

# MUSIC FOR MY LOVE

CELEBRATING THE LIFE OF SOMEONE SPECIAL

100+ NEW WORKS FOR STRING ORCHESTRA, VOLUME THREE



MUSIC BY

David BRAID

Michael CSÁNYI-WILLS

Martin GEORGIEV

Adam GORB

Raymond HEAD

Ian HOBSON

David Hackbridge JOHNSON

Robert MATTHEW-WALKER

Lloyd MOORE

Rodney NEWTON

Dana Paul PERNA

Ukrainian Festival Orchestra  
Paul Mann

FIRST RECORDINGS



# MUSIC FOR MY LOVE, VOLUME THREE

by Martin Anderson

Yodit Tekle was born in Asmara, the capital of Eritrea, on 29 December 1977, and came to the United Kingdom as a refugee from the harsh internal policies of her native country. We were introduced by a mutual friend at a concert on 13 April 2008, and she stopped the breath in my throat – I hope you know the feeling when you first see someone and know that's where you have to be – and, but for a hiatus of a few months, we spent the rest of her short life together. In the autumn of 2014 Yodit was diagnosed with stomach cancer. That kind of news throws everything into perspective and so the first thing I said to her when I went to see her in hospital was: 'I hadn't realised I loved you so much.' Quick as a flash, she answered: 'So where's the ring?' I countered: 'But what happens if we get married and you survive?' We both laughed loudly – because neither of us thought for a minute that she really might die. Even so, on the bus home that evening I didn't require much reflection to understand what needed to be done, and as soon as I got in, I went online and bought a ring. We duly got engaged on Christmas Day, when Yodit was so full of life and happiness that even now, years later, it doesn't seem possible that she had less than five months to live.<sup>1</sup>

This project of 100+ new pieces for string orchestra had its origins in a Skype conversation with the composer Steve Elcock just after that first shocking diagnosis.

<sup>1</sup> Some of the composers' commentaries below refer to Yodit as my fiancée and others describe her as my wife, and so a word of explanation may be required. Formally, we were indeed only engaged, but one day in late March 2015 (I think), as I was growing worried at the speed of her deterioration, I said to Yodit: 'We ought to get married, you know'. She answered calmly: 'We already are married'. That was good enough for me, and so I think of her as my wife. I did try to organise a ceremony in the chapel of Charing Cross Hospital but she was already too weak, and we had to settle for a blessing on our union from Yodit's family pastor at St Paul's, Hammersmith, delivered at the side of her hospital bed; I have been an atheist since I was a lad, but that semi-formal solemnisation meant much to me.

Steve said that he was very sorry to hear the news and that he didn't suppose that there was anything he could do to help but, of course, to let him know if there was. Off the top of my head, I said, yes, there was: could he write Yodit some music to bring her some comfort in her illness? I expected perhaps some jolly little tune to cheer her up; instead, to my surprise and delight, the very next day Steve sent the score of his deeply felt, deeply moving *Song without Words for Yodit* (we later streamlined the title as *Song for Yodit*),<sup>2</sup> along with an electronic realisation so that she could hear it. I immediately e-mailed the two files to her in hospital. She texted me back her reaction, which began: 'Wow Wow'; she described it as 'healing music'.

In spite of a brief window of hope, it wasn't long before chemotherapy was doing as much harm as good. Over the course of the spring Yodit slowly lost strength and she died on 24 April 2015, aged only 37, and leaving a five-year-old son, our Alex. The courage she displayed in her illness left me open-mouthed with admiration – it was a side to her character I had barely glimpsed before then. Only twice did I see her give in to despair, when tests confirmed there was no hope – and even then her sole concern was for Alex: 'But I have a child!' Not once did I hear her ask 'Why me?' By the same token, she refused to let us show any weakness in her presence: the slightest sign of tears brought a frown and a rebuke. We understood, of course – if you wake from morphine-induced sleep to such a terrible reality, the last thing you need to see is a wall of weeping faces – but it was bloody difficult all the same. And it was made the more difficult by Yodit's determination that, aided by the God she so believed in, she would survive. That meant that we could not discuss with her the possibility that she might die: it would have been betraying her astonishing resolve. And so, in front of her, at least, we had to maintain the proverbial stiff upper lip and talk as if she would indeed recover.

Because I therefore had to put an optimistic spin on the awful reality of our future, we naturally discussed its more appealing possibilities – like taking a real holiday together, all three of us, since we had never spent more than a few days away as a family. And then, given the pleasure that Steve Elcock's piece had brought her, an idea came into my head:

<sup>2</sup> Recorded by the Kodály Philharmonic Orchestra, conducted by Paul Mann, on Volume One of this series, Toccata Classics tocc 0333.

since Yodit and I had met at a concert at Cadogan Hall (just off Sloane Square in central London), I would ask some other composer friends to write companion pieces to Steve's *Song for Yodit* and put on a concert there – on 29 December, her birthday. I meant it, too, and told her about it. A few years earlier I had forgotten her birthday – it just went completely out of my mind. Of course, I was horrified when I did remember, a few days afterwards, and apologised with a forest of roses. Yodit said it was OK, it didn't matter, but she must have been hurt. Now I reminded her of that omission and told her I was going to overcompensate and put on a concert in her honour: it would consist entirely of music written specially for her and last for an hour or so, so that family and friends could then convene downstairs for a birthday party – 'and all you have to do is be there'. She gave me a you're-bonkers kind of grin, but you could tell that she really was tickled by the idea, even though she was already too weak to discuss it in any detail. In my mind, it would also have been an opportunity for her family, scattered around the world, to come together and say goodbye to her but with the requisite veneer of optimism. That's when I started writing to my composer friends, one after the other, to ask if they would consider writing a piece for the concert, and so I imposed, rather imperiously, an October deadline.<sup>3</sup> I had expected most people to say: 'Sorry, I'm too busy – I have a commission from Aldeburgh, Tanglewood, wherever, and so can't make your deadline'. Instead, almost no one answered along those lines; the responses were overwhelmingly supportive of the idea. In parallel, it was becoming increasingly obvious that Yodit was not going to live much longer and so this concert was going to have to be a memorial event – but even before she died, I already had too many pieces for it.

That's why and when it became a recording project – but it didn't stop there. Although I decided right at the start that I would not ask any composer with whom I didn't already have a personal connection, I kept thinking of friends whom I really should ask. And I honestly wasn't aware that I knew so many composers. I suppose that, after some four decades' activity in classical music, first as a writer (often reviewing

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<sup>3</sup> To begin with, the idea of a birthday concert wasn't so outlandish: halfway through Yodit's course of chemotherapy, her oncologists told us that the results were so encouraging that she might have another year of life – but the reprieve turned out to be far shorter than that prognosis, which was itself shocking enough. In the event, her cancer turned out to be unusually aggressive.

performances and recordings of new music), then as a publisher of books on music, as Toccata Press, and, since 2005, running Toccata Classics, I should have realised there might be quite a few – but you don't sit down and add up the number of economists or doctors you know, do you? And with the memorial concert no longer an issue (it turned out that the Cadogan Hall was already booked on 29 December, in any case), there was no restriction on numbers. Now, as soon as I thought: 'Oh, yes, I must ask so-and-so', off would go an e-mail – and in came one acceptance after another; I think I had only four refusals, and almost all because of the pressure of existing deadlines (one composer had just had a fall and broken his wrist and several ribs, his wife explained, and he wasn't going to be writing anything for anyone anytime soon). And because the series was growing incrementally, one name at a time, I didn't realise how big the whole thing was getting.

For a few months, the project had the title 'Music for Yodit', because that's exactly what it is, but it soon became clear that Yodit was too exotic a name – although it is only the equivalent of Judith (and Yodit was calling herself 'Judy' when we first met). 'Music for Helen' or 'Music for Miranda' would have been clearer, but no one understood that Yodit wasn't a village in Uganda or a Japanese transcendental technique, and so the public face of the undertaking became the more universal 'Music for My Love', in the hope of getting the message to the widest audience – but in my mind, of course, it's still 'Music for Yodit'.

The basic aim, of course, is that Yodit should be remembered in music: she was pleased by the idea that some more pieces might be written for her in succession to Steve Elcock's *Song for Yodit* – although she would have been embarrassed (and, I hope, touched) by the size the project has now reached. A further hope is that, since I don't think so much music has ever been written for a single individual (practising musicians like Rostropovich and Ysaÿe apart, of course), it will help sustain Yodit in the memory of our son Alex. Since he was five when she died, he does have a clear grasp of who she was, but if in years to come he can look on what 'Music for Yodit' has generated and think to himself: 'My mum was such a wonderful person that all these composers have written music for her', I'll be well pleased (as also, of course, if he further thinks 'because my dad

asked them to', but that was no part of my design). Perhaps he'll attend a concert where one of these pieces is performed; perhaps, indeed, since he is now in his fourth year of violin lessons, he may even end up playing in one of these pieces himself.

It wasn't until I listened to Chi-Chi Nwanoku on *Desert Island Discs* on 16 February 2018 that another important aspect of 'Music for My Love' struck me. Chi-Chi is the Nigerian-Irish bassist who founded Chineke!, a London-based orchestra that exists specifically to give a platform to gifted black and minority-ethnic musicians, and on *Desert Island Discs* she discussed her work in bringing Chineke! to life. All of a sudden, it struck me that not only had all these 'Yodit' pieces been written for a civilian, a non-musician: they had been composed for a black African woman. I had supposed that this project was probably unique in the history of music; in view of the identity of its central figure, it almost certainly is, and I hope that, like Chineke!, it can do something to expand the audience for new classical music beyond the boundaries that convention has set.

My thoughts soon turned, too, to what further good the project might do. The first three releases suggests that recording all 100+ pieces will require around £200,000. If we can raise that amount in donations, anything extra the project earns can be directed elsewhere. I have five targets in mind, where any revenue will go in equal measure. Financial and practical help from Macmillan Cancer Support made Yodit's last months easier: they paid for a bed in a private ward in Charing Cross Hospital and provided a special pressure-sensitive bed at home to help her rest. Winston's Wish is a charity that supports bereaved children (every year, apparently, over 35,000 children in the UK lose a parent – around 100 a day), and they gave me invaluable advice in preparing Alex for his mother's death. With her diagnosis, Yodit and I naturally took a fierce interest in the state of cancer research, and Cancer Research UK is battling to find a remedy for this awful disease; some of any extra money must go to them. Fourth, I have set up a trust fund for Alex – and Yodit would have insisted that any project in her name must bring him some benefit. Lastly, given the open-ended nature of this project, Toccata Classics needs to be able to look after later commissions in the series.

I must thank all the composers who have found the time and inspiration to allow this venture to begin. It will be many years before it is concluded, but if in that time it enriches your life just a tiny bit as much as Yodit enriched mine, you will understand why I should want to commemorate such a wonderful woman. In life she gave me more than I can measure; in death she can receive.

*Martin Anderson founded the recording labels Toccata Classics and Toccata Next and the publishing house Toccata Press after a degree in mediaeval French and German from St Andrews University. He spent twenty years of his professional life as an editor of economics, for the Institute of Economic Affairs in London and the Organisation for Economic Co-operation and Development in Paris. He writes on music for a variety of publications in Britain and abroad, with a special interest in Nordic and Baltic composers.*

## THE COMPOSERS AND THE WORKS

### Lloyd MOORE

#### *Leavings: Two Elegies for String Orchestra*

1 I Departure

2 II Remembrance

The second of these two pieces was written first, originally planned as a fairly modest offering for this remarkable recording project to which, having known Martin Anderson for many years, I was keen to contribute. In the process of composing, however, the piece (for which the title *Remembrance* soon emerged) began to take on a life of its own, becoming rather more substantial and even spawning a second piece, *Departure*, the somewhat sombre mood of which balanced the more wistful character of *Remembrance*. While not necessarily an indivisible pair, taken together the two pieces form a contrasted diptych of mourning and reflection.

I had at first envisaged that only *Remembrance* would be recorded for this album as the piece initially intended for the 'Music for My Love' series, but Martin was eager that both pieces should be recorded and so, thanks to his generosity, that's what happened, and I'm extremely grateful. LM

**Lloyd Moore** was born in London, in 1966, and started composing at the age of eleven, after hearing the music of Debussy and Stravinsky at school. Initially self-taught, he went on to study composition at Trinity College of Music and King's College London. His earliest recognised work, *Divine Radiance*, was premiered by the London Sinfonietta in 1999. His output includes solo, chamber, ensemble and orchestral works which have been performed by numerous leading orchestras, ensembles and soloists, as well as being broadcast in the UK and elsewhere. His musical style has its roots in twentieth-century modernism but with a non-doctrinaire, often lyrical quality that occasionally embraces an expanded tonality. He has also been involved in arranging and orchestration work and is an experienced conductor. He lives and works in London.

[www.lloydmooremusic.co.uk](http://www.lloydmooremusic.co.uk)



## Adam GORB

### [3] *Desta*

*Desta* was written in 2017 for Martin Anderson, in memory of his wife Yodit. The word 'desta' means 'happiness' in Tigrinya, the main language of Yodit's birthplace, Eritrea. This short, joyful piece makes much use of offbeat rhythms found in Ethiopian and Eritrean music and reaches a percussive climax before ending peacefully. The number of pitches used in the work is 37, the age that Yodit reached. AG



**Professor Adam Gorb** (born in 1958) studied Music at Cambridge University and Composition at the Royal Academy of Music in London, where he graduated with the highest honours, including the Principal's Prize, in 1993. His compositions embrace orchestral, ensemble, chamber, solo and choral works, and have been performed, broadcast and recorded worldwide. In the UK his compositions have been heard at contemporary music festivals in Huddersfield, Cheltenham, Hampstead and Highgate, Vale of Glamorgan, Spitalfields and Canterbury, and he has had concerts devoted to his music in the UK, the USA, Canada and South Korea. He has been featured composer at Luton and Bromsgrove music clubs and at the Chetham's International Summer School in Manchester in 2019. His concert-band composition *Metropolis* has won several prizes, including the Walter Beeler Memorial Prize in the USA in 1994. Three other wind-ensemble works – *Towards Nirvana*, *Adrenaline City* and *Farewell* – have won British Composer awards. His works have been performed by the BBC Philharmonic Orchestra, the Liverpool Philharmonic Orchestra, the Maggini Quartet, the BBC Singers, the Tokyo Kosei Wind Ensemble, the Royal Marines and the Liverpool 10/10 ensemble.



In 2010 a CD devoted to his works was released on the NMC label, and in the same year a large-scale work, *Eternal Voices*, was premiered in Exeter Cathedral. In 2011 an album of his chamber works was released on the Prima Facie label, and his opera *Anyu 17* (2012) was premiered in Liverpool and Manchester to loud acclaim, with a staged production in Germany in November/December 2013 and the USA in 2014 and 2016. *Dancing in the Ghetto*, an album of his large-ensemble works, was released in 2015. His second opera, *The Path to Heaven*, was premiered in the UK in 2018, with productions in the USA in 2019 and 2020.

Adam Gorb has been a Visiting Lecturer in Composition at universities and conservatoires in the USA, Canada, Tokyo, Vienna, The Hague, Brussels, Vilnius, Weimar, Verona and Istanbul. He is Head of the School of Composition at the Royal Northern College of Music in Manchester.

[www.adamgorb.co.uk](http://www.adamgorb.co.uk)

## David Hackbridge JOHNSON

### 4 *When Words Fail...*

The title of this piece is taken from a poem of mine, which ends:

Out of that dumb and utterless forest  
such minute voices swell with spiralling song;  
when words fail, music must begin.

The music alternates between dramatic gestures and elegiac passages of austere counterpoint in the manner of a seventeenth-century fantasia; the key centre is G minor. In an extended coda the material is transformed into a radiant and hopeful E major crowned by the trilling of three solo violins. DHJ

**David Hackbridge Johnson**, born in 1963, is a composer, performer and writer. His musical works include fifteen symphonies, four concertos, some two dozen tone-poems, an opera in Klingon, nineteen piano sonatas, many chamber works (including nine string quartets) and over 100 songs to texts in English, German, French, Old Norse and Elamite. He has appeared as a jazz musician at the Montreux, Hay-on-Wye, Cheltenham, Cully and Glion festivals and on BBC radio and television. Some of these performances have combined music and poetry. His music has been recorded on Tableaux Records and Toccata Classics, the latter having issued three volumes of orchestral music conducted by Paul Mann. After two albums recorded by the Royal Liverpool Philharmonic Orchestra and the Royal Scottish National Orchestra, Volume Three featured a new symphony, No. 15, inspired by Liepāja, the Latvian city whose symphony orchestra made the recording. His orchestral music has also been performed by the Westminster Philharmonic Orchestra under Jonathan Butcher and the Lithuanian Chamber Orchestra conducted by Saulius Sondeckis. His piano works have been performed by Nicholas Austin, Steven Gutman, Rolf Hind, Chisato Kusunoki, Maiko Mori and Jonathan Powell. He has appeared regularly in concerts of vocal and chamber music with the pianist



Photograph: Xiaowei Liu

Yeu-Meng Chan. His poetry and essays have appeared in *The Guardian*, *Poetry Salzburg Review*, *The Fortnightly Review*, *The Havergal Brian Society Newsletter*, *Piano Professional* and *BMS News*. He is currently preparing four volumes of poetry for The Loxham Press and is writing two operas at once, in addition to completing a set of six solo-violin sonatas for Megumi Rolfe.

## Rodney NEWTON

### 5 *Beyond Compère*

*Beyond Compère*, a fantasia for string orchestra, was written in 2017 and is based on themes by the Franco-Flemish composer, Loyset Compère (c. 1445–1518). It is dedicated to Martin Anderson's son, Alex, in memory of his late mother. RSN

**Rodney Newton** was born in Birmingham, England, in 1945 and received his initial musical education at the Birmingham School of Music (now Royal Birmingham Conservatoire, of which he is an Honorary Member). A timpanist and percussionist, he was a member of the English National Opera Orchestra for eleven years, the last five as principal timpanist. During this time he composed prolifically and received a commendation in the 1975 Prince Pierre of Monaco Composers' Competition. After a short period of study with Richard Arnell at the London Film School, he left the opera company to work in films and television as a composer, orchestrator and musical director. He has taught at the London College of Music and the Royal Academy of Music and was Music Consultant to the London Film School for 22 years. In the 1990s, he became involved with brass and military bands, having residencies with the Fairey and Cory bands, and was Arranger-in-Residence with the Band of the Coldstream Guards for six years. Between 2008 and 2014, he studied at Salford University and was awarded the degrees of Master of Arts (with distinction) and Doctor of Philosophy in composition.

In addition to his brass and wind-band output, his extensive catalogue includes eight orchestral symphonies, concertos, chamber works, vocal music and a two-act chamber opera.



Photograph: Mick Victor

In 2018, his First and Fourth Symphonies, along with the tone-poem, *Distant Nebulae*, were released by Toccata Classics, with the Málaga Philharmonic Orchestra conducted by Paul Mann (TOCC 0459).

## Robert MATTHEW-WALKER

### [6] *The Rivers of Time*, Op. 151, for cello, string trio and string orchestra

During the late evening of the day of Yodit's passing, Martin called me with the sad news and mentioned his plan to ask some composer friends to write a piece in her memory. I had been looking through several unfinished chorale preludes of J. S. Bach – not to attempt any completions, but merely to see what was in his mind at the time. One of them, in F minor, made a strong impression on me, purely on account of the mood of the music rather than any technical aspect; within an hour of speaking with Martin, I began to draft this work, also in F minor. I completed it the following day.

Earlier in the day of Martin's call, I had been reading reminiscences by the great Russian bass Feodor Chaliapin, during the course of which he used the phrase 'the rivers of time'. The phrase stuck with me, and, on finishing the score of Yodit's memorial piece, I felt it a suitable title for the contemplative nature of my music. RM-W

**Robert Matthew-Walker**, born in London in 1939, studied at Goldsmith's College, the London College of Music and London College of Printing (now University of the Arts). After leaving the Army in 1962, following service at the Joint Air Reconnaissance Intelligence Centre (JARIC), the War Office and in North Africa, he studied composition privately with Darius Milhaud in Paris. He founded the Tunnel Club rock venue in Greenwich before joining CBS Records in 1970, becoming Director of Marketing, his responsibilities including classical, rock and jazz music. He moved to RCA Records as head of the classical department, where he launched James Galway's career, and later founded several specialist classical labels, including Phoenix Records UK, Trax Records and AVM Classics.



He has now produced 154 albums, winning the Grand Prix du Disque for Brian Ferneyhough's *Sonatas for String Quartet* with the Berne Quartet – the first recording of Ferneyhough's music. He also appeared with the disco rapper Adamski on a dance single, 'Kraktali Daze'. He was managing director of the music publishers Alfred Lengnick & Co Ltd and in 1980 presented an eight-part 'History of Classical Recording' for BBC radio. From 1984 to 1988 he edited the magazine *Music and Musicians*; in 2009 he became editor of *Musical Opinion* and *The Organ*. His books include studies of Muhammad Ali, Rachmaninov, Havergal Brian, David Bowie, Vyacheslav Artyomov, Madonna and the organ builders of Sheffield.

His compositions include six symphonies, *Sinfonia Solemnis* for six percussion players, *Fantasia della Sinfonia* for strings, nine concertos, seven string quartets, four piano sonatas and two violin sonatas, alongside many shorter orchestral and instrumental works.

## Martin GEORGIEV

### 7 *Lifepath*

*Lifepath* is a short and simple piece, a homage to beauty and an expression of hope. It reflects my long-standing quest for beauty of melodic line in the contemporary context, a contemplation about melody as a shared and lasting expression of connection, empathy, togetherness, journey. In this context the morpho-modal method allows me a particular freedom in the multitude of melodic lines floating together in time and space, uninhibited by considerations of vertical alignment and yet connected in a common purpose and spirit. A plainchant inspiration lurks in the background, as unnoticeable as its all-permeating presence allows. I wrote the piece after Martin asked me to contribute to his large-scale homage to Yodit. MG

**Martin Georgiev** born in Varna, Bulgaria, in 1983, gained a conducting diploma and Ph.D. in composition at the Royal Academy of Music in London, after completing conducting, composition and percussion studies at the National Academy of Music in Sofia and the National School of Arts in Varna. Amongst his teachers are Vassil Kazandjiev, Colin Metters, Philip Cashian, Julian Anderson, Sir Colin Davis, Sir Peter Maxwell Davies and Sir Harrison Birtwistle. Recent collaborations have included the London Mozart Players, Bulgarian National Radio Symphony Orchestra, Kammerorkest van het Noorden, Brussels Philharmonic, BBC Symphony Orchestra, Heidelberg Philharmonic Orchestra, Sofia National Philharmonic

Orchestra, National Orchestra of Belgium and Varna Opera and Ballet, a tenure as Composer in Residence to the City of Heidelberg in Germany, and *Genesis*, an album of his orchestral works, conducted by the composer (ICSM Records). Since 2013 he has been assistant conductor with The Royal Ballet at the Royal Opera House, Covent Garden, London, involved with the world premieres of over a dozen new ballets by the world's best-known choreographers and composers; and since 2018 he has been guest conductor with the Birmingham Royal Ballet, where he has conducted several world premieres. He is a laureate of the Tactus International Composers' Forum in Brussels, the Grand Prize of the Sofia National Philharmonic Orchestra and over twenty other awards and scholarships. Within his doctoral research at the Royal Academy of Music he developed a technique for composition, 'morphing modality', inspired by the technique of 'morphing images' from the visual arts, integrating fundamental principles from the theory and practice of Bulgarian Orthodox and Byzantine Chant, and informed by music psychology, perception and cognition. Amongst his works to date are two symphonic triptychs, three percussion concertos, many other orchestral works, concertos for contrabass clarinet and two pianos, opera, chamber, solo, vocal and choral works.



## David BRAID

### [8] *Out of the Darkness*

*Out of the Darkness* for string orchestra was written in response to Martin Anderson's call for works in memory of Yodit.

I met Yodit only once myself, at one of Martin's infamous 'Chinese Bashes';<sup>4</sup> however, I clearly recall her singular elegance and patience with Martin's bawdy and loud humour and remember thinking that he'd done pretty well to charm her over.

<sup>4</sup> Another word of explanation: while I lived in Paris, between 1987 and 1997, I used to organise occasional Saturday-evening gatherings in Belleville, one of the two Chinatowns in Paris, sometimes with as many as 50 or 60 people assembling for a slap-up Chinese meal, and I maintained the tradition on my return to London – until a computer crash, in the days before back-up was automatic, put paid to my mailing list and a change in Westminster City Council's licensing laws stopped us drinking into the night, which was when, as you can imagine, some of our most animated discussions took place. A 'bash' is Irish slang for a boozy party. –MA

The piece recorded here is a four-part fugue lasting around four minutes. I wanted to avoid the more obvious lament-type work that string orchestras almost demand you to write (especially for this particular purpose) and opted instead for a music with motion and direction, with linear purpose – like life itself.

The title refers to the leaving of the darkness of life – and on to something far brighter, where I'm sure Yodit now resides. DB

**David Braid** was born in Wrexham in 1970 and grew up in Colwyn Bay on the coast of North Wales. His earliest introduction to music was through piano lessons with his mother, when he was around eight years old; he later took violin and guitar lessons. He was involved in various musical activities during his early teens, ranging from playing in rock bands to fiddle-playing in the school band for Welsh folk-dancers, before focusing primarily on classical guitar and starting to compose in his later teens.

He studied at The Royal College of Music from 1990 to 1994, taking joint-first study in guitar with Charles Ramirez and composition with Edwin Roxburgh; he also attended the composition classes of George Benjamin. On completion of his studies, David moved to Poland for two years, spending a year at the Kraków Academy of Music, studying composition with the late Marek Stachowski and a second year of private study with Zbigniew Bujarski. During his two years in Kraków he wrote a violin concerto and a work for chamber orchestra, *Cause and Reaction* (both since withdrawn). He later undertook further composition study with Robert Saxton at the University of Oxford.

His works have been broadcast live on BBC Radio 3 and performed in the USA, Germany, Poland, Russia, Denmark, Sweden and South America. Major UK performances have taken place at the Wigmore Hall and the Purcell Room, King's Place and elsewhere. Recently, the string-orchestra version of *Morning*, his setting of Pablo Neruda's poem 'Mañana', was premiered in Moscow. The original version, for soprano and string quartet, received its UK premiere at the Wigmore Hall sung by Grace Davidson and features on an album of his music released by Toccata Classics (tocc 0149). *Morning* was also broadcast on Australian radio in



summer 2011. Steve Reich said of this work: ‘Integration of voice with string quartet beautifully done – particularly first entrance. Writing for instruments is solid and sounds very good to me. Very honest stuff’.

As well as concert music, he has written film scores, most recently for Polish animation: *Blask* (‘Illumination’) and the short film *Compartment*. He also wrote the tutorial book/CD, *Play Classical Guitar*, which has entered three editions, including a Spanish translation (Backbeat Books, 2000).

He founded, runs and plays in the London-based Braid Ensemble, a chamber group of electric guitar/mandolin, clarinet, piano and classical guitar, that is entirely focused on performing his music.

[www.davidbraid.net](http://www.davidbraid.net)

[www.braidensemble.com](http://www.braidensemble.com)

## Dana Paul PERNA

### [9] *Memory Brings You*

*Memory Brings You* was written as a contribution to the ‘Music for Yodit’ project, which Martin Anderson created to serve the memory of his beloved fiancée, Yodit Tekle, who lost her battle with cancer on 24 April 2015. On a more personal note, *Memory Brings You* additionally pays homage to my own father, my grandfathers, my maternal grandmother, great uncles, great aunts, cousins, friends, co-workers and innumerable colleagues who, like Yodit, succumbed to this disease in one form or another. The music on which this piece was built paraphrases materials I had completed by January 2005 at the request of the late conductor Vakhtang Jordania, who lost his own battle with cancer on 4 October of that same year.

The ‘Music for Yodit’ project is only part of the public side of Martin’s response to her death; he also found himself writing occasional poems, all addressed to Yodit, and some of which he posted on Facebook. That’s where I read the poem that gave me the title for this piece:

Memory brings you, languorous and loving,  
To my side – and sorely out of reach.



But images of you, so generous and giving,  
Do not reveal what mystery it is your death might teach.  
For decades of my life I never knew  
That love could be so simple and unfathomably deep.  
Perhaps that explains how I now serenade you:  
There's not a day goes by when I don't weep.  
Your death confers upon you endless youth –  
But we had planned on growing old together.  
My battered heart has trouble with the truth:  
That smile, that warm embrace, that kiss – all gone forever.  
Yet through the fears, regrets and grief  
One insight is now razor-keen:  
Because of all you had to give  
I understand what love can mean.

DPP

Having actively worked within a diversity of artistic disciplines that generated over 200 titles in a variety of genres, **Dana Paul Perna** (b. 1958) is an educator, audio editor, conductor, consultant, mastering engineer, producer for recordings and radio, music copyist and editor, annotator, painter and critic, among other activities. Currently serving as host of the cyber-radio programme *Dana Paul Perna Power Hour Show*, he has been affiliated with the Jean Martinon International Society, the International Percy Grainger Society, Percy Grainger America and the editorial staff of Bardic Edition (Scotland), and is a member of ASCAP.



## Ian HOBSON

### 10 Coventry Ca(sse)rol(e)

I never met Yodit. I am a pianist and conductor who worked with Martin throughout her illness. I am an extremely occasional composer, and Martin asked if I would contribute to this recording project. Furthermore, knowing that most of the offerings were necessarily elegiac, he suggested I write something cheerful, even whimsical. I got the idea from my home town, Coventry, to write a *scherzo diabolique* on the Coventry Carol. I call it *Coventry Ca(sse)rol(e)*, which allows me a couple of E flats and E naturals to throw into the mix. I add a couple of references to the music of Old Europe. I have since learnt that Coventry will be the cultural capital of Europe in 2021. I offer the piece as a little token to our friendship.

IH

**Ian Hobson**, pianist and conductor, enjoys an international reputation, both for his performances of the Romantic repertoire and of neglected piano music old and new, and for his assured conducting from both the piano and the podium, renewing interest in the music of such lesser-known masters as Ignaz Moscheles and Johann Hummel. He is also an effective advocate of works written expressly for him by contemporary composers, among them John Gardner, Benjamin Lees, David Liptak, Alan Ridout and Roberto Sierra.

As guest soloist, Ian Hobson has appeared with the world's major orchestras; those in the United States include the Chicago Symphony Orchestra and the Philadelphia Orchestra, the symphony orchestras of Baltimore, Florida, Houston, Indianapolis, Pittsburgh and St Louis, the American Symphony Orchestra and the Orquesta Sinfónica de Puerto Rico. Elsewhere, he has been heard with the Royal Philharmonic Orchestra, London Philharmonic Orchestra, Royal Scottish National Orchestra, Royal Liverpool Philharmonic Orchestra and Hallé Orchestra in the UK, and the ORF-Vienna, Orchester der Beethovenhalle, Moscow Chopin Orchestra, Israeli Sinfonietta and New Zealand Symphony Orchestra.



Born in Wolverhampton in 1952 and one of the youngest-ever graduates of the Royal Academy of Music, Ian Hobson subsequently pursued advanced studies at both Cambridge University and Yale University. He began his international career in 1981 when he won First Prize at the Leeds International Piano Competition, having previously earned silver medals at both the Arthur Rubinstein and Vienna Beethoven competitions. A professor in the Center for Advanced Study at the University of Illinois (Urbana-Champaign), he received the endowed chair of Swanlund Professor of Music in 2000 and is now the Swanlund Emeritus Professor.

He is in increasing demand as a conductor, particularly for performances in which he doubles as a pianist. He made his debut in this capacity in 1996 with the Stuttgart Chamber Orchestra, and has since appeared with the English Chamber Orchestra, the Fort Worth Chamber Orchestra, the Sinfonia Varsovia (at Carnegie Hall), the Pomeranian Philharmonic and the Kibbutz Chamber Orchestra of Israel, among others. He also performs extensively as pianist-conductor with Sinfonia da Camera, a group he formed in 1984 and which quickly gained international recognition through its recordings.

To date he has amassed a discography of some sixty releases, mostly on the Zephyr label, including the complete piano sonatas of Beethoven and Schumann, a complete edition of Brahms' piano variations and the complete piano works by Chopin. With the violinist Sherban Lupu he is recording, as pianist and conductor, the complete works of Heinrich Wilhelm Ernst for Toccata Classics, for which label he has also recorded piano music by Edward and Kate Loder (rocc 0322 and 0321) and Harold Truscott (rocc 0252). He has also released three albums in a pioneering series of recordings of the early orchestral works by Martinů, also for Toccata Classics (rocc 0156, 0249 and 0414), and a first volume of the orchestral music of Moritz Moszkowski (rocc 0523), in which he conducts the Sinfonia Varsovia.

[www.ianhobson.net](http://www.ianhobson.net)

## Raymond HEAD

### [1] *Ave atque Vale*

In truth I never intended to write a memorial piece for Yodit, as I had never met her nor knew anything about her. However, I started to write a piece concerned with something else but I became more and more obsessed with memorialising. Even words began to be impressed on my consciousness, mostly the words of an Irish poet, Bernard O'Donoghue, whom I knew, but some of my own, too: 'My locked house is crumbling';

'Death has the key.' These words appear in the score at the appropriate moments. For instance, at a resolution on a chord of D flat, I have written 'Death has the key.' This is not sad but inevitable. Still the suffering of all continues until the Buddhist notion of why we suffer is understood. The title then occurred to me: 'Ave atque Vale' – 'Hail and Farewell' – which comes from the Roman poet Catullus' noble oration over the death and funeral of his brother. My piece is about the death of a hero – or, in this case, a heroine. RH

**Raymond Head**, MA ISM FRAS, was born in 1948 into a dreary part of a south-east London suburb which had once been green with orchards and where William Morris had lived. I have always had an insatiable curiosity about escaping the drab life of colourless post-War Britain. I wanted something new and was drawn to the arcane musical life of Varèse while still only twelve. How? I knew a friendly record dealer who had eclectic tastes and a secondary-school teacher who was still interested in music and going to concerts. He introduced me to the music of Walton and Vaughan Williams and going to children's concerts at the Royal Festival Hall to hear the Saturday morning Ernest Read Concerts, which were eye- and ear-opening for a young person from the suburbs. Eventually, I met Roger Smalley, who introduced me to the world of Stockhausen *et al.*, which both mystified and absorbed me. Ten years later after going to Dartington College of Arts in Devon, I became disenchanted with modernism, which not even going as a répétiteur to Hans Werner Henze's first Cantiere in Tuscany could induce me to accept. Dartington encouraged me to be interested in lots of things: India, Tagore, Bernard Leach, the Bauhaus, early music. Thus I have diverged from the straight and narrow path of composition several times: several books, lectures and articles about Indian influences on western culture in various forms, as encouraged by British Academy awards and a Yale Fellowship. Music, though, has never been far away. In fact, for 35 years I have taught piano and singing to pupils; conducted, too, while researching the music of Holst, John Foulds and raising a family. Eventually, in the late 1980s, I came back to composing, when I discovered a lyricism that was both modern and dynamic.

[www.raymondhead.com](http://www.raymondhead.com)



## Michael CSÁNYI-WILLS

### **12** *Nocturne for Yodit*

Following the passing of Yodit Tekle, Martin asked me to contribute to this extraordinary series of commissions in her memory. I wanted to convey stillness and serenity through a series of flashing memories of a life. Open E major chords are constantly interrupted by thoughts, as if trying to meditate but not quite able. The first section leads to a moment of frenetic energy, and ultimately a climax from which final thoughts have been spent, before returning to the serene stillness of the beginning, slowly leading to the final resting place, this time with no interruption.

MC-W

The output of the composer and pianist **Michael Csányi-Wills**, born in 1975, ranges from chamber music to choral and orchestral works and film scores. He was composer-in-residence with the Welsh Sinfonia from 2013 to 2016. His recent orchestral works have been widely performed throughout the UK, and commissions have taken him around Europe, Australia, China and the USA, where in 2016 his Violin Concerto was premiered in the Constella Arts Festival in Cincinnati, by the violinist Tatiana Berman and the principal conductor of the Tucson Symphony Orchestra, José Luis Gomez. Most recently, in November 2019, his First Symphony was premiered in St David's Hall, Cardiff, by the Cardiff University Symphony Orchestra conducted by Mark Eager.

An album of orchestral songs, featuring Nicky Spence, Jacques Imbrailo and Ilona Domnich, was released on Toccata Classics in 2015 (TOCC 0329), and was 'Recording of the Month' on MusicWeb International. Michael has also written scores for a range of films, including documentaries such as *The King of Nerac* and *Maestro*, a feature documentary about the conductor Paavo Järvi. He won 'Best Score' at the Movie Maverick Awards for his score to the short film *A Love Story in Milk* and was nominated at the World Soundtrack Awards for Best Newcomer.



**Paul Mann** is a regular guest-conductor with many orchestras throughout Europe, the USA, Australia and the Far East. His work as chief conductor of the Odense Symphony Orchestra in Denmark achieved considerable critical success, particularly in the symphonies of Beethoven, Elgar, Mahler, Schumann and Shostakovich; with it he made numerous recordings of a wide range of repertoire, for such labels as Bridge, DaCapo and EMI. He first came to international attention as winner of the first prize in the 1998 Donatella Flick Conducting Competition, as a result of which he was also appointed assistant conductor of the London Symphony Orchestra. He made his LSO debut shortly afterwards, and subsequently collaborated regularly with the Orchestra, both in the concert hall and recording studio. Special projects with the LSO included the Duke Ellington Centenary Concert at the Barbican Hall with Wynton Marsalis, and a famous collaboration with the legendary rock group Deep Purple in two widely acclaimed performances of Jon Lord's *Concerto for Group and Orchestra* at the Royal Albert Hall, the live DVD and CD of which remain international bestsellers. Among his more recent recordings is the first-ever studio account of Lord's *Concerto*, with the Royal Liverpool Philharmonic Orchestra, in collaboration with Jon Lord himself and a star-studded cast of soloists, and the live recording of *Celebrating Jon Lord*, a special concert which took place at the Royal Albert Hall in April 2014 with an all-star cast paying tribute to the late composer.



Photograph: Sara Porter

This is his eighteenth recording for Toccata Classics. The first featured the orchestral music of Leif Solberg (TOCC 0260) and the second, third and fifth (TOCC 0262, 0263 and 0299) presented the complete orchestral music of the Scottish Romantic Charles O'Brien (1882–1968). The first two volumes of the complete orchestral music of Henry Cotter Nixon (1842–1907) appeared on TOCC 0372 and 0373; a third and final volume is in preparation (TOCC 0374). An album of orchestral works by Josef Schelb was released on TOCC 0426. Most recently Toccata Classics released his recording of Richard Flury's opera *Eine florentinische Tragödie* and the concert scena *Sapphos Tod* (TOCC 0427), and Flury's ballet *Der magische Spiegel* and orchestral *Kleine Ballettmusik* is in preparation (TOCC 0552).

Paul Mann is curating, as well as conducting, the series of new works for string orchestra, *Music for My Love*, all written in memory of Yodit Tekle, the partner of Martin Anderson,

founder of Toccata Classics, of which this album is the third instalment. The first volume (TOCC 0333) featured music by Brahms (arranged by Ragnar Söderlind), Maddalena Casulana (arr. Colin Matthews), Brett Dean, Steve Elcock, Andrew Ford, Robin Holloway, Mihkel Kerem, Jon Lord (arr. Paul Mann), John Pickard, Poul Ruders and Ragnar Söderlind himself. The second volume presented music by Nicolas Bacri, Ronald Corp, Wim Hautekiet, Sean Hickey, John Kinsella, David Matthews, Phillip Ramey, Gregory Rose, Gerard Schurmann, José Serebrier, Robin Walker and Richard Whilds (TOCC 0370).

With Toccata Classics he has embarked on a series devoted to the music of contemporary British symphonists, recording the Ninth (TOCC 0393), Tenth and Thirteenth (TOCC 0452) and Fifteenth (TOCC 0456) Symphonies of David Hackbridge Johnson and the Third by Steve Elcock (TOCC 0400), each accompanied by smaller works, as well as the Symphonies Nos. 1 and 4 and tone-poem *Distant Nebulae* by Rodney Newton (TOCC 0459).

The **Ukrainian Festival Orchestra** (UFO) grew out of the chamber orchestra Collegium Musicum, founded in 2014 in Lviv, western Ukraine, by conductor Ivan Ostapovych and culture manager Taras Demko. The repertoire of the UFO includes music from the Baroque to the present, but its fundamental aim is to record Ukrainian classical music and popularise it all around the world – a celebration of Ukrainian music that Ivan Ostapovych describes as ‘a festival that lasts forever’. Among the major musicians with whom the UFO has worked are the violinists Noah Bendix-Balgley, Corey Cerovsek, Sergey Ostrovsky and Josef Spaček, pianists Antonii Baryshevskyi, Andrei Gavrilov and Vadym Kholodenko, cellist Jacob Shaw and the violinist-conductors Sigiswald Kuijken and Lev Markiz. Taras Demko is the director of the UFO, Ivan Ostapovych the conductor and artistic director, and Theodore Kuchar the principal guest conductor.

<http://uforchestra.com>



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Recording engineer, producer, editor: Andriy Mokrytskyi  
Assistant: Grygoriy Mokrytskyi

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Booklet texts: Martin Anderson, David Braid, Michael Csányi-Wills, Martin Georgiev,  
Adam Gorb, David Hackbridge Johnson, Raymond Head, Ian Hobson,  
Robert Matthew-Walker, Lloyd Moore, Rodney Newton and Dana Paul Perna  
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## MUSIC FOR MY LOVE Volume Three

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	<b>Lloyd MOORE</b> <i>Leavings</i>	<b>13:59</b>
[1]	I Remembrance	7:07
[2]	II Departure	6:52
[3]	<b>Adam GORB</b> <i>Desta</i>	<b>4:57</b>
[4]	<b>David Hackbridge JOHNSON</b> <i>When Words Fail...</i>	<b>10:53</b>
[5]	<b>Rodney NEWTON</b> <i>Beyond Compère</i>	<b>5:32</b>
[6]	<b>Robert MATTHEW-WALKER</b> <i>The Rivers of Time</i>	<b>7:17</b>
[7]	<b>Martin GEORGIEV</b> <i>Lifepath</i>	<b>3:40</b>
[8]	<b>David BRAID</b> <i>Out of the Darkness</i>	<b>3:50</b>
[9]	<b>Dana Paul PERNA</b> <i>Memory Brings You</i>	<b>3:55</b>
[10]	<b>Ian HOBSON</b> <i>Coventry Ca(sse)rol(e)</i>	<b>2:51</b>
[11]	<b>Raymond HEAD</b> <i>Ave atque Vale</i>	<b>3:43</b>
[12]	<b>Michael CSÁNYI-WILLS</b> <i>Nocturne for Yodit</i>	<b>10:06</b>

**Ukrainian Festival Orchestra**

**Paul Mann, conductor**

**TT 70:45**

FIRST RECORDINGS