



DELPHIAN

HELO

HÉLOÏSE WERNER | JOSEPHINE STEPHENSON
NICO MUHLY | ZOË MARTLEW | CHERYL FRANCES-HOAD
ELAINE MITCHENER | GEORGES APERGHIS | OLIVER LEITH

PHRASES

AMY HARMAN | LAWRENCE POWER
CALUM HUGGAN | COLIN ALEXANDER
LAURA SNOWDEN | DANIEL SHAO

ISE

PHRASES

HÉLOÏSE WERNER *soprano*

COLIN ALEXANDER *cello* 12 • AMY HARMAN *bassoon* 1

CALUM HUGGAN *percussion* 13 • LAWRENCE POWER *violin, viola* 14

DANIEL SHAO *flute* 5 • LAURA SNOWDEN *guitar* 2



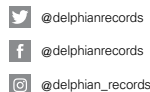
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1	Héloïse Werner (b. 1991)	Like Words	[3:26]
2	Josephine Stephenson (b. 1990)	Comme l'espoir/you might all disappear	[5:20]
3	Héloïse Werner & Zoë Martlew (b. 1968)	Syncopate	[1:18]
4	Cheryl Frances-Hoad (b. 1980)	Something More Than Mortal	[2:50]
5	Nico Muhly (b. 1981)	Benedicite Recitation	[6:29]
6	Georges Aperghis (b. 1945)	Récitation 3	[3:21]
7	Georges Aperghis	Récitation 8	[3:18]
8	Héloïse Werner	Unspecified Intentions	[2:45]
9	Georges Aperghis	Récitation 9	[4:34]
10	Georges Aperghis	Récitation 11	[4:10]
11	Héloïse Werner	Confessional	[3:18]
12	Oliver Leith (b. 1990)	yhyhyhyhyh	[6:09]
13	Elaine Mitchener (b. 1970)	whetdreem	[6:58]
14	Héloïse Werner	Mixed Phrases	[9:40]
	Total playing time		[63:44]

All tracks are premiere recordings except 6-7 and 9-10

Recorded on 5-7 October 2021 at the Church of St John the Evangelist/SJE Arts, Oxford
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Notes on the music

Phrases: a term applicable to both words and music alike, describing small parts of a greater construct and with an implicitly descriptive and personal meaning. Whether used in reference to a collection of words specific to a region, specific to a particular user of language, unique to the pitches and rhythms of a composition or unique to a musician's interpretation of those very notes, the term 'phrases' alludes to something intrinsically precious and human; art and knowledge in unity.

This album, a collection of remarkable pieces and performances, is at once a luminous and joyous exposition of the unique artist that is Héloïse Werner and also a moving homage to those who have inspired her, mentored her and collaborated in shared musicianship and friendship – from childhood to the present day. As with any true artist, Héloïse Werner fuses together that burning passion and radiant exhibitionism that we can see on the surface with a deep humility and dedicated craftsmanship that we know must be within. How could we understand and admire these qualities better than through the sonic adventure that we are offered by this set of recordings? Before we even begin to listen, we can already admire the ensemble of composers and performers that have contributed to this compilation of duos and solos; a star-studded new album from a young soprano and composer clearly valued and cherished by musicians of great calibre

and international repute. The concept of an album comprised only of solos and duos is striking in itself. It may seem unusual, daring, risky even; then we remember that Héloïse Werner is an artist of such skill, versatility and personality that alone on stage she can hold an audience's attention for an entire performance. The resulting programme features eight composers, seven performers and fourteen tracks of beautifully captured virtuosity, artistry and chamber-musicianship.

To begin with, let us look at the solo works that are included in this album and how they are connected to Werner's own musical world. The **Récitations** of Georges Aperghis, written in 1978, have come to be a hugely influential set of fourteen pieces for unaccompanied female voice. They employ an expansive range of inventive vocal techniques interwoven with theatrical gestures and surrealist wordplays concentrated into small cells or phrases. These isolated moments are used by Aperghis to construct stretches of music through a plethora of additive processes that enchant, beguile, amuse and confuse the listener. There is no doubt that these works, written in Werner's home city of Paris, had a large influence on how she developed her own unique approach to singing but, in response, it is Werner's interpretation of these works that indeed shines a new light on Aperghis' music. Performances of the *Récitations* can easily become moments of extreme characterisation

that leave an unhinged, hysterical and almost disturbing impression. Here, however, we are treated to a performance of rhythmic integrity and detailed delicacy; colourful and playful yet committed, powerful and technically exuberant. On this album, four of these pieces are presented; numbers 3, 8, 9 and 11. Within this collection is a generous and hugely rewarding range of linguistic mysteries, dancing timbres, fascinating microstructures and carefully constructed compositional forms that perfectly capture the essence of these *Récitations* whilst illuminating the reciprocity between the work of these two artists.

Cheryl Frances-Hoad's **Something More Than Mortal**, a piece that Werner has included in numerous solo performances, is also a richly concentrated work that again uses small cells of material to create a patchwork of expressive musical and linguistic phrases. Here though, the language is more clearly presented and allows us to explore the inner workings of the remarkable brain of Ada Lovelace, the genius who developed the theoretical implications of Charles Babbage's Analytical Engine and who first published an algorithm that could be used to programme this proposed computer. The piece sets excerpts from Lovelace's own letters, including to Babbage himself, in which she describes her own industriousness, excitement and the trepidation that arose from her work towards understanding the capabilities of

such a machine. Taking melodic and rhythmic inspiration from Lovelace's mathematical endeavours and employing pitches derived from her name, Frances-Hoad's work leads us on a labyrinthine adventure through the psyche of an obsessed intellectual visionary.

Werner's own compositions appear throughout the album, taking many forms but with the only truly unaccompanied piece being **Unspecified Intentions**. Abstract and unusual, spellbinding but joyously light-hearted, the languid opening of this little gem of a work belies the strange beauty and fierce virtuosity that gradually infiltrates this bright collage of sounds, rhythms and textures. In contrast to the wordlessness of *Unspecified Intentions*, **Confessional** is a much more cerebral process and addresses the intricacies of language, performance and the act of learning. An extract from Werner's highly acclaimed solo show *The Other Side of the Sea*, the work begins by introducing the notion that speaking in a second language adds a layer of detachment and a challenge to the presentation of one's personality. As a listener, we are then effectively taught a new language through the replacement of certain words with specific sounds. These motifs are in turn coalesced with ideas inherent to the art of performing and the layers of complexity build and engulf us. Sudden moments of stasis provided by the use of a single crotale

Notes on the music

allow us brief seconds of reflection before we are returned into the tapestry of phrases until a final snapshot of 'performance' closes this wonderfully idiosyncratic work. Another vivacious extract from *The Other Side of the Sea* is included in the form of a short piece, **Syncopate**. Written together with cellist and composer Zoë Martlew (Werner's mentor when writing her solo show), this lively and humorous work also employs a single percussive timbre, provided here by the cello (another of Werner's musical outlets). Linguistic and rhythmic games gain tempo and dramatic weight with deft and precise delivery before the music is abruptly and playfully cut off to end this theatrical miniature.

Two of Werner's duo compositions, for voice and instrument, also grace this album. **Mixed Phrases**, commissioned by Lawrence Power as part of his Lockdown Commissions project, is a richly textured, harmonically elegant and highly nuanced work that harnesses Power's abilities as both violist and violinist. There are thematic connections to *Confessional*, as Werner explains here in her own words:

As a French person living in the UK, I'm interested in the interplay between language and identity, especially in performance. *Mixed Phrases* draws on this dichotomy as it moves between two parallel worlds. In one instance, we find ourselves in a familiar world, right here on earth, featuring the rich sound of the viola and words by Arthur

Rimbaud (a section of 'Phrases' from *Illuminations*). In the next, we are in a more unfamiliar place, somewhere higher in the sky, the ethereal violin lines becoming entangled in a new reconstructed language; Rimbaud's words again but this time fragmented, internalised and reformed.

Werner's other duo composition, written especially for this album and for Amy Harman, clearly demonstrates both her natural talent for writing melodically and her love of the bassoon as a melodic instrument. In contrast to *Mixed Phrases*, **Like Words** is a more plaintive and simple work that hears the bassoon and voice act as one, moving apart only slightly on a few occasions. Yet the tessitura of the mellifluous counterpoint creates a warm and resonant tone in both the bassoon and the voice that together sing soulfully and with great care, gentle lifts in the line carrying the listener ever forwards.

There are four further duos included in this album, two of which have tangible but contrasting connections to the Aperghis *Récitations*. In **Benedicite Recitation**, Nico Muhly mirrors the cellular growth of Aperghis' work but here reflects this cumulative motion in a glowing, undulating flute part. The voice recites ecstatically in a more varied manner that at times soars in sustained lines over the flute texture before joining the rippling lines in tandem with flautist Daniel Shao. Muhly references Werner's own lockdown creativity through the use of solfège note names before the piece settles into a closing

passage of peaceful reverence accompanied by a single crotale. Josephine Stephenson's **Comme l'espoir/you might all disappear** has greater similarity to Aperghis in its abstraction of language. From a short French poem by Antoine Thiollier, Stephenson uses an Oublian process to amalgamate the words with similar sounding English words to gradually abstract the meaning behind them; the words seemingly melt into musical sounds. The hypnotic nature of the guitar writing allows this to happen almost imperceptibly with long phrases of sustained emotional atmosphere rising and falling quite naturally before the music appears to gently evaporate at the close. The way in which the two languages merge is a touching reflection of the fact that Stephenson and Werner, friends since childhood in Paris, both moved to the UK to study and there continued their long friendship.

Oliver Leith's duo for voice and cello does not so much abstract language as somehow instil a depth and variety of meaning into one syllable and one pitch. Beginning with a gamba-like cello ostinato that employs a heavily detuned A-string, **yhyhyhyh** is at once raw and grungy yet subtle and mesmerising. The voice quickly enters with a repetitive single note whilst the use of quartertones in the cello effortlessly distorts our sense of pitch centre. As double-stops are introduced, the piece takes on a deeper

and more melancholic tone before the voice rises and is allowed to expand upon that single pitch and rhythm, but just a little. The central section hears the cello play more melodically but in a quite unique, quasi-unison fashion that sounds almost electronic. As the music returns to the simplicity of the opening, that single vocal note seems to have gained mass and meaning in a way that defies logic, but ever so subtly. Werner and Leith have collaborated before on a work of similar specificity for The Hermes Experiment and the combination of their artistic voices seems to give rise to what might well be described as beguiling simplicity.

During a new piece by another outstanding vocalist and composer, we enter a truly unusual and surreal state in Elaine Mitchener's **whetdream**; somewhere between being asleep and being awake. Written using a graphic score, a photo of a late-night taxi journey in the rain and an extensive list of instructions, it is created as both a theatrical performance piece but also a multi-dimensional listening experience. The rustling of bed sheets, a number of timers independently counting down, that familiar sound of water in a jug, the slight mumbles that accompany our nights' sleep and the disturbing interruptions of exterior noises all coalesce to form a strange, city-infused nocturne.



Texts and translations

1 **Like Words**

resistance to its falling ...

When I was taught that each droplet
is flattened underneath by the air's resistance
to its falling, as if what looked like nothing
cared, I began to picture the rain, wrongly,
it transpires, as bullets in reverse, retracing
their paths, impossibly, to the muzzle,
like words, but imagine if it did all come back
to you like that, and you got soaked. How
much you'd rejoice. How much it would hurt.

Ali Lewis (b. 1990)

2 **Comme l'espoir/you might all disappear**

Comme l'espoir
you might all disappear
balançant parmi les étoiles solitaires
like a comet
qui va renaître
in more distant skies

calm less Pooh are
y où maille te hall dit ça pire
bowl answer par me lesser too wall solid tear
laïc euh comète
key foreign air true
hymne mort dix tentes esse cailles eux

calme moins ourson sont
there where stitch thee lobby says this worse
bol réponse même moi moindre aussi mur
solide déchirure

lay them comet
clé étranger air vrai
anthem dead ten tents linchpin quails them

cull murmur wah source on sore
d'aire ou herse t'y jeudi l'aube y cède d'hisse
ou heurt ceux
ball rep aunts maim mwah mow wind rah
horsey mure so lead desh error
laid idem comme êtes
clay het ranch heir erf ray
en sème d'aide t'haine t'ai noeud te ce linge
épine cou elle se d'aime

abbat murmure whoah source sur plaie
of area or harrow to you Thursday the dawn
there yields of hoist or clash those
balle représentant ante mutile bisou tond
tourne aristo chevalin séquestre tant avance
patrie erreur
ugly idem like are
argile hétéro ranch héritier terrain rayon
in sow of help to you hate to have you knot to
you this linen pricker neck she herself of love

Antoine Thiollier (b. 1988) / Josephine Stephenson

Texts and translations

3 Syncopate

Syncopate!

My soul with my mouth
My mouth with my meaning
My meaning myself
Myself with your sense
My sense with your nonsense
My soul with my mouth
My mouth with my meaning
My meaning myself
Myself with your sense
My sense with your nonsense
Nonsense nonsense nonsense
NON NON NON!

Octavia Bright (b. 1986)

4 Something More Than Mortal

I am working very hard. Like the devil, in fact. I think you will be pleased. Am I too imaginative for you? I think not. I do not think you possess half my forethoughts and powers of foreseeing. Though I see nothing but cloudy and vague uncertainty in the foreground of our being, yet I discern a very bright light a good way further on. Immutable truths, intrinsic beauty, symmetry and logical completeness. A new and powerful language. That brain of mine is something more than mortal, as time will show. The devil's in it if I've not sucked out some of the life-blood from the mysteries of the universe. Elaborate and scientific music.

Ada Lovelace (1815–1852), including extracts from her letters to Charles Babbage

5 Benedicite Recitation

Sunne and moone, blesse ...
Sterris of heuene, blesse.
Reyn and deew, Ech spirit of God, blesse.
Fier and heete, blesse.
Coold and somer, blesse ye.
Blac forst and colde, blesse ye.
Yces and snowis, blesse.
Niytis and daies, liyt and derknesse, blesse ye
the Lord.
Leitis and cloudis, blesse ye the.
The erthe blesse the Lord; herie it and aboue
enhance ye hym in to worldis. Bless ye.
Mounteyns and little hillis, blesse ye the Lord
All buryownynge thingis in erthe, blesse ye the Lord.
Whallis, and alle thingis that ben mouyd in
watris, blesse ye the Lord and aboue enhance
ye hym in to worldis.
Alle briddis of the eyr, blesse ye the Lord.
Alle wielde beestis and tame beestis, blesse
ye the Lord.
Sones of men, blesse ye the Lord, Israel,
blesse the Lord.
Alle the vertues of the Lord, blesse ye the Lord.
O all ye Works of the Lord, O ye Angels of the
Lord, O ye Heavens, O ye Waters that be above
the Firmament, O all ye Powers of the Lord,
O ye Sun and Moon, O ye Stars of Heaven,
O ye Showers and Dew, O ye Winds of God,
O ye Fires and Heat, O ye Winter and Summer,
Praise him and magnify him for ever.

Daniel 3: 62-83 (with some abridgment), from Wycliffe's Bible (1382); Benedicite 1-11 (abridged), from the *Book of Common Prayer*

11 Confessional

It is hard to be myself in English.
When I perform, I express feeling through
sound. And you understand the feeling.
But when I speak in English, the sound is
unfamiliar. I feel unfamiliar.
So I perform sounds I've learnt.
And I know it's a performance.

In my mother tongue, I am me.
A performer!
But familiar.
I feel like me.

Me.
Before I became unfamiliar. Before feeling
alone.
Before I became this performer. Still me, but
before me, Performing.

Emily Burns (b. 1990) and Héloïse Werner

14 Mixed Phrases

*Le haut étang fume continuellement. Quelle
sorcière va se dresser sur le couchant blanc?
Quelles violettes frondaisons vont descendre?*

*Pendant que les fonds publics s'écoulent en
fêtes de fraternité, il sonne une cloche de feu
rose dans les nuages.*

Arthur Rimbaud (1854–1891), from 'Phrases'
(*Illuminations*, 12)

The high pond steams unceasingly. What witch
is going to rise up against the white evening
sky? What purple leaves will come down?

While public funds drain away on festivals of
fraternity, a bell of pink fire is ringing in the
clouds.

Translation: Delphian Records

Biographies



Described by *The Times* as 'quickly becoming a latter-day Cathy Berberian or Meredith Monk', French-born and UK-based soprano and composer **Héloïse Werner** was one of BBC Radio 3's 31 under 31 Young Stars 2020

and one of the four shortlisted nominees in the Young Artist category of the Royal Philharmonic Society Music Awards 2017. She was also a recipient of the Michael Cuddigan Trust Award 2018, Linda Hirst Contemporary Vocal Prize 2017, and is soprano and co-director for award-winning contemporary quartet The Hermes Experiment. The ensemble received the Young Artist Award at the RPS Awards 2021 and have released two discs *HERE WE ARE* and *SONG*, both with Delphian Records (DCD34244 and DCD34274). Writing in the *Observer*, Fiona Maddocks described Héloïse as 'a one-off, who can transform a tiny fragment of song into a mesmerising drama. It's as if her whole being is double-jointed. Her beautiful voice can flip itself from long-lined lyricism into a battery of percussive instruments: trilling her tongue at jet-propeller speed, turning a simple vowel sound into a complex expression of love or anguish, with a lexicon of facial expressions to match.'

Héloïse performed her much-acclaimed solo opera *The Other Side of the Sea* at Kings Place as part of their Venus Unwrapped series ('you can't help but be dazzled by

it' – *The Times*). Written in collaboration with poet Octavia Bright, director Emily Burns and visual artist Jessie Rodger, the opera explores language and identity. She has also written for musicians including mezzo-soprano Marielou Jacquard, pianist Kunal Lahiry, mezzo-soprano Helen Charlston, The Gesualdo Six, The Bach Choir, CoMA, violist Lawrence Power, bassoonist Amy Harman and pianist Mishka Rushdie Momen.



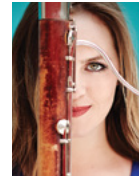
Colin Alexander is a composer and cellist working across a range of disciplines and traditions. Whilst collaborating with artists such as Kit Downes, Héloïse Werner, Abel Selaocoe, Max Baillie and Shiva Feshareki,

Colin also performs regularly with the BBC Symphony Orchestra, LSO Ensemble, Royal Philharmonic Orchestra, 12 Ensemble and Dotdotdot Flamenco. Alongside his performing schedule, he has written new works for the London Philharmonic Orchestra, London Contemporary Orchestra, Contrechamps, The Mercury Quartet, Hyper Duo and Le Nouvel Ensemble Contemporain.

Colin is extremely grateful to have studied composition and cello at the Purcell School, Guildhall School of Music and Drama and the

Royal College of Music with David Buckley, Richard Baker, Jonathan Cole and Oleg Kogan.

He has released two albums with Addelam on the Big Ship label, features on both *Tre Voci – Auro* and *I hope this finds you well in these strange times – vol.2* on Nonclassical and has more recently released *Homework* and *While Swimming* on October House Records.



A passionate advocate for the bassoon, **Amy Harman** is much sought after as a soloist, chamber musician, teacher and communicator, regularly featuring on BBC Radio 3.

Solo highlights include premiering Roxanna Panufnik's Concerto for Bassoon and String Orchestra with the Northern Sinfonia, Strauss's Concertino with the English Chamber Orchestra, Mozart's Concerto at the Festival Suoni dal Golfo in Lerici and Stockhausen's *Mittwoch aus Licht* with Birmingham Opera. She has taken part in festivals internationally including the Parnu, Spoleto USA, Aldeburgh, Tbilisi, West Cork, Ryedale, Bath Mozartfest and Mizmorim festivals and regularly attends IMS Prussia Cove.

Amy has been a member of Ensemble 360 since 2010 and appears regularly with the

Kaleidoscope Collective, Wigmore Hall's Artists in Association from 2020. She also performs with Orsino, Adam Walker's wind group founded in 2018.

In 2011 Amy was appointed principal of the Philharmonia Orchestra. Sought after as guest principal with leading orchestras in Europe including the Mahler Chamber Orchestra, she is currently principal of Aurora Orchestra and ENO. She was selected by YCAT in 2014 and has been a professor at the Royal Academy of Music since 2013.



Award-winning percussionist **Calum Huggan** has captivated audiences and critics alike with his musicality and personality.

Throughout his studies at the Royal Conservatoire of Scotland, Mannheim Musikhochschule and the Royal College of Music, Calum showed an affinity towards the marimba, winning his first BBC solo broadcast at the age of 18. A winner and finalist in many prestigious competitions, Calum was nurtured by international marimbists Jasmin Kolberg and Eric Sammut.

Calum's passion for performance, both as soloist and in cross-arts collaborations, has seen

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him perform solo and concerto debuts across the UK, Europe and UAE, and working alongside some of the most recognised creatives, co-creating and performing in spectacular spaces across the globe. His first solo recital album of *American Music for Marimba* was released on Delphian (DCD34266) in 2021.

Calum is an active and highly sought-after clinician, holding teaching positions at Trinity Laban Conservatoire of Music and Dance, the Royal Conservatoire of Scotland and as a guest artist at several other institutes across the UK. A pioneer of percussion, Calum's mission is to make percussion as accessible as possible, be a voice for LGBTQ+ musicians and introduce audiences to the truly fascinating and magical world that is percussion.

Calum is a Yamaha and an Acoustic Percussion Artist.



Lawrence Power has advanced the cause of the viola both through the excellence of his performances and his passionate advocacy for new music.

He set up the Viola Commissioning Circle, which is supporting his new Lockdown

Commissions, an artistic response to the coronavirus crisis. He has commissioned short solo works from colleagues such as Huw Watkins, Esa-Pekka Salonen, Cassandra Miller and Erkki-Sven Tüür. The Viola Commissioning Circle has already funded concertos by Gerald Barry and Anders Hillborg, with future works by Lera Auerbach and Magnus Lindberg, among others.

In concerto repertoire, Power has worked with leading orchestras from the Chicago Symphony Orchestra and Boston Symphony Orchestra to Royal Concertgebouw and Bayerischer Rundfunk. He has made twelve BBC Proms appearances, and enjoys play-directing orchestras from both violin and viola. He also leads his own orchestra, Collegium, made up of fine young musicians from across Europe.

He is on the faculty at Zürich's Hochschule der Künste and as a chamber musician Power is a member of the Nash Ensemble. He has enjoyed residencies at Turner Sims Southampton and with the Aalborg Symphony Orchestra, served as Artist in Residence with the Bergen Philharmonic Orchestra and curated a concert series at Kings Place. He founded and serves as Artistic Director of West Wycombe Chamber Music Festival, which celebrated its tenth anniversary in 2021.

Power was honoured with the 2020 RPS Instrumentalist Award, and his Lockdown

Commissions were nominated for the 2021 South Bank Awards (Classical category).



Daniel Shao studied at the Royal Academy of Music with Samuel Coles, graduating with Distinction and DipRAM. Before this, he attended Oxford University and the Purcell School.

Daniel's playing has been described as 'shapely and silvery' (*Classical Source*) and possessing 'virtuosity, charm, and charisma in abundance' (*The Telegraph*). He has been Associate Member of the Philharmonia Orchestra, and has performed with the London Symphony Orchestra, Royal Philharmonic, City of Birmingham Symphony, Multi-Storey Orchestra, and Sinfonia Cymru, as well as the European Union Youth Orchestra, Britten Pears Orchestra, and Music Academy of the West.

He loves being part of creative processes and new music, studying contemporary techniques under Sophie Cherrier at the Lucerne Festival Academy, and performing with groups such as Riot Ensemble. As a founding member of Tangram collective, he is passionate about creating new narratives around the Chinese diaspora, and the group

won a Jerwood LiveWork Grant, as well as the George Butterworth prize for composition. He recently commissioned Mark Simpson's *Miniatures* for solo flute, premiered at the Leicester International Festival and published by Boosey and Hawkes.

Daniel has won awards including the British Flute Society Young Artist Competition, the Oxford Philharmonic Concerto Competition, and Royal Overseas League's Sussex Prize.



British-French guitarist and composer **Laura Snowden** is acclaimed for her 'poise and intensity' (*The Guardian*) and playing of 'extraordinary depth' (*Strings*). Laura studied with Julian Bream, during which time she

gave two concerts at Wigmore Hall featuring premieres of his recent commissions. This led to international recognition and festival debuts across Europe and the US, as well as concerto debuts with Norrköping Symphony Orchestra and Münchener Kammerorchester, and a recording of Lisa Streich's Guitar Concerto with the Deutsches Symphonie-Orchester Berlin.

As a composer, Laura has seen her music performed at the Royal Albert Hall, Wigmore Hall and Sadler's Wells, commissioned by the Park

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Lane Group and Birmingham Symphony Hall, and broadcast on BBC Radio 3. Described by *Classical Guitar Magazine* as 'linking guitar's past, present and future', Laura's eclectic musical output has ranged from producing arrangements for Noah and the Whale frontman Charlie Fink to giving dozens of world premieres. Her folk group Tir Eolas have appeared at the Cambridge Folk Festival, Bestival, and Shakespeare's Globe at the invitation of John Williams.

Laura has also given classes at the Royal College of Music, the Royal Welsh College of Music and Drama, Yale University, Birmingham Conservatoire, Mannes School of Music and Manhattan School of Music.

photo credits:

Héloïse Werner *Raphaël Neal*

Colin Alexander *Emma Werner*

Amy Harman *Kaupo Kikkas*

Calum Huggan *foxbrushfilms.com*

Lawrence Power *Jack Liebeck*

Daniel Shao *Olivia da Costa*

Laura Snowden *Ioannis Theodoridis*



Also available on Delphian



HERE WE ARE

The Hermes Experiment
DCD34244

With over sixty commissions to its credit after just six years of existence, The Hermes Experiment has already proved itself a force to be reckoned with in the creation and advocacy of new music. Now, ten of those commissions are brought together on the ensemble's debut album release, showcasing its idiosyncratic line-up of harp, clarinet, soprano and double bass in a compelling survey of styles and individual voices.



A most enticing calling card, advertising the skills of individual musicians and the liveliness and variety of Britain's composing scene ... [Track 1] immediately shows off the ensemble's frontline asset: the vivacious soprano voice of Heloise Werner ... The other musicians are equally crucial in the album's tapestry of sounds'
—The Times, August 2020



SONG

The Hermes Experiment
DCD34274

Hot on the heels of their acclaimed debut *HERE WE ARE*, The Hermes Experiment's second Delphian album is an equally bold statement. Songs commissioned specially for the ensemble – by Philip Venables, Ayanna Witter-Johnson and others – are interleaved with new arrangements (of composers including Barbara Strozzi, Clara Schumann and Lili Boulanger) for the group's distinctive line-up of voice, clarinet, harp and double bass. Moving and original, *SONG* reinvents a genre: here every instrument is a voice in its own right, and all four performers carry the drama.



'Britain's music scene offers numerous dynamic small-sized groups, but The Hermes Experiment, so spellbinding, so imaginative, continue to stand alone'
—The Times, October 2021

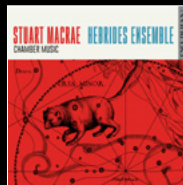


Isolation Songbook

Helen Charlston, Michael Craddock, Alexander Soares
DCD34253

The feeling of life gone into standstill which so many of us experienced in spring 2020 was especially acute for singers Helen Charlston and Michael Craddock, deprived not only of live concert opportunities but forced to put their April marriage plans on hold. Seeking ways to redirect her creative energies, Helen wrote a poem for Michael to mark their postponed wedding date, and the composer Owain Park, a friend of the couple, set it to music. Helen began to contact other composers and poets, and unexpectedly but quickly a recording project took shape that would both fill the empty time and bear witness to it, with music proving its ability to build connections across physical distance.

'A recital that's hard to resist, at once fresh and profoundly familiar'
— Gramophone, March 2021



Ursa Minor: chamber music by Stuart MacRae

Hebrides Ensemble; Joshua Ellicott *tenor*, Marcus Farnsworth *baritone*
DCD34258

This compelling survey of music by the Scottish composer Stuart MacRae – a fifth instalment in the acclaimed Hebrides Ensemble/Delphian Records series of composer portraits – focuses on works of the last decade while also reaching back to include two pieces from the composer's mid-twenties. Reflecting diverse inspirations from nature and myth, it also reveals underlying continuities: a preoccupation, in particular, with questions of scale and perspective. The ancient Greek hero Prometheus receives an unexpectedly intimate portrait, his human aspects to the fore – flawed yet sympathetic. MacRae's perception of the natural world, meanwhile, extends from the microscopic scale of lichen to the vastness of the night sky, in which the medium of distance transmutes all turmoil into calm.

New in March 2022

