Augenlieder was written for the soprano Claire Booth and the BBC Symphony Orchestra.

A First Book of Inventions (2010) for chamber orchestra

The two principal ideas behind my piece are, firstly, *perpetuum mobile*, or continuous movement, and secondly, the elaboration of a basic one- or two-part texture. Each of the seven 'inventions' that comprise the unbroken 9-minute span of the work are founded on a regular pulse, a pulse that sometimes forms stable ostinati that run for the entire length of a section, or on other occasions provokes a highly varied and constantly shifting pattern of melodic events. The seven sections can briefly be described thus: 1) an active, miniature 'theme and variations'; 2) the juxtaposition of various fragmentary two-part inventions; 3) a tremolo string

ostinato with woodwind interjections, building towards the first climax; 4) an ostinato passing between horns and muted trumpets together with a dialogue for high woodwind and low strings; 5) a very slow canon for string harmonics and pizzicato double basses; 6) a fast, one-part invention beginning with solo piccolo, and gradually leading to the second climax; 7) a final chorale-like episode.

The work is scored for a modestly-sized orchestra of double woodwind, two horns, two trumpets and strings, and was written for the Royal Liverpool Philharmonic Orchestra

Echo and Narcissus: A Dramatic Cantata (2013-2014) for tenor, mezzo-soprano, female voices and piano

Ted Hughes's *Tales from Ovid* were published in 1997, and my desire to compose a setting of 'Echo and Narcissus' dates pretty much from that time. As often happens, deciding upon the form such a

setting should take was a lengthy process. In the end, performing Janáček's *The Diary of One Who Disappeared* with tenor Mark Padmore and mezzo-soprano Pamela Helen Stephen proved the breakthrough. Here, at last, were the ideal forces.

In my piece the all-important role of the narrator/Chorus is taken by the mezzo-soprano. The further group of female voices portray Echo (heard predominantly offstage), and Narcissus is sung by the tenor. Of these roles, the Chorus traverses the widest dramatic range. Though standing outside the action she describes, the Chorus is anything but a typically cool, detached storyteller. Instead she betrays a deep emotional attachment to the plights of both Narcissus and Echo – particularly, it seems to me, the latter.

I wished to harness as much of the directness, beauty, and power of Hughes's poem as possible. In telescoping and condensing the original version of the text I have tried simply to carve the space necessary for music to do its job.

Echo and Narcissus was commissioned by Aldeburgh Music; Wigmore Hall with the support of André Hoffmann; and

D. Swarovsky for the Musik im Riesen Festival, Wattens, Austria. My adaptation of Hughes' text appears with the kind permission of Mrs Carol Hughes and the Ted Hughes Estate. The work is dedicated to Sally Groves.

Violin Concerto (2011/2013) for solo violin and orchestra

Introduction

- I Allegro movendo
 - II Arioso – molto calmo
 - III Allegro furioso
- Epilogue

My Violin Concerto is scored for a Classical-sized orchestra, with the addition of a harp and celesta. Although the work sets out to explore the lyrical characteristics of the solo instrument, it is only gradually that the violin finds its full, lyric voice, and thence, as the work progresses, a more dominant role. This, in one sense, is the 'journey' of the piece.

The work's straightforward formal scheme consists of three movements (roughly, fast–slow–fast) framed by a reflective introduction and epilogue. However, these formal divisions take place within a single,

unbroken arc. The slow Arioso, found at the work's midpoint, is itself divided into three subsections.

The 'drama' of the piece centres on a twofold search. First there is the ongoing pursuit to recapture the simple melodic material stated by the solo violin – accompanied only by the harp's bass register – during the opening bars. While aspects of this melody continue to be invoked (especially during the violin cadenza which closes the *Arioso* movement), it is only with the final and most important climax of the work that the melody appears again in its complete form, now accompanied by violent, orchestral stabs. The second search is for a tonal resting place, the arrival of which is delayed until the close of the epilogue.

The original version of the Violin Concerto, commissioned by the Netherlands Chamber Orchestra, was premiered in Amsterdam in February 2012 with Gordan Nikolic as soloist. The present, revised version was created for Barnabás Kelemen and the Hallé.

The piece is dedicated, with admiration, to my friend Oliver Knussen.

Locke's Theatre (2013) for orchestra

Locke's Theatre was commissioned by Aldeburgh Music to mark the 100th anniversary of Benjamin Britten's birth. It was premiered at Snape Maltings Concert Hall in November 2013 by the BBC Symphony Orchestra, conducted by Oliver Knussen.

We are reminded of Matthew Locke's name from time to time. Recently a graffitied signature was discovered, dating from his days as a chorister, carved into the organ loft of Exeter Cathedral. He also makes fleeting, cameo appearances in Pepys' diary, singing Italian and Spanish songs in a London coffee-house together with Henry Purcell's father. In 1674 he provided incidental music for Thomas Shadwell's version of Shakespeare's *The Tempest*, and three of these short movements have been taken as the basis for *Locke's Theatre*.

Whereas aspects of Locke's idiosyncratic, daringly advanced harmonic and rhythmic language were to be appropriated and perfected by Purcell junior, it was the rawness of Locke's theatre music

that I wished to both acknowledge and emulate. In *Locke's Theatre* rather straightforward arrangements of the three original movements are heard before their respective, and much more elaborate, 'doubles'. In these 'doubles' the original music remains a constant, shadowy presence despite the many far-reaching expansions, developments and distortions. 'The First Music (double)' takes Locke's melody more or less intact, but now slowed or stretched, and ties it to a different harmonic context. 'Rustic Music (double)' adopts and subjects to multiple variations the strong, dancing rhythmic gestures of the original. Finally, 'Curtain Music (double)' comes nearest, particularly at its opening, to direct quotation of Locke's movement, which, in its portrayal of Shakespeare's storm, must surely count as one of the most vivid and radical examples of scene painting created in the baroque era. Perhaps ever.

Happily, *Locke's Theatre* afforded the chance to celebrate not only Benjamin Britten's 100th birthday, but also the 70th of its dedicatee – Robin Holloway.

Augenlieder

I Eurydice to Orpheus

But give them me, the mouth, the eyes, the brow!
Let them once more absorb me! One look now
 Will lap me round for ever, not to pass
Out of its light, though darkness lie beyond:
Hold me but safe again within the bond
 Of one immortal look! All woe that was,
Forgotten, and all terror that may be,
Defied, – no past is mine, no future: look at me!

Robert Browning (1812-1889)

II Visionen

Alles war mir lieb –
ich wollte die zornigen Menschen lieb ansehen,
damit ihre Augen gegentun müssen;
und die Neidigen wollt' ich beschenken und
 ihnen sagen,
daß ich wertlos bin.

...ich hörte weiche Wulstwinde durch Linien von
 Lüften streichen.
Und das Mädchen,
das mit klagender Stimme vorlas,
und die Kinder,
die mich groß anschauten und meinem Gegenblick
 durch Kosen entgegneten,
und die fernen Wolken,
sie schauten mit guten Faltenaugen auf mich.

Ich sah den Park: gelbgrün, blaugrün, rotgrün,
 violettgrün, sonnigrün und zittergrün –
und horcht' der blühenden Orangeblumen.
Dann band ich mich an die ovale Parkmauer und
 horchte der dünnfüßigen Kinder,
die, blau getupft und grau gestreiften mit den
 Rosamaschen.
Die Säulenbäume führten just Linien dorthin,
 als sie sich sinnlich landgrund niedersetzten.
Ich dachte an meine farbigen Porträtvisionen,
und es kam mir vor,
als ob ich einmal nur
mit jenen allen gesprochen hätte.

Egon Schiele (1890-1918)

Visions

All was dear to me –
I wanted to look lovingly at the angry people
so that their eyes had to reciprocate,
and to the jealous I wanted to give presents and
tell them
that I am worthless.

... I heard soft billowing winds waft through
lines of air.
And the girl,
who read aloud in a sorrowful voice,
and the children,
who regarded me with huge eyes and on my return
look replied through caresses,
and the distant clouds
which viewed me with kind folded eyes.

I saw the park: yellowgreen, bluegreen, redgreen,
violetgreen, sunnygreen and shivergreen –
and heard the blooming orange flowers.
Then I bound myself to the oval park wall and
heard the thin-footed children,
spotted with blue and striped with grey by the pink
bows.
The tree-columns led lines precisely there, where
they themselves sat long around.
I thought of my coloured portrait-visions,
and it struck me
that only once
had I spoken to all of them.

Translated by Ryan Wigglesworth

III Voyelles

A noir, E blanc, I rouge, U vert, O bleu: voyelles,
Je dirai quelque jour vos naissances latentes:
A, noir corset velu des mouches éclatantes
Qui bombinent autour des puanteurs cruelles,

Golfes d'ombre: E, candeurs des vapeurs et des tentes,
Lances des glaciers fiers, rois blancs, frissons
d'ombelles;
I, pourpres, sang craché, rire des lèvres belles
Dans la colère ou les ivresses pénitentes;

U, cycles, vibrations divins des mers virides,
Paix des pâtis semés d'animaux, paix des rides
Que l'alchimie imprime aux grands fronts studieux;

Ô, Suprême Clairon plein des strideurs étranges,
Silences traversés des Mondes et des Anges:
—Ô l'Oméga, rayon violet de Ses Yeux! —

Arthur Rimbaud (1854-1891)

IV 'Keep your eyes open'

Keep your eyes open when you kiss: do: when
You kiss. All silly time else, close them to;
Unsleeping, I implore you (dear) pursue
In darkness me, as I do you again
Instantly we part...only me both then
And when your fingers fall, let there be two
Only, 'in that dream kingdom': I would have you
Me alone recognize your citizen.

Before who wanted eyes, making love, so?
I do now. However we are driven and hide,
What state we keep all other states condemn,
We see ourselves, we watch the solemn glow
Of empty courts we kiss in... Open wide!
You do, you do, and I look into them.

John Berryman (1914-1972)

Vowels

A black, E white, I red, U green, O blue: vowels.
One day I'll tell you your embryonic births:
A, black fur-clad brilliant flies
Clustering round every cruel stench,

Defiles of darkness; E, blank spread of mists and tents,
Proud glacier spears, white kings, sigh of umbel;

I, purples, blood spat, lovely lips laughing
In anger or penitential ecstasies;

U, cycles, divine shudder of viridian seas,
Peace of pastures grazed by cattle, peace of high
Pensive foreheads rucked by alchemy;

O, the last trumpet, strange crescendo blast,
Navigated silences of Worlds and Angels,
—O Omega, the violet radiance of Those Eyes.

Translated by Martin Sorrell

Rimbaud: Collected Poems translated by Sorrell (2009) by
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'Keep your eyes open when you kiss: do: when' from 'Sonnets
to Chris' from COLLECTED POEMS: 1937-1971 by John
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Echo and Narcissus: A Dramatic Cantata

Chorus (*mezzo-soprano*):
Liriope, a swarthy nymph of the fountain,
Was swept off her feet by the river Cephisus,
Rolled into the bed of a dark pool,
Then cast up on the shingle pregnant.

The boy she bore, even in his cradle,
Had a beauty that broke hearts.
She named the child Narcissus.

Gossips came to Tiresias:
'Can the boy live long
With such perfect beauty?'

The seer replied:
'Yes, unless he learns to know himself!'

Narcissus infatuated many.
His beauty had flowered.
But none dared be familiar,
None dared touch him.

A day came, out on the mountain,
When Echo saw him.

Echo:
Echo saw him.

Chorus:
Echo saw Narcissus.

She was in love.
She followed him
Like a starving wolf,
But had to wait
For some other to speak.

Narcissus strayed apart
From his companions.

Narcissus (*tenor*):
Where are you?
I'm here.

Echo:
I'm here, I'm here, I'm here, I'm here.

Narcissus:
I'll stay here.
You come to me.

Echo:
Come to me,
To me, to me, to me.

Narcissus:
Stay there.

Echo:
Stay there, stay there, stay there.

Narcissus:
Let's meet halfway. Come.

Echo:
Come, come, come, come.

Narcissus:
No, I would sooner be dead
Than let you touch me.

Echo:
Touch me, touch me, touch me, touch me.

Chorus:
Echo hid
In the deep woods.
She brooded over the pain.
Her bones turned into stone.
Her voice roamed off by itself.

Echo:
Let Narcissus love and suffer.
Let him love and know it is hopeless.
Let him, like Echo, perish of anguish.

Chorus:

Nemesis, the corrector,
Heard this prayer and granted it.

Weary with hunting and the hot sun
Narcissus found a pool.
As he drank
A strange new thirst
Entered his body,
Entered his eyes.
He could not believe
The beauty of those eyes
That gazed into his own.

As the taste of water flooded him
So did love.

Narcissus:

Was there ever a love
As cruel as mine?
Was there ever a love
As futureless as mine?
We are kept apart
Neither by seas nor mountains
Nor the locked-up gates of cities.

Who are you? Come out.
Come up onto the land.
I never saw beauty
To compare with yours.
I stretch my arms to you,
You stretch yours as eagerly to me.
You laugh when I laugh.
When I tell you my love
I see your lips
Seeming to tell me yours.
My beauty is in full bloom –
But I am a cut flower.
Let death come quickly –
Carry me off
Where this pain can never follow.

Chorus:

Narcissus wept into the pool.
His image blurred.

Narcissus:

Don't leave me.

Chorus:

Like wax near the flame
He melted –
Consumed by his love.
He disappeared from his own eyes.

Narcissus:

Alas!

Echo:

Alas.

Narcissus:

Farewell you incomparable boy,
I have loved you in vain.

Narcissus:

Farewell.

Echo:

Farewell.

Chorus:

When he entered the Land of the Dead
Narcissus ran straight to the banks of the Styx.
He gazed down at the smear of his shadow
Trembling on the fearful current.

Original text from *Tales of Ovid* by Ted Hughes (1930-1988),
adapted by Ryan Wigglesworth with the kind permission of the Ted
Hughes estate, Faber & Faber Ltd and Farrar, Straus and Giroux

Ryan Wigglesworth

'Wigglesworth writes music stamped with iridescent hues, instrumental finesse, shapely ideas and a lyrical impulse that stays within reach even when textures turn prickly... [his] bright ear for glinting textures, his flair for taut motivic interplay, his conjuror's ability to cast a spell.' **The Times**

Composer, conductor, pianist Ryan Wigglesworth was born in Yorkshire in 1979. He was educated at Oxford University and the Guildhall School of Music and Drama, and between 2007 and 2009 was a Lecturer at Cambridge University and a Fellow of Corpus Christi College.

His first orchestral work, *Sternenfall*, written for the BBC Symphony Orchestra and premiered under the composer's direction in February 2008, established Wigglesworth as one of the leading composers of his generation. Two further works for the BBC SO immediately followed: *The Genesis of Secrecy*, commissioned by the BBC Proms and premiered in August 2009 conducted by Sir Andrew Davis; and *Augenlieder*, which went on to receive the vocal prize at the 2010 British Composer Awards. He is Composer-in-Residence with

English National Opera who will premiere his opera based on Shakespeare's *The Winter's Tale* in 2017. He has also served as Daniel R. Lewis Composing Fellow with the Cleveland Orchestra, with whom Franz Welser-Möst conducted the first performance of his *Études-Tableaux* in January 2015.

As a conductor Wigglesworth assumed his position as Principal Guest Conductor of the Hallé Orchestra, in September 2015. He also enjoys a close relationship with the BBC Symphony Orchestra. Other recent appearances include the Royal Opera House, Covent Garden, English National Opera, Chamber Orchestra of Europe, City of Birmingham Symphony Orchestra, BBC Scottish Symphony Orchestra, BBC National Orchestra of Wales, London Philharmonic, Bergen Philharmonic, Deutsches

Symphonie-Orchester Berlin, and Bamberg Symphony. Upcoming debuts include Sao Paulo Symphony, Bavarian Radio Symphony, and Royal Concertgebouw orchestras. In 2013 he received the Critics' Circle Award for Exceptional Young Talent.

Wigglesworth's live recordings of Julian Anderson (which won a Sky Arts Award) and Vaughan Williams recently appeared on the LPO label. His recordings of orchestral works by Harrison Birtwistle with the Hallé for NMC (NMC D156) won awards from *Gramophone* and *BBC Music magazines*.

He also appears as pianist on Oliver Knussen's *Prayer Bell Sketch, Whitman Settings* (NMC D178) and conductor on Richard Causton's Chamber Symphony (NMC D192).

Information about the artists on this disc can be found on NMC's website:

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Violin Concerto was recorded live 13 February 2014 at Bridgewater Hall, Manchester

STEVE PORTNOI *Recording Engineer*

Augenlieder, Locke's Theatre and *A First Book of Inventions* were recorded 27-28 July 2014 and 30 May 2015 at Hallé St Peter's, Ancoats, Manchester

JEREMY HAYES *Recording Producer*
STEVE PORTNOI *Recording Engineer*

Echo and Narcissus was recorded 26 February 2015 at All Saints Church, East Finchley, London.

DAVID LEFEBER *Recording Engineer/Producer*

STEVE PORTNOI *Mastering*

COLIN MATTHEWS *Executive Producer for NMC*

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Cover image : Michelangelo Merisi da Caravaggio *Narcissus*

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