

signum
CLASSICS

Roxanna Panufnik
HEARTFELT

Sacconi Quartet
Mary Bevan
Nicholas Daniel
Amy Harman
Andy Marshall
Charles Owen
Roderick Williams



HEARTFELT

ROXANNA PANUFNIK

Private Joe

- | | |
|--------------------------------|--------|
| [1] I. Letter 1 | [4.11] |
| [2] II. And when I die | [2.21] |
| [3] III. The Letter | [3.38] |
| [4] IV. From Albert to Bapaume | [3.18] |
| [5] V. Letter 2 | [6.31] |

Roderick Williams *baritone*
Sacconi Quartet

- | | |
|------------------|--------|
| [6] Canto | [7.57] |
|------------------|--------|

Robin Ashwell *viola*

Letters from Burma

- | | |
|-----------------------------------|--------|
| [7] I. Aung-ze Paing-ze | [3.40] |
| [8] II. Young Birds Outside Cages | [1.48] |
| [9] III. Thazin | [2.55] |
| [10] IV. Kintha Dance | [2.17] |

Nicholas Daniel *oboe*
Sacconi Quartet

- | | |
|-----------------------------|--------|
| [11] Hora Bessarabia | [7.32] |
|-----------------------------|--------|

Hannah Dawson *violin*
Andy Marshall *double bass*

- | | |
|---------------------------------|---------|
| [12] Cantator and Amanda | [13.55] |
|---------------------------------|---------|

Amy Harman *bassoon*
Sacconi Quartet

- | | |
|-------------------------|--------|
| [13] Second Home | [9.50] |
|-------------------------|--------|

Mary Bevan *soprano*
Charles Owen *piano*
Sacconi Quartet

Heartfelt

- | | |
|--|--------|
| [14] I. Uzbek Processional | [5.43] |
| [15] II. Lament for a Bulgarian Dancing Bear | [5.39] |

Sacconi Quartet

Total timings: [81.23]

SACCONI QUARTET
MARY BEVAN | NICHOLAS DANIEL
AMY HARMAN | ANDY MARSHALL
CHARLES OWEN | RODERICK WILLIAMS

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Since *Westminster Mass* (2000) established Roxanna Panufnik's firm place among today's leading British composers, she has often been celebrated for her choral music. Her instrumental and chamber works, however, are equally striking, filled with dazzling imagination and poetic lightness of touch. This music encompasses compassion, tragedy and irresistible humour, while demonstrating her passion for exploring diverse musical cultures, from East Sussex to Myanmar.

The song cycle *Private Joe* was born when the baritone Nigel Cliffe approached Panufnik with two letters written by his great-uncle, Private Joe Wood, during World War I. They were sent, six days apart, to Joe's sister Mary (Nigel's grandmother) and her husband Tom, three weeks before Joe was killed in action at Passchendaele in 1917. Their tones were so different that Cliffe and Panufnik were curious about what had happened in the brief intervening time. Panufnik consulted a graphologist, who suggested that Joe was stubborn, determined and emotional but repressed, with a tendency to depression; his experiences at war were beginning to make him lose control by the time he says in the second letter, "...as you know Mary we boys want looking after, as we are in France fighting for you at Home".

To fill in the mystery, Panufnik chose three "chapters": a traditional trench song 'And when I die' (desperately jolly), Wilfred Owen's 'The Letter' (transition from light to disastrous) and Alec Waugh's 'From Albert to Bapaume' (utter desolation) – coincidentally written at the same time, August 1917, as Joe's first letter. The piece is dedicated to Nigel's father, Joe Cliffe, who was named after Private Joe. It was commissioned by Warwick Arts Society for the 2000 Warwick & Leamington Festival with funds provided through the Regional Arts Lottery Programme by West Midlands Arts.

The viola solo *Canto* was written as a set piece for the Lionel Tertis Viola Competition in 2019. Taking as inspiration Tertis's Jewish background in London's East End, Panufnik selected as its base an Ashkenazi Jewish Cantorial chant "Y'hi rotzon" ("May it be Thy will"), an invocation for the new month's blessing. "The title evolved out of my admiration for the gorgeously warm 'singing' tone of the viola," Panufnik says. It was only after she had chosen the name that she discovered that Tertis's father had been a cantor at the Princess Street Synagogue in Stepney.

The oboe quintet *Letters from Burma* was written in 2004, commissioned by the Summer Music

Society of Dorset for the Vellinger String Quartet and Dougie Boyd. Noting that the concert would contain Janáček's string quartet *Intimate Letters*, Panufnik devised a similarly epistolary work. "I came across *Letters from Burma* – a book of 52 letters written by Aung San Suu Kyi to a Japanese newspaper between November 1995 and December 1996," she says. "They describe every aspect of Burma – its culture, scenery, religion, politics, etc – copious inspiration for a new composition!" Working with John O'Kell, an Oxford University expert on the country's traditional music, Panufnik was able to assimilate elements of this with great care and devotion.

The first movement is based on a folksong of laudatory benediction about the power and valour of the king, "Aung-ze Paing-ze". The whole piece is influenced by this melody and its details, including appoggiaturas, portamentos and quarter-tones. Next, "Young Birds Outside Cages", is inspired by Suu Kyi's harrowing depiction (of the same title) of children trying to touch their parents who are political prisoners behind bars: "...young birds fluttering helplessly outside the cages that shut their parents away from them". The string quartet represents the cold, relentless bars of a cage; the oboe is the child/bird trying to get through. Third, "Thazin"

is a Burmese orchid: here Panufnik evokes the "tiny exquisite blooms" described by Suu Kyi. Finally, "Kintha Dance" is suggested by images of dance in Suu Kyi's writing. Chordal interruptions represent the oppressive regime that imprisoned her, "trying and failing to quench the vivid and irrepressible Burmese spirit," Panufnik says. The military coup in Myanmar in 2021 has now cast the piece in a new and poignant light.

Hora Bessarabia was created as a solo set piece for the senior category at the 2016 Yehudi Menuhin Violin Competition; the duet version with double bass, here recorded, was commissioned by the contest finalist Ariel Horowitz for her and bassist Sebastian Zinca to play. Yehudi Menuhin had loved Gypsy music, which sparked the idea for Panufnik to explore the Romanian and Hungarian Doina and Hora dance form. The piece follows this slow-fast pattern twice, peppered with glistening arpeggiated writing that evokes the sound of a cimbalom. Dramatic accelerations raise the temperature towards the end of each Hora. The piece has become one of Panufnik's most popular, thanks to its championship by the violinist Tasmin Little.

Cantator and Amanda was commissioned for the Rye Arts Festival 2011. It is a musical love story, based on the 14th-century Rye legend of

a monk, named Cantator for his "divine singing voice", who fell in love with a local girl, Amanda. They attempted to elope, but were caught; in punishment for breaking his vow of chastity, Cantator was bricked up alive in the Friary walls. "Some believe that Amanda died with him as, over four centuries later, excavation work nearby revealed two entwined skeletons," says Panufnik, "but I have chosen to portray her death, after Cantator's execution, of a broken heart." The bassoon takes the role of the flirtatious Amanda, her theme based on a mix of 14th-century madrigals. Cantator's calmer music is a plainsong extract from the "Use of Salisbury", a collection of chant used widely in the area. The quintet follows them through meeting and falling in love, capture and execution, and finally Amanda's lament.

Written as a solo piece for the Polish pianist Eva Kupiec, ***Second Home*** is based on a folksong from Poland, which effectively is Panufnik's second home through the heritage of her father, the composer Sir Andrzej Panufnik. The version for piano quintet and soprano was commissioned by Pro Musica Mundi and premiered in a concert celebrating both Poland's EU presidency in 2011 and the memory of Andrzej Panufnik on the 20th anniversary of his death. This piece presents four variations on the song "Hejze ino! Fijotecku leśny"

(Hail, woodland violet!). The soprano sings the words in their original rural dialect.

The string quartet ***Heartfelt*** was commissioned by the Sacconi Quartet in 2019. The quartet was involved at the time in a multi-media experiment in which audiences were connected to the performers' heart monitors via wi-fi, creating a multi-sensory listening experience. "This captured my imagination," Panufnik says. "Music, for me, is all about the heart."

The first movement, "Uzbek Processional", conjures images of "a grand and regal caravan of camels and carriages, travelling down the Silk Road". This, too, is about the heart: "The court musicians of 17th-century Uzbekistan used to set the tempo of their performances by first feeling their pulse. This ensured their music would have a 'stately' start, however ebullient their dance music became," says Panufnik. The movement involves four traditional melodies, the quartet evoking the sound of Uzbek instruments. The dances are superimposed for the ending, then fade into the distance, "and we're left with a lonely wind blowing over the plains..."

"Lament for a Bulgarian Dancing Bear" was inspired by Witold Szablowski's harrowing book *Dancing Bears*, describing the rescue of

maltreated animals after bear dancing became illegal in Bulgaria. Panufnik wanted to base it on the heartbeat of a real bear - somewhat challenging to source. When her letters to zoological societies proved fruitless, she resorted to a public request on Facebook. A cellist friend who lived beside Bristol Zoo finally made contact for her. As it turned out, a young European Brown Bear, named Albie, was about to undergo a small surgical procedure under anaesthetic, "which is the only time, for obvious reasons, that you can get to hear a bear's heartbeat!" Via a digital stethoscope, the zoo was able to supply Panufnik with a recording of Albie's heartbeat, the anaesthetic resembling the bear's hibernation. The gentle, slow pulse on one note is a musical translation of the sound.

On top of this is a traditional-style Bulgarian folk melody which the bear-keeper would have played on a *gadulka*, a stringed instrument with a set of sympathetic strings beneath three to five melodic ones. The quartet recreates this effect by using a leather mute and playing *poco sul ponticello* with light pressure in the left hand. Finally, as the bear is rescued, his heartbeat elevates in joy.

Albie himself is pictured on this album's front cover.
Notes by Jessica Duchen

TEXTS AND TRANSLATIONS

Private Joe

1 Letter 1

203085. Pte J Wood,
2/5th Leicesters. C. coy.
10 Platoon, B.E.F. France,
28/8/17.

My Dear Sister & Brother,
I hope you do
not think I am forgotten you, as I
have not had much time to write
this last few days so you
will have to excuse me.
I hope you are both going on in good
health, as I am quite well at this present
time, and I want to know how often
my little girl comes to look at you, as
I wrote and told her she was to visit you,
I want to know if she is doing as I
asked her. I want you to please give
our sister Carrie a shilling or two, to
make a home-made parcel and send
me. I should just love a home-made
parcel. Do not be offended at me
asking you, because I do not want you

to be upset. I have not much more to
say only I want you to write straight
back. So I will now close,

From your Loving Brother, Joe.
To Mary & Tom.

2 And when I die

And when I die,
Don't bury me at all,
Just pickle my toes in alcohol.

With a bottle of booze
At my head and my feet,
And then I know my toes will keep.

Traditional

3 The Letter

With B.E.F. June 10. Dear Wife,
(O blast this pencil. 'Ere, Bill, lend's a knife.)
I'm in the pink at present, dear.
I think the war will end this year.
We don't see much of them square-headed 'Uns.
We're out of harm's way, not bad fed.
I'm longing for a taste of your old buns.
(Say, Jimmie, spare's a bite of bread.)

There don't seem much to say just now.
(Yer what? Then don't, yer ruddy cow!
And give us back me cigarette!)
I'll soon be 'ome. You mustn't fret.
My feet's improvin', as I told you of.
We're out in rest now. Never fear.
(VRACH! By crumbs, but that was near.)
Mother might spare you half a sov.
Kiss Nell and Bert. When me and you-
(Eh? What the 'ell! Stand to? Stand to!
Jim, give's a hand with pack on, lad.
Guh! Christ! I'm hit. Take 'old. Aye, bad.
No damn your iodine. Jim? 'Ere!
Write my old girl, Jim, there's a dear.)

*Wilfred Owen – killed 4/11/1918 by machine-gun fire while trying
to get his company over the Sambre Canal.*

4 From Albert to Bapaume

Lonely and bare and desolate,
Stretches of muddy filtered green,
A silence half articulate
Of all that those dumb eyes have seen.

A battered trench, a tree with boughs
Smuttled and black with smoke and fire,
A solitary ruined house,
A crumpled mass of rusty wire.

And scarlet by each ragged fen
Long scattered ranks of poppies lay,
As though the blood of the dead men
Had not been wholly washed away.

Alec Waugh

5 Letter 2

203085 Pte Joe Wood,
2/6th Leic. C. Coy 10 Platoon,
B.E.F. France,
3/9/17.

My Dear Sister & Brother,
I hope you
are in proper good health, as I remain
so at present, except for one thing,
and I am very pleased to receive
your Examiner, in which I
received very thankfully. I
want you to know that I have
lost my purse in which was
full of money,
and I want you to put something to and please
send me a nice big Parcel, as
I am completely done in now,
as I have neither money, cigarettes,
nor anything whatever, hoping
you will please send me a

nice sized Parcel, as you know
Mary we boys want looking after,
as we are in France
fighting for you at Home, so I
hope you will please send one
straight away, from your

Loving Brother
Joe Wood.

Best Love to All at Home.

13 Second Home

Hejze Ino! Fijotecku leśny!
Cemu ześ się nie ozwinął wcześniej?
Jakże miałem się ozwinąć wcześniej?
Kiej mi słonko nie świeciło jaśniej!

Hejze Ino! Leśny fijotecku!
Cemu rośnies na lasa rąbecku?
Gdzież mam rosnąć kiedym tak maleńki?
Toć mnie skryją sosny i soseńki!

Hail! Woodland violet!
Why are you so late in your bloom?
Blooming sooner is not in my power.
As the sunrays have not reached me!

Hail! Woodland violet!
Why are you on the edge of the forest?
Where can I grow being so small?
I would be hidden by the pines and the shrubs!

Traditional Polish, translated by André Drzyżyński

ROXANNA PANUFNIK

Roxanna Panufnik, b. 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. She has a great love of music from a huge variety of cultures and different faiths, whose influence she uses liberally throughout her compositions.

2018, Roxanna's 50th birthday year, saw some exciting commissions and premieres for the BBC Last Night of the Proms and a co-commissioned oratorio *Faithful Journey – a Mass for Poland* for City of Birmingham Symphony Orchestra and National Radio Symphony Orchestra of Poland, marking Poland's centenary as an independent



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state. 2019 included a new commission for two conductors and two choirs, premiered by Marin Alsop and Valentina Peleggi with the Baltimore Symphony Orchestra and 2022 will see the world premiere of *Ever Us* for 10 choirs + symphony orchestra commissioned by the Rundfunkchor Berlin for their 2020 Beethoven anniversary celebrations and a new opera for Garsington Opera.

Her works are published by Peters Edition Ltd and recorded on many labels including Signum, Warner Classics, Chandos, and EMI Classics. Further details can be found at www.roxannapanufnik.com.

SACCONI QUARTET

Ben Hancox *violin*
Hannah Dawson *violin*
Robin Ashwell *viola*
Cara Berridge *cello*

The award-winning Sacconi Quartet are recognised for their unanimous and compelling ensemble, consistently communicating with a fresh and imaginative approach. Performing with style and commitment, the quartet are known throughout the world for their creativity and integrity of interpretation. Formed in 2001, their

four founder members continue to demonstrate a shared passion for string quartet repertoire, infectiously reaching out to audiences with their energy and enthusiasm. The Sacconi enjoy a busy international career, performing regularly across the world, at Europe's major venues, in recordings and on radio broadcasts. The Sacconi are Quartet in Association at the Royal College of Music and Quartet in Residence in Folkestone.

The Sacconis' prolific recording career covers a broad swathe of repertoire from Haydn to present day. Releases of recent years include premiere recordings of works by Jonathan Dove, Graham Fitkin and John McCabe, and a piano quintet album with Peter Donohoe. *In Damascus*, their CD of music by Jonathan Dove including *In Damascus*, commissioned by the quartet, and featuring Mark Padmore and Charles Owen, hit the Classical Top Ten, and was chosen as one of Gramophone Magazine's Recordings of the Year: "*This important release cannot be recommended too highly*". Their complete recording of Graham Fitkin's string quartets was given rave reviews on Radio 3's Record Review, in Gramophone Magazine and in The Strad. Their CD of three quintets by John McCabe featured the composer on piano in *The Woman by the Sea*, horn player



David Pyatt in the Horn Quintet written for Pyatt and the Sacconis, and Roderick Williams in *Silver Nocturnes*.

Firm advocates of new music, the Sacconi have given over thirty world premieres, and have commissioned works from Jonathan Dove, Graham Fitkin and Roxanna Panufnik. They also continue to tour with *Beethoven in the Dark*, their immersive performance of Beethoven's op.131 quartet entirely from memory, in almost complete darkness. "*This stunner from the Sacconi Quartet was all about letting the music speak. Eyes open or closed, it was all you got.*" Classic FM

The Sacconi Quartet is Quartet in Residence for the town of Folkestone and its surrounding areas, enabling creative collaborations with local artists and projects, and an embedded outreach programme. The Sacconi Chamber Music Festival in Folkestone is firmly established among the UK's major chamber music festivals and attracts audiences from far and near for its vibrant atmosphere and dynamic programming.

In 2015 the quartet launched HEARTFELT, their most innovative project to date. A radical re-interpretation of Beethoven's op.132 quartet, HEARTFELT pushed the boundaries of chamber

music through combining sound, light and touch, for a truly unique performance in which audience members connected with each performer's heartbeat through holding robotic 'hearts'. Developed in a unique collaboration with robotics designers Rusty Squid and lighting designer Ziggy Jacobs-Wyburn, and funded by Arts Council England, HEARTFELT received 4-star reviews from The Guardian and The Independent, and was described by the latter as "a powerful way to experience the visceral physicality of Beethoven's profound thanksgiving".

The name Sacconi Quartet comes from the outstanding twentieth-century Italian luthier and restorer Simone Sacconi, whose book *The Secrets of Stradivari* is considered an indispensable reference for violin makers. Ben Hancox plays a 1932 Sacconi violin and Robin Ashwell a 1934 Sacconi viola, both made in New York. Hannah Dawson plays a 1927 Sacconi violin made in Rome, and Cara Berridge plays a Nicolaus Gagliano cello from 1781. Ben, Hannah & Cara have all been generously loaned these instruments by the Royal Society of Musicians, Britain's oldest music charity helping musicians in need, for which they are extremely grateful. Robin is indebted to Ellen Solomon for the use of his viola.

MARY BEVAN *soprano*

In the 2020/21 season, Mary Bevan returns to Royal Danish Opera for her role debut as Marzelline *Fidelio* and for the production *LIGHT* Bach Dances with director John Fuljames and conductor Lars Ulrik Mortensen. She will also make her house debut at the Bolshoi Theatre in David Alden's production of *Ariodante* as Dalinda. On the concert stage, she sang the world premiere of Sir James MacMillan's *Christmas Oratorio* at the Amsterdam Concertgebouw and A.Bliss *Rout* with the London Philharmonic Orchestra.



© Victoria Carlisch

Highlights of last season included Rose Maurrant in Weill's *Street Scene* for Opera de Monte Carlo and Eurydice in Offenbach's *Orpheus in the Underworld* for English National Opera. For the Royal Opera House she created the role of Lila in David Bruce's *The Firework-Maker's Daughter*, sang Barbarina *Le nozze di Figaro* on the main stage, and the title role in Rossi's *Orpheus* at the Sam Wanamaker Playhouse.

On the concert platform, recent highlights include appearances with the BBC Symphony, BBC Concert Orchestra at the Proms, and with Mirga Gražinytė-Tyla and the CBSO in the world premiere of Roxanna Panufnik's *Faithful Journey*. She joined the Orchestra of the Age of Enlightenment as Mary in Sally Beamish *The Judas Passion*; performed Bach *Christmas Oratorio* on tour in Australia with the Choir of London and Australian Chamber Orchestra; and Handel *Messiah* with the Academy of Ancient Music.

Bevan's discography includes her art song album *Voyages* with pianist Joseph Middleton and *Handel's Queens* with London Early Opera, both released by Signum Records, Mendelssohn songs for Champs Hill Records, *Handel: The Triumph of Time and Truth* and *Handel: Ode for St Cecilia's Day* with Ludus Baroque, and Vaughan Williams

Symphony No.3 and Schubert *Rosamunde* with the BBC Philharmonic. In autumn 2019 Signum released her second disc with Joseph Middleton including Lieder by Schubert, Haydn and Wolf.

NICHOLAS DANIEL *oboe*

Nicholas Daniel has long been acknowledged as one of the world's great oboists, and is one of Britain's best known musicians. He has significantly enlarged the repertoire for his instrument with the commissioning of hundreds of new works.



© Eric Richmond

Nicholas has been Music Director of the Leicester International Music Festival for many years. He is Professor at the Trossingen Musikhochschule in Germany and at the Guildhall School of Music in London, and he records and broadcasts widely. He was honoured in 2012 by Her Majesty Queen Elizabeth II with the prestigious Queen's Medal for Music, and in 2020 he was awarded an OBE in the Queen's Birthday Honours list.

Nicholas was put into the spotlight at the age of 18 when he won the BBC Young Musician competition, after which he quickly established his career with debuts at the BBC Proms and on disc. He made his conducting debut at the BBC Proms in 2004.

He has been a soloist with many of the world's leading orchestras, performing a huge range of repertoire and premiering works written for him by composers including Harrison Birtwistle, Henri Dutilleux, James MacMillan, Thea Musgrave, John Tavener and Michael Tippett. His recording of concertos by Vaughan Williams and MacMillan was awarded the BBC Music Magazine Premiere Award in 2016.

Nicholas is a founder member of the Britten Sinfonia, the Haffner Wind Ensemble and the Britten Oboe Quartet, whose debut disc was

released to great acclaim on the Harmonia Mundi label in 2017. He also works regularly with the pianists Charles Owen and Julius Drake, and with many leading string quartets. He is principal oboist of Camerata Pacifica, California's leading chamber music ensemble.

AMY HARMAN *bassoon*

A passionate advocate for the bassoon, Amy is much sought after as a soloist, chamber musician, teacher and communicator, regularly featuring on BBC Radio 3.



Solo highlights include premiering Roxanna Panufnik's Concerto for Bassoon & String Orchestra with the Northern Sinfonia, Strauss's Concertino with the English Chamber Orchestra, Mozart's Concerto at the Festival Suoni dal Golfo in Lerici and Stockhausen's *Mittwoch aus Licht* with Birmingham Opera. She has taken part in festivals internationally including Parnu, Spoleto USA, Aldeburgh, Tbilisi, West Cork, Ryedale, Bath Mozartfest and Mizmorim festivals and regularly attends IMS Prussia Cove.

Amy has been part of Ensemble 360 since 2010 and is a member of Orsino, founded by Adam Walker. She also regularly performs with the Kaleidoscope Collective, Wigmore Halls' artists in association from 2020.

In 2011 Amy was appointed principal of the Philharmonia Orchestra. Sought after as guest principal with leading orchestras in Europe including the Mahler Chamber Orchestra, she is currently principal of Aurora Orchestra and ENO. She was selected by YCAT in 2014 and is a professor at the Royal Academy of Music.

ANDY MARSHALL *double bass*

Andy first picked up the bass when he was eight and soon after was encouraged to begin attending the Royal College of Music Junior Department. He continued at the RCM for undergraduate and postgraduate degrees, studying with Caroline Emery.

In 2008 he was delighted to take up a post teaching double bass at the RCM JD, now making his association with the College continue for some 31 years. Since graduating in 2005 he has



spent his career freelancing with London's finest chamber groups such as the English Chamber Orchestra, London Mozart Players, and Britten Sinfonia, often as Guest Principal double bass.

Andy is a member of the London Chamber Orchestra and has been the bassist with the Les *Misérables* orchestra in the West End since 2011. He is a regular in London's studios, recording for pop artists and playing on innumerable soundtracks for film and TV. Andy plays on a copy of a Maggini, attributed to Bernhard Simon Fendt II c.1840.

CHARLES OWEN *piano*

Charles Owen enjoys an extensive international career performing a wide-ranging repertoire to outstanding critical acclaim. He appears at many major UK venues such as Wigmore Hall, Bridgewater Hall, The Sage & Kings Place. Internationally, he has performed at the Lincoln Center and Carnegie Hall in New York, the Brahms Saal in Vienna's Musikverein, the Paris Musée d'Orsay, and the Moscow Conservatoire. His chamber music partners include Julian Rachlin, Chloe Hanslip, Augustin Hadelich and Nicholas Daniel as well as the Vertavo and Takacs Quartets.

A regular guest at UK festivals such as Aldeburgh, Bath, Cheltenham, Leicester and Ryedale he has also performed in Australia at the Perth and Australian Festival of Chamber Music, Townsville. Charles' concerto appearances have included the Philharmonia, Hallé, Aurora and London Philharmonic orchestras. He has enjoyed collaborations with many leading conductors including Sir Mark Elder, Ryan Wigglesworth, Nicholas Collon and Martyn Brabbins.



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Charles' solo recordings comprise discs of piano music by JS Bach, Brahms, Janáček, Poulenc and Fauré. Chamber music recordings include the cello sonatas of Rachmaninov and Chopin with Natalie Clein, the Stravinsky Piano Ballets and Rachmaninoff Suites with Katya Apekisheva and the world premiere of Jonathan Dove's Piano Quintet with the Sacconi Quartet.

Charles Owen is a Professor of Piano at the Guildhall School, Guest Professor at RWCMD, Co-Artistic Director of London Piano Festival and was appointed Steinway & Sons UK Ambassador in 2016.

www.charlesowen.net

RODERICK WILLIAMS *baritone*

Roderick Williams is one of the most sought after baritones of his generation. He performs a wide repertoire from baroque to contemporary music, in the opera house, on the concert platform and is in demand as a recitalist worldwide.

He enjoys relationships with all the major UK opera houses and has sung opera world premieres by David Sawer, Sally Beamish, Michael van der Aa, Robert Saxton and Alexander Knaifel. Recent and future engagements include the title role in

Eugene Onegin for Garsington, the title role in *Billy Budd* with Opera North, Papageno for Covent Garden, and productions with Cologne Opera, English National Opera and Netherlands Opera.

Roderick sings regularly with all the BBC orchestras and all the major UK orchestras, as well as the Berlin, London and New York Philharmonic Orchestras, Deutsches Symphonie-Orchester Berlin, Orchestre Philharmonique de Radio France, Ensemble



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Orchestral de Paris, Accademia Nazionale di Santa Cecilia in Rome, Cincinnati Symphony, London Symphony and Bach Collegium Japan amongst others. His many festival appearances include the BBC Proms (including the Last Night in 2014), Edinburgh, Cheltenham, Bath, Aldeburgh and Melbourne Festivals.

Roderick Williams has an extensive discography. He is a composer and has had works premiered at the Wigmore and Barbican Halls, the Purcell Room and live on national radio. In December 2016 he won the prize for best choral composition at the British Composer Awards.

In 2015 he started a three year odyssey of the Schubert song cycles culminating in performances at the Wigmore Hall in the 17/18 season and has subsequently recorded them for Chandos.

He was Artistic Director of Leeds Lieder in April 2016, is Artist in Residence for the Royal Liverpool Philharmonic Orchestra from 2020/21 for two seasons and won the RPS Singer of the Year award in May 2016. He was awarded an OBE in June 2017.

Private Joe, Heartfelt, Canto and Hora Bessarabia recorded in Saffron Hall, Saffron Walden, Essex from 21st to 23rd July 2020

Second Home, Letters from Burma and Cantator and Amanda recorded in All Saints Church, Durham Road, London from 5th to 7th March 2020.

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Recording Assistants – Tom Lewington, George Collins

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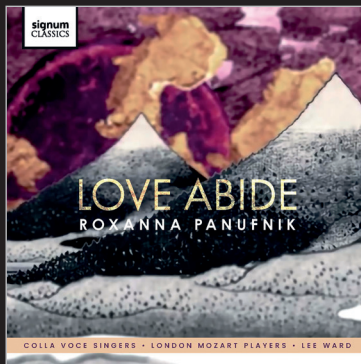


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