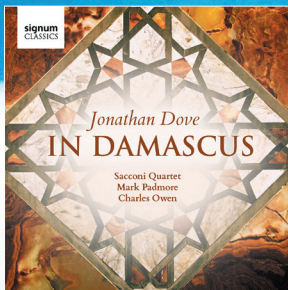


ALSO AVAILABLE ON SIGNUM CLASSICS

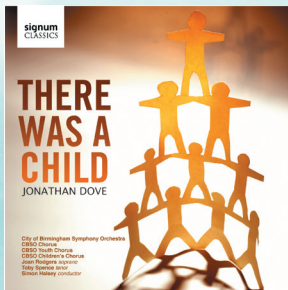


SIGCD487

★★★★

*"The beauty of the piece, for tenor and string quartet, is its restraint. It doesn't sensationalise, get maudlin, moralise or politicise. The words are direct and the music respects that. The performance does, too: focused playing from the Sacconi Quartet"*

The Guardian



SIGCD285

*"Joyous, vibrant, passionate ... There Was a Child is a major addition to the choral repertoire"*

Financial Times

signum  
CLASSICS

# On the streets and in the sky

*Works by Jonathan Dove*

SACCONI QUARTET  
CHARLES OWEN  
KATYA APEKISHEVA  
PHILIPPE SLY

**On the streets and in the sky** – string quartet  
*Sacconi Quartet*

- 1 I Driving 07.23
- 2 II Lively 05.33
- 3 III Very gently moving 08.32

**Between Friends** – two pianos  
*Charles Owen and Katya Apekisheva*

- 4 Conversation 1: Gently moving -  
Gradually moving forward - Energetic 01.55
- 5 Conversation 2: Dancing 06.55
- 6 Conversation 3: Spacious 04.56
- 7 Conversation 4: Lively and playful, with mischief 03.58

**Who Wrote the Book of Love?** – baritone and string quartet  
*Philippe Sly (baritone), Sacconi Quartet*

- |                              |                              |
|------------------------------|------------------------------|
| 8 I Poet Love (1) 02.32      | 17 X Puzzled Love 00.19      |
| 9 II Sappho Love 01.53       | 18 XI Poet Love (2) 00.54    |
| 10 III Greek Love 02.43      | 19 XII Gypsy Love 01.47      |
| 11 IV Persian Love 00.52     | 20 XIII Burning Love 01.20   |
| 12 V Deaf Love 02.44         | 21 XIV Folk Love 03.42       |
| 13 VI Gallant Love 03.20     | 22 XV Shrug Love 01.16       |
| 14 VII Cold Love 01.56       | 23 XVI Scientific Love 01.03 |
| 15 VIII Prescient Love 01.33 | 24 XVII Cythera Love 02.26   |
| 16 IX Misbegotten Love 00.57 |                              |

25 **Vanishing Gold** – string quartet  
*Sacconi Quartet* 05.21

Total: 1.14.34

For over ten years now, we have enjoyed a fruitful collaboration and friendship with Jonathan Dove, this album being the latest landmark in that journey. Performing music of our time, and in some cases being part of its creation through commissioning, is one of the most important things we as musicians can do to make our art vital. These pieces of music will remain long after we are gone – a gift to our descendants and a testament to humanity's insatiable urge to create. In some cases, such as Dove's song cycle *In Damascus*, they also form part of the historical record – humanity's response to significant events of the time. Maybe *On the streets and in the sky* will come to form a similar legacy.

*Sacconi Quartet*

*"Many works have been composed during lockdown. This will surely survive as a sonorous record of the time: for the anxiety and dislocation of its first movement, the soaring, twittering birdsong of the second, and the serene, meditative melancholy of the last."*

Fiona Maddocks, *The Guardian*, 27th November 2021

Throughout his career, Jonathan Dove has nurtured various long-standing collaborations with diverse performers, ensembles, writers and institutions. There were a series of community projects for Glyndebourne, culminating in his calling-card opera *Flight* (1998), several operas for Musica nel Chiostro, Batignano, his periods as music advisor to the Almeida Theatre and his stewardship of the Spitalfields Music Festival (2001-6), each resulting in a series of works written with specific performers and groups in mind. A most significant recent relationship has blossomed with the Sacconi Quartet. Formed in 2001, they have commissioned his song-cycle with string quartet *In Damascus* - previously released on the Signum label - and his second string quartet *On the streets and in the sky*, and have Dove's first string quartet *Out of Time* and the song-cycle recorded here *Who wrote the book of love?* in their repertoire. This extensive collaboration has led to an intense bout of string quartet creation (there are four altogether, the last two commissioned by other quartets) over the last few years.

The String Quartet no 2 *On the Streets and in the sky* was written during the recent pandemic, that most disorienting and scary time. It was commissioned for the Sacconi Quartet to celebrate their 20th anniversary. Dove writes:

Lockdown in London in 2020 was a strange time. Days were filled with anxiety: ordinary daily chores such as a trip to the shops could be deadly. Yet at the same time, without traffic pollution or aeroplanes, the sky over London seemed exceptionally clear and blue. The birds seemed to sing more loudly – or perhaps it was that, without the sounds of traffic, we could hear them better. The blue sky and the birdsong contrasted strangely with the uneasiness of life on the ground. They seemed to offer glimpses of a better world.

This disconnect is vividly portrayed in this quartet, his first in almost twenty years. The mechanistic opening of the first movement is filled with foreboding, even violence, but instead of continuing in perpetual motion, the machine breaks down on occasion, fragmenting the argument. A beautiful contrast is accorded by a characteristically long-limbed viola line, which appears later in the movement, in an eerie passage where all momentum suddenly stops and the expressive line flowers tentatively. The movement ends with a whimper, the use of *col legno*, striking the string with the wood of the bow particularly bleak, though the string harmonics hint at a different mood to come.

With the second movement, we are in a different universe, greeted by a burst of birdsong, a *tour de force* of string writing, very high harmonics, approximate transcriptions of a robin in a nearby park, and a hidden bird, possibly a blackbird, in a tree outside the composer's home. The calls are bound by a supple cello line, and are gradually quieted, as a sombre background of chords encroaches, instilling an elegiac mood. This continues without a break into the striking last movement, which slowly, innocent of any thematic material, and almost of pulse, ascends gradually to the heavens, culminating in a cautious radiance.

A close friendship proved the catalyst for *Between Friends*, a memorial to Graeme Mitchison (1944-2018), a multi-disciplined scientist, intrepid adventurer, cyclist, paraglider, mountaineer and a possessor of two pianos on which he and Dove would play together for over forty years. Commissioned for the 2019 London Piano Festival at Kings Place and premiered by the performers on this album, this work evokes a long-term joyous friendship in the form of four conversations.

The first conversation is a brief build up, culminating in a sonorous flourish, which provides a short prelude to the second, which follows without a break. This ebullient *moto perpetuo*, with its slowly shifting patterns and sonorities seems an affectionate tribute to the Process music of the 1970's, couched in Dove's distinctive harmonic vocabulary, with a chordal clarion call that is tossed between both players - a virtuoso display of fairness and affectionate competition between the two. The more relaxed, muted third conversation has a hint of elegy, and builds three times to a climax, each time with a different harmonic outcome, the third striking an almost triumphal note before the discourse subsides to the mood of the beginning. The quicksilver fourth conversation starts with a quiet challenge from one player, immediately answered by the other which escalates into a playful competition, veering from a manic tarantella, through lyrical episodes and rumbustious moments that careen close to evoking a Rock and Roll bass, before evaporating quickly in a surprise conclusion.

Dove had encountered the French-Canadian baritone, Philippe Sly, while in residence at the Banff Centre, Canada in 2009, and immediately wrote a song cycle for him, *Three Tennyson Songs* (2011). *Who Wrote the Book of Love?* (2014) is a more extended piece, with the added expressive sound world of a string quartet. Commissioned for the Dante Quartet, it was written to celebrate a friend's 50th birthday in 2014 and was a further collaboration with his most regular writing partner, Alasdair Middleton, with whom he has written almost a dozen operas, and several song cycles and choral works. As the composer himself writes:

The seventeen lyrics that Alasdair wrote are by turn elegiac, enigmatic, sardonic and passionate. Each explores love from a different angle, with titles like 'Gypsy Love' and 'Poet Love'. Some are terse or aphoristic, others more expansive. One quotes from Sappho, another evokes Lorca; there are echoes of folk song and cabaret. This offers a lot of musical possibilities, and although 'Persian Love' and 'Greek Love' do not attempt to suggest specific musical traditions, every song uses a different mode.

A series of often epigrammatic songs totalling just over thirty minutes could easily be discursive, but Dove and Middleton skilfully group the moods so that the whole has a sense of an overriding formal structure. The music is daring in its directness and simplicity, with the vocal writing, as ever, expertly attuned to the words and subtext and always grateful to sing. Even so, the overriding feel of the piece is rapt, even elegiac, as if this phenomenon called love is fragile, elusive and deceptive. The recurrent cries of 'Cythera', in Greek mythology the island of Aphrodite, the goddess of love, are those of yearning, rarely of fulfilment.

*Vanishing Gold* was written in 2019 for the 40th anniversary of the Endellion Quartet, who then retired. It is a compact five-minute piece inspired by, as Dove put it:

Two little creatures: the once-abundant golden toad of Costa Rica was last seen thirty years ago, and has been declared extinct, while the golden coqui of Puerto Rico may also be extinct. Its distinctive two-note call is the starting-point for the piece, which is a hymn to these vanishing tiny golden amphibians.

The bird and toad calls are underpinned by an expansive melody worthy of Ravel, but the light-hearted propulsion of the opening gradually darkens, and after an anguished outcry, the strings in a low register outline a chordal elegy, with the characteristic two-note call defiantly lonely, as if in reproach for what has been lost.

© Julian Grant

## Who Wrote The Book Of Love? – baritone and string quartet

### 1 Poet Love (1)

In the Library of Abandoned Works,  
At the Desk of Oblivion,  
I write on water  
In an unknown hand.

In the City of the Indifferent,  
On Forgotten Street,  
I sing to the deaf  
Songs none can understand.

### 2 Sappho Love

She said,  
'When the arrow of your eyes pierced my heart ....'  
She said,  
'Mother, I cannot mind my wheel – and my works fall, useless, from my hand.....'  
She said,  
'Of all the beauty on this dark earth ....'  
She said.....  
What does it matter what she said?  
She said none of this to me.

### 3 Greek Love

Desire!  
Where are they headed – these happy people boarding the boat?  
Off to Cythera!  
On a rock in bright sunlight a boy is poised to dive,

And in the blue heaven a young god draws his bow.  
Off to Cythera!  
The boy jumps.  
The boat sets out across the sea.  
Off to Cythera!  
Forever.  
Forever flying – the arrow never hits the mark.  
Forever diving – the young boy's body never cleaves the sea.  
The boat never reaches its destination – forever.  
Off to Cythera.  
Cythera!  
Desire!

#### 4 Persian Love

The wine of your mouth has soured.  
Now –  
Those kisses,  
Which were my honey,  
Are bitter.

#### 5 Deaf Love

Love held his shell to your ear:  
Then, not brass tonsilled angels;  
Not the golden mouths of saints or prophets;  
Not the trumpets blown upon the morning of Apocalypse;  
Nor all the melodies of Helicon, not shrieking satyrs  
Not opalescent Syrens nor their songs;

Not all the devastation of the past nor any burning futures  
Could disturb – be heard by you.  
Love held his shell to your ear  
And, deafened by that soft seducing sea,  
The rest was all for you as silence.

#### 6 Gallant Love

Come, my love, and let us wander  
Through these walks and colonnades,  
By flowers and fountains, trees and statues,  
While the linnet serenades.

Tell me once again you love me;  
Let me swear my vows are true,  
As evergreen and as enduring  
As yon stalwart, ancient yew.

The candid lilies by the grotto  
Aren't as pure as you and me –  
Let those louche and lichened statues  
Smirk at our naivety.

The crumbling sundial moralises –  
Time's not the only thing that flies.  
The rose that on the bough is rotting  
Tells how Love, like roses, dies.

Doubtless, yes, the fountain's ripples  
Teach how nothing stays the same.  
Doubtless, too, the fig tree preaches  
Sin and sorrow, guilt and shame.

Still – come, my love, into the garden,  
Just for now let us pretend  
How neither you nor I will wander,  
That vows are true and love won't end

#### 7 Cold Love

This is a cold song.  
This is a simple song.  
'You do not love me.'  
This is a simple song  
This is a cold song:  
Colder than the world has become.

#### 8 Prescient Love

In the train,  
For a time  
They passed only through beautiful country  
But soon the sun set and night fell.

What are you doing?  
She asked her son.  
'I'm just looking out the window.  
I'm just looking out the window at the dark.'

#### 9 Misbegotten Love

Love misbegotten.  
When we first met  
You tied a knot in my heart  
And told me never to forget.

Well –  
I haven't forgotten,  
Not yet.

#### 10 Puzzled Love

Who wrote the Book of Love?  
And why?

#### 11 Poet Love (2)

Ay!  
Federico!  
With your cardboard guitar,  
And your crown of tin flowers!  
Your songs have betrayed you!  
The horses you loved have betrayed you!  
Bullets hate music  
And the policeman's boot is deaf.

#### 12 Gypsy Love

Ay!  
Love as a crow has pecked out my eyes,  
Love slung me in the thorns.  
Love as a dog chews on my cock like a bone.  
Love has pissed in my pecked out eyes.  
My horse won't come when I call.  
My flocks run away.  
I stink of love.  
Ay!



### 13 Burning Love

What are they planning, those people who meet  
And gather to whisper at night in the street?

They are burning the books about love.

What are they doing, those crowds that are there  
Jeering and shouting in every town square?

They are burning the books about love.

What are these flames so vicious and tall  
That flicker and flare on that boy's bedroom wall?

They are burning the books about love.

And this devastation? And all of this waste?  
What is this ash in my mouth I can taste?

They have burnt all the books about love.

### 14 Folk Love

All night alone on the moor I lie  
And bleed from the wound of love  
And the cold dark earth above me  
And the cold bright moon above.

And what was the use of my shirt of steel?  
What use the sword at my thigh?  
All night I lie alone on the moor  
In my wound's warm blood I lie.

All night alone on the moor I lie  
Let the blood from my warm wound flow  
And the cold bright moon above me  
And the cold dark earth below.

And oh my heart is broken  
And the blood will never dry  
All night I lie alone on the moor  
In my wound's warm blood I lie.

All night alone on the moor I lie  
And bleed through my shirt of steel  
And there is no consolation  
And this wound will never heal.

### 15 Shrug Love

So – our passion was enormous  
And we knew our love would last –  
But – oh – heigh ho – it didn't.  
So what? That's all in the past.

So you said I was your soul-mate.  
And you were the one for me.  
But – oh – you weren't – I wasn't.  
There are more fish in the sea.

So the grass is always greener.  
Tomorrow is another day.  
And when I think about it –  
You didn't really love me anyway.

## 16 Scientific Love

Who can teach the Science,  
Or who can learn the Art  
That will help us all to recognize  
The workings of the Heart.

We know what we are feeling –  
Or, at least, we think we know –  
For when we look a little closer –  
We find that isn't so

Sometimes the Heart is truthful,  
Sometimes it's telling lies,  
Sometimes it's doing something  
That can take one by surprise.

So, Darling, when you left me  
What I thought I felt was grief –  
But then I looked a little closer  
And found it was relief.

## 17 Cythera Love

Where are they going – these happy people?  
What's their destination?  
They are off to Cythera.  
Off to consummation.

Copyright © 2014 Alasdair Middleton  
Reproduced by permission of Faber Music Limited  
All Rights Reserved

**JONATHAN DOVE** is the most performed living opera composer in the UK. His over 30 works in this genre come in all shapes and sizes and form the backbone to his considerable oeuvre, many of which have also been performed in Europe, America and Australia. Much of his other music is palpably narrative and dramatic in conception, and covers a great range of subject matter, from contemporary to legendary, fairy-tale to sexual politics, catering to all audiences from children to adult.

Hailing from a family of architects, Dove was playing the organ in his local church at the age of twelve, and read Music at Cambridge, studying composition with Robin Holloway. Graduating from the music staff at Glyndebourne, he first gained prominence with his chamber versions of operas, including *The Magic Flute*, *The Ring of the Nibelung*, and *The Cunning Little Vixen* for Birmingham Opera's touring productions, then became music advisor at the Almeida Theatre in North London, writing a plethora of theatre scores for them, the National Theatre and the Royal Shakespeare Company. He was Artistic Director of the Spitalfields Festival from 2001-6.

Awarded a CBE in 2019 for services to music, he has also won the 2008 Ivor Novello Award, the 2006 Royal Philharmonic Society education award and four British Composer Awards. His 1998 Glyndebourne commission opera *Flight* has received 40 productions worldwide, and his television opera *When She Died* was seen by 2.5 million viewers.

He has written extensively in many genres, he is a prolific and popular choral composer, has orchestral works to his credit, several oratorios, many song cycles and much chamber music, including four string quartets.

Recent and forthcoming works include operas *Marx in London* (2018), *Itch* (2023), and forthcoming *Im 80 Tagen um die Welt* (Zürich, 2024) and *Uprising*, for Glyndebourne (2025), *Northern Lights* - an accordion concerto, *Gaspard's Foxtrot* and *Gaspard's Christmas* for narrator and orchestra, two song cycles, three string quartets and more.



© Marshall Light Studio



For over two decades, **THE SACCONI QUARTET** have been captivating audiences with their unanimous and compelling ensemble, consistently communicating with a fresh and imaginative approach. Formed in 2001, the four founder members share an unwavering passion for the string quartet repertoire, infectiously reaching out to audiences with their energy and enthusiasm. The Sacconis enjoy a busy international career, performing regularly across the world, at Europe's major venues, in recordings and on radio broadcasts. The Sacconi is Quartet in Association at the Royal College of Music and Quartet in Residence for the town of Folkestone. Unchanged since its inception, Sacconi is Britain's longest-established string quartet.

The Sacconi's prolific recording career covers a broad swathe of repertoire from Haydn to present day. Releases of recent years include six premiere album recordings of works by Jonathan Dove, Graham Fitkin, John McCabe and Roxanna Panufnik. *In Damascus*, their album 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". They celebrated their twenty-first anniversary with another Top Ten release of Beethoven's opus 131 alongside Schubert's *Death and the Maiden*, and their recording of Taneyev and Schumann's piano quintets with Peter Donohoe is released on Signum.

Champions of new music, the Sacconis have given over thirty world premieres. In 2025 they gave the UK premiere of Terry Riley's *Sun Rings* – his seminal work for string quartet, chorus, pre-recorded space sounds and visuals – becoming the first quartet to perform it since Kronos Quartet. For their twentieth anniversary, the Quartet commissioned Jonathan Dove's second quartet *On the streets and in the sky*. Their film of Dove's first quartet *Out of Time* was released on Amazon in 2021 and is now available on YouTube. They continue to give fully staged performances of Beethoven's late quartets, entirely from memory, in collaboration with theatre director Tom Morris.

As the result of a generous grant, the Sacconi Quartet are Quartet in Residence for the town of Folkestone and its surrounding areas. This is enabling creative collaborations with local artists and projects, and includes an embedded outreach programme. Performances of Beethoven on the Beach and Glass on the Warren seafront have attracted large audiences, many of them experiencing the energy of chamber music for the very first time. Their 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.

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. Their gratitude extends to the Royal Society of Musicians and Ellen Solomon for generously providing them with these exceptional instruments.

**CHARLES OWEN** enjoys an extensive international career performing 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, Amsterdam Concertgebouw, and the Moscow Conservatoire. His chamber music partners include Imogen Cooper, Alina Ibragimova, Steven Isserlis and Augustin Hadelich as well as the Carducci and Takacs Quartets.



© Viktor Erik Emanuel

A regular guest at UK festivals such as Aldeburgh, Bath, Cheltenham, Three Choirs and Ryedale he has also performed in Australia at the Australian Festival of Chamber Music, Townsville and the Verbier Festival, Switzerland. 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.

Charles' solo recordings comprise discs of piano music by JS Bach, Brahms, Liszt, Janáček, Poulenc, Schumann and Fauré. Chamber music recordings include the Stravinsky Piano Ballets, Rachmaninoff Suites and Poulenc Two Piano Music with Katya Apekisheva. The world premiere of Jonathan Dove's Piano Quintet with the Sacconi Quartet was released in 2018.

Charles Owen is a Professor of Piano at the Guildhall School & Guest Professor at RWCMD. Together with Katya Apekisheva he is Co-Artistic Director of London Piano Festival. He was appointed Steinway & Sons UK Ambassador in 2016 and is also an ambassador for the charity Help Musicians.

Described as a 'profoundly gifted artist' by Gramophone Magazine, **KATYA APEKISHEVA** has earned her place as one of Europe's most renowned and gifted pianists. Born in Moscow, into a family of musicians, she attended the Gnessin Music School for exceptionally gifted children making her stage debut at the age of 12. She continued her studies in Jerusalem at the Rubin Music Academy and later at the Royal College of Music in London. From these auspicious beginnings she went on to be a Prizewinner of the Leeds International Piano competition and has gone on to enjoy a career performing with many of the world's leading orchestras, including the London Philharmonic Orchestra, the Philharmonia Orchestra, the Hallé Orchestra, the Moscow Philharmonic, the Jerusalem Symphony, the English Chamber Orchestra and the Royal Philharmonic Orchestra, working with renowned conductors such as Sir Simon Rattle, David Shallon, Jan Latham-Koenig and Alexander Lazarev.

Her latest album is a collection of impromptus of which International Piano called 'a fascinating and engrossing album'. As a recording artist, Katya has received widespread critical acclaim for her interpretations from Gramophone Magazine's Editor's Choice award and International Piano Magazine's Critics' choice to Classic FM's CD of the week as well as a Classical Brit award to name but a few. Katya's discography includes solo and chamber works by Mussorgsky, Shostakovich, Stravinsky, Dvorak and Rachmaninov.

Recent and future highlights include performances in Russia, Norway, Japan, Switzerland, Italy, Denmark, Germany, Australia and at home in the UK at the Bath Mozart Fest, St. George's Bristol, and the prestigious Wigmore Hall – where she is a regular presence. Her intense artistry and delicacy make Katya a most sought-after collaborative pianist, working with artists such as Janine Jansen, Natalie Clein, Guy Johnston, Maxim Rysanov, Jack Liebeck, Boris Brovtsyn, Alexei Ogrinchouk and Nicholas Daniel and she appears regularly at major chamber music festivals around the world. Katya also has a highly successful and personally rewarding piano duo partnership with Charles Owen, performing regularly at festivals worldwide. Together they are co-Artistic Directors of the London Piano Festival which began in 2016.

French-Canadian bass-baritone **PHILLIPE SLY** has gained international recognition for his “beautiful, blooming tone and magnetic stage presence” (*San Francisco Chronicle*). Mr. Sly is the first prize winner of the prestigious Concours Musical International de Montréal, a grand prize winner of the Metropolitan Opera National Council Auditions, and was awarded Concert of the Year in Romantic, Post-Romantic and Impressionist Music at the 16th annual ceremony of the Gala des prix Opus. In the 23/24 season, Mr. Sly will return to *Opéra national de Paris* for a new *Calixto Bieito* production of Thomas Adès’ *The Exterminating Angel* (Russel) and the Wiener Staatsoper for the title role in *Le nozze di Figaro*. On the concert stage he will appear with The Orchestre Métropolitain for performances of Handel’s *Messiah* and The Orchestre symphonique de Québec for Mozart’s *Mass in C Minor*.



© Mathieu Sly

Recent performances include his debut with Opéra de Québec for *Don Giovanni* (title role), and the Matsumoto Festival in *Le nozze di Figaro* (title role) and returns to the Wiener Staatsoper for *Le nozze di Figaro* (title role) and *Don Giovanni* (Leporello). On the concert stage he appeared in *St. Matthew Passion* with Orchestra of St. Luke’s, and *St. John Passion* and Mozart *Requiem* with Les Violons de Roy. In the 20/21 season, he made his debut at the Wiener Staatsoper in *Le nozze di Figaro* and returned to Orchestre Métropolitain and Les Violons de Roy for their annual Galas.

Mr. Sly holds a Bachelor of Music degree in voice performance from McGill University’s Schulich School of Music in Montreal. After winning the MET National Council Auditions, Mr. Sly became a member of the ensemble at the Canadian Opera Company, followed by the San Francisco Opera’s Merola Program and Adler Fellowship. Mr. Sly’s solo recordings are available on Analekta Records.

Recorded 10th to 12th February 2023  
in **Menuhin Hall, Yehudi Menuhin School,**  
Stoke d’Abernon, Cobham, Surrey, KT11 3QQ

Producer and Engineer - **Raphael Mouterde**  
Recording Assistant - **Alex Sermon**

Cover Image and Design - **Rumney Design**

*BETWEEN FRIENDS* was commissioned by Penny Wright & Andrew Neubauer  
for the London Piano Festival 2019 with support from the Kings Place Music Foundation,  
in memoriam Graeme Mitchison.

©2025 The copyright in this recording is owned by Signum Records Ltd.

©2025 The copyright in this CD booklet, notes and design is owned by Signum Records Ltd.

Any unauthorised broadcasting, public performance, copying or re-recording of Signum Compact Discs constitutes an infringement of copyright and will render the infringer liable to an action by law. Licences for public performances or broadcasting may be obtained from Phonographic Performance Ltd. All rights reserved. No part of this booklet may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without prior permission from Signum Records Ltd.

**SignumClassics,**

Signum Records Ltd, Suite 14, 21 Wadsworth Road, Perivale, Middx UB6 7JD, UK.

+44 (0) 20 8997 4000 E-mail: [info@signumrecords.com](mailto:info@signumrecords.com)

**[www.signumrecords.com](http://www.signumrecords.com)**