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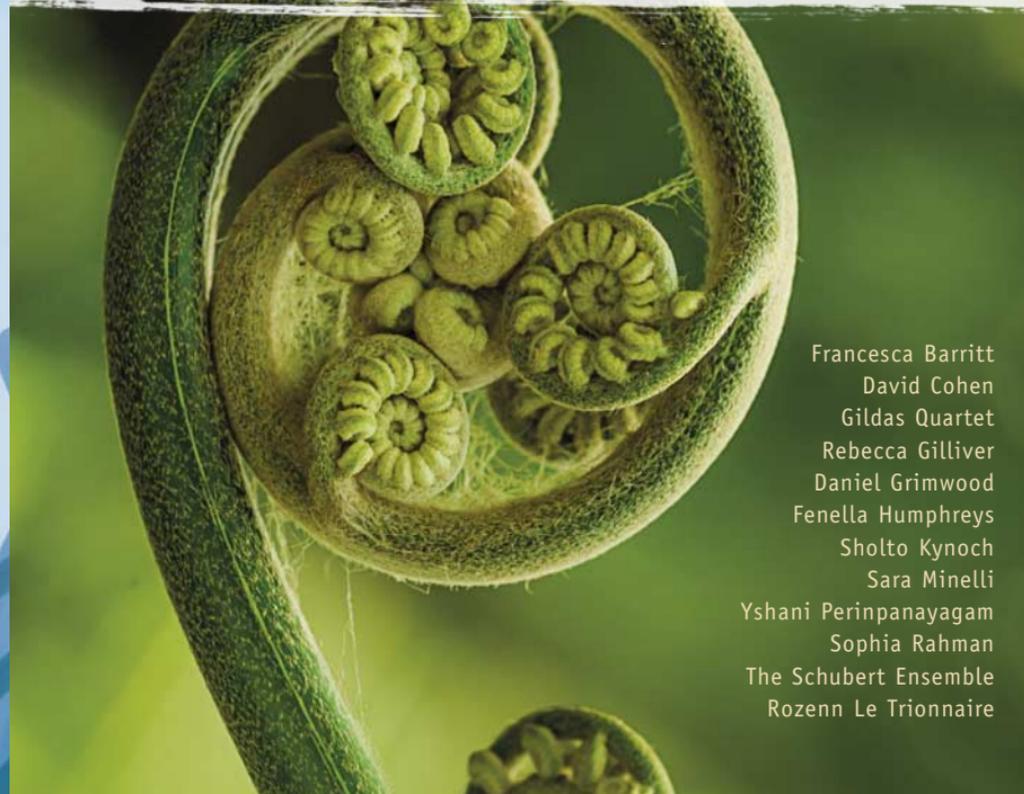
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RECORDS

## The Whole Earth Dances Cheryl Frances-Hoad



Francesca Barritt  
David Cohen  
Gildas Quartet  
Rebecca Gilliver  
Daniel Grimwood  
Fenella Humphreys  
Sholto Kynoch  
Sara Minelli  
Yshani Perinpanayagam  
Sophia Rahman  
The Schubert Ensemble  
Rozenn Le Trionnaire

## I FOREWORD

This disc, my second one of chamber music for Champs Hill Records, focuses on compositions written over a period of nearly twenty years. From *The Prophecy*, my first professional commission (for the 1998 Manchester International Cello Festival) to *The Whole Earth Dances* (commissioned by the Schubert Ensemble, this recording being their last as a group before disbanding in 2018), each work takes inspiration from widely varied sources, from Dante through *The Prodigy* to Game Theory.

When *The Glory Tree*, my first Champs Hill disc, was released in 2011 I had no idea how life-changing it would be to have professional recordings of my music in the public realm: interpretations were as close to what I heard in my head as it was possible to have. The care and attention lavished by all involved during those three days of recording in September 2008 felt like a huge affirmation of my work; it both spurred me on to continue to try and make a life as a composer, and began what I only half-jokingly refer to as my obsession with recording. With this fifth and final disc for the label, and with over six-and-a-half hours of music recorded, I can only express my heartfelt gratitude to David and Mary Bowerman for their faith in me and my work because, without their support, all of this would have been an impossibility.

I am also indebted to Arts Council England, the PRS Foundation and the Schubert Ensemble Trust for financial support in the making of this disc.

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



## TRACK LISTING

### CHERYL FRANCES-HOAD (b.1980)

1 **THE WHOLE EARTH DANCES** (2016) 9'41

*The Schubert Ensemble: William Howard ~ piano, Simon Blendis ~ violin, Douglas Paterson ~ viola, Jane Salmon ~ cello, Peter Buckoke ~ double bass*

**CLOUD MOVEMENTS** (2014)

- 2 *i* Larghetto 2'05  
3 *ii* Allegro moderato 1'14  
4 *iii* Larghetto 2'35  
5 *iv* Vivace 1'55  
6 *v* Larghetto 2'41

*Rozenn Le Trionnaire ~ clarinet, Francesca Barritt ~ violin, Sholto Kynoch ~ piano*

**SONGS AND DANCES** (2011)

- 7 *i* Quietly dignified 4'07  
8 *ii* Allegretto 6'30  
9 *iii* Lento 4'21

*David Cohen ~ cello, Daniel Grimwood ~ piano*

10 **THE PROPHECY** (1998) 14'14

*Rebecca Gilliver ~ cello, Sophia Rahman ~ piano*

**GAME ON** (2015)

*Composed by Cheryl Frances-Hoad, Sound Design by Yshani Perinpanayagam*

- 11 *i* Nash 3'11  
12 *ii* Robots Will Rule the World 3'51  
13 *iii* Lament 7'07

*Yshani Perinpanayagam ~ piano and Commodore 64*

14 **PAY CLOSE ATTENTION** (2011) 2'07

*Yshani Perinpanayagam ~ piano, Christopher Jones ~ violin, Kay Stephen ~ viola, Anna Menzies ~ cello*

15 **MAZURKA** (2014) 2'18

*Fenella Humphreys ~ violin, Sholto Kynoch ~ piano*

16 **MEDEA** (2007/2017) 4'13

*Sara Minelli ~ flute*

17 **MY DAY IN HELL** (2008) 9'21

*Gildas Quartet: Christopher Jones ~ violin, Gemma Sharples ~ violin, Kay Stephen ~ viola, Anna Menzies ~ cello*

Total playing time: **81'40**

Produced by Ateş Orga

Engineered and edited by Dave Rowell

Recorded on 1st May 2015, 13th March and 3rd–5th May 2017 in the Music Room, Champs Hill, West Sussex, UK

Executive Producer for Champs Hill Records: Alexander Van Ingen

Label Manager for Champs Hill Records: Rebecca Dixon

Wrapped and hooded, battling whatever the elements throw at her, traipsing country lanes, an air of bemusement one moment, knowingly sure the next, claret laughter counterpointing dry humour, Cheryl Frances-Hoad is an original. 'Intricate in argument, sometimes impassioned, sometimes mercurial, always compelling in its authority' (Robin Holloway, *The Spectator*), '21st-century music that should frighten no one but make them pause frequently for thought (not least through her beguilingly idiosyncratic titles)' (Guy Rickards, *Gramophone*), her output – widely premiered, broadcast and commercially recorded, reaching audiences from the Proms to cathedrals, seminars and workshops – embraces all genres from opera, ballet and concerto to song, chamber and solo repertory. Free of pretension and artifice, with a thirst for literature, painting and dance, her creative signature, crossing all styles, is charismatically her own. 'Nothing in Frances-Hoad's music ever sounds secondhand. [It speaks] clearly and directly in an utterly fresh way' (Andrew Clements, *The Guardian*).

Grateful for a 'hard core' apprenticeship getting on for eighteen years, she studied at the Yehudi Menuhin School (cello, piano) before going up to Cambridge, 'disastrous interview' notwithstanding, followed by a doctorate at King's College, London. 'I'm not naturally very cerebral and compose very intuitively, so going down the academic route was good for me I think. I'm relieved though that I just have to write notes now, not lots of mediocre essays!' (*Composition: Today*, 2009). Less than loquacious in her rural youth (near silent when I first met her), she's a good exemplar these days of someone who, away from the piano and her desk, is nothing if not a strong communicator, happy to mingle, always ready to busk a gig or two. A pragmatic realist. 'You have to be determined to the point of utter bloody mindedness. Part of the reason why I've managed to make a kind-of living out of composing is that I have always just refused to acknowledge that it might not be possible ... A thick skin for rejection is very useful I think, and somewhere

(however deep down) you need total self confidence in what you are writing, even if this is partly achieved by self-deception ...' (*The Cross-Eyed Pianist*, 2013).

Cheryl likens the creative process to modern architecture. 'Buildings which can look gravity-defying have to have secure foundations to work properly. I think to write a good piece it has to be structurally and technically sound as well as sounding as [instinctive] and emotionally direct as possible' (*Yorkshire Post*, 2010). Going back years, her notebooks, sketches and autographs are kept in careful order, calligraphically as arresting in their pen-and-ink delicacy as the (dynamically intensified) scorewriter pages she produces subsequently. The act of pen on paper is important. Inspired by or setting words, for example, she needs to write them out to comprehend their meaning. She's not a serialist yet some of her sketches, as ordered as they can be random, are nothing if not serialised permutations, retrogrades, inversions and transpositions of germinal note shapes. Others, vigorously penned, scribbled reminders meshing the margins, confirm the tonal engine at the centre of her language, linear patterns and cells reduced to starkly verticalised chord sequences, analytically graphed much as one might a Bach prelude or Chopin study – though, scanning her *oeuvre*, how she directioned and arrived at such triads, quartals and accretions she will often have difficulty remembering. 'A piece overall [like its dynamics] is always clear in my head,' she says. But occasionally she'll diagram a structure or paragraph – staticizing events otherwise moving in time. Sketches, she ruminates, border on 'exercises in composition, an insight into a composer's innermost thoughts, doubts and discoveries'. She sees colours in keys [*Stolen Rhythm*, Champs Hill Records CHRCD119].

Cheryl's early work was about intricacy of detail and ambitious complexities of execution, recurrently bordering on the near impossible, the torture and conquest, the error, of the moment as important to the drama as any other parameter. Her recent output is more clarified and performer-sympathetic. Entering her world is to

tumble into a hall of mirrors; as she says, 'Doing my own thing.' Her formative training in the late Eighties and Nineties took her down moderated Establishment roads: the mainstream cello repertory – Bach, Beethoven, Brahms, Britten, Shostakovich; the *fin de siècle* emotionalism and poetics of *Verklärte Nacht* (a Menuhin staple); neither dodecaphony nor contemporary techniques at Cambridge, but plentiful doses of Josquin, species counterpoint and ethnomusicology plus a single foray into Russian music – *Boris Godunov*. She prefers Stravinsky and Bartók to the Second Viennese School – while, unsurprisingly, warming to Berg for his 'serialism with romantic notes'. Turning around 'romantic music with added notes' is how she will sometimes parody herself, tongue-in-cheek.

For Cheryl, making an album is a collaborative involvement. She's immersed in all stages of the process bar mapping and mark-up – from attending rehearsals and sessions to auditioning edits and approving the production master. With this album, five days in the making – *The Prophecy* alone taking up a morning and afternoon – she's gone a step further, deciding on the final track order for reasons, generally pivot-related, appended below.

***The Whole Earth Dances for Piano Quintet*** (January–April 2016) 'Arresting beginning, big C-major ending.' Commissioned by the Schubert Ensemble, for the same forces as Schubert's *Trout Quintet*; premiered at the Spitalfields Music Festival, 13 June 2016; 'dedicated to the memory of my friend Becs Andrews [1978–2016], a fiercely talented stage artist and visual artist'.

I am lucky to have a wonderful park just ten minutes' walk from my house: I can leave home and be back within the hour having walked around a lake and under what I imagine to be vaulted roofs made only from trees. I like to walk the same path every time I go, paying attention to the many changes that can occur suddenly (such as the weather) and gradually (such as the changing colour of the leaves).

Today, when so much of the Earth is being polluted, fracked and deforested, it seems particularly important to really notice and respect the land, to feel a connection to it. Two Ted Hughes poems – "Thistles" and "Ferns", both from *Wodwo* [1967] – also inspired the piece, adding a resonance to the thistles and ferns that I see nearly every time I walk. *The Whole Earth Dances* is a single slow movement divided into five continuous parts: thistles, ferns, thistles, ferns, thistles. Hughes's description of the former ("Every one a revengeful burst of resurrection") and the latter ("Here is the fern's frond, unfurling a gesture") influenced all the musical material in the work, and I have tried to imbue the piece with that sense of timelessness I feel when walking with his poems (with their allusions to Vikings and "warriors returning") in my head.

The ending, C major, she identifies with 'the most pure thing you can do', whiter and purer than anything – even if paradoxically it would have been the black key of the clavecinists.

***Cloud Movements for Clarinet, Violin and Piano*** (October 2014) 'A quiet C-major chord beginning.' Commissioned by the Park Lane Group Young Artists New Year Series; premiered by Ensemble Matisse, Purcell Room, 8 January 2015.

'On honeymoon in Tuscany I was determined to come home inspired by a great work of art on which to base my next commission. However, it was watching the gradually changing shape of a cloud crossing the sky over a glass of Tuscan red that eventually inspired this work: the idea influences the harmonic progressions in the piece which gradually metamorphose in shape, following no particular rules. Back home I started reading Naomi Klein's newly published *This Changes Everything: Capitalism vs the Climate*. A chapter about 'Solar Radiation Management', a potentially hazardous proposed geoengineering practice in which sulfates are sprayed into the stratosphere (with the intention of reflecting sunlight back into

space) influenced the piece as it progressed (in particular the final movement). The second and fourth movements are canons – the first in three parts, the second in four, a palindrome (palindromes also feature in the slow final movement).’

The chordal soundprint of the work, veering towards the acidic, is characteristic of Frances-Hoad’s work. Look at any page of imitative writing, though, especially in the fourth movement *vivace*, and one might be hard put to guess the author.

***Songs and Dances for Cello and Piano*** (March 2011) Commissioned by the Three Choirs Festival; premiered by Jamie Walton and Daniel Grimwood, Huntingdon Hall, Worcester, 7 August 2011. ‘A bit of tunefulness after the austerity of *Cloud Movements*. *Cloud Movement* ends on an E/C# dyad ... leading into the low piano D opening of *Songs and Dances*. *Songs and Dances* meanwhile ends on a held cello G above a piano C tenth, while *The Prophecy* starts with a spaced G piano cluster ...’

‘Since the Three Choirs Festival centres around choral music, I thought it would be a nice idea to write several “songs” for the cello, interspersed with a central set of dances (in minuet-and-trio form, *allegretto*). Additionally I had for some time wanted to create a larger scale-work out of a short cello piece I’d written some years earlier as I’d always felt it seemed incomplete by itself, needing to be part of a broader collection. This forms the slow third “song”.

‘Such elegies are far from inappropriate for the cello’s timbre, and in Elgar country, too ...’ (Rian Evans, *The Guardian*).

***The Prophecy for Cello and Piano*** (February 1998) Commissioned by Ralph Kirshbaum for the RNCM Manchester International Cello Festival; premiered by Rebecca Gilliver and Simon Parkin, 30 April 1998. ‘Maybe, after the tunes of *Songs and Dances*, we are ready for this piece. It ends, like it begins, on the same G cluster – *Game On* following opens in G, more or less.’

‘My original idea was to write something comprised of many short contrasting sections based on various quotes from people with schizophrenia. I found one which interested me far more than any other. It described a man who was petrified of death because of the eternal life that he “knew” would follow. He could not differentiate between his “earthly” and “heavenly” lives, seeing them instead as one never-ending existence – an idea he found unbearable. Additionally I used two short passages from the psalms as a basis for the work. Psalm 121: “The Lord will watch over your coming and going both now and for evermore”. Psalm 139: “Where can I go from your spirit? Where can I flee from your presence?” Throughout I incorporated the *Dies Irae* plainchant – Day of Wrath – as a reminder of the inevitable.’

The hyper-charged winter-tide outpouring of an extraordinary seventeen-year-old, fearless of the inconceivable, tensioning body, muscle, sinew, feelings, the senses beyond poles and equators, throwing down the gauntlet with all the flame and flight of a young Beethoven. ‘A tightening around the head that hurts ... a terror of the mind that hurts even more’ (Kerouac).

***Game On for Piano and Commodore 64*** (October 2015) Composed by Cheryl Frances-Hoad with Sound Design by Yshani Perinpanayagam; written with funding from the RVW Foundation; premiered by Yshani Perinpanayagam at a Nonclassical gig at The Victoria, Dalston, 2 May 2016. ‘Need something totally different after the trauma of *Prophecy*!’

‘*Game On* was inspired variously by Game Theory, Commodore 64 gaming music, the stock market and financial crash, and the constant presence of technology in modern-day life. Yshani used to play a 1987 puzzle game on her Commodore 64, XOR ... In a strange way I found it very moving, and very desolate. I listened to it over and over again while cooking and it put me in a sad mood! So I wrote a

“Lament” about it, the third movement. I imagined an empty, post-apocalyptic landscape, everything destroyed by the Robots of the second movement. The bits where the Commodore stutters and repeats and shudders were inspired by, well, people dying basically – I imagined hearts going into spasm, then flatlining ... Or maybe it was some kind of digitally constructed landscape that starts to malfunction, the screen flickering ... An elegy for all us humans once Robots take over ... a sort of *28 Days Later* for piano and Commodore ... The second movement, “Robots Will Rule the World”, was inspired by the fear that we are all being ruled by our own handheld devices ... But I’m not really quite sure what I was thinking – a world perhaps where all these devices we carry around turn against us ... these days the internet knows what we are thinking before we do (Commodore chords before piano ones) or disrupts our attention ... I had a vision of a dystopian future in which the technology we have come to rely upon kills us - literally or metaphorically ... a premonition of post-Huawei 5G Britain ...’

Game Theory informs the first movement, “Nash”, specifically Nash equilibrium (John Forbes Nash, Princeton, May 1950) – ‘a set of strategies, one for each player, such that no player has incentive to change his or her strategy given what the other players are doing ... Nash equilibrium is a law that no one [will] break even in the absence of an effective police force. In a sense, these laws are self-enforcing. Following traffic signals is an example of Nash equilibrium at work. When another car is speeding toward you, you do not stop at the red light because a police officer will give you a ticket if you go. You stop because you do not want to die’ (William Spaniel).

Combining piano and Commodore 64 – a mass-marketed 8-bit home computer first exhibited in Las Vegas in 1982 – *Game On* amounts to that kind of ‘other worldly’ sonic encounter, and experiment, which used to be the new-voice province of

theremins, *ondes martenots* and, for forty years, the BBC Radiophonic Workshop. Rhythmically liberated but intervallically strict, the manuscript sketches for the first movement – ‘rows and rows of notes got out of playing musical games’ – present a notably intricate picture of theory and theatre in hand-scripted harness. In 2017 Simone Damberg Würtz choreographed the work for two male dancers, as *Tempus* (Rambert).

***Pay Close Attention for Piano and String Trio*** (2011) Commissioned by Chamber Music 2000; premiered by students of the Junior Royal Academy of Music, Purcell Room, London, January 2009. ‘A possibly good way to transition back to “normal music” after *Game On*.’

‘Half way through writing this, I discovered I’d been subliminally influenced by The Prodigy’s *Experience* album [1992] – largely due to the fact I’d been listening to it obsessively in the gym around that time – and so I decided to name it after a line from one of my favourite tracks [“Out of Space”]. Apart from the album’s ability to make me run faster than usually possible, I also loved the manic upwards/downwards shifting of triads that occurred in many of the tracks. This treatment of triads features quite heavily, although more daintily, in my piece. I wanted to retain my usual kind of rhythms (with associated ridiculous number of time signature changes) but render them possible for performers of higher grade standard or below. The rhythmic patterning therefore lurches obsessively (but more or less consistently) from 7/8 to 5/8 to 7/8 to 5/8 and so on. It is for this reason that the title seemed doubly appropriate.’

***Mazurka for Violin and Piano*** (December 2014) Commissioned by Fenella Humphreys; premiered by Fenella Humphreys and Nicki Eimer, Purcell Room, London, 4 February 2015. ‘*Pay Close Attention* ends on D, this starts on a unison D.’

'Loosely inspired by Sibelius's D-minor miniature [Op 81/1] and listening to any mazurkas I could find (I had no idea Chopin had written *quite* so many!). Some styles emphasise the third beat, others the second, so in an attempt to confuse any potential dancers, the accented beats in *my* piece vary every bar. I wanted to write rousing, while yet allowing myself to indulge in a healthy dollop of *schmaltz*, which I always feel is needed at the start of a cold and dull year.'

**Medea for Solo Flute** (November 2007/spring 2017) Premiered by Sara Minelli, Accademia dei Notturmi, Bologna, 23 April 2019. An arrangement of *Bouleumata* for clarinet [*The Glory Tree*, Champs Hill Records CHRCD 021], commissioned by the 2008 Presteigne Festival, premiered by Catriona Scott. 'Another intentionally short number – but more modern in style, *segue-ing* well into *My Day in Hell*.'

'Shortly before writing this piece I reached the final of a competition to compose the music for the Cambridge Greek Play, which that year happened to be *Medea*. I didn't win, but Euripides's play stunned me with its depiction of Medea, a woman who kills her two children to spite her husband Jason (who has just left her for a Corinthian princess). I was inspired by the wildly contrasting emotions that Medea experiences during a monologue immediately preceding the double-murder: that she can't possibly go through with it, but that she must in order to punish her enemies. In one passage she says, "I understand that what I am about to do is wrong, but my *thumos* (emotion) has vanquished my *bouleumata* (ability to deliberate)''.

**My Day in Hell for String Quartet** (2008) Royal Philharmonic Society/Susan Bradshaw Composers' Fund Commission for the 2008 Cheltenham Festival; premiered by the Dante Quartet, Pitville Pump Room, 16 July 2008. 'A sort of *coda* to the *The Whole Earth Dances*, a quiet fade-out ending, as from a distance, eerily.'

I'd always wanted to compose a string quartet, but was a bit daunted when I heard that the Dante Quartet (for whom I was to write) were commissioning works inspired by Dante's *Divine Comedy*, mainly because I'd never read a word of it. Nevertheless the opportunity sounded very exciting, so I panic-bought the thirteen-hour audio book and set about listening to it during a particularly bad bout of flu. This probably had quite a strong influence on my interpretation of Dante's travels (being half asleep through some passages and then waking to descriptions of sinners submerged neck-deep in rivers of boiling blood did interesting things to my dreams and little to soothe my fever). Not to my surprise, I discovered that my relatively blameless life would nevertheless land me (at the very best) somewhere in Purgatory's grottier places should I decide to die without repenting. So I set about re-reading *Inferno* and *Purgatorio* to find out how I'd end up being punished for my sloth, hypocrisy, indolence, lust and gluttony amongst other (in my view) debatable sins. I based my quartet on this unsavoury imaginary day trip. Other than evocative descriptions of each sin's punishment, it's influenced by Dante's numerical organisation of Hell and Purgatory. For instance, Hell is organised into 10 circles: 4 of Incontinence (an uncontrolled appetite for all sorts of things), 1 of Violence, 2 of Fraud, 1 of Misbelief (the Heretics), 1 of Unbelief (Limbo), and 1 Vestibule of the Futile. These circles are organised into three groups (3 being the number of the Holy Trinity) of seven (7 being the number of deadly sins), two and one. They permeate the entire fabric of the piece, determining durations of sections, influencing chordal structure, rhythmic organisation and melodic lines.'



**Francesca Barritt**

Francesca Barritt is equally at home as concert soloist, orchestral leader and chamber musician and enjoys a busy and varied freelance schedule. Francesca has appeared at Wigmore Hall and the Purcell Room, on BBC Radio 3 from the Bath Festival and for BBC Proms Radio 3 Composer Portraits.

Francesca is a member of the Berkeley Ensemble, the Del Mar Piano Trio and Lawson Piano Trio and the Florian Quartet. She is also a founder member of Ensemble Matisse, who were selected as Park Lane Group Young Artists for the 2014 and 2015 seasons.

Francesca is a passionate and experienced violin teacher, with current teaching posts at the Junior Department of the Royal Academy of Music and at Royal Holloway University of London.

**David Cohen**

David Cohen is one of the most successful young cellists in Europe. David made his solo debut with the Belgium National Orchestra at the age of nine. His international career as a soloist soon flourished with the Saint Petersburg Philharmonic Orchestra, BBC Symphony Orchestra, The Zurich Chamber Orchestra, The Philharmonia Orchestra and many others.

As a graduate of the Yehudi Menuhin School and the Guildhall School of Music & Drama, David won more than 25 prizes in international cello competitions including the Gold Medal of the GSMD in London (won by musicians such as Jacqueline du Pré), The Geneva International Cello Competition, and The Guilhermina Suggia Gift.



Photograph by Daniel Herendi

Photograph by Julie Kim

He was appointed principle cello of the Philharmonia at age 19, Professor of the Royal Conservatory of Musique in Mons the same year and is the creator of the very successful international chamber music festival 'Les Sons Intensifs' in Lessines.

**Gildas Quartet**

The Gildas Quartet has performed to critical acclaim at major venues across the UK and internationally, including Wigmore Hall, Bridgewater Hall, and live on BBC Radio 3. Praised for their 'energy, verve and refreshing approach', their bold and explorative approach to performance has been recognised by the International Franz Schubert and Modern Music Competition, Graz, where they won first prize in the Audience Engagement Award 2018.



Determined to bring the visceral experience of string quartet performance to audiences at close quarters, the Gildas launched its immersive 'Surround Sound Sessions' project in Winter 2019. This series ranges from short one-work 'pop-up' concerts in unusual settings to full-length recitals, with the audience literally in the midst of the players, in surround sound.

**Rebecca Gilliver**

Rebecca Gilliver is the principal cellist at the London Symphony Orchestra. She has been lucky enough to work with conductors such as Sir Colin Davis, Valery Gergiev and Sir Simon Rattle. Early success in national and international competitions led to critically acclaimed debut recitals at Wigmore Hall in London and Carnegie Hall, New York.

Photograph by Ian Dingle



Rebecca has played concertos with the Hallé and the Academy of Saint Martin in the Fields and participated in festivals such as Bath, Bergen and the Manchester International Cello Festival. A keen chamber musician, she has played with the Nash Ensemble, collaborated with artists such as Nikolaj Szeps-Znaider, Sarah Chang and Roger Vignoles and is a regular attendee at the renowned ISM Prussia Cove, a chamber music festival in Cornwall. Rebecca is a professor at the Guildhall School of Music and Drama.

### Daniel Grimwood

The Anglo-Irish pianist Daniel Grimwood has been hailed by critics and audiences as an artist of rare versatility and refinement.

His musical interest started as a three-year-old playing next door's piano, and from the age of seven he was performing in front of audiences. His training continued with Graham Fitch at the Purcell School, and later with Vladimir Ovchinnikov and Peter Feuchtwanger.

As a solo recording artist his discs of Liszt and Chopin, performed on an 1851 Erard piano, received a unanimous chorus of praise from the press; the Liszt album was *Daily Telegraph* CD of the week and Editor's Choice in *Gramophone* magazine. His complete *Fauré Nocturnes* album was released to excellent reception in *The Sunday Times*, which was followed by a disc of solo piano works by Adolph von Henselt, described as 'a blizzard of dazzling pianism' by the *Observer*.



Photograph by Ian Dingle



### Fenella Humphreys

Winner of the 2018 *BBC Music Magazine* Instrumental Award, violinist Fenella Humphreys enjoys a busy career focusing on chamber music and solo work. Her playing has been described in the press as 'amazing' (*The Scotsman*) and 'a wonder' (*IRR*). A champion of new and unknown music, a number of eminent

British composers have written for Fenella, including a set of six solo violin works by composers including Cheryl Frances-Hoad, Sally Beamish and Sir Peter Maxwell Davies. Her critically acclaimed album of Max Richter's *Recomposed, Part & Vask* was chosen as *BBC Music Magazine's* Concerto Choice. Fenella studied at the Purcell School, Guildhall School of Music and Drama, and the Robert-Schumann-Hochschule in Düsseldorf, where she graduated with the highest attainable marks.

### Sholto Kynoch

Sholto Kynoch is a sought-after pianist who specialises in song and chamber music. He is the founder and Artistic Director of the Oxford Lieder Festival, which won a prestigious Royal Philharmonic Society Award in 2015, cited for its 'breadth, depth and audacity' of programming. In July 2018, Sholto was elected a Fellow of the Royal Academy of Music in the RAM Honours.

Recent recitals have taken him to Wigmore Hall, Heidelberger Frühling in Germany, the Zeist International Lied Festival in Holland, the Palau de la Música



Photograph by Fran Marshall

in Barcelona, the Opéra de Lille, Kings Place in London, Piano Salon Christophori in Berlin and many other leading venues nationally and internationally. Together with violinist Jonathan Stone and cellist Christian Elliott, Sholto is the pianist of the Phoenix Piano Trio, an ensemble that has been praised for creating a 'musical narrative of tremendous, involving depth'. *Strings Magazine*

### Sara Minelli

Sara Minelli is an Italian flautist based in London with an extensive repertoire of new music and a growing reputation for exquisite live performances. Her debut solo album *New Resonances* was released in 2018 to critical acclaim, appearing in important magazines such as *Pan*, the Journal of the British Flute Society, and *The Guardian*.

In 2016 Sara received the Artists International Development Fund from the Arts Council of England which led to several performances in Israel. She has received special recognition as a soloist with awards including the Valentino Bucchi Prize. Sara was selected to perform in the Klangspuren International Ensemble Modern Academy 2014 and has worked with members of Ensemble Modern, composer Hans Abrahamsen and conductor Brad Lubman. She has collaborated as a solo interpreter with UK composers including Richard Causton, Cheryl Frances-Hoad and Jeremy Thurlow, and played in the world premiere of an orchestral piece by Salvatore Sciarrino.



Photograph by Tomoyuki Tatematsu

### Yshani Perinpanayagam

As a multi-genre chamber musician, orchestral pianist and music director, Yshani has performed at venues including Wigmore Hall, Queen Elizabeth Hall, the Amsterdam Concertgebouw, Barbican Theatre and various West End theatres.

Yshani is pianist of the Del Mar Piano Trio and Carismático Tango Band. She is currently music director for the Olivier-nominated *Goat* by Ben Duke for the Rambert Dance Company, and *King John* for the Royal Shakespeare Company. She was also pianist for Olivier award-winning show *Showstopper! The Improvised Musical*.

Yshani was winner of the 10th Yamaha Birmingham Accompanist of the Year Award. She was a scholar at the Royal College of Music and the Guildhall School of Music and Drama under John Barstow, Caroline Palmer and Andrew West. She is now a member of staff at GSMD on the academic faculty.



Photograph by Kaupo Kikkas

### Sophia Rahman

Sophia Rahman has recorded piano concertos with Scottish Ensemble, BBC National Orchestra of Wales and thirty chamber-music discs for companies including Linn Records, CPO, Guild, Naxos, ASV, Dutton/Epoch, Meridian and Resonus. She teaches chamber music on the String Masters programme run by the Irish Chamber Orchestra at the University of Limerick's Irish World Academy of Music and Dance.

Sophia has appeared in recital with cellist Steven Isserlis, violist Thomas Riebl, distinguished wind players such as Karl Leister, Alex

Klein, John Anderson and Robert Plane, and works regularly with her partner, the violinist, violist and conductor Andres Kaljuste. She is an Artistic Co-director of the Jigsaw Players' Concert Series, a chamber ensemble based in Wimbledon, UK. Sophia was winner of the Royal Overseas League's Accompanist Award and the Liza Fuchsova Memorial Prize for a chamber music pianist in consecutive years.



Photograph by Jack Liebeck

### **The Schubert Ensemble**

Founded in 1983, the Schubert Ensemble enjoyed a remarkable 35-year career, the last 23 with unchanged personnel, before its final season in 2018.

Touring took them to major venues across the world in cities such as Tokyo, New York and Los Angeles, but also to many extraordinary and unlikely venues in countries such as Nicaragua, Guatemala, Malaysia and Lebanon, to name but a few.

Commissioning was always an important part of the Ensemble's work, and they established ongoing relationships with many of the UK's leading composers. Their final major commission, by Judith Weir, was their 50th and was premiered at Wigmore Hall in March 2018.

The Ensemble's legacy lives on in many ways, but most tangibly in a new scheme to promote and fund performances of its many commissions. Details can be found at [www.schubertensemble.com](http://www.schubertensemble.com).



### **Rozenn Le Trionnaire**

A graduate of both the Paris Conservatoire and the Royal Academy of Music, Rozenn Le Trionnaire is gaining recognition on both sides of the Channel. Previously associate principal clarinet in Ostinato Orchestra, she is now regularly invited to play with orchestras including the Philharmonic Orchestra of Maghreb and the Lucerne Festival Academy Orchestra.

In addition to her involvement with orchestras, Rozenn is a devoted chamber musician. She has been invited to play at the Lucerne Festival, Kings Place Festival, La Folle Journée in Nantes and Podium Festival in Germany.

In 2011 she was invited to perform Pierre Boulez's *Domaines* for solo clarinet at the Queen Elizabeth Hall. She was hailed a 'prodigiously gifted young clarinetist' (*The Times*) showing 'dynamic and fascinating' playing (*MusicalCriticism.com*). She has been the recipient of support from the Fondation de France, PRS for Music Foundation, the Leverhulme Trust and the Junge Ohren Preis.