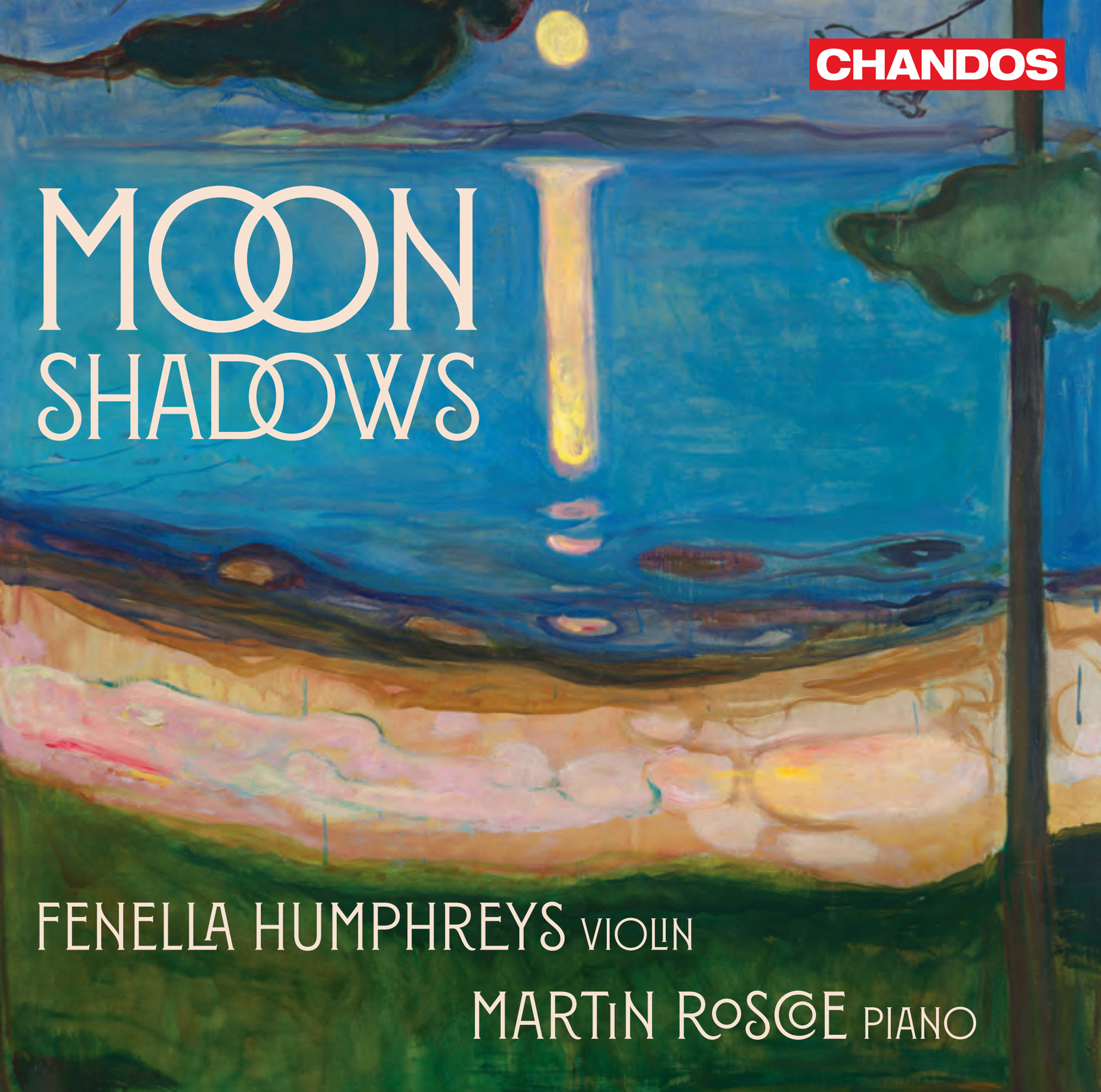

CHANDOS
MOON
SHADOWS
FENELLA HUMPHREYS VIOLIN
MARTIN ROSCOE PIANO



Pako Mera / Alamy Stock Photo

Sally Beamish, at the Edinburgh International Book Festival, August 2017

Moon Shadows

Emilie Mayer (1812 – 1883)

1 **Notturno, Op. 48 No. 2** (1883) **7:03**
in D minor • in d-Moll • en ré mineur
for Violin and Piano
Herrn Professor Joseph Joachim gewidmet

Andante

Johannes Röntgen (1898 – 1968)

première recording

2 **Nocturne** (1941) **4:38**
in G major • in G-Dur • en sol majeur
for Violin and Piano
'Sehnsucht nach A'
(Longing for A)

Sehr bewegt – Poco a poco più mosso e crescendo – Tranquillo – Poco a poco più mosso – Tranquillo – Sehr ruhig

Samuel Coleridge-Taylor (1875 – 1912)

3 **Ballade, Op. 73** (1907) **12:19**

in C minor • in c-Moll • en ut mineur
for Violin and Piano
Dedicated to Michael Zacharewitsch

Molto moderato – Animato – Allegro – Più andante e tranquillo – Andante – Allegro vivace – Con fuoco – Molto tranquillo – Tempo I – Allegro molto

Fanny Cäcilie Hensel (née Mendelssohn) (1805 – 1847)

4 **Adagio, H-U 72** (1823) **3:28**

in E major • in E-Dur • en mi majeur
for Violin and Piano

Adagio

Poldowski (Irène Régine Wieniawska, Lady Irène Dean Paul) (1879 – 1932)

5 **Berceuse de l'enfant mourant** (1923) **2:39**
(Cradle Song for the Dying Child)
for Violin and Piano

Lento

Rebecca Clarke (1886 – 1979)

6 **Midsummer Moon** (1924) **6:10**
for Violin and Piano
Dedicated to Adila Fachiri

Poco andante – Più lento – Poco a poco più mosso –
Tempo I – Molto più lento

Sally Beamish (b. 1956)

première recording

Tracing (2025) **12:20**
for Violin and Piano
For Fenella Humphreys

7 1 Ink. Andante hesitando – Liberamente: rubato – Tempo giusto 3:12

8 2 Silhouette. Adagio 4:51

9 3 Moon Shadows. Allegro – Un poco più mosso – Tempo I – Un poco meno mosso – Liberamente: rubato 4:15

Karol Szymanowski (1882 – 1937)

10 **La Berceuse d'Aïtacho Enia, Op. 52** (1925) **3:49**
(The Cradle Song for Aïtacho Enia)
(*Kołysanka*)
for Violin and Piano
À Dorothy Jordan Robinson
Edited by A. Willner
Lento assai – [ ] – Tempo I

Gabriel Fauré (1845 – 1924)

11 **Berceuse, Op. 16** (1878 – 79) **3:37**
in D major • in D-Dur • en ré majeur
(Cradle Song)
for Violin and Piano
À Madame Hélène Depret
Allegretto moderato

Maurice Ravel (1875 – 1937)

12 **Berceuse sur le nom de Gabriel Fauré, M 74** (1922) **2:51**
in G major • in G-Dur • en sol majeur
(Cradle Song on the Name of Gabriel Fauré)
for Violin and Piano
Pour Claude Roland-Manuel
Simplice

Gabriel Fauré

13 **Après un rêve, Op. 7 No. 1** (1877) **3:15**
in C minor • in c-Moll • en ut mineur
(After a Dream)
from *Trois Mélodies*
(Three Songs)
for Voice and Piano
À Madame Marguerite Baugnies
Played on the Violin

Andantino

Lili Boulanger (1893 – 1918)

14 **Nocturne** (1911) **2:46**
in F major • in F-Dur • en fa majeur
No. 1 from *Deux Morceaux*
(Two Pieces)
for Violin and Piano
À ma chère Marie Danielle Parenteau

Assez lent

Adrian Sutton (1967 – 2025)

première recording

15 **Eulogy** (2021) **3:51**
for Violin and Piano

Tranquillo – [ ] – Tempo I

TT 68:50

Fenella Humphreys violin
Martin Roscoe piano

Moon Shadows

Introduction

Sadly, as urbanisation spreads, and with it the need for the comfort and security of artificial lighting, more and more people go through life without encountering the magical phenomenon of the moon shadow. Unlike the shadows cast by the sun or by electric lights, those cast by even the brightest moon are strangely elusive, and alive with subtle mystery. Their relation to the object which casts them seems more oblique, more dreamlike than that of their daytime brothers and sisters.

Beamish: Tracing

For Fenella Humphreys, *Moon Shadows* was the natural title for the collection of pieces which she has assembled here. The starting point came when she approached the composer Sally Beamish (b. 1956) for a piece for violin and piano, which she wanted somehow to embody a precious image she had in her head. It was of a painting by her artist father, one she had loved as a child. She remembered that it depicted the scene of a winter's night, with a moon, a church, and a gnarled tree – she was pretty sure there were clouds, and was there cross-hatching? And there the problems began. Unable to find the picture herself, Humphreys asked her family, but none of them could remember it. Lacking the original, she sent descriptions and pencil sketches to Beamish, which only made things worse. Every time she tried to get closer to the memory, it disappeared further.

The idea of memory, its simultaneous power and fragility, became a potent source of inspiration for Beamish as she composed her three-movement *Tracing*, in 2025, for Humphreys and the pianist Martin Roscoe. For Beamish, the first movement, 'Ink', 'suggests the process of trying to pin down a half-remembered image'. In the mostly hushed outer sections, the violin 'shadows' the piano writing, but like moon shadows the violin's responses are not quite exact, and sometimes they take their own suggestive course. The second movement, 'Silhouette', is a passacaglia, its slowly rotating bass theme in stark octaves evoking the strength and endurance of the gnarled tree that Humphreys remembered (or thought she remembered) from her father's picture.

Finally, 'Moon Shadows' depicts the sight, through moving clouds, of a moon 'that might have been red, or yellow, or white'. At

the heart of this movement is a strange kind of serenade, in which the violinist strums *pizzicato* chords, guitar-like, and the piano's 'song' (if that's quite the word) turns out to be a distorted shadow of the violin's 'accompaniment'. Particularly effective is the way in which memories themselves seem to unravel in the final section: the violin's wayward echoing of the piano, a fleeting recollection of the serenade, ghostly trills from the first movement, and, in the bass, a slowly fading phantom of the theme of the passacaglia.

Fauré: Après un rêve; Berceuse
All four of the pieces by French composers recorded here reflect, in their very different ways, something of that beautiful but never exactly translatable French word 'nuance': subtle difference, or rather gradation, with detail that may not be obvious at the first glance – or, indeed, at the second. The famous song *Après un rêve* (After a Dream) by Gabriel Fauré (1845 – 1924) is a masterly study, from 1877, in the pleasure and pain of trying to recapture an exquisite dream that vanishes teasingly as one reaches after it. Both Fauré's melody and its harmonies seem simple – how else could they be so directly appealing? And yet the sense of the whole is magically elusive. Even the gorgeous *Berceuse* (Cradle Song), of 1878 – 79, becomes slightly hesitant and questioning towards its heart. The image of sweetly slumbering innocence may be idyllic, but the feelings evoked in the adult spectator can be more complicated, as Fauré seems aware in this telling miniature.

Boulanger: Nocturne
On one level, the *Nocturne*, which Lili Boulanger (1893 – 1918) composed in 1911, is an exquisite study in what her countryman Claude Debussy had recently titled 'Les parfums de la nuit' (The perfumes of the night), in his orchestral tone poem *Ibéria*, though as ever Boulanger's harmonic palette is entirely original – the composer Arthur Honegger later cited Boulanger as a formative influence on his own highly distinctive harmonic thinking. The rocking octave accompaniment, however, could also suggest the rocking of a cradle, as it does in the haunting and decidedly sinister *Berceuse élégiaque* which Ferruccio Busoni had composed just two years earlier in memory of his mother.

Ravel: Berceuse sur le nom de Gabriel Fauré
When her kindly supportive but very elderly father died, Lili Boulanger was just six, and the pain of that loss remained with her for the


© Matthew Johnson

Fenella Humphreys

rest of her shockingly brief life. With typical fatherly benevolence, Fauré stepped in to encourage and nurture her phenomenally precocious talent. A few years later, he provided similar help and encouragement to a somewhat difficult Paris Conservatoire student named Maurice Ravel (1875 – 1937). Ravel never forgot what his teacher had done for him, and in 1922 he composed his *Berceuse sur le nom de Gabriel Fauré* (Cradle Song on the Name of Gabriel Fauré) for a group tribute to the older composer. Like many of Fauré's own works, it seems charmingly simple at first, but with time complexities and ambiguities begin to emerge. It is touching that Ravel should have presented his offering in the form of a cradle song. The seventy-seven-year-old Fauré was by then fragile and beset by infirmities (including horrible hearing problems). Ravel would not have been alone in wishing him sweet dreams.

Hensel: Adagio

Fanny Hensel (1805 – 1847, *née* Mendelssohn) did not call her *Adagio* for violin and piano 'Nocturne', but the form was becoming popular amongst the romantics at the time she wrote it, in 1823, and its alternation of rapt meditative stillness with high-soaring melodic ardour brings it close in spirit to several other early-nineteenth-century nocturnes.

Röntgen: Nocturne

The Dutch composer Johannes Röntgen (1898 – 1968) composed his *Nocturne* much later – in 1941 – but, while its character is darker and more turbulent, it is still grounded in the same romantic parlour tradition which was inhabited so comfortably by Fanny Hensel. Röntgen's *Nocturne* is subtitled 'Sehnsucht nach A' – 'Longing for A'. We are not told what, or more likely who, 'A' might be, but the manuscript was recently found in an Alma Rosé archive (by Leah Broad, who transcribed it for performance); Röntgen and Alma Rosé, a violinist and daughter of the violinist Arnold Rosé, were personal and professional friends, and the *Nocturne* was written for her. It is striking, too, that the highest note of the violin's increasingly passionate part is an A, the note just above the tonic G, which gives it an 'unattainable' quality as the violin reaches for it, only to fall back. Röntgen premièred the piece with Alma Rosé in 1941, in The Netherlands, just two years before she was deported to Auschwitz, where she died the following year.

Mayer: Notturno

Despite her obvious stellar talent, Fanny Hensel never received the kind of encouragement given to her brilliant brother Felix. Even the culturally enlightened Mendelssohn family

drew the line at women composers. Her successor Emilie Mayer (1812 – 1883) was luckier – up to a point. Her father, a wealthy pharmacist, fully supported her composing, and Meyer grew up to be a widely recognised composer, even acquiring the nickname 'the female Beethoven'. But when she was twenty-eight, her father killed himself, and then, only a few months later, her stalwart musical mentor Carl Driver died. Almost certainly Mayer saved herself by devoting herself to composing, at thirty presenting herself to the then much-acclaimed composer-teacher Carl Loewe, who is said to have exclaimed,

> You actually know nothing and everything at the same time! I shall be the gardener who grows your talent from a bud to a beautiful flower.

One product is the fine, gravely eloquent *Notturno*, which she composed for the star virtuoso violinist Joseph Joachim, in 1883, the last year of her life. The returns of the dark-toned opening theme after two extended major-key flights are especially telling.

Coleridge-Taylor: Ballade

Samuel Coleridge-Taylor (1875 – 1912) composed the *Ballade* in C minor in 1907 for the twelve-year-old star violinist Michael Zacharewitsch. It starts with similar sombre eloquence, the violin singing above strummed 'bardic' chords from the piano. Minor tonalities tend to impart a shadowy nocturnal mood to the music, and the best bardic stories often begin at the fireside, as the listeners huddle together for warmth against the dark and cold of the night. What struck Fenella Humphreys here – apart from the stirring beauty of the writing – was how the form of the piece unfolds almost as a free fantasy: the fluid logic of dreams rather than the reassuring solidity of Brahmsian classical-romanticism.

Szymanowski: La Berceuse d'Aïtacho Enia

Karol Szymanowski (1882 – 1937) composed *La Berceuse d'Aïtacho Enia* in 1925, as a portrait of a house named 'Aïtacho Enia' in France's Basque country, where he had spent the summer of that year – apparently Szymanowski was never able to find out what the words meant. The mood is still dreamy, but more troubled than that of Coleridge-Taylor's *Ballade*. Exotic effects are present – harmonics, trilled double stopping – but the violin writing is mostly melodic, ardent at times, yet in the end far from consoling. The pains of the real world, it seems, have a way of finding us, however hard we try to escape.

Poldowski: Berceuse de l'enfant mourant

That is certainly a message one may take

away from the tiny *Berceuse de l'enfant mourant* (Cradle Song of the Dying Child) by Poldowski (1879 – 1932, pseudonym of Irena Wieniawska, daughter of the famous violinist-composer Henryk Wieniawski). Composed in 1923, several years after the early death of the composer's first-born son, it hovers between eerie poise and chilling *glissando* effects like a child crying out in pain. This *Berceuse* does not so much end as just stop – cease breathing.

Clarke: Midsummer Moon

When Rebecca Clarke (1886 – 1979) came to maturity, in the early twentieth century, it was widely accepted (however grudgingly in some quarters) that women could excel in literary forms. Music, however, was different. Despite encouragement from some more enlightened persons (notably her teacher Ralph Vaughan Williams), Rebecca Clarke struggled, and things became much harder when her unsympathetic father cut off her funds, forcing her to earn her living from performance (she was an outstanding viola player). This, combined with a tendency to serious depression, eventually discouraged Clarke to the extent that she largely withdrew from composition.

Fortunately, she did manage to produce a series of outstanding chamber works in the 1920s, amongst them the luscious *Midsummer Moon* (1924), which shows how she enriched what she had learned from Vaughan Williams by exposing herself to more exotic continental influences. Szymanowski has evidently cast a flickering shadow here, but what emerges most strongly is Clarke's own delicate, refined sensibility, like Szymanowski's, perhaps, most able to breathe freely in the liberating world of dreams.

Sutton: Eulogy

The *Eulogy* by Adrian Sutton (1967 – 2025), in contrast, seems to owe far more to Vaughan Williams, particularly the Vaughan Williams of the much-loved song 'Silent Noon', from *The House of Life*. Sutton made his name particularly through his theatre scores for such National Theatre hits as *War Horse* and *The Curious Incident of the Dog in the Night-Time*. But this lovely short piece, of 2021, shows a gift for the kind of miniature which can make an effect out of all proportion to its length. Sutton said that he wanted *Eulogy* to commemorate all those who had no one to sing their praises, but whose achievements might be just as worthy of celebration – those who, in the words of Oasis's Noel Gallagher, cast no shadow as they face the sun.

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A note by the performer

Moon Shadows is a stunningly beautiful collection of music, some pieces that Martin Roscoe and I have known and loved for many years, others gems that we have only recently discovered, others again works newly written for Martin and me.

When Sally Beamish wrote her duo *Tracing* for us to perform at London's Wigmore Hall in 2025, we knew we wanted to share it with as many people as possible. The music had started life with a conversation about a picture of a nighttime scene, created by my artist father, which I remember from my childhood. When Sally asked to see the work, however, I discovered that nobody else in my family remembered it – it had either been sold or given away, or was perhaps even just a product of my own imagination. Sally's resulting music became an exploration of memory and childhood as well as the nighttime scene of the remembered picture.

As we were considering how best to programme *Tracing*, I kept thinking of more nocturnes, cradle songs, and works with a nighttime theme or feel that I love playing. There were pieces central to my childhood that made me fall in love with music and the violin, such as Lili Boulanger's *Nocturne* and Fauré's *Berceuse*. There were also pieces which I came across later, such as the beautiful *Nocturne* by Johannes Röntgen, a manuscript of which was recently sent to me. Martin and I arrived at a selection that takes us on a colourful journey through many different characteristics of the nighttime, portrayed by a range of wonderful composers: the music is by turns gentle, passionate, despairing, joyful, cocooning – with surprises hidden in every shadow.

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Winner of multiple *BBC Music Magazine* Awards, **Fenella Humphreys** has attracted critical admiration and audience acclaim for the grace and intensity of her remarkable performances. She appears widely as a soloist. Her Chandos recording of Adrian Sutton's Violin Concerto, with the BBC Philharmonic Orchestra and Michael Seal, won the 2025 *BBC Music Magazine* Premiere Award, *The Strad* declaring that 'Humphreys brings her endlessly unfurling violin lines taut, silvery weightlessness'. The Concerto was written for her in 2023 and premièred at the Southbank Centre with the Royal Philharmonic Orchestra. Her recent album of works for violin and orchestra by Sibelius, with the BBC National Orchestra of Wales and George Vass, featured in BBC Radio 3's Building a Library and *Gramophone*'s Guide

to the Concerto, and brought *BBC Music* to comment: 'Fenella Humphreys's playing is a genuine revelation in the way it brings out the music's dark and introspective qualities, with no shortage of technical panache.' A renowned commissioner and champion of new music, she has given the first performances of scores by a vast range of composers, most notably Sir Peter Maxwell Davies, Sally Beamish, Gordon Crosse, Cheryl Frances-Hoad, Freya Waley-Cohen, and Adrian Sutton. Her 2024 album, *Prism*, reflects this; centred round her new arrangement of Bach's Toccata and Fugue, BWV 565, the album explores the medium of unaccompanied violin repertoire through new or recent works by young British composers as well as by Caroline Shaw, Jessie Montgomery, and George Walker. It was the 'Instrumental Choice' in the June 2024 issue of *BBC Music*, and *Gramophone* advised that 'when each piece moves to the next with such an organic, spell-holding flow, you're missing out if you don't listen end to end'. Artist in Residence at London's Wigmore Hall for the 2025 / 26 season, she has enjoyed diverse programmes of chamber music and works for solo violin, and given the première of new works by Sally Beamish, Tom Coult, Stephen McNeff, and Anna Berg. Fenella Humphreys plays a violin by Giovanni Battista Guadagnini, kindly lent by Jonathan Sparey.

His extraordinary career spanning over five decades, **Martin Roscoe** is inarguably one of the UK's best-loved pianists, renowned for his versatility at the keyboard, and equally at home in concerto, recital, and chamber performances. The respect and popularity he so widely enjoys are built on his deeply thoughtful musicianship and easy rapport with both audiences and fellow musicians. He is Artistic Director of the Manchester Chamber Concerts Society, and former Artistic Director of the long-running Ribble Valley International Piano Week and Co-Artistic Director of the Beverley Chamber Music Festival. With more than a hundred concertos in his repertoire, he continues to work regularly with many of the UK's leading orchestras, having especially close links with the BBC Philharmonic Orchestra, BBC National Orchestra of Wales, Hallé, Manchester Camerata, Northern Chamber Orchestra, and Royal Liverpool Philharmonic, where he has given more than ninety performances. He also appears widely across continental Europe, Canada, and Australia, under eminent conductors such as Sir Simon Rattle, Sir Mark Elder, Gianandrea Noseda, and Christoph von Dohnányi. A prolific recitalist and chamber musician, he tours the UK extensively every season, making regular appearances at Wigmore Hall, Kings Place, and Bridgewater

Hall. He enjoys long-standing associations with Peter Donohoe, Kathryn Stott, and the Maggini Quartet, and worked closely with Tasmin Little and the Endellion String Quartet during their long and illustrious careers. He has developed more recent collaborations with Jennifer Pike, Tai Murray, Fenella Humphreys, Liza Ferschtman, and the Brodsky and Carducci quartets. One of his most important ensembles, the Cropper Welsh Roscoe Trio (2005 – 2016), performed many times across the UK, most notably at Wigmore Hall. More recently, he formed the Roscoe Piano Trio with Fenella Humphreys and Jessica Burroughs for a celebratory concert in honour of Peter Cropper. The Trio has since gone on to perform across the UK, most notably at Bridgewater Hall. Having made numerous commercial recordings, Martin Roscoe received unanimous critical acclaim for his set of the complete piano sonatas by Beethoven.
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Eric Richmond



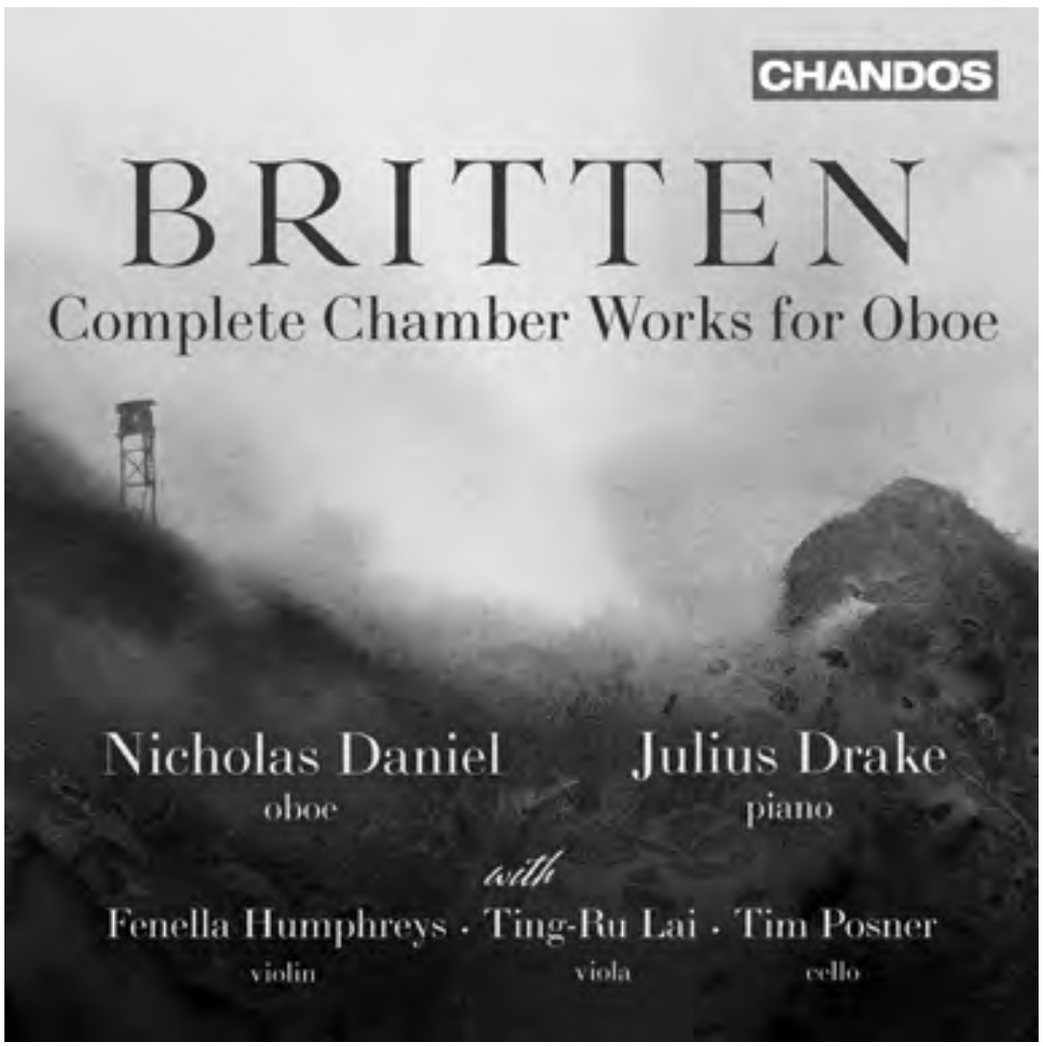
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Piano technician: Alexander Warcaba-Wood, Alex Wood Piano Services

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