

CHANDOS

COMPLETE WORKS FOR OBOE BY
MADELEINE DRING



Nicholas Daniel
oboe

Adam Walker
flute

Amy Harman
bassoon

Antonio Oyarzábal
piano



Madeleine Dring, c. 1951, a favourite photograph of Roger Lord's

Madeleine Dring (1923–1977)

Complete Works for Oboe

- | | | |
|-------------------------|--|-------------|
| <div><div>1</div></div> | <p>Tango (1959)
No. 2 from Three Pieces for (Flute or) Oboe and Piano
(published 1983)
Edited by Roger Lord (1924–2014) and Leigh Kaplan
(dates uncertain)
Moderato</p> | 3:06 |
| <div><div>2</div></div> | <p>Waltz (1959)
No. 1 from Three Pieces for (Flute or) Oboe and Piano
(published 1983)
[]</p> | 3:23 |
| <div><div>3</div></div> | <p>Italian Dance (published 1960)
for Oboe and Piano
Allegro</p> | 2:10 |

	Trio (1971 – 72)* for Oboe, Bassoon, and Keyboard	17:56
4	I Drammatico – Meno mosso, alla baroque – Allegro moderato e deciso – Presto	5:40
5	II Dialogues. Andante sostenuto – Più mosso – Tempo I – Poco rubato – Più mosso – Tempo I	6:48
6	III Allegro con brio – Poco meno mosso – Tempo I – Vivo – Furioso	5:26
7	Danza Gaya (published 1964) for Two Pianos Arranged 1964 for Oboe and Piano by Roger Lord Allegro non troppo	2:35
8	In the Still of the Night (date uncertain) Song from the Musical Film <i>Rosalie</i> (1937) Words and Music by Cole Porter (1891 – 1964) Transcribed for Oboe and Piano by Madeleine Dring Arranged by Nicholas Daniel []	5:04

- 9 **My Heart Is like a Singing Bird** (date uncertain) 1:58
 Waltz Song
 for Voice and Piano
 Words by Christina Rossetti (1830 – 1894)
 Arranged for Oboe and Piano by Nicholas Daniel
 []
- Three Piece Suite** (early 1970s) 13:02
 Suite for Harmonica and Piano
 Arranged 1964 for Oboe and Piano by Roger Lord
- 10 1 Showpiece. Allegro ritmico – [] – Tempo I 3:29
- 11 2 Romance. Andante semplice – Poco più lento – Ancora più lento –
 Tempo I 6:01
- 12 3 Finale. Risoluto 3:30



Madeleine Dring, c. 1932, aged nine

	Trio (1968) [†]	11:02
	for Flute, Oboe, and Piano	
13	I Allegro con brio – Suavely – A tempo (poco meno)	3:00
14	II Andante semplice – Più espressivo – Poco largamente – A tempo – Cantabile	5:08
15	III Allegro giocoso – Grazioso – Brillante – Cadenza – [Tempo I]	2:54
16	Idyll (1948)	6:32
	for Viola and Piano	
	Arranged 1953 for Oboe and Piano by Roger Lord	
	Gently swaying – Cadenza (ad libitum) – A tempo – Tempo I	

17	Sarabande (1959) No. 3 from Three Pieces for (Flute or) Oboe and Piano (published 1983) Edited by Roger Lord and Leigh Kaplan Andante – Poco più moto – Tempo I	3:32
18	Polka (published 1962) for (Flute or) Oboe Solo with Piano ♩ = 138	2:18
		TT 72:44

Nicholas Daniel oboe
Adam Walker flute[†]
Amy Harman bassoon*
Antonio Oyarzábal piano



Roger Lord, c. 1953, on his appointment as
Principal Oboe of the London Symphony Orchestra



Eric Richmond

Nicholas Daniel

Dring: Complete Works for Oboe

Introduction

Very much a Londoner, and from a musical and theatrical family (her father was a ventriloquist), Madeleine Dring was born in Hornsey on 7 September 1923 and died in Streatham, at the age of fifty-three, on 26 March 1977. A composition student of Herbert Howells, Gordon Jacob, and Vaughan Williams, at the Royal College of Music, she set out to make her career in the theatre as an actress and entertainer, also writing much music for the West End stage, including revues and plays, as well as some two dozen scores for the BBC. At times she has been compared to Gershwin, but she did not achieve his fame. Dring was no friend of the programme note – remarking on one occasion that she 'had a horror of biographical notes' – which, in the longer term, has meant that commentators have found it difficult to place her in the history of music of her time.

At the age of nine, she became a junior exhibitioner at the Royal College of Music, playing the violin, and thus the Junior Department of the RCM in the 1930s shaped her future musical life; she came under the influence of Angela Bull whose children's

plays gave her a stage vehicle and soon, also, an opportunity to compose. It is curious that in a decade in which there arose at the RCM a remarkable and feisty generation of women composers – including Elizabeth Lutyens, Elizabeth Maconchy, Grace Williams, and Ruth Gipps – she seems never to have really become 'one of the gang'. As she directed her focus on the theatre, able to produce catchy numbers at short notice, and developed her technique as a pianist rather than a violinist, the disruption caused by the outbreak of war, in 1939, gave her the perfect opportunity. While still in her teens, she furthered her talents in the ambience of the RCM that followed from Sir George Dyson's successful ambition to keep the College open throughout the war. Aged eighteen, she began to write music for Angela Bull's Christmas plays; and in 1941, the play was *The Emperor and the Nightingale* (a story by Hans Christian Andersen), and Dring directed her music on stage. During the war and also subsequently she, along with other musical entertainers, among them Donald Swann and Joyce Grenfell, contributed numbers to West End revues and shows and continued this for

a very active fifteen or twenty years. After the war, when BBC television service started up again, she also wrote for this medium. Later, during the 1960s, she wrote music for ITV's 'Play of the Week' and also for the theatre, and even composed an opera which, unfortunately, was not heard in her lifetime.

Over the last twenty years of her life, she received commissions from numerous artists for music for the concert hall, almost all of it instrumental or chamber music, for various occasions. She married the celebrated oboist Roger Lord, who for over thirty years served as Principal Oboe in the London Symphony Orchestra and for whom she wrote a variety of works and prepared many arrangements.

Dring died unexpectedly, of a brain aneurysm, in 1977, in the full flood of artistic creation and life. Because her music was largely produced for specific events and in response to commissions, she tended not to assemble a carefully conserved personal work file, and many scores, including much music written for television, have not been traced. Although there were one or two periods during which she enjoyed a sudden flurry of publication, many pieces are still missing.

She produced a huge output of songs, both serious and light-hearted, but in our programme, we have only included

one original item, which was, in fact, an instrumental version of a song. (Late in her career, she came to know John Bishop and his Thames Publishing music list; it was only later that Bishop launched into a series of collections of her songs but he only completed six volumes before he, too, died. The Thames volume of her Betjeman songs, written the year before she died, gave her and them a notable, if short-lived, popularity.) Here we have an instrumental arrangement of her Rossetti setting, 'My Heart Is like a Singing Bird', and another, of Cole Porter's 'In the Still of the Night'.

Three Piece Suite

The punningly titled *Three Piece Suite*, a group of three pieces, started life as the *Harmonica Suite*, written for the chromatic harmonica virtuoso Douglas Tate but apparently only performed by him once. (Dring composed only one other harmonica piece, an arrangement of her *Italian Dance*, which she wrote for Tate's fellow player Tommy Reilly.) When it proved little played, Roger Lord arranged the music for oboe and published it in that form in 1964.

The headlong, rhythmically varied first movement, 'Showpiece', opening *Allegro ritmico* in a punchy 7/8, creates excitement by means of its frequent insertions of other

time signatures – 5/8, 3/4, etc. Eventually, a brief *molto dolce e calmo* interlude in 5/4 interrupts the flow before the 7/8 returns and quickly leads us into the fast closing bars, now in 3/4.

The serene and extended second movement, 'Romance', marked *Andante semplice*, generates a notably calm, almost an elegiac atmosphere, in contrast to the first. The perky 'Finale', while marked *Risoluto*, is different again, employing very open textures and simple rhythmic gestures from the oboe. The eventual ending is unexpectedly restrained and atmospheric, the dancing oboe constantly looking for a tune which never emerges at length but cuts off into something else. The oboe's rising final phrase, when it comes, is like some distant bugle calling over sad shires.

Danza Gaya

The catchy rumba *Danza Gaya* was written for two pianos and, like several other pieces, arranged for oboe and piano by Roger Lord for publication, in this case in 1964.

Idyll

One of the earliest pieces in our programme, the *Idyll* was written for the viola player Hope Hamburg (a pupil of Lionel Tertis, and regular chamber music artist in the 1930s and '40s)

in 1948 and subsequently arranged by Roger Lord for oboe and piano for performance by him and the composer in 1953. It was not published in Dring's lifetime, only appearing in 2001.

In the Still of the Night

'In the Still of the Night', a familiar song by Cole Porter, first appeared in the MGM film *Rosalie*, in 1937. Madeleine Dring must have made her transcription for solo oboe for a specific occasion and it remains unpublished.

Waltz, Tango, Sarabande

Dring composed three pieces for flute or oboe and piano independently of one another in 1959 and they were first published, together, as *Three Pieces*, in 1983. Like the other two pieces, the first piece, 'Waltz', is quieter and more reflective than one might have expected and has a gentle cumulative appeal that grows with familiarity.

The 'Tango', the second of the *Three Pieces*, was first performed in 1959 and subsequently arranged for publication by Roger Lord and Leigh Kaplan. (The arranger Leigh Kaplan is perhaps best known for her one-woman plays; she also performed in *Chopin and Candlelight*, about Chopin and George Sand, and made arrangements of piano pieces by Dring, commissioning

jazz versions.) Dring presents us with an unexpectedly quiet and dreamy dance rather than an exuberant one.

The 'Sarabande' is the third of the Three Pieces. It was performed by Roger Lord as early as September 1959 and, like the 'Tango', arranged for publication by him and Leigh Kaplan. The sarabande is a slow dance widely used in baroque suites of instrumental music, famously by J.S. Bach, and featured by later composers as varied as Grieg ('Holberg' Suite), Debussy, Satie, Vaughan Williams, Britten, and Peter Warlock. Displaying the timeless stately qualities of the dance, Dring's 'Sarabande' is always strikingly effective.

Italian Dance

Like so many of Dring's shorter instrumental works, the effervescent, breathless *Italian Dance* also exists in versions for solo piano and two pianos. It was first published in 1960. Basically in a dancing 12/8, occasionally in 6/8, it takes a tarantella-like onward flight that is exhilarating and exhausting at the same time. A brief, slightly more relaxed middle section has little chance but to set up the return of the bubbling opening, and the close.

Trio for Flute, Oboe, and Piano

Commissioned by the chamber group

Musica da Camera whose oboist was Roger Lord, the Trio for Flute, Oboe, and Piano was first performed in February 1968. Later the same year, it was heard in America, at the Florida International Music Festival, where the pianist was the conductor André Previn. Much later still, in 1989, it was heard at the Manchester International Double-Reed Conference and the Cheltenham Festival.

The first movement is marked *Allegro con brio*, Dring adding the following note in the score: 'With attack but not too heavily'. The music is characterised by constant changes of metre, the time signature moving from 4/4 to 6/8 to 5/8 on the first page alone, and also by constant accidentals, which tell of a freely flowing tonality.

In contrast to the insistent chromatic changes in the first movement, the serene middle movement, *Andante semplice*, features a long, constantly renewing lyrical line for the oboe in an unblemished A major, which is elaborated over some dozen bars, the tune soon repeated by the flute, now in C.

The finale, *Allegro giocoso*, finds Dring in high-spirited mood, and she surely intended some of the brilliant passage work and changing rhythms to be heard as humorous. I certainly smiled. There follows a brief *Grazioso* interlude before the score instructs a turn to *Brillante* which takes us to a notated



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Adam Walker

Cadenza for the two wind instruments. A nine-bar dash to the end culminates in a brilliant gesture of dismissal.

My Heart Is like a Singing Bird

Dring's catalogue of songs is remarkably large, the output falling into two groups: art songs and cabaret and revue songs. Her setting of Christina Rossetti's familiar words

My heart is like a singing bird
Whose nest is in a water'd shoot;
My heart is like an apple-tree
Whose boughs are bent with thickset fruit.

presents them as an attractive waltz song. The music is thus also effective as a flute or oboe solo, making no actual reference to the words.

Polka

The *Polka*, for flute or oboe and piano, was published in 1962. The tune is joyfully effervescent, not without telling chromaticism. Each return to the main theme is heralded by a woodwind trill and one wonders whether the slow woodwind phrases are perhaps a gentle send-up of the music of certain nineteenth-century ballets.

Trio for Oboe, Bassoon, and Keyboard

Having written a substantial chamber work (in fact her longest) for bassoon, oboe, and harpsichord, which was first played

thus at London's Wigmore Hall on 8 June 1972, Dring found that many interested performers wanted to play it on the piano (as recorded here), even though she had probably composed it with the sound of the harpsichord in mind. It had been commissioned, specifically for the harpsichord, by the Athenaeum Ensemble and was intended to be played in programmes alongside other baroque works – Dring actually wrote in the score, at one point in the first movement: 'alla baroque'. At the first performance, works by various eighteenth-century composers shared the programme with Dring's Trio, as did a piece by Niso Ticciati (1924–1972), that champion of relaxation exercises for instrumentalists, who died too young, soon after this concert.

The Trio contains three movements, and we may deduce even from the opening *Drammatico* bars for keyboard alone that it was written with the harpsichord in mind – and for a heavily built instrument, so this is not music for a tinkly sound world; it works well on the piano. The extended passages for keyboard alone further underline its commanding role. Each movement is broadly in a ternary shape, with a contrasting middle section, but the music is here on a more substantial scale than in the Trio for Flute and Oboe.

The second movement, headed 'Dialogues', is slow (*Andante sostenuto*), the dialogues consisting of the musings of the keyboard in an almost pulseless procession of crochets in two simple parts (thirteen bars at the opening) and the response of the two wind instruments, playing together as one. At what would be the middle section, the winds break free and the keyboard is quiet, but it very quickly re-establishes command.

The third movement, *Allegro con brio*, presents a striking contrast and, after the cool reflection of the 'Dialogues', is rhythmic and energetic, driven, in the composer's characteristic fashion, by constantly changing time signatures – 5/8, 6/8, 7/8. The last page raises the tempo to *Vivo*, and in the 5/8 approach to the closing bars the piano part is marked 'as bells'; the loud music then storms *furioso* up to the cut-off. I think we are supposed to cheer!

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Nicholas Daniel OBE records and broadcasts widely and boasts a huge international following on social media and apps such as Spotify and Apple Music. He has directed several music festivals and concert series and has been Music Director of the Leicester International Music Festival for many years.

As a conductor, he made his BBC Proms début in 2004, and he works with ensembles large and small in a repertoire ranging from baroque to contemporary works, and from chamber pieces to opera. In 2012, he was honoured by Her Majesty Queen Elizabeth II with the prestigious Queen's Medal for Music, cited for having made 'an outstanding contribution to the musical life of the nation'. In October 2020, he was awarded an OBE. He has been a concerto soloist with many of the world's leading orchestras and conductors, performing a huge range of music, from Bach to Xenakis and beyond, premiering works written specially for him by hundreds of composers. As a chamber musician, he is a founding member of the award-winning Britten Sinfonia, Haffner Wind Ensemble, Orsino Ensemble, and Britten Oboe Quartet. He is principal oboist of Camerata Pacifica and a popular guest at music festivals all over the world. Nicholas Daniel plays F. Lorée Étoile Oboes and Royal English Horns, made by Alain de Gourdon, in Paris.

A multi-faceted artist with a ferocious appetite for repertoire, **Adam Walker** is an outstanding ambassador for his instrument, committed to bringing the flute to new audiences in settings ranging from solo recitals to large-scale orchestral concerts.



Kaupo Kikkas

Amy Harman



Alberto Garsán

Antonio Oyarzábal

He takes a curious and creative approach to programming, his interests ranging from lesser-known French baroque repertoire to newly commissioned works. In order to demonstrate the flute's capacity as a powerful solo instrument, he has performed with leading UK orchestras such as the BBC Philharmonic, BBC Scottish Symphony Orchestra, London Symphony Orchestra, Hallé, Ulster Orchestra, and Sinfonia of London, and further afield has appeared with the Baltimore Symphony Orchestra, Seattle Symphony, Bergen Philharmonic Orchestra, and RTÉ national symphony orchestras, among others. A committed chamber musician, he favours a collaborative style which has led to partnerships with artists such as Nicholas Daniel, Tabea Zimmermann, Angela Hewitt, Mahan Esfahani, and Sean Shibe at prestigious venues and festivals including Wigmore Hall, LSO St Luke's, De Singel, Antwerp, Alte Oper Frankfurt, Beethovenfest Bonn, and Elbphilharmonie Hamburg. In 2018 he founded the Orsino Ensemble to showcase the depth and versatility of chamber repertoire for wind, and he is an alumnus of the prestigious Bowers Program at the Chamber Music Society of Lincoln Center. A thoughtful and inventive curator, he was named Artistic Director of the Leeds International Chamber Series for

the 2023 / 24 season. Through a carefully curated series of concerts mining the riches of the Golden Age of the flute, he explored wider connections with France, through works by composers ranging from Poulenc, Jolivet, and Boulanger to Thomas Adès, Dame Judith Weir, and Tamsin Waley-Cohen. His commitment to contemporary music is evident in the world premières he has given, of concertos by Brett Dean, Kevin Puts, and Huw Watkins, among others. He is also a passionate advocate for the music of Kaija Saariaho, John Corigliano, and Mieczysław Weinberg. Adam Walker has amassed a substantial discography and has been an exclusive Chandos recording artist since 2021. Most recently, in 2024, he released a recording of Carl Nielsen's Flute Concerto with the Bergen Philharmonic Orchestra under Edward Gardner.

A passionate advocate for the bassoon, much sought after as a soloist, chamber musician, teacher, and communicator, **Amy Harman** was appointed solo bassoon of the Philharmonia Orchestra aged only twenty-three. She is much in demand as a guest principal with leading orchestras in Europe, including Paavo Järvi's Estonian Festival Orchestra and the Mahler Chamber Orchestra, and is currently principal bassoon of the Aurora Orchestra.

The Young Classical Artists Trust selected her in 2014. As a soloist, she premièred Roxanna Panufnik's Concerto for Bassoon and String Orchestra with the Royal Northern Sinfonia, has performed Strauss's Concertino with the English Chamber Orchestra and Mozart's Concerto at the Festival Suoni dal Golfo, in Lerici, and appeared as a flying soloist at the world première of Stockhausen's *Mittwoch aus Licht*. The composers Olav Berg, Héloïse Werner, Brian Elias, Roxanna Panufnik, Robin Holloway, and Simon Holt have written works specially for her. The first bassoonist to perform a live broadcast solo recital for BBC Radio 3, she regularly gives recitals in the UK and Germany with her collaborator the pianist Tom Poster, has taken part at the Bath Mozartfest and Mizmorim Kammermusik Festival as well as international festivals in Pärnu, Spoleto (USA), Aldeburgh, Tbilisi, West Cork, and Ryedale, and regularly attends the International Musicians Seminar, Prussia Cove. She regards chamber music as the heart of her performing life, was a member of Ensemble 360 for ten years, appears regularly with the Kaleidoscope Chamber Collective, Artists in Association at Wigmore Hall since 2020, and is a member of the Orsino Ensemble, founded by Adam Walker. Amy Harman gives master-classes, coaches internationally, and was a professor

at the Royal Academy of Music from 2013 to 2024, when she was appointed professor of bassoon at the Robert Schumann Hochschule Düsseldorf, the first woman to hold such a position in Germany.

A concert pianist living in London, **Antonio Oyarzábal** obtained his Master and Artist Diploma at the Guildhall School of Music and Drama, studying with Caroline Palmer. He made his most recent débuts at the Wigmore Hall, Royal Albert Hall, and Cadogan Hall, in London, and as a soloist with the Orquesta Nacional de España, among others. He performs solo and chamber recitals across the UK, and abroad appears at festivals and concert halls in the US, France, Ireland, Belgium, Spain, Austria, and elsewhere. He has released five albums. *La Muse oubliée*, a collection of piano works by women composers, was awarded a Melómano de Oro by the Spanish magazine *Melómano*, received a five-star rating in *BBC Music*, was featured in *The Observer*, and won glowing reviews from several magazines on the European continent. In the US, *Fanfare* declared it among the five best piano albums of 2021. He also released *El Fin del Silencio*, featuring music by Latin American women composers, which was a Critics' Choice in *BBC Music*. His most recent album, *La Muse*

oubliée II, earned him another Melómano de Oro. Because of his work in the field of women composers, Antonio Dyzarzabal was

named Ambassador for the UK branch of Donne, the leading institution for Women in Music.



Roger Lord

Madeleine Dring, with her son, Jeremy, c. 1952

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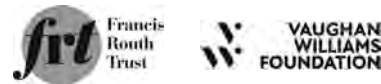
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Steinway Model D Concert Grand Piano (serial no. 592 087) courtesy of Potton Hall
Piano technician: Iain Kilpatrick, Cambridge Pianoforte

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South Thames Studios

Madeleine Dring, 1941, on entering the Royal College of Music as a college student

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(1923 – 1977)

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1	TANGO (1959)	3:06
2	WALTZ (1959)	3:23
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4-6	TRIO (1971 – 72)* for Oboe, Bassoon, and Keyboard	17:56
7	DANZA GAYA (published 1964)	2:35
8	IN THE STILL OF THE NIGHT (date uncertain)	5:04
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13-15	TRIO (1968)† for Flute, Oboe, and Piano	11:02
16	IDYLL (1948)	6:32
17	SARABANDE (1959)	3:32
18	POLKA (published 1962)	2:18
		TT 72:44

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