



Grace
WILLIAMS
(1906–1977)

Chamber Music
Violin Sonata • Sextet
Suite for Nine Instruments

Madeleine Mitchell,
Violin and Director
London Chamber Ensemble



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WILLIAMS
(1906–1977)
Chamber Music

Violin Sonata (1930, rev. 1938)

- ① I. Allegro molto ritmico
- ② II. Andante sostenuto
- ③ III. Allegro scherzando

Sextet for Oboe, Trumpet, Violin, Viola, Violoncello and Pianoforte (1931)

- ④ I. Poco adagio – Allegro con brio – Poco adagio
- ⑤ II. Allegro scherzando – Poco lento – Allegro scherzando
- ⑥ III. Andante: Tranquillo e semplice
- ⑦ IV. Allegro molto: Quasi una tarantella

Suite for Nine Instruments (1934)

(for Flute, Clarinet, Trumpet, Piano and String Quintet)

- ⑧ I. Allegro moderato
- ⑨ II. Andantino
- ⑩ III. Allegro con brio

Romanza for Oboe and Clarinet (1940s)

(transcribed for Bass Clarinet by Zerlina Vulliamy)

- ⑪ Allegretto

Sarabande for Piano Left Hand (1958)

- ⑫ Poco lento (Tempo giusto)

Rondo for Dancing for Two Violins and Optional 'Cello (1970)

- ⑬ Allegro con spirito

Recorded: 28 March 2018 at Tŷ Cerdd Studio, Millennium Centre, Cardiff, Wales, UK ①–③,
27 June 2018 ④–⑦ and 24 July 2018 ⑧–⑬ at City, University of London Performance Space,
London, UK.

Producer, engineer and editor: James Clarke ①–③ • Producer: Michael Ponder ④–⑬
Engineer: Julius Johansson ④–⑬ • Editor: Adaq Khan ④–⑬

All music, unpublished at the time of recording apart from the *Violin Sonata*, here recorded from
the Tŷ Cerdd printed edition, has been sourced from manuscripts at the National Library of Wales.

18:03

5:58
6:39
5:19

31:17

10:18
7:18
7:49
5:52

13:39

3:41
5:08
4:30

2:14

4:03

1:55

Grace Williams (1906–1977)

Chamber Music

I first discovered Grace Williams' *Violin Sonata*, in manuscript form, when researching violin music by Welsh composers at Tŷ Cerdd, the Welsh Music Information Centre, in Cardiff. Subsequently performing the work at the first International Women's Work in Music conference in Bangor, UK, convened on the 40th anniversary of the composer's death, led to a discovery, through the National Library of Wales, of the other works on this album, all unpublished. It was revealing to see that in 1957 the composer had revisited her manuscripts, writing 'not worth performing GW' on the frontispiece of several of her chamber works. Her highly self-critical nature perhaps explains why her work has been unjustly neglected, with none of these works recorded until now, even though she is widely regarded as Wales' foremost female composer.

Grace Williams was born in Barry, near Cardiff in 1906 and died there in 1977, aged 70. She learnt violin and piano, accompanying her father's choir at a young age and developing her interest in composition at school. In 1923 she won the Morfydd Owen scholarship to Cardiff University and from 1926 to 1930 she studied at the Royal College of Music (RCM) in London with Ralph Vaughan Williams and Gordon Jacob, along with fellow students Elizabeth Maconchy and Benjamin Britten, both of whom became life-long friends. Williams and Maconchy formed a composers' club at the RCM, encouraged by Vaughan Williams, who exerted a profound influence on Grace until his death in 1958. In 1928 she won second place in the Cobbett Prize with her *Phantasy Quintet* for piano and string quartet, a work sadly lost. In 1930 Williams was awarded a travelling scholarship to Vienna to study for a year with Egon Wellesz, who wrote of her 'remarkable gifts as a composer'. She attended the opera most evenings and particularly liked Strauss, Wagner and Berg's *Wozzeck*. Returning to London in 1931, she taught at Camden School for Girls and Southlands College, while writing chamber works, displaying a strong, personal voice.

Williams wrote her sole *Violin Sonata* in Vienna in 1930, revising the first movement in London in 1938. The composer later wrote on the manuscript, '2nd mvt worth performing, 1st & 3rd not good enough', and it was only recently published. The strongly rhythmic first movement and vigorous finale show some influence of Bartók and Shostakovich. Fourths abound, and the work ends with a virtuosic coda for both instruments. The slow second movement can stand on its own and has been published separately. It is more in the vein of Vaughan Williams, using a heartfelt folk tune.

Grace Williams stated that her favourite instrument was the trumpet. She loved its brilliance and also its lyrical potential, and it is interesting how she incorporated it into her two major instrumental chamber works, rare in such music apart from Saint-Saëns' *Septet* for piano, trumpet and strings. She wrote a *Trumpet Concerto*, premiered in 1964, and *Movement (Concerto-Fantasia) for Trumpet and Chamber Orchestra* in 1932. The *Sextet* of 1931 for oboe, trumpet, string trio and piano is a substantial work, virtuosic in places, the third movement, which the composer thought the best, showing similarities with Britten. Although Williams uses both wind instruments in a solo capacity, all the instruments have their moment in the spotlight. The first movement, *Allegro*, is framed by a slow introduction in alternating three and four time, which returns at the end with cello pizzicato and the melody now *molto espressivo*. The second movement is an extended *scherzo and trio*, the end of the *scherzo* marked by answering trumpet and oboe phrases, followed by a viola solo leading into the slow *trio* in G sharp minor, the violin tune then taken up by viola and cello, with a solo trumpet fanfare leading back to a repeat of the *scherzo*. The *Andante: Tranquillo e semplice* opens in the character of a slow march, the muted trumpet giving this third movement a more subdued timbre, with a more rhapsodic middle section in three time. The last movement, in the style of a *tarantella*, is a resolute and lively dance on a grand scale, shared

among the ensemble, quite often marked *con fuoco*, with various tempo changes leading to a closing *presto*. Williams had previously composed a setting of Hilaire Belloc's *Tarantella* in 1930 for mezzo-soprano and orchestra.

The *Suite for Nine Instruments*, written three years later in 1934, shows a more modern, astringent, possibly Stravinskian style, quite minimalist, making frequent use of *ostinati* and the tritone B-F, as observed by Britten in a letter he wrote to Grace after he heard the BBC broadcast of this work in 1935. Britten also described the exciting wind passages in the last movement. Grace Williams wrote to Britten: 'I find the whole thing more satisfying than anything else I've done.' It's a strong, dramatic work with an atmospheric slow movement hinting at Bartók's night music. The review in *The Times* by Frank Howes after the first concert performance in February 1935 praised it for being 'sturdy, easy to grasp, thoughtful and attractive'. He also remarked on the scoring and in particular the prominence given to the trumpet. It was a difficult time for women composers to obtain performances, and the instigation of a chamber concert series for contemporary British music by the violinist and pedagogue Anne Macnaghten, and the conductor Iris Lemare, along with Elisabeth Lutyens, was very important. The *Suite* was performed in the Macnaghten-Lemare Concerts in the 1930s and can also be performed by chamber orchestra.

The *Romanza for Oboe and Clarinet* was composed in the 1940s after what became one of Williams' best-known works, the *Fantasia on Welsh Nursery Tunes* for orchestra (1939–40). The composer wrote on the manuscript of *Romanza* 'pastiche! but nice GW' and that it could also be performed by oboe with harp or piano. The clarinet part goes below its range so the bass clarinet has been used here. The simplicity of the florid duet belies an original harmonic sense.

Grace Williams wrote *Sea Sketches* for string orchestra in 1944. By the late 1940s she had moved back to her native Barry for health reasons, following a few months working as Music Assistant in the BBC's Schools Broadcasting Department in London. In 1949 she became the first British woman to score a feature film – *The Blue Scar*. She wrote her *Violin Concerto* the following year and mainly concentrated on orchestral works, her most famous being *Penillion* for orchestra in 1955. In 1958 she composed the *Sarabande for Piano Left Hand* for Eiluned Davies. David Owen Norris writes: 'This broodingly effective piece weaves its intriguing textures by an imaginative approach to the duration of different notes within the same bar. One's first instinct is to use the sustaining pedal to blend all together, and, it must be said, to simplify the left hand's task. But experiment with a much more literal use of the sustaining pedal reveals the antagonistic structural importance of the notes D and E, which comes to a head at the very end of the piece.'

The *Rondo for Dancing for Two Violins and Optional Cello* was composed in 1970, at the time Grace Williams was working on her largest work, the *Missa Cambrensis* for choir and orchestra (1968–71). The spirited *Rondo* was published by the Guild for Welsh Music in 1972, as part of an album of violin teaching pieces. In the remaining years of her life she went on to write several vocal pieces and to revise her *Second Symphony*.

Madeleine Mitchell

With thanks to Rhiannon Mathias for references to *Lutyens, Maconchy, Williams and Twentieth-Century British Music: A Blast Trio of Sirens* (Routledge), and to Graeme Cotterill for his help and transcription of the *Sextet* to computer.



Grace Williams, 1940s. Supplied by Eryl Freestone (rights holder).
Photographer unknown.

Grace Williams (1906–1977)

Cerddoriaeth Siambr

Mi wnes i ddarganfod *Sonata i'r Feiolín* gan Grace Williams am y tro cyntaf ar ffur llawysgrif, wrth ymchwilio i gerddoriaeth feiolin gan gyfansoddwyr o Gymru yn Nhôr Cerdod, Canolfan Wybodaeth Cerdoriaeth Cymru yng Nghaerdydd. Bu perfformio'r gwaith wedyn yng nghynhadledd ryngwladol gyntaf Gwaiith Menywod mewn Cerdoriaeth iawn Mangor a phrifwr ar 40 milwyddiant marwolaeth y gyfansoddwraig yn arwain at ddarganfod, drwy Lyfrgell Genedlaethol Cymru, y gweithiau eraill ar yr albwm, pob un ohonynt heb ei gyhoeddi. Digon dadlenol oedd gweld bod y gyfansoddwraig yr 1957 wedi mynd yn ôl at ei llawysgrifau, gan ysgrifennu 'ddim yn werth ei berfformio GW' ar dudalen flaen sawl un o'i gweithiau siambr. Efllai fod ei natur hynod hunanfeiniadol yr egluro pam mae ei gwaith wedi'i esgeuleuso, a hynny heb gyflwynnach, gyda'r un o'r gweithiau hyn yn cael ei recordio tan heddwir, er gwaetha'r ffithiad bod parh mawr iddi fel prif gyfansoddwraig Cymru.

Ganed Grace Williams yn y Barri ger Caerdydd ym 1906 a bu far yng nlyn 1977 yn 70 oed. Dysgodd y feiolin a'ran piano, gan gyffelin i gor ei haddysg yn datblygu ei diddordeb mewn cyfansoddi yn yr ysgol. Ym 1923, derbyniodd ysgoloriaeth Morfydd Owen i Brifysgol Caerdydd a rhwng 1926 a 1930, bu'n astudio yn y Coleg Cerdd Brenhinol yn Llundain gyda Ralph Vaughan Williams a Gordon Jacob yng nghwmni ei chyd-fyflwyrr Elizabeth Maconchy a Benjamin Britten, y ddaun o ddydd o'r ffrindiau oes iddi. Ffurfiodd Williams a Maconchy glwb cyfansoddyr yn y Coleg ar anogaeth Vaughan Williams a gafoedd grynn dyddylanwad ar Grace tan ei farwolaeth ym 1958. Ym 1928, daeth yn ail yng Nghystadleuaeth Gwobrau Cobbett gyda'i *Phumawd Ffantesi*'r piano a llinynnau, gwaith sydd, yswythaeth, wedi'i golli. Yn 1930, derbyniodd Williams ysgoloriaeth deithio i Fenienna i astudio am flywyd yn gydag Egon Wellesz a ysgrifennodd am ei doniau rhyfeddol fel cyfansoddwraig. Mynychai'r opera bron bob nos ac roedd yn arbennig o hoff a Strauss, Wagner a *Wozzeck* gan Berg. Gan ddychwyllo i Llundain ym 1931, bu'n aethrawes yn Ysgol Camden i Ferched a

Cyfansoddiad Williams ei hunig *Sonata i'r Feialyn* yn Fienna ym 1930, gan ddiwygio'r symudiad cyntaf yn Llundain ym 1938. Yn nes ymlaen, nododdyd y gyfansoddfa wrtaig ar y llawysgrif, 'Zil symudiad yn werth ei berfformio, y 1af a'r 3ydd ddymyr da' i ddilys, a dim ond yn ddiweddar y'i cyhoeddwyd. Mae'r symudiad cyntaf, sy'n rhythmg iawn, a'r diweddlgo angerddol ac egniol yn dangos rywfaent o ddylanwad Bartók a Shostakovich. Mae yna ddfnidodedd o bedwarbyddau ac mae'n gwaith yn dod i ben gyda choda meistrolgar i'r ddau offeryn. Gall yr ail symudiad – sy'n araf – sefyll ar ei ben ei hun ac mae wedi'i gyhoeddi ar wahân. Mae ei nawys yn debycach i waith Vaughan Williams gan ddefnyddio alaw werin deimladrwyd.

Yn ôl Grace Williams, ei hoff offeryn oedd y trwmped. Roedd hi wrth ei bodd â'i ddisglirdeib a hefyd ei potensial telynegol ac mae'n ddiddorol sut y'i hymgorfforodd i'w ddua waith siambr offerynnol pwysig, peth prin mewn cerddoriaeth o'r fath hebawd *Seithawd Saint-Saëns* i'r piano, trwmped a llinyynnol. Cyfansododd *Concerto i'r Trwmped* a berfformwyd am y tro cyntaf yn 1964 a *Symudiad (Concerto-Fantasia)* i *Drwmped a Cherdorfa Siambr* ym 1932. Gwaith swyddol yw'r *Chwechawd* o 1931 i'r obo, trwmped, triawd llinyynol a phiano, yn feistlogar mewn manau, gyda'r trydydd symudiad, y gorau ym marn y gyfansodwrwraig, yn dangos tebygrwydd gyda Britten yr oedd wedi cyfarfod ag ef yn y Coleg Brenhinol ym 1930. Er bod Williams yn defnyddio'r ddua offeryn chwth y ar gyfer unawdau, mae pob un o'r offerynnau'n derbyn sylw ar ryw adeg. Mae'r symudiad cyntaf, *Allegro*, yn cael ei ffرامio gan gyflwyniadaf araf mewn amser tri a phedwar am yn ail, sy'n dychwelyd ar y diwedd gyda pizzicato i'r soddgrwth a'r alaw bellach yn *moltto espresso*. *Scherzo* a *trio* estynedig yw'r ail symudiad, gyda diwedd y *scherzo* yn cael ei ddyngodi gan prawddegau trwmped ac obo sy'n ateb ei cilydd a'i ddyll yn gan unawd ar y filiau sy'n

arwain i'r *trio* araf deg yn G siarp leiaf. Yna mae'r fiola a'r soddgrwth yn codi alaw'r feijoil, gyda ffanner ar y trwmpead unawd yn arwain yn ôl at alarddrod y *scheroz*. Mae'r *Andante*: *tranquillo e semplice* yn agor ar ffur gorymdaith ariau, y trwmpead distaw yn rhoi i'r trydydd symudiad hwn dimbre tawelach, gydag gwahanol fanwl fywyd perlesmeiriol mewn amser tri. Dawns gadarn a bywiog ar raddfa fawr yw'r symudiad olaf, yn arddull *tarantella*, a rennir ymhlyth yr ensemble, yn eithaf aml wedi'i marcio'n *con fuoco*, gyda gwahanol newidiadau yn y tempo yn arwain at *presto* i gloi. Cyn hyn, roedd Williams wedi cyfansoddi trefniant o *Tarantella* Hilaire Belloc ym 1930 ar gyfer mezzo-soprano a cherddorfa.

Mae'r *Gyfres* ar gyfer *Naw Offeryn*, a ysgrifennwyd dair blynnyd yn diweddarach ym 1934, yn dangos arddull mwy modern, llym ac o bosibl Stravinskiaidd, eithaf minimalaidd, gan wneud defnydd helaeth o *ostinati* a'r trithion B-F, fel a nododd Britten mewn llythrenny a ysgrifennodd at Williams ar ôl clywed darlleddiad ar y BBC o'r gwaith hwn ym 1935. Bu Britten hefyd yn disgrifio'r darnau chwthyd cyffrous yn y sumiadau olaf. Wrth ysgrifennu at Britten, dywedodd Grace Williams, "Mae'n holl beth yn rhoi mwy o fodhad i mi nac unrhyw beth arall i mi ysgrifennu." Gwaith dramatig cryf yw hwn gyda sumiadau arall llawn naws ac awgrym o *Cerddoriaeth a Nos* gan Bartók. Yn ei adolygiad yn *The Times* ar ôl y perfformiad cyntaf ohono mewni cyngedir bu Frank Howes yn camol y darn am fod yn gadarn, haedd ei deallde, meddygol ac yn ddeniadol. Tynnodd sylw hefyd at y storio ac yn wedwig yr amlygrwydd a roddir i'r trwmpec. Dyma amser anodol i gyfansoddiwrageodd gael perfformiadau ac roedd trefnu cyfres o gyngherddau siambr ar gyfer cerddoriaeth Brydeinig gyfoes gan y feiolinyddes a'r athrawes, Anne Macnaughten, a'r arweinydd, Iris Lemare, ynghyd ag Elisabeth Lutynes, yn bwysig iawn. Perfformiwyd y *Gyfres* yng Nghyngherddau Macnaughten-Lemare yn y 1930au ac mae hefyd yn gallu cael ei pherfformio gan Gerddorfa Siambr.

Cyfansoddwyd y *Romanza* i'r obo a chlairnét yn y 1940au ar ôl beth ddaeth yn un o weithiau enwocaf Williams, *Fantasia ar Hwiangerddi Cymreig* i'r gerddorfa (1939-40). Ar lawysgrif y *Romanza* ysgrifennodd y

gyfansoddwraig 'pastiche ond iawn GW a hefyd y gallai
gael ei berfformio gan yr obgo gyda'r delyn neu'r piano.
Mae ranh y clarinét yn mynd yn ia'n gwmpas felly y
clarinét bas sydd wedi'i ddefnyddio yma. Mae symrwydd
o dwaeawd blodeug yn cuddio synnwyr harmonig
qwreiddiol.

Cyfansododd Grace Williams *Sea Sketches* ar gyfer cerddorfa linynnol ym 1944 ac wedyn peiddiod â chyfansoddi am dair blynedd. Erbyn diwedd y 1940au roedd wedi symud yn ôl i'w thref enedigol, Y Barri, oherwydd ei hiechyd, yn dilyn ychydig fisoeedd yn gweithio fel Cynorthwyodd Cerdd yn Adran Ysgolion y BBC yn Llundain. Ym 1949 hi oedd y ddynes gyntaf o Brydain i lunio sgôr ar gyfer ffilm nodwedd – *The Blue Scar*. Cyfansododd ei *Concerto i'r Feilod* y flwyddyn ganlynol gan galanolbwytio'n bennaf ar weithiau cerddorfaol, gyda'r enwocaf o'r rhain, *Penillion* i gerddorfa, yn cael ei gyfansoddi ym 1955. Ym 1958 cyfansododd y *Sarabande* i blano llaw chwith ar gyfer Eliniad Davies. Yn ôl David Owen Norris: 'Mae'r darn effeithiol a meddylgar hwn yn gwau ei rannau diddorol gyda dull fyfeisgar sy'n amrywiad hyd nodau o fewn bar. Y redif gyntaf yw defnyddio'r pedal i asio popeth ynghyd, ac yn wir i symleiddio rhan y llaw chwith. Ond wrth arbrofi gyda'r pedal mewn ffordd llawer mwy llythrennol gwellir pwysigrwydd strwythurol, rhwngweithioli y nodau D ac E, a ddaw i uchafbwynt ar ddieuweddi y darn.'

Cyfansoddyd y *Rondo ar gyfer Dawnsio* i ddwy feiolin gyda sodgrwth yn cyfeillio ym 1970, ar yr adeg roedd Grace Williams yn gweithio ar ei gwaith mwyaf, y *Missa Cambrensis* i gôr a cherddorfa (1968–71). Cafoedd y Rondo afeithus ei gyhoeddi gan Urdd Cerdoriaeth Cymru ym 1972, fel rhan o albwm o ddarnau addysgyr i'r feiolin. Ym mlynnyddoedd olaf ei bywyd aeth yn ei blaen i cyfansoddi sawl darn lloisiacl ac adolygu i *Hail Symfonii*.

Madeleine Mitchell

Gyda diolch i Rhiannon Mathias am y cyfeiriadau at *Lutyens, Maconchy, Williams and Twentieth-Century British Music: A Blest Trio of Sirens* (Routledge), ac i Graeme Cotterill am ei gymorth a'i thrawsgrifio yn Chwechawd i gyfrifiadur.

Konstantin Lapshin



Photo: Jean-Marc Gourdon

Konstantin Lapshin is a London-based Russian pianist. Recently awarded a PhD from the Royal College of Music (RCM), he has won prizes at several international competitions, including the Chappell Gold Medal and the Queen Elizabeth The Queen Mother Rosebowl while at the RCM. He has appeared at the Royal Albert Hall and Wigmore Hall, London, the Bridgewater Hall, Manchester, the Salle Cortot, Paris and the Great Hall of the Moscow Conservatory, and has performed Rachmaninov's *Piano Concerto No. 3* with the Odessa Philharmonic Orchestra and Mikhail Pletnev. Lapshin has also collaborated with Madeleine Mitchell in recitals including an appearance at the Buxton International Festival.

Pianydd o Rwsia â'i gartref yn Llundain yw Konstantin Lapshin. Yn enillyd mewn sawl cystadleuaeth ryngwladol, derbyniodd ddoetheraeth yn y Coleg Cerdd Brenhinol, ar ôl ennill Medal Aur Chappell a Phowlen Rosynna'u Frenhines Elisabeth. Mae wedi perfformio yn Neuadd Frenhinol Albert, Neuadd Wigmore, Neuadd Bridgewater Manceinion, Salle Cortot, Neuadd Fawr Ysgol Gerdd Moskva ac yng Nghoncerto Rhif 3 Rachmaninov i'r Piano gyda Cherddorfa Filiharmonig Odessa a Mikhail Pletnev. Mae datganiadau gyda Madeleine Mitchell yn cynnwys Gŵyl Ryngwladol Buxton.

www.konstantinlapshin.com

David Owen Norris



David Owen Norris is a pianist, composer and broadcaster. He has performed globally since receiving the inaugural Gilmore Artist Award in 1991, and his compositions include a *Symphony*, a *Piano Concerto* and oratorios. He presents *Chord of the Week* as part of BBC2 Proms Extra, and his radio appearances include *Playlist* on BBC Radio 4 and contributions to the *Building a Library* feature of BBC Radio 3's *Record Review*. Recent projects include a fortepiano recording of Mozart concertos, and a third album of the songs of Sir Arthur Sullivan.

Pianydd, cyfansodwr a darlleddwr yw David Owen Norris. Mae'n perfformio'n fyd-eang ers iddo gael ei benodi fel yr Artist Gilmore cyntaf ym 1991. Ymhlieth ei gyfansoddiadau mae Symffoni, Concerto i'r Piano ac oratorios. Mae ei raglenni *Chord of the Week* ar deledu BBC2 yn rhan o arwy'r Proms. Mae ei gyflwyniadau ar y radio wedi cynnwys y gyfres *Playlist* ar Radio 4 a *The Works a Building a Library* ar Radio 3. Yn ddiweddar, recordiodd concerti Mozart ar fortepiano a thyrdydd albwm o ganeuon Sullivan.

www.davidownorris.com

Kathryn Thomas



Photo: Malcolm Galloway

Kathryn Thomas studied at the Royal Academy of Music, and is a founding member of the award-winning Galliard Ensemble wind quintet, former BBC Radio 3 New Generation Artists. Thomas has given live and recorded recitals at international festivals including the BBC Proms. She has an extensive discography, and has worked with orchestras including the London Sinfonietta, the Welsh National Opera Orchestra and the Royal Philharmonic Orchestra. She is also the flautist in the rock band Hats Off Gentlemen It's Adequate.

Bu Kathryn Thomas yn astudio yn yr Academi Gerdd Frenhinol ac mae'n aelod sefydlu o'r pumawd chwyth arorbyn Ensemble Galliard, 'New Generation Artists' Radio 3 y BBC erstalwm. Mae Kathryn wedi rhoi datganiadau byw a rhai wedi'u recordio mewn gwyliau'r ryngwladol gan gynnwys Proms y BBC. Mae ei disgyddiaeth helaeth wedi derbyn clod gan y beirniaid. Mae wedi gweithio gyda cherddorfeidd gan gynnwys Sinfonietta Llundain, Opera Cenedlaethol Cymru a'r Gerddorfa Filiharmonig Frenhinol. Mae hefyd yn canu'r ffliwyt gyda'r band roc 'Hats Off Gentlemen It's Adequate'.

www.kathrynlute.com

John Anderson



Photo: Martin Owen

John Anderson, born in Cardiff, has been principal oboe with the BBC Symphony Orchestra, the Philharmonia Orchestra and the English Chamber Orchestra. He is a professor at the Royal College of Music, and has given masterclasses in Japan, China and Canada. Performances have included Bach's *Concerto for Violin and Oboe in C minor, BWV 1060* with Maxim Vengerov in Germany and Spain, and with Nigel Kennedy at the Royal Festival Hall, London, and the *Oboe Concerto* by Richard Strauss at the Bermuda Festival.

John Anderson, a aned yng Nghaerdydd, fu'r prif obôydd gyda Cherddorfa Symffoni'r BBC, y Filharmonia a Cherddorfa Siambro Lloegr ac mae wedi bod yn westai cyson gyda holl brif gerddorfeidd Llundain. Mae'n athro yn y Coleg Cerdd Brenhinol gan roi dosbarthiadau meistr yn Japan, Tsieina a Chanada. Ymhlieth y concerti y mae wedi'u perfformio mae'r Dwbl gan Bach gyda Maxim Vengerov yn yr Almaen a Sbaen a chyda Nigel Kennedy yn Neuadd Wyl Frenhinol Llundain a choncerto Strauss yng Ngwyl Bermwda.

Andrew Sparling



Photo: Tobias Odenthal

Andrew Sparling is a member of the ensemble Lontano, and has performed with the London Sinfonietta, at Carnegie Hall in New York, and at the opening of Tate Modern. Opera performances include Verdi's *Rigoletto* directed by Jonathan Miller for English National Opera, and on stage with Barefoot Opera. He also plays Classical and Baroque period instruments, is guest principal with the Orchestra of the Age of Enlightenment and has appeared on the BBC television series *The Genius of Mozart* in the role of clarinettist Anton Stadler.

Mae Andrew Sparling yn aelod o ensemble Lontano ac wedi chwarae mewn ensembles eraill gan gynnwys Sinfonieta Llundain, yn Neuadd Carnegie ac yn seremoni agor Tate Modern. Mae wedi chwarae mewn opera, oddi ar y llwyfan i *Rigoletto* Jonathan Miller ac ar y llwyfan gyda Barefoot Opera. Mae hefyd yn chwarae offerynnau cynnod clasurol a baróc, fel y prif offerynnwr gwadd gyda Cherddorfa'r Oes Oleuedig a chyfres deledu'r BBC *The Genius of Mozart*, lle bu'n actio rôl y clarinettydd Anton Stadler.

Bruce Nockles



Photo: Gillian Moore

Bruce Nockles studied music at York University, and began his career performing with Sir Peter Maxwell Davies' ensemble The Fires of London alongside Madeleine Mitchell, gaining a reputation for contemporary music. He has been principal trumpet of the Chamber Orchestra of Europe, and performs regularly with the London Sinfonietta, Ensemble intercontemporain, Klangforum Wien and Ensemble Modern. He has appeared as a soloist with the City of Birmingham Symphony Orchestra and the BBC Symphony Orchestra, and also works as a conductor and composer.

Astudiodd Bruce Nockles gerddoriadeth ym Mhrifysgol Caerfrogy gan ddechrau ei yrfa gyda grŵp Syr Peter Maxwell Davies The Fires of London (gyda Madeleine Mitchell) ac yn ennill enw iddo'i hun yn maes cerddoriadeth gyfoes. Ef oedd prif drwm-pedwr Cerddorfa Siambwr Ewrop a bydd yn perfformio'n rheolaidd gyda Sinfonieta Llundain, Ensemble Intercontemporain, Klangforum Wien a ers blynyddoedd lawer gydag Ensemble Modern. Mae wedi ymddangos fel unawdydd gyda Cherddorfeidd Symffoni Dinas Birmingham a'r BBC a hefyd yn gweithio fel arweinydd a chyfansodwr.

Gordon MacKay



Violinist Gordon MacKay was a member of the National Youth Orchestra of Scotland before gaining a music degree at the University of London. He is currently a member of contemporary group Apartment House, and has also performed with the Kreutzer Quartet, as well as featuring as a guest player with Lontano and the London Symphony Orchestra. He has recorded a solo violin work by Sylvano Bussotti for BBC Radio 3, and performed a violin duo by Effy Ethymiou with Madeleine Mitchell, which was shortlisted for the Ivan Juritz Prize in 2018.

Bu Gordon MacKay yn aelod o Gerddorfa Genedlaethol Ieuengtid yr Alban cyn ennill gradd mewn cerddoriaeth ym Mhrifysgol Llundain. Mae'n aelod o ensembles gan gynnwys y grŵp cyfoes 'Apartment House', Pedwarawd Kreutzer gynt, ac yn chwaraewr pwysig gyda Lontano a Cherddorfa Symffoni Llundain. Mae wedi recordio darn unawd i'r feiolín gan Sylvano Bussotti i Radio 3 y BBC a chyda Madeleine Mitchell wedi perfformio deuawd feiolín gan Effy Ethymiou oedd ar y rhestr fer ar gyfer gwobr Ivan Juritz yn 2018.

Roger Chase



Photo: Herb Aschermann

Roger Chase made his debut with the English Chamber Orchestra in 1979, and has since performed internationally as a soloist and chamber musician. He has been a member of ensembles such as the London Sinfonietta, the Esterházy Bartók Trio, the Quartet of London and the Nash Ensemble for over 20 years, and has been principal viola with various orchestras including the Berliner Philharmoniker. His numerous recordings include a Naxos album of works by William Alwyn with Madeleine Mitchell (8.570340).

Cychwynnodd Roger Chase gyda Cherddorfa Siambwr Lloegr ym 1979 ac ers hynny, mae wedi chwarae fel unawdydd neu gerddor siambwr mewn dinasoedd mawr ar draws y byd. Mae wedi bod yn aelod o ensembles gan gynnwys Ensemble Nash ers dros 20 mlynedd, Sinfonieta Llundain, Triawd Bartók Esterházy a Phedwarawd Llundain ac fel y brif fiola gyda cherddorfeidd gan gynnwys Cerddorfa Filharmonig Berlin. Mae ei recordiadau niferus yn cynnwys albwm Naxos o waith William Alwyn gyda Madeleine Mitchell (8.570340) sydd wedi derbyn clod mawr.

www.rogerchase.com

Sarah-Jane Bradley



Photo: Robert Piwko

Sarah-Jane Bradley has established an international reputation as a soloist and chamber musician. She has premiered, broadcast and recorded various works written for her, and has released seven albums of viola concertos and chamber music. A former member of the Leopold String Trio and the Sorrel Quartet, she collaborates with various chamber groups including the Rossetti Ensemble, and performs as a duo with pianist John Lenehan. She teaches viola at the Royal College of Music Junior Department and the Purcell School.

Mae Sarah-Jane Bradley wedi sefydlu enw rhngwladol fel unawdydd a cherdor siambr. Mae wedi perfomio am y tro cyntaf, darlledu a recordio gwahanol weithiau a gyfansoddwyd iddi ac wedi recordio saith CD clodfawr o concerti i'r fiola a cherddoriaeth siambr. Yn gyn-aelod o Driawd Llinynnol Leopold a Phedwarawd Sorrel, mae'n cydweithio ag amryw o grwpiau siambr gan gynnwys Ensemble Rossetti ac yn rhan o ddeuaawd gyda'r pianydd John Lenehan. Mae'n addysgu'r fiola yn Adran iau'r Coleg Cerdd Brehinol ac Ysgol Purcell.

www.sarahjanebradley.com

Joseph Spooner



Photo: Katie Vandick

Cellist Joseph Spooner's career has taken him across the UK and to Europe, Russia, New York, Mexico and New Zealand, where he has received praise for uncovering unjustly neglected works. Recent releases include Rawsthorne's *Cello Sonata*, Kenneth Hesketh's *IMMH*, the album *Sea-Croon*, an exploration of 1920s English music, and Sherwood's *Double Concerto* with the BBC Concert Orchestra. Spooner was elected an Associate of the Royal Academy of Music in 2012, and is the dedicatee of works by Alwynne Pritchard, Errrollyn Wallen and Martin Read.

Mae gyrrfa Joseph Spooner wedi mynd ag ef ledled y DU, Ewrop, Rwsia, Efrog Newydd, Mecsico a Seland Newydd. Mae wedi darganfod gweithiau sydd wedi'u hesgeuluso heb gyflawnhad gan dderbyn gwerthfawrogiad cynulleifaedd a beirniaid fel ei gilydd. Mae recordiadau a ryddhawyd yn ddiweddar yn cynnwys Sonata i'r Soddgrwrth gan Alan Rawsthorne; *IMMH* gan Hesketh; *Sea-Croon*, cyflwyniad i gerddoriaeth Seisnig o'r 1920au a Choncerto Dwbl Sherwood gyda Cherdorfa Gyngerdd y BBC. Etholwyd Joseph yn Aelod Cyswilt o'r Academi Gerdd Frenhinol ac mae gweithiau wedi'u cyflwyno iddo gan Alwynne Pritchard, Errrollyn Wallen a Martin Read.

www.josephspooner.net

Lynda Houghton



Lynda Houghton is principal double bass with the Academy of St Martin in the Fields, the City of London Sinfonia and the Orchestra of St John's. She regularly appears as guest principal with the London Sinfonietta, the BBC Symphony Orchestra and the Royal Philharmonic Orchestra, and performs as a chamber musician and session player. She frequently performs at the Sangat Chamber Music Festival as well as other chamber music festivals, and is an Associate of the Royal Academy of Music.

Lynda Houghton yw'r prif fas dwbl gyda Cherdorfa Academi St Martin in the Fields, Sinfonia Dinas Llundain a Cherdorfa Sant Ioan. Mae'n byw bywyd cerddorol hynod amrywiol, gan ymddangos yn rheolaidd fel y prif berfformiwr gwadd gyda Sinfonieta Llundain, Cherdorfa Symffoni'r BBC a'i Gerddorfa Ffiharmonig Frenhinol ac fel cerddor siambr a chwaraewr sesiynau. Mae wedi perfomio'n aml yn y Sangat a gwyliau cerddoriaeth siambr eraill ac yn Aelod Cyswilt o'r Academi Gerdd Frenhinol.

London Chamber Ensemble



Photo: Leo Chadburn

The London Chamber Ensemble was formed by Madeleine Mitchell in 1994, initially at the request of a festival to perform Messiaen's *Quartet for the End of Time*, and subsequently evolving into a flexible ensemble of three to twelve outstanding chamber musicians. The ensemble has featured on broadcasts on BBC Radio 3, Radio Nacional de España and Bulgarian television. Repertoire ranges from Vivaldi's *The Four Seasons* with solo players, and Schoenberg's *Pierrot Lunaire*, to *Jazzed Up*, a project devised by Mitchell, featuring violin, saxophone and piano, and classical works. The ensemble has also performed internationally at festivals and music clubs.

Ffurfiwyd Ensemble Siambr Llundain gan Madeleine Mitchell ym 1994, yn wreiddiol ar gais gŵyl i berfformio. Ymhith eu darllediadau mae Radio 3 y BBC, Radio Cenedlaethol Sbaen a Theledu Bulgaria. Mae'r repertoire yn amrywio o Tymhorau Vivaldi gydag unawdwyr, *Pierrot Lunaire* Schoenberg, i'r rhaglen *Jazzed Up* wedi'i dyfeisio gan Mitchell, gyda feiolín, sacsoffon a phiano ac amrywiaeth o gerddoriaeth siambr yn rhngwladol mewn gwyliau a chlybiau cerdd.

www.londonchamberensemble.com

Madeleine Mitchell



Madeleine Mitchell has performed as a solo violinist and chamber musician in 50 countries, including at major festivals and venues such as the BBC Proms, the Canberra International Music Festival, Lincoln Center, New York, Wigmore Hall and the South Bank Centre, London, and the Sydney Opera House. She has been a soloist with the Royal Philharmonic Orchestra, the Polish National Radio Symphony Orchestra, the Saint Petersburg Philharmonic Orchestra and the BBC National Orchestra of Wales. Mitchell's discography, for which she has been nominated for GRAMMY® and BBC Music Magazine awards, includes works written for her by contemporary composers Michael Nyman and James MacMillan, and *Violin Muse*, an album of works of which she was the dedicatee, released by Divine Art in 2017. Other albums include *FiddleSticks*, released on Signum Classics, which features Lou Harrison's *Concerto for Violin with Percussion Orchestra* and companion pieces, and *Violin Songs*, released on Divine Art in 2007. Mitchell has also recorded several albums of early 20th-century British music and Messiaen's *Quartet for the End of Time* with Joanna MacGregor.

Mae Madeleine Mitchell wedi perfformio repertoires eang fel feiolinydd unawd a cherddor siambr mewn 50 o wledydd mewn gwyliau a chanolfannau pwysig gan gynnwys Proms y BBC, Gŵyl Ryngwladol Canberra, Canolfan Lincoln Efrog Newydd, Neuadd Wigmore, a Chanolfan y South Bank, Llundain, Fienna, Moskva, Singapôr, Ty Opera Sydney, i Bayerischer Rundfunk ac fel unawdydd gyda'r Gerddorfa Fflphilharmonig Frenhinol, Symfoni Radio Gwlad Pwyl a Cherddorfeidd Fflphilharmonig St Petersburg a'r BBC. Mae disgyddiaeth glodfawr Mitchell y mae wedi cael ei henwebu amdani ar gyfer Gwobrau Grammy a BBC Music Magazine yn cynnwys gweithiau sydd wedi'u hysgrifennu iddi gan gyfansoddwyr adnabyddus o'r DU fel Nyman a MacMillan (*In Sunlight*), yn ogystal â'i recordiadau byw gyda Cherdorfa Genedlaethol Gymreig y BBC o Concerto Guto Puw i'r feiolín a gweithiau eraill a gyfansoddwyd iddi (*Violin Muse*); concerto Lou Harrison i'r feiolín gyda cherddorfa offerynnau taro a darnau cymar (*FiddleSticks*); sawl albwm o gerddoriaeth Brydeinig o ddechrau'r 20fed ganrif; *Pedwarawd i Ddiwedd Amser* gan Messiaen gyda Joanna MacGregor a'r *Violin Songs* poblogaidd.

www.madeleinemitchell.com



The British Music Society (Registered Charity No. 1043838), founded in 1979, brings together professional and amateur musicians, students and scholars, and music enthusiasts young and old from around the globe to promote, preserve and celebrate British music, predominantly from the 20th century, both at home and abroad. Its extensive discography is now being reissued by Naxos, bringing to a wider audience many highly-acclaimed performances, often world premieres, of neglected British works. The Society's Historic label includes a number of famous vintage recordings by artists such as Noel Mewton-Wood and Walter Goehr. In addition the Society produces a Journal, *British Music*, packed full of scholarly articles and reviews, as well as a regular e-newsletter for members. Our website lists forthcoming BMS events as well as performances of British music, and also provides a forum for discussion and debate.
www.britishmusicsociety.com

Grace Williams is widely considered to be Wales' foremost female composer. She studied with Vaughan Williams at the Royal College of Music and Egon Wellesz in Vienna, composing in many genres throughout her life. Her chamber music, recorded here for the first time, spans 40 years.



Grace
WILLIAMS
(1906–1977)
Chamber Music



- | | |
|---|--|
| 1–3 Violin Sonata (1930, rev. 1938) | 18:03 |
| 4–7 Sextet for Oboe, Trumpet, Violin, Viola, Violoncello and Pianoforte (1931) | Tŷ Cerdd |
| 8–10 Suite for Nine Instruments (1934) | <small>Symphonia d'Amble corioedd Cymru
promoting and celebrating the music of Wales</small> |
| 11 Romanza for Oboe and Clarinet (1940s) | 31:17 |
| 12 Sarabande for Piano Left Hand (1958) | 13:39 |
| 13 Rondo for Dancing for Two Violins and Optional 'Cello (1970) | 2:14 |
| | 4:03 |
| | 1:55 |

WORLD PREMIERE RECORDINGS

Madeleine Mitchell, Violin **1–10 13 and Director
London Chamber Ensemble**

Konstantin Lapshin **1–3**, David Owen Norris **4–10 12**, Piano

Kathryn Thomas, Flute **8–10** • John Anderson, Oboe **4–7 11**

Andrew Sparling, Clarinet **8–10**, Bass Clarinet **11** • Bruce Nockles, Trumpet **4–10**

Gordon Mackay, Violin **8–10 13** • Roger Chase **4–7**, Sarah-Jane Bradley, **8–10**, Viola

Joseph Spooner, Cello **4–10 13** • Lynda Houghton, Double Bass **8–10**

This recording was made possible thanks to generous assistance from The British Music Society Charitable Trust (Registered Charity No. 1122597).

A detailed track list and recording information can be found inside the booklet.

Supported by the British Music Society, RVW Trust, Ambache Charitable Trust,

with support in kind from Tŷ Cerdd and City, University of London

Booklet notes: Madeleine Mitchell • Cover: *Barry Docks, South Wales* (2015), oil painting by Alan Bickley

