



LORELT

Songs of Earth and Air

The vocal works of Rhian Samuel

Jeremy Huw Williams *baritone*

Paula Fan *piano*

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DISC ONE

<i>Songs of Earth and Air</i>		
1.	<i>April Rise</i>	8.31
2.	<i>The Kingfisher</i>	7.02
3.	<i>Snowdrop</i>	3.57
4.	<i>A Warm Rain</i>	9.49

<i>Spring Diary</i>		
5.	<i>Arrival Dream</i>	1.58
6.	<i>Snow Squalls</i>	1.35
7.	<i>It Happens</i>	3.23
8.	<i>East Wind</i>	2.27
9.	<i>A Clearer Memory</i>	2.35

TOTAL 41.24

DISC TWO

1.	<i>Moon Over Maenefa</i>	6.38
<i>Summer Songs</i>		
2.	<i>In Summer</i>	4.01
3.	<i>A Dragonfly In The Sun</i>	3.14

<i>A Swift Radiant Morning</i>		
4.	<i>Rooks</i>	3.55
5.	<i>The Sounds Of War</i>	4.07
6.	<i>The Signpost</i>	5.04
7.	<i>In Memoriam</i>	2.00
8.	<i>Earth's King</i>	5.16
9.	<i>Rondeau</i>	6.05

TOTAL 39.48

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LORELT

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COMMENTARY:

The six works for baritone on this disc span much of my composing life. The poetry I set in these works has an over-arching theme, that of Nature itself. One work sits outside however: the cycle, *A Swift Radiant Morning*. In this case, the choice of poet was prescribed by the commissioner. While the texts of my vocal pieces have seldom been dictated by others, always in these circumstances I have found treasures I did not expect; this is certainly true with regard to Charles Sorley, the WWII poet with a small but vivid legacy. *Songs of Earth and Air* and *Rondeau* reflect my early compositional interests: in particular, 'The Snowdrop' and *Rondeau* show a predilection for short, pithy phrases and elliptical statements, often with underlying, intense emotion: in my youth I was much taken with the music of Anton Webern and the neo-classical and serial works of Stravinsky. Yet at the same time I also deeply admired the music of Alban Berg; this may have influenced the more overtly romantic outlook of 'April Rise' and 'The Kingfisher'. But even before these early influences came my abiding interest in Welsh folksong and its lyrical qualities and later the music of women composers and the preoccupations of my son and my students, which included more commercial types of music. I hope maturity has meant a melding of these various aspects, as my elliptical traits are now often ensclosed in a more spacious, expansive and lyrical world. My recent works for voice are mostly for mezzo-soprano, not because of any predilection for this voice-type, but once again because of commissioner's requests, though the most up-to-date of these, *Moon over Maenefa*, has again been written for baritone. Thus the life of a composer: moving between free choice and prescription. That's what makes it interesting.

Songs of Earth and Air (1983)

1. April Rise (Laurie Lee)
2. The Kingfisher (W.H. Davies)
3. Snowdrop (Jon Silkin)
4. A Warm Rain (Kenneth Leslie)

The inspiration for the whole set was the romantic quality of Laurie Lee's poem, 'April Rise'; all make strong reference to Nature and feature the word 'green', imparting a promise of growth and new life. The piano is here an instrument of colour, using repeated blocks of notes to create the sense of a gentle haze in several of the songs; it is also one of more brittle gesture, clearly presented in 'The Snowdrop', a dispassionate botanical description of the flower. The first two songs in this set were premiered by Edmund LeRoy, baritone, and Kirt Pavitt, piano, in St Louis, Missouri, in February, 1983. The other two songs were added shortly afterwards for American mezzo-soprano Sharon Mabry, the complete set being premiered by her with Patsy Wade, piano, on their British tour in October, 1984.

Spring Diary (Anne Stevenson) (2010)

1. Arrival Dream
2. Snow Squalls
3. It Happens
4. East Wind
5. A Clearer Memory

These songs resulted from one of my many collaborations with the late, celebrated Anglo-American poet, Anne Stevenson (1933–2020). Anne sent me the poems in type-script and I immediately set them; four were later published in somewhat different form in *Astonishment* (Bloodaxe, 2012), with Anne's dedication to me; 'East Wind', also in slightly different form, later appeared in *In the Orchard* (Entitharmon, 2016). Some of the poems describe the turbulent spring weather in North Wales, where for part of the year Anne and I were near-neighbours. The musical settings attempt to capture the fleeting, understated tone of the poems as well as some of their vivid landscape imagery. The set begins with the matter-of-factness of 'Arrival Dream', moves to a description of biting weather and ends with the delicate nostalgia of the blackbird in spring. The 'Cwm' referred to in No 3 is Cwm Nantcol, a remote valley in Snowdonia, while the *Mabinogion* are a set of medieval fantastical Welsh stories, Branwen and Pryderi being two characters in them. *Spring Diary* was commissioned by the talented Korean pianist Ja Yeon Kang (and thus includes virtuosic piano accompaniments) for performance with baritone Jonathan Sells at City University, London, in 2010.

Moon over Maenefa (Gerard Manley Hopkins) (2020)

This is the second of my two solo pieces, the first, *Yr Alarch* (*The Swan*), being in Welsh. They reveal the same preoccupations: the 14th-century poem, *Yr Alarch*, presents a beautiful picture of a swan gliding on a lake; *Moon over Maenefa* includes evocative imagery of the waning moon. *Yr Alarch* features the technique of cyghanedd, which employs intricate patterns of consonants; Gerard Manley Hopkins was a student of Welsh poetry and particularly this technique, so, while *Moon over Maenefa* does not employ it fully, it joyfully plays with alliteration. My setting emphasises this and repeats several of its parts. This work was commissioned by the Royal Academy of Music, London, as part of its 200th anniversary celebrations, where solo pieces were commissioned from a number of British composers and premiered by current students. In the case of *Moon over Maenefa*, the student was baritone Marcus Dawson and the premiere (a webcast because of Covid restrictions) took place in March 2021.

Summer Songs (2012)

1. In Summer (Denise Levertov)
2. A Dragonfly in the Sun (Zulfikar Ghose)

While the beginnings of 'spring' are evoked in Anne Stevenson's *Spring Diary*, 'summer' is clearly exuded in these two poems. The Levertov poem sat in my study, awaiting a partner, for several years. Then I set a poem by Ghose (in *Haze and the Absence of Clouds* for soprano, string quartet and piano), after which the poet sent me an anthology of his poetry from Texas – and the 'partner' was identified. They are in some contrast: the first poem is about the ending of night; the second, the light of the afternoon sun. Once again, the piano parts are demanding, as singer and pianist form an equal duo. For instance, the evocation of the sobbing cry of the waking bird (in no. 1) and the translucence of the butterfly's wings (in no. 2) are both assigned to the piano while the singer conveys the mood: a soothing 'Night lies down. . .' (no. 1) and the more sparkling 'tiny irradiations' (no. 2). These two songs were written for tenor James Gilchrist and premiered by him at the London English Song Festival with William Vann in May 2012.

A Swift Radiant Morning (Charles Sorley) (2015)

1. Rooks
2. The Sounds of War
3. The Signpost
4. In Memoriam
5. Earth's King

Charles Hamilton Sorley (1895-1915) was killed at the Battle of Loos in WW1; his oeuvre is quite small and ranges from poems he wrote at school (Marlborough College) to those written on the battlefield. Together with a cache of letters, they reveal a remarkable and alluring young man, mature beyond his years, whose so-early death was an immense loss. The texts for this song-set show the range of Sorley's thought, from the meditative poems of his schooldays and his walks in the Wiltshire Downs to those written when death loomed. His life at the front is portrayed in 'The Sounds of War', the text taken from a letter home; in 'The Signpost' he addresses death itself, while 'In Memoriam', his last poem, is dedicated to a friend, Sidney Clayton Woodruffe, who died in battle shortly before Sorley himself. The first and last poems of the set, 'Rooks' and 'Earth's King', offer some vision of Sorley the boy and man; above all, 'Earth's King' is presented as a celebration of Sorley's life and a testament to the endurance of his legacy. This work was premiered by Roderick Williams and Susie Allan at the Three Choirs Festival, Hereford, in July 2015.

**Rondeau for baritone, flute, Bb clarinet,
vibraphone, viola and cello** (1979, rev. 2020)
(Daigaku Horiguchi,
trans. Geoffrey Bowнас and Anthony Thwaite)

[Prelude]
Verse I
Interlude I
Verse II
Interlude II
Verse III
Postlude

The elliptical Japanese text (in English translation) of this work is divided into three verses separated by instrumental material. The poem's dispassionate description of a butterfly caught in a spider's web becomes a metaphor for the poet's own doomed love. The instrumental episodes account for the title of the work. They are dominated by the notion of 'rocking' (that is, the butterfly rocking in the 'hammock' of the spider's web), which is represented by a three-note, returning figure. This, another early work, was also created for baritone Edmund LeRoy and premiered by him with members of the St Louis Symphony Orchestra in St Louis in May 1979. It was slightly revised in 2020.



RHIAN SAMUEL
(c.v.)

Rhian Samuel is a Welsh composer of over 140 published works for ensembles from full orchestra to solo instruments. She was educated in the UK and also in the USA where she lived for many years. Her first large-scale orchestral work was *Elegy-Symphony* (1981, St Louis Symphony Orchestra, Leonard Slatkin, conductor) while she was joint winner of the ASCAP-Rudolph Nissim Award (USA) in 1983 for the choral-orchestral work, *La belle dame sans merci*. In the UK, *Tirluniau/Landscapes* was premiered at the BBC Millennium Proms, while *Clytemnestra* (soprano and orchestra), issued on disc by BIS, was short-listed for a 2020 Gramophone Award. She has written for professional choirs as well as college choirs including her own in the UK at Reading University and City University, London. Three recent song-cycles were commissioned for major British festivals: *A Swift Radiant Morning* and *Wildflower Songbook*, for the Three Choirs and Oxford Lieder Festivals respectively in 2015, and *The Moon and I* for the Ludlow English Song Weekend (UK) in 2021. She was co-editor of the *Norton/New Grove Dictionary of Women Composers* and has written extensively on the operas of Harrison Birtwistle. She lives in Aberdyfi, Wales, whose Cardigan Bay landscape has provided much inspiration for her music.

SONGS OF EARTH AND AIR (1983)

1. April Rise

If ever I saw blessing in the air
I see it now in this still early day
Where lemon-green the vaporous morning drips
Wet sunlight on the powder of my eye.

Blown bubble-film of blue, the sky wraps round
Weeds of warm light whose every root and rod
Splutters with soapy green, and all the world
Sweats with the bead of summer in its bud.

If ever I heard blessing it is there
Where birds in trees that shoals and shadows are
Splash with their hidden wings and drops of sound
Break on my ears their crests of throbbing air.

Pure in the haze the emerald sun dilates,
The lips of sparrows milk the mossy stones,
While white as water by the lake a girl
Swims her green hand among the gathered swans.

Now, as the almond burns its smoking wick,
Dropping small flames to light the candled grass;
Now, as my low blood scales its second chance,
If ever world were blessed, now it is.

Laurie Lee (1914-1997)

2. The Kingfisher

It was the Rainbow gave thee birth,
And left thee all her lovely hues;
And, as her mother's name was Tears,
So runs it in my blood to choose
For haunts the lonely pools, and keep
In company with trees that weep.

Go you and, with such glorious hues,
Live with proud Peacocks in green parks;
On lawns as smooth as shining glass,
Let every feather show its marks;
Get thee on boughs and clap thy wings
Before the windows of proud kings.

Nay, lovely Bird, thou art not vain;
Thou hast no proud, ambitious mind;
I also love a quiet place
That's green, away from all mankind;
A lonely pool, and let a tree
Sigh with her bosom over me.

W.H.Davies (1871-1940)

3. Snowdrop

The blanched melted snows
Fill the plant's stem, a capillary
Of heightened moisture. Air weights
Round a white head hanging
Above granuled earth.
There, are three scarab-like petals,
Open, an insect's carapace
With a creature in these, poised
It does not move. A white
Cylinder with two
Thin bands of green, broken
Away where that part finishes.
There is no more.
The sun's heat reaches the flower
Of the snowdrop.

Jon Silkin (1930-1997)

4. A Warm Rain

A warm rain whispers, but the earth knows best,
and turns a deaf ear, waiting for the snow,
the foam of bloom forgotten, the rolling crest
of green forgotten and the fruit swelling slow.
The shearing plow was here and cut the mould
and shouldered over the heavy rain-soaked lands,
letting the hot breath out for the quiet cold
to reach deep down with comfort in its hands.
The sap is ebbing from the tips of the trees
to the dry and secret heart, hiding away
from the blade still green with stubborn memories;
down in the roots it closes the door of clay
on grief and growing and this late warm rain
babbling false promises in the pasture lane.

Kenneth Leslie (1892-1974)

1. Arrival Dream

Walking by an open window in a foreign city.
Out of it flies, like a letter through a slot,
a burst of laughter.
Something to pick up and keep for a souvenir...
I can't read the language.
The youthful look of that green and yellow stamp.

2. Snow Squalls

When spring comes, winter succumbs,
Furiously hurling its sequins at the hot sun.
Spoiled petals – not yet defeated daffodils –
Gwilym seeding with new born lambs
the unchanged hills.

3. It Happens

It happens every day and night,

The weather in Wales,
fluting through window-cracks and keyholes,
spinning round and around the Cwm,
an old dog turning in its basket.

But this spring,
the north east keeps a strangle hold on the wind.
Through a scrim of industrial air,
the mountains recede – heaps of Mabinogion scenery.
Don't expect Branwen or Pryderi to appear.

Even that blown-over tree
I used to see as the wing of a crashed angel
has the look of abandoned fantasy.

The wind always blows one way
until one day it blows another way.

SUMMER SONGS (2012)

4. East Wind

Two weeks of –

East wind (joy for the jackdaws)
Sweeping the air with haze and chaffinches.
The old house complains... those aching doors!
Mud becomes dust in the ditches.
Summer is locked up in hostile barometers.

Light cleans protesting corners with dirty fingers.

5. A Clearer Memory

Every spring renews the blackbird for me
just when he claims the season for himself,
as out of the deep well of his voice I heft
with a longer rope, a clearer memory.

Moon over Maenefa (2020)

I awoke in the Midsummer not to call night,
in the white and the walk of the morning:
The moon, dwindled and thinned
to the fringe of a finger-nail held to the candle,
Or paring of paradisaical fruit,
lovely in waning but lustreless,
Stepped from the stool, drew back from the barrow,
of dark Maenefa the mountain;
A cusp still clasped him, a fluke yet fanged him,
entangled him, not quite utterly.
This was the prized, the desirable sight,
unsought, presented so easily,
Parted me leaf and leaf, divided me,
eyelid and eyelid of slumber.

Gerard Manley Hopkins (1844–1889)

1. In Summer

Night lies down
in the field when the moon
leaves. Head in clover,
held still.

It is brief,
this time of darkness,
hands of night
loosefisted, long hair
outspread.

Sooner than one would dream,
the first bird
wakes with a sobbing cry.
Whitely

dew begins to drift
cloudily.
Leafily naked, forms of the world
are revealed,
all asleep. Colors

come slowly
up from behind the hilltop,
looking for forms to fill for the day,
dwellings.

Night
must rise and
move on, stiff and
not yet awake.

Denise Levertov (1923–1997)

2. A Dragonfly in the Sun

The afternoon's light is caught
in the dragonfly's wings where
transparency permits no reflections
and yet will not give free passage
to the sun, preserving the surface
brightness of delicate webbing
as a fragile brilliance of gleaming
points which make the wings nearly
invisible and the diagonal markings appear
as tiny irradiations of very faint
pink and blue when the dragonfly
darts up against the sun as if it
plucked colours from the air
and immediately discarded them:
this is the moment of intensity,
of the afternoon's light gathering
in the garden in a brief flickering
of a dragonfly's wings just above
the red blossoms of the pomegranate.

Zulfikar Ghose (1935 -)

1. Rooks

There, where the rusty iron lies,
The rooks are cawing all the day.
Perhaps no man, until he dies,
Will understand them, what they say.

The evening makes the sky like clay.
The slow wind waits for night to rise.
The world is half-content. But they

Still trouble all the trees with cries,
That know, and cannot put away,
The yearning to the soul that flies
From day to night, from night to day.

2. The Sounds of War

We are now at the end of a few days' rest,
a kilometre behind the lines.
It has been a fine day,
following on a day's rain,
so that the earth smells like spring.
Close by, a quick-firer is pounding away
its allowance of a dozen shells a day.
It is like a cow coughing.
Eastward there begins a sound like
a motorcycle race:
thousands of motorcycles
tearing round and round a track:
it is really a pair of machine guns firing.
And now one sound awakens another.
Listen, a thousand whips are cracking,
whipping the horses round the ring.
At last! The fun of the circus is begun.
For the motor-cycle team race has started off again:
and the whips are cracking all;
and the cows in the cattle-show
start coughing, coughing;
and the firework display is at its best;
and the circus specials come one after another,
bearing the merry-makers back to town.
It can't last long; yes, it is diminishing.
The train service is cancelled;
the cows have stopped coughing:
and the cycle race is done.
What you have seen is the foam and froth of war;
but underground is labour
and throbbing and long watch.
Which will one day bear their fruit.
They will set the circus on fire.
Then what pandemonium!

3. The Signpost

Saints have adored the lofty soul of you.
Poets have whitened at your high renown.
We stand among the many millions who
Do hourly wait to pass your pathway down.
You, so familiar, once were strange; we tried

To live as of your presence unaware.
But now in every road, on every side
We see your straight and steadfast signpost there.
I think it like that signpost in my land,
Hoary and tall, which pointed me to go
Upward, into the hills, on the right hand,
Where the mists swim and the winds shriek and blow,
A homeless land and friendless, but a land
I did not know and that I wished to know.

4. In Memoriam S.W.C.

There is no fitter end than this.
No need is now to yearn nor sigh.
We know the glory that is his,
A glory that can never die.

Surely we knew it long before,
Knew all along that he was made
For a swift radiant morning, for
A sacrificing swift night-shade.

5. Earth's King

If I have suffered pain
It is because I would.
I willed it. 'Tis no good
To murmur or complain.
I have not served the law
That keeps the earth so fair
And gives her clothes to wear,
Raiment of joy and awe.

For all, that bow to bless
That law shall sure abide.
But man shall not abide,
And hence his gloriousness.
Lo, evening earth doth lie
All-beauteous and all peace.
Man only does not cease
From striving and from cry.
Sun sets in peace and soon
The moon will shower her peace.
O law-abiding moon,
You hold your peace in fee!
You see, the earth is bound.
You see, the man is free.
For glorious liberty
He suffers and would die.
Grudge not then suffering
Or chastisement cry.
O let his pain abound,
Earth's truant and earth's king.

—taken from the poems and letters of
Charles Hamilton Sorley (1895–1915)

Rondeau (1979, rev. 2020)

Hammock spread by a spider
And in it a butterfly rocks.

Shrouded in its golden halo
It dies.
Like that butterfly,
I, climbing to the hammock of your love,
Rocking, would go to my death.
Rocking.

Daigaku Horiguchi (1892–1981)

(trans. Geoffrey Bownas & Anthony Thwaite)



**WILLIAMS,
Jeremy Huw;**
baritone

The Welsh baritone Jeremy Huw Williams studied at St John's College, Cambridge, at the National Opera Studio, and with April Cantelo. He made his debut with Welsh National Opera as Guglielmo (*Così fan tutte*) and has since appeared in more than seventy operatic roles. He has given performances at major venues in North and South America, Australia, China, India and most European countries.

He has given recitals at the Wigmore Hall and Purcell Room, and at many major music festivals. He has appeared with the BBCCO, BBCNOW, BBCSO, BBCSSO, BBC Philharmonic, Bournemouth Symphony Orchestra, CBSO, Hallé, LPO, LSO, Philharmonia, RLPO, and the Ulster Orchestra. He has made many recordings for BBC Radio 3, and forty commercial recordings, including some twenty solo discs of songs.

He was awarded an Honorary Fellowship by Glyndŵr University in 2009 for services to music in Wales, received the Honorary Degree of Doctor of Music from the University of Aberdeen in 2011, and was awarded the Medal of the Order of the British Empire in the 2021 Queen's Birthday Honours.

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**FAN,
Paula;**
piano

Pianist Paula Fan has performed on five continents, recorded over twenty-five albums, and has broadcast for the BBC, NPR, Radio Television China, and international stations from Bosnia to Australia. One of the first recipients of the doctorate in Collaborative Piano, she has lectured on the subject worldwide. She was Regents' Professor at the University of Arizona and performed as Principal Keyboardist with the Tucson Symphony Orchestra for over thirty seasons. She has also served as Visiting Professor at the Eastman School of Music, and at conservatories throughout China.

A founder of the Conflucenter for Creative Inquiry at the University of Arizona, she has created numerous musical presentations marrying disciplines from Hospice Care to Cookery with art song, based on her belief that there is classical music for everything. With her brother Michael Fan, she produced shows on solar energy, performed on the National Mall in Washington DC on solar powered instruments. Now a Conflucenter Senior Fellow, she continues to tour internationally as pianist and lecturer.

SHIN DE SOUZA, Ivo; flute

Growing up in a musical family, Ivo Shin de Souza is a dedicated solo and chamber musician. Ivo is the winner of several competitions throughout the USA, including the Flute Society of Washington's Young Artist Competition, the Arizona Flute Society's Young Artist Competition, and the 46th Annual President's Concerto Competition. He obtained his Bachelor of Music degree from the Federal University of Rio Grande do Norte in 2016 and was accepted for a master's program at the University of Arizona, where he acted as the flute studio teacher assistant and flutist of the premier ensemble, the Fred Fox Graduate Woodwind Quintet. After graduating in 2019, Ivo opted for starting his Doctoral of Musical Arts degree in the same university. In the Spring of 2022, Ivo transferred to Michigan State University, where he continues to work on his Doctoral degree, while serving as the flute studio Teacher Assistant.

GLAZIER, Jackie; clarinet

Hailed for her "robust playing and virtuosic performance" (San Diego Tribune) and "beautiful and clear tone" (The Clarinet Magazine), Jackie Glazier is an active soloist, chamber musician, orchestral clarinetist, pedagogue, and advocate of new music. As Assistant Professor of Clarinet at the University of Arizona Fred Fox School of Music, Glazier is a committed pedagogue and mentor to future generations of clarinetists. She has performed throughout the USA and in China, Mexico, France, Belgium, the Netherlands, Luxembourg, and Croatia. As a soloist and a founding member of the saxophone / clarinet ensemble Duo Entre-Nous, Glazier is active in commissioning and performing new music. She has commissioned more than twenty pieces with composers from the USA, Canada, France, Italy, Argentina, China, and Australia. As a soloist and chamber musician, Glazier has recorded for Naxos, Centaur, Toccata Classics, Mark Records, and Navona Records. She is Buffet-Crampon Artist and Vandoren Artist-Clinician.

PALTER, Morris; vibraphone

Born in Canada, Morris Palter's diverse musical interests have found him performing throughout North America, Asia and Europe at some of the most prominent festivals and venues including Carnegie Hall (USA), the Royal College of Music (London), the Quincena Festival (Spain), Disney Hall (Los Angeles) and IRCAM (Paris). Morris has commissioned and/or premiered hundreds of new compositions, working with both notable composers and new compositional voices. In 2000, Morris co-founded NOISE (San Diego New Music), and was a member of the redfish bluefish percussion ensemble from 1999 to 2005. In 2010, Morris was host and director of the Focus Day of Percussion at the Percussive Arts Society International Convention, is currently endorsed by Black Swamp Percussion, Sabian Cymbals, REMO drum heads, and is a Yamaha Performing Artist. Morris was an Associate Professor of Music at the University of Alaska Fairbanks (2012-2017), and is currently an Associate Professor of Music at the University of Arizona.

TISDEL, Emmy; viola

Emmy Tisdell is a Doctoral student at the Fred Fox School of Music of the University of Arizona and a student of Timothy Kantor. She is a member of the Cabrini Quartet at the University of Arizona, as well as a University of Arizona Fellow. Emmy graduated from Oberlin Conservatory with a Bachelor's degree in Music, from the Shepherd School of Music at Rice University with a Master of Music, and from Schulich School of Music at McGill University with an Artists' Diploma and a Graduate Diploma in Music Performance. She is the co-founder of Ensemble Urbain, a conductorless chamber orchestra based

in Montreal; she is a faculty member for the SA' Oaxaca strings international music festival, which provides free chamber music tutoring to students based in Mexico; and a member of Austin Camerata, an interdisciplinary festival based in Austin, Texas. Former teachers include Jinjoo Cho, Kenneth Goldsmith, David Bowlin, Samantha George and Katie Brooks.

BUCHHOLZ, Theodore; cello

Theodore Buchholz is the cello professor at the University of Arizona. Described by newspaper critics as a "virtuosic cellist" with a "warm beautiful sound," he has performed in prominent venues from New York's Lincoln Center to international halls in Italy and Tokyo. Buchholz's album Afterglow features Henry Hadley's complete works for cello and piano and received a coveted five-star rating from Fanfare Magazine. His recording of the Hans Winterberg Cello Sonata was released under the Toccata label in 2018, and he is a member of True Concord whose CD recording won a 2016 Grammy Award. A fervent believer in the power of music education to transform lives, he is the Director of the University of Arizona String Project. During the summers he performs at the Killington Music Festival in Vermont and the Zephyr Music Festival in Courmayeur, Italy. Dr Buchholz studied with Bonnie Hampton, Sadao Harada and Nathaniel Rosen.

CREDITS

Photography:

Rhian Samuel by *C.A.Price*

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Paula Fan by *Tucson Symphony Orchestra*

Engineered by Wiley Ross

Recorded 14–18 and 21 June 2021, University of Arizona Jeffrey Haskell Recording Studio

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