



**MALCOLM
WILLIAMSON**

**Chamber Music
For Wind & Piano**

Antony Gray & Friends

MALCOLM WILLIAMSON

Chamber Music For Wind & Piano

1. Gallery Opening Music 1	0:17
2. Gallery Concluding Music A	0:16
Pas de quatre	
3. I. <i>Allegro vivace</i>	1:50
4. II. Variation A	1:55
5. III. Pas de trois	1:57
6. IV. Variation B	1:44
7. V. Pas de deux	2:32
8. VI. Coda	2:36
9. Vocalise in G	1:20
10. December (from a Year of Birds)	1:35
11. Vocalise in G minor	3:51
Trio for Clarinet, Cello & Piano	
12. I. <i>Poco Lento</i>	3:05
13. II. <i>Allegro – Presto</i>	3:16
14. Gallery Opening Music 2	0:24
15. Gallery Concluding Music B	0:29

16. Pieta	19:56
17. Gallery Opening Music 3	0:27
18. Gallery Sandwich Trailer 2	0:25
19. Music for Solo Horn	5:27
20. Concerto Fragment	1:26
21. Gallery Sandwich Trailer 1	0:19
22. Gallery Concluding Music C	0:46
Concerto for Wind Quintet & Two Pianos (Eight Hands)	
23. I. <i>Lento</i>	9:48
24. II. <i>Allegro</i>	2:50
25. III. <i>Lento</i>	7:21
26. IV. <i>Allegro vivo</i>	3:40

Total playing time 79:47

Performers

Concerto for Wind Quartet & Two Pianos (Eight Hands)

Performed by Sarah O'Flynn (flute); Melanie Ragge (oboe); Neyire Ashworth (clarinet); Meyrick Alexander (bassoon); Roger Montgomery (horn); Antony Gray (piano); Joe Howson (piano); Iain Clarke (piano); Hamish Brown (piano); Matt Scott Rogers (conductor)

Pas de quatre for Wind Quartet and Piano

Performed by Sarah O'Flynn (flute); Melanie Ragge (oboe); Neyire Ashworth (clarinet); Meyrick Alexander (bassoon); Antony Gray (piano)

Pieta

Performed by Sally Lundgren (mezzo soprano); Melanie Ragge (oboe); Meyrick Alexander (bassoon); Antony Gray (piano)
Texts by Pär Lagerqvist

Trio for Clarinet, Cello & Piano

Performed by Neyire Ashworth (clarinet); Joely Koos (cello); Antony Gray (piano)

Gallery (tracks 1, 2, 14, 15, 17, 18, 21, 22)

Performed by Simon Tong (trumpet in D); Laura Garwin (trumpet in B flat); Richard Knights (trumpet in B flat); Thomas Hewitt (trumpet in B flat); Samuel Ewens (trumpet in B flat); David Carnac (bass trumpet); Jon French (percussion); Antony Gray (piano); Joe Howson (piano); Matt Scott Rogers (conductor)

Vocalise in G, Vocalise in G minor and December (from A Year of Birds)

Performed by Neyire Ashworth (clarinet); Antony Gray (piano)

Music For Solo Horn

Performed by Roger Montgomery (horn)

Concerto Fragment

Performed by Antony Gray (piano); Joe Howson (piano); Iain Clarke (piano); Hamish Brown (piano)

Notes on the Music

Anyone trying to pin Malcolm Williamson down, either in his music or his personality, is in for a hard time. As a man he could be completely adorable one minute, and infuriatingly obdurate the next. And although he had close life-long friends, he as often as not left a trail of devastation and destruction in his wake. It could be said that at least in part, it's for this reason that his music, which enjoyed great success particularly in the early stages of his career, has disappeared almost completely from the concert hall as well as the recording catalogues. This is an enormous shame, given the extraordinary quality of his music.

Like his personality his music was often unpredictable, although not in quality, and rarely stayed stylistically the same from one work to the next. One of the most successful genres of his output was the *Cassations*, mini operas designed to be taught and performed in an hour. Malcolm himself travelled widely to lead performances in schools, hospitals (his work with children with learning disabilities is little known today) and, of course, the Proms, where he led a performance of *The Stone Wall* to tremendous popular acclaim, and much wrinkling of noses from the establishment, disdainful that a 'modern' composer could write music that was tuneful and popular! On the other end of the scale, he wrote music that was densely chromatic or serial. This made it difficult for the establishment to pigeonhole him, which they at the time liked to do.

This, together with what could be a difficult personality, meant that by the second part of his career there were forces working against him. When they got the opportunity, such as a missed deadline or some chaos in his personal life, they put the boot in. Commissions started to come less frequently; money started to become a problem. All of this was not helped when, in the late '70s he made the decision to leave his publisher Josef Weinberger to set up a new publishing company with Simon Campion. This did not go well.

The point at which Williamson's career started to run into trouble is often pinned on the 'failure' of his third 'grand' opera, *Lucky Peter's Journey*. It was in fact a failure to sell out, but this failure must in fact be laid at the door of Sadlers Wells, who commissioned the opera as a Christmas 'pantomime'. They decided to programme the work every night for three weeks, a decision that meant filling the London Coliseum was never going to happen. In fact, the opera is anything but a failure in itself, containing marvellous music and plenty of fun. But Williamson took the 'failure' and the resulting lambasting from the unfriendly part of the press badly. Composing and commissions continued but became less frequent. Despite producing a large-scale orchestral song cycle for the 1995 Proms (*A Year of Birds*) and two large scale choral/orchestral works for Australia in the 1980s, he found it increasingly difficult to find inspiration, and the last few years of his life were blighted by a major stroke, leaving him virtually bed-bound.

The works on the present disc span almost his whole compositional life, and most are appearing on disc for the first time, partly due to the Williamson archive becoming available in 2023, on the death of Simon Campion. The earliest is a 'Study' for solo horn. The manuscript is contained in an exercise book containing a number of other early works or sketches. Williamson was 16 at the time, and although the piece breaks no new ground, it is technically accomplished and entertaining. Williamson himself played the horn, but the study was beyond him. Apparently, Barry Tuckwell played it perfectly at sight. Malcolm's reaction is not recorded! There is no record either of a performance, so this recording is most likely its first public appearance.

On his arrival in Britain in the early 1950s, Williamson wasted no time in trying to gain entry to the musical establishment, and so it was that he came to know Benjamin Britten, who was taken with the young composers talent, and was later to recommend him for the post of Master of the Queen's Music. Williamson was to write his first piano sonata for a performance at the Aldeburgh festival in 1956, and two years later was asked for a *Clarinet Trio*. The distinguished line-up of performers was led by the clarinettist Harrison Birtwistle, later to be famous

as a composer, with John Dow the cellist and, another composer, Cornelius Cardew the pianist. Birtwistle later remembered being very impressed by the work, as was a reviewer from Manchester Guardian, who described the work as being 'forthrightly tuneful, simple in form and texture, though making use, very loosely, of some sort of serial technique.' It is a relatively short work, not easy, particularly for the clarinet, with the last movement making cheeky reference to popular works by other composers! A note on the envelope in which the work was recovered from the archive states that Williamson wanted to add a first movement to the piece, but sadly this never happened. It remained unpublished and indeed lost until being found in 2023.

By the 1960s, after ten years in London, Williamson was quite firmly established on the music scene. His first major opera, *Our Man in Havana*, written when Williamson was just over 30, had been performed to great critical acclaim, and major commissions were coming in constantly. One of which, in 1966, was the *Concerto for Wind Quintet and Two Pianos, Eight Hands*. It was commissioned by Macnaughton Concerts for a 60th birthday concert at the Wigmore Hall for the composer Alan Rawsthorne, with another distinguished list of performers, the pianists being Richard Rodney Bennett, Peter Maxwell Davies, Thea Musgrave and the composer, with the New London Wind Ensemble. Such a scoring might suggest something light and frothy, but the Concerto is anything but. It is a dense and technically demanding work, with only the Finale bursting into joyous, hysterical boisterousness. The second movement fugue shows Williamson's technical assurance in counterpoint, something that he was to employ throughout his composing career, while the first and third slow movements show contrasting aspects of Williamson's serial style. The first movement is given primarily to the quintet, with the composer describing the solo wind sections as being 'like little motets.' The work was well received, but performances have been rare since, due partly to the unusual scoring. (Another find in the archive was what appears to have been another beginning to the Concerto, subsequently abandoned. It is scored for the two pianos only, with rests in the wind parts, and seems to be a complete little 'bagatelle' naturally coming to an end at a double bar. It has the

same ominous feel as the published first movement but is completely unrelated musically. It has been included on this recording as a curiosity.)

Another curiosity from 1966 is Williamson's music for what appears to be incidental music for a television show, *Gallery*. Apart from a catalogue entry there is no other evidence of what the music was written for. The film and television music expert Ian Gardiner suggests that *Gallery* may have been a working title as it does not appear on any database. However, the score, once again discovered in the archive, is fully and carefully notated – not always the case with Williamson's film and TV scores – and certain lines have been crossed out, suggesting that it was in fact used. It is hoped that further information will emerge at some point. The eight pieces, often using the same opening material with different endings, are all less than a minute long, but given the extraordinary scoring of six trumpets (including D and Bass!) as well as two pianos and percussion, it was felt they must be included on this recording.

The *Pas de Quatre* of the following year can be seen in a way as being related to the Concerto, being scored for four wind instruments – no horn – and a single pianist. But apart from the high-spirited finale they share little else. The work, as the title suggests, follows the pattern of a regular balletic Pas de Quatre, with the whole ensemble being involved in the first and last movements, and the middle four movements being 'Variations' in the ballet sense, featuring individual wind instruments with piano, and in the third Variation, flute and oboe alone. The sinuous motive heard on the wind at the beginning of the first movement serves as a link between the Variations, in various forms, and underpins the whole of the Finale. It was commissioned by the Metropolitan Opera Ballet Workshop for the Newport, Rhode Island festival in 1967, and Williamson himself played the piano part. It was subsequently choreographed by the Northern Dance Theatre in Manchester, and was performed there in 1970, rejoicing in the name *BigfellaTootsSqoodgeandNora!*

Williamson was, throughout his life, attracted to Scandinavian and, in particular, Swedish poets – and several of his works are based on the work of Swedish writers. In fact, the piece he was working on right at the end of his life, and of which he spoke even after his final stroke, was an operatic setting of Strindberg's *Easter*. So, it's no surprise that when in 1973 he was asked for a work by the Athenaeum Ensemble, he chose texts by Pär Lagerkvist, calling the work *Pieta* after the title of the final poem. He would later return to the works of Lagerkvist for a substantial work, *In Place of Belief*, for six voices and piano duet. On that occasion he translated the texts himself into English, but with *Pieta* he set the original Swedish. He had spent some time living in Sweden with his family – a time his son, Peter, remembers being particularly happy. Williamson was an extraordinary linguist and would have relished the chance to learn Swedish in situ. *Pieta* is, in its way, an extraordinary work – a twenty minute Adagio in a single span. It's a work of austere beauty, reflecting the austerity of Lagerkvist's language, and setting five poems, from different collections. The poems are separated by interludes for the three instruments in different combinations. The texts are related to Mary and the crucifixion and have an almost mystic quality to them. As Sally Lundgren comments, Lagerkvist can be 'almost brutally realistic', and this quality is reflected in Williamson's music. The singer in the first performance was the mezzo soprano Margaret Cable.

At various points in his life, Williamson, like many composers, wrote short musical gifts for friends, and three of those gifts have been brought together here as *Three Vocalises*. Two were in fact actual vocalises, for wordless voice and piano. Or strings, as is stated on the G major piece, which was a gift to his close friend Sybil Michelow in 1985, whose husband Derek Goldfoot was nearing the end of his life. Sybil sang the piece to Derek in the bedroom, with Malcolm playing the piano in the next room. The G minor vocalise was a gift in 1973 for Malcolm's friend, the soprano Hazel Reader. The score of this work was thought to be lost, but in fact it turned up in the archive in 2023.

Also in the archive was a photocopy of an arrangement of *December* from *A Year of Birds*, for clarinet and piano, along with a vocal score of the same music with the text, suggesting that Malcolm envisaged *December* to be a standalone piece for voice and piano. As only a photocopy remained in the archive, it would appear that the manuscript had been given to the friend, whose name is currently unknown. On looking at these three pieces there is an obvious relationship between all three, particularly in the piano writing which, in all cases, is in four part counterpoint. So, taking a cue from Williamson, all three are presented here for clarinet and piano.

Antony Gray



Macolm Williamson and Antony Gray

Pieta

Texts by Pär Lagerkvist

Translations by Sally Lundgren

I. Långfredag (Sång och strid, 1940)

Idag är alla korsfästas dag.
Idag minns vi dem alla, de glömda.
Bara en enda dag.
Sen ligger de åter fördömda.

Ur årtusenden stiger de opp
med helig strålgans om pannan
och skymfad och blodig kropp,
de som gjorde vår väg till en annan.

Lemlästade låg de på bår,
Maktlösa, med uppskuren sida.
Men anden ur deras sår
drack kraft till att än engång strida!

II. Se människan (Genius, 1937)

Se människan, på nyrest kors,
se hur hon ännu blöder.
På mänsklighetens eget kors
som tusen händer stöder.

Res korset, res det mitt bland oss
och låt det inte falla!
Om denne lida får för oss
förlöslas vi, vi alla.

I. Good Friday (Song and Strife, 1940)

Today is the day of the crucified.
Today we remember them all, the ones
forgotten.
One single day.
Then, they rest again, condemned.

Out of millennia they rise
with brows, luminated by holy radiance,
and bodies, violated and bloody,
they, who made our path into another.

Mutilated, they were lain on biers,
powerless, with their sides cut open.
But the spirit, from their wounds,
drank strength to fight once more!

II. Behold mankind (Genius, 1937)

Behold mankind, on the cross just risen,
Behold how she bleeds still.
On humanity's own cross
supported by a thousand hands.

Let the cross be risen, in our midst
and do not let it fall!
If this one may suffer for us,
We will be delivered, us all.

III. Var tröst, Maria (Sång och strid, 1940)

Var tröst, Maria, din son är död,
men människosonen är uppstånden.
Ur all din smärta och världens nöd
skall människan stiga, uppstånden.

Du ser blott blodet som sölat ner
och sårets hål i hans sida.
Jag säger dig, det är ej allt du ser.
Förgäves han ej fick lida.

Envar som hjälplös på korset hang
och längtade in i Guds rike
det onda på jorden till dels betvang
och dog som en frälsares like.

IV. Mater Dolorosa (Genius, 1937)

Beslöjad, stilla hon handen stöder
mot mörk och hotande katafalck.
I hennes hjärta ett folk förblöder.
Ånyo tömmer hon samma kalk.

Mot aftonhimlen gestalten tiger
och ingen ser hennes anletsdrag.
Men genom rymderna blicken stiger
och ber för jorden, för morgondag.

III. Have Solace, Mary (Song and Strife, 1940)

Have solace, Mary, your son is dead,
but risen is the son of man.
From all your hurt, and the suffering world,
man shall rise, resurrected.

You look upon the blood alone, its damage,
and the gaping wound in his side.
I say to you, that is not all you see.
In vain he did not suffer.

Each one who hung helpless on the cross,
and longed for God's kingdom,
took part in subduing evil on earth,
and died as a saviour's equal.

IV. Mater Dolorosa (Genius, 1937)

Enveiled, she quietly rests her hand
on a dark and ominous catafalque.
Her heart bleeds out for an entire people.
Anew, she empties the same chalice.

She stands in silence, turned to the evening sky,
and her face is visible to no one.
But her gaze soars through the universe,
in prayer for Earth, and days to come.

V. Pietà (Hemmet och Stjärnan, 1942)

Grånat är, min son. ditt huvud,
det tynger mig så.
Jag är kvinnan som dig födde,
lät dig leva få.

Vad har hänt dig sen, min gosse,
så förändrat dig?
Var långt borta har du varit,
sen du skilts från mig?

Pannan är så blek och fårad,
känns som våt av svett.
Vad är det så svårt som hänt dig
sedan vi var ett?

Alltid kunde jag dig trösta,
all din sorg var min.
Hur har det för kunnat bli
att den blott är din?

Ännu skimrar silverhjärtat
vid min hals som då.
Kan ej dina ögon lyftas
och din hand det nå?

V. Pietà (The Home and the Star, 1942)

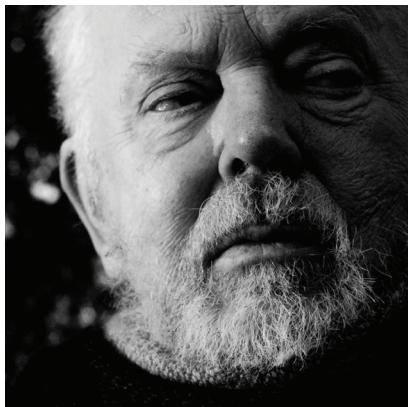
My son, your head has greyed,
It burdens me so.
I am the woman who birthed you,
allowed life to be yours.

What has then happened, my boy,
changed you like this?
How far away have you been,
since parting from me?

How pale and furrowed is your brow,
it wets my hand with sweat.
What hardship has been laid on you
since you and I were one?

I used to always be your comfort,
all your grief was mine.
How did it come to this,
where it is yours alone?

The silver heart still shimmers
around my neck, like then.
Can not your eyes be lifted
that you may reach it with your hand?



Biographies

Sally Lundgren, mezzo soprano

Sally was born and raised in Stockholm. After studying Lieder interpretation at the Vadstena Academy of Song and Piano, she received her bachelor's degree from the Royal Academy of Music in London, where she studied with soprano Kate Paterson, with Marek Ruszczynski as a repetiteur. In the spring, Sally will receive her master's degree in opera at the Gothenburg Academy of Music and Drama.

She is sought after as an opera, oratorio and concert soloist. Her repertoire includes Handel's Messiah, Bach's Christmas Oratorio, Mozart's Requiem and roles such as Dorabella (Cosi fan tutte) as well as Un pâtre, La chatte and L'écureuil (L'enfant et les sortilèges). She has participated in master classes with, among others, John Lundgren, Katarina Dalayman and Helmut Deutsch.

Sally has gratefully received support in the form of several scholarships, including from the Royal Swedish Academy of Music, the Carl Larsson Scholarship Fund and the Anders Sandrew Foundation.

Antony Gray, piano

Antony Gray is an Australian pianist. He has recorded Bach, Goossens, Williamson, Carmichael, Brahms and Poulenc for ABC Classics and lots of Saint-Saens for Divine Art. He has recently recorded a couple of discs of music written for teacher and student, with his students. He won't be doing that again (also Divine Art). He also teaches the violin, and hopes one day to be able to play it himself, makes delicious beetroot wine and has been trying for years, and without success, to grow artichokes. He has homes in London and Marrakech.

Iain Clarke, piano

Iain is originally from the Isle of Arran in Scotland and works around London, the UK, and internationally as a collaborative and orchestral pianist. He has performed extensively across the UK in venues including Barbican Hall, Wigmore Hall, Royal Festival Hall, Snape Maltings, Usher Hall and Glasgow Royal Concert Hall. Regular chamber partnerships include saxophonist Richard Scholfield (including two tours of Scotland in 2024), horn player Olivia

Gandee and cellist Lavinnia Rae. His orchestral work sees him perform regularly with the London Philharmonic Orchestra (including tours to Poland and Belgium), London Symphony Orchestra, Royal Scottish National Orchestra, Bath Festival Orchestra, English Chamber Orchestra and Britten Sinfonia. He regularly works as an accompanist around the London conservatoires, including holding the fellowship position at the Royal College of Music from 2022-2024 with their woodwind, brass and percussion departments.

Iain is a double graduate of the Royal College of Music, holding an Artist Diploma in Collaborative Piano and a Master of Performance, studying with Danny Driver, Simon Lepper, Nigel Clayton and Kathron Sturrock. He studied Bachelor of Music at the Royal Conservatoire of Scotland, graduating with First Class Honours, where he studied with Jonathan Plowright and Heather Slade-Lipkin. In 2022 he won the keyboard positions on both the London Philharmonic Orchestra Foyle Future Firsts and Philharmonia Orchestra MMSF professional development schemes for orchestral performance.

Joe Howson, piano

Joe Howson is a versatile and award-winning pianist committed to the music of our time. As freelance chamber musician, orchestral pianist and répétiteur, he regularly performs with such groups as Sinfonia Cymru and Birmingham Contemporary Music Group and held fellowships with the Philharmonia Orchestra and with New Music on the Point in the USA. Since 2023 he is a DAAD Scholar at the Hochschule für Musik und Tanz Köln, and is supported by the Ulysses Network as an Emerging Artist in 2025.

Hamish Brown, piano

Hamish Brown is a London-based collaborative pianist, arranger, and composer. He has won prizes at the Kathleen Ferrier Awards, ROSL Annual Music Competition, Wigmore Hall Song Competition and Copenhagen Lied-Duo Competition. His varied international career includes performances as a vocal accompanist, chamber musician, concerto soloist and orchestral pianist.

He has performed at Wigmore Hall, Oxford International Song Festival, Cadogan Hall, Edinburgh Fringe Festival, Hay Festival, Schubertiada Vilabertran, Klosters Music Festival, Three Palaces Festival, Beethovenfest Bonn, International Lied Festival Zeist, Aldeburgh Festival, Saffron Hall and Kings Place, and has performed and recorded across BBC Radio and Television.

Joely Koos, cello

Joely has established herself as a versatile and compelling performer, pursuing a varied musical career as soloist, orchestral and chamber musician. Joely has appeared at numerous music festivals and is committed to championing new cello works. This year she will be premiering a new work by Jeremy Sams where she sings and plays at the Whittington festival, presenting a new cello/piano work by Gianluca Castelli at the Solent music festival and featuring as soloist at central London's Fitzfest.

Appearing as principal with the English Symphony Orchestra, co-principal with the City of London Sintonia and the London Chamber Orchestra, Joely is also regularly invited as guest principal with many orchestras including the BBC Philharmonic, the BBC National Orchestra of Wales and Bournemouth Symphony. She can also be heard on many well known film soundtracks and albums and won a Grammy for her contribution on 'Back to Black'.

Joely is professor of Cello at Trinity Laban Conservatoire and teaches at Eton College. She runs her summer cello course "Cello Dynamo" and is regularly invited to give masterclasses at various schools and conservatoires and for the London Cello Society.

Matt Scott Rogers, conductor

British musician Matt Scott Rogers recently completed five seasons on the conducting staff of the Royal Opera House, Covent Garden, latterly as a member of the Jette Parker Young Artists Programme. Rogers studied conducting with Neeme and Paavo Järvi, and was a member of Jorma Panula's acclaimed class at the Sibelius Academy in Helsinki. He first read music at the Royal Conservatoire of Scotland, before continuing at the University of Glasgow, the Sibelius Academy and the Guildhall School of Music and Drama. He was awarded a Leverhulme Studentship and was a Churchill Fellow.

In March 2019 he conducted the first performance of Boito's *Mefistofele* at the Southbank Centre to critical acclaim. Recent engagements have seen Rogers conduct Chelsea Opera Group (*Oberto*, *Mefistofele*, and *Samson et Dalila*), Covent Garden Chamber Orchestra (*Don Giovanni*), and Sofia National Opera (*Madama Butterfly*). He has also joined the music staff of The Royal Danish Opera (*Seven Deadly Sins* and *Manuelen*); Malmö Opera (*A Midsummer Night's Dream*); the Royal Opera House (*La Bohème*), Grange Park Opera (*Falstaff* and *La Bohème*). As composer, his song cycle *Honest Skin* was premiered at The Royal Opera House by countertenor Patrick Terry and soprano Jennifer Davis.

Rogers came to international attention in July 2015 when he made his Lincoln Center debut conducting the New York City Ballet Orchestra. This was followed by a period with the Melbourne Symphony Orchestra as a member of the prestigious International Conductor Development Program. Other orchestras he has conducted include the Orchestra of the Royal Opera House, Orchestra of Opera North, Orchestre Philharmonique du Luxembourg, Tokyo City Philharmonic, Osaka Symphony, Dubrovnik Symphony, Berlin Sinfonietta, Southbank Sinfonia and the Estonian Festival Orchestra.

St Paul's Sinfonia - trumpets and percussion

Conducted regularly by Andrew Morley, St Paul's Sinfonia consists of experienced and dynamic orchestral players from across London. They perform monthly concerts across South London. The Sinfonia draws its repertoire from a wide range of musical styles, from Baroque and Classical to Romantic and modern, and aims to combine classics of the chamber orchestra repertoire with more unusual and challenging works. They have previously appeared on Divine Art in 'Toward the Light' a disc of music by John Carmichael.

The New London Chamber Ensemble

The New London Chamber Ensemble (NLCE) is a wind quintet with a difference. For over two decades they have challenged traditional chamber music combining classic repertoire with semi-staged works featuring drama, speech, and action. The NLCE has performed globally, including notable appearances at the Banff festival, the Trasimeno festival and the Wigmore Hall with pianist Angela Hewitt, and collaborating with artists like Dame Evelyn Glennie, Prunella Scales and Timothy West. They actively promote new music and regularly commission works from composers such as Ailis Ni Riain, Julian Philips, John Woolrich, Philip Cashian, and Martin Butler. Their acclaimed discography includes recordings of chamber music by John Woolrich, Carl Nielsen, Lennox Berkeley, and Martin Butler, featuring collaborations with the Navarra Quartet, bassist Leon Bosch, and narrator Simon Callow. The NLCE served as Ensemble in Residence for the National Youth Chamber Orchestra for over a decade, and works with music colleges and schools providing masterclasses and collaborating on side-by-side projects.

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