



William
MATHIAS

A Vision of Time and Eternity
Songs and Chamber Music

Jeremy Huw Williams, Baritone

Brian Luce, Flute • Sara Fraker, Oboe

Jackie Glazier, Clarinet • Marissa Olegario, Bassoon

Timothy Kantor, Lauren Rustad Roth, Violin

Michelle Gott, Harp • Jason Carder, Edward Reid, Trumpet

Paula Fan, Rex Woods, Piano

William
MATHIAS
(1934–1992)

A Vision of Time and Eternity

1	Ceremonial Fanfare for two trumpets in C (1979)	1:29
2	A Vision of Time and Eternity, Op. 61 (1972) (Text: Henry Vaughan, 1622–1695)	10:28
	Suite Parisienne for two pianos (1953, rev. 1992)	7:29
3	En Voyage	2:11
4	Promenade	1:54
5	Montmartre	3:20
6	Tears (1953) (Text: Anonymous)	2:25
	Sonatina, Op. 3 for clarinet and piano (1956, rev. 1976)	7:43
7	I. Allegretto	2:41
8	II. Lento molto cantabile	2:52
9	III. Allegro	2:08
10	Dafydd y Garreg Wen ('David of the White Rock') (1958) (Text: John Ceiriog Hughes, 1832–1887)	2:20
11	Musette and Dance for two violins (1966)	1:47
	Two Welsh Folk Songs (1962) (Text: Traditional)	4:27
12	Tôn y Melinydd ('The Miller's Song')	1:05
13	Y Gwŷdd ('The Loom')	3:20
14	Capriccio, Op. 46, No. 2 for flute and piano (1969)	2:30

15	Hobed o Hilion ('When I was a Young Lad') (1971) (Text: John Ceiriog Hughes, 1832–1887)	2:23
	Sonata for Harp, Op. 66 (1974, rev. 1992)	19:23
16	I. Moderato e maestoso – Poco allegro	11:41
17	II. Allegro vivo	7:42
18	Pan Oeddw Fachgen ('A Dream of Youth'), Op. 49 (1970) (Text: Alun Llywelyn-Williams, 1913–1988)	7:15
	Concertino, Op. 65 for flute, oboe, bassoon and piano (1974)	11:55
19	I. Moderato – Allegro vivo	4:14
20	II. Andante mesto	4:56
21	III. Allegro capriccioso	2:40

Jeremy Huw Williams, Baritone **2 6 10 12 13 15 18**

Brian Luce, Flute **14 19–21**

Sara Fraker, Oboe **19–21**

Jackie Glazier, Clarinet **7–9**

Marissa Olegario, Bassoon **19–21**

Timothy Kantor 11, Lauren Rustad Roth 11, Violin

Michelle Gott, Harp **10 16–17**

Jason Carder, Edward Reid, Trumpet **1**

Paula Fan 2–6 12 13 15 18, Rex Woods 3–5 7–9 14 19–21, Piano

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William Mathias (1934–1992)

A Vision of Time and Eternity

One of the most significant Welsh composers of the 20th century, William Mathias was born on 1 November 1934 at Whitland in South West Wales. He studied with professor Ian Parrott at the University College of Wales, Aberystwyth, and subsequently at the Royal Academy of Music, where his teachers included Sir Lennox Berkeley (composition) and Peter Katin (piano). From 1970 to 1988 he was professor and head of the department of music at the University College of North Wales, Bangor. Active as a conductor and pianist as well as a composer, he took part in several first performances of his own works and was artistic director of the North Wales Music Festival from its inception in 1972 until his untimely death at the age of 57 on 29 July 1992.

His prolific output ranges widely from carols and church music to chamber and keyboard works and music for the theatre, cinema and television. Chief among his orchestral pieces are three symphonies (a fourth for the Santa Fe Symphony Orchestra was unfinished at the time of his death), three concertos for piano and one each for organ, harpsichord, harp, flute, oboe, clarinet, horn and violin and a series of atmospheric, single-movement 'musical landscapes of the mind': *Laudi* (1973), *Vistas* (1975), *Helios* (1977) and *Requiescat* (1978). Other important compositions include three string quartets, two piano sonatas, an opera *The Servants* (1977-80) after Iris Murdoch, and three large-scale works for chorus and orchestra: the cantata *This World's Joie* (1974), the requiem *Lux Aeterna* (1982) and *World's Fire* (1989), on the poems of Gerard Manley Hopkins.

Mathias is probably best known for his large-scale choral and orchestral works but his musical style was sufficiently flexible to encompass highly effective pieces for reduced forces. His view of music as an essentially expressive medium is heard at its purest in his finely crafted catalogue of songs, while his gift for writing idiomatically for every instrument is as evident in his works for small forms as it is in his orchestral output.

The *Ceremonial Fanfare* for two trumpets in C (1979) was commissioned by the Honourable Society of Cymmrodorion and first performed by Gwyn Williams and

Denis Culett at Whitland Town Hall on 20 October 1979. The composer's voice is unmistakably present in the rhythms and harmonies of this imposing curtain-raiser.

A Vision of Time and Eternity, Op. 61 for contralto (or high male voice) and piano (1972) was premiered by the singer Helen Watts, to whom the score is dedicated, accompanied by the composer at the North Wales Music Festival in St Asaph Cathedral on 27 September 1972. In this visionary setting of poetry by Henry Vaughan (1622–1695), Mathias allows his musical imagination free rein while always taking his cue from the text. The work is cast in one unbroken span divided into several diverse sections. It might be regarded as a cycle but has sufficient heft to qualify as a short cantata. The continual variations in mood, texture and musical expression sustain interest throughout this ambitious and impressive score.

Suite Parisienne for two pianos (1953) was first performed in the Music Room, Gregynog on 21 November 1954 by Hugh Jones and the composer. The toccata-like *En Voyage* paints a vivid picture of setting off on holiday, followed by a busy journey and finally the arrival at a holiday destination. A gentle, measured *Promenade* precedes a spirited evocation of *Montmartre* that brazenly incorporates two instantly recognisable, popular Gallic tunes. The composer revised the score in March 1992.

Tears for voice and piano (1953) is an early, unpublished song on an anonymous text. The gently rocking piano accompaniment gives this simple but affecting setting the character of a tender *berceuse*.

The *Sonatina*, Op. 3 for clarinet and piano (1956, revised 1976) was first performed in a student concert at the Royal Academy of Music in London at a New Music Club concert on 29 January 1957 by John Hemenstall and the composer. Its first fully public performance took place in St Mary's College Hall, Cheltenham on 13 July 1957 as part of a Society for the Promotion of New Music event at that year's Cheltenham Festival. On this occasion the players were John Davies and Elise Cross, who also gave the first broadcast performance in December 1958.

Minor revisions to the score in 1976 concern mainly the textural layout of the finale. The *Sonatina* opens with a sonata-form *Allegretto* featuring two principal ideas which are heard together in the recapitulation. A lyrically expressive slow movement begins quietly and builds to an impressive climax before returning to its original hushed calm. The driving *Allegro* finale presents, interweaves and develops several concise ideas.

At the same time as Mathias wrote his *Three Improvisations* for harp solo for David Watkins, he also wrote him an arrangement of *Dafydd y Garreg Wen* ('David of the White Rock'), for voice and harp (1958). This treatment of the tune is dignified and restrained, the harp never obscuring the expressive vocal line.

Commissioned by the Guild for the Promotion of Welsh Music, the *Musette and Dance* for two violins (1966) is a contribution to *Violin Music for Young Players*, a volume dedicated to the memory of D. Roger Jones (1898–1965), secretary of the Guild between 1959 and 1965. The opening *Andante cantabile* section is contrasted with a central energetic dance passage before the folk-like original material is quietly repeated.

The *Two Welsh Folk Songs* which Mathias arranged for voice and piano were first performed in 1962 at Granada TV, Manchester, by the composer's wife, the contralto Yvonne Mathias, with the composer accompanying. *Tôn y Melinydd* ('The Miller's Song') (1962) is a hearty love song set with characteristic jauntiness. By contrast, *Y Gwydd* ('The Loom') (1962) is a wistful contemplation on mortality.

The *Capriccio*, Op. 46, No. 2 for flute and piano (1969) was published by Oxford University Press in 1971 as a contribution to their *Modern Flute Music, Book 2*. This lively miniature highlights the brilliance and lyricism of the flute during an engaging discourse between the two featured instruments.

Hobed o Hilion, Op. 39 ('When I was a Young Lad') (1971) is an arrangement for baritone and piano of the third in a set of *Four Welsh Folk Songs* dedicated to Roy Bohana and the Cardiff Polyphonic Choir. The text is by 'Ceiriog', the Welsh poet and folk musicologist John C. Hughes (1832–1887).

The *Sonata for Harp*, Op. 66 (1974, revised 1992) was commissioned by Harlech College, who hosted the first performance by Osian Ellis on 20 April 1974. The opening movement juxtaposes two distinct ideas, the first imposing and sonorous, the second quick and bright. The following *Allegro vivo* is an eloquent, folk-like utterance featuring bell-like chimes, delicate glissandos and wide-ranging arpeggiated figures. Both movements are wonderfully rhapsodic and explore fully the instrument's expressive range. The first performance of the revised (1992) version of the *Sonata* was given by Ieuan Jones at the Newbury Festival on 9 May 1993, followed by the Welsh premiere at the 1994 Machynlleth Festival.

Pan Oeddw Fachgen ('A Dream of Youth'), for tenor and piano (1970) sets a poem by Alun Llywelyn-Williams. It was commissioned by the Royal National Eisteddfod, Bangor, where it was performed in August 1971 by Kenneth Bowen with William Mathias on piano. The composer had for some time intended to set this verse, describing it in his preface note in the score as 'one of the finest lyrical poems in modern Welsh'. Mathias's spontaneous-sounding setting offers a visionary evocation of youth with its ecstatic, melismatic vocal line and exploration of the keyboard's highest register.

The *Concertino*, Op. 65 for flute, oboe, bassoon and piano (1974) was first performed in its original incarnation with recorder and harpsichord by Carl Dolmetsch (recorder), Anthony Camden (oboe), Kerry Camden (bassoon) and Joseph Saxby (harpsichord) at Wigmore Hall, London on 6 March 1974. The opening *Moderato* leads into a nimble, contrapuntal *Allegro vivo* whose closing bars are unexpectedly slow and ruminative. The reflective central *Andante* alternates a remote, Celtic-sounding melody on flute (against spare piano chords) with expressive comments from oboe and bassoon. The music's elegiac nature is slowly revealed as the movement unfurls and the closing bars evoke a very distant past. Though the finale is freely fugal, it includes a spacious melody for flute and oboe against piano figuration. All four instruments have moments of display and the work ends in what the composer described as 'a spirit of bravura'.

Paul Conway

Jeremy Huw Williams

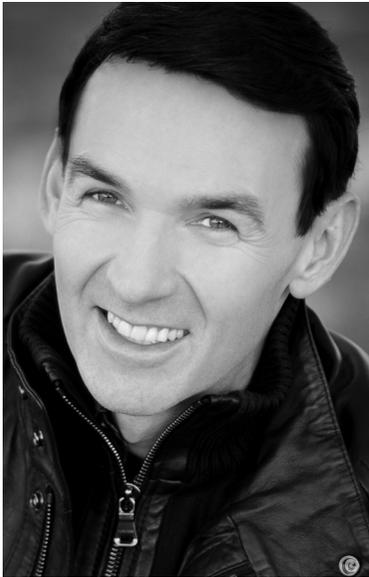


Photo: Raphaele Photography

The Welsh baritone Jeremy Huw Williams studied at St John's College, Cambridge, at the National Opera Studio, and with April Cantelo. He made his debut with Welsh National Opera as Guglielmo (*Così fan tutte*) and has since appeared in more than 60 operatic roles. He has given performances at major venues in North and South America, Australia, China, India and most European countries. He has given recitals at the Wigmore Hall and Purcell Room, and at many major music festivals. He has appeared with the BBC Concert Orchestra, BBC National Orchestra of Wales, BBC Symphony Orchestra, BBC Scottish Symphony Orchestra, BBC Philharmonic, Bournemouth Symphony Orchestra, City of Birmingham Symphony Orchestra, Hallé Orchestra, London Philharmonic Orchestra, London Symphony Orchestra, Philharmonia Orchestra, Royal Liverpool Philharmonic Orchestra, and the Ulster Orchestra. He has made many recordings for BBC Radio 3, and more than 30 commercial recordings, including more than 10 solo discs of songs. He was awarded an Honorary Fellowship by Glyndŵr University in 2009 for services to music in Wales, and received the honorary degree of Doctor of Music from the University of Aberdeen in 2011.

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Brian Luce



Photo: Miranda DeBretto

Brian Luce, professor at the University of Arizona Fred Fox School of Music, has held principal flute positions in orchestras in Texas, Illinois, and Pennsylvania, and performed with the Dallas Chamber Orchestra, Dallas Bach Society, Abilene Philharmonic and Dallas Wind Symphony. He performs and presents masterclasses worldwide. His articles on performance and pedagogy have appeared in *Flute Talk Magazine*, and his compositions, arrangements, and realisations are published by Editions Bim and IntegrityInk. He has been a Yamaha Artist since 1996.

Sara Fraker



Photo: Mindi Acosta

Oboist Sara Fraker is a member of the GRAMMY-nominated ensemble True Concord, the Tucson Symphony Orchestra and the Arizona Wind Quintet. An alumna of Tanglewood and the Schleswig-Holstein Orchester Akademie, she is a faculty artist at the Bay View Music Festival. Since joining the University of Arizona faculty in 2012 she has presented recitals and masterclasses in Japan, Canada, Mexico, Australia, and across the US. She has recorded for MSR Classics, Summit Records, Reference Recordings and Analekta.

Jackie Glazier



Photo: André Dewan Peele

Jackie Glazier has performed as a soloist and chamber musician throughout the US and Europe, and as principal clarinet with the Orlando Philharmonic and the Ocala Symphony Orchestra. She was the winner of the International Clarinet Association Orchestral Competition in 2014 and a finalist at the 2016 Chesapeake Chamber Music Competition. An alumna of the Cincinnati College-Conservatory of Music, the University of Florida and Florida State University, she teaches clarinet at the University of Arizona Fred Fox School of Music.

Marissa Olegario



Photo: Lance Thorn

Bassoonist Marissa Olegario performs across the US and internationally as a soloist, chamber and orchestral musician, with artists from the Orpheus Chamber Orchestra, New York Philharmonic, Berliner Philharmoniker and Breaking Winds Bassoon Quartet. Dedicated to non-traditional classical music experiences, she has partnered with Dance for Parkinson's, collaborated with Broadway projection designers, and commissions works by living composers. An alumna of Northwestern University and Yale University, she gives masterclasses across the US and teaches at the University of Arizona.

Timothy Kantor



Photo: Carlin Ma

Professor of violin at the University of Arizona, Timothy Kantor is a member of the Juno Award-nominated Afiara Quartet, known for its innovative projects and collaborations. He has been concertmaster of the Evansville Philharmonic Orchestra, was a founding member of the Larchmere String Quartet, and has performed chamber works, notably with Joshua Bell, Jaime Laredo and the Pacifica Quartet. Kantor has been a featured artist on American Public Media's *Performance Today*, CBC Radio, and classical radio stations in both Cleveland and Toronto.

Lauren Rustad Roth



Photo: José Beltran

Lauren Rustad Roth is concertmaster of the Tucson Symphony Orchestra and has taught at the University of Arizona since 2013. She has performed at the Lexington Bach Festival, Mainly Mozart Festival, Tanglewood Music Center and at a number of European festivals. She trained at the Concertmaster Academy at the Cleveland Institute of Music, where she earned her Master's degree, and holds undergraduate degrees from the University of Washington in violin, studying with Ronald Patterson, and in Italian studies.

Michelle Gott



Photo: Karol DuClos

A winner of numerous national competitions in the US, harpist Michelle Gott made her Lincoln Center debut at Alice Tully Hall performing Mozart's *Concerto for Flute and Harp*. At home in a myriad of styles, she has premiered a number of works that incorporate a variety of genres. As orchestral harpist, she has worked with the major orchestras of New York, Boston, St Louis, Toronto and Vancouver. She heads the harp programme at the University of Arizona Fred Fox School of Music.

Jason Carder



Photo: Carrie White

Trumpeter Jason Carder tours extensively as the trumpet soloist with Yanni, and teaches music at the Fred Fox School of Music at the University of Arizona. His professional experience includes tours with the bands of Arturo Sandoval, Maria Schneider, Ray Charles, Woody Herman, Maynard Ferguson, Paul Anka and the Jaco Pastorius Big Band. He has contributed to many albums, including Arturo Sandoval's *Rumba Palace*, *Americana*, and the GRAMMY Award-winning *Hot House*, and *Sky Blue* by Maria Schneider, as well as several Yanni DVDs.

Edward Reid



Photo: Ingvi Kallen

An alumnus of the Eastman School of Music, Edward Reid was principal trumpet of both the Tucson Symphony Orchestra and the Flagstaff Festival of the Arts Orchestra, and has performed with the Royal Philharmonic Orchestra, the Grand Teton Music Festival Orchestra, the Phoenix Symphony, and Germany's Heidelberg Castle Festival Orchestra. He has appeared as a soloist with the New Sousa Band, Beijing Wind Orchestra and Dallas Brass. He holds the Alan C. and Daveen Fox Endowed Chair at the University of Arizona Fred Fox School of Music, where he has also served as director.

Paula Fan



Photo: Chris Richards

Pianist Paula Fan has performed on five continents, recorded over 25 albums, and has broadcast for the BBC, NPR, Radio Television China, and international stations from Bosnia to Australia. One of the first recipients of the doctorate in collaborative piano from the University of Southern California, she has lectured on the subject worldwide. She was Regents Professor at the University of Arizona and has performed as principal keyboardist with the Tucson Symphony Orchestra for over 30 seasons. She has also served as visiting professor at the Eastman School of Music, and at conservatories throughout China. A founder of the Confluencercenter for Creative Inquiry at the University of Arizona, she has created numerous musical presentations marrying disciplines from hospice care to cookery with art song, based on her belief that there is classical music for everything. With her brother Michael, she produced shows on solar energy, performed in the National Mall in Washington, DC on solar powered instruments. Now a Confluencercenter Senior Fellow, she continues to tour internationally as a pianist and lecturer.

Rex Woods



Photo: Ingvi Kallen

Pianist Rex Woods has performed in the US, Canada, Mexico, France, China and Australia as a soloist and chamber musician. He received his musical education at Brigham Young University, the University of Arizona, the University of Southern California, and at Fontainebleau, where he was awarded a premier prix in chamber music. He also holds the degree of Juris Doctor. He has taught at The University of Texas at Austin, the Interlochen Center for the Arts, and since 1988, at The University of Arizona.

William Mathias was one of the most significant and prolific Welsh composers of the 20th century. His flexible and highly approachable style can be heard in the holiday mood of the *Suite Parisienne*, the brilliance and lyricism of the *Capriccio* for flute and piano and the wonderfully rhapsodic *Sonata for Harp*. Mathias's songs are among the most communicative settings of their kind, including *Pan Oeddw Fachgen* ('A Dream of Youth'), considered by the composer to be 'one of the finest lyrical poems in modern Welsh'.

William
MATHIAS
(1934–1992)

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7–9 Sonatina (1956, rev. 1976)	7:43	18 Pan Oeddw Fachgen ('A Dream of Youth') (1970)	7:15
10 Dafydd y Garreg Wen ('David of the White Rock') (1958)	2:20	19–21 Concertino (1974)	11:55
11 Musette and Dance (1966)	1:47		

WORLD PREMIERE RECORDINGS

Jeremy Huw Williams, Baritone

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A detailed track list and artists' and publishers' details can be found inside the booklet.

The available sung texts can be accessed at www.naxos.com/libretti/574053.htm

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Engineer and editor: Wiley Ross • Booklet notes: Paul Conway

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Cover: *Three Cliffs Bay stepping stones, South Wales* by leighcol (iStockphoto.com)

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