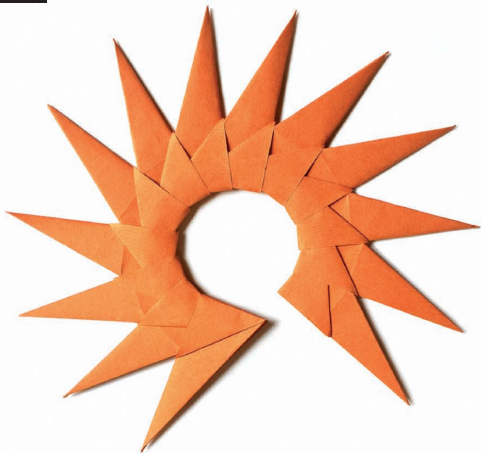


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CLASSICS



LIBERTY

OLIVER DAVIS

Royal Philharmonic Orchestra
Paul Bateman *conductor*



LIBERTY

OLIVER DAVIS (B. 1972)

Spiral, for Violin, Piano and Strings

1	I	[2.35]
2	II	[2.58]
3	III	[2.47]
4	IV Part 1	[1.06]
5	IV Part 2	[2.41]

Kerenza Peacock *violin* • Huw Watkins *piano*
Royal Philharmonic Orchestra • Paul Bateman *conductor*

6 Bacchus [2.41]

Royal Philharmonic Orchestra • Paul Bateman *conductor*

Morpheus, Cello Concerto

7	I	[3.06]
8	II	[3.24]
9	III	[3.13]

Katherine Jenkinson *cello* • Huw Watkins *piano*
Royal Philharmonic Orchestra • Paul Bateman *conductor*

Liberty, for Violin, Viola, Piano and Strings

10	I	[3.33]
11	II	[3.34]

Kerenza Peacock *violin* • Timothy Ridout *viola*
Huw Watkins *piano* • Royal Philharmonic Orchestra
Paul Bateman *conductor*

12 Lost Lake, for Violin and Strings [4.48]

Jonathan Hill *violin* • Royal Philharmonic Orchestra
Paul Bateman *conductor*

13 Sonar, for Violin, Piano and Strings [3.03]

Kerenza Peacock *violin* • Huw Watkins *piano*
Royal Philharmonic Orchestra • Paul Bateman *conductor*

Chillingham, for Soprano, Piano and String Ensemble

14	I	[3.00]
15	II	[3.35]
16	III	[2.42]

Grace Davidson *soprano* • Emma Heathcote *violin and viola*
Kerenza Peacock *violin* • Katherine Jenkinson *cello*
Oliver Davis *piano*

Total timings: [48.49]

LIBERTY

While I was writing this album the co-producer, Emma Heathcote, suggested 'Liberty' as a title. It occurred to me that since I was enjoying the freedom to write whatever I wished 'Liberty' was an appropriate choice.

Spiral is written for solo violin, piano and strings. The opening movement is scored so that the solo violin is often part of the string section, but then emerges in certain sections to reveal itself as a solo instrument. The name of the work comes from the image evoked by the solo violin and piano lines in the second movement. The third movement provides a welcome sense of calm after the energy of the first two movements and the final movement often exploits Kerenza's ability to play in a folky, virtuosic style. Kerenza recorded this work on a Peter Guarneri violin kindly loaned by Ingles & Hayday.

In August 2017 I travelled to Malta to watch three brilliant ballets choreographed by Royal Ballet First Artist Erico Montes. In the apartment where I stayed was a bust of Bacchus, the God of Wine. My co-producer suggested I write a piece called *Bacchus* and fill it with merriment

and mischief. On my return to the UK I had fun writing this pizzicato piece for strings.

I first worked with cellist Katherine Jenkinson in 2016 when she asked if I would write a piece for cello and piano for a forthcoming concert. Following this I wanted to write more for the cello so commenced work on *Morpheus*, a cello concerto for Katherine. For the first movement she suggested I make use of the powerful, brilliant high register that the cello has. The second movement is written around a 12-note sequence which varies only slightly throughout the movement. I wrote the solo cello part to 'float' over this sequence. The last movement has a driving intensity, with repeated triplet passages providing momentum. For this recording the Royal Academy of Music kindly loaned Katherine a Rogeri cello.

Liberty is written for violin, viola, piano and strings and is in two distinct parts. In the opening section I wanted a graceful feel that allowed the soloists to each have their own space to perform. It is followed by the fast, almost rustic feel of the second section where I often score the violin and viola in octave unison which allows their theme to be heard even when the full string section are playing at forte.

Lost Lake was written for Jonathan Hill in 2011. In fact it was the first piece I wrote for violin and strings. The fiendish virtuosic middle section is sandwiched between the outer more serene legato passages. Despite its demands upon the soloist, it remains the most performed work of my repertoire. Following **Lost Lake** is **Sonar**, where rippling piano lines and long legato phrases conjure up images of an underwater world.

Whilst searching for a text to set to music I discovered **Chillingham**, three poems by Mary Elizabeth Coleridge. I was immediately attracted by the mystical quality of her writing. I composed these songs for soprano Grace Davidson, who performs all three vocal lines on this recording.

Oliver Davis

TEXTS

Chillingham

Words by Mary Elizabeth Coleridge

I
Through the sunny garden
The humming bees are still;
The fir climbs the heather,
The heather climbs the hill.

The low clouds have riven
A little rift through.
The hill climbs to heaven,
Far away and blue.

II
O the high valley, the little low hill,
And the cornfield over the sea,
The wind that rages and then lies still,
And the clouds that rest and flee!

O the gray island in the rainbow haze,
And the long thin spits of land,
The roughening pastures and the stony ways,
And the golden flash of the sand!

O the red heather on the moss-wrought rock,
And the fir-tree stiff and straight,

The shaggy old sheep-dog barking at the flock,
And the rotten old five-barred gate!

O the brown bracken, the blackberry bough,
The scent of the gorse in the air!
I shall love them ever as I love them now,
I shall weary in Heaven to be there!

III
Strike, Life, a happy hour, and let me live
But in that grace!
I shall have gathered all the world can give,
Unending Time and Space!

Bring light and air--the thin and shining air
Of the North land,
The light that falls on tower and garden there,
Close to the gold sea-sand.

Bring flowers, the latest colours of the earth,
Ere nun-like frost
Lay her hard hand upon this rainbow mirth,
With twinkling emerald crossed.

The white star of the traveller's joy, the deep
Empurpled rays that hide the smoky stone,
The dahlia rooted in Egyptian sleep,
The last frail rose alone.

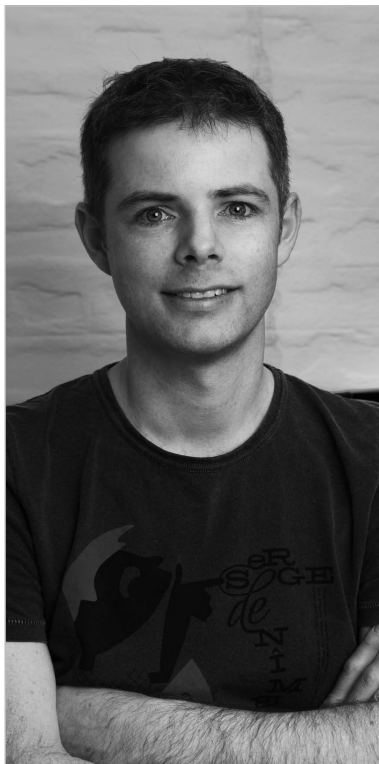
Let music whisper from a casement set
By them of old,
Where the light smell of lavender may yet
Rise from the soft loose mould.

Then shall I know, with eyes and ears awake,
Not in bright gleams,
The joy my Heavenly Father joys to make
For men who grieve, in dreams!

OLIVER DAVIS

Oliver Davis graduated from the Royal Academy of Music in 1994 and has since composed numerous concertos, ballet scores, albums, soundtracks and television scores working with many of the major London orchestras. His first ballet collaboration with Erico Montes was the three movement ballet *Within the Hours* premiered by members of the Royal Ballet at the Linbury, ROH. Deborah Crane commented on the 'beautiful new music by Oliver Davis', in a review for The Times.

Davis' debut album *Flight*, recorded by the London Symphony Orchestra with soloist Kerenza Peacock, was released in March 2015 and quickly rose to number 2 in the UK Specialist Classical Charts with 5 Star reviews in both the UK and US. In addition it was chosen as Featured Album of the Week on Classic FM and was broadcast daily on the station. Several pieces from the album *Flight* have been used for a 25 minute ballet choreographed by Ma Cong for the Tulsa Ballet Company in Tulsa, Oklahoma. After the release of *Flight* came Davis' second album *Seasons* in October 2015. This album featured his work *Anno*, a contemporary take on Vivaldi's *Quattro Stagioni*. This album



also charted in the UK top 10 and was Album of the Week on Classic FM and in the Mail on Sunday. His latest album *Dance* was recorded by the Royal Philharmonic Orchestra at Abbey Road studios and was released in September 2016, with Classic FM giving it a world exclusive play on the John Suchet show. This too became Classic FM's Album of the Week and featured in their 'Best of 2016' show.

Choreographers around the world have chosen to choreograph to Davis' music. Recent examples include Edwaard Liang's *13th Heaven* premiered by Singapore Dance Theatre and *Secrets* choreographed by Erico Montes and premiered by The Royal Ballet. 2018 sees performances of several new ballets using scores by Davis, including *The Infinite Ocean* by Edwaard Liang for San Francisco Ballet and a new work by Peter Walker for New York City Ballet.



ROYAL PHILHARMONIC ORCHESTRA

First Violin

Tamás András
Shana Douglas
Patrick Savage
Andrew Klee
Anthony Protheroe
Erik Chapman

Jennifer Dear
Stephen Payne
Manuel Porta

Viola

Liz Varlow
Chian Lim
Jonathan Hallett
Triona Milne

Second Violin

Andrew Storey
Elen Hâf Rideal
Jennifer Christie

Cello

Chantal Webster
Roberto Sorrentino
William Heggart
Rachel van der Tang

Double Bass

David Gordon
Benjamin Cunningham



ROYAL PHILHARMONIC ORCHESTRA

For more than seven decades the Royal Philharmonic Orchestra (RPO) has been at the forefront of music-making in the UK. Its home base since 2004 at London's Cadogan Hall serves as a springboard for seven principal residencies as well as more than forty-five concerts per year in long-term partnership venues across the country, often in areas where access to live orchestral music is very limited. With a wider reach than any other UK large ensemble, the RPO has truly become Britain's national orchestra.

The regional programme, plus regular performances at Cadogan Hall, Southbank Centre's Royal Festival Hall and a hugely popular series at the Royal Albert Hall, are conducted by a distinguished roster of musicians: Charles Dutoit, Artistic Director and Principal Conductor; Pinchas Zukerman, Principal Guest Conductor; Alexander Shelley, Principal Associate Conductor, and Grzegorz Nowak, Permanent Associate Conductor. International touring is vital to the Orchestra's work, taking it to many prestigious destinations worldwide.

In 2018, RPO Resound, the Orchestra's community and education programme, marks its twenty-fifth anniversary. Throughout its history it has thrived on taking music into the heart of the regions that the Orchestra serves, working with a variety of participants in a range of settings including working with young people, the homeless and recovering stroke patients.

The Orchestra has become increasingly active on social media platforms, inviting audiences to engage informally on Facebook and Twitter ([@rpoonline](#)) and to enjoy behind-the-scenes insights on the RPO website ([www.rpo.co.uk](#)), YouTube ([RPOonline](#)) and Instagram ([@RPOonline](#)).

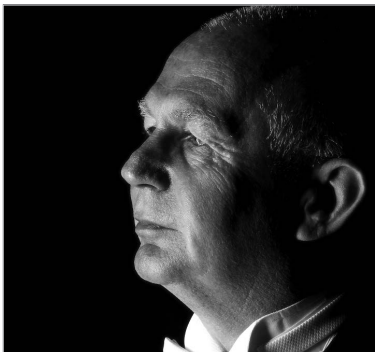
Although the RPO embraces twenty-first-century opportunities, including appearances with pop stars and on video game, film and television soundtracks, its artistic priority remains paramount: the making of great music at the highest level for the widest possible audience. As the RPO proudly looks to its future, its versatility and high standards mark it out as one of today's most open-minded, forward-thinking symphony orchestras.

PAUL BATEMAN

Paul Bateman studied piano, organ, singing and 'cello at the Guildhall School of Music in London, and began his musical life as an accompanist, chamber musician and opera repetiteur.

He has since conducted recordings with the Royal Philharmonic, Philharmonia, London Symphony, Munich Symphony, Vienna Symphony (for José Carreras) and City of Prague Philharmonic orchestras and has given concerts with the BBC Concert, Malmo Symphony, Seville Symphony, Royal Liverpool Philharmonic, Royal Scottish National, Dallas Symphony, Russian National, Tokyo Philharmonic and Ulster orchestras and most recently the Russian Philharmonic orchestra in Moscow.

He conducts film music concerts all over the world and has conducted recordings of over thirty albums of film music including two volumes of Hitchcock film scores, albums of the music of Bernard Herrmann, Jarre, Williams and Morricone, and collections of Korngold, Steiner and Tiomkin. His total discography now includes over seventy recordings, many of which feature regularly on Classic FM.



Paul conducts for major artists around the world including Sarah Brightman, Bryn Terfel, Joseph Calleja and José Carreras. He is also an arranger and his arrangements feature on the albums of Piotr Beczala, Joseph Calleja, Sarah Brightman, José Carreras, Lesley Garrett and violinist Daniel Hope, for whom he has also arranged a Suite for Violin and Orchestra based on the songs of Kurt Weill.

Paul is thrilled and honoured to have conducted this, his third album of music by Oliver Davis. He loves the energy, beauty, variety and depth of Oliver's music and will do all in his power to spread the word!

KERENZA PEACOCK

Kerenza Peacock is a musical wanderer – equally at home playing classical works by Vivaldi and Mozart as she is performing new works by contemporary composers like Oliver Davis or letting her hair down playing fiddle with Anglo-American Bluegrass band The Coal Porters.

Kerenza studied violin at the Royal Academy of Music with Howard Davis. Kerenza has recorded many classical solo and chamber discs, all receiving 5 star reviews. Her debut solo disc was the world premiere recording of the Holbrooke Violin Concerto for the Naxos record label, praised in Gramophone Magazine for her “lithe, elegant violin-playing and her easy conquest of the virtuoso demands...”.

Kerenza was leader of the Pavao Quartet for 15 years, recording five albums and touring the world. Their disc of Elgar and Bax Quartets ('an ensemble of real depth and musical distinction' Classic FM Magazine), was followed by their 'Dreaming' CD, which was described as 'Chamber music for a new century' on Radio 2. Kerenza played on Eric Whitacre's album 'Light and Gold', which reached no. 1 in the Classical Charts on both sides of the Atlantic, and won a



Grammy Award in 2012. Her extensive experience in the recording studio has led to her recording for film and television programmes.

You are equally likely to hear her playing on Radio One as you are on Classic FM or Radio Three. She has performed with many artists including Sir Paul McCartney and Kanye West. At one point she was playing on all top 3 albums in the the Pop Charts, as well as the Classical no.1. In 2016, she led the orchestra on Adele's world tour.

Kerenza has recently been appointed an Associate of the Royal Academy of Music for having made “a significant contribution to the music industry”.

Kerenza has enjoyed her ongoing collaboration with Oliver Davis, after being the soloist on his “Flight”, “Seasons” and “Dance” albums. She is extremely grateful to Ingles & Hayday Ltd for the loan of a Peter Guarneri violin for this recording.

HUW WATKINS

Huw Watkins was born in Wales in 1976. He studied piano with Peter Lawson at Chetham's School of Music and composition with Robin Holloway, Alexander Goehr and Julian Anderson at Cambridge and the Royal College of Music. In 2001 he was awarded the Constant and Kit Lambert Junior Fellowship at the Royal College of Music, he now teaches composition at the Royal Academy of Music.

Huw is one of the UK's foremost composer-pianists, in great demand with orchestras and festivals including the London Sinfonietta, Britten Sinfonia, the BBC orchestras, and Aldeburgh and Cheltenham Festivals. Strongly committed to the performance of new music,



Huw has given countless premieres of works by composers such as Alexander Goehr, Peter Maxwell Davies, and Mark-Anthony Turnage. He is perfectly placed for projects such as his recent presentation of a programme of Hans Werner Henze's piano works at the BBC's Total Immersion day at the Barbican. Huw has also established strong connections with Tamsin Waley-Cohen, Paul Watkins, Mark Padmore, Alina Ibragimova, James Gilchrist, and Carolyn Sampson. Recent UK appearances include

Wigmore Hall, Royal Festival Hall Kettle's Yard Cambridge and further afield in the Netherlands, Italy, Germany, Switzerland, Canada, USA and Mexico.

Huw has been named as Composer-in-Association with BBC NOW for three years from the Autumn of 2015.

KATHERINE JENKINSON

Katherine Jenkinson is recognised as one of the UK's leading cellists specialising in solo and chamber music. *The Independent* newspaper praised her '[...] technical security backed up by rare musical sensitivity'.

Katherine has performed as recitalist and concerto soloist throughout Europe, in Africa, USA and Asia including performing Tchaikovsky and Dvorak Concerti outdoors in the sweltering heat of The Seychelles recorded for CNN News.

She has been a member of various groups, most notably The Allegri String Quartet (2008-2011) and The Aquinas Piano Trio with whom she spends much time. Their recordings of trios by Mendelssohn and Saint-Saëns (Guild) gained much praise from both Gramophone



and The Strad and became their 'Choice of the month'. The trio will be performing a Schumann Cycle at Kings Place in 2018/19 and after their sold-out debut performance at Wigmore Hall in 2015 they have been invited to perform every season until 2020/2021.

She was musically educated at the Royal Academy of Music where she gained a first class degree, a distinction in performance and the acclaimed Dip RAM. She has since been privileged to become an Associate of this institution (ARAM). Katherine has since taken performance classes and been an adjudicator at the Royal Academy of Music, given masterclasses at Trinity Laban (as part of the International String Quartet Festival), Kazan Conservatory (Russia), at the Music Conservatory in Kazakhstan as well as Junior Guildhall and Junior Academy.

In 2008, Katherine had a life changing experience of playing to orphans, landmine victims and malaria patients in refugee camps on the Thailand-Burma border.

Katherine is most grateful to The Royal Academy of Music for the loan of their Rogeri cello.

TIMOTHY RIDOUT

In 2016 Timothy was the first British winner of the Lionel Tertis International Viola Competition. Previous awards include 1st Prize at the 2014 Cecil Aronowitz and 2nd Prize at the 2015 Windsor Festival competitions.

Timothy has performed widely in Europe including the Wigmore Hall, Munich Gasteig, Verbier Academy & Festival and Schloss Elmau, the



Eggenfelden Klassisch, Valdres Sommersymfoni, Koblenz, Musikdorf Ernen and Beethoven Bonn Festivals. He has attended the IMS Prussia Cove Open Chamber Music and given performances with the Nash Ensemble.

Future engagements include appearances as soloist with the Deutsche Staatsphilharmonie Rheinland-Pfalz, Baden-Baden Philharmonie and Sinfonia Cymru. He will return to Wigmore Hall and perform George Benjamin's *Viola Viola* at the Purcell Room. In 2017 Champs Hill released his first CD of music by Vieuxtemps.

Born in London in 1995, Timothy studied at the Royal Academy of Music graduating with the Queen's Commendation for Excellence. He was selected by YCAT in 2016 and is currently at the Kronberg Academy with Nobuko Imai.

Timothy plays on a viola by Peregrino di Zanetto c.1565-75 generously on a temporary loan from Beares International Violin Society.

JONATHAN HILL

Jonathan studied at the Royal Academy of Music with Howard Davis and subsequently at the Guildhall School of Music with Krzysztof Smietana and Masayuki Kino. He specialises in solo work for film, television and media. His love of modern music has led to several concerto commissions from Nicholas Lloyd Webber, Paul K Joyce and Oliver Davis and with the latter a successful collaboration with Fernando Montano, a soloist with the Royal Ballet. 'Lost Lake' was recorded on the 1701 Ex 'Ferraresi' Stradivarius.



GRACE DAVIDSON

Grace Davidson is a soprano who specialises, first and foremost, in the performance and recording of Baroque music. She won the Early Music Prize while studying singing at London's Royal Academy of Music. Since then she has worked with leading Baroque ensembles of our day, singing under the batons of Sir John Eliot Gardner, Paul McCreesh, Philippe Herrweghe and Harry Christophers. Her discography includes a decade of CDs with The Sixteen, many of which feature her as soloist – Handel's *Jephtha* (as Angel), *Dixit Dominus*, Monteverdi's *Vespers of 1610*, *Pianto della Madonna*, and the Lutheran Masses of Bach. In 2018 she will record *Acis and Galatea* for Harry Christophers with a performance at Wigmore Hall.

The technical mastery that comes with singing Baroque music plus Grace's musicality and exceptional purity of tone have broadened her career into the worlds of contemporary classical and crossover music. With Max Richter she has recorded *Sleep* and *Wolfworks* (for Deutsche Gramophon). She has already performed *Sleep* all over the world, with further performances planned in New Zealand, the



USA, Germany and Australia. In 2018 she will record *Memoryhouse*, also by Richter.

She has made recordings (on Decca) with the American composer Eric Whitacre, with Christian Forshaw's Sanctuary Ensemble and with Patrick Hawes on his celebrated album *Angel*.

EMMA HEATHCOTE

Emma learned the violin and viola with David Hadwen and then went on to study at the Royal Academy of Music with Ian Jewel and Martin Outram. After graduating in 1994 she followed a freelance career combining performing with instrumental teaching. She has toured nationally with many ensembles including the orchestra of the Rambert Dance Company, the English Chamber Orchestra and the Belmont Ensemble of London, where she was principal viola. With the Enigma String Quartet she recorded a series of albums for Oxford Classics, including repertoire by Mozart, Haydn, Beethoven and Schubert. She has held teaching positions at several London schools including St. Paul's Cathedral School and Highgate School.

Emma works closely with Oliver on his album projects and commissions. In pre-production, she and Oliver discuss both the aesthetic and practical elements of his compositions. She often records layers of violin and viola lines, tracked up so that he can gauge how an idea might sound when played live by an orchestra. When not playing the violin or viola, or listening to Oliver's music Emma enjoys indulging her passion for all things Italian!





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Recording Engineer – Jake Jackson

Chillingham recorded at the We Write Music Studios, Soho, London

All tracks composed, orchestrated, produced and mixed by Oliver Davis.
Co-produced by Emma Heathcote
Mastered by Mike Hatch

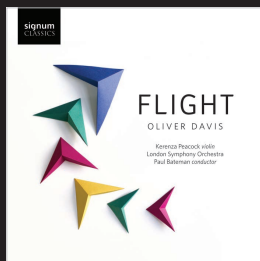
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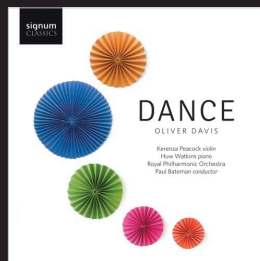
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Oliver Davis: Seasons

Grace Davidson *soprano*
Kerenza Peacock *violin*
Emma Heathcote *viola*
Susie Winkworth *cello*
Trafalgar Sinfonia
Ivor Setterfield *conductor*

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Huw Watkins *piano*
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