



UNTO THE HILLS

music by David W. Bowerman

Tracks 1-4

Produced & Edited by Matthew Bennett Engineered by Dave Rowell
Recorded on 6th May 2013 in the Music Room, Champs Hill, West Sussex, UK

Tracks 5-11

Produced & Edited by Matthew Bennett Engineered by Dave Rowell
Recorded on 6th October 2012 in the Music Room, Champs Hill, West Sussex, UK

Track 12

Produced & Edited by Matthew Bennett Engineered by Will Brown
Recorded on 27th July 2012 in the Music Room, Champs Hill, West Sussex, UK

Tracks 13-17

Produced & Engineered by Michael Ponder Edited by Jennifer Howells
Recorded on 30th July – 1st August 2012 at St Patrick's Church, Soho Square

Cover image: View of the South Downs, West Sussex from Champs Hill, by Alexander Van Ingen

Tray image: 'Woods covered with a blanket of wild bluebells at sun set' by Piotreknik

Executive Producer for Champs Hill Records: Alexander Van Ingen

Label Manager for Champs Hill Records: John Dickinson

SOPHIE BEVAN
HANNAH BISHOP
THOMAS CARROLL
LONDON CONCHORD ENSEMBLE
THE SACCONI QUARTET
CHOIR OF ST. PATRICK'S CHURCH, LONDON

Champs Hill (and its record Label Champs Hill Records) has swiftly gained a reputation for excellence, and especially for its promotion and care of young and very talented musicians. David and Mary Bowerman are kept busy putting on concerts and organising recording sessions in their delightful Music Room, all part of their home in a beautiful garden set with magnificent views over the South Downs.

David's greatest joy is to steal a few hours (all too rare) to write music. After a lifetime of farming, much of his music has a rural undertone and a spiritual awareness. This, his latest offering, reflects all these influences, with deep gratitude to all those who have performed.

David W. Bowerman (*b.1936*)

BEDHAM WOODS

Thomas Carroll - cello Julian Milford - piano

- | | | |
|---|----------------|-------|
| 1 | Lonely Woods | 07'15 |
| 2 | Bluebell Glade | 06'00 |
| 3 | Wild Life | 04'00 |

- | | | |
|---|---------------|-------|
| 4 | AUTUMN | 05'00 |
|---|---------------|-------|

Daniel Pailthorpe - flute Emily Pailthorpe - oboe Julian Milford - piano

PSALMS OF ASCENT

Sophie Bevan - soprano Emily Pailthorpe - oboe Julian Milford - piano

- | | | |
|----|------------------------------------|-------|
| 5 | I am for peace | 03'00 |
| 6 | I will lift up mine eyes | 02'30 |
| 7 | Pray for the peace of Jerusalem | 04'00 |
| 8 | Unto thee will I lift up mine eyes | 04'30 |
| 9 | I was glad | 02'15 |
| 10 | Except the Lord build the house | 02'00 |
| 11 | Children are a heritage | 02'30 |

- | | | |
|----|----------------------|-------|
| 12 | LA GRENOUILLE | 08'11 |
|----|----------------------|-------|

Sacconi Quartet

FOUR CANTICLES

Choir of St Patrick's Church, Soho Stephen Bednarczyk - director Stuart Hutchinson - organ

- | | | |
|----|---------------|-------|
| 13 | Jubilate Deo | 02'30 |
| 14 | Magnificat | 05'15 |
| 15 | Nunc Dimittis | 03'15 |
| 16 | Benedictus | 04'45 |

- | | | |
|----|-----------------------|-------|
| 17 | "GREATER LOVE" | 05'45 |
|----|-----------------------|-------|

*Choir of St Patrick's Church, Soho Stephen Bednarczyk - director
Stuart Hutchinson - organ Hannah Bishop - trumpet*

Virtually throughout music history until at least the first decades of the 20th century, amateur composition flourished and was an enlivening part of the concert hall. Although many of its practitioners are now forgotten, its number include several great and acclaimed names. America has Charles Ives, the insurance salesman who composed most of his masterpieces in the first two decades of the twentieth century; nineteenth-century Russia had a particularly rich efflorescence of amateur composers including – just to name those who never made their living from composition – Mikhail Glinka (a nobleman of leisure) and Alexander Borodin (research chemist of international repute); and in England early in the twentieth century there was Lord Berners and, perhaps greatest of all, Edward Elgar, totally self-taught and essentially an amateur who ‘made good’ when he started making a living from his compositions from *Enigma Variations* onwards.

David Bowerman’s work very much harks back to that fertile period of musical history. Although he has loved music all his life, it is only just over ten years ago that he started composing his own works. Born in 1936 in south England, Bowerman had a successful career as a farmer before retiring and moving to Champs Hill in West Sussex. There he and his wife, Mary, built a 160-seat concert hall and recording venue called The Music Room. Holding 25 concerts per year – hosting such artists as Felicity Lott, Ian Bostridge, Simon Keenlyside, Viktoria Mullova, Stephen Isserlis, the Nash Ensemble and the English Chamber Orchestra – it has also been the venue of several critically acclaimed and prize-winning recordings.

Although Bowerman’s first love was always music, he received little or no formal training before he started composing. The results are remarkable for their technical *savoir faire*, most strikingly his idiomatic writing for instruments. Bowerman himself has written: “I unashamedly draw on music that has meant much to me; a love of the music of Elgar and the organ works of César Franck.” His affinity with Elgar’s music is perhaps hardly surprising, and it often serves as a starting point or springboard for his own compositions, such as *Fantasy on a Theme of Elgar* recorded

in an earlier Champs Hill album. On this album we can see this again, whether directly using Elgar’s famous themes – such as *Nimrod for Greater Love* – or more elliptically as in his Cello Sonata *Bedham Woods*. There are also other influences. As well as Franck, evident in some of Bowerman’s more chromatic harmonies, one may note his clear admiration of Fauré – particularly evident in his setting of *Pray for the Peace of Jerusalem* – and even the occasional hint of Wagner. In short, Bowerman’s music is clearly rooted in the late-nineteenth century, and though his love of his sources sometimes means they are patently and unashamedly present and “undigested” in his music – as was sometimes the case with Charles Ives or Francis Poulenc (another largely self-taught composer) – at its best Bowerman’s music shows a truly original “voice”.

Bowerman had been given a strict religious upbringing, several of his works either evoke hymn tunes, or – as on this album – are actual religious works or settings of religious texts. Finest of these on this album are the *Psalms of Ascent*, unconventionally scored, and there are also several examples of works commissioned for liturgical use – witness the *Four Canticles*. Most interesting, though, are his non-religious works for chamber ensembles, of which there are two on this album. *La Grenouille* is a charming piece of musical fun, including the nursery song *A Frog he would a wooing go*, treated in *quasi-fugato* manner like a well-behaved Classical finale. Even more individual is *Bedham Woods*, a tribute to Elgar and the inspiration the early-twentieth-century master took from the woodland next to the cottage he and his wife rented during World War I. That Bowerman also take inspiration from the land around his home – witness the quirky and very individual *Autumn Fantasy* – is both a source of common ground with Elgar, and also, since Bowerman clearly has his own “take” on the natural world, the source of his own individual voice.

La Grenouille was inspired by a favourite restaurant in New York, where, the composer tells us, “it is probably advisable to miss the frogs’ legs and stick to

Dover Sole (recommended).” Our amphibious hero, Bowerman suggests, “hops clumsily down the rocks and slides gracefully into the water, followed by his beloved, where they engage in aquatic love to their hearts’ content.”

Bedham Woods is a sonata for cello and piano. Bowerman writes: “Bedham Woods will mean little to those who are not passionate about Sir Edward Elgar’s chamber music. As the First World War progressed, Elgar was not in good health and the inspiration to write had deserted him. So he and his wife rented a tiny cottage near Fittleworth in West Sussex. Brinkwells was to be their home for only a short while, but there, Elgar rediscovered his creative genius and wrote four of his greatest works. The cottage was on the edge of Bedham Woods where Elgar found a peace of mind that gave birth to some of his most sublime music.” Those works of Elgar’s were his String Quartet, Piano Quintet, Violin Sonata and, most famously, his Cello Concerto. It seems appropriate then that Bowerman pays tribute to Elgar and the woods which inspired him through the cello. Yet Bowerman here avoids obvious allusions to Elgar’s work, instead creating a sonata remarkable in its stylistic coherence, which takes us from the sober yet engaging first movement to the quirky and genuinely charming finale.

Autumn Fantasy is essentially a belated addition to the *Three Seasons Fantasy*, recorded in the earlier Champs Hill album *A Fantasy Idyll*, so completing the standard sequence of four seasons. Bowerman writes: “the so-called ‘season of mists and mellow fruitfulness’ is a somewhat romantic view of the English Autumn; it is more often a season of gales and blowing leaves. This fantasy describes the latter primarily but gives some regard to the quiet beauty that this season can present. It gives opportunity for the flute, oboe and piano to interplay and enjoy the prospect of a bracing wind as well as moments of mellow charm and peace.”

Autumn Fantasy opens with a slightly chaotic passage of bitonality, suggesting the chaos of autumnal leaves being gusted by a wind. The piece also reinforces its relationship to the earlier fantasies by including a reference to a theme – somewhat

reminiscent of the opening of Schumann’s *Rhenish Symphony* – which appeared in *Spring Fantasy*.

Psalms of Ascent are settings of seven out of the 15 Psalms so-named as they are thought to have been either sung by pilgrims on the road to Jerusalem, or by the priests as they ascended the 15 steps to Jerusalem’s Temple. Written for the unusual combination of soprano, oboe and piano, Bowerman’s settings to a degree recall Schubert’s *The Shepherd on the Rock* for soprano, piano and *obligato* clarinet, but also at times the artful simplicity of Holst’s *Four Songs for Voice and Violin*. But, as so often with Bowerman, there is a wide range of stylistic references, ranging from the Fauré-esque *Pray for the Peace of Jerusalem* (shades of *La lune blanche* from the Frenchman’s song cycle *La bonne chanson*) to the very Handelian *I Was Glad* (something of *Let the bright seraphim* here?).

About the *Four Canticles*, composed for the more conventional forces of choir and organ, Bowerman writes: “A request by the Rogate Choral Society for a *Magnificat* and *Nunc Dimittis* was a challenge readily accepted. The choir was invited to sing for choral evensong at Chichester Cathedral where these two anthems were performed [in 2011]. This was an enjoyable time, so two more were written, *Jubilate Deo* and *Benedictus*.

The recording was made at St Patrick’s Church in Soho Square, London, with its choir under their Organist and choirmaster, Stephan Bednarczyk. The choir was accompanied by organist Stuart Hutchinson, an Associate of The Royal Academy of Music.

Greater Love was originally written for The Royal Hospital Chelsea. Fittingly for a war memorial service, Bowerman prefaces his choral setting with the bugle call *Sunset* (also known as the *Retreat Call*), played by trumpet to which Bowerman added organ accompaniment. The choral setting follows, setting words from the Gospel of St John often used as the text for war memorial services. Finally, the trumpet plays the opening phrase of *Last Post*.



I BIOGRAPHIES

Thomas Carroll *cello*

The Welsh born cellist Thomas Carroll was born in Swansea. Thomas studied with Melissa Phelps at the Yehudi Menuhin School and with Heinrich Schiff in Austria. An exceptionally gifted cellist, he is one of only two artists who auditioned successfully for both Young Concert Artists Trust in London and Young Concert Artists, Inc. in New York. He has gone on to perform as a concerto soloist with some of the finest orchestras in the world including the London Symphony Orchestra and the Philharmonia Orchestra as well as working with a large range of top chamber music partners including the Belcea Quartet, Yehudi Menuhin, Ivry Gitlis, Gidon Kremer and many others.



Thomas is currently a Professor at the Royal College of Music in London and the Yehudi Menuhin School.

Julian Milford *piano*



photo: Patrick Allen

An English graduate of Oxford University, Julian Milford subsequently studied piano and piano accompaniment at the Curtis Institute and the Guildhall. He has worked as an accompanist and chamber musician with some of Britain's finest instrumentalists and singers, performing at major chamber music venues across Britain and Europe. Julian is the pianist and a founder member of the London Conchord Ensemble, a mixed chamber music ensemble founded in 2002 that has a busy performing schedule in venues including the Concertgebouw in Amsterdam, the Palais des Beaux Arts in Brussels, the Library of Congress, and the Wigmore Hall. Julian has recorded extensively for labels including Chandos, Hyperion, ASV, Black Box, Champs Hill Records and Orchid Classics.

Daniel Pailthorpe *flute*

One of the few orchestral principals of international standing who plays on a modern wooden flute, Daniel Pailthorpe has gained a world-wide following for the uniqueness and breadth of his sound as well as the warmth of his musicianship.

As co-principal flautist of the BBC Symphony Orchestra, Daniel is regularly heard on BBC Radio 3 and at the Proms. He has appeared as a soloist with the orchestra, toured with them to Australia and the Far East, and worked with conductors such as Bychkov, Slatkin, Belohlavek and Gergiev. He features prominently on the BBC TV 'Symphony' series and is a familiar face on the Last Night of the Proms.



photo: SL Chair

Emily Pailthorpe *oboe*

Emily Pailthorpe first gained public attention in 1989 when, as the youngest artist ever to win the Gillet International Oboe Competition prize, she was hailed by the judges as the 'Jacqueline du Pre of the oboe'. Emily went on to study English at Yale university and oboe at the Juilliard School of Music winning prizes for both concerto and orchestral playing. She appeared as Principal Oboe with many orchestras, including the Baltimore Symphony, Dallas Opera, Hallé Orchestra and London Philharmonic Orchestra among others. She is a founder member of the mixed chamber ensemble Conchord, with whom she has recorded and toured Europe and America. Resident in the UK since 2000, Emily made her solo Wigmore Hall debut in June 2004. Other solo appearances have included the

Schleswig-Holstein Festival, the Spoleto Festival, Italy, and the Strauss Oboe Concerto with the Philharmonia Orchestra.



photo: Dan Tzarntilis

Sophie Bevan *soprano*

Sophie Bevan graduated from the Benjamin Britten International Opera School where she was awarded the Queen Mother Rose Bowl Award.

Conductors she works with include Sir Antonio Pappano, Daniel Harding, Harry Christophers, Edward Gardner, Laurence Cummings, Sir Mark Elder, Sir Neville Marriner and Sir Charles Mackerras.

Her operatic roles for English National Opera include Xenia *Boris Godunov*, Despina *Così fan tutte*, soprano solos *Messiah*, Polissena *Radamisto*, Yum Yum *Mikado*, Telair in Rameau's *Castor and Pollux* and her first Sophie *Der Rosenkavalier*. For Garsington Opera she has performed Pamina, *Donna Elvira* and her first Susanna and for Welsh National Opera she has sung the title role in *The Cunning Little Vixen*. For the Royal Opera House, Covent Garden she has appeared as Waldvogel *Siegfried* and Pamina.



photo: Sussie Ahlburg

Sophie was the recipient of the 2010 Critics' Circle award for Exceptional Young Talent. She was nominated for the 2012 Royal Philharmonic Society Awards and was the recipient of *The Times* Breakthrough Award at the 2012 South Bank Sky Arts Awards.

Sacconi Quartet

The Sacconi Quartet is recognised for its unanimous and compelling ensemble, performing with style and commitment and consistently communicating with a fresh and imaginative approach. Formed in 2001, its four founder members continue to demonstrate a shared passion for string quartet repertoire, infectiously reaching out to audiences with their energy and enthusiasm. Over the past decade they have enjoyed a highly successful international career, performing regularly throughout Europe, at London's major venues, in recordings and on radio broadcasts. The Sacconi is Quartet in Association at the Royal College of Music and Quartet in Residence at the Bristol Old Vic Theatre.



Choir of St Patrick's Church, Soho Stephen Bednarczyk *director*

Breda McKinney and Stephen Bednarczyk established The Choir of St Patrick's in May 2011 to provide music liturgy for three services celebrating the re-opening of the church after major restoration works. This was also the occasion of the world premiere of *St Patrick's Magnificat*, by James MacMillan, a work commissioned to celebrate the re-opening of the church. Thereafter the choir has sung weekly at Sunday morning Mass, feast days, and at concerts, until December 2012. In 2013 the choir will sing at Mass on occasional Sundays, Feast Days, and also concerts, weddings and additional special services and events.

The Choir of St Patrick's consists of six professional musicians including Choirmaster Stephen Bednarczyk, and principal soloist Breda McKinney. The other members are four professional singers who have enjoyed freelance work at St Paul's Cathedral,

HM Chapel Royal Hampton Court Palace, St George's Spanish Place, St Etheldreda's Ely Place, The Queen's Chapel of the Savoy, Hampstead Parish Church and numerous other churches across London. For concerts, recordings and some feast days the choir is extended to ten members.

Since its formation in 2011 St Patrick's Choir has acquired a varied repertoire of music including masses and motets by Byrd, Palestrina, Victoria, Hassler, Bach, Mozart and Liszt to name a few. Music is selected to enhance the liturgy of the Church's calendar. In December 2011 the Choir's first concert was rapturously received.

Stuart Hutchinson *organ*

Stuart Hutchinson began organ studies whilst a young chorister. In 1974 he was awarded the London University Organ Scholarship – choosing subsequently to study on a scholarship at the Royal Academy of Music. He graduated from the RAM in 1979 with six prizes, diplomas and an Honours Degree.

Whilst still a student at the RAM, Stuart was appointed Director of Music to the University of London Chaplaincy (Hinde Street) – a post he held for thirteen years (1976-1989). Apart from directing a choir and student choral society, he was also responsible for orchestral and chamber concerts, providing music for BBC broadcasts, and served as Artistic Director of the Wesley Arts Festival.

Stuart was subsequently Director of Music at the Wren church of St Andrew (Holborn), where Handel was once organist; also, at Holy Redeemer (Clerkenwell), and for twenty years at the parish church of St James, Islington (London).



He is currently Director of Music at the heritage church of St Mary de Haura (St Mary at the Harbour), New Shoreham.

Stuart has played the organ on numerous BBC radio broadcasts - also television and film - and has composed a number of solo pieces for organ.

Stuart was honoured in 1981 by the Incorporated Society of Musicians with their Young Artist Award and was appointed an Associate of the Royal Academy of Music in 1997.

Hannah Bishop *trumpet*

Hannah Bishop completed a Master of Arts degree at the Royal Academy of Music (RAM) in 2012, having gained a First Class BMus degree in 2011. She is generously supported by David Bowerman, the Musicians Benevolent Fund and the Countess of Munster Musical Trust. She studies with Mark David, Robert Farley, Rod Franks and Paul Beniston, and previously, the great James Watson.

She previously attended Wells Cathedral School with a Department of Education scholarship where she was awarded the Nathan Hewitt Trumpet Prize. Her professional orchestral work includes playing with the Philharmonia Orchestra, the Orchestra of the Age of Enlightenment, London Musical Arts Orchestra, Principal Trumpet of the Encuentro de Música Y Academia de Santander (2011 Season), Orpheus Britannicus and playing for a BBC Radiophonic Workshop at the Roundhouse, Camden.



CHRC0014

BACH LONDON CONCHORD ENSEMBLE with FLORIAN UHLIG

Suite No.2 in B minor for flute & strings
Concerto in A major for oboe d'amore
Concerto in C minor for oboe & violin
Concerto in D minor for two violins
Brandenburg Concertos Nos.2, 4 & 5
Sheep may safely graze (arr. Daniel Pailthorpe)
Jesu, Joy of Man's Desiring (arr. Daniel Pailthorpe)

"Nimble playing, and the Ensemble communicates infectious enthusiasm and commitment."
BBC Music Magazine

"... If you want stylish Bach orchestral music on modern instruments ... this could be for you"
Gramophone Magazine

"Definitely worth adding to your Bach concertos collections" **Musical Pointers**



CHRC0063

LUDWIG THUILLE: SONGS SOPHIE BEVAN - *soprano* JENNIFER JOHNSTON - *mezzo-soprano* MARY BEVAN - *soprano* JOSEPH MIDDLETON - *piano*

For this new and revelatory Champs Hill Records release, championing the songs of Ludwig Thuille, in-demand accompanist Joseph Middleton brings together some of the finest young voices in the UK. Many of these songs are recorded for the first time, following extensive diligent research to locate the music. Songs for soprano and for mezzo-soprano, are accompanied on this 2-CD set by three winsome trios.

"Joseph Middleton is everywhere a sensitive and imaginative accompanist..."
BBC Music Magazine

"Sophie Bevan is pure sunshine ... what an enchanting performer she is ..."
Daily Telegraph

"[Johnston has] serene, majestic sound and fine taste." **Bachtrack**