



**CHANDOS**

# A VISION IN A DREAM

CONCERTOS BY  
EDWARD GREGSON

JENNIFER GALLOWAY OBOE  
ROSS KNIGHT TUBA  
RACHEL ROBERTS VIOLA  
EDWARD GREGSON PIANO

**BBC**  
**Philharmonic**  
**Orchestra**

**BEN GERNON**



Karen Hesmondhalgh

Edward Gregson

## A Vision in a Dream

### Edward Gregson (b. 1945)

#### **Tuba Concerto (1976 – 78)\*** **19:41**

With alternative Cadenza to third movement (1994)

For John Fletcher

- |   |  |      |
|---|--|------|
| 1 | 1 Allegro deciso – Meno mosso – (Cadenza) –<br>Tempo I – Meno mosso – Tempo I                | 6:30 |
| 2 | 2 Lento e mesto – Poco più mosso – Tempo I (Lento) – Più mosso –<br>Molto maestoso – Lento – | 6:14 |
| 3 | 3 Allegro giocoso – L'istesso tempo, with an easy swing – Cadenza –<br>Tempo I               | 6:53 |

#### **Interlude 1**

*première recording*

4	<b>A Song for Bram (2022 – 24)†</b> <span style="float: right;"><b>6:30</b></span>
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for Piano and Orchestra

after an earlier version for piano and brass band

In memory of Bramwell Tovey

**Thomas Fountain** trumpet

Quite slow and thoughtful – Tempo II. Poco più mosso –

A little faster – Triumphant! – Tempo II –

Tempo I – Tempo II – Tempo I

*première recording*

**Concerto 'Three Goddesses' (2023)<sup>‡</sup> 19:18**

for Viola and String Orchestra

For Rachel Roberts

Zoë Beyers solo violin

- 5 1 Morrigan. Tempo I. Slow, thoughtful –  
Tempo II. Not too fast, menacingly – Amoroso – Tempo III –  
Tempo II. Menacingly – Tempo III – Tempo II – Calmly! –  
Tempo I – Slower – 6:55
- 6 2 Aphrodite. Tempo I. Quite slowly and mysteriously – Appassionato –  
Tempo II. Flowing – Tempo I – Tempo II – Tempo I – Tempo II –  
Tempo I – 7:31
- 7 3 Diana. [Tempo I.] Fast, with energy –  
Come prima, ma poco più mosso. Energico –  
Tempo I – Appassionato – Dreamily! – A little faster 4:51

**Interlude 2**

*première recording*

- 8 **A Song for Sue (1966; adapted 2020, revised 2024)<sup>†</sup> 5:33**

Version for Piano and String Orchestra

To my wife, Sue

Slow, with expression – A tempo, appassionato – Poco slentando

*première recording*

**A Vision in a Dream** (2019, revised 2024)§ **20:35**

Concerto for Oboe and Orchestra

For Jennifer Galloway

**Lydia Griffiths** cor anglais

**Paul Patrick** percussion

- 9 Prologue. Senza misura – Slower – [Senza misura] – Slower –  
[Senza misura] – A Tempo – Slower (senza misura) –  
Tempo (strict) – Slower –  
[Senza misura] (gradually getting louder and more intense) – **2:30**  
'A savage place! as holy and enchanted  
As e'er beneath a waning moon was haunted  
By woman wailing for her demon-lover!'
- 10 Duologue. Faster, with a sense of foreboding – Majestically –  
A Tempo, ma amoroso – Senza Tempo – Slower – **5:02**  
'And 'mid this tumult Kubla heard from far  
Ancestral voices prophesying war!'
- 11 Pastorale. Quite slowly, amoroso – A little faster –  
[Quite slowly, amoroso] – Like a gentle Siciliana –  
Come Prima, Senza Tempo – **6:38**  
'A damsel with a dulcimer  
In a vision I once saw:  
Could I revive within me  
Her symphony and song,  
To such a deep delight 'twould win me...'

12	Round Dance 1. Quite fast, menacingly – 'Beware! Beware! His flashing eyes, his floating hair! Weave a circle round him thrice, And close your eyes with holy dread, For he on honey-dew hath fed, And drunk the milk of Paradise.'	1:42
13	Round Dance 2. Faster, with exuberance –	1:26
14	Round Dance 3. Più mosso. Quite fast, and precisely –	1:00
15	Epilogue. Senza Tempo – A Tempo – Senza Tempo	2:14
		<b>TT 72:00</b>

**Jennifer Galloway** oboe<sup>S</sup>  
**Ross Knight** tuba<sup>\*</sup>  
**Rachel Roberts** viola<sup>†</sup>  
**Edward Gregson** piano<sup>†</sup>  
**BBC Philharmonic Orchestra**  
**Zoë Beyers** leader  
**Ben Gernon**



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**Ben Geron**



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Jennifer Galloway

## Gregson: Concertos

Edward Gregson celebrated his eightieth birthday on 23 July 2025. He has reached that time of life when most of us would be thinking of relaxing pastimes – walking the dogs or enjoying a glass of fine red wine in the garden while watching the village cricket team in action in the field over the hedge. Eddie (as he is affectionately known by his many friends and colleagues) enjoys all that but is as busy as ever with his music, having completed his sixteenth concerto in 2024. Composed for tenor horn and brass band, *Three Gods* is the sequel to the Viola Concerto, *Three Goddesses*, which receives its première recording here.

His professional life followed parallel paths, one to the top tier of music education and the other to the international profile he enjoys as a composer. Half a century ago, in 1976, Gregson was appointed to the music staff of what is now Goldsmiths, University of London. Twenty years later, he was appointed Principal of the Royal Northern College of Music. He is above all a communicator, whose writing has evolved over six decades to balance technical rigour, emotional expression, and drama.

Classical music became his obsession in his first year at secondary school, in the 1950s.

As Gregson recalls,

[the music master] put on the First Symphony of Brahms, which starts with pounding C pedals. The violins enter with a soaring chromatic line that absolutely knocked me sideways. I couldn't believe that music could sound like that.

His attention soon turned to piano concertos,

all the way from Mozart to Brahms and, via Rachmaninoff, eventually to Bartók. I was intrigued to discover the ways in which composers pitted the soloist against the power of an orchestra and how themes were shared and developed.

It is not surprising, therefore, that writing concertos forms the spine of his substantial body of work. Gregson has completed almost a full set for the 'standard' string, woodwind, and brass instruments, plus two unusual examples for the piano – an early, romantic *Concertante* (1966) with brass band and the Stravinsky-inspired Concerto *Homages* (1995) with wind orchestra.

### **Tuba Concerto**

Until Gregson received a commission from Besses o' th' Barn Band (from Whitefield,

north of Manchester) to write a bass tuba concerto for John Fletcher, there was only one example in the repertoire, which the London Symphony Orchestra had commissioned from Vaughan Williams, in 1954. Twenty-two years later Gregson created a choice of two, and where he ventured others soon followed. The first performance, in Middleton Town Hall, was featured in a BBC 2 Omnibus film, in October 1977, presented by André Previn.

The Tuba Concerto was completed towards the end of an extended period of brass composition that included a Horn Concerto (1970) for Ifor James and a Trombone Concerto (1979). A Concerto for Trumpet and Strings followed, in 1983, the same year that Fletcher gave the orchestral première of the Tuba Concerto. It remains by far Gregson's most performed work and continues to travel the globe as one of the 'classics' of the bass tuba repertoire, in versions with orchestra and wind band as well as brass band.

Cast in the traditional three movements, the Concerto presents the tuba as a serious protagonist rather than the comic turn that is so often its fate as a solo instrument. The bold, muscular opening reveals the tuba as resembling the hero of one of Shakespeare's historical plays – Henry or Prince Hal rather than Falstaff perhaps. This six-note cell – built from open fourths and fifths with a third at the

end – provides Gregson with core thematic material for the entire work. For example, it morphs into a song-like second subject, in which fourths sweetened to thirds reveal the hero's tender side. A respectful 'hat-tip' to Vaughan Williams's pioneering work is smuggled in as the development unfolds. Rather than opting for a classical reprise, Gregson allows the musical argument to continue to evolve. The second subject, resplendent in full orchestral colour, precedes the reprise of the first, the soloist's first-subject passage work combining with it as a joyful countersubject.

The slow movement is framed by a haunting chorale on *divisi* strings, marked *mesto* (sad). We have entered a darker emotional world, in which our hero seems to be questioning the mood of carefree exuberance of the first movement. The motto theme, now compressed even further, becomes the starting point for a long, rather melancholy song. Following a brief return of the chorale, on Stravinskian winds – in the voicing there are faint echoes of Symphonies of Wind Instruments – the song builds to an intense, full-voiced climax in which the tuba's melody and the orchestra's chorale collide.

Gregson loves to juxtapose songs and dances on a small and larger scale. In this concerto, his Irish heritage comes to the fore

in the lively round, during which the soloist trips the light fantastic in an agile jig. You will hear the hero's theme tucked in at the end of the first dance measure and it recurs throughout the movement to bring balance to the whole design. In the first episode the soloist 'sings out' a broad *bel canto* melody, while the second is a bluesy 'night club' waltz, in which clarinet, trumpet, and vibraphone join in. Ross Knight accepts the challenge of the composer's extended bravura Cadenza, after which the hero's theme returns to the very opening of the work, and the Concerto ends with a jubilant flourish.

#### **'A Song for Bram' for Piano and Orchestra**

When the conductor, composer, and pianist Bramwell Tovey died, in 2022, the worlds of orchestral and brass band music lost a musician of huge talent and versatility. Gregson had known him as a friend for over four decades and Tovey conducted many of his works, including the North American première of *Dream Song*, with the Vancouver Symphony Orchestra, and two previous Chandos releases featuring Gregson's orchestral music (CHAN 10627 and CHAN 10822).

*A Song for Bram* is one of a collection of short works composed in memory of Tovey by five of his friends for the 2023 Royal Northern College of Music International Brass Band

Festival. Gregson captures the essence of the tunes which Tovey liked to improvise at the piano – a mixture of bluesy jazz, hymn tune, and love song. The middle section veers away to reference Tovey's favourite hymn tunes.

*St Denio* ('Immortal, invisible, God only wise') is played on muted trumpets and horns as if emanating from on high, and is followed by the evening hymn *St Clements* ('The day Thou gavest, Lord, is ended'). In the 2024 version recorded here, for brass, percussion, and strings, Gregson's song-like theme returns as a trumpet solo to reach a poignant climax, at which the bells of heaven ring out, as it were. The BBC Philharmonic's principal trumpet, Thomas Fountain – who was principal cornet in the National Youth Band of Great Britain under Tovey's artistic direction – departs the stage in an enigmatic fade-out ending.

#### **Viola Concerto 'Three Goddesses'**

Gregson's Concerto for Viola and String Orchestra was commissioned by the Presteigne Festival (Wales) and given its first performance on 26 August 2023, by Rachel Roberts with the Presteigne Festival Orchestra conducted by George Vass. The work was nominated for an Ivors Classical Award in 2024.

The Viola Concerto grew out of an earlier work – *Goddess*, for strings with viola *obbligato*, composed in 2009 to a commission



Edward Gregson

Jennifer Galloway rehearsing 'A Vision in a Dream', with Paul Patrick, percussion

from the Ida Carroll Trust in memory of the Cheshire artist Dorothy Bradford (1918 – 2008). The result is a personal response to a painting of Bradford's that hangs on the wall of Gregson's music studio. This free-flowing study in oils reveals a reclining figure who appears beguilingly pre-occupied as she peers out towards us. The image proved so compelling that it inspired Gregson to create a connected triptych of *Three Goddesses* in which a reworking of the 2009 movement becomes the central panel.

Like the tuba and oboe concertos, this Concerto is built from a single thematic cell – Gregson's signature minor third and minor sixth (extending to a major seventh). Its questioning character is answered by three major chords derived from the ending of the original work.

#### 1. 'Morrigan'

The soloist's first role is Morrigan, who in Celtic mythology is both warrior queen and earth mother. After a mysterious, tonally ambiguous opening, her powerful presence is portrayed in a sonata-form movement that contrasts virtuosic intensity with a generous lyricism underpinned with a gently syncopated dance pulse.

#### 2. 'Aphrodite'

Aphrodite, the Greek goddess of love and beauty, is portrayed in a free-flowing love-

song. As its romantic ardour builds towards a peak of intensity, we hear a passing reference to the most potent and influential love theme of the past 150 years of musical history – the opening chords of Wagner's *Tristan und Isolde*. The final moments of 'Aphrodite' are founded on a ground bass that looks back to another operatic lament of lost love, 'When I am laid in earth', from Purcell's *Dido and Aeneas*. But, as Gregson explains,

In my case the tonal resolution in A modal minor is a kind of peaceful and loving resignation after the dissonant chromaticism of the earlier music.

However, the three major chords, with the viola's arpeggiated elaboration, may have suggested a less enigmatic ending. The thematic question remains tantalisingly unresolved.

#### 3. 'Diana'

Diana is the Roman goddess of the hunt and wild animals. From a quiet start to an extrovert finish, the gallop of the chase is captured in an energetic rondo. This is a *moto perpetuo* of virtuosic figuration and athletic orchestral counterpoint, transforming the principal material from the first movement. Diana is also the goddess of the moon. In a brief pause in the hunt Gregson gives us an opportunity to enjoy another of his rapt string melodies – perhaps his song to the moon.

### **'A Song for Sue' for Piano and String Orchestra**

Gregson was inspired by the concertos of Rachmaninoff and John Ireland, with a nod to Gershwin's Piano Concerto in F, to compose the *Concertante* for piano and brass band, which is, in his own words, 'unashamedly romantic'. It was his first major work, but perhaps more significantly the first multi-movement piano concerto to feature a brass band. Gregson was a second-year student at the Royal Academy of Music, in London, when he wrote it for himself to play at a seventy-fifth-anniversary concert of the International Staff Band of The Salvation Army, in London's Royal Festival Hall (October 1966). Gregson dedicated the work to his wife-to-be, Susan Smith. In 2020 he extracted the blues-tinged 'love' theme of its central 'Nocturne' for solo piano as *A Song for Sue*. In the 2024 version, played here by the composer, strings replace the brass. The new theme that enters on the violins in the final bars is a quotation from a setting of 'God be in my head' by a much-admired Salvationist composer, Ray Steadman-Allen. *A Song for Sue* is dedicated, like the *Concertante*, to his wife.

### **A Vision in a Dream**

Commissioned by BBC Radio 3, Gregson's Concerto for oboe and medium-sized

orchestra received its première performance on 8 February 2020, in Leeds Town Hall by Jennifer Galloway and the BBC Philharmonic Orchestra conducted, as here, by Ben Gernon.

Gregson's title, *A Vision in a Dream*, is also the sub-title of Samuel Taylor Coleridge's famous poem *Kubla Khan* (1797). In following the narrative, Gregson comes closest in his series of concertos to producing a descriptive symphonic poem, a notion his younger self would not have countenanced. Like the Viola Concerto, the work is a substantial re-imagining of an earlier piece – in this instance a dramatic ten-minute 'tone poem' for oboe and percussion, *Shadow of Paradise* (2005), also inspired by *Kubla Khan*. Its single movement is divided into five 'visions', each of which responds to lines from the poem, which Gregson includes in the score and parts to provide an indication of the drama underpinning the musical argument.

### **'Prologue'**

A savage place! as holy and enchanted  
As e'er beneath a waning moon was haunted  
By woman wailing for her demon-lover!

The first sounds we hear are distant manic 'wails' of freely repeated tones and multi-phonics from the soloist. A cor anglais

attempts to assuage the grief with what emerges as the work's core thematic cell. Gregson builds it from his 'fingerprint' intervals of a rising minor third and sixth (encompassing a piquant major seventh), answered by a sighing third and an important unresolved augmented fourth. A third character, the percussion, represents impulsive and frenetic Kubla Khan himself.

#### 'Duologue'

And 'mid this tumult Kubla heard from far  
Ancestral voices prophesying war!

By the time the full orchestra enters, the soloist commands centre stage in a compact design derived from sonata form. Baying horns and blaring trumpets are the prophets of war. A sense of foreboding is enhanced by relentless *ostinato* patterns off the beat, built characteristically from minor thirds, stabbing syncopated chords, and, later, the pounding of repeated Cs in the bass (the openings of Brahms's Symphony No. 1 and Tippett's Symphony No. 2 seem to resonate as distant memories). A moment's calm is provided by one of Gregson's hauntingly elevated melodies. The tumult resumes and builds to a powerful orchestral climax, heralding the return of the oboe's 'wailing' gestures. Stark visions of war are transformed into a vision of tenderness, beauty, and love.

#### 'Pastorale'

A damsel with a dulcimer  
In a vision I once saw:  
Could I revive within me  
Her symphony and song,  
To such a deep delight 'twould win me...

In this vision, the soloist takes on the persona of the damsel. The movement begins uncertainly, hovering between major and minor. As the harmonic picture clarifies, the damsel begins her lovelorn song accompanied by evocative 'dulcimer' arpeggios from vibraphone and harp. With bittersweet chromatic harmony and open-textured sonorities Gregson captures the sense of longing. Eventually the tension in the harmony relaxes into a gently lilting 'folksong', set in the composer's favourite *siciliana* measure in anticipation of reliving 'such a deep delight'. A second linking refrain from soloist and percussion leads directly into the fourth vision.

#### 'Round Dances'

Beware! Beware!  
His flashing eyes, his floating hair!  
Weave a circle round him thrice,  
And close your eyes with holy dread,  
For he on honey-dew hath fed,  
And drunk the milk of Paradise.

There is an increasingly exotic colouration to the lively dances that 'weave a circle round



Niels Ackermann

Ross Knight



Ekaterina Kantur

Rachel Roberts

him thrice'. The tempo and thus the excitement build with each dance until, in the third, Gregson introduces a second tune, in folk style. This one is distinctly Chinese in its pentatonic formation, illustrating, as he says, that

Kubla Khan, grandson of Genghis Khan, was the Mongolian ruler of a mighty Empire and the first Yuan ruler of all China. He might even have danced to such folk tunes!

This song acts as a disruptive influence, as first the brass and then the strings interject with stabbing chords, whole descending and ascending note clusters, and, finally, violent percussive outbursts.

'Epilogue'

Out of that brief moment of musical chaos emerges a luminous chord of A major. Gregson usually brings his concertos to a resolute, high-spirited conclusion, but the ending of this one is peaceful and serene. The plaintive cor anglais pleads with the soloist, 'to return to the peace and tranquillity of the "symphony and song"', as Gregson explains. *A Vision in a Dream* ends with oboe and cor anglais 'as one', sharing the sighing phrases of the principal theme as the soloist leaves the stage, 'echoing perhaps the sentiment of a famous line from another poem, "What will survive of us is love"'.

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#### **A note by the composer**

For contemporary composers to have the opportunity and good fortune to see most of their orchestral music recorded by a major independent record label is indeed a rare occurrence. In my particular case, I am extremely grateful to Ralph Couzens and Chandos Records for their continuing support of my music, and for releasing this sixth such album in a series which commenced way back in 2002 – with my Violin and Clarinet concertos performed by the wonderful BBC Philharmonic Orchestra conducted by Martyn Brabbins, and with two outstanding soloists, Olivier Charlier and Michael Collins – a recording which was chosen by the magazine *Gramophone* as one of its 'Editor's Choice of the Month'.

In these days of tight budgets and ever-increasing demands for more 'popular' repertoire, both in the concert hall and in the recording studio, I do not take such support lightly. I must mention the fantastic team which has been involved over the past twenty years in enabling these recordings to come to fruition: the producers Mike George and Brian Pidgeon, sound engineers Ralph Couzens and Stephen Rinker, sound editors Jonathan Cooper and Alexander James, liner notes author Paul Hindmarsh, and booklet editor Finn Gundersen.

I have also been fortunate in having two fine orchestras – the BBC Philharmonic and BBC Concert orchestras – plus London Brass as the mainstays of the series, along with a galaxy of conductors and soloists of outstanding quality (besides Martyn Brabbins, also Bramwell Tovey, Rumon Gamba, Nelson Goerner, Ole Edvard Antonsen, Guy Johnston, Peter Moore, and Richard Watkins, as well as the latest trio of Jennifer Galloway, Ross Knight, and Rachel Roberts). My heartfelt thanks to everyone involved – and to you the listener: I hope you enjoy this latest recording, of some of my more recent music.

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Born in 1945, the award-winning composer **Edward Gregson** has been described as 'one of the most significant British composers currently active in this country' (*International Record Review*). He studied composition and piano at the Royal Academy of Music, winning five prizes for composition. Major commissions have included works for the English Chamber Orchestra, Bournemouth Symphony Orchestra, Royal Liverpool Philharmonic, BBC Philharmonic Orchestra, and Hallé, which have been performed by many other orchestras and ensembles

around the world. His major orchestral works include the large-scale Mahlerian tone poem *Dream Song*, Concerto for Orchestra, *Blazon*, and numerous concertos (all available on Chandos Records). In 2017, he was Composer-in-Residence at the Presteigne Festival, where among performances of many of his other works, his Second String Quartet received its première. In 2019, he won an Ivors Academy Composer Award for *The Salamander and the Moonraker*, a Hallé Concerts Society commission for children's choir, two narrators, and orchestra, with a story and libretto by his wife, Susan Gregson. His contribution to the wind and brass repertoire has been of particular significance, major works such as *The Sword and the Crown*, *Metamorphoses*, *Festivo*, *Connotations*, *Dances and Arias*, and *The World Rejoicing* regularly performed and recorded around the world. Indeed, most of his music has been commercially recorded, on Chandos among other labels. As a conductor and performer, he was active during his tenure at Goldsmiths College, University of London, before moving to Manchester to take up the position of Principal of the Royal Northern College of Music, in 1996, a position he held for twelve years. Edward Gregson is a Companion and Emeritus Professor of the RNCM and

holds honorary degrees and fellowships from a dozen English universities and conservatoires.

A member of the BBC Philharmonic Orchestra for thirty-two years, **Jennifer Galloway**, originally from Fife, moved to Manchester in 1988 to study at the Royal Northern College of Music. Whilst still a student, she was appointed sub-principal oboe of the Orchestra at the age of twenty-two, holding the position for seven years until becoming principal oboe in 2000. She has appeared as a soloist with the Orchestra many times, in concerts and recordings for BBC Radio 3, giving performances of the concertos by Strauss, Mozart, and Vaughan Williams, as well as less well-known works by Bruno Maderna and Ali Osman and a short concerto by the English composer Bill Connor, written specially for her. In February 2020, she gave the world première of Edward Gregson's *A Vision in a Dream*, in Leeds Town Hall, with the BBC Philharmonic Orchestra and conductor Ben Gernon. Her recording of Sir Malcolm Arnold's Concerto was released by Chandos Records in 2001. As well as maintaining her commitments with the BBC Philharmonic Orchestra, she is regularly invited to play guest principal oboe with some of the UK's finest orchestras,

including the Academy of St Martin in the Fields, London Philharmonic Orchestra, BBC Symphony Orchestra, Philharmonia Orchestra, London Symphony Orchestra, and City of Birmingham Symphony Orchestra. Jennifer Galloway was a member of the World Orchestra for Peace during the Solti Centenary concerts in the USA in 2012, and at the BBC Proms in 2014.

Solo Tuba player of Orchestre de la Suisse Romande and tuba teacher at the Hochschule der Künste Bern, in Switzerland, **Ross Knight** has since September 2022 also been the International Visiting Tutor at the Royal Northern College of Music, in Manchester. He has played with the world's top orchestras, including the Berliner Philharmoniker, where he was a member of the prestigious Karajan-Akademie, London Symphony Orchestra, Mariinsky Theatre Orchestra, and Tonhalle-Orchester Zürich. He was also the principal tuba player of the European Union Youth Orchestra in 2012 – 15 and Gustav Mahler Jugendorchester in 2015 – 16. The Overall Winner of the BBC Radio 2 Young Brass Award in 2012 and awarded Second Place in the European Brass and Percussion Solo Championships in Perth, Scotland, in 2014, he was voted Second Place and named Overall Winner in the Category Tuba at the 2019 Aeolus

International Competition for Wind Instruments. He has performed as soloist with Orchestre de la Suisse Romande, Neue Lausitzer Philharmonie, Düsseldorfer Symphoniker, BBC Concert Orchestra, Tredegar Town Band, and Grimethorpe Colliery Band, amongst others, and appears on Tredegar Town Band's CD *Vaughan Williams on Brass* as the featured soloist, performing the composer's Tuba Concerto. Having been the interim professor of Tuba and Euphonium at the Haute école de musique de Genève, in 2022–23, he gives regular masterclasses at such top European conservatoires as the Royal Academy of Music and Royal College of Music, in London, and has given classes also at the Conservatoire national supérieur de musique et de danse de Lyon, Royal Conservatoire of Scotland, and Haute école de musique Vaud Valais Fribourg. He was the tuba tutor for the Australian Youth Orchestra in 2019, Nationale Jugend Brass Band der Schweiz in 2024, and National Youth Brass Bands of Scotland in 2024. Ross Knight is an artist with B&S Instruments, Melton Meinl Weston, and Besson.

Praised for her 'countless felicities of phrasing' (*The Strad*), 'abundance of colour and variety' (*AllMusic*), and 'playing of spell-binding atmosphere' (*BBC Music*), **Rachel Roberts** is one of Europe's leading violists,

performing internationally as a soloist and chamber musician in venues such as Carnegie Hall, New York, Toppan Hall, Tokyo, Koninklijk Concertgebouw, Amsterdam, Wiener Musikverein, Philharmonie Berlin, and Wigmore Hall, London. As a soloist she has collaborated with conductors such as Christoph von Dohnányi, András Schiff, and Richard Hickox, performing concertos with the Philharmonia Orchestra, Kölner Kammerorchester, Kammerphilharmonie Graubünden, and Manchester Camerata, among others. In Germany, Switzerland, and the UK, she has performed Mozart's *Sinfonia concertante*, KV 364, with the violinists Christian Tetzlaff, Antje Weithaas, and Benjamin Schmid. Her numerous chamber music recordings across more than half a dozen labels have been awarded the Diapason d'Or thrice (2009, 2021, 2023) and been named Chamber Choice in *BBC Music* and CD of the Month in *Fonoforum*, Germany. She is a regular guest at international chamber music festivals such as Salzburger Festspiele, Wiener Festwochen, Schubertiade in Schwarzenberg, Spannungen, Heimbach, and Festspiele Mecklenburg-Vorpommern. As a member of two award-winning ensembles, the Wigmore Soloists and Ensemble 360, she appears regularly at Wigmore Hall, the Crucible Theatre, Sheffield, and right across the UK. She frequently performs and records with the

Nash Ensemble, and has also appeared with the Tetzlaff Quartett, among other celebrated ensembles. Alongside the pianist Tim Horton and clarinetist Robert Plane, she is a member of Trio Meister Raro. Building on their highly successful collaboration at Wigmore Hall, in 2021 she joined Christian Tetzlaff, Florian Donderer, Marie-Elisabeth Hecker, and Tanja Tetzlaff to record and perform Schubert's String Quintet in C major, D 956, in Germany. Rachel Roberts is Professor of Viola at the Guildhall School of Music and Drama, and a fellow of Advance HE (formerly Higher Education Academy).

The **BBC Philharmonic Orchestra** is reimagining the orchestral experience for a new generation – challenging perceptions, championing innovation, and taking a rich variety of music to the widest range of audiences. Alongside a flagship series of concerts at Manchester's Bridgewater Hall, the Orchestra broadcasts concerts on BBC Radio 3 and BBC Sounds from venues across the North of England, annually at the BBC Proms, and from its international tours. It also records regularly for Chandos Records and has produced a catalogue of more than 300 discs and digital downloads. Championing new music, it has recently given world and UK premières of works by

Anna Appleby, Gerald Barry, Erland Cooper, Tom Coult, Sebastian Fagerlund, Emily Howard, Robert Laidlow, James Lee III, Grace-Evangeline Mason, David Matthews, Outi Tarkiainen, and Anna Þorvaldsdóttir, the scope of its output extending far beyond standard repertoire. Its Chief Conductor is John Storgårds, with whom the orchestra has enjoyed a long association. The French conductor Ludovic Morlot is its Associate Artist, Anna Clyne, one of the most in-demand composers of the day, its Composer in Association.

In May 2023 the Orchestra performed at the Eurovision Song Contest, both at a free concert with the previous Ukrainian winner, Jamala, and in the final itself with the Italian artist Mahmood for a rendition of John Lennon's *Imagine* during the Liverpool Songbook medley. The Orchestra continues to deliver a programme of engagement with children and young people. At the end of 2023 it released *Musical Storyland*, a major new ten-part series featuring the musicians of the BBC Philharmonic Orchestra, which brings famous stories from around the world to life using the power of music. This was the first time an orchestra has been commissioned to make a series of films for UK network television. Through all its activities, the BBC Philharmonic Orchestra is bringing life-

changing musical experiences to audiences across Greater Manchester, the North of England, the UK, and around the world. [www.bbc.co.uk / philharmonic](http://www.bbc.co.uk/philharmonic)

Praised repeatedly for his effortless authority on the podium, his drive and command of the orchestra, and his incisive, heart-felt, and evocative interpretations, the British conductor **Ben Gernon** has conducted many of the world's major orchestras including the Czech Philharmonic, Los Angeles Philharmonic, Chicago Symphony Orchestra, Oslo Philharmonic, and hr-Sinfonieorchester Frankfurt. Equally at home in the opera house, he made his *début* conducting *L'elisir d'amore* at Glyndebourne Festival Opera, and has also conducted *The Magic Flute* at English National Opera, *Madama Butterfly* at Kungliga Operan, Stockholm, *Le nozze di Figaro* at Staatsoper Stuttgart, and *Don Giovanni* and *Il barbiere di Siviglia* with Glyndebourne Touring Opera. His career has seen him work across the globe, with the Wiener Symphoniker, Münchener Kammerorchester, Deutsches Symphonie-Orchester Berlin, Orchestre national du Capitole de Toulouse, Sveriges Radios Symfoniorkester, Svenska Kammarorkestern, and DeGaetano Composition Institute in a project with the Orchestra of St Luke's and the composer Anna Clyne. In July 2020 his recording with the

London Philharmonic Orchestra and Choir, the *3D Classical Collection*, was released, which comprises popular classical works spanning four centuries. Other recent releases include recordings with the Czech Philharmonic, BBC Philharmonic Orchestra, BBC Scottish Symphony Orchestra, and Royal Scottish National Orchestra. One of the youngest conductors to have held a titled position with a BBC orchestra, he was Principal Guest Conductor of the BBC Philharmonic Orchestra from 2017 until 2020. He continues to work with the orchestra regularly, having appeared with it at the BBC Proms, the Bridgewater Hall, Manchester, and in live broadcasts from the orchestra's studio. As a broadcaster, Ben Gernon is a presenter on BBC One's Morning Live, exploring the latest scientific research at the intersection of music and health. He is the co-presenter of the BBC Sounds podcast *Monsters of Music with Tom Allen* and has written and presented a wide range of documentaries for BBC Radio 3 and 4, including *Archive on Four: The Ministry of Fun*, *The Silent Musician*, and *What Walls Hold*. Other TV credits include *BBC Young Musician*, *Holst: The Planets with Brian Cox*, Channel 4's *Addicts Symphony*, and, together with the BBC Philharmonic Orchestra, BBC Four's *Inside Classical* and a new BBC Arts and EBU co-production: *Eurovision Classical Concerts*.

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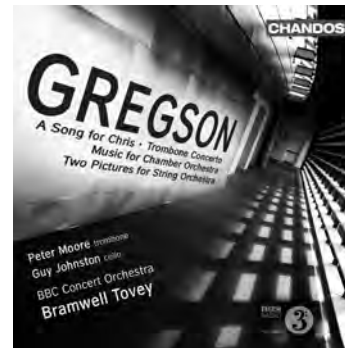


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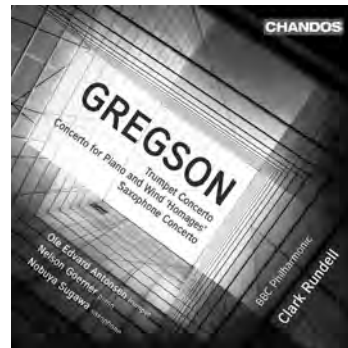


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Steinway Model D Concert Grand Piano (serial no. 608 528) courtesy of the BBC Philharmonic Orchestra  
Piano technician: Dan Carney

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Courtesy of Edward Gregson

Edward Gregson, with Leo, under 'Goddess', by Dorothy Bradford, inspiration of original slow movement of 'A Vision in a Dream'

Brian Pidgeon, Ross Knight, Ben Gernon, and Edward Gregson in the control room during playback



Tom Bangbala



