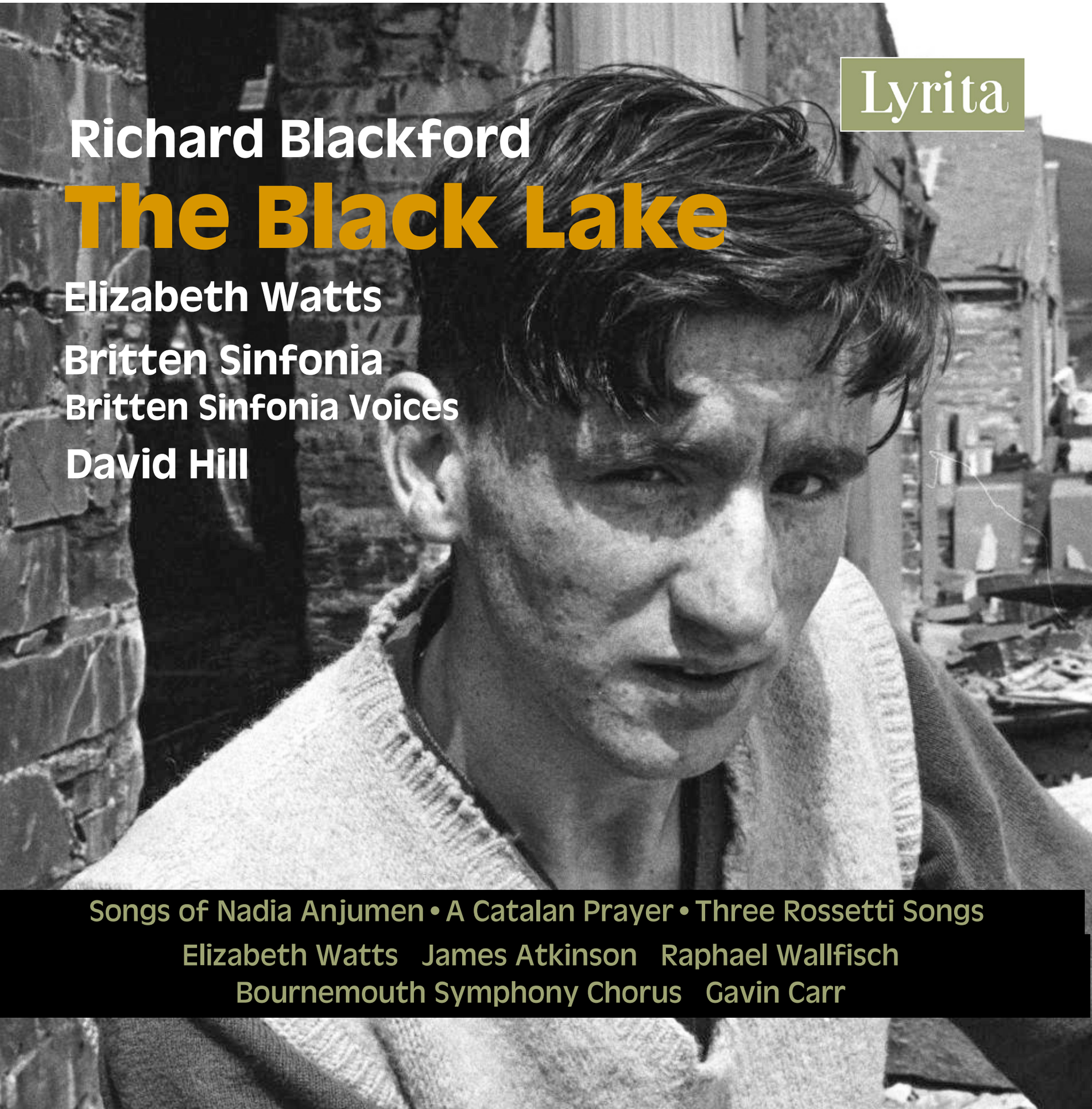

Lyrita
Richard Blackford
The Black Lake
Elizabeth Watts
Britten Sinfonia
Britten Sinfonia Voices
David Hill
Songs of Nadia Anjumen • A Catalan Prayer • Three Rossetti Songs
Elizabeth Watts James Atkinson Raphael Wallfisch
Bournemouth Symphony Chorus Gavin Carr

Richard Blackford

The Black Lake

Cantata based on the novel *Un Nos Ola Leuad*,
"One Moonlit Night"
By Caradog Prichard English Translation by Philip Mitchell

			31:42
1		Queen of the Black Lake	3:32
2		Home I	2:42
3		Home II	2:33
4		Church: Sunday Morning	5:15
5		Loss	2:05
6		The Choir from the South	2:59
7		Mam's Illness	3:36
8		Mam's Final Journey	2:47
9		Return to the Black Lake	6:11

Elizabeth Watts, soprano
Britten Sinfonia (Leader Hannah Perowne)
Britten Sinfonia Voices (Choral Advisor Eamonn Dougan)
David Hill, conductor

Songs of Nadia Anjuman

			18:12
10	I	Turmoil	4:48
11	II	I Wish	2:26
12	III	Memories of Light Blue	3:59
13	IV	Fly Freely	2:21
14	V	Useless	4:38

Elizabeth Watts, soprano
Britten Sinfonia (Leader Thomas Gould)

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15		Pregària sobre l'alegria A Catalan Prayer Text by Ramon Llull	4:43

Britten Sinfonia Voices
David Hill, conductor

		Three Rossetti Songs	10:02
16	I	Echo	4:56
17	II	Up-Hill	2:57
18	III	A Hope Carol	2:09

James Atkinson, baritone
Raphael Wallfisch, cello
Bournemouth Symphony Chorus (Director Gavin Carr)
Gavin Carr, conductor

Total Playing Time 64:48

The Black Lake was initially envisioned as a narrative cantata featuring a large choir, soprano solo, two narrators and orchestra. This version was commissioned by the Three Choirs Festival and premiered at Hereford Cathedral in 2025. The 'Festival' version was recorded live and is available for listening on Spotify, Apple and Amazon.

Later, I restructured the piece by removing the narration to align it with my other major choral works, including, *Mirror of Perfection*, *Voices of Exile*, *Not in Our Time* and *Pietá*. In this revised edition, I removed twenty minutes of material and incorporated new choral elements into the original version.

I take great pride in both versions and feel that both are true to Caradog Prichard's novel *One Moonlit Night* which tells the poignant story of a young Boy growing up in Bethesda, North Wales during the final years of World War I. *Richard Blackford*

The Black Lake was commissioned by the Three Choirs Festival,
associate commissioner Bournemouth Symphony Chorus

The Black Lake & A Catalan Prayer
Recorded 24 February 2026
St. Jude's on the Hill, Hampstead, UK
Producers: Richard Blackford and Adrian Farmer
Engineering & Editing: Oscar Torres

Songs of Nadia Anjuman
Recorded in concert 20 October 2023
Milton Court, The Barbican, London, UK
Producer: Andrew Walton Engineer: Deborah Spanton
First performed by Elizabeth Watts and Britten Sinfonia
in Saffron Hall, Cambridge 14 October 2023

Three Rossetti Songs
Recorded 21 July 2024
The Lighthouse, Poole, UK
Producer: Richard Blackford
Engineering & Editing: Phil Rowlands

All scores and parts are available from Nimbus Music Publishing
wyastone.co.uk/nmp publishing@wyastone.co.uk

Cover image: Penrhyn quarry, Bethesda, Gwynedd, Wales 25 June 1966
Photo by Geoff Charles, National Library of Wales, Aberystwyth

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SRCD 452 4

The Black Lake Composer's Note

A cantata based on scenes from Caradog Prichard's novel *One Moonlit Night*
For Soprano Solo, SATB Choir and Chamber Orchestra

The narrative of the young boy in Caradog Prichard's semi-autobiographical novel has a dreamlike quality, mingling scenes from his native village of Bethesda in North Wales with its surroundings in the years leading up to and during the First World War. Central to the boy's life is the figure of his Mam, whose mental decline and subsequent confinement in Denby Asylum forms the central crisis of the novel. In these musical scenes, whose texts are drawn from Prichard's novel, he recalls the mysterious Queen Of The Black Lake; his Mam's poignant singing of the Welsh hymn *Cyfammod*; her description of a Welsh Revivalist meeting; the Sunday in church when a young pregnant woman is refused Communion; Mam's decline and journey to Denby Asylum; his return to the Black Lake and farewell to its mysterious Queen.

The reprises of the Queen of The Black Lake incantation and the Welsh hymn *Cyfammod* in my new choral arrangement form an arch structure, both choruses altered as a result of the intervening musical journey. The Boy is characterised by a solo clarinet, playful and exuberant in the first half of the work, then tragic and keening as the story of his Mam's mental decline becomes clear.

Three motifs dominate the work, each of them presented in different guises as it progresses. The opening soft violin motif, with rising minor thirds recurs often, sometimes violently as the stormy introduction to Grace Ellen's aria. Also at the beginning is a descending horn theme, now with a prominent descending minor third. This second theme becomes the Boy's lament and is heard right up to the final bars of the cantata. In the Sunday Morning Church scene a rising horn followed by descending fourths is associated with hope, angels and nourishment, and forms the choral climax "I hungered for the bread of life and was satisfied."

1 THE QUEEN OF THE BLACK LAKE

An orchestral introduction, like a soft lullaby, leads to a chorus murmuring in the moonlight. Above them the soprano soloist, the Queen of the Black Lake, sings her mysterious incantation.

I am the Queen of the Black Lake,
My kingdom is the grievous waters
That lie beyond the utmost sorrow.
I am learned in the chemistry of tears;

2 HOME I

Mam sings the beautiful Welsh hymn *Cyfammod*, harmonised in her imagination by a Temperance choir. But the dissonant solo clarinet suggests that all is not well with her mind.

3 HOME II – WILL, YOU OLD SINNER

Mam exuberantly describes how the drunkard Old Will heard the Voice and saw the Wheel of Fire during the Welsh Revival, and was saved. Chorus and orchestra give a rousing account of the Revivalist meeting.

Will, you old sinner,
Turn back, sinner, turn back.
Don't you know you're going headfirst to eternal
damnation,
Into the middle of the fire and brimstone?
Turn back, you old sinner!

4 CHURCH – SUNDAY MORNING – GRACE ELLEN IS REFUSED COMMUNION

The grandeur, in the boy's mind, of Sunday Mass is soured by Hughes Parson's mean-spirited refusal to give Communion to young Grace Ellen Shoeshop because she would not reveal the identity of the man who has made her pregnant. The boy imagines Grace Ellen railing against the pettiness of the clerics after she walks out of the church.

Therefore with Angels and Archangels,
and with all the company of heaven,

we laud and magnify thy glorious Name;
We are not worthy so much as to gather up the crumbs
under thy Table.
Amen.
But thou art the same Lord
Whose nature is always to have mercy.
Amen.

SOPRANO SOLO (as Grace Ellen)

The hurricanes roar above my paralysis,
And the rain saturates without cleansing;
But is there no mercy in the sun,
Nor pity in the spring breezes?

5 LOSS

After the loss of his close friend Moi to tuberculosis the boy stands by the graveside imagining strange angels around Moi's bed "flapping their wings like pheasants".

6 THE CHOIR FROM THE SOUTH

Striking miners from South Wales come Bethesda to beg for money. In a powerful rendition of a Welsh hymn on the hillside they are joined by Bethesda's Temperance Choir of Bethesda, with Mam singing a soaring descant.

Pwy sydd gyda'r wawr yn rhodio
Rhwng y blodau yn yr ardd?
Er i ddwylaw dyn Ei hoelio
Welwyd neb erioed mor hardd:
Iesu, Iesu,
Rhwn fu farw ar y pren;

7 MAM'S ILLNESS - STORM

Terrified by his Mam's mental decline the boy runs to his grandma's house to get help. Storm interlude and a turbulent chorus.

I sent forth my hounds
And watched as they returned

With the tyrant in their jaws.
My chariots rushed forward
Into the wheel of the hurricane
And dragged my oppressors
To their appointed place.
I had them brough before me.
Fairly, fairly did I give judgement.
With hands so dextrous

8 MAM'S FINAL JOURNEY TO DENBY ASYLUM

On the car journey to Denby Asylum the boy, Mam and three friends softly join in the singing of her favourite hymn *Cyfammod* to keep their spirits up.

A yfodd o'r cwpan I'r gwaelod
Ei hunan ar ben Calfari;
Ffynhonnell y Cariad Tragwyddol,
Hen gartre meddyliau o hedd,
Dwg finnau I'r unrhyw gyfamod,
Na thorrir gan angau na'r bedd.

9 RETURN TO THE BLACK LAKE

The boy returns to Black Lake in later life and wonders if the people he has loved and lost are all down there in its depths.

I am the Queen of the Black Lake
I knew the thrill of morning
And did revel therein till surfeiting.
I am learned in the chemistry of tears.
Momentous, without magnitude was the task.
To win and to be vanquished was my lot.
My innocence sought the secrets of the trees.
And like a prophet I interpreted
The murmuring of birds.
I hungered for the bread of life

Songs of Nadia Anjuman Composer's Note

Nadia Anjuman (1980-2005) was an Afghan poet writing during a period of turmoil. In 1995, when the Taliban captured Herat, her birthplace, women's liberties were drastically reduced. A gifted student, Nadia faced a future with no hope of education. With other women she attended an underground educational circle called the Golden Needle Sewing School. Meeting under the guise of learning how to sew, the meetings were in fact discussions on literature with Herat professors.

The project was dangerous: If caught, the punishment could be imprisonment, torture or hanging. Nadia was 21 when the Taliban was ousted. While earning her degree in literature she published her first book of poetry. She married into a family who believed that, since she was a woman, writing brought disgrace on their reputation. Yet she continued to write. At the age of 25 she was beaten to death by her husband.

The five poems I chose are wide-ranging and cover extremes of emotion: from love; to delight in being a poet; to despair at her lack of freedom; and even contemplation of suicide.

The opening poem *Turmoil*, is an astonishing volte face, starting with a song of love for the solitude and beauty of the night, then a yearning to be free of earth's constraints and to be united with God. It concludes with a passionate plea for the power of her own poetry to save her.

My musical setting begins with a soft, murmuring string texture, as if suspended in time, with constant agitated movement that evokes the poet's underlying turmoil in the stillness of the night. Halfway through the song, both voice and strings turn the nocturnal meditation into an urgent plea for help and liberation from the chains that hold her. The murmuring music of the opening now becomes strongly dissonant, threatening to overwhelm the voice.

I Wish also has contrasting emotions within the same song, albeit with a gentler arc. Over pizzicato strings the poet describes in ecstatic detail the lover that perhaps only exists in her imagination. At the end of her wish-list she suddenly shifts her thoughts and affirms her determination to celebrate her life and to close the door on grief. As with the first poem, she evokes the moon and moonlight as a symbol of her liberated spirit.

Memories of Light Blue is the most opaque and abstract of the cycle. For me it reads as a dream in which images of sea, mountains and the moon intermingle in a stream of consciousness that lead the poet to hope. Pianissimo widely spaced string chords move independently of the sustained soprano line. On the line "In the mind of waves of the forgotten sea", an enharmonic sequence leads the singer gently downwards. This sequence recurs as the movement develops and continues even after the voice is silent.

Fly Freely is the most positive song of the cycle, a wonderfully affirmative gathering of all the poet's thoughts for the creation of a new, great poem. Such is her confidence that even the ubiquitous moon will be enchanted. In my setting the strings overlap and tumble over themselves, like Nadia's tumbling thoughts. When they reach the section "On a day with soaring melodies I pray to the fire spirits", the strings come together in a shimmering texture that supports the climactic "On that day I will write a great poem, a great romance". Then the music dissolves into harmonic glissandi as the singer "enchants the moon" with her song.

Useless, like the opening song, undergoes seismic emotional changes as it progresses. Starting in a dark place, the poet questions the point of continuing to write and to sing her songs. It is the only poem in which she describes her "dark oppressors", who close her mouth. Then the mood changes and she becomes aware of the beauty of springtime, but even this cannot change her ability to fly, to be free. Then she recalls the songs that still live in her heart and suddenly has a vision of the day when she will sing again with joy. Joy turns to defiance at the song's climax when she bravely re-asserts her own strength and determination to write and sing.

The music starts hesitantly, unsure – the motif seems afraid to go any further, although it will become the unifying motif of the whole song. The angular outbursts give way to softer, more lyrical vocal and string lines as spring is evoked, with a solo viola emerging from the group and connecting the singer with the songs she once sang. The music surges at her hope to "leave this solitude and sing with joy". At full intensity, surrounded by shimmering strings, the soprano affirms the poet's determination to cry out her truth.

I would like to thank Bijan Djahanguiri for his advice on the English translations of Nadia Anjuman's poems from Dari.

TURMOIL

Once more I am alone in the beauty of the night,
Once more I am in love with solitude,
Once more all are asleep, and I am drunk with thoughts –
Night gives me many, many cups to drink.

O beauty - seeing with my heart's eye,
Once more the moon names me her child –
She calls me sweetly to her celestial source,
A hundred times she calls me to come home.

Once more temptations ring my heart
To pluck my soul from this sad place.
I freely fly, facing white horizons,
I lift the jewel that is my life beyond this cage.

If I should leave this dark place, be assured
My home will be the crook of God's fair moon.
My soul will rise towards the centre of God's light,
My heart will be a refuge for every sign of life.

I am a wingless bird who hopes to fly.
Whose strong hand is there to help me?
If no one breaks this iron chain
I will burn with thirst for freedom.

You take me to the brink,
O charming poem, save me
Without you there is turmoil in my heart.
You lured me, now save me.

2. I WISH

I wish I could be sated by the wine of his beauty
Or be burned in the flames of his love.
I wish I could be a teardrop blooming on the flower of his face,
Or a curl in his perfumed hair.

I wish I could be dust on his path
Or under the sun of his gaze.
I wish I could be a secret striding before him,
Or become rare words on his still lips.

I wish I could go with my friend,
Like a shadow in each breath,
Or remain till dawn from the thrill of his presence.
I give my mind to the hope in my heart
I close the door on grief.
I become moonlight…

3. MEMORIES OF LIGHT BLUE

You, exiles of the mountains of oblivion,
You, diamonds, sleeping in the mire of silence,
You, your memories faded, memories of light blue,
In the mind of waves of long forgotten seas,
Where is the clear stream of your thoughts?
Where did your ship, your silver moon craft go?
If the daughter of moonlight brings kindness,
If the heart of the mountain softens,
Will your name above the mountain peaks
become the sun?
Sunrise of your memories,
Memories of light blue,
Will your name become a sign of hope?

4. FLY FREELY

On a day when my thoughts bring me firewood
As a gift to warm cold feelings,

On a day when my eyes are wide open
As if, by seeing a withered leaf, oceans would
flow,

On a day when my hands are inspired
To weave clothes full of wheat and roses
For the body of all creation,

On a day when my lullaby can grant sleep
To the eyes of the sick and street-bound chil-
dren,

On a day when with soaring melodies
I pray to the fire spirits,

On that day
I will write a great poem,
A great romance,
Sweet as the palm tree,
Enchanting as the moon.

On that day
On that day

5. USELESS

No desire to speak again; whom to ask, what to say?
I am accursed by time whether I sing or not.

Why should I talk of honey since it is poison for me?
I cry out! My dark oppressors close my mouth.

I have no confidante, no one to trust,
Why do I cry and laugh and still remain?
This grief, this failure and regret,
I can do nothing, my mouth sealed shut.

I know it is spring, the season of delight,
But what's the use of tethered wings? I cannot fly.

Even though I've long been silent,
I recall the songs my heart and soul speak every moment

Happy the day when I will break the cage,
Abandon solitude and sing with joy.

I am no weak tree that sways with every breeze,
An Afghan daughter, it's right that my voice cries out.

Pregària sobre l'alegria / A Catalan Prayer Text by Ramon Llull

Composer's Note

I wrote A Catalan Prayer for my friend the conductor Joan Company Florit, who has championed my choral music in Mallorca for many years. The text is by the 14th century Mallorcean philosopher, poet and mystic Ramon LLul. Like the poetry of St Francis of Assisi this prayer is an expression of devotional joy. It was first performed on April 19th 2026 in the Church of San Andreu, Santanyí, Mallorca by the Cathedral Choir of La Seu, Palma, conducted by Joan Company Florit.

Senyor, ja que heu posat en el meu cor
Tanta alegria, plagui-us d'estendre-me-la
En tot el cos: a la meva cara, als meus
Ulls, a les meves mans.

Noble Senyor! Quan record la vida eterna
I la contemplo, em trobo ple I cobert
d'alegria. Tan ple n'estic, que la mar no és
més plena d'aigua.

Ah Senyor! És tan gran l'alegria que Vós
Heu posat en mi, que la meva força se sent
Més forta I més gran que la de les
Muntanyes. Ni el ferro ni l'acer no són
Més forts que jo…

Ah Senyor! Per això, plagui-us, Senyor,
Que tot el bé l'entengui de Vós, que sou el
Meu Creador i el meu Déu.

Lord! Since you have put such joy in my heart
Please let it permeate my whole body
On my face, on my eyes,
On my hands

Noble Lord! When I remember eternal life
And contemplate it, I find myself filled
And covered with joy. I am more full of joy
Than the sea is full with water.

Ah Lord! The joy you have put in me is so great
That my strength feels stronger and
Greater that that of the mountains.
Neither iron nor steel
Are stronger than me…

Ah Lord! Therefore help me, Lord,
To understand that all the good things emenate
from You, who are my Creator and my God.

Three Rossetti Songs Composers Note

Three Rossetti Songs were written *in memoriam* of my friend Sandrey Date, with whom I spent many happy years planning, performing and touring projects with the Bournemouth Symphony Chorus along with his beloved wife Carolyn. They are scored for mixed chorus, baritone and cello solo.

Echo, written by Christine Rossetti in 1854, captures the pain of losing a loved one and the longing to feel their presence again. After a contemplative, soft cello introduction the baritone pleads for the departed one to come back in dreams. As the intensity of the poem grows the baritone and chorus reach fortissimo on "Come back in tears." A contrasting middle section leads to a reprise of the opening material, with the passionate climax on "Pulse for pulse, breath for breath."

Uphill, begins with a trudging cello passacaglia-like figure. The song takes the form of a series of questions from the baritone and answers from the chorus. Its mood is gentle, until the end, with the joyful answer to the question of whether there will be shelter for the lonely traveller, and the chorus cries in joyful melisma, "Yea, beds for all who come."

The final poem *A Hope Carol,* begins with the chorus humming in 6/8, marked "like pealing bells." The baritone soars above the humming chorus until the final verse in which both come together in an affirmative rhythmic unison.

I ECHO

Come to me in the silence of the night;
  Come in the speaking silence of a dream;
Come with soft rounded cheeks and eyes as bright
  As sunlight on a stream;
    Come back in tears,
O memory, hope, love of finished years.

Oh dream how sweet, too sweet, too bitter sweet,
  Whose wakening should have been in Paradise,
Where souls brimfull of love abide and meet;
  Where thirsting longing eyes
    Watch the slow door
That opening, letting in, lets out no more.

Yet come to me in dreams, that I may live
  My very life again tho' cold in death:
Come back to me in dreams, that I may give
  Pulse for pulse, breath for breath:
    Speak low, lean low,
As long ago, my love, how long ago.

II UP HILL

Does the road wind up-hill all the way?
  Yes, to the very end.
Will the day's journey take the whole long day?
  From morn to night, my friend.

But is there for the night a resting-place?
  A roof for when the slow dark hours begin.
May not the darkness hide it from my face?
  You cannot miss that inn.

Shall I meet other wayfarers at night?
  Those who have gone before.
Then must I knock, or call when just in sight?
  They will not keep you standing at that door.

Shall I find comfort, travel-sore and weak?
  Of labour you shall find the sum.
Will there be beds for me and all who seek?
  Yea, beds for all who come.

III A HOPE CAROL

A night was near, a day was near,
Between a day and night
I heard sweet voices calling clear,
Calling me:
I heard a whirr of wing on wing,
But could not see the sight;
I long to see my birds that sing,
I long to see.

Below the stars, beyond the moon,
Between the night and day
I heard a rising falling tune
Calling me:
I long to see the pipes and strings
Whereon such minstrels play;
I long to see each face that sings,
I long to see.

Today or may be not today,
Tonight or not tonight,
All voices that command or pray
Calling me,
Shall kindle in my soul such fire
And in my eyes such light
That I shall see that heart's desire
I long to see.

Elizabeth Watts was a chorister at Norwich Cathedral and studied archaeology at Sheffield University before studying singing at the Royal College of Music in London. She was awarded an Hon DMus by Sheffield in 2013 and became a Fellow of the RCM in 2017. She is a prolific recording artist; recordings include critically acclaimed discs of Lieder by Schubert and Strauss, works by Alessandro Scarlatti with The English Concert, and Handel Brockes Passion with the Academy of Ancient Music. Elizabeth won the 2007 Rosenblatt Recital Song Prize at the BBC Cardiff Singer of the World Competition and the 2006 Kathleen Ferrier Award. **www.maxinerobertson.com**

James Atkinson is a graduate of the Royal College of Music Opera Studio, where he studied with Alison Wells. He is a BBC New Generation Artist (2023-2025) in conjunction with BBC Radio 3 and winner of the 2022 Royal Over-Seas League Singers prize. He made his professional debut singing the role of Masetto in Don Giovanni for Welsh National Opera, returning in 2024 for Guglielmo Cosi fan tutte. His concert experience includes Belshazzar's

Feast with the Tokyo Symphony Orchestra and Jonathan Nott, Haydn Creation with the Montreal Symphony Orchestra and Bernard Labadie, Schubert orchestrated songs with the Luxembourg Philharmonic and Nicolas Ellis, Brahms Requiem with the Rotterdam Philharmonic and with the Handel and Haydn Society in Boston, Fauré Requiem with the Orchestre de la Suisse Romande, Handel's Messiah with the BBC National Orchestra of Wales and John Butt and with the Orchestra of the Age of Enlightenment in Copenhagen, Bach St John Passion with Polyphony and Stephen Layton, and his Edinburgh International Festival debut in Bach's St Matthew Passion with the BBC Scottish Symphony Orchestra and Ryan Wigglesworth. **https://askonasholt.com/artist/james-atkinson**

Raphael Wallfisch is one of the world's most celebrated cellists performing on the international stage, renowned for his curiosity and commitment to exploring and broadening the full range of repertoire for the instrument, and drawing on a rich musical heritage. He was born in London into a family of distinguished musicians, his mother the cellist Anita Lasker-Wallfisch and his father the pianist Peter Wallfisch, and was inspired at an early age by hearing Zara Nelsova play, going on to study in California with Gregor Piatigorsky, who chose him to perform with Jascha Heifetz in the informal recitals at his home. His career was launched at the age of twenty-four when he won the Gaspar Cassadó International Competition in Florence. Since then he has enjoyed a global career.

http://www.raphaelwallfisch.com/

Renowned for his fine musicianship, David Hill is widely respected as both a choral and orchestral conductor. His talent has been recognised by his appointments as Musical Director of The Bach Choir, Music Director of Leeds Philharmonic Society and Associate Guest conductor of the Bournemouth Symphony Orchestra. He was Chief Conductor of the BBC Singers from September 2007 to September 2017, Principal Conductor of Yale Schola Cantorum from 2013 to 2024, is a former Music Director of Southern Sinfonia and most recently was the acting Director of Music at Kings College Cambridge between April-July 2026. In March 2018, he was honoured with the prestigious Royal College of Organists medal, in recognition of distinguished achievement in choral conducting and organ playing. Born in Carlisle in 1957, David Hill was educated at Chetham's School of Music as a violinist and pianist. He was made a Fellow of the Royal College of Organists at the age of 17 and won

an organ scholarship to St John's College, Cambridge where he served under the direction of the late Dr George Guest. His previous posts have included Master of Music at Winchester Cathedral (1987–2002) and Westminster Cathedral (1982–7), Associate Conductor and then Artistic Director of the Philharmonia Chorus (1986–97), Music Director of The Waynflete Singers (1987-2002) and Director of Music at St John's College, Cambridge (2003-2007). He is in great demand for choral training workshops worldwide, and his handbook on the subject Giving Voice was published in 1995.

https://www.rayfieldallied.com/artists/david-hill

Gavin Carr is recognised as one of the UK's leading conductors. He conducts the major choral-orchestral repertoire and is at the forefront of promoting new works, with many notable premieres under his belt. Conductor of the celebrated Philharmonia Chorus, the Bournemouth Symphony Chorus and of Bath Minerva Choir, and Founder-Director of Chorus Angelorum and The Carr Consort, he has led these ensembles to international acclaim with a number of world-premiere recordings, regular International tours, and a host of innovative programmes. A choral scholar in the choir of King's College, Cambridge, before commencing an international career as a baritone. Since 2001 conducting has been his main focus, and he has gained a strong reputation in the baroque and contemporary fields as well as in the standard classical and romantic repertoire. His Hiroshima War Requiem 2025 project garnered worldwide attention and acclaim, and he will return to the Hiroshima Symphony Orchestra in 2028. In the contemporary field he has premiered important new additions to the repertoire from Richard Blackford (Not in our Time, and Pietà), Paul Carr (Requiem for an Angel and Four new Seasons. Gavin is a member of the vocal faculty at London's Royal Academy of Music. **https://www.gavincarr.co.uk/**

Britten Sinfonia **https://www.brittensinfonia.com/**

Bournemouth Symphony Orchestra **bsolive.com/about-us/**

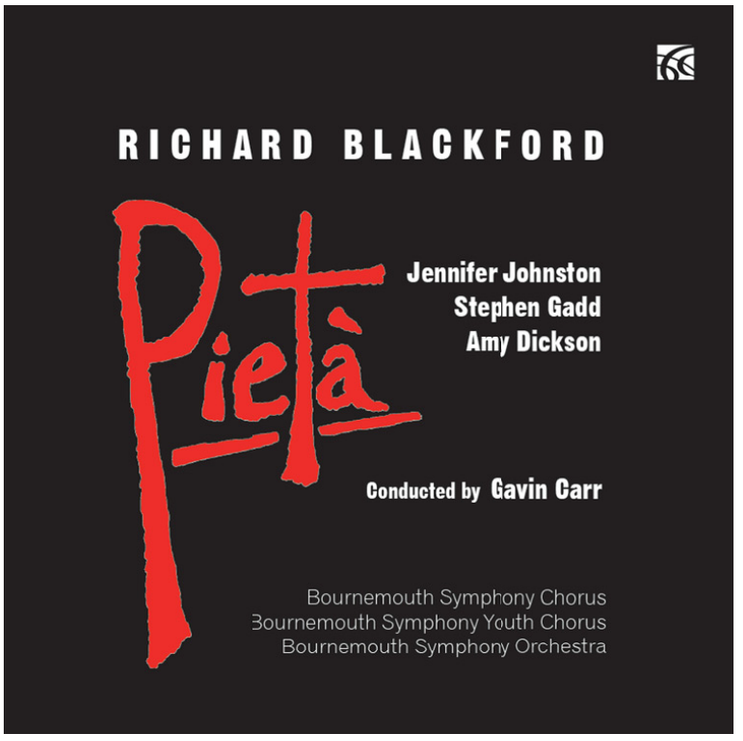
Bournemouth Symphony Chorus

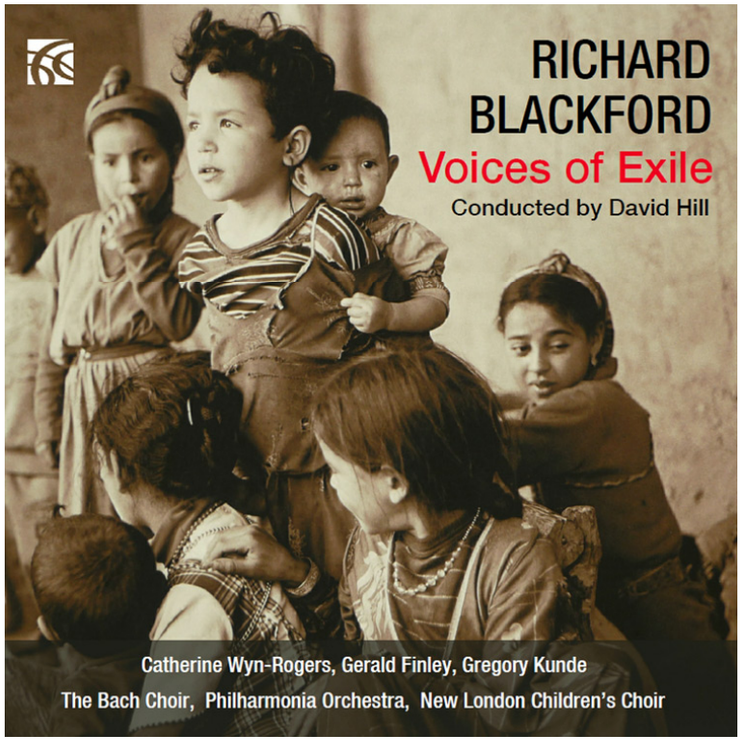
bsolive.com/people/bournemouth-symphony-chorus/

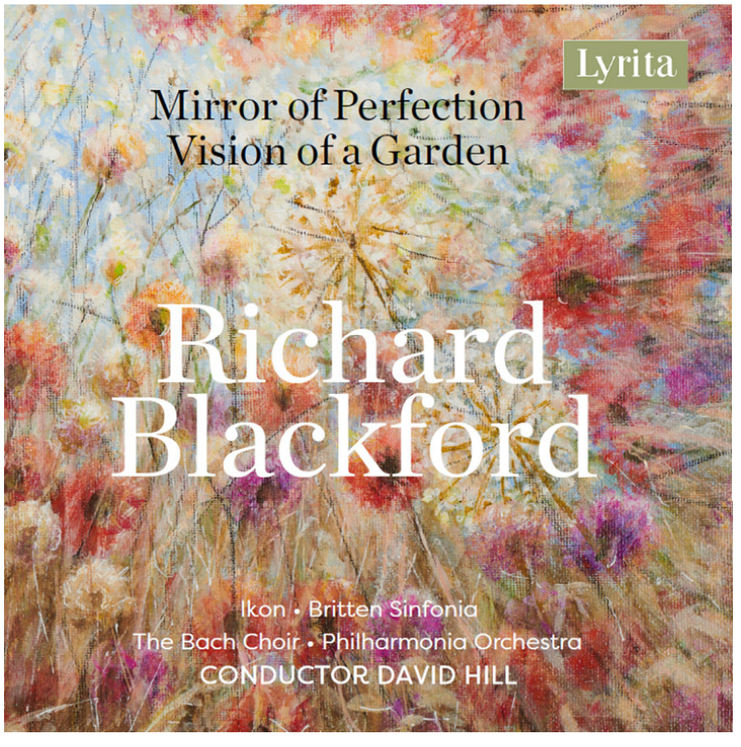
Richard Blackford is one of the most performed and recorded composers in Europe. He studied composition at the Royal College of Music with John Lambert, then with Hans Werner Henze in Rome. His music has been premiered at the BBC Proms, the Cheltenham Music Festival, Brighton Festival, Long Island Festival, the Montepulciano Cantiere d'Arte, the Berlin and Adelaide Festivals, amongst others. His work has been performed and broadcast by the BBC Symphony Orchestra, the BBC National Orchestra of Wales, the Czech Philharmonic, the Britten Sinfonia, the Philharmonia Orchestra, the Royal Scottish National Orchestra and the Orchestra of the Hessicher Rundfunk. The sixteen discs of his music are recorded on the Decca, Sony Classical, Nimbus, Warner Classics, Signum and Pentatone labels. He was twice nominated for an Ivor Novello Composer Award and won in 2020 for his choral work *Pietá.* He has written three major commissions for the Czech Philharmonic, including his *Cello Concerto, The Recovery of Paradise* for Alisa Weilerstein, which received a five-star review in BBC Music Magazine. His *Songs of Nadia Anjuman* also received five-star reviews in both The Times and The Guardian, and was nominated for an Ivor Novello Award and a Sky Arts Award. His choral works, two of which have been the subject of television documentaries, have become part of the choral repertory, with *Mirror Of Perfection* achieving over 200 performances. His many awards include Die Goldene Deutschland for services to music in Germany, The Tagore Gold Medal and the Making Music Best Creator Award. He was nominated for an Emmy Award for Best Achievement in Music for his four-hour score for the BBC/CNN landmark series Millennium. Richard is published by Nimbus and Novello and is an exclusive Nimbus Records artist.

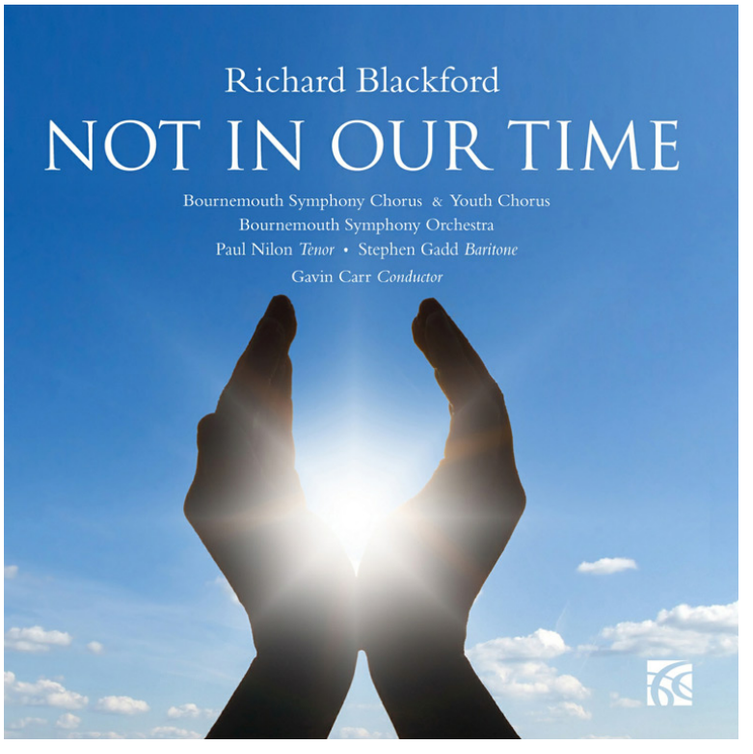
www.blackford.co.uk

For Information about the composer, his published works and recordings
for Nimbus and Lyrita visit www.wyastone.co.uk/nimbus-artists/richard-blackford


RICHARD BLACKFORD
Pietà
Jennifer Johnston
Stephen Gadd
Amy Dickson
Conducted by Gavin Carr
Bournemouth Symphony Chorus
Bournemouth Symphony Youth Chorus
Bournemouth Symphony Orchestra


RICHARD
BLACKFORD
Voices of Exile
Conducted by David Hill
Catherine Wyn-Rogers, Gerald Finley, Gregory Kunde
The Bach Choir, Philharmonia Orchestra, New London Children's Choir


Lyrita
Mirror of Perfection
Vision of a Garden
Richard
Blackford
Ikon • Britten Sinfonia
The Bach Choir • Philharmonia Orchestra
CONDUCTOR DAVID HILL


Richard Blackford
NOT IN OUR TIME
Bournemouth Symphony Chorus & Youth Chorus
Bournemouth Symphony Orchestra
Paul Nilon Tenor • Stephen Gadd Baritone
Gavin Carr Conductor

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