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CLASSICS

THE SHEPHERD ON THE ROCK

Brahms • Chopin • Schubert • Schumann • Strauss
Chamber Works & Lieder

Julian Bliss
Ailish Tynan
Christopher Glynn



THE SHEPHERD ON THE ROCK

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JULIAN BLISS CLARINET
 AILISH TYNAN SOPRANO
 CHRISTOPHER GLYNN PIANO

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Composers had a love affair lasting unbrokenly from the early Spring of musical Romanticism – Schubert – until its long, lingering autumn with Richard Strauss. The object of their affection was the clarinet. The combination of that instrument with piano and the human voice found its *locus classicus* in the last track on this disc, Schubert's *Der Hirt auf dem Felsen (The Shepherd on the Rock)*, which resembles a miniature cantata.

The clarinet, like the piano, underwent significant technical improvements during the nineteenth century. Domestic music-making was an eagerly enjoyed pastime and, inspired by the growth of public concert life involving both these instruments, there grew an appetite for arrangements, above all for additional or 'obligato' parts to be combined with voice and piano. For these the clarinet, with its wide range, its variety of tone colour, its capacity for sparkling effects, as well as its ability to evoke soulful melancholy, proved especially popular. Solos for violin, viola, cello, horn and other instruments could often happily adapt to the clarinet's capabilities. With their transcriptions for this recital, Julian Bliss and Christopher Glynn continue a 200-year old tradition. The era was also the great age of

accompanied song, and three of the masters of the German *Lied* are represented here: Schubert, Brahms and Strauss.

Chopin's *Introduction and Polonaise Brillante* in C major (originally for cello and piano) belongs to 1829-30, the last autumn and winter spent in his native Poland before his departure for Paris. It was written for one of his admirers, Prince Antoni Radziwill, a keen cellist and a composer himself, to play with his pianist daughter. In October Chopin had enjoyed a stay at their summer palace near Poznań where the polonaise was composed, the slow introduction being added a few months later. The main *Alla Polacca (allegro con spirito)*, 'a brilliant drawing room piece suitable for the ladies', as Chopin described it to a friend, has a stirring *cantabile* F major second subject for the clarinet that foreshadows things to come.

In *Das Mädchen* (1884) Brahms sets a Serbian poem, translated by Siegfried Kapper (1820-79). Musical interest is sustained by alternating bars of 3 beats and 4 beats, suggesting the characteristic seven-beat metres of Serbian folksong; by deriving everything from continuous development of the simple opening idea; and

by the journey from the minor key first part to the bright major glow of the remainder. With the eight songs of his Opus 57, published in 1871, Brahms set verses by Georg Friedrich Daumer (1800-75), a poet to whom he often turned, for example in the *Liebeslieder* Waltzes, and (rather like Schubert with Wilhelm Müller) for whom he ensured fame for posterity. The two songs included here – *Unbewegte laue Luft* and *Es träumte mir* – reflect, in strikingly pictorial and individual music, a pervading sensuousness, the yearning brought about by unrequited passion: shadowy moods of emotional pain, and patient hope for the elusive, perhaps illusory, consolation of love. *O kühler Wald* was published in 1877 along with more than 20 other songs that year – a rich period of Lieder-writing. An atmospheric setting of Clemens Brentano (1778-1842), it was described by the Brahms scholar Malcolm MacDonald as a fine example of the composer's mastery of a tranced nature-mood: 'deep, elegiac lyricism, with its overlapping triadic harmonies like an interlacing canopy of many wind-stirred boughs'. In *Ständchen*, to a text by Franz Kugler (1808-58) we have a pictorial evocation of a different kind, but etched with equal precision: a moonlit serenade in a walled garden. Three students

(there is more than a hint of the *Academic Festival Overture*) waft their song with aid of flute and fiddle and zither, and their strumming and sliding and gentle cooing is wittily conveyed through the night air by means of Brahms's keyboard writing at its lightest: comforting and caressing the gentle arabesques of the vocal line through a dizzy sequence of modulations in such a short spell.

The popularity of the *salon*, of domestic music-making in the nineteenth century, is reflected in the very name Schumann first gave to his Opus 73 – *Soiréestücke* – soirée pieces. When he came to publish them he re-titled the three movements *Fantasiestücke* – a term of which he was fond. The looser form of the fantasia, the implied flight of fancy, the freeing up of sonata forms are explored elsewhere in his prodigious piano output. Beethoven's example would have been an icon for Schumann: the famous Sonata quasi una fantasia, popularly known as the *Moonlight*, with its three movements – slow, faster, and very fast. That formal outline is repeated here with a gentle first movement marked 'sweetly and expressively', followed without a break by a lively Scherzo and Trio (in which triplets predominate), and a 'fast and fiery'

finale. The prevailing keys of the set are A minor and A major, never straying far from them. Written for a local Dresden clarinetist, the *Fantasiestücke* were composed in a mere two days: 11-12 February 1849.

In the spring and summer of 1825 Franz Schubert set poems by one of his favourite authors, Sir Walter Scott (1771-1832). Five of the songs come from *The Lady of the Lake*, and the most famous of them (one of the most famous of all melodies!) is *Ellens Gesang III: Hymne an die Jungfrau*, better known as *Ave Maria*. The beauty of the vocal line and the exquisite craftsmanship of the accompaniment have ensured its immortality. Beneath the tranquil surface this is an emotional plea for protection and a safe night's sleep voiced by a fugitive, despairing young heroine; and is, like that of Gretchen in another context, a superb depiction in sound of a calm and steadfast heart mastering and consoling her fears.

Brahms and Schumann became firm friends, and in 1853 the brilliant young violinist Joseph Joachim befriended Brahms too. Brahms joined Schumann's circle in Düsseldorf for the month of October 1853 and made another firm friend in Schumann's pupil Albert Dietrich (1829-

1908). As Joachim was to visit the city at the end of the month Schumann proposed that he, Brahms and Dietrich collaborate in writing a work in his honour. So came into being the 'F-A-E' Sonata, the letters representing Joachim's motto *Frei aber einsam* (Free but lonely). Dietrich provided the opening movement, Schumann an Intermezzo and the Finale, and the youngest of the group, Brahms, must have made a striking impression on Joachim with this tightly-wrought contribution, a stormy C minor *Scherzo*. There is a short Trio in G making much use of the composer's characteristic duplet/triplet combinations, and a brief *fortissimo* Coda in C major.

Chopin's *Three Nocturnes* Opus 9, were written in his early Paris years 1830-31, and dedicated to the pianist Marie Pleyel (who was also the wife of the maker of Chopin's favourite pianos). The central Nocturne in E-flat is justly one of the most famous of his output, with its artlessly simple accompaniment and graceful, memorable melody.

Richard Strauss was the son of a distinguished French horn player in Munich, Franz Strauss (1822-1905). Papa Strauss was a man of conservative musical tastes, and he would no

doubt have been enchanted by this early work of his talented son – *Ein Alphorn hör' ich schallen* – composed in 1876, and inscribed to 'seinem lieben Papa'. The poet he chose to set was Justinus Kerner (1786-1862). We hear the alpine horn serenely reverberating over mountain and valley, with its simple call consisting of the broken chord of one major triad. The rather Schubertian spell is disturbed only by restless minor key music at verse 3, but the last lines restore the gentle mood. The idyllic freshness of the opening bars of this youthful effusion was something Richard Strauss never lost the ability to conjure up. For all his progressive harmonic daring, he was ever able to evoke the simplest bucolic nature-mood, for example in such late works (sixty or more years on) as *Daphne*, the Oboe Concerto or the Clarinet and Bassoon Concertino (1947). *Und morgen wird die Sonne wieder scheinen* (to a poem by the Scottish-German writer John Henry Mackay, 1864-1933) also has a simple ascending arpeggio accompaniment at the outset. But this simplicity belies the sophistication of the harmonic and melodic structure of a beautiful and justly famous song. The composer's subtlety here is guileless, seamless, and worked out on three simultaneous levels: the piano with its harmonic progressions,

the clarinet melody, and the independent vocal line. The unfolding of these three strands in a mood of unhurried wonderment brings a sensation of hushed poise that is maintained to the last note. This was a worthy member of that marvellous group of songs Strauss presented to his bride, the singer Pauline de Ahna, as his wedding present on 10 September 1894.

Der Hirt auf dem Felsen was composed in October 1828 and designed as a display piece for a renowned Berlin opera singer Anna Milder-Hauptmann. It stands apart from the great world of his Lieder, not only by including clarinet obbligato, but in its dramatic scope. The memorable, graceful opening leads to a truly Schubertian middle section, and the final *allegretto* bubbles over in radiant anticipation of the spring. Unusually the text is chosen from two authors, Wilhelm Müller (poet of Schubert's two great song cycles *Die schöne Müllerin* and *Winterreise*) and Karl August Varnhagen von Ense (the only verses Schubert ever set of this writer). Müller's lines for the first 4 verses come from his *Der Berghirt* (The Mountain Shepherd); Varnhagen's verses 5-6 (beginning *In tiefer Gram*; long misattributed to Helmine von Chézy) are

from his poem *Nächtlicher Schall* (Nocturnal Sounds); Schubert freely adapts the joyous final verse from Müller's *Liebesgedanken* (Thoughts of Love). It is poignant to reflect

that this optimistic reveille of the spirits, this piping-in of a new spring, was written the very month before Schubert's early death.

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TEXTS

2 **Das Maedchen spricht**, Op. 107 No. 3
Johannes Brahms

Schwalbe, sag mir an,
Ists dein alter Mann,
Mit dem du's Nest gebaut?
Oder hast du jüngst erst
Dich ihm vertraut?

Sag, was zwitschert ihr,
Sag, was flüstert ihr
Des Morgens so vertraut?
Gelt, du bist wohl auch noch
Nicht lange Braut?

Text: Otto Friedrich Gruppe (1804-1876)

TRANSLATIONS

The girl speaks

Tell me, swallow,
Is it last year's mate
You've built your nest with?
Or are you
But recently betrothed?

Say, what are you twittering,
Say, what are you whispering
So intimately in the morning?
Am I right, you haven't long
Been a bride either?

3 **Unbewegte laue Luft**, Op. 57 No. 8
Johannes Brahms

Unbewegte laue Luft,
Tiefe Ruhe der Natur,
Durch die stille Gartennacht
Plätschert die Fontäne nur,
Aber im Gemüte schwilt
Heißere Begierde mir,
Aber in der Ader quillt
Leben und verlangt nach Leben.
Sollten nicht auch deine Brust
Sehnlichere Wünsche heben?
Sollte meiner Seele Ruf
Nicht die deine tief durchbeben?
Leise mit dem Ätherfuß
Säume nicht daher zu schweben!
Komm, o komm, damit wir uns
Himmliche Genüge geben!

Text: Georg Friedrich Daumer (1800-1875)

4 **Es träumte mir**, Op. 57 No. 3
Johannes Brahms

Es träumte mir,
Ich sei dir teuer;
Doch zu erwachen
Bedurft ich kaum;

Motionless mild air

Motionless mild air,
Nature deep at rest,
Through the still garden night
Only the fountain splashes,
But my soul swells
With a more ardent desire,
Life surges in my veins
And yearns for life.
Should not your breast too
Heave with more passionate longing?
Should not the cry of my soul
Quiver deeply through your own?
Softly on ethereal feet
Glide to me, do not delay!
Come, ah! come, that we might
Give each other heavenly satisfaction!

I dreamed

I dreamed
I was dear to you;
But I scarcely needed
To awaken;

Denn schon im Traume
Bereits empfand ich,
Es sei ein Traum.

Text: Georg Friedrich Daumer

5 **O kühler Wald**, Op. 72 No. 3
Johannes Brahms

O kühler Wald,
Wo rauschest du,
In dem mein Liebchen geht?
O Widerhall,
Wo lauschest du,
Der gern mein Lied versteht?

Im Herzen tief,
Da rauscht der Wald,
In dem mein Liebchen geht,
In Schmerzen schlief
Der Widerhall,
Die Lieder sind verweht.

Text: Clemens Brentano (1778-1842)

For even in my dreams
I felt
It was a dream.

O cool forest

O cool forest,
In which my beloved walks,
Where are you murmuring?
O echo,
Where are you hiding,
You who love to understand my song?

Deep in my heart
Is where the forest murmurs,
In which my beloved walks,
The echo
Fell asleep in sorrow,
The songs have blown away.

6 **Staendchen**, Op. 106 No. 1
Johannes Brahms

Der Mond steht über dem Berge,
So recht für verliebte Leut;
Im Garten rieselt ein Brunnen,
Sonst Stille weit und breit.

Neben der Mauer im Schatten,
Da stehn der Studenten drei
Mit Flöt und Geig und Zither
Und singen und spielen dabei.

Die Klänge schleichen der Schönsten
Sacht in den Traum hinein,
Sie schaut den blonden Geliebten
Und lispelt: „Vergiß nicht mein!“

Text: Franz Kugler (1808-1858)

10 **Ave Maria**
*Ellens Gesänge III, from Sieben Gesänge
aus Walter Scotts 'Fräulein vom See', D. 839*
Franz Schubert

Ave Maria! Jungfrau mild,
Erhöre einer Jungfrau Flehen,
Aus diesem Felsen starr und wild
Soll mein Gebet zu dir hinwehen.

Serenade

The moon shines over the mountain,
Just right for people in love;
A fountain purls in the garden –
Otherwise silence far and wide.

By the wall in the shadows,
Three students stand
With flute and fiddle and zither,
And sing and play.

The sounds steal softly into the dreams
Of the loveliest of girls,
She sees her fair-headed lover
And whispers 'Remember me!'

Ave Maria

Ave Maria! maiden mild!
Listen to a maiden's prayer!
Thou canst hear though from the wild;
Thou canst save amid despair.

Wir schlafen sicher bis zum Morgen,
Ob Menschen noch so grausam sind.
O Jungfrau, sieh der Jungfrau Sorgen,
O Mutter, hör ein bittend Kind!
Ave Maria!

Ave Maria! Unbefleckt!
Wenn wir auf diesen Fels hinsinken
Zum Schlaf, und uns dein Schutz bedeckt
Wird weich der harte Fels uns dünken.
Du lächelst, Rosendüfte wehen
In dieser dumpfen Felsenkluff,
O Mutter, höre Kindes Flehen,
O Jungfrau, eine Jungfrau ruft!
Ave Maria!

Ave Maria! Reine Magd!
Der Erde und der Luft Dämonen,
Von deines Auges Huld verjagt,
Sie können hier nicht bei uns wohnen.
Wir woll'n uns still dem Schicksal beugen,
Da uns dein heil'ger Trost anweht;
Der Jungfrau wolle hold dich neigen,
Dem Kind, das für den Vater fleht.
Ave Maria!

German translation from Latin: Philip Adam Storck

Safe may we sleep beneath thy care,
Though banish'd, outcast and reviled –
Maiden! hear a maiden's prayer;
Mother, hear a suppliant child!
Ave Maria!

Ave Maria! undefiled!
The flinty couch we now must share
Shall seem with down of eider piled,
If thy protection hover there.
The murky cavern's heavy air
Shall breathe of balm if thou hast smiled;
Then, Maiden! hear a maiden's prayer,
Mother, list a suppliant child!
Ave Maria!

Ave Maria! stainless styled.
Foul demons of the earth and air,
From this their wonted haunt exiled,
Shall flee before thy presence fair.
We bow us to our lot of care,
Beneath thy guidance reconciled;
Hear for a maid a maiden's prayer,
And for a father hear a child!
Ave Maria!

Translation: Sir Walter Scott (1771-1832)

13 Ein Alphorn hör' ich schallen

Richard Strauss

Ein Alphorn hör' ich schallen,
Das mich von hinnen ruft,
Tönt es aus wald'gen Hallen?
Aus blauer Luft?
Tönt es von Bergeshöhe,
Von blumenreichem Tal?
Wo ich nur geh' und stehe,
Hör' ich's in süßer Qual.
Bei Spiel und frohem Reigen,
Einsam mit mir allein,
Tönt's, ohne je zu schweigen,
Tönt tief in's Herz hinein.
Noch nie hab' ich gefunden
Den Ort, woher es schallt,
Und nimmer wird gesunden
Dies Herz, bis es verhallt.

Justinus Kerner (1786-1862)

14 Und morgen wird die Sonne wieder scheinen

Richard Strauss

Und morgen wird die Sonne wieder scheinen,
und auf dem Wege, den ich gehen werde,
wird uns, die Glücklichen, sie wieder einen
inmitten dieser sonnenatmenden Erde...

I hear an alpine horn ring out

I hear an alpine horn ring out,
Calling me away,
Does it sound from lofty forests?
From blue skies?
Does it sound from mountain heights,
From flower-strewn valleys?
Wherever I stand or go,
I hear it with sweet torment.
When I play and dance happily,
When I feel lonely by myself,
It sounds, without ever falling silent,
It sounds deep into my heart.
Never yet have I found
The place from where it comes,
And never shall this heart be healed
Until the sound dies away.

And tomorrow the sun will shine again

And tomorrow the sun will shine again
And on the path that I shall take,
It will unite us, happy ones, again,
Amid this same sun-breathing earth...

Und zu dem Strand, dem weiten, wogenblauen,
werden wir still und langsam niedersteigen,
stumm werden wir uns in die Augen schauen,
und auf uns sinkt des Glückes stummes Schweigen...

John Henry Mackay, 1864-1933

15 Der Hirt auf dem Felsen D. 965

Franz Schubert

Wenn auf dem höchsten Fels ich steh',
In's tiefe Tal hernieder seh',
Und singe,

Fern aus dem tiefen dunkeln Tal
Schwingt sich empor der Wiederhall
Der Klüfte.

Je weiter meine Stimme dringt,
Je heller sie mir wieder klingt
Von unten.

Mein Liebchen wohnt so weit von mir,
Drum seh'n' ich mich so heiß nach ihr
Hinüber.

In tiefem Gram verzehr ich mich,
Mir ist die Freude hin,
Auf Erden mir die Hoffnung wich,
Ich hier so einsam bin.

And to the shore, wide and blue-waved,
We shall descend, quietly and slowly;
We shall look mutely into each other's eyes
And upon us will fall the silence of happiness.

The shepherd on the rock

When I stand on the highest rock,
Look down into the deep valley
And sing,

From far away in the deep dark valley
The echo from the ravines
Rises up.

The further my voice carries,
The clearer it echoes back to me
From below.

My sweetheart lives so far from me,
Which is why I so long to be with her
Over there.

Deep grief consumes me,
My joy has fled,
All earthly hope has vanished,
I am so lonely here.

So sehnd klang im Wald das Lied,
So sehnd klang es durch die Nacht,
Die Herzen es zum Himmel zieht
Mit wunderbarer Macht.

Der Frühling will kommen,
Der Frühling, meine Freud',
Nun mach' ich mich fertig
Zum Wandern bereit.

Text: Wilhelm Müller (1794-1827)

The song rang out so ardently through the wood,
Rang out so ardently through the night,
That it draws hearts to heaven
With wondrous power.

Spring is coming,
Spring, my joy,
I shall now make ready
To journey.

Translations by Richard Stokes © 2005 from *The Book of Lieder*,
Faber (except *Ave Maria*)

JULIAN BLISS

Julian Bliss is one of the world's finest solo clarinetists excelling as concerto soloist, chamber musician, jazz artist, masterclass leader and tireless musical explorer. He has inspired a generation of young players, as guest lecturer and creator of the Leblanc Bliss range of affordable clarinets, and introduced a large new audience to his instrument. He has appeared with many of the world's leading orchestras, including the London Philharmonic Orchestra,

BBC Symphony Orchestra, City of Birmingham Symphony Orchestra and the Academy of St Martin in the Fields, and performed chamber music with Joshua Bell, Hélène Grimaud, Steven Isserlis, Steven Kovacevich and other great interpreters.

Born in St Albans (UK), Julian began playing at the age of four. Julian's prodigious early career included performances at the prestigious



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Gstaad, Rheingau and Verbier festivals, and critically acclaimed debuts at London's Wigmore Hall and New York's Lincoln Center. His first album for EMI Classics' Debut series was greeted by five-star reviews. Released on Signum Classics, Julian's live recording of the Mozart Clarinet Concerto with the Royal Northern Sinfonia was Classic FM disc of the week upon release. The release was accompanied by a performance at Classic FM Live at the Royal Albert Hall, London.

Julian stands today among the finest musicians of his generation. He launched the Julian Bliss Septet at Wigmore Hall and Ronnie Scott's Jazz Club in London and fronted their debut disc, Benny Goodman – The King of Swing. This programme has gone on to be performed across the world, including a sell-out performance at the Concertgebouw. The Julian Bliss Septet will undertake their first two US tours in the 15/16 season.

www.julianbliss.com

AILISH TYNAN

Irish soprano Ailish Tynan studied at Trinity College Dublin, the Royal Irish Academy of Music and the Guildhall School of Music and Drama, London. She won the BBC Cardiff Singer of the World Rosenblatt Recital Prize in 2003, was a Young Artist for the Royal Opera House, Covent Garden from 2002 to 2004 and a BBC New Generation Artist.

She has performed in many of the world's leading opera houses including the Royal Opera House Covent Garden, Royal Swedish Opera, Glyndebourne Festival Opera, Houston Grand Opera, Seattle Opera, Teatro alla Scala and Théâtre du Capitole de Toulouse. Her roles include *Sophie (Der Rosenkavalier)*, title roles in *The Cunning Little Vixen* and *Hänsel und Gretel*, *Héro (Béatrice et Bénédicte)*, *Pamina (Die Zauberflöte)*, *Atalanta (Xerxes)* and *Susanna (Le nozze di Figaro)*.

Ailish is a prolific concert and recording artist and works frequently with British and international orchestras. Career highlights to date include performances of Mahler's *Eighth Symphony* with the Accademia Nazionale di Santa Cecilia under Sir Antonio Pappano,



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Frankfurt Radio Symphony Orchestra under Paavo Järvi, London Symphony Orchestra under Valery Gergiev and Philharmonia Orchestra under Lorin Maazel, and Mahler's *Fourth Symphony* with the Hallé under Sir Mark Elder. A regular at the BBC Proms, her performances have included *Bella in Tippett's The Midsummer Marriage*, *Grace Williams' Fairest of Stars*, Glière's *Concerto for coloratura soprano* and Chabrier's *Ode à la musique* in a First Night appearance.

On the recital platform Ailish is noted for the breadth of her repertory, and is an exponent of French song. She collaborates with pianists including Iain Burnside, Graham Johnson, András Schiff and James Baillieu and performs at venues including Wigmore Hall and at UK and international festivals. Recordings include *An Irish Songbook & A Purse of Gold* (Signum Classics), *From a City Window* (Delphian) and *Fauré Mélo-dies* (Opus Arte).

CHRISTOPHER GLYNN

Christopher Glynn is a Grammy award-winning pianist and accompanist performing with leading singers, instrumentalists and chamber ensembles in concerts, broadcasts and recordings throughout the world. He is also Artistic Director of the Ryedale Festival. Described by *The Times* as having 'beauties and insights aplenty' and praised in Gramophone for his 'breathtaking sensitivity', Chris has partnered internationally-renowned singers including Sir Thomas Allen, John Mark Ainsley, Claire Booth, Susan Bullock, Allan Clayton, Lucy Crowe, Bernarda Fink, Michael George, Anthony Rolfe Johnson, Christiane Karg, Jonas Kaufmann, Yvonne Kenny, Dame Felicity Lott, Christopher Maltman, Joan Rodgers, Kate Royal, Carolyn Sampson, Toby Spence, Bryn Terfel, Robin Tritschler, Ailish Tynan, Elizabeth Watts, Roderick Williams and Catherine Wyn Rogers. As well as his collaboration with Julian Bliss, he also works with many other well-known instrumentalists, including Andrej Biełow, Adrian Brendel, Michael Collins, David Garrett, Tine Thing Helseth, Daniel Hope and Steven Isserlis, as well as with many well-known chamber ensembles and groups including the Scottish Chamber Orchestra, Britten Sinfonia and The Sixteen.



Chris was born in Leicester and read music at New College, Oxford before studying piano with John Streets in France and Malcolm Martineau at the Royal Academy of Music. His many awards include a Grammy, the accompaniment prize in the 2001 Kathleen Ferrier competition and the 2003 Gerald Moore award. Since making his debut at Wigmore Hall in 2001, Chris has performed in major concert venues and festivals throughout the world, including the Edinburgh, Aldeburgh and Cheltenham festivals, BBC Proms, Wigmore Hall, Barbican, Southbank Centre, Carnegie Hall, Schubertiade-Schwarzenberg, and as far afield as Sri Lanka, Japan and Brazil. He is a Professor at the Royal College of Music, an Associate of the Royal Academy of Music and a course leader for the Samling Foundation. Chris has made over 20 CD recordings, as well as many studio recordings and live broadcasts for BBC Radio 3. He has commissioned and premiered works by composers including Michael Berkeley, James Macmillan, Roxanna Panufnik, Judith Weir and Eric Whitacre, and programmed concert series for many venues including the National Portrait Gallery and Wigmore Hall.

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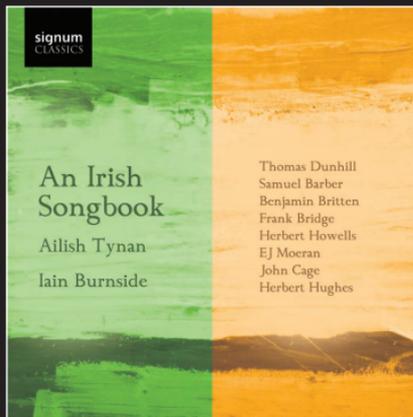
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Iain Burnside *piano*

SIGCD239

"I find Ailish Tynan's singing totally compelling; her enunciation and the way she makes you hang on every word and be excited by every word ... Iain Burnside is with her at every move ... she brings so many different colours and tones to what she sings ... I really will play it over and over again which I would say of quite few CD recitals."

Hilary Finch, **BBC Radio 3 CD Review**



Julian Bliss clarinet
Bradley Moore piano
*Works by Debussy, Francaix,
Glinka, Milhaud & Prokofiev*

**Works by Debussy, Milhaud, Glinka,
Francaix & Prokofiev**
Julian Bliss *clarinet*
Bradley Moore *piano*

SIGCD384

"Even in hyperactive or assertive passages the young English clarinetist Julian Bliss retains a caressing, soft-toned quality which is very more-ish. Poise, agility and alertness permeate these winning, infectious performances."

BBC Music Magazine

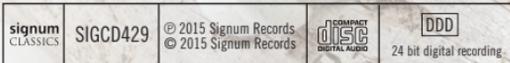
THE SHEPHERD ON THE ROCK

- | | | | |
|----|--|-------------------------------------|---------|
| 1 | Introduction and Polonaise brillante in C Major, Op. 3 | Frédéric Chopin, arr. Bliss | [9.12] |
| 2 | Das Maedchen spricht, Op. 107 No. 3 | Johannes Brahms | [1.24] |
| 3 | Unbewegte laue Luft, Op. 57 No. 8 | | [3.49] |
| 4 | Es träumte mir, Op. 57 No. 3 | | [3.19] |
| 5 | O kühler Wald, Op. 72 No. 3 | | [2.12] |
| 6 | Ständchen, Op. 106 No. 1 | | [1.45] |
| | Fantasiestücke, Op. 73 | Robert Schumann | |
| 7 | I. Zart und mit Ausdruck | | [3.12] |
| 8 | II. Lebhaft, leicht | | [3.37] |
| 9 | III. Rasch und mit Feuer | | [4.14] |
| 10 | Hymne an die Jungfrau from Ellens Gesang III (Ave Maria) D. 839 | Franz Schubert | [6.05] |
| 11 | Scherzo in C Minor from the "F-A-E" Sonata | Johannes Brahms, arr. Bliss | [5.26] |
| 12 | Nocturne in E-flat, Op. 9 No. 2 | Frédéric Chopin, arr. Bliss | [4.04] |
| 13 | Ein Alphorn hör' ich schallen | Richard Strauss, arr. Bliss & Glynn | [4.41] |
| 14 | Und morgen wird die Sonne wieder scheinen, Op. 27 No. 4 | Richard Strauss, arr. Bliss & Glynn | [3.39] |
| 15 | Der Hirt auf dem Felsen (The Shepherd on the Rock), D. 965 | Franz Schubert | [11.36] |
| | Total timings: | | [68.16] |

JULIAN BLISS CLARINET
 AILISH TYNAN SOPRANO
 CHRISTOPHER GLYNN PIANO

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