

The background of the slide is a landscape photograph. The top half shows a sky filled with heavy, grey clouds, with a bright patch of light breaking through near the top center. Below the sky is a wide, calm body of water that reflects the light from the sky. In the foreground, the dark silhouettes of trees and a hillside are visible against the lighter water and sky.

Deux-Elles

Rhian Samuel

Light and Water

Light and Water by Nicholas Williams

In the title of this collection of music by Rhian Samuel there are suggestions of the sensuous and the tactile, and time and again in her art one encounters powerful responses to the sights, sounds and even touch of the exterior world, no less than to the elusive inner world of feeling. The listener may be rewarded by the pleasure of explicit tone-painting, or in a work such as the song-cycle, Trinity, by a rich fusion of physical and expressive associations. But whatever its source of inspiration, all her music strives for true and vivid values, borne of an independent spirit and a focussed intellect and imagination.

It is a sensibility that in over thirty years of composing has consistently identified with a range of stimuli, including nature, memory, locality (the Welsh-speaking land of her childhood in particular) and lamentation. They have proved central to her compositional endeavours and, in a sense, her vocation might be defined as an attempt to render to these key categories of experience the highest kind of justice. It is an ambition reflected in the careful selection of texts for vocal and choral works, with words ranging from medieval lyrics to the poetry of Samuel Beckett, no less than in the écriture of her instrumental music, always intuitively itself, and written with eminent grace and sympathy for her performers. Outside the composer's workshop, too, it is witnessed in the respect she has earned as a teacher at distinguished conservatoires and universities, her students having benefited greatly from her practical guidance and wisdom.

But as a creative artist and a writer she has also been noted for her engagement with the status of women in music, and her response to the challenge of empowerment has certainly infused many of her other concerns. It has also gone further than straightforward assertions of greater access and right, however needful for the equitable readjustment of social mechanisms. Equality is a precondition; but what she and others have argued is for

women's feelings to be valued, and for the recognition of an understanding that is directly affected by being female.

Proof of the rightness of this claim comes no more convincingly than in the six works on this disc, illuminated as they are by the detailed facts of biography and by insights into individual pieces revealed in the accompanying notes. Each of them has earned its place in the repertoire of performers, and its right to exist, as it were, independently of the composer. In those inspired by the poetry of Anne Stevenson, part of a large and fruitful harvest, it is especially clear how insights made by one female artist into the human heart are refined and enriched in translation by another. Gender is a complementary factor in all Samuel's music, yet such is its poetic vision – whether in vocal or instrumental media – that we hear the testament in sound of a singular creative individual rather than a polemical position. This is no less true of several works from her catalogue in which women explicitly tell their own stories: in *Daughters' Letters* for soprano, strings and percussion, where historical truth is apparent in the contrasting fictional monologues of 19th and 20th century women; and in the anonymous medieval female voices of elation and sorrow in the mezzo cycle *Cerddi Hynafoll/Ancient Songs*.

We learn from the composer that in the earliest work recorded here, Ryōkan's haunting tale of sacrifice and redemption, *The Hare in the Moon*, with its subtext of animus and anima, she was concerned as much with delivery and declamation as with expression, a characteristic choice for an artist in whose music melody, rhythm and harmony also retain time-honoured roles as fully functioning elements of the musical language, in an indivisible balance of form and content. In purely instrumental music she is no less herself; and indeed, in the syncopated figures of *Gaslight Square II* and the repetitions of 'Four-and-a-half Dancing Men' from *A Garland for Anne*, with their echoes of jazz and minimal-

ism, her affection for American music becomes apparent, no less so than in the vibrant dancing patterns that in her work so often signal joy. But there are multiple stylistic horizons, and if the sonorities of her piano writing at times suggest admiration for late Debussy, then it is no less true that whether in the cut of her vocal lines, or in the details of her rhythmic language, her enduring fascination with Renaissance music may also be discerned. And in *One Charming Night*, and *Summer Path*, Purcell and Lully respectively are evoked, lovingly, yet with the paradoxical beauty of quotation felt and understood.

To display the range of her composing for woodwind and for brass, genres to which she has also contributed extensively, another anthology would be needed. With colour and transparency also aspects of this collection, however, her love of the individual sound and the clear texture is equally present here, whether in the sonorous polarities of the Piano Quartet, or the crisp timbres of *Time out of Time*. Indeed, the sharp, incisive statements of this six-piece suite might stand as a microcosm of her achievement. Alive with contrast and drama, they transform sights, sounds and memories into musical fantasy, like postcards from a life's experience particularised into art.

Light and Water par Nicholas Williams

Dans le titre de cette collection musicale de Rhian Samuel sont suggérés le sensuel et le tactile, et, maintes et maintes fois, on trouve dans son art des réponses fortes aux vœux, aux sons et même au toucher du monde extérieur, tout autant qu'à l'insaisissable monde intérieur du sentiment. L'auditeur peut être récompensé par le plaisir du madrigalisme explicite, ou, dans une œuvre telle que le cycle de chansons Trinity, par une fusion riche entre des associations physiques et expressives. Mais quelle que soit sa source d'inspiration, toute sa musique

s'efforce d'obtenir des valeurs vraies et vivantes, nées d'un esprit indépendant, d'un intellect et d'une imagination concentrés.

C'est une sensibilité qui, en plus de trente ans de composition, s'est invariablement identifiée à une gamme de stimuli, dont la nature, la mémoire, la localité (en particulier, la terre de langue galloise de son enfance) et les lamentations. Ils se sont avérés être au centre de ses efforts de composition et, d'un certain côté, on peut définir sa vocation comme une tentative de rendre justice au plus haut degré à ces catégories-clés de l'expérience. C'est une ambition que reflète la sélection minutieuse des textes pour les œuvres vocales et chorales, aux paroles allant des paroles lyriques à la poésie de Samuel Beckett, et que reflète aussi l'écriture de sa musique instrumentale, toujours elle-même de façon intuitive, et écrite avec une grâce remarquable et en gardant ses interprètes à l'esprit. En dehors de l'atelier de la compositrice, également, on s'en aperçoit grâce au respect qu'elle a obtenu en tant que professeur dans des conservatoires et universités de renom, ses étudiants y ayant grandement profité de ses conseils pratiques et de sa sagesse.

Cependant, son rôle dans le domaine de la création et de l'écriture s'est aussi distingué par son combat pour le statut des femmes dans la musique, et sa réponse au défi de la responsabilisation infusa bon nombre de ses autres préoccupations. Elle ne s'en est pas seulement tenue à de simples revendications de plus grands accès et de droit, même si c'était nécessaire à la réadoption équitable des mécanismes sociaux. L'égalité est une condition préalable, mais elle a aussi, avec d'autres, lutté pour que les sentiments des femmes soient appréciés, et pour la reconnaissance d'une compréhension qui est la conséquence directe du fait d'être une femme.

Il n'est pas de preuve plus convaincante de la justesse de cet argument que dans les six œuvres qu'on peut trouver sur cet enregistrement, illuminées par les

faits détaillés de sa biographie et par des aperçus de morceaux individuels dans ces notes. Chacun d'entre eux mérite sa place dans les répertoires des interprètes, et son droit d'exister, tel qu'il est, indépendamment de la compositrice. Dans ceux inspirés par la poésie d'Anne Stevenson, issus d'une grande récolte fructueuse, il apparaît encore plus clairement à quel point des aperçus du cœur humain par une femme artiste sont raffinés et enrichis en traduction par une autre. Le sexe masculin/féminin est un facteur complémentaire dans la musique de Samuel; cependant, sa vision poétique (que le support soit vocal ou instrumental) est telle que nous entendons le testament sonore d'un seul individu créatif plutôt que celui d'une position polémique. C'est aussi vrai de plusieurs des œuvres de son catalogue dans lesquelles les femmes racontent leurs propres histoires de manière explicite : dans *Daughters' Letters* pour soprano, cordes et percussions, où la vérité historique apparaît dans les monologues fictifs contrastés de femmes des 19ème et 20ème siècles, et dans les voix de femmes anonymes du Moyen-Age, des voix d'allégresse et de peine, dans le cycle mezzo *Cerddi Hynafol / Ancient Songs*.

On apprend grâce à la compositrice que dans l'œuvre la plus ancienne enregistrée sur ce CD, le conte obsédant de sacrifice et de rédemption de Ryōkan, *The Hare in the Moon*, au sujet sous-jacent d'animus et d'anima, elle prêtait attention aussi bien au débit et à la déclamation qu'à l'expression, un choix caractéristique pour une artiste dont la mélodie, le rythme et l'harmonie de la musique retiennent aussi des rôles vénérables comme éléments de la langue musicale en bon fonctionnement, dans un équilibre indivisible du fond et de la forme. Dans la musique instrumentale pure, elle reste fidèle à elle-même, dans les figures syncopées de *Gaslight Square II* et les répétitions de « Four-and-a-half Dancing Men » de *A Garland for Anne*, aux échos de jazz et de minimalisme, son affection pour la musique américaine

transparent, aussi bien que dans les vivants motifs de danse qui, dans son œuvre, sont si souvent signes de joie. Mais il y a de multiples horizons stylistiques, et si les sonorités de ses passages pour piano suggèrent parfois son admiration pour les œuvres les plus récentes de Debussy, il n'en est pas moins vrai que, que ce soit dans les coupures de ses lignes vocales, ou dans les détails de son langage rythmique, on discerne aussi sa fascination persistante pour la musique de la Renaissance. Et dans *One Charming Night*, et *Summer Path*, Purcell et Lully sont respectivement évoqués, avec amour, mais cependant par la beauté paradoxale d'une citation que l'on a ressentie et comprise.

Pour illustrer l'étendue de sa composition pour bois et cuivres, des genres auxquels elle a largement contribué, une autre anthologie serait nécessaire. La couleur et la transparence étant également des aspects de cette collection, cependant, on peut également y trouver son amour du son individuel et des structures claires, que ce soit dans les polarités sonores du Piano Quartet, ou les timbres clairs de *Time out of Time*. Effectivement, les formulations nettes et incisives de cette suite en six morceaux peuvent être considérées comme un microcosme de sa réussite. Vives de contraste et de drame, elles transforment les vues, sons et souvenirs en fantasme musical, comme des cartes postales de l'expérience d'une vie précisée en art.

Light and Water von Nicholas Williams

Der Titel zu dieser Sammlung von Kompositionen von Rhian Samuel deutet Sinnliches und Berührbares an. Man begegnet in Samuels Kunst immer wieder kraftvollen Reaktionen auf Sichtbares, Hörbares und Tastbares der äußeren Welt sowie auf die nur schwer fassbare innere Welt der Gefühle. Der Zuhörer vermag mit großem Gefallen die Freude an deutlicher Tonmalerei

oder, in einem Werk wie dem Liederzyklus Trinity, ein intensives Verschmelzen von physischen und ausdrucksstarken Assoziationen zu erleben. Welche Quelle aber auch immer der Inspiration vorlag, ihre gesamte Musik bemüht sich um echte und lebendige Werte, geboren von einem unabhängigen Geist, konzentrierten Intellekt und Einfallsreichtum.

Es ist ein Empfindungsvermögen, dass sich in über dreißig Jahren des Komponierens durchgehend mit einer Vielzahl von Stimuli identifiziert hat, wie z. B. mit der Natur, Erinnerungen, Wehklagen und Orten (insbesondere das walisisch sprechende Land ihrer Kindheit). Sie alle sind von größter Bedeutung für ihr Kompositionswerk und in gewisser Weise könnte man ihre Berufung als Versuch definieren, diesen Schlüsselkategorien der Erfahrungswelt in allerhöchstem Maße gerecht zu werden. Diese Ambition zeigt sich sowohl in der sorgfältigen Textauswahl der Vokal- und Choralwerke, deren Bereich von mittelalterlicher Lyrik bis zu Gedichten von Samuel Beckett reicht als auch der Handschrift ihrer Instrumentalmusik, die stets intuitiv und mit äußerster Anmut und viel Verständnis für die Musiker komponiert ist. Davon zeugt auch der Respekt außerhalb der Komponistenwerkstatt, den sie sich als Lehrerin an ausgezeichneten Konservatorien und Universitäten verdient hat, an denen die Studenten und ihrer praktischen Anleitung und Klugheit sehr profitieren konnten.

Die kreative Künstlerin und Autorin ist aber auch bekannt wegen ihres Engagements für die Stellung von Frauen in der Musik und ihre Antwort auf die Herausforderung der Mitwirkungsmöglichkeiten durchzieht bestimmt viele ihrer anderen Anliegen. Ihre Bestrebungen gehen dabei über die einfache Forderung nach mehr Zugangsmöglichkeiten und Rechten hinaus, wie entscheidend wichtig diese für eine gerechte Wiedereinstellung der sozialen Mechanismen auch ist. Die Gleichberechtigung ist eine Grundvoraussetzung; wofür

Samuel und andere aber eintreten ist die Wertschätzung der Gefühle von Frauen und die Anerkennung des Verstehens, das direkt beeinflusst wird durch das Frau sein.

Der Beweis für die Richtigkeit dieses Anspruchs kann nicht überzeugender erbracht werden als in den sechs Werken auf dieser CD, die durch detaillierte biographische Fakten und Einsichten in individuelle Stücke aus den Begleittexten erläutert werden. Jedes einzelne von ihnen hat seinen Platz im Repertoire von Musikern verdient sowie das Recht auf eine eigene, vom Komponisten unabhängige Existenz. In den Werken, die von Anne Stevensons Gedichten inspiriert wurden, Teile einer großen und fruchtbaren Ernte, wird besonders deutlich, wie erworbene Einsichten in das menschliche Herz einer weiblichen Künstlerin in der Übertragung durch eine andere verfeinert und bereichert werden. Gender ist ein ergänzender Faktor in der gesamten Musik von Samuel und dies gilt auch für ihre poetische Vision, ob nun im vokalen oder instrumentalen Medium. Was wir hören ist daher vielmehr das klangliche Zeugnis eines einzigartigen kreativen Individuums und weniger eine polemische Stellungnahme. Dies gilt auch für mehrere Werke aus ihrem Katalog, in denen Frauen ausführlich ihre eigene Geschichte erzählen: In *Daughters' Letters* für Sopran, Streichinstrumente und Schlagzeug, in dem sich die historische Wahrheit in den gegensätzlichen, fiktionalen Monologen von Frauen des 19. und 20. Jahrhunderts offenbart und in den ungenannten mittelalterlichen Frauenstimmen der Hochstimmung und Trauer des Mezzosopran-Zyklus *Cerddi Hynafol / Ancient Songs*.

Wir erfahren von der Komponistin, dass sie sich in dem frühesten der hier aufgenommenen Werke, Ryōkans quälender Erzählung von Opfer und Erlösung, *The Hare in the Moon*, mit der unterlegten Bedeutungsebene von Animus und Anima, ebenso sehr mit dem Vortrag und der Deklamation, als auch mit dem Ausdruck befasst hat.

Dies ist eine eher charakteristische Wahl für eine Künstlerin, in deren Musik Melodie, Rhythmus und Harmonie auch in althergebrachten Rollen als voll funktionierende Elemente der musikalischen Sprache erhalten geblieben sind, in einem unteilbaren Gleichgewicht aus Form und Inhalt. Sie ist aber auch in der reinen Instrumentalmusik ganz sie selbst und ihre Leidenschaft für amerikanische Musik wird sowohl in den synkopierten Figuren in *Gaslight Square II* und den Wiederholungen von 'Four-and-a-half Dancing Men' aus *A Garland for Anne* mit ihren Echos des Jazz und Minimalismus offensichtlich sowie in den pulsierenden Tanz-Schemata, die so oft in ihrem Werk Ausdruck von Freude sind. Es gibt aber vielfältige stilistische Horizonte, und wenn die Klangfülle ihrer Kompositionen für Klavier manchmal Bewunderung für den späten Debussy andeutet, dann vermag man sowohl in dem Verlauf ihrer Vokallinien als auch in den Details ihrer rhythmischen Sprache ihre anhaltende Faszination mit Renaissancemusik zu erkennen. *One Charming Night* für Violine und Klavier und *Summer Path* für Harfe und Streichinstrumente lassen an Purcell und Lully denken, liebevoll und doch mit der paradoxen Schönheit eines gefühlten und verstandenen Zitats.

Um den Bereich ihrer Kompositionen für Holzblas- und Blechinstrumente vorzustellen, Genres zu denen sie ebenfalls maßgeblich beigetragen hat, wäre eine weitere Anthologie erforderlich. Neben Farbe und Transparenz, ebenfalls Aspekte dieser Sammlung, ist ihre Liebe für den individuellen Klang und klare Textur gleichermaßen präsent hier, sei es in den klangvollen Polaritäten des Klavier Quartetts oder in den klaren Timbres in *Time out of Time*. Die scharfen prägnanten Aussagen dieser sechsteiligen Suite könnten in der Tat wie ein Mikrokosmos ihrer Leistungen verstanden werden. Lebendig aufgrund von Gegensätzen und Drama, verwandeln sie Sichtbares, Hörbares und Erinnerungen in musikalische Fantasien, wie in Kunst überführte Postkarten von den Erfahrungen eines Lebens.

Notes on the Programme by Rhian Samuel

The Hare in the Moon

This Japanese tale begins like an innocent children's story but later incorporates a sacrificial element with implications of redemption; it ends with a restrained, yet moving, lament. In this setting I was concerned with vocal issues, particularly the relationship between speaking, recitative and pure lyricism. The Hare in the Moon was written in St Louis in 1977 for my then-small son Gareth, after my absence from composing for several years. Throughout that time, the text had preoccupied me and when it came time to write the piece down it was complete in its piano version in a few days—just in time to enter the Missouri Forum for Composers Competition (1978) where it won first prize. It also exists in a version for voice, marimba, vibraphone and double bass.

Time out of Time

While these sketches are inspired by childhood memories, they are also studies in rhythmic freedom and constraint, and in the interplay of materials. 'Harmonium' is a reworking of 'Distant Hymn' from the Five Miniatures for piano quintet (2001), whose last movement is used in the Piano Quartet, *Light and Water*. The suite grew out of a commission for a single cello piece for the *Spectrum Series* (AB publications), where a seventh piece, 'Tin Soldier', may be found.

A Garland for Anne

These five short pieces were written as a gift for the poet Anne Stevenson on her 70th birthday. The titles are quotations from her poems and the pieces attempt a distillation of their essence. 'On going deaf' expresses the poet's defiance in the face of her disability, while 'Morning' begins, 'You rise from sleep ...' and 'Four-and-a-half Dancing men' refers to the paper cut-outs fashioned by Anne's grandson. Some of these poems I have set elsewhere; for instance, 'The Therapy of Moonlight' is the last line of 'The Wind, the Sun and the Moon', a poem which appears in *Nantcol Songs* for soprano and piano, while 'Vertigo' is the last song in *Trinity* for soprano, flute and piano.

Trinity

Trinity, written 28 years after *The Hare*, represents a later stage in the development of my musical response to texts. The three very contrasted poems each deal with the notion of 'three': for three performers; three versions of the human (self, shadow and reflection); three hanging raindrops on the Snowdonian fence; and the body-precipice-mind balance of the last song which resolves in the triple metre of the dance, and the final, affirmative, C-major triad. This work was commissioned by pianist Maki Yoneta and first performed at the Birmingham Conservatoire in March 2005.

Piano Quartet: Light and Water

The title, 'Light and Water' refers to the two basic, contrasting timbres of this ensemble, strings and keyboard, which are most clearly separately highlighted in the two middle movements. The last movement is a reworking and expansion of 'Motoring', one of the Five Miniatures for piano quintet, 2001. The piece was written for the Fidelio Quartet, with its particular individual players at that time in mind; it was premiered at the Hampstead and Highgate Festival, London, in May 2004.

Gaslight Square II

Gaslight Square is a landmark in St Louis, Missouri, a city in which I lived for many years. The piano duet followed immediately after *Gaslight Square I*, a light-hearted, jazz-inspired, 'one-minute wonder' commissioned for a set of such works by pianist Clive Williamson for a concert at the University of Surrey on 15 March, 2005. The piece was considerably expanded from the original 60-second piano solo and augmented with episodes of new material.

The Hare in the Moon — Ryōkan

[Narrative]

Long, long ago, they say
Lived a monkey, a hare and a fox.
Together they formed a bond
Of friendship:
In the day, they romped in the hills and fields,
At night to their forest they returned.

And so time passed
Until the god who lives in the eternal heavens
Heard the story.

‘But is it true?’, he asked,
And turned himself
Into an old man,
Teetering along to see.

There he found them,
Just as he had heard,
Romp and playing,
Their hearts made one.

Resting his limbs awhile,
Pausing to get his breath,
He threw away his staff
And shouted,
‘Help me! Help a hungry old man!’

‘That’s not hard’, they said,
And then, quick as a flash,
From the copse behind
The monkey gathered berries
From the river bank in front
The fox snapped up a fish;
But the hare, hopping all about the place,
Did not a thing to help.
‘Oh that hare – his idea’s always different’, they

cursed,
But all to no good. Then,
‘Break these twigs’, said monkey,
‘Light a fire’, said fox.
Hare did as he was told.
And then, into the smoke and flames they hurled him
And served him up to the old man, all unwitting.

[Threnody]

He, lifting his eyes
To the heavens that last for ever
Sobbed and wept and then
Rolled prostrate on the ground.

Soon, beating on his breast, he asked,
‘Which of these three,
These three old friends,
Which treated me the best?
They were all kind.’

And yet, thinking that the hare
Was the finest of them all,
He took him, dead, and cast him
High up to the palace of the moon,
In the heavens that last forever.

[Envoi]

Even till today
This story has been told,
How the hare came to live up in the moon.
And we, too, as we hear,
Dampen with our tears
The white hemp of our sleeves.

The Hare in the Moon’ from the Penguin Book of Japanese
Verse translated by Geoffrey Bownas and Anthony Thwaite
(Penguin Books, 1964) © 1964 Geoffrey Bownas and
Anthony Thwaite (p.139).

Trinity — Anne Stevenson

Trinity at Low Tide

Sole to sole with your reflection
on the glassy beach
your shadow gliding beside you
you stride in triplicate across the sand.
Waves, withdrawn to limits on their leash,
are distant, repetitious whisperings,
while doubling you, the rippling tideland
deepens you.

Under you, transparent yet exact,
your downward ghost keeps pace—
pure image, cleansed of human overtones:
a travelling sun, your face;
your breast, a field of sparkling shells and
stones.
All blame is packed into that black
featureless
third trick of light that copies you
and cancels you.

Without Me

A north wind light this morning
Who will watch it,
gilding the hennas of the marsh?

Between the iron gate’s upright
and its top rung
death’s in her diamond collar.
And if ewes last night
laid glistening pebbles, the pasture

will be pointillist with dung,
with burnished dung-flies busily feeding.

After heavy rain, a flood of sun,
but not for me the rainbows hanging
one one one
from tearful lines of crooked fencing
that will rust by noon.
Now, what’s that shadow by the pigsty
pecking, looking, pecking?
Fly away, silly bird, fly!
Whose pasture will be grazing
on your white bones soon?

Vertigo

Mind led body
to the edge of the precipice.
They stared in desire
at the naked abyss.
If you love me, said mind,
take that step into silence.
If you love me, said body,
turn and exist.

These poems are taken, respectively, from the following collections of poetry by Anne Stevenson: *Four and a Half Dancing Men* (OUP, 1993), *A Report from the Border* (Bloodaxe Books, 2003) and *Granny Scarecrow* (Bloodaxe Books, 2000) and are used by kind permission of the author.

Antithesis Piano Duo Greek born Petros Moschos and Dimitris Karydis have been collaborating since 1997 when they were studying at the Royal Academy of Music in London. They have received the highest prizes in international piano duo competitions including the Murray Dranoff (USA), Schubert (Czech Republic), Donosira Hiria (Spain) and Citta di Caltanisseta (Italy). They perform regularly in Germany, Italy, Spain, Switzerland, Greece, UK, the Czech Republic, Spain, Israel, Ireland, Canada and the USA. Their 2000 CD included works by Mozart, Brahms and Schubert and was co-produced by Bavarian Radio and Genuin Musikproduktions. Their next, *The Carnival of the Animals*, was a collaboration between the Duo Antithesis and the Nuremberg Youth Orchestra. They have also recorded for Czech, Israeli, Hellenic, and Bavarian radios. They both hold Doctor of Musical Arts degrees from City University.



Lucy Crowe (in rehearsal, left, with Simon Lepper) was born in Staffordshire and studied at the Royal Academy of Music. She received the 2002 Royal Overseas League Gold

Medal, the Second Prize at the 2006 Kathleen Ferrier Awards and is a Wigmore Young Artist. She has sung with the English Concert under Andrew Manze and Lawrence Cummings, the Orchestra of the Age of Enlightenment under Richard Egarr, the Sixteen under Harry Christophers and the City of London Sinfonia under Richard Hickox and Trevor Pinnock. At the Aldeburgh Festival she has sung in *Acis and Galatea* under Richard Egarr, Britten's *Praise we Great Men* with the CBSO under Sakari Oramo, and Mendelssohn's *Lobgesang* under Paul Daniel. Operatic engagements have included Michal in Handel's *Saul* for Opera North, Aspasia in *Mitridate* with the Classical Opera Company; the title role in *The Cunning Little Vixen* with British Youth Opera; also Narcissa in Haydn's *Philemon und Baucis* at the Eisenstadt Haydn Festival under Trevor Pinnock, Susanna in *Le Nozze di Figaro* for Garsington Opera and Opera North and Sophie in *Der Rosenkavalier* for Scottish Opera. Present and future engagements include Poppea in *Agrippina* and Drusilla in *The Coronation of Poppea* for ENO, Elisa in *Il Re Pastore* for Garsington Opera and Nanetta in *Falstaff* for Scottish Opera.

The Fidelio Piano Quartet comprises Tamas Andras (right), violin, Sarah-Jane Bradley, viola, Gemma



Rosefield, cello, and Michael Dussek (right standing), piano. In the past it has won the prestigious Philharmonia Orchestra/Martin Musical Scholarship Fund Ensemble Award, sponsored by Tota/FinaElf, the John Tunnell Trust Award, the Harold Craxton Chamber Music Competition, the Kirkman Concert Series Prize and the Friends of the Royal Academy of



Music Wigmore Award. The latter prize gave the Quartet its debut Wigmore Hall recital in May 2002. The Fidelio Quartet held the Leverhulme Fellowship for Chamber Ensembles at the RAM, 2003-2005, has worked closely with the Philharmonia Orchestra/MMSF, performing three specially commissioned quartets and was Quartet-in-Residence at the Presteigne Festival, 2004. It was also chosen to perform for the opening of the new Josefowitz Recital Hall at the RAM and played recently to a full house at the Salle Cortot in Paris. Festival appearances include the Edinburgh Fringe, King's Lynn, Presteigne, Hampstead and Highgate and the Musicades Festival in Lyon.

Simon Lepper (pictured left with Lucy Crowe) studied at King's College Cambridge and the Royal Academy of Music, London with Michael Dussek where he obtained a Dip.RAM and received the Hodgson Fellowship. He became an Associate of the Royal Academy of Music in 2005. Competition successes include the Gerald Moore Award and the accompanist prizes in

the Kathleen Ferrier, Maggie Teyte, Richard Tauber and Royal Over-Seas League competitions. He has accompanied many renowned singers including Martene Grimson, Felicity Palmer, Kate Royal, James Rutherford, Bryn Terfel, Ailish Tynan and Elizabeth Watts, and performed in Austria, Belgium, France, Germany, Holland, Switzerland, Brunei, China, India, Malaysia and New Zealand as well as Britain, frequently broadcasting on BBC Radio 3. With the soprano Gillian Keith he has recorded CDs of Debussy's early songs and the Presteigne Festival anthology, *A Garland for Presteigne* (which includes Rhian Samuel's 'A Perfect View') on the Deux-Elles label; a disc of Warlock songs with Andrew Kennedy for Landor Records will be released in November 2007. In this year Simon will give a recital of *Die Schöne Müllerin* with Adrian Thompson and performances of *Winterreise* with Mark Padmore. He is an official accompanist for the BBC Singer of the World Competition (Cardiff) and was invited in summer 2006 to the Verbier Festival where he co-ordinated and played for the song masterclasses given by Thomas Quasthoff and José Van Dam.

Chenyin Li began her musical studies at the Beijing Conservatory of Music. She attended Auckland University, NZ, 1995-98, studying with Prof. Tamas Vesmas, and went on to study in London with Prof. Joan Havill at the Guildhall School of Music and Drama. She holds a



DMA in Piano Performance from City University/GSMD. Chenyin has been a prizewinner at many international competitions, including overall winner of the Young Musicians Competition in New Zealand, the European Intercollegiate Beethoven Prize, Jacques Samuel Competition, Sheffield Piano Competition, Dudley International Piano Competition and the Scottish International Piano competition. She has appeared in all the important venues in UK, including Royal Festival Hall, Wigmore Hall, Purcell Room, Queen Elizabeth Hall, Bridgewater Hall, Glasgow Royal Concert Hall, Ribbles Valley and Leeds International Festival. Abroad she played in China, France, Italy, Spain, Denmark, Germany, Holland, Japan, and toured Scotland, New Zealand and USA. Her concerto performances include with Phoenix Symphony Orchestra (USA), Royal Scottish Symphony Orchestra, Aarhus Symphony Orchestra (Denmark) and New Zealand Symphony Orchestra.

John Reid (right with Joana Seara) read music at Clare College, Cambridge, and studied at the Royal Academy of Music with Michael Dussek, taking lessons in song interpretation with Malcolm Martineau and, privately in Amsterdam, with Rudolf Jansen. His many awards include the 2003 Kathleen Ferrier and Maggie Teyte accompaniment prizes, the 2003 Birmingham Accompanist of the Year (joint first prize) and the 2004 Gerald Moore Award. He was awarded the Queen's Commendation for excellence in the RAM in 2004 and a Shinn Junior Fellowship. Significant recital debuts include at Wigmore Hall in May 2004 (with soprano Lucy Crowe); at the Purcell Room (as a 2004 Park Lane Group Young Artist) and in Switzerland, Italy and the Concertgebouw, Amster-

dam with trumpeter Alison Balsom. With violinist Thomas Gould he has given recitals at the Queen Elizabeth Hall, Wigmore Hall, Bridgewater Hall, St. George's Brandon Hill, Purcell Room and at the Buxton Festival. He has also partnered distinguished singers Joan Rodgers and Anthony Rolfe-Johnson.

Gemma Rosefield (below with Simon Lepper), cello, studied with Ralph Kirshbaum at the Royal Northern College of Music, having previously graduated with Distinction at the Royal Academy of Music. Major competition successes include First Prize in the European Music for Youth Competition in Oslo, Norway, the Royal Overseas League String Competition, the Making Music Young Concert Artists Award, the



Kirckman Award, and the Prix Academie Maurice Ravel. A committed chamber musician, Gemma

has played in the USA, Russia, Japan, Europe and throughout the UK, including performances with Gyorgy Pauk, Menachem Pressler and Stephen Kovacevich. She has appeared at the major London venues, including the South Bank, the Barbican and at the Wigmore Hall, where at her debut recital in 2004, she was described by *The Strad* magazine as 'a mesmerising musical treasure', and the London *Evening Standard* commented 'Monday nights at the Wigmore Hall will never be the same again'.

Her festival appearances in 2007 include Corsham, Hampstead & Highgate, Kings Lynn, Presteigne and Edinburgh Fringe, Gstaad and the Lyon Musicades XV in France.

Joana Seara, soprano, was born in Lisbon and studied at the Lisbon National Conservatoire, and the Guildhall School of Music and Drama, completing BMus and MMus degrees, and the Opera Course in 2006. She has performed with Glyndebourne Festival Opera, Independent Opera at Saddle's Wells and British Youth Opera and has worked under conductors such as Paolo Olmi, Paul McGrath, Nicholas Kok and Gary Cooper. Her roles include Dorinda in Handel's *Orlando*, Nannetta in *Falstaff*, Despina (British Youth Opera and Opera!Festival, the Netherlands) and Zerlina (Opera!Festival, the Netherlands). She has performed at the Oxford Lieder Festival with Sholto Kynoch and with the Lisbon-based Baroque Ensemble of Chiado and the Divino Sospiro Baroque Orchestra, under Enrico Onofri, at the Ile de France, Ambronay and Mafra baroque festivals. She sings Damigella in ENO's 2007 production of *The Coronation of Poppea* (conductor, Laurence Cummings).



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Adam Walker (below with Joana Seara and John Reid), flute, was born in Retford, Nottinghamshire and studied with Gitte Sorensen at Chetham's School of Music. In 2002, at the age of 14, Adam won the British Flute Society Competition and in 2003 won the Royal Overseas League Prize for the woodwind player with the most promise. In 2004 he was a concerto finalist in the 2004 BBC Young Musicians Competition. He went on to give his debut recital at the Wigmore Hall, tour the middle East and take part in the 2005 Edinburgh Festival production of Britten's *Curlew River*. He has given numerous radio broadcasts, including appearances on BBC Radio 3. As a soloist Adam has appeared with the Halle Orchestra at the Bridgewater Hall, the City of Birmingham Symphony Orchestra and the Royal Philharmonic Orchestra.



Rhian Samuel was born in Abernant, near Aberdare, Wales in 1944 to a Welsh-speaking, musical family. She received her very early musical education from her father; her teenage years included playing the oboe in youth orchestras and singing in choirs in her native Glamorgan, in south Wales. After university in England (Reading University, where her teachers were Andrew Byrne and Peter Stadlen and she conducted and wrote for the University Singers), she moved to the United States, studying at Washington University with Robert Wykes and Paul Pisk, gaining an MA in Composition and a PhD with a dissertation on Renaissance music, and then teaching at the St Louis Conservatory. Her *Elegy-Symphony* was performed by the St Louis Symphony Orchestra, conductor Leonard Slatkin, in 1981; two years later, she was co-winner of the ASCAP/Rudolph Nissim Prize for *La Belle Dame sans Merci* for chorus and orchestra, which she wrote while exchange-teaching at the Colchester Institute in the UK. After more trans-Atlantic travelling, she came back definitively to Britain in 1984, taking a teaching position at Reading University where she remained for 11 years. She is now Professor of Music at City University, London.

Her return to Britain marked the beginning of a fruitful collaboration with the BBC National Orchestra of Wales (BBCNOW). This produced works including *The White Amaryllis* (1991), *Clytemnestra* (1994), *Dawnsiau'r Nant/Dances of the Stream* (1999), and *Tirluniau/Landscapes* commissioned by the BBC for the Millennium Proms. The titles of the latter two works indicate the influence of the Welsh language and countryside upon her. Another profound yet very different influence is her four-year experience

of working on the *New Grove/Norton Dictionary of Women Composers* (1994), of which she was co-editor. Yet another is the 16 years she spent in the United States. The influence most clearly manifest on this CD, however, is her time in London, teaching at City University, with close links, professional and personal, to the Guildhall School of Music and Drama and the Royal Academy of Music, working with a number of extremely talented young performers, some of whom appear on this disc. Several of the pieces included here were written for these performers.

Samuel's work on the Women Composers' Dictionary raised her awareness of the special contribution of women to a primarily male artistic endeavour. It is mostly clearly reflected in her subsequent choice of texts, from *Clytemnestra* (after Aeschylus) for soprano and orchestra, premiered by Della Jones and the BBCNOW, to pieces which set the work of women poets. These include *Before Dawn* (1989), to a text by May Sarton, which was premiered in New York by Susan Graham and the National Orchestral Association, conductor Jorge Mester in 1989, and performed and broadcast several times thereafter by Jane Manning and the BBCNOW in the UK, and recently performed by Sharon Mabry, mezzo-soprano, with the Nashville Symphony Orchestra, in Nashville, Tennessee. They also include works to texts by the Anglo-American poet, Anne Stevenson, for instance, *Daughters' Letters* (1996), toured throughout Scotland by Patricia Rozario, soprano, with the BT Scottish Ensemble, director Clio Gould. On the CD, works representing this trend are *Trinity* for voice, flute and piano, which sets three of Stevenson's poems, and *A Garland for Anne*

for solo piano which takes lines from her poems as individual titles.

Rhian Samuel's time in St Louis is represented here by *Gaslight Square II* (2005) named after a St Louis landmark, and reflecting popular American influences on her music, and *The Hare in the Moon* (1978), which holds a place of particular affection for the composer, being the first piece she wrote after a compositional hiatus of six years. It won a local competition and in many ways proved an impetus for the rest of her composing life.

Welsh connections are found in the cello pieces, *Time out of Time* (2002), in particular 'Harmonium' with its reminiscence of childhood music-making in Abernant; 'The Little Boat at its Moorings', which refers to her home in Aberdyfi on the Dyfi Estuary, and in the second of the poems of *Trinity*, which describe the southern Snowdonian landscape.

The piano quartet, *Light and Water* (2003) here represents Samuel's 'London' piece. Written for the Fidelio Quartet, it illustrates the symbiotic relationship between the music and its first performers. The 'scenario' is the pitting against each other of contrasts, with an outcome of harmony, some dissent, and even uneasy compromise. But in this way it also epitomises Rhian Samuel's life as a composer: a woman in what has been, for her life so far, mostly a man's world.



This CD has been made possible by a grant from City University, London.

Rhian Samuel's music is published by Stainer & Bell www.stainer.co.uk/samuel.html.

Rhian Samuel
Light and Water

- 1** **The Hare in the Moon** 7:40 Lucy Crowe *sop* Simon Lepper *piano*
Time out of Time Gemma Rosefield *cello* Simon Lepper *piano*
- 2** Angels (i) 3:04
3 Mechanical Doll 2:41
4 'Twixt Thee and Me 1:43
5 The Little Boat at its Moorings 2:40
6 Harmonium 2:05
7 Angels (ii) 2:57
- A Garland for Anne** Chenyi Li *piano*
- 8** The Therapy of Moonlight 2:10
9 Vertigo 1:07
10 On going deaf 0:53
11 Morning 2:57
12 Four-and-a-half Dancing Men 2:00
- Trinity** Joana Seara *sop* Adam Walker *flute* John Reid *piano*
- 13** Trinity at Low Tide 4:26
14 Without Me 3:58
15 Vertigo 2:22
- Piano Quartet: Light and Water** The Fidelio Piano Quartet
- 16** Light through Water 5:12
17 Light above Water 2:37
18 Water above Light 2:40
19 Water through Light 5:11
- 20** **Gaslight Square II** 6:03 Antithesis Piano Duo

Producer Jonathan Freeman-Attwood
Recording Engineer Kirsten Cowie
Mastering Tom Leader
Booklet Notes Nicholas Williams and Rhian Samuel
Cover Photo Dyfi Estuary, Wales, by Rhian Samuel
Recorded in The Duke's Hall, Royal Academy of Music, London, April 2007
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