



# DELPHIAN CATALOGUE 2016

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MUSIC ARCHAEOLOGY





### In Praise of St Columba: The Sound-world of the Celtic Church

Barnaby Brown *triplepipes*,  
Choir of Gonville & Caius  
College, Cambridge /  
Geoffrey Webber

Just as the influence of Irish monks extended not only across Scotland but also to mainland Europe, so here we imagine our way back down the centuries into 7th-century hermits' cells, 10th-century Celtic foundations in Switzerland, and the 14th-century world of Inchcolm Abbey, the 'Iona of the East' in the Firth of Forth. Silent footprints of musical activity – the evidence of early notation but also of stone carvings, manuscript illuminations, and documents of the early Church – have guided both vocal and instrumental approaches in the Caius choir's work with scholar and piper Barnaby Brown.

'done with intelligence, musicality and enthusiasm ... Webber and his formidable choir give a bracing vigour and unusual freedom to this ancient music'

— The Observer



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Disc No

DCD34137



### Spellweaving: ancient music from the Highlands of Scotland

Barnaby Brown,  
Clare Salaman, Bill Taylor

The patronage of elite Highland pipers collapsed after the Jacobite rebellion of 1745. Worried that the classical music of the Gaels would fade away, the English-speaking gentry offered prize money for scientific notations. By 1797, Colin Campbell had written 377 pages in a unique notation based on the vocables of Hebridean 'mouth music', but – unintelligible to the judges in Edinburgh – Campbell's extraordinary work of preservation has remained overlooked or misunderstood until now. Barnaby Brown's realisations bring the musical craftsmanship of a remote culture vividly to life, giving a voice back to some of Europe's most illustrious ancient instruments and refocusing attention on a type of music whose trance-inducing long spans and elaborate formal patterning echo the knots and spells of Celtic culture.

*Forthcoming in May 2016*

Disc No

DCD34171



### Dragon Voices: the ancient Celtic music of the carnyx

John Kenny

*Forthcoming in September 2016*

Disc No

DCD34183



### Chorus vel Organa: Music from the lost Palace of Westminster

Magnus Williamson *organ*,  
Choir of Gonville & Caius  
College, Cambridge /  
Geoffrey Webber

The modern Houses of Parliament conceal a lost royal foundation: the chapel of St Stephen, begun by Edward I and raised into a college by his grandson Edward III. The foundation maintained an outstanding musical tradition for almost exactly two hundred years before the college was dissolved in 1548, when the chapel became the first permanent meeting place of the House of Commons under Edward VI. This recording brings together a repertoire of music that dates from the final years of the college under Henry VIII, and reconstructs both the wide range of singing practices in the great chapels and cathedrals and the hitherto largely unexplored place of organ music in the pre-Reformation period.

*Forthcoming in May 2016*

Disc No

DCD34158

EARLY MUSIC





### Instruments from the Russell Collection

John Kitchen

Delphian's first release: a stunning recital on a variety of keyboards from Edinburgh's venerated musical museum. Repertoire includes works by Byrd, Bach, Handel, Scarlatti, Greene, Couperin and Forqueray. Photographs and descriptions of all nine instruments enhance the booklet. An essential purchase for early keyboard enthusiasts worldwide.

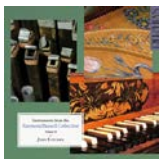
'a recital that is both entertaining and instructive'

— BBC Music Magazine

Buy now

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DCD34001



### Instruments from the Russell Collection Vol II

John Kitchen

Edinburgh University's Russell Collection is one of the world's finest collections of early keyboard instruments. The second volume in John Kitchen's ongoing project to bring its musical exhibits to life matches music by Handel, Purcell, the Scottish composer Robert Bremner and others including Mozart's son Franz Xaver with a gloriously vigorous menagerie of spinets, virginals, chamber organs, clavichord and harpsichords.

'a supreme achievement ... Every one a gem, as are Kitchen's stylishly bright performances'

— The Scotsman

Buy now

Disc No

DCD34039



### Instruments from the Rodger Mirrey Collection

John Kitchen

The Raymond Russell Collection of Early Keyboard Instruments, housed since 1968 in St Cecilia's Hall, the oldest purpose-built concert hall in Scotland, was further enhanced in 2005 when the University of Edinburgh received the extraordinary gift of twenty-two historic keyboard instruments from Rodger and Lynne Mirrey; as a result, the galleries at St Cecilia's Hall now house one of the two most comprehensive collections of early keyboard instruments in the world.

'Encyclopaedic CDs such as this could so easily become mere samplers, but this is so much more than that because of Kitchen's sensitive and expressive playing and the decision to perform extended sequences of music on each of only nine of the 22 instruments in the collection'

— Early Music Review

Buy now

Disc No

DCD34057



### François Couperin: La Paix du Parnasse

John Kitchen, Lucy Carolan

Though much of Couperin's harpsichord music was written for a solo instrument, he composed a small number of pieces for two harpsichords, somewhat in the manner of a trio sonata; moreover, the fluid scoring conventions of the epoch make a variety of other works available for harpsichord performance *à deux*. Lucy Carolan and John Kitchen pair their considerable talents on two of the world's most exquisite original French harpsichords, the 1769 Pascal Taskin and the 1764/83 Goermans/Taskin double-manual instruments in the Russell Collection of Early Keyboards. This unique and unforgettable recital is a must-have for enthusiasts and serious Baroque connoisseurs alike.

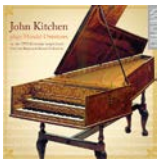
'A fabulous collection, a riot of colour and texture'

— The Herald

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Disc No

DCD34012



## Handel: Overtures & Suites

John Kitchen

Handel's overtures had an independent life almost from their inception, and the practice of performing them on keyboard instruments has a similarly long pedigree, beginning with a number of transcriptions made by the composer himself. John Kitchen virtuosically evokes Handel's orchestral palette in the welter of timbres and colours which he summons forth from the Russell Collection's 1755 Jacob Kirckman harpsichord, a classic instrument from the apex of the English harpsichord-building tradition.

Interspersed between the overture transcriptions are two of Handel's suites written for the harpsichord; these are played on a 1709 single-manual Thomas Barton instrument from the Rodger Mirrey Collection, one of very few extant early eighteenth-century English harpsichords. Its modest size and unpretentious appearance do not prepare the listener for the extraordinarily rich and characterful sound that emerges.

'stylishly played ... The music is universally glorious'  
— Sunday Times

Buy now

Disc No

DCD34053



## Music from the Age of Louis XIV

John Kitchen

John Kitchen continues his survey of the world-famous keyboard collections in St Cecilia's Hall with a programme specially designed to highlight the unique qualities of the 1755 double-manual harpsichord by Luigi Baillon. Built in Cyteux, Burgundy, it has a very different sound from Parisian instruments of the time; cleaner and brighter in tone, it is the perfect vehicle for Kitchen's subtly nuanced playing, which brings the sophistication of the period to new life. The familiarity born of Kitchen's daily experience with the Edinburgh collections and their setting shines through these performances.

'Vividly alert to the widest range of styles and moods, Kitchen's survey ... is a delight from start to finish. The 1755 Baillon instrument sounds superb, especially in the dashing dance movements, and the Delphian recording is typically clear and warm'  
— Classical Music Magazine

Buy now

Disc No

DCD34109



## Music from the Age of Louis XV

John Kitchen

Kitchen turns his attention to the world's most famous harpsichord, rarely recorded hitherto: an instrument made by Pascal Taskin, and now housed in the Raymond Russell Collection. It was during the reign of Louis XV that the harpsichord gained its greatest popularity in France, and this glorious 1769 instrument would have been a preferred choice for any composer of the epoch. Here its opulent lushness is captured in the ideal acoustics of Scotland's oldest concert hall.

'Kitchen offers elegantly expressive phrasing and plenty of colour. The playing is beautifully weighted'

— Sunday Times

'The harpsichord is a gem, resonant and entrancing'

— BBC Music Magazine

Buy now

Disc No

DCD34112



## Les Plaisirs les plus charmants

Gordon Ferries

From its earliest beginnings, the five-course Baroque guitar was associated – for better or worse – with dance music, becoming the sensuous younger cousin of the lute or *vihuela*. In this anthology of music from seventeenth-century France, some of it recorded for the first time, and performed on Baroque guitars including an original instrument from the Edinburgh University Collection of Historic Musical Instruments, Gordon Ferries weaves a tapestry of sound that is at once elegant, earthy, and utterly timeless.

'Delicately poised playing'  
— BBC Music Magazine

'Full of vitality and will soon have your foot tapping'  
— Early Music News

Buy now

Disc No

DCD34011



**Gaspar Sanz (c.1640–c.1710): La Preciosa**

Gordon Ferries

Gordon Ferries visits the music of seventeenth-century Spain's fiery streets. It was a time when the five-course guitar engendered a sense of abject horror in the morally inclined on account of its associations with popular ballads, taverns, criminality, sensuality and in particular with dancing. Ferries evokes the period with panache and breathtakingly virtuosic flair.

'Sanz's music exudes Spanish fire from every pore, and it is this exotic but nebulous quality that Ferries captures to perfection'

— Early Music Review

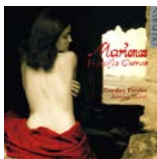
'Ferries achieves an astonishing array of moods and emotions ... at once crisp, stylish, and fun. This is a disc to listen to again and again'

— Early Music America

Buy now

Disc No

DCD34036



**Francisco Guerau (1649–1722): Marionas**

Gordon Ferries

Following his much-lauded disc of music by Spanish composer Gaspar Sanz, Gordon Ferries weaves his way through the seductive labyrinth of Francisco Guerau's 'harmonic poem' – sensual ballads, sublime passacalles and the virtuosic dance music of Baroque Spain's fiery underbelly. Ferries' playing brings this beguiling world to life with elegance and passionate vitality.

'dispatched with artistry and supreme stylishness'

— International Record Review

Buy now

Disc No

DCD34046



**Angiol Michele Bartolotti (c.1615–c.1682): Di Chitarra Spagnola**

Gordon Ferries

Italian by birth, Bartolotti was employed as a musician at the enlightened court of Queen Christina of Sweden and in the opulent splendour of the Sun King's Versailles. His elegant suites fuse contemplation and virtuosity, distilling the melancholic beauty of the French Baroque. Largely neglected in modern times, this cosmopolitan composer's music nonetheless occupies a seminal place in the early guitar repertory, and Gordon Ferries is an ideal exponent.

'[Ferries'] playing is relaxed but with a strong sense of rhythm. The contrapuntal passages are nicely balanced with the strumming and there is some appropriately elaborate ornamentation and neat little riffs in all the right places. ... [The three theorbo pieces] are rather different in style from Bartolotti's guitar music, with clear and widely separated treble and bass lines which are difficult to balance evenly. Ferries brings them off with consummate ease and adds some really impressive ornamentation to the melodic lines'

— Lute News

Buy now

Disc No

DCD34066



**La Royale: Music for Kings and Courtiers**

Gordon Ferries

Performed on four instruments matched to the periods in question, and captured in sumptuous recorded sound, Gordon Ferries's latest, eagerly-awaited solo recital spans two centuries of music with royal connections – from the chansons and elegant counterpoint of sixteenth-century France's cultivated humanist courts and the exquisitely melancholy dance-forms heard in the private chambers of Versailles, to the extraordinary place of guitar music in the decadence, sexual intrigue and Baroque splendour of Restoration England. The Italian-born composer and guitarist Francesco Corbetta (1615–1681) served both Charles II and his cousin Louis XIV, and his music provides a common thread.

'subtle, rich and probing ... The disc is beautifully produced'

— International Record Review

Buy now

Disc No

DCD34111



**Love and Reconquest:  
Music of Renaissance  
Spain**

Fires of Love

Scottish early music ensemble Fires of Love serves up a feast of songs and ballads from the Spanish Renaissance and early Baroque, with a freshness critic Norman Lebrecht calls simply 'beautiful'. Repertoire includes works by Luys de Narváez, Miguel de Fuenllana, Luis Milán, Alonso Mudarra and Juan del Encina.

'another well-produced disc from the Edinburgh-based company Delphian, which, to its credit, is reaching those parts of the repertoire many of the bigger boys fail to reach'

— The Scotsman



**Chansons à Plaisir:  
Music from the time of  
Adrian Le Roy (1520–1598)**

Fires of Love

Amid religious strife and social turmoil, the sixteenth century also saw France emerge as a humanist culture with a unique musical voice. This world of contrasts provided the perfect setting for Adrian Le Roy to flourish as a composer, performer and publisher. Scottish ensemble Fires of Love vividly recreate the many facets of his musical world, from vivacious dances to songs of utmost sorrow.

'songs and instrumental dances performed with a refined temperament well suited to the languid style of the period'

— The Scotsman

'Lovely music, lovely singing'

— Early Music Review

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Disc No

DCD34003

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Disc No

DCD34063



**Remember me my deir:  
Jacobean songs of love  
and loss**

Fires of Love

Delphian troubadours Fires of Love follow in the footsteps of King James VI on a varied journey through song and instrumental music, deftly weaving their way through Scotland's rich tapestry of historic manuscripts to unveil attractive unsophisticated melodies, often heavily imbued with the French style, before travelling south to London, where James and his musicians would have been taken aback by the highly active theatre scene. Shakespeare's texts give rise to compelling settings, from the plaintive 'And will he not come again', poignantly rendered here by Frances Cooper, to the risqué joviality of 'St Valentine's Day'. As the Scots courtier-musicians nimbly traded French influence for London's 'Englished' Italian style, one wonders: did they regretfully look homewards? 'Remember me, my deir ...'

'gentle, intimate and never less than beguiling'

— Sunday Times



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Disc No

DCD34129



**Within a Mile  
of Edinburgh**

John Kitchen, Malcolm Green

Rediscovering Georgian Edinburgh's musical past: a musical snapshot of an Enlightenment-era phenomenon with great social repercussions. This recording features John Kitchen performing fortepiano repertoire by composers working in Scotland during the Georgian period, when these works were published for performance on the popular square pianos sold in Edinburgh's wealthy New Town. Paired with the elegant variations are the songs that inspired them, collected by Burns, Thomson and Johnson and published in *The Scots Musical Museum* of 1787, sung here by young baritone Malcolm Green. The popularity of Scots song in the latter half of the eighteenth century also carried political significance in a nation recently torn by the strife of the Jacobite Rebellion.

'A generous, attractive programme'

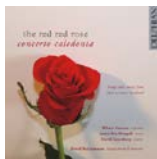
— International Record Review

Buy now

Disc No

DCD34005





### The Red Red Rose

Concerto Caledonia /  
David McGuinness

Concerto Caledonia bring their exuberant flair for early Scottish music to love songs from the time of Robert Burns, and baroque/Cape Breton virtuoso David Greenberg brings along some wild fiddling from the golden age of the Scots violin. The first version of Burns's most famous song, 'The Red Red Rose', to a tune by Edinburgh-based Italian singer Pietro Urbani, appears here in its premiere recording. Alongside more songs by Burns, in his own settings, and a Purcellian ode to friendship by Aberdonian lutenist and countertenor John Abell, there are fiddle tunes and courtly dances by eighteenth-century 'crossover artist' Robert Mackintosh, and traditional material from collections of Scots music in Britain and Ireland: a wide cross-section of Scottish musical culture in the 1700s.

'The funkiest album of Burns songs I've ever heard'

— BBC Radio 3, CD Review

Buy now

Disc No DCD34014



### Captain Tobias Hume (1569?–1645): A Scottish Soldier

Thomas Walker *tenor*,  
Alison McGillivray,  
Concerto Caledonia /  
David McGuinness

David McGuinness and his virtuoso band of early musickers voyage once more into musical history, and this time the object of their explorations is Tobias Hume, about whose life we know very little. (David's engaging essay tells us as much as there is to know.) The best guess for Hume's birthdate could be any time from 1565 to 1579, and the materials documenting his appearance on the fringes of the London musical scene from around 1605 are sparse.

This recording draws on the two books of music Hume published in his lifetime, and ranges from capricious fragments of tunes that celebrate the simple joy of playing the viol, to potent moments of substantial emotional depth.

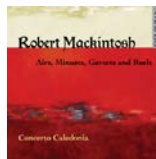
'outstanding performances, full of life and vivid musical imagery ... a disc of unmitigated pleasure'

— International Record Review



Buy now

Disc No DCD34140



### Robert Mackintosh (c.1745–1807): Airs, Minuets, Gavotts and Reels

Concerto Caledonia

A chamber-scale Concerto Caledonia bring to life a key figure from the golden age of Scottish fiddling, when the publishing of fiddle music books was in full spate and the familiar forms of strathspey, reel and jig were still taking shape.

'Red Rob' Mackintosh, named in the customary Gaelic fashion after the colour of his hair, found himself a place in the orchestra of the Edinburgh Musical Society and set up business as a teacher. *Airs, Minuets, Gavotts and Reels* (1783) was his first collection, published the year before his ill-fated move to Aberdeen, and it represents his desire both to understand the musical world around him as fully as possible and to forge himself a career within it. The Davids Greenberg and McGuinness, Greg Lawson and Alison McGillivray shed light on an age when, not yet 'traditional', such dance genres still bore the imprint of their individual composers.

'Idiomatic, affectionate performances'

— The Arts Desk

Buy now

Disc No DCD34128



### Serenissima: music from Renaissance Europe on Venetian viols

Rose Consort of Viols

A disc of journeying and exploration, paying homage to the pan-European tendencies of the period. The Rose Consort of Viols, already acclaimed for their recordings of later English repertoire, have been inspired by viol-maker Richard Jones's reconstructions of a Venetian instrument by Francesco Linarol – the earliest viol surviving from the sixteenth century – and trace a path from the viol's northern Italian origins to England, where it found a particularly welcome home at the turn of the 1600s.

'exceptional and ground-breaking ... It's a real thrill to acknowledge that using the instrumental technology of the period has such a profoundly positive effect on the music'

— Early Music Review

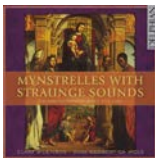
'well-nigh flawless ... Restrained, refined readings, informed by a deep understanding of the viol and its repertoire'

— BBC Music Magazine, CHAMBER MUSIC CHOICE



Buy now

Disc No DCD34149



### Mynstrelles with Strange Sounds: the earliest consort music for viols

Clare Wilkinson,  
Rose Consort of Viols

A rapid transformation in musical tastes occurred in the years around 1500, with the widespread distribution of part-music in the new medium of print – it was in this context that the consort of viols emerged. For their third recording on Delphian, the Rose Consort use a set of instruments modelled on those depicted in a Bolognese altarpiece dating from 1497. Peerless early-music mezzo Clare Wilkinson joins the consort in a sophisticated interweaving of voices that casts revealing light on the earliest music for this innovative ensemble.

‘Wilkinson delivers the sung numbers with deliciously understated refinement; the viols play with alluring sophistication’  
— Sunday Times

Buy now

Disc No

DCD34169



### O Virgo Benedicta: Music of Marian Devotion from Spain's Century of Gold

The Marian Consort,  
Rory McCleery *director*

A six-strong Marian Consort explores music from late sixteenth- and early seventeenth-century Spain, in a programme celebrating the rich compositional legacy of the Siglo del Oro's intensely competitive musical culture. These luminous works – centred on the figure of the Virgin Mary – demand performances of great intelligence and vocal commitment, and the youthful singers respond absolutely, bringing hushed intimacy and bristling excitement to some of the most gorgeously searing lines in the history of European polyphony.

‘Precision of tuning and purity of tone ... I gained a great deal of pleasure from listening to this flawlessly executed programme’  
— John Quinn, MusicWeb International

Buy now

Disc No

DCD34086



### An Emerald in a Work of Gold: Music from the Dow Partbooks

The Marian Consort,  
Rose Consort of Viols

The Marian Consort have leafed through the beautifully calligraphed pages of the partbooks compiled in Oxford between 1581 and 1588 by the Elizabethan scholar Robert Dow. Sumptuous motets, melancholy consort songs and intricate, harmonically daring viol fantasies are seamlessly interwoven – all brought to life by seven voices and the robust plangency of the Rose Consort of Viols in the chapel of All Souls College, Oxford, where Dow himself was once a Fellow.

‘cleanly and calmly delivered ... the concluding *Ave Maria* by Robert Parsons is superb, the final “Amen” attaining to genuine emotion but without the saccharine reverence that this much-recorded piece can attract’  
— Gramophone

Buy now

Disc No

DCD34115



### Loquebantur: Music from the Baldwin Partbooks

The Marian Consort,  
Rose Consort of Viols

John Baldwin was a lay clerk at St George's Chapel, Windsor in 1575 and became a Gentleman of the Chapel Royal in 1598. The so-called 'Baldwin partbooks', held at Christ Church, Oxford, were his creation – a very personal collection, representing his individual tastes and interests from a wealth of English and Continental polyphony and consort music. As in their previous collaboration, an exploration of the similarly conceived partbooks of Robert Dow, the Marian Consort and Rose Consort of Viols have kept faith with Baldwin's own intentions, bringing to light some of the rarer gems preserved by this great advocate and music-lover and providing the listener with 'such sweete musicke: as dothe much delite yeelede'.

‘spartan but severely beautiful ... The acoustic of Merton College chapel provides ideal focus and warmth’  
— The Observer

Buy now

Disc No

DCD34160



**Christmas with the Shepherds**  
*Morales/Mouton/Stabile*

The Marian Consort,  
Rory McCleery *director*

A Christmas programme with a difference: Rory McCleery and his acclaimed consort echo the shepherds' noels through a motet by Jean Mouton which, astonishingly, remained in the repertoire of the Sistine Chapel for over a hundred years after its composition around 1515. So famous already by the middle of the century, when Cristóbal de Morales was engaged as a singer in the papal chapel, Mouton's motet went on to form the basis for a mass by Morales, while, later still, its text was re-used in a new, grander motet by Annibale Stabile. A world premiere recording of the latter work crowns this unique programme, for which McCleery himself has prepared new performing editions.

'The delivery is clean, unadorned, unaccompanied and undemonstrative, drawing the listener in by quiet persuasion and musical intelligence of the highest order'

— The Observer

Buy now

Disc No

DCD34145



**Allegri: Miserere; Missae In lectulo meo & Christus resurgens; Motets**

The Choir of King's College  
London / David Trendell

Gregorio Allegri deserves better than for his reputation to rest on just one piece. Alongside his iconic *Miserere*, which never fails to cast its spell on listeners, the Choir of King's College London presents premiere recordings of two of his five surviving masses. Richly wrought with consummate skill in Palestrina's *prima prattica*, these radiant performances shed new light on a much-loved composer.

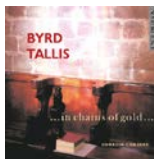
'David Trendell's fine choir glows with warmth and commitment'

— The Observer

Buy now

Disc No

DCD34103



**Byrd / Tallis: ... in chains of gold ...**

Dunedin Consort;  
John Kitchen *solo organ*

The Dunedin Consort is Scotland's pre-eminent chamber vocal ensemble, founded in 1996 by Ben Parry and Susan Hamilton. This recording features William Byrd's Mass for Five Voices, accompanied by motets and organ hymns by Byrd and by his teacher Thomas Tallis. The Dunedin Consort presents these works with one voice to a part, creating an exceedingly clear vocal texture.

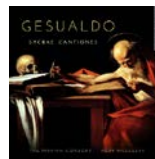
'The singers luxuriate in the glowing acoustics of Midlothian's Crichton Collegiate Church, lending warmth to immaculate performances of Tallis's restful evening motet, *O nata lux*, Byrd's intricate five-part mass and much more, including breathy interludes from organist John Kitchen'

— The Scotsman

Buy now

Disc No

DCD34008



**Gesualdo: Sacrae Cantiones**

The Marian Consort,  
Rory McCleery *director*

*Forthcoming in August 2016*

Disc No

DCD34176



### Handel: Alexander's Feast

Sophie Bevan, Ed Lyon,  
William Berger,  
Ludus Baroque /  
Richard Neville-Towle

Twice a year, some of the UK's finest Baroque players and young vocal soloists come together in Canongate Kirk, Edinburgh to give sell-out concerts of great and lesser-known works by Bach and Handel. The chorus, hand-picked by Will Dawes, comprises a sensational selection of singers from Britain's finest early-music consorts.

These appearances are unmissable events in Edinburgh's musical calendar, and now, for the first time, listeners from further afield can experience their celebrated verve. Handel's 1736 setting of a dramatic poem by John Dryden is the perfect showpiece for the vitality and abandon of Ludus Baroque and their rising-star soloists.

'This lovely oratorio reflects the power of music refracted through the lens of myth, with Handel brilliantly colouring his musical canvas ... Ed Lyon reaffirms his claim to be one of the pre-eminent Baroque tenors of our time'  
— The Independent

Buy now

Disc No DCD34094 (2 discs)



### Handel: Song for St Cecilia's Day

Mary Bevan, Ed Lyon,  
Ludus Baroque /  
Richard Neville-Towle

Following the widespread acclaim for their Delphian debut, Ludus Baroque return with more Handel, pairing the grand *Song for St Cecilia's Day* – the composer's second setting of words by Dryden – with the more intimate Cecilian cantata *Look Down, Harmonious Saint*. The Concerto Grosso in B flat, Op 6 No 7 serves as an instrumental bridge.

'Orchestrally and chorally, it has tremendous buoyancy. Solos for flute, organ and cello are artfully phrased, while soprano Mary Bevan and tenor Ed Lyon add zest to Handel's high-arching settings of Dryden's verse'

— Independent on Sunday

'Every ingredient here fuses in harmony: Handel's marvellous tunes, the young performers, John Dryden's crisply effective words, the friendly acoustics of Edinburgh's Canongate Kirk'  
— The Times

Buy now

Disc No DCD34110



### Handel: The Triumph of Time and Truth

Sophie Bevan, Mary Bevan,  
Tim Mead, Ed Lyon,  
William Berger,  
Ludus Baroque /  
Richard Neville-Towle

Ludus Baroque and five stellar soloists bring to life Handel's rarely heard final oratorio, a remarkable Protestant re-casting of a work written fifty years earlier to a text by the young composer's Roman patron Cardinal Pamphilj. The result, neglected by centuries of scholarship on account of its hybrid origins, here proves an extraordinary feast of riches, and the ideal vehicle for Richard Neville-Towle's carefully assembled cast of exceptional soloists, vigorous, intelligent chorus and an orchestra made up from some of the UK's leading period instrumentalists.

'finely shaped, unflamboyant conducting, gracious playing and some very fine singing. Sophie Bevan plays Beauty in what is arguably her finest recording to date; the final aria is breathtaking'  
— The Guardian



EDITOR'S CHOICE

Buy now

Disc No DCD34135 (2 discs)



### Antonio Lotti (1667-1740): Crucifixus

The Syred Consort, Orchestra  
of St Paul's / Ben Palmer

It is not widely known that Antonio Lotti's famous eight-part setting of the 'Crucifixus' is in fact drawn from a complete Credo setting, itself part of the *Missa Sancti Christophori* that receives its first recording here. Much of Lotti's music was written for the Basilica of San Marco in Venice at a time when expense and extravagance were not spared, and it is at the cutting edge of the *galant* style that prefigures the Classical era. Rhythmic shock and awe, masterful variety, incessant invention and outrageous, luscious harmonies make this music over-ripe for revival.

For their debut on Delphian, The Syred Consort and Orchestra of St Paul's have collaborated with musicologist Ben Byram-Wigfield to bring this survey of Lotti's music to life. Ben Palmer's singers dazzle in their virtuosity, and the instrumentalists play with immaculately crisp ensemble.

Forthcoming in April 2016

Disc No DCD34182



**Jean Maillard (fl. 1538–70):  
Missa Je suis déshéritée;  
Motets**

The Marian Consort,  
Rory McCleery *director*

Jean Maillard's life is shrouded in mystery, and his music is rarely heard today. Yet in his own time his works were both influential and widely disseminated: indeed, the musicologist François Lesure held him to be one of the most important French composers of his era. Who better, then, than The Marian Consort and Rory McCleery, a scholar as well as an acclaimed performer, to give this composer's rich and varied output its first dedicated recording? Their characteristically precise and yet impassioned performances bring out both the network of influence in which Maillard's music participated – its Josquinian pedigree, and influence on successors including Lassus and Palestrina – and its striking, individual beauty.

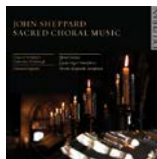
'The performances are models of discretion and musical taste, every texture clear, every phrase beautifully shaped'

— The Guardian

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Disc No

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**John Sheppard:  
Sacred Choral Music**

Choir of St Mary's Cathedral,  
Edinburgh / Duncan Ferguson

Duncan Ferguson and the Choir of St Mary's Episcopal Cathedral, Edinburgh won plaudits across the board in 2010 for the exhilarating freshness and panache of Ferguson's debut disc with the choir, featuring music by John Taverner; now they bring the same musical and liturgical integrity to works by Taverner's near contemporary John Sheppard. Centred on his ecstatic *Missa Cantate*, this wide-ranging collection also includes the rarely-heard *Gaude virgo Christophera*, Sheppard's only surviving votive antiphon (with a new reconstruction of the treble part), and the first recording of *Adesto sancta Trinitas II*.

'revelatory ... The polyphony is rich, the use of dissonance masterly, and great arches of music compellingly sustained over eight or ten minutes. The choir sings with fervour and plangent clarity'

— The Times



EDITOR'S  
CHOICE

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Disc No

DCD34123



**John Taverner:  
Sacred Choral Music**

Choir of St Mary's Cathedral,  
Edinburgh / Duncan Ferguson

John Taverner brought the English florid style to its culmination; his music is quite unlike anything written by his continental contemporaries. In his debut recording with the critically acclaimed Edinburgh choir, Duncan Ferguson presents this music with forces akin to those of the sixteenth century – a small group of children and a larger number of men. The singers respond with an emotional authenticity born of the daily round of liturgical performance.

'Treble voices surf high on huge waves of polyphony in the extraordinary Missa Corona Spinea, while smaller items display the same freshness, purity and liturgical glow. Duncan Ferguson, the Master of Music, is plainly a wizard'

— The Times



IRR  
OUTSTANDING

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DCD34023



**William Turner (1651–  
1740): Sacred Choral  
Music**

Choir of Gonville & Caius  
College, Cambridge;  
Yorkshire Baroque Soloists /  
Geoffrey Webber

It is easy to forget that our great English choral tradition was once silenced by Act of Parliament. The restoration of the monarchy in 1660 subsequently ushered in one of the finest periods of English music, though the road to recovery for church music was a slow and difficult one. Turner, in 1660 a precocious nine-year-old, went on to become one of the best-known composers and singers of his day. This disc presents a cross-section of his sacred music, often in premiere recordings, ranging from small-scale liturgical works to one of his grandest creations, the *Te Deum* and *Jubilate in D*.

'invigorating and highly persuasive ... a reminder of the still unknown riches of English Baroque music'

— Gramophone

Buy now

Disc No

DCD34028



**Tomás Luis de Victoria:  
Second Vespers of the  
Feast of the Annunciation**

The Exon Singers /  
Matthew Owens

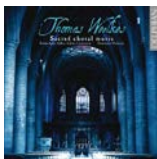
The Spanish master of the golden age of polyphony, Tomás Luis de Victoria left an astonishingly beautiful legacy of antiphonal sacred music devoted to the Blessed Virgin Mary. Realised for the very first time here by The Exon Singers is a Vespers for the Annunciation, bringing these works of Marian devotion together in a glorious and revelatory celebration.

‘One is just swept along by the unabashed exuberance of the singing and the sheer glee with which these musicians fill the expectant acoustic with glorious ringing chords and surging, boldly drawn counterpoint ... Vigorously recommended’  
— International Record Review

Buy now

Disc No

DCD34025



**Thomas Weelkes:  
Sacred Choral Music**

Tewkesbury Abbey  
Schola Cantorum /  
Benjamin Nicholas

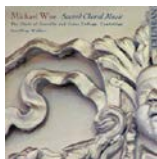
Thomas Weelkes is remembered as one of the outstanding English composers of the seventeenth century. This survey of his services, verse anthems and sacred madrigals features first recordings of several works in new reconstructions by scholar Peter James. The Tewkesbury choir delivers telling performances which passionately convey the range, imagination and technical accomplishment of Weelkes’ settings.

‘Weelkes is a composer to make you think again, and Tewkesbury Abbey currently has the choir to present him in strongest colours and with the most personal accent. The trebles splendidly vindicate the tradition that places them at the heart of English cathedral music’  
— Gramophone

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Disc No

DCD34070



**Michael Wise (c.1648–  
1687): Sacred Choral  
Music**

Choir of Gonville & Caius  
College, Cambridge /  
Geoffrey Webber

Chastised for ‘excesses in his life and conversation’, Michael Wise lived a notoriously dissolute life which ended when he was hit about the head and ‘kill’d downright’ by the night-watchman in Salisbury Cathedral. Thus was St Paul’s robbed of its forthcoming Master of the Choristers, and history of one of the period’s most prolific and accomplished composers. In this recording, the first dedicated to his music, Geoffrey Webber’s Caius choir pays testament to the more respectable music-making that is Wise’s legacy.

‘The music bears all the artistry of its time – unpretentious homophony sprinkled with evocative chromaticism, and a general empathy for its purpose as music to enhance the experience of church worship in Restoration England’  
— The Scotsman

‘a disc that deserves wide appreciation’  
— Early Music

Buy now

Disc No

DCD34041



**The Lamentations  
of Jeremiah**

The Lay Clerks of St George's  
Chapel, Windsor Castle /  
Timothy Byram-Wigfield

Not since the early 1600s have the refulgent strains of John Mundy’s Lamentations setting been heard in Windsor. The work has been reconstructed especially for this recording, made in Windsor Castle’s Albert Memorial Chapel by gracious permission of Her Majesty The Queen, and it is joined by equally little-known settings by Osbert Parsley and Alfonso Ferrabosco II, as well as by better-known works by Byrd and Tallis, all dating from a decade in which English composers were extraordinarily preoccupied by these Biblical verses. The men’s voices resonate in the resplendent chapel acoustic, transcending the desolation of the anguished text in singing of extraordinary conviction and certainty.

‘a revelation. [The Mundy] is a work of searing intensity, with an unusually wide tessitura and an air of concentrated drama, that loses nothing when heard alongside acknowledged masterpieces by Tallis and Byrd’  
— International Record Review

Buy now

Disc No

DCD34068



ORGAN



### The Usher Hall Organ

John Kitchen

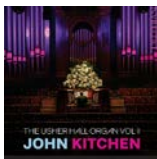
The first ever recording of the newly refurbished Norman & Beard concert organ in Edinburgh's Usher Hall, from internationally acclaimed organist John Kitchen. In an eclectic selection of repertoire demonstrating the instrument's sonic versatility and brilliance of tone, Kitchen ranges from transcriptions of popular orchestral works to the tortured 'Weinen, Klagen' of Franz Liszt.

'Built in 1914, the monumental organ in the Usher Hall, Edinburgh has been restored to its former Edwardian glory. City Organist John Kitchen celebrates the aesthetic of that period. Three Handel marches are delivered in grand style, with irrepressible brio. Kitchen brings rhythmic swagger and élan to Hollins' *Triumphal March* (complete with carillon), Walton's *Orb and Sceptre* and Bach's "St Anne" Prelude and Fugue'  
— Evening Standard

Buy now

Disc No

DCD34022



### The Usher Hall Organ Vol II

John Kitchen

Edinburgh City Organist John Kitchen has established a hugely popular series of concerts featuring the Usher Hall organ, and draws on its repertoire to follow up his 2004 debut disc from the Hall with this glorious celebration of the instrument's centenary. An evocative recent commission from 2014 British Composer Award winner Cecilia McDowall resounds with the theme of bells, and pre-echoes music featuring the instrument's own extraordinary carillon. Jeremy Cull's compelling transcription of Hamish MacCunn's *The Land of the Mountain and the Flood* rubs shoulders with a set of *Dance Variations on 'Rudolph the red-nosed reindeer'* which has to be heard to be believed! A recital of this nature wouldn't be complete without a major piece of Bach, here dispatched with appropriately Edwardian swagger.

'performances that blend aesthetic nuance with bravura showmanship ... Delphian's vivid recorded sound adds to the considerable pleasure'  
— Choir & Organ, \*\*\*\*\*

Buy now

Disc No

DCD34132



### The Organ in the Church of the Holy Rude, Stirling

John Kitchen

Edinburgh's city organist John Kitchen visits Scotland's Mither Kirk and the country's largest organ. Never before heard on disc, the 1939 Rushworth & Dreaper represents the zenith of British organ-building. Kitchen harnesses this king of instruments in a varied recital, revelling in its sheer magnificence.

'On this stonking disc, wait till you hear Kitchen unleashed on Elgar's "Pomp and Circumstance" March No 1'  
— The Herald

Buy now

Disc No

DCD34064



### Organs in Glasgow

John Butt, John Kitchen

Two of the UK's foremost keyboard interpreters come together in a selection of music played on Glasgow's finest organs. Instruments by Hill, Lewis and Willis are heard alongside other contemporary examples showcasing the golden age in Glasgow's organ-building history. The 20-page colour booklet comprises notes on the music by the performers, specifications of the organs and colour pictures of their consoles, an accompanying essay providing an overview of organ-building in Glasgow, and an individual note on each instrument.

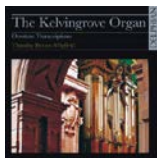
'Classy playing, classy disc'  
— The Scotsman

Buy now

Disc No

DCD34032





### The Kelvingrove Organ: Overture Transcriptions

Timothy Byram-Wigfield

Timothy Byram-Wigfield, Master of Music at St George's Chapel, Windsor Castle, plays a variety of Edwardian transcriptions on one of the world's finest concert organs, the Lewis organ in Glasgow's Kelvingrove Gallery.

'Full and imaginative use is made of the Kelvingrove organ's colourful registers, and the opulent magnificence of this instrument is well captured by Delphian's recording'

— Gramophone

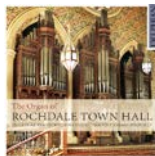
'Exhilarating ... Never daunted by the fearsome difficulties of many of Lemare's and Best's arrangements, nor fazed by the limited 1901 controls of the chunky console, Byram-Wigfield delights in finding just the right sounds, textures and tempi to make these works sound like real organ music. There is delicacy, humour, drive, vigour, lightness of touch and heroic utterance here, to which these fine compositions respond by revealing their all'

— Organists' Review, EDITOR'S CHOICE

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Disc No

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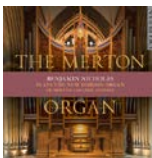


### The Binns Organ of Rochdale Town Hall (Overture Transcriptions Vol II)

Timothy Byram-Wigfield

Built in an extravagant Gothic style, Rochdale Town Hall is one of the most impressive examples of the civic pride of the Victorian and Edwardian eras. Positioned within is J.J. Binns' fine organ, proudly displayed in three beautifully crafted wooden cases. At its high point, the British town hall organ tradition represented something entirely new and extraordinary, in social, mechanical, aesthetic and commercial terms; and the transcriptions made for these colossal instruments demonstrate remarkable syntheses of ingenuity, skill and ambition on the part of both organ-builders and musical arrangers. Here, following up on his celebrated 2004 exploration of orchestral overtures at the organ of the Kelvingrove Gallery in Glasgow, Timothy Byram-Wigfield offers another recital of overture transcriptions, and an ideal combination of player, music and instrument.

*Forthcoming in February 2016*



### The Merton Organ: the new Dobson organ of Merton College, Oxford

Benjamin Nicholas

In a golden age of organ-building, Merton College's new Dobson instrument stands out as exceptional. It is only the third American-built organ sent to the UK since the Second World War, a bold commissioning choice by Benjamin Nicholas, Reed Rubin Organist and Director of Music, and his colleagues in Merton's recently renewed choral foundation. From the pre-pedalboard sophistication of native Stanley, to the mesmerising hues of Messiaen – and encompassing snapshots from the instrument's vast literature in between – no inquisitive listener will feel short-changed by the astounding variety of textures and colours on display here. In his debut appearance on disc as a soloist, Benjamin Nicholas combines flair and intelligence as he presents the stunning instrument he helped mastermind.

'lithe, supple and pleasingly nuanced performances ... Delphian's characteristically clear, focused and framed recording'

— Choir & Organ, \*\*\*\*\*

Buy now

Disc No

DCD34142



### The Grove & Milton Organs of Tewkesbury Abbey

Carleton Etherington

Few ecclesiastical buildings in the United Kingdom can boast of possessing two pipe organs; of those that can, fewer still can rival the quality of the instruments in Tewkesbury's magnificent Norman abbey. The first, known as the 'Milton', was originally made for Magdalen College, Oxford and came to Tewkesbury in 1737; it is a happy example of enlargement and rebuilding over the decades.

The second instrument, by the Michell & Thynne partnership, was designed to be as flexible as possible within the confines of the smallest number of stops; its first appearance at the 1885 Inventions Exhibition in London caused a sensation, and when it was shown in Liverpool the following year, the legendary organist W.T. Best proclaimed it to be 'the finest organ of its kind that I have ever played upon'.

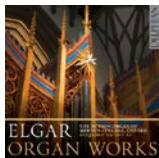
'Carleton Etherington skilfully and charmingly showcases the rich colours of all this heritage pipework in an enterprising programme'

— Choir & Organ

Buy now

Disc No

DCD34089



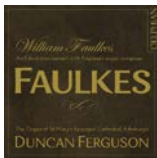
### Elgar: Organ Works

The Dobson Organ of Merton College, Oxford  
Benjamin Nicholas

The first recording of Merton's new Dobson organ (p. 33) was designed to demonstrate the instrument's considerable versatility. But behind the contemporary sophistication of its construction and design, this is essentially an English Romantic organ with a big, warm-hearted personality, securely grounded in the aesthetic traditions of the late nineteenth century, and this second recording highlights those qualities in music by the composer who pre-eminently shares them: Edward Elgar.

Benjamin Nicholas proves himself a fine Elgarian and an inventive programmer, coupling Elgar's two original major works for the organ with three transcriptions – including a first outing on CD for the superb arrangement of the Prelude to *The Kingdom* made by Herbert Brewer, Elgar's contemporary and the long-serving organist of Gloucester Cathedral.

*Forthcoming in April 2016*



### William Faulkes (1863–1933): Organ Works

The Organ of St Mary's Episcopal Cathedral, Edinburgh  
Duncan Ferguson

William Faulkes, comfortably England's most prolific organ composer of all time, was one of the leading figures in a generation of organist-composers whose style of writing speaks from and of the golden age of organ concert-going: melodious, spirited, uplifting music that, long out of fashion, is now seeing something of a resurgence. Having incited critical fervour with his choir's wide-ranging recordings of music from John Sheppard to Gabriel Jackson, Duncan Ferguson proves himself equally compelling as a soloist here.

'[Faulkes] could have wished for no more persuasive an advocate than Duncan Ferguson, nor a finer instrument than this glorious – and historically correct – "Father" Willis'

— Gramophone

Buy now



### Alfred Hollins: Organ Works

The Organ of Caird Hall, Dundee  
Timothy Byram-Wigfield

Designed by the blind organist Alfred Hollins, the Caird Hall instrument is one of the finest recital organs in the UK – as ideal a vehicle for Hollins' own music as Byram-Wigfield is an exponent of it. Hollins effortlessly combines keyboard pyrotechnics with a quasi-orchestral approach to sonority. These works bristle with vigour, their swaggering confidence leavened with ingenuity and wit.

'It is impossible to praise the choice of instrument or the performances on this CD too highly ... It is made more valuable by being sonically one of the best recordings of an organ I have heard for some time'

— International Record Review

Buy now



### Olivier Messiaen: Organ Works Vol I

The Organ of St George's Chapel, Windsor Castle  
Timothy Byram-Wigfield

Timothy Byram-Wigfield presents Messiaen's groundbreaking *Les Corps glorieux* on the organ of St George's Chapel, with its protean personality. Byram-Wigfield is an ideal exponent of this work and its extremities: from his sensitive approach to its spiritual narrative, to his thrilling handling of its gargantuan climaxes, the listener cannot fail to be drawn into Messiaen's world of colour. Images of the chapel and console adorn the booklet, complemented by an essay from acclaimed Messiaen biographer Nigel Simeone.

'One welcomes the chance to hear an organist from the younger generation playing an English instrument and giving full weight to the music's uncompromising intensity ... a strongly delineated reading, with well-managed contrasts of registration given added clarity by the superb quality of the recording'

— Gramophone

Buy now



### Olivier Messiaen: Organ Works Vol II

The Rieger Organ of  
St Giles' Cathedral, Edinburgh  
Michael Bonaventure

Nourished by Messiaen's beloved birdsong and Hindu rhythms, the *Méditations sur le mystère de la Sainte Trinité* bring alive the deepest mysteries of Catholicism and are here performed with a visceral intensity by Michael Bonaventure. They are coupled with the powerfully abstract *Livre d'orgue* in the second volume of Delphian's centenary survey of Messiaen's complete published organ music, in which the early music is performed by Timothy Byram-Wigfield and the late works by Bonaventure. This powerfully idiosyncratic composer's voice speaks here through an organ of immense range and apocalyptic power.

'electrifying ... essential listening ... shades of ecstasy and lustre'  
— The Scotsman

Buy now

Disc No

DCD34016 (2 discs)



### Olivier Messiaen: Organ Works Vol III

The Rieger Organ of  
St Giles' Cathedral, Edinburgh  
Michael Bonaventure

The seeds for Messiaen's final organ work were sown during an inspirational trip to Israel in 1984. Over the course of the following twelve months, the aging composer found improvisation leading him back to composition as he recovered from the exhausting labours that had produced his opera *Saint François d'Assise*. The *Livre du Saint Sacrement* became Messiaen's grand farewell to his own instrument, and Michael Bonaventure performs it from memory here on the Rieger organ at St Giles' Cathedral, whose true acoustic preserves the clarity of Messiaen's lines.

'Bonaventure cajoles from the mighty Rieger organ a formidable range of authentically Gallic-sounding colours in his commanding, thrilling and brilliantly executed performance'  
— Sunday Times



Buy now

Disc No

DCD34076 (2 discs)



### Olivier Messiaen: Organ Works Vol IV

The Organ of St George's  
Chapel, Windsor Castle  
Timothy Byram-Wigfield

The final volume in Delphian's survey of Messiaen's complete organ music takes in his earliest published works, in which the 'abundance of technical means allows the heart to overflow freely'. The British Harrison instrument in St George's Chapel, Windsor Castle reveals a surprising ability to speak with a French accent in this music, and Timothy Byram-Wigfield's combination of virtuosic majesty with a compelling and loving faith has captured the imagination of reviewers.

'Delphian's distinguished Messiaen cycle continues with spacious and profoundly considered interpretations played *con amore* on this splendid Harrison organ'  
— Choir & Organ

'The organ evidently has the power and the range of colour that Messiaen regarded as prerequisites in this music, all captured in a vibrant recording that is magnificent for CD'  
— BBC Music Magazine

Buy now

Disc No

DCD34078 (2 discs)



### Johann Pachelbel: Organ Works

The Ahrend Organ of the Reid  
Concert Hall, University of  
Edinburgh  
Matthew Owens

Revered teacher, organ virtuoso, master of counterpoint, devotee of the chorale, enthusiast for the Italian forms, pathfinder and worthy predecessor of Bach: Johann Pachelbel is a composer ripe for reevaluation, and Matthew Owens presents a selection of his works on the UK's only Ahrend organ, an instrument of exceptional refinement. The voicing is direct and clear yet full of subtleties, and is heard to best effect in this completely satisfying union of instrument, repertoire and performer.

'This rigorously compiled tribute to Johann Pachelbel, featuring former Edinburgh cathedral organist Matthew Owens, opts sensibly for the German Baroque-style Ahrend organ in Edinburgh University's Reid Concert Hall, where its relative isolation and direct acoustics provide an excellent recording environment. Owens' dynamically articulated performances and sensibility of phrasing continually open the ears to the inventiveness of Pachelbel's Italian-inspired music'  
— The Scotsman

Buy now

Disc No

DCD34021



### Johann Pachelbel: Organ Works Vol II

The Frobenius Organ at  
Canongate Kirk, Edinburgh  
Matthew Owens

Matthew Owens, now Organist and Master of the Choristers at Wells Cathedral, continues his survey of Johann Pachelbel's organ music on British instruments. For volume II, Owens has chosen the Frobenius organ of Edinburgh's Canongate Kirk, renowned for its intimacy and fine pedigree. Its sophisticated tones and colours are heard here in the service of Pachelbel's devout and wide-ranging inspiration.

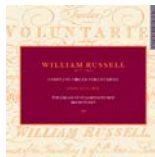
'No reservations at all about Matthew Owens' first-rate playing. His articulation and ornamentation are always stylistically appropriate and he has the knack of choosing tempi which feel exactly right'

— Gramophone

Buy now

Disc No

DCD34031



### William Russell (1777– 1813): Complete Organ Voluntaries

The Bishop Organ of St James  
Church, Bermondsey  
John Kitchen

Published in 1804 and 1812 respectively, William Russell's two books of organ voluntaries date from a fascinating and rather neglected period in English music. Handel's style continued to hold great influence, and his works were still frequently performed; but Russell also particularly admired the music of Haydn. At the same time early Romantic styles were gaining ground, and Russell was influenced too by fellow English composers such as Greene, Arne, Stanley and Boyce, not to mention the brilliant but eccentric Samuel Wesley.

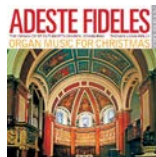
Russell's own voluntaries are works of great character, integrity and beauty, and for this first complete recording John Kitchen has carefully selected a restored 1829 instrument whose period qualities make it ideally equipped to bring this music to new life.

'immaculately presented and superbly played'  
— Classic FM Magazine

Buy now

Disc No

DCD34062 (3 discs)



### Adeste Fideles: organ music for Christmas

The Walker Organ of  
St Cuthbert's Parish Church,  
Edinburgh  
Thomas Laing-Reilly

Situated in the shadow of Edinburgh Castle, St Cuthbert's was the first parish church in Scotland to hold candlelit services on Christmas Eve. The two-thousand-strong congregation was regularly joined by people standing in the aisles! Today, the organ – Edinburgh's largest – continues to combine its role of supporting the singing with solo performance of varied repertoire. Director of Music Thomas Laing-Reilly has at his hands an instrument seemingly able to speak any language. Its vast palette of colour is demonstrated with striking clarity on this disc, in a range of repertoire which crosses national borders with disarming ease.

'Streaks of brilliance ... an illuminating experience'

— The Herald

Buy now

Disc No

DCD34077



### Organs of Edinburgh

John Kitchen, Duncan  
Ferguson, Nicholas Wearne,  
Simon Nieminski, Michael  
Harris, Thomas Laing-Reilly,  
Michael Bonaventure *et al*

Open this full-colour, large-format book and step into a world of glorious architecture and fascinating history. Edinburgh's churches and concert halls are home to a rich variety of pipe organs, and twenty-two of the most notable are surveyed here, with extensive information on both the instruments and their venues. Meanwhile twelve illustrious players – all with deep-rooted Edinburgh connections – demonstrate the instruments' full range and versatility on four accompanying CDs. The full gamut of the repertoire is here, and Edinburgh's organs have the voices to match. Isn't it time to lift the veil from some of the closest-guarded treasures of one of the world's great cities?

Includes extensive instrument and venue photography, and detailed specifications for all 22 instruments.

'a masterpiece of publishing'

— International Record Review

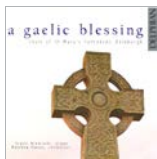
Buy now

Disc No

DCD34100 (4 discs + 88pp book)



CHORAL COLLECTIONS



### A Gaelic Blessing

Choir of St Mary's Cathedral,  
Edinburgh / Matthew Owens

The first in a series of recordings with Matthew Owens and the Choir of St Mary's Cathedral, Edinburgh. Familiar sacred works and new choral music grace this release, which includes works by Franck, Brahms, Pärt, Finzi, Holst, Tavener, Mozart, Henschel and Wesley, some of them in world premiere recordings.

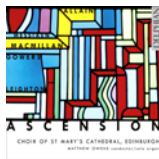
'This recording is a real gem ... the performance is always delicate but nonetheless abounding in richness'

— Choir & Organ

Buy now

Disc No

DCD34007



### Ascension

Choir of St Mary's Cathedral,  
Edinburgh / Matthew Owens  
Susan Hamilton *soprano*

The powerful imagery of the Ascension has inspired generations of composers, from Peter Phillips and William Byrd to Gerald Finzi, Charles Villiers Stanford and Olivier Messiaen. The first part of this recording is in the form of an Anglican service of Choral Evensong; this is followed by Messiaen's organ work *L'Ascension*, performed by Matthew Owens. The choral works on the disc all have particular associations with the Cathedral, and some receive their premiere recordings here. From James MacMillan's meditative *Tremunt videntes angeli* to the rich fabric of Richard Allain's *Exon Service*, the Choir of St Mary's weaves a complexly beautiful sonic tapestry in the cathedral's generous acoustic.

'A shining service of contemporary works ... The choir sing with tremendous fervour, clarity and power'

— Gramophone

Buy now

Disc No

DCD34017



### O How Glorious is the Kingdom

The Choir of St George's  
Chapel, Windsor Castle  
Timothy Byram-Wigfield

The Choir of St George's Chapel, Windsor Castle offers a sumptuous programme of jewels from the anthem tradition whose repertoire spans five centuries. The beautiful surroundings of St George's Chapel provide an acoustic both immediate and luxurious, and the choir responds to Timothy Byram-Wigfield's direction with a sound which is at once arresting and awe-inspiring.

'There are many choral groups performing cathedral music on CD and in the concert hall, but nothing quite matches the experience of hearing our greatest church choirs singing their own repertoire on their own territory. So it is with this splendid disc: surely the next best thing to being present in the sumptuous surroundings of St George's Chapel, Windsor Castle'

— Organists' Review

Buy now

Disc No

DCD34048



### Choral Evensong from Tewkesbury Abbey

The Abbey School Choir,  
Tewkesbury / Benjamin  
Nicholas

For thirty-two years the Abbey School Choir sang daily evensong in Tewkesbury Abbey. Capturing one of their final services, this recording offers a treasurable memento of a uniquely English Office, complete with lessons and prayers. Reborn as Tewkesbury Abbey Schola Cantorum, the choir was immediately signed by Delphian, and thus this is both a swansong and a recording debut.

'Gabriel Jackson's Tewkesbury Service is at the core of this outstanding recording, with Tallis providing an introit, Statham the responses, and Vaughan Williams and Howells the anthems. The psalms are sung in a wonderfully deliberate fashion (one of them to a gorgeous chant by Alcock) and with a very atmospheric accompaniment. The lessons are beautifully read. This is a magnificent disc and I recommend it unreservedly'

— Choir & Organ

Buy now

Disc No

DCD34019



### Song of Songs

Laudibus / Mike Brewer

The Song of Songs stands apart from its Biblical surroundings as one of the supreme love poems of world literature, a celebration of erotic love in the form of a dialogue between a bridegroom and his bride, invoking all the senses – the fragrance of wine, blossom, fruits and spices. Ranging widely over five centuries, from the relative asperity of Dunstaple to the lush exoticism of Daniel-Lesur, this cherry-picked assortment of sweetmeats is here given exultant life.

‘the music, performances and sound on the disc are warm, sensitive and luminous’  
— BBC Music Magazine

‘Laudibus seems to be not one chamber choir but several on this CD’  
— International Record Review

Buy now

Disc No

DCD34042



### Sanctum est verum lumen: multi-part choral works

National Youth Choir of Great Britain / Mike Brewer

Tallis’s monumental *Spem in Alium* is one of the greatest glories of Western polyphony, and its pre-echoes and aftershocks reverberate through all the other pieces on this disc. The National Youth Choir of Great Britain’s massed voices shed dazzling light on its programme of polychoral works from the fifteenth and sixteenth centuries, interleaved with virtuosic tributes from three leading contemporary composers, including Gabriel Jackson’s own towering 40-part motet, *Sanctum est verum lumen*.

‘The young voices of the National Youth Choir of Great Britain make properly massive impact’  
— Sunday Times

Buy now

Disc No

DCD34045



### Scotland at Night

Beth Mackay mezzo-soprano,  
Laudibus / Mike Brewer

Crack chamber choir Laudibus takes on an inventive programme of settings of Scottish poetry by some of today’s leading composers. The texts range from John Barbour and Henry the Minstrel to Alexander McCall Smith, and the latter’s two choral song cycles written together with composer Tom Cunningham are at the heart of the disc. From the ethereal tenderness of Cunningham’s ‘Lullaby’ to the muscular angularity of Ronald Stevenson’s *A Medieval Scottish Triptych*, Laudibus responds with affection, athleticism and an extraordinary expressive range. Mezzo-soprano Beth Mackay contributes solo Burns settings by Arvo Pärt and Howard Skempton.

‘This youthful chamber choir, served by near-ideal recorded sound and a compelling programme, produces an extraordinary range of tonal colours and shadings’  
— Classic FM Magazine

Buy now

Disc No

DCD34060



### Songs of the Baltic Sea

National Youth Choir of Great Britain / Mike Brewer

East meets West, as two great singing traditions are brought together to thrilling effect. Since the collapse of the Soviet Union the three Baltic states have emerged as powerhouses of choral innovation and imagination. The National Youth Choir of Great Britain brings all its customary fervour and virtuosity to bear on this programme of recent works from three of Europe’s smallest, yet musically richest, countries. Pēteris Plakidis’s ‘symphony for choir’ *Nolemība (Destiny)* and Galina Grigorjeva’s *Svjatki (Holy Days)*, a Russian-style choir concerto, are supplemented by shorter pieces by Vaclovas Augustinas and Mindaugas Urbaitis, and by a specially commissioned work by English choral composer and Baltic specialist Gabriel Jackson, who also contributes the informative booklet essay.

‘The intrepid young choristers are on glowingly excellent form throughout’  
— Gramophone

Buy now

Disc No

DCD34052



### Deutsche Motette

Choir of Gonville & Caius College, Cambridge,  
Choir of King's College London,  
Geoffrey Webber &  
David Trendell *conductors*

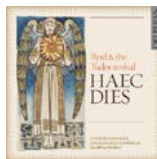
Delphian's superchoir reunites after its highly successful recording of Rodion Shchedrin's *The Sealed Angel* (see p.61), this time for a unique programme of German music from Schubert to Richard Strauss. Strauss's sumptuous *Deutsche Motette* is the last word in late Romantic choral opulence, its teeming polyphony brought to thrilling life by this virtuoso cast of over sixty singers. The rest of the programme explores the vivid colours and shadowy half-lights of a distinctly German music that reached its culmination in Strauss's extravagant masterpiece.

'Credit to conductor David Trendell for eliciting [a] sustained intensity of expression from his combined college choirs, whose youthful timbre imparts a freshness which ... suits the imprecatory nature of Rückert's poem perfectly'  
— BBC Music Magazine

Buy now

Disc No

DCD34124



### Haec Dies: Byrd & the Tudor revival

Choir of Gonville & Caius College, Cambridge/  
Geoffrey Webber

Delphian regulars the Choir of Gonville & Caius College, Cambridge explore the fascinating relationship between sixteenth- and early twentieth-century music as understood by the pioneers of the Tudor revival in England. Centred on Byrd's Mass for Five Voices – revelatory and influential listening for a whole host of later composers – this mosaic of reworkings, reimaginings and lovingly crafted homages is brought to life with all the scholarly acumen and full-throated fervour that we have come to expect from one of Britain's finest choirs.

'A brilliantly conceived disc ... Under Geoffrey Webber's sure direction [the choir] clearly relishes every moment with both precision and passion'  
— International Record Review

'The choir sounds responsive and light in texture ... The contours of this music might be Tudor, but the autumnal sensibility is pure late Romantic'  
— The Times

Buy now

Disc No

DCD34104



### Romaria: contemporary choral music from Brazil

Choir of Gonville & Caius College, Cambridge/  
Geoffrey Webber

'Romaria', a word suggesting pilgrimage, crowds, and processions, evokes much of what is special and distinctive about modern Brazil – its mix of people, its extraordinary vibrancy, its faith. This survey of modern Brazilian choral music reflects all of these qualities, as well as the natural wonders of this amazing land. Webber's ever-adventurous choir sing both sacred and secular works by composers from Villa-Lobos to the present day, in a programme developed in conjunction with experts from the University of São Paulo's music department. This collaboration also led to the reconstruction of the rainforest soundtrack that originally accompanied Henrique de Curitiba's inventive and unusual piece *Metaphors*.

'an important and revelatory disc'  
— Gramophone

'vibrantly committed ... Warm tonal colourations and excellent blending ... a genuinely enterprising recital which deserves every choral aficionado's attention'  
— BBC Music Magazine

Buy now

Disc No

DCD34147



### Songbook

The Trebles of Tewkesbury Abbey Schola Cantorum

This 'songbook' is unique to the choristers of Tewkesbury Abbey Schola Cantorum, now housed at Dean Close Preparatory School. 'Essentially, it's a showcase for the Abbey trebles,' explains Director of Music Benjamin Nicholas. 'I've always been keen to build each boy up as a soloist, not with the express idea of them singing lots of solos, but so that they can learn to sing in a soloistic way.' This is evident above all in the already highly distinctive singing of 11-year-old Laurence Kilsby, whose gifts won him the BBC Chorister of the Year competition in 2009 and who features here in two Shelley settings by Roger Quilter, the Bach/Gounod *Ave Maria* and John Ireland's sincerely felt Passiontide motet *Ex ore innocentium*.

'A mouth-watering programme of sacred and secular music, old and new ... excellent performances of impressive consistency'  
— Gramophone, CRITICS' CHOICE OF 2011

Buy now

Disc No

DCD34097





### In Memoriam

The Choir of King's College  
London / Gareth Wilson

The choir which David Trendell directed for twenty-two years pays tribute in a collection of specially chosen pieces by David's colleagues, friends and former students, interspersed with the Renaissance polyphony which was Trendell's area of scholarly expertise. His deep love for the Song of Songs has inspired many of the inclusions, and its nature imagery threads through the disc, adding a suggestion of renewal and rebirth to the memorial tone of works written in the difficult months after his untimely death. The composers' affection for David and gratitude for his life and musical achievements is matched by the intelligence and deep musicality of the choir which he raised to an international reputation, and which here takes on a sophisticated and challenging programme in his memory.

*Forthcoming in April 2016*



### The People's Mass

Dunedin Consort

The Dunedin Consort has adopted a fresh approach to the Latin Mass by commissioning a different composer to write each movement. Six contemporary Scottish-based composers come together in this new setting whose most striking aspect is its remarkable homogeneity, given the varied background of the six composers. The blending of six-part *cappella* voices together with solo songs, harp and an upper-voice choir for the plainsong sections also gives the work an added dimension of space within its harmonic framework. Polychoral pieces interweave with accompanied song in a spiritual work that achieves unity in diversity, designed to stimulate and inspire the listener's very soul.

'The singing is excellent'  
— Choir & Organ

Buy now

Disc No

DCD34146



### In the Beginning

Beth Mackay mezzo-soprano,  
Choir of Merton College,  
Oxford / Benjamin Nicholas  
& Peter Phillips

The new Choir of Merton College, Oxford is rapidly emerging as a major force in collegiate choral music. Its debut recording – bookended by Gabriel Jackson's ravishing version of the rarely set Johannine Prologue and Copland's glowing account of the first seven days of creation – makes inventive play with the theme of beginnings and endings, in a sequence of Renaissance and modern works that reflects the range and reach of the choir's daily repertoire. All is captured in sumptuous sound in the radiant acoustic of Merton's famous chapel.

'... will undoubtedly establish them as one of the UK's finest choral ensembles. Listening to their superb performances and seamless blending of voices, it's hard to believe that the choir is only four years old'  
— Gramophone, EDITOR'S CHOICE



Buy now

Disc No

DCD34072



### The Merton Collection: Merton College at 750

Choir of Merton College,  
Oxford / Benjamin Nicholas  
& Peter Phillips

In 2014, the University of Oxford's Merton College celebrates its 750th year. Benjamin Nicholas and Peter Phillips' specially conceived journey through seven centuries of choral repertoire provides a bird's-eye view of some important moments in musical history, and features two composers personally associated with the College – John Dunstaple and Lennox Berkeley – as well as three new works commissioned for the anniversary celebrations. The choir, a relatively recent addition to this illustrious college's complement of treasures, gives stylish and committed performances in the famous acoustic of Merton's thirteenth-century chapel.

'fine musicianship, commitment and versatility'  
— Choir & Organ

Buy now

Disc No

DCD34134



### The Marian Collection

Choir of Merton College,  
Oxford / Benjamin Nicholas  
& Peter Phillips

Benjamin Nicholas again draws from the landmark collection of more than fifty-five works written in celebration of the College's 750th anniversary. Here, Judith Weir's new *Ave Regina caelorum* heads a set of the four Marian antiphons, all specially commissioned from female composers, while two further premiere recordings represent the work of regular Merton collaborators Gabriel Jackson and Matthew Martin. At the other end of the chronological spectrum, Peter Phillips' expert direction of Byrd's rarely performed *Salve Regina* and of John Nesbett's Eton Choirbook *Magnificat*, a piece whose neglect on disc is astonishing, completes this portrait in sound of a woman who is at once virgin and mother, human and God-bearer, suppliant and Queen of Heaven.

'The Chapel Choir's 35 singers criss-cross with astonishing versatility music from the late 15th century through Palestrina, some rarely heard Byrd [and] Stravinsky and Tavener, to a work by the Master of the Queen's Music, Judith Weir'  
— Gramophone

Buy now

Disc No

DCD34144

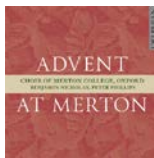


### Viri Galilaei: Favourite Anthems from Merton

Choir of Merton College,  
Oxford / Benjamin Nicholas  
& Peter Phillips

The choir's fifth Delphian recording in five years again showcases the talents of its joint directors Benjamin Nicholas and Peter Phillips, with Phillips' love of polyphony complemented by Nicholas's flair and commitment in some of the twentieth century's major choral works. Bookending these 'favourites' are Patrick Gowers' now iconic Ascension Day anthem *Viri Galilaei* and Jonathan Dove's newly minted *Te Deum*, commissioned by Merton College as part of the Merton Choirbook – the largest series of commissions of its kind in modern times, created in celebration of the College's 750th anniversary.

*Forthcoming in March 2016*



### Advent at Merton

Choir of Merton College,  
Oxford / Benjamin Nicholas  
& Peter Phillips

The beginning of Advent is celebrated with a particular solemnity at Merton. The choir's second recording explored the musical riches that adorn this most special time in the church year, centring on a newly commissioned sequence of Magnificat antiphons from seven leading composers including Howard Skempton, Ēriks Ešēvalds and Sir John Tavener. The mingled hopes, fears and expectations of the season are beautifully articulated by this fervent body of young singers.

'All the music is radiant'  
— Gramophone

'an immensely accomplished and responsive mixed-voice choir ... Delphian's recorded sound is beautiful'  
— International Record Review

Buy now

Disc No

DCD34122



### Into this World this Day did come: carols contemporary & medieval

Choir of Gonville & Caius  
College, Cambridge /  
Geoffrey Webber

An intriguing and unusual programme, combining English works from the twelfth to sixteenth centuries with mediievally-inspired carols by some of our finest living composers. From the plangent innocence of William Sweeney's *The Innumerable Christ* to the shining antiphony of Diana Burrell's *Creator of the Stars of Night*, this selection will seduce and enchant. The choir combine polish with verve, and Webber's meticulous attention to detail is floodlit by the bathing acoustics of St Anne's Cathedral, Belfast.

'stunning ... an unflinching modern sound with an irresistible spiritual dimension'  
— Norman Lebrecht, [www.scena.org](http://www.scena.org)

Buy now

Disc No

DCD34075



### Dormi Jesu: A Caius Christmas

Choir of Gonville & Caius College, Cambridge / Geoffrey Webber

It was with typical discernment that Geoffrey Webber responded to a request to put together his dream Christmas programme. Opening with Jan Sandström's sublime deconstruction of *Es ist ein Ros entsprungen*, it reveals and delights in equal measure, finding space for both the Venetian lushness of Gabrieli and the distilled purity of Webern in a seasonal collection which is also sprinkled with unexpected gems of more recent provenance. Edward Higginbottom's jazz-infused *Rocking Carol*, Thomas Hewitt Jones's eloquently expressive *What Child is This?*, and the small miracle that is Matthew Owens' reimagined setting of *The Holly and the Ivy* – all shine in a programme that dovetails old and new with Webber and his choir's characteristic sophistication.

'superb sound, and singing burgeoning with colour and confidence'  
— BBC Music Magazine

Buy now

Disc No

DCD34152



### A Merton Christmas

Choir of Merton College, Oxford / Benjamin Nicholas

*Forthcoming in October 2016*



### The Three Kings: Music for Christmas from Tewkesbury Abbey

Tewkesbury Abbey Schola Cantorum / Benjamin Nicholas

In the vast, echoing space of their medieval home the boys and men of Tewkesbury Abbey Schola Cantorum celebrate the awe and mystery of Christmas, ushering in the birth of the Christ-child with a sequence of carols from the last two centuries that combines familiar names with offerings from some of today's foremost composers.

'I doubt whether there are many more admirable choirs outside Westminster, Oxford and Cambridge than the Tewkesbury Abbey Schola Cantorum ... Nicholas's choir give proof yet again of the qualities that place them firmly in the front rank: flair, acumen, versatility and poise'  
— Church Times

'... the boys sing with sonorous and rounded tone. Rarely can the choir have sounded on better form than they do here'  
— Organists' Review

Buy now

Disc No

DCD34047



### An Edinburgh Christmas

Susan Hamilton  
Holyrood Clarsach Trio  
Choir of St Mary's Cathedral, Edinburgh / Matthew Owens  
Alexander McCall Smith

St Mary's Episcopal Cathedral, in the heart of Scotland's capital city, often plays host to the UK's Christmas Eve celebrations, which are broadcast internationally. This DVD features the Cathedral's choir, its friends and its tranquil surroundings in a heartening feast of carols and traditional Christmas music and words.

Includes seven readings by Alexander McCall Smith.

'full of delightful and entertaining contrasts ... The recorded sound is excellent ... Even better, they seem to be enjoying themselves'  
— Choir & Organ

Buy now

Disc No

DCD34901 (DVD-PAL, region-free)  
DCD34801 (VHS)

## CHORAL BY COMPOSER



### Richard Allain: When I'm Gone

John Harle, National Youth  
Choir of Great Britain,  
Laudibus / Mike Brewer

Saxophonist John Harle joins Scottish soprano Susan Hamilton and Delphian artist Matthew Owens in these bold works. Refracted through the varied generic possibilities whether of spiritual, carol, motet or Mass, Richard Allain has developed a musical dialect malleable enough to cover the gamut of liturgical purposes represented on this disc. With advocates such as these, Allain's music cannot fail to make a lasting impression.

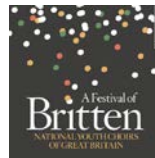
'startlingly impressive'  
— BBC Radio 3, CD Review

'Magical moments abound'  
— Gramophone

Buy now

Disc No

DCD34026



### A Festival of Britten

National Youth Choirs of  
Great Britain / Ben Parry *et al*

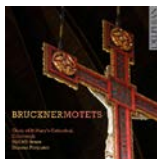
When Ben Parry took over the directorship of the National Youth Choirs of Great Britain, he was quick to notice that their forthcoming thirtieth birthday coincided with Britten's centenary. The result is this celebratory double album. Over the course of a year the Delphian engineers have followed the various choirs on their courses, and for the first time all seven groups appear on disc – six hundred singers, eight conductors, in three different venues. The vast range of Britten's choral output encompasses work to match the character of each of the different choirs, from the fresh-faced eagerness of the Training Choirs to the maturity and sophistication of the elite Chamber Choir. Their vocal discipline, their energy and their sheer enthusiasm are vividly conveyed.

'the joy of fresh voices cleanly singing a generous cross-section of Britten's output ... With a master text-setter like Britten you don't want the words obscured; luckily the disc's various acoustics make his genius crystal-clear'  
— The Times

Buy now

Disc No

DCD34133 (2 discs)



### Bruckner: Motets; Aequale

Choir of St Mary's Cathedral,  
Edinburgh / Duncan Ferguson;  
RSAMD Brass

Following the tremendous acclaim for their recording of music by John Taverner (see p. 25), Duncan Ferguson and his choir turn their attention to one of the nineteenth century's compositional giants. This sequence of motets – among them several little-known gems – is a testament to Bruckner's profound Catholic faith, and the performances blaze with fire and fervour in the vast cathedral's icy acoustic.

'To hear this marvellous music given with such urgency and all-out commitment is a remarkable experience'

— International Record Review

'a choir of humans who sing like angels'

— The Times



Buy now

Disc No

DCD34071



### Sir Peter Maxwell Davies: Sacred Choral Works

Choir of St Mary's Cathedral,  
Edinburgh / Matthew Owens  
Michael Bonaventure organ

Magnificat & Nunc Dimittis  
Three Organ Voluntaries  
O Magnum Mysterium

In the 1960s few would have predicted that Peter Maxwell Davies would eventually write a set of Evening Canticles; yet religious texts have always been of fundamental importance to the composer, as this disc vividly demonstrates by bringing together sacred masterworks from both ends of his career. Tough, uncompromising and of surpassing beauty, Davies' major contributions to the Anglican repertoire are given thrilling voice by these fearless champions of contemporary liturgical music.

'The Master of the Queen's Music would not find many more sympathetic advocates of his compositions in all Her Majesty's Realm'

— Organists' Review

Buy now

Disc No

DCD34037



### Desenclos/Poulenc/ Villette: Sacred Choral Works

The Choir of King's College  
London / David Trendell

Winner of the coveted Prix de Rome, Alfred Desenclos remains an almost unknown figure in twentieth-century music. His contribution to the distinguished French tradition of Requiem Mass settings dates from 1963; incorporating influences from Gregorian chant as well as rich harmonies based on added-note chords, this piece forms the centrestone of David Trendell's programme, which also features music by Villette – who shared Desenclos' interest in jazz – and Poulenc, whose return to Catholicism in 1936 initiated a line of pieces, beginning with the *Litanies à la Vierge noire de Rocamadour*, that represent some of the most significant religious choral music of the twentieth century. Trendell's choir is on ravishing form, and the organ at his alma mater, Exeter College, Oxford, fits this music like a velvet glove.

'spaciously dignified and meditative ... [The choir] has a formidable musical unity under David Trendell'

— Sunday Times

Buy now

Disc No

DCD34136



### Henryk Górecki: Choral Music

National Youth Choir of Great  
Britain / Mike Brewer

The unique sound of the National Youth Choir of Great Britain is an ideal match for the choral music of Henryk Mikolaj Górecki, music of a monumental radiance which demands a huge and rich sonority. Alongside the ever-popular *Totus Tuus*, this resplendent recording also contains his 1972 Psalm setting, *Euntes ibant et flebant*, and two recent works here receiving their premieres on disc: the luminous *Lobgesang* and the thrillingly massive *Salve, Sidus Polonorum*, for choir, organ, piano and percussion.

'The quality of the individual voices, their complete skill in the art of choral singing and the mature musicianship evident across the choir would make this exceptional in any context'

— Gramophone

Buy now

Disc No

DCD34054



### Francis Jackson: Sacred Choral Works

The Exon Singers /  
Matthew Owens

In his early nineties, Francis Jackson remains one of the finest, best-loved and most versatile church musicians of our age. The eleven works on this disc, none of them previously recorded, have all the colour, emotional depth and attention to structural detail that are consistent hallmarks of his style. Working closely with the composer, The Exon Singers bring their customary blend of virtuosity, intense commitment and subtle responsiveness to this portrait in sound of a very special composer.

'With Matthew Owens' affectionate readings and The Exon Singers' beautifully tailored singing, not to mention a richly atmospheric recording from Wells Cathedral, this presents as touching and rewarding a compendium of very English 20th-century church music as one could wish for'  
— Gramophone

Buy now

Disc No

DCD34035



### Gabriel Jackson: Sacred Choral Works

Choir of St Mary's Cathedral,  
Edinburgh / Matthew Owens

The culmination of a four-year association between the choir of St Mary's Cathedral and British Composer Award winner Gabriel Jackson, this disc presents nine world premiere recordings. Whether gentle and meditative, brilliantly exuberant, or soaring in ecstatic contemplation, Jackson's vividly communicative music is brought thrillingly to life by a choir at the peak of its powers.

'Beautifully crafted music that allows this excellent choir full rein ... the Edinburgh choristers respond with superlative performances, full of spirit but always secure and sensitive. Owens has trained this choir to an exceptionally high level and the sound ... can only be described as luxurious'  
— Gramophone

'This disc will knock you out'  
— Cathedral Music, EDITOR'S CHOICE

Buy now

Disc No

DCD34027



### Gabriel Jackson: Beyond the Stars (Sacred Choral Works Vol II)

Choir of St Mary's Cathedral,  
Edinburgh / Duncan Ferguson

Gabriel Jackson's long association with the Choir of St Mary's Cathedral continues with this second volume of sacred choral music, released to celebrate his fiftieth birthday. Under Duncan Ferguson's dynamic direction they bring a special authority, and all their characteristic verve and intensity, to a sequence of recording premieres that centres on the florid *Hymn to St Margaret of Scotland*, newly written for the choir. This sumptuously recorded disc opens a dazzling window on the luminous sound-world of one of Britain's finest choral composers.

'bursting with the desire to worship'  
— BBC Music Magazine

'It's easy to get so wrapped up in the ravishing delights of Jackson's writing that you forget the astonishing quality of these performances'  
— Gramophone, EDITOR'S CHOICE



Buy now

Disc No

DCD34106



### Mozart: 'Coronation' Mass, Vespers, Ave verum corpus

Tewkesbury Abbey Schola  
Cantorum; Charivari Agréable /  
Benjamin Nicholas

Tewkesbury Abbey Schola Cantorum of Dean Close Preparatory School are joined by Charivari Agréable in vividly communicative interpretations of three of Mozart's sacred masterpieces. The forces are very much as Mozart intended – a period orchestra, an all-male chorus and soloists (including 2009 BBC Chorister of the Year Laurence Kilsby) drawn from the choir. Under Benjamin Nicholas's spirited direction, these performances bristle with energy and the invigorating freshness of youth.

'The choir are full of the abandon of this delicious music, and the small-scale period instrument band Charivari Agréable accompany most agreeably (fantastic gunshot timps!)'  
— Gramophone

Buy now

Disc No

DCD34102



### John Rutter: The Tewkesbury Collection

Tewkesbury Abbey Schola Cantorum / Benjamin Nicholas

For his final recording with the men and boys of Tewkesbury Abbey Schola Cantorum, Benjamin Nicholas chose to celebrate Britain's best-loved living composer. Rather than simply sticking to familiar classics, this programme explores the full range of Rutter's output, from *The Lord is my shepherd* and *Lord, thou hast been our refuge* to his most recent piece, *This is the day*, written for the wedding of Their Royal Highnesses The Duke and Duchess of Cambridge.

'The cherubs of Tewkesbury Abbey sing with devotion, faithfully capturing Rutter's particular brand of luxury comfort'

— Time Out

'beautifully scented performances from the boys and men ... augmented variously by gorgeous solo contributions on oboe, cello and trumpet, and from organist Carleton Etherington'

— The Scotsman

Buy now

Disc No

DCD34107



### Heinrich Schütz: Die Vögel unter dem Himmel

National Youth Choir of Great Britain / Mike Brewer  
John Kitchen *solo organ*

The massed voices of the 140-strong National Youth Choir revel in the polychoral magnificence of Schütz's soaring lines, complemented by Kitchen's contributions on the powerful Rieger organ of St Giles' Cathedral, Edinburgh. Revered by his contemporaries as the 'Orpheus of our time', Schütz would never have heard his music performed by forces such as these and on such a scale – surely he would have been a strong advocate of this astounding aural experience. John Kitchen's solo contributions contextualise the choral music with organ music by Samuel Scheidt and other contemporaries of Schütz.

'There is at work here an amazing sense of choral discipline combined with a genuinely exultant joy'

— Goldberg, \*\*\*\*\*

'something very, very special ... superb music, brilliantly interpreted and well recorded'

— The Organ

Buy now

Disc No

DCD34043



### Rodion Shchedrin: The Sealed Angel

Choir of Gonville & Caius College, Cambridge,  
Choir of King's College London,  
Geoffrey Webber &  
David Trendell *conductors*

Two of Britain's finest young choirs join forces to give voice to the sublime expressiveness of Rodion Shchedrin's 'Russian liturgy', an astonishing statement of faith composed in the early days of perestroika. Shchedrin's choral tableaux juxtapose tenderness with bracing sonic impact, and are shadowed throughout by a plangent solo oboe representing the soul of the Russian people.

'The Cambridge and London choirs, directed jointly by Geoffrey Webber and David Trendell, bring a glittering precision to the music ... marvellous choral sheen'

— International Record Review

'Caught here in fine sound, this is a splendid disc of a multifaceted, many-layered modern masterpiece'

— Gramophone, EDITOR'S CHOICE



Buy now

Disc No

DCD34067



### Howard Skempton: Choral Music and Songs

The Exon Singers /  
Matthew Owens

Howard Skempton's reputation as a miniaturist can easily disguise the range of affiliations made possible by his preoccupation with small forms. Best known as a composer of exquisitely quirky utterances for accordion or piano solo, he has in recent years developed an equally strong affinity for the choral medium. The Exon Singers' programme includes a new *Missa brevis* composed especially for this recording, alongside songs and shorter choral and organ pieces surveying Skempton's output over 25 years.

'elegance of line and economy of means ... a sound-world whose individuality and expressive beauty is revealed to memorable effect'

— Yorkshire Post

Buy now

Disc No

DCD34056





### Stanford: Choral Music

Tewkesbury Abbey Schola  
Cantorum / Benjamin Nicholas

The Tewkesbury boys and men turn their attention to that doyen of Anglican church music, Charles Villiers Stanford. Alongside familiar gems from the Evensong repertoire, sung with characteristic vigour and freshness, the programme includes the six little-known *Bible Songs*, each followed by its associated hymn.

'The choir sings with confidence and fulsomeness of tone'  
— Church Music Quarterly

'I cannot remember when I last heard the solos in the G major Evening Service performed quite so beautifully'  
— Choir & Organ

Buy now

Disc No

DCD34087



### Giles Swayne: Convocation

National Youth Choir of Great  
Britain, Laudibus / Mike Brewer  
Michael Bonaventure *organ*  
Stephen Wallace *countertenor*

When a powerful team of new music exponents come together, magic will happen; when the music is by Giles Swayne, a composer whose light shines brilliantly in its own unique direction, the results will entrance. This disc offers a bracing sonic experience – vividly communicative music performed with rare verve, passion and youthful vibrancy.

'The National Youth Choir of Britain and Laudibus, both under the direction of veteran choral conductor Mike Brewer, exhibit a precision and exuberance that are further enhanced by a rich, vibrant sound. This is choral singing of the very first rank. Excellent recorded sound and superb booklet notes by Anthony Burton complete a virtually perfect release'  
— International Record Review

Buy now

Disc No

DCD34033



### Ralph Vaughan Williams: A Cappella Choral Works

Laudibus / Mike Brewer

Award-winning chamber choir Laudibus have unearthed some rare and precious gems in this recording of *a cappella* choral music by one of England's best-loved composers. Little-known works both early and late nestle alongside repertoire staples such as the glorious Mass in G minor, in a programme which displays Vaughan Williams' indebtedness to both the sacred and secular instincts of his Elizabethan precursors.

'In the flood of discs commemorating the 50th anniversary of Vaughan Williams' death, few will rank higher than this ... magnificently sung ... Superlative recording'  
— Michael Kennedy, Daily Telegraph

'Wherever Vaughan Williams takes us, through myriad unusual but compelling keys, textures and terrains, you feel in the safest of hands with Laudibus' s rock-solid tuning and technique'  
— Classic FM Magazine



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Disc No

DCD34074



### Judith Weir: Choral Music

Choir of Gonville & Caius  
College, Cambridge /  
Geoffrey Webber

This first recording devoted entirely to Judith Weir's choral music comprises her complete works to date for unaccompanied choir or choir with one instrument (trombone and marimba as well as the more usual organ). Tracking her evolving relationship with the medium from her earliest liturgical commission to the most recent, premiered in 2009, it also includes several secular pieces and her two solo organ works, which are now established classics of the repertoire.

'Delphian's recording is ideal, with the resonance never drowning the detail ... The singing of Geoffrey Webber's choir is faultless'  
— The Arts Desk

'The freshness and precision of Weir's writing is perfectly matched by the well tuned, clearly articulated singing'  
— BBC Music Magazine, CHORAL & SONG CHOICE



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DCD34095



SONG





### Medtner: Songs

Ekaterina Siurina, Justina Gringyte, Robin Tritschler, Sergey Romanovsky, Andrei Bondarenko, Alexander Vinogradov, Iain Burnside

*Forthcoming in March 2017*



### From a city window: songs by Hubert Parry

Ailish Tynan, Susan Bickley, William Dazeley, Iain Burnside

Recorded in the music room of Parry's boyhood home, Highnam Court in Gloucestershire, this disc sees three of our finest singers shed illuminating light on an area of the repertoire that has rarely graced the concert hall in recent times. As English song came into full flower at the turn of the twentieth century, Parry's own substantial contribution became buried. Iain Burnside has assembled the ideal team to re-open this treasure chest of song.

'They sing them with ardour and sensibility, and Iain Burnside's piano accompaniments are full of subtle insight'

— The Times

'The emotional range of these songs, almost faultlessly conceived in terms of textual rhythm, reminds us of just how expert a songwriter and pioneer of the English art Parry was'

— Gramophone, EDITOR'S CHOICE



Buy now



### Rachmaninov: Songs

Evelina Dobračeva, Ekaterina Siurina, Justina Gringyte, Daniil Shtoda, Andrei Bondarenko, Rodion Pogossov, Alexander Vinogradov, Iain Burnside

This first complete recording for twenty years of Rachmaninov's published song output lays two further claims to importance: our seven singers – hand-picked by Burnside – are native Russian speakers, and Rachmaninov's original keys are restored, in order to respect both the specificity of vocal colour and the carefully designed tonal and expressive trajectory within each opus. For the first twenty-five years of his career Rachmaninov regularly expressed himself in song, from Tchaikovskian beginnings to the extraordinarily personal range of vocal and pianistic utterance in his final two collections. Almost a century after exile brought down the curtain on this period of his creative output, Burnside and his singers bring these works to shimmering, gushing, crackling, magnificent life.

'sung gloriously with palpable heart and soul'

— Gramophone, EDITOR'S CHOICE



Buy now



### Nacht und Träume: Schubert Lieder

Ailish Tynan, Iain Burnside

This selection of songs could carry the subtitle 'Women in Love'. 'L'Education sentimentale', perhaps. Ailish Tynan and Iain Burnside have assembled a portrait gallery: a whole bevy of Schubert's women pursuing different sorts of love. This first volume in Burnside's carefully crafted voyage of Schubert song sees Ailish at the height of her career in music that has been her 'life's dream' to record.

'Tynan brings her own soft-edged sense of rueful poetry to "Schwanengesang", the meditative "Todesmusik" and dark-crystal purity of "Nacht und Träume". But it's not all doom and gloom: the smiling "Die Forelle" is delightfully animated, and "Ständchen" dispatched with becoming buoyancy. Burnside provides more than solid support throughout in a partnership of obvious subtlety and sophistication'

— Classical Ear

Buy now



### Der Wanderer: Schubert Lieder

Roderick Williams,  
Iain Burnside

Forthcoming in August 2016



### The Airmen: songs by Martin Shaw (1875–1958)

Sophie Bevan, Andrew  
Kennedy, Roderick Williams,  
Iain Burnside

Despite a compositional career spanning both World Wars, remarkably little is known about Martin Shaw's music. It has yet to enjoy the revival of interest that has benefited the legacies of close friends such as Ralph Vaughan Williams and John Ireland. Shaw's songs range from the whimsical and effervescent to the deeply melancholic, and will be a revelation to many. In rescuing these gems from obscurity, Iain Burnside and his first-class singers have given new life to an unjustly neglected figure.

'Their style is bold, diatonic and memorably melodic ... These performances, with Burnside the immaculate accompanist, are exemplary'  
— The Guardian

Buy now

Disc No

DCD34170

Disc No

DCD34105



### Ronald Stevenson: A'e Gowden Lyric

Susan Hamilton,  
John Cameron

Susan Hamilton first performed the music of Ronald Stevenson as a treble in 1985, when she gave the broadcast premiere of *A Child's Garden of Verses* on BBC Radio 3. Her unique, clarion voice inspired Stevenson to dedicate his *May Songs* for soprano and orchestra to her three years later. Since that early collaboration, she has brought Stevenson's songs to audiences throughout Britain and abroad.

The present recording features the soprano version of *A Child's Garden of Verses* alongside settings of Scots poems by Hugh MacDiarmid and William Soutar and a short translated verse by the Gaelic poet Sorley MacLean.

'an astonishingly pure voice ... the ringing accuracy of Hamilton's intonation is a continual marvel ... The recording is beautifully balanced and clear as a bell'

— International Record Review

Buy now

Disc No

DCD34006



### Songs from the Exotic Falla / Rodrigo / Berio / Weir

Polly May, Lucy Walker

This debut from mezzo-soprano Polly May includes premiere recordings of the original versions of Judith Weir's *Songs from the Exotic* and Luciano Berio's *Quattro canzoni popolari*.

'much to enjoy in this fresh and courageous venture'  
— BBC Music Magazine

Buy now

Disc No

DCD34002



**The Shadow Side:**  
contemporary song from  
Scotland

Irene Drummond, Iain Burnside

For many years Irene Drummond has been the leading exponent of contemporary song in Scotland. Partnered by Iain Burnside – peerless in this music – she offers here a fascinating snapshot of her repertoire. From the rarefied sparseness of James MacMillan to the sustained luminosity of Paul Mealar and the emotionally charged dramatic outbursts of John McLeod, *The Shadow Side* explores a world of half-lights and brittle intensity.

‘... soprano Irene Drummond at her most breathtakingly stellar and seductive’  
— The Herald

‘Iain Burnside shares the credit for performances of total focus’  
— BBC Music Magazine

Buy now

Disc No

DCD34099



**Insomnia: a nocturnal  
voyage in song**

William Berger, Iain Burnside

For his solo debut on disc, William Berger has devised an ingenious sequence of seventeen songs describing a sleepless night experienced by a man who reflects on his love for an unnamed woman. From Viennese classicism to *fin-de-siècle* Romanticism, shadowy English pastoral to the contemporary worlds of Richard Rodney Bennett and Raymond Yiu, this wide-ranging programme is brought to nuanced life by an outstanding young baritone, while the indefatigable Iain Burnside provides lucid and imaginative accompaniment. Together, their performances capture the full gamut of nocturnal emotions.

‘plays out its chronological narrative ... with logical and psychological inevitability. Berger sustains a magnetic affection throughout the varied sequence, aided by Burnside’s deft pianism’  
— The Scotsman

Buy now

Disc No

DCD34116



**Duet**  
*Mendelssohn /  
Schumann / Cornelius*

Lucy Crowe, William Berger,  
Iain Burnside

Duet singing reached its zenith in the Victorian age, and has since fallen out of fashion. Did artists become concerned with grander solo projects? Did audiences think duets too lowbrow? William Berger follows up his acclaimed Delphian debut recital with Iain Burnside, in a programme of duets with the delectably voiced Lucy Crowe that resoundingly demonstrates just how musically rich the genre can be. Published sets and individual songs by Mendelssohn, Schumann and the slightly younger Peter Cornelius span the middle decades of nineteenth-century Germany, and also represent the literary life of the country in that period. Nestled at the end of the disc, ravishingly beautiful and sad, is Schumann’s memorial to his deceased young son.

*Forthcoming in February 2016*

Disc No

DCD34167

## PIANO & CHAMBER



### J.S. Bach: The Well-Tempered Clavier, Book II

Peter Hill

A recognised authority in twentieth-century and contemporary music, Peter Hill turns for the first time on disc to another of his lifelong preoccupations: the music of J.S. Bach. On this new recording, Hill brings his customary scholarly acumen and crystalline musical intelligence to bear on Book Two of the '48' – music of 'unsurpassed inventiveness'.

'He eschews flamboyant showmanship, bringing instead humility, poise and gravitas to these accounts ... Note his use of varied pianistic colours – here muted, there radiant, sonorous then shimmering. And [he] unfolds contrapuntal lines with clarity, displaying an eloquent understanding of the music's underlying structure'

— BBC Music Magazine, \*\*\*\*\*

'exceptional readings, scholarly yet living ... For all the compositional rigour, Hill makes these preludes and fugues sing and dance, and also brings out their unshakeable foundations of faith'

— HiFi Critic

Buy now

Disc No

DCD34101 (2 discs)



### J.S. Bach: The Well-Tempered Clavier, Book I

Peter Hill

Peter Hill's recording of Bach's *Well-Tempered Clavier*, Book II wowed critics across the board in January 2012, prompting *The Guardian* to write: 'With luck this is the first in a series of Bach recordings from Hill, and let's hope Book I of the "48" follows soon.'

Indeed, throughout 2012 Hill was preparing Book I. His performances of Bach's first volume of masterpieces exhibit all the qualities that were identified by reviewers of Hill's previous traversal – 'warmth, clarity and insight' (*Classical Music Magazine*, Editor's Choice), 'vital communication' (*HiFi Critic*), 'impeccable' (BBC Radio 3 CD Review, Disc of the Week), 'shimmering' (*BBC Music Magazine*), 'liquescent' (*International Record Review*).

'Bach's music tests the pianist in many ways, but one of the most telling is that it asks how much or how little the performer should exert ego. Hill gets the balance just about right in an intimate account ... that nevertheless oozes authority'

— Sunday Times

Buy now

Disc No

DCD34126 (2 discs)



### J.S. Bach: The French Suites

Peter Hill

The French Suites have a special place among Bach's keyboard works. Besides containing music as profound and poetic as any he wrote, their textures have a transparency and sparkle that reflect a move towards the *galant* style fashionable among Bach's contemporaries. In this, the third instalment of Peter Hill's acclaimed Bach series, Hill has chosen to follow the suites with his own completion of Mozart's Suite in C, K399. With Bach and Handel as his models, this work epitomises Mozart's fascination with Baroque music.

Hill's celebrated return to the studio with Delphian four years ago continues to reap rich artistic rewards, with a 'Diapason d'Or' and a recent *Gramophone* Award nomination for his premiere recording of Messiaen's rediscovered *La Fauvette passerinette* (see p. 92). Here in Bach, too, his abundant energy and passion are deeply informed by a lifetime of scholarship.

*New in January 2016*

Buy now

Disc No DCD34166 (2 discs)



### J.S. Bach: Suites for Solo Cello

Philip Higham

Philip Higham's debut recording, a disc of Benjamin Britten's three solo suites, won acclaim across the board, including Disc of the Month accolades from both *Gramophone* and *BBC Music Magazine*. He has chosen to follow it directly with the Bach suites which were Britten's inspiration, and which remain pinnacles of the repertoire for any cellist. Not afraid to question received wisdom, Higham's thoughtful yet daring approach leads him to combine elements of period and modern style both in his playing and in his choice of instruments – a 1697 cello for the first five suites and a 2013 five-string instrument to bring out the extraordinary range of colours with which Bach invested the crowning Sixth.

'The character he finds throughout this music is consistently revealing ... unpretentious depths and organic, naturalistic flow: the highest possible recommendation'

— The Herald

Buy now

Disc No DCD34150 (2 discs)



### Wilde plays Beethoven

David Wilde

Three sonatas outlining a progression from the despair of No 17 in D minor, Op 31 No 2 – written at the same time as the start of the famous 'Heiligenstadt Testament', when Beethoven's realisation that his deafness was complete and permanent led him to contemplate suicide – via his courageous fightback, brilliantly expressed in the irrepressible optimism of the 'Waldstein', Op 53, towards the lofty spiritual aspirations of No 31 in A flat, Op 110.

'Wilde brings maturity to his treatment of the D minor sonata: the melancholy fatalism of the *Adagio* is alleviated by his thoughtful touch. And there's a brilliant momentum to the opening *Allegro* of [Op 53], before the almost completely static *Adagio molto* hangs like a sea-mist through which the concluding *Rondo* is approached. Superb'

— The Independent, \*\*\*\*\*

Buy now

Disc No DCD34090



### Wilde plays Brahms

David Wilde

*Bryce Morrison writes:* David Wilde's power and individuality make a separation between composer and performer, between creator and re-creator unrealistic. He sees the simple grace and lyricism favoured by many pianists as an evasion of a deeper poetic truth, and if he gives us all of Brahms's exulting strength in the fugue from the '*Handel*' *Variations*, he is no less responsive to darker nights of the soul in the *Three Intermezzi*. Always there is an open invitation to reappraise Brahms's genius, not by a radical re-interpretation (the determinedly 'different' way of Gould or Pogorelich) but by a probing look beneath the music's surface life.

Also includes *Two Rhapsodies*, Op 79 and the *Variations on an Original Theme*, Op 21 No 1.

'Wilde's pianism is consummate in every way and his technique is effortless, with a huge variety of colour and dynamic shading'

— International Record Review

Buy now

Disc No DCD34040



### Britten: Suites for Solo Cello

Philip Higham

Britten's meeting with Mstislav Rostropovich in 1960 was a watershed, the great Russian cellist becoming the primary collaborator of his later years and inspiring a whole series of masterworks. Among them are these three suites for solo cello, written as a conscious homage to those of Bach. The young virtuoso Philip Higham, one of the only British cellists in generations to have won top prizes at three major international competitions, brings both vigour and a deep intelligence to this remarkable music, and Britten biographer Paul Kildea contributes a lucid and perceptive booklet essay.

'There's nowhere to hide in these three solo suites – but why hide a technique as assured, a musical imagination as finely attuned to Britten's expression, or a Tecchler cello sound as burnished and wonderfully textured as this?'  
— BBC Music Magazine



Buy now

Disc No

DCD34125



### Wilde plays Chopin at the Wigmore Hall

David Wilde

Pianist David Wilde brings astounding vibrancy and exuberance to the Polish master in this account of late Chopin. Wilde, for whom 'every performance is a confrontation with himself', counts among his mentors Solomon, Reizenstein, Elinson and Boulanger. In this bold live recital, he presents repertoire that conflicts with the feminine, gentle aspect of popular Chopin myth. He argues instead that Chopin's wide-ranging music 'includes an element of physical passion and a feeling for the heroic and for dramatic tension no less arresting than that of Liszt'.

'The irrepressibly pianistic David Wilde projects a dozen Chopin tracks, including a majestically structured account of the B minor Sonata Op 58 ... and an exceptionally thoughtful performance of the *Berceuse*'  
— Musical Opinion

'wholeheartedly committed, authoritative and at times dazzlingly virtuosic'  
— Gramophone

Buy now

Disc No

DCD34010



### Wilde plays Chopin Vol II

David Wilde

In his eightieth year, David's breathtaking virtuosity and towering intellect combine in interpretations informed by a long lifetime of study and performance. And in this music, which has been central to his own musical life, David's performances revel in Chopin's extremes. This is after all the composer who is reported to have said to a pupil: 'If I had your strength and could play that Polonaise as it should be played, there would be no string left unbroken by the time I had finished!' Wilde's Chopin is not for the timid. These are performances fuelled by passion, combining heartfelt tenderness with deep personal grief.

'The space that he gives the music is extraordinary ... This is Chopin on a grand scale'  
— BBC Radio 3, CD Review

Buy now

Disc No

DCD34138



### Wilde plays Chopin Vol III

David Wilde

The reviews that greeted Vol II of David Wilde's Chopin last year spoke of his playing as 'vast, monumental, inexorable ... a wealth of colour and detail, all in service of an overarching design of crystal clarity' (*International Record Review*). Wilde, wrote Bryce Morrison in *Gramophone*, 'scorns all easy facility,' presenting Chopin not as the familiar salon dandy but as 'an epic, gnarled and rugged genius shaking his fist at the universe with all the defiance of King Lear'.

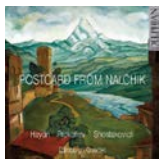
Here is a further instalment of this extraordinary Chopin journey. As he sat down to record the B flat minor Scherzo, Wilde said to Delphian producer Paul Baxter: 'I've been playing this piece for 73 years – I don't think I need a score!' This is Chopin absorbed and reshaped: the radical expressive outcome of a lifetime's involvement with this inexhaustible composer.

'If you like Chopin given with a steep and original slant rather than the sort that garners prizes on the competition circuit and in the exam room, then this is for you ... Excellently recorded'  
— Gramophone

Buy now

Disc No

DCD34159



**Postcard from Nalchik  
Haydn / Prokofiev /  
Shostakovich**

Edinburgh Quartet

The Edinburgh Quartet, Delphian regulars for nearly a decade in 20th- and 21st-century music, showcase their recent changes of personnel by delving further into chamber music's glorious past. Prokofiev's Second Quartet shows a Russian composer writing home from the geographical margins just as 150 years earlier Haydn had looked outwards, to the Grand Duchess Maria Feodorovna of Russia and her husband the future Tsar, dedicatee of the six quartets subsequently published as the Austrian master's Op. 33.

Shostakovich's Eighth Quartet, meanwhile, demands – and receives – total expressive commitment in a work which, the composer darkly suggested to a friend, was written in his own memory.

'finely matched sound and firm sense of rhythm ... the precise sound to transmit the emotional import of each phrase'  
— The Herald

Buy now

Disc No

DCD34081



**Liszt: Sonata in B minor  
Busoni: Elegies**

David Wilde

*Bryce Morrison writes:* I first heard David play the Busoni Elegies at London's Queen Elizabeth Hall. I also heard his earlier recording of the Liszt Sonata. These performances, as cogent as they were lucid and powerful, have long stayed in my memory, yet they are far exceeded by Delphian's present offering. Here, surely, is blazing confirmation of what Sir Michael Tippett once called 'the immense effort of interpretation', by means of a rare communicative vividness and force. In a time of increasing musical homogeneity David Wilde's Liszt and Busoni stand out for their very special drama and integrity.

'Wilde lives up to his name in Liszt's B minor Sonata – a blustery opening blows away the heavy-browed Busoni with reckless bravado, before settling into a performance heaving with free-flowing passion, power and zeal'  
— The Scotsman

Buy now

Disc No

DCD34030



**Wilde plays Liszt**

David Wilde

Fifty years after his victory in the International Liszt–Bartók Piano Competition, David Wilde – student of Solomon and of Nadia Boulanger – brings to the studio a lifetime's experience with the music of Franz Liszt. The diabolically difficult *Mephisto Waltz No 1* is dispatched in a reading which overflows with personality and conviction, while *Funérailles*, too, is compellingly reimaged by an artist who cleaves to an earlier generation's ideals of recreating both self and music in every inspired performance. Two groups of song-based works, the *Tre Sonnetti di Petrarca* and the three *Liebesträume*, complete this very special disc.

'dazzling ... Wilde's technical prowess is still marvellously intact, and his intensely thoughtful interpretations evince a nourishing wisdom, tumbling fantasy and intrepid expressive scope ... No connoisseur either of Liszt or of commandingly articulate, old-school pianism will want to miss this finely engineered release'  
— Andrew Achenbach, The Classical Ear, \*\*\*\*\*

Buy now

Disc No

DCD34118



**Rachmaninov /  
Shostakovich: Sonatas  
for Cello and Piano**

Robert Irvine,  
Graeme McNaught

An exceptional venture into the chamber repertory for Delphian: Robert Irvine, whose recording of cello works by Giles Swayne (p. 94) was widely acclaimed, now appears as protagonist in these two classic Russian sonatas.

'Rarely can [the Rachmaninov] have been recorded in a performance of such potent and poetic intensity, intelligence and clarity as that which Irvine and his responsive, vital pianist, Graeme McNaught, give here. Shostakovich's Cello Sonata is equally well done: poised, subtle and controlled where it needs to be, but appositely pugnacious, brittle and pointed in the scherzo'  
— Sunday Times

'performances of exhilarating musicality and intimate understanding. Proof couldn't be stronger that it's not always the most marketed names that produce the finest interpretations'  
— Classic FM Magazine

Buy now

Disc No

DCD34034





### Wilde plays Schumann

David Wilde

The first edition of Schumann's *Fantasia in C* differs in both small and large points from the version more commonly known – differences reinstated by David Wilde in his revelatory reading of this tumultuous love-poem to the young Clara. In contrast, *Kinderszenen*, a touching and vernal evocation of childhood, is given a performance of artless innocence that chimes with Wilde's conviction that 'it shouldn't sound mature'. *Carnaval's* colourful cast of characters is viscerally and imaginatively brought to life, culminating in David's fearsome 'March against the Philistines'.

A veteran of the Romantic piano tradition, David Wilde brings six decades of intense experience to this recital. His playing harks back to a time when audiences expected much more from the performer. This is Schumann with personality – listeners searching for a 'safe' experience will be disappointed!

'performances of mature insight, spiced with caprice and an iconoclastic spirit'

— MusicWeb International

Buy now

Disc No

DCD34050 (2 discs)



### Peter Bradley-Fulgoni plays Schumann

Peter Bradley-Fulgoni

Etudes Symphoniques  
Kinderszenen  
Kreisleriana

This disc contains some of the greatest music that Schumann wrote for piano. The evident technical demands of the *Etudes Symphoniques* are matched in *Kreisleriana*, a work which asserts fresh possibilities for the expressive powers of piano music in terms of form, literary association and adherence to the ideals of high Romanticism.

'Many of the leading players today tend to approach Schumann with a reverence which befits a legend. Fulgoni brings us a composer whose genius was always on the edge of a precipice'

— Musical Opinion

Buy now

Disc No

DCD34015



### Oxana Shevchenko: Winner of the 2010 Scottish International Piano Competition

Oxana Shevchenko

On 19 September 2010, a rapt audience in Glasgow's City Halls witnessed the 23-year-old Kazakhstani pianist emerge decisively on the international stage. She had already won the Music Critics' Prize at the 2009 Ferruccio Busoni International Piano Competition, and now carried away first prize with unanimous approval from a distinguished international jury. This recital, recorded just three days after her triumph in the concerto final, reveals her extraordinary command of structure, rhythmic dynamism and sheer pianistic exuberance.

'The most exciting debut disc to come my way for some time ... It will only take the opening bars of "Alborada" to convince you what a fine Ravel player she is, while Thea Musgrave's specially commissioned *Snapshots* is convincingly made a welcome addition to the repertoire'

— Gramophone, EDITOR'S CHOICE



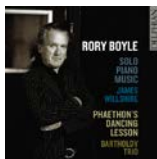
Buy now

Disc No

DCD34061

CONTEMPORARY





### Rory Boyle: Solo piano music

James Willshire, Bartholdy Trio

In Rory Boyle's sixtieth year, virtuoso pianist James Willshire's debut recording pays birthday tribute, exploring the full gamut of Boyle's compositional personality – from the cragginess of his finely wrought Sonata to the intensely human lyricism of *Tatty's Dance*, itself a sixtieth-birthday present for Boyle's wife. Willshire is joined by his fellow members of the Bartholdy Trio for the piano trio *Phaethon's Dancing Lesson*.

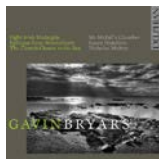
'Judging by this CD he deserves to be better known ... a distinctive voice and fluent imagination'  
— Financial Times

'brilliantly sustained by [pianist] James Willshire ... compelling listening'  
— The Arts Desk

Buy now

Disc No

DCD34098



### Gavin Bryars: The Church Closest to the Sea

Susan Hamilton, Nicholas Mulroy, Rick Standley, Mr McFall's Chamber

The double bass has always been close to Gavin Bryars' heart. His own instrument, it has also featured strongly in his music for other players – as in *The Church Closest to the Sea*, written for Mr McFall's Chamber and their bassist Rick Standley. Voices, meanwhile, are a more recent concern, displayed here in typically understated settings of Petrarch translations by the Irish playwright J.M. Synge. Bryars' music straddles worlds: classical and jazz, composition and improvisation, the works on this disc moving between the lushly sensuous and the coolly laid-back as they meditate on geographical and emotional borderlands.

'deceptively simple sounds whose complexity is revealed in the aftertaste ... Whenever I hear Bryars' music, I want to hear more'  
— Norman Lebrecht, [www.scena.org](http://www.scena.org)

'a recording which brings out the very essence of Bryars' expressive voice'  
— Gramophone

Buy now

Disc No

DCD34058



### Robert Crawford: Music for solo piano; Piano Quintet

Nicholas Ashton, Edinburgh Quartet

Elder statesman of the Scottish music scene, Robert Crawford has throughout his life lavished intense care upon every one of his comparatively few compositions. The Edinburgh Quartet and pianist Nicholas Ashton are intimately acquainted with Crawford's work, and mirror the composer's attention to detail in a long overdue survey of this lovingly crafted music, spanning sixty years of compositional activity.

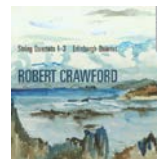
'an impressive collection ... committed and excellent performances'  
— Musical Opinion

'splendid, incisive playing'  
— The Wire

Buy now

Disc No

DCD34055



### Robert Crawford: String Quartets Nos 1-3

Edinburgh Quartet

Delphian's second disc of chamber music by Robert Crawford was released shortly before his death in January 2012, aged 86, and pays fitting tribute to a composer whose long friendship with the Edinburgh Quartet ultimately brought him back to composition after three decades' silence. Given here in characteristically vivid readings, these three fine works thus offer a fascinating overview of Crawford's stylistic development; the second in particular, with its inspired wit and infectious musicality, deserves far greater renown.

'Dedicated performances ... a worthwhile release'  
— Gramophone



Buy now

Disc No

DCD34091



### Dallapiccola: a portrait

David Wilde, Susan Hamilton,  
Nicola Stonehouse,  
Robert Irvine

Luigi Dallapiccola (1904–1975) is one of the most celebrated Italian composers of the twentieth century. This disc features chamber music and songs alongside his complete works for solo piano. Whether drawing on the music of the past to nourish the contrapuntal organisation of his own, or concentrating on the opportunities for gentle lyricism afforded by bell-like instrumental and vocal sonorities, Dallapiccola's commitment to traditional expressive nuance has been seen by critics as a powerful aspect of his Italian insistence upon *cantabilità* – songfulness.

'a marriage of discipline and imagination of which Wilde is fully aware ... [Stonehouse] is eloquence itself in the *Goethe-Lieder*'  
— Gramophone

Buy now

Disc No

DCD34020



### Hafliði Hallgrímsson: Metamorphoses

Fidelio Trio,  
Matthew Jones

A chamber-music portrait of Hafliði Hallgrímsson, one of the leading figures in the recent flowering of Icelandic music. Enigmatic yet eloquent, inscrutable and self-contained, these exquisitely crafted, jewel-like works reflect the personality of the composer himself as well as his multifaceted literary and artistic interests and influences.

'powerfully poignant as well as beautiful'  
— Sunday Times

'toughness, range and expressive power ... vividly demonstrates Hallgrímsson's understanding of string instruments and their possibilities'  
— The Guardian

Buy now

Disc No

DCD34059



### Hafliði Hallgrímsson: Music for solo piano

Simon Smith

A second disc of Hafliði Hallgrímsson's works shows his mastery of the epigrammatic miniature. The piano music gathered here spans his career from 1963 to 2008, and the brilliant young pianist Simon Smith is a vital advocate of its varied colours, textures and resonances.

'Smith proves an admirable guide to this often engrossing music, his playing enhanced by the close but never airless sound'  
— Gramophone

Buy now

Disc No

DCD34051



### Edward Harper: Miracles

David Wilson-Johnson,  
Scottish Chamber Orchestra  
& Chorus / Garry Walker;  
Edinburgh Quartet

Delphian's first orchestral recording presents a richly imagined new choral symphony by Edward Harper, setting it alongside chamber works by this inventive and limpidly expressive composer. Harper's music takes its place firmly within the British symphonic tradition, yet ranges wider still in its deeply felt response to human experience, from the nineteenth-century Dorset of William Barnes to a message of hope and reconciliation from the present-day Middle East.

'Harper's gift for direct expression, uncluttered by fashion or obscurantist technique, was heard at its best here'

— Geoff Brown, The Times  
(on the concert premiere of Symphony No 2)

'Its impact is immediate ... combines moments of pastoral charm with heated anxiety'  
— The Scotsman

Buy now

Disc No

DCD34069



### Piers Hellawell: Airs, Waters

Robert Plane, RTÉ National Symphony Orchestra / Pierre-André Valade; Fidelio Trio

With sources of inspiration ranging from the self-immolation of Czech student Jan Palach in January 1969 to the lost Etruscan language and the sculptures of abstract expressionist David Smith, the full breadth and depth of Hellawell's compositional preoccupations are represented in authoritative performances by some of his closest collaborators. Alongside chamber and solo piano works sits the clarinet concerto *Agricolas*, premiered at the 2008 Vale of Glamorgan Festival by soloist Robert Plane, who now commits it to disc as part of this diverse programme of premiere recordings.

'These six diverse pieces reveal the vividness of Hellawell's ideas, the deftness of their execution and exploration, and his effective use of abrupt contrasts'  
— Sunday Times

'The performances do the music proud, not least the limpidly precise pianism of Mary Dullea and soulful clarinet-playing of Robert Plane'  
— Gramophone

Buy now

Disc No

DCD34114



### Kenneth Leighton: Complete solo piano works

Angela Brownridge

The complete solo piano music of Kenneth Leighton (1929–1988) is presented for the first time, on three discs containing many world premiere recordings. Written for Leighton's own instrument, and played here by his distinguished pupil Angela Brownridge, these works span Leighton's entire compositional career.

'An eloquent survey of Leighton's substantial and marvellously idiomatic piano music ... this is an important set that deserves widespread currency'  
— Gramophone

'Brownridge plays superbly throughout – at all times she is fully up to the technical, intellectual and characterising demands of this music, and the recording quality of her instrument is consistently excellent ... Very strongly recommended'  
— International Record Review

Buy now

Disc No

DCD34301 (3 discs)



### James MacMillan: Visions of a November Spring

Edinburgh Quartet

Spanning James MacMillan's career from 1982 to 2011, these marvellously idiomatic, intensely virtuosic performances by the Edinburgh Quartet – in a new line-up under the dynamic leadership of Tristan Gurney – provide three snapshots of his evolving style: an intriguing tissue of Wagnerian referentiality; a burst of youthful energy with touches of the visionary; and String Quartet No 3's sovereign integration of folk and discursive elements. A moving short tribute, *For Sonny*, shows another side to this ceaselessly inventive composer's output.

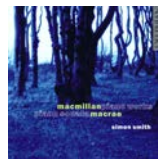
'I am astonished by these players, by their complete immersion in MacMillan's sound-world, their nerve and by their communicative power ... The sound, I should add, is fabulously real and present'  
— International Record Review



Buy now

Disc No

DCD34088



### MacMillan / MacRae: Piano works

Simon Smith

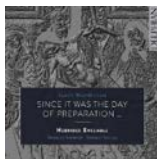
The debut of pianist Simon Smith, in a programme of works by two leading Scottish composers. The disc includes the complete piano oeuvre to date of James MacMillan, and also features the world premiere recording of Stuart MacRae's Piano Sonata. In a rendering the composer has called 'extraordinary', this performance spills forth in a fiery display of technical virtuosity that is not easily forgotten.

'an outstanding player with a huge expressive range: both composers are fortunate indeed to have such an advocate'  
— International Record Review

Buy now

Disc No

DCD34009



**James MacMillan:**  
Since it was the day of  
preparation ...

Brindley Sherratt,  
Synergy Vocals,  
Hebrides Ensemble

*Forthcoming in June 2016*



**Eddie McGuire:**  
Music for flute, guitar  
and piano

Nancy Ruffer, Abigail James,  
Dominic Saunders

Over the past 40 years Eddie McGuire has developed a compositional style that is as diverse as it is concentrated. This disc surveys a selection of his solo and chamber works, written for his home instruments, flute, guitar and piano. The writing, whilst embracing tonality, focuses on texture and aspects of colour, drawing on a myriad folk influences. The listener cannot help being drawn in to McGuire's evocative sound-world, at once bold and playful.

'This is quite simply beautiful music ... Performances are excellent, the overall playing as expressive as the music itself requires; Delphian's sound is spot-on ... the perfect entrée to his sound-world'  
— Gramophone, EDITOR'S CHOICE



Buy now



**Eddie McGuire:**  
Entangled Fortunes

Red Note Ensemble

Eddie McGuire's intensely beautiful and unpretentious music is informed by a broad wealth of cultural experience and by an unlimited melodic creativity. In one of two discs programmed to initiate their new recording partnership with Delphian, Red Note Ensemble bring passion and care to this music – a token of the regard in which McGuire is held by Scottish musicians of all generations.

'Red Note is the ideal ensemble to champion McGuire's folk-rich music: the players shift between silvery laments, robust dances and angular squalls in a blink'  
— The Guardian

'Minimalist and modernist influences argue with traditional tonal- and modal-based material to forge a rich synthesis ... Performances are as vital and coherent as the music itself'  
— Gramophone, EDITOR'S CHOICE



Buy now



**John McLeod:**  
Moments in Time

Red Note Ensemble

Increasingly acclaimed at home and abroad, Aberdeen-born John McLeod's music bears all the hallmarks of exuberant colour and precisely imagined fantasy that his early associations with Lennox Berkeley and Witold Lutosławski would lead one to expect. Recorded during the composer's eightieth birthday year, this landmark collection brings together McLeod's four mythological 'songs' – powerful dramatic scenes in which instruments are elevated to voice-like expression – and a further work which crystallises the theme of a single moment with a long expressive 'shadow'.

'Five arresting and resourceful works ... This music, in turn dramatic, serene and – in *The Song of Phryne* – thoroughly erotic, is brilliantly performed'  
— Sunday Times

Buy now



**La Fauvette passerinette: a Messiaen premiere, with birds, landscapes & homages**

Peter Hill

In 2012, leading pianist and Messiaen scholar Peter Hill made a remarkable discovery among the composer's papers: several pages of tightly written manuscript from 1961, constituting a near-complete and hitherto unknown work for piano. Hill was able to fill in some missing dynamics and articulations by consulting Messiaen's birdsong notebooks, and here sets this glittering addition to Messiaen's piano output in the context both of the composer's own earlier work and of music by the many younger composers on whom Messiaen was a profound influence – from Stockhausen and Takemitsu to George Benjamin, who like Hill himself worked closely with the composer.

'A new Messiaen work may be the focus here, but this would be an outstanding recital even without that enticement ... Hill's poetry and sense of colour are stronger than ever'

— BBC Music Magazine, INSTRUMENTAL CHOICE



Buy now

Disc No

DCD34141



**Alfred Schnittke: Complete piano music**

Simon Smith

In 2002 Simon Smith made his recording debut on Delphian in a disc of James MacMillan's complete piano music, paired with Stuart MacRae's Piano Sonata. Recordings of music by Hafliði Hallgrímsson and Thomas Wilson have followed. In this new, substantial outing Smith turns from music-making in Scotland to another of his lifelong loves, the music of Alfred Schnittke. This two-disc set comprises Schnittke's entire published output for solo piano (including one piece for piano duet and another for six hands at one keyboard). The Russian composer's music often makes gargantuan demands of the player. Smith's technical prowess, astonishing dynamic palette and heartfelt musicality make him its ideal exponent.

'a vast expressive range captured by Simon Smith with extraordinary sensitivity, detail and emotional commitment'

— The Independent

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Disc No

DCD34131 (2 discs)



**Mátyás Seiber: String Quartets Nos 1–3**

Edinburgh Quartet

Mátyás Seiber's three string quartets span his career, from the astonishingly assured student essay of the first – composed in 1924 at the age of just eighteen – to the mature synthesis of his third and final *Quartetto Lirico*. Seiber's work was nourished by several of the twentieth century's most important stylistic trends, from jazz and serialism to the folk music of his native Hungary. He was also, like many of the mid-century's most significant artists, an émigré and an influential teacher; fifty years after his untimely death, Hugh Wood's booklet essay pays tribute to his lasting influence on a generation of British composers.

'[The Edinburgh Quartet] marry technical address to expressive insights, and the results are illuminating not least because the fine recording, in Prestonkirk Parish Church, East Linton, is first-class ... Seiber's quartets are in the best of hands on this enlightening disc'

— MusicWeb International

'A complete and compelling revelation'

— The Scotsman

Buy now

Disc No

DCD34082



**Valentin Silvestrov: Piano Sonatas**

Simon Smith

Following his acclaimed recording of Alfred Schnittke's complete piano music, Simon Smith turns his attention to Schnittke's near-contemporary, the Ukrainian composer Valentin Silvestrov. Smith's precision and technical agility make him the ideal choice for this first survey to focus on the 1970s – an important period in the formation of Silvestrov's later style. The *Classical Sonata* is an ostensibly Mozartian work in which nothing is quite as it seems, while its three numbered successors provide further glimpses into Silvestrov's unique relationship with memory and the past. Concluding the disc, the short *Nostalgia* represents the mature Silvestrov, with its yearning melodic fragments and complex emotional undertow.

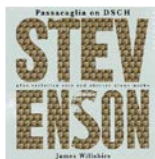
'a magical quality that is almost unique in contemporary music ... engagingly performed and atmospherically recorded'

— BBC Music Magazine

Buy now

Disc No

DCD34151



**Ronald Stevenson:**  
Passacaglia on DSCH;  
Bax & Pizzetti Variations

James Willshire

Music of extraordinary range and power composed at the dawn of the Space Age, Ronald Stevenson's *Passacaglia on DSCH* is a veritable world tour of styles as well as a single-minded exploration of its generating motif, and rising star James Willshire has the technique and vaulting ambition to match both the work's grandeur and its immense wealth of detail. Willshire gave the 1955 *Variations on a Theme of Pizzetti* its belated concert premiere in 2012, while the later *Fugue, Variations and Epilogue on a Theme by Arnold Bax* crystallises Stevenson's lifelong devotion to a Celtic aesthetic as well as his innovative approach to variation technique. A clutch of shorter works completes the picture, foregrounding aspects of Stevenson's charm, wit and grace.

'Willshire's performance is magisterial ...  
Stunning sound and good notes too'  
— The Arts Desk



Buy now

Disc No DCD34119 (2 discs)



**Giles Swayne:**  
Music for cello and piano

Robert Irvine, Fali Pavri

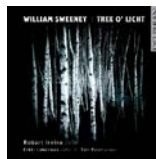
Giles Swayne's works for cello exhibit an astonishing array of moods and colours. The restless beauty of *Four Lyrical Pieces* and strident romanticism of the Sonata offer remarkable counterpoint to his Suite for solo cello. *Canto* seduces the listener with its blend of African traditional and Western art music.

'This music is ablaze with colour and irrepressible energy. Irvine and Pavri make it truly sing'  
— The Scotsman

'Superbly played ... recorded with trademark spaciousness and clarity ... Minimalist in some ways, quite complex in others, [*Canto*] projects that positive tone and enquiring spirit which represent this composer at his considerable best'  
— Gramophone

Buy now

Disc No DCD34073



**William Sweeney:**  
Tree o' Licht

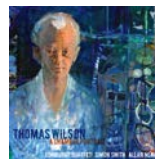
Robert Irvine, Erkki Lahesmaa,  
Fali Pavri

Both musically impassioned and socially engaged, William Sweeney's music is at its most eloquent when voiced by that most human of instruments, the cello. The player navigates a stormy electronic landscape in the Borges-inspired *The Poet Tells of his Fame*, while Schumann lies behind the powerfully argued Sonata for Cello and Piano, recipient of a 2011 BASCA British Composer Award. The Sonata bears a joint dedication to Delphian artist Robert Irvine and to Erkki Lahesmaa – 'keepers', as Sweeney calls them, 'of the cello's inner voice' – and Irvine is joined by his Finnish colleague in the 2008 duo *The Tree o' Licht*, in which Gaelic psalmody is transmuted into deepest instrumental expressivity.

'luminous ... an intriguing combination of exploration and introspection'  
— The Independent

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Disc No DCD34113



**Thomas Wilson:**  
a chamber portrait

Edinburgh Quartet,  
Simon Smith, Allan Neave

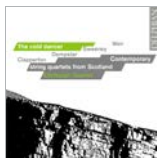
An influential figure both personally and musically, Thomas Wilson (1927–2001) was the leading light in a group of composers whose vision and technical assurance brought an international modernism into 20th-century Scottish music. In the chamber works collected here, moments of extraordinary stillness continually release into fast, propulsive music whose compelling energies are matched by the individual and collective virtuosity of pianist Simon Smith, guitarist Allan Neave and the Edinburgh Quartet.

'Delphian are to be warmly congratulated for bringing these tough but elegant, closely argued and well-crafted works to a wider public ... superbly committed performances in vivid recordings'  
— Tempo

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Disc No DCD34079





**The Cold Dancer:**  
contemporary string  
quartets from Scotland  
*Clapperton / Dempster /  
Sweeney / Weir*

Edinburgh Quartet

Rich and personal contributions to the quartet tradition from four contemporary Scottish composing voices, ranging from the lyrical profundity of Kenneth Dempster's meditation on a George Mackay Brown poem to a characteristically idiosyncratic and yet songful work by Judith Weir. Under leader Charles Mutter, the Edinburgh Quartet delivers blazing, committed performances celebrating the immense variety and vitality of work on offer.

'a bright sound with a ring of steel around it that is ideal for modern music'

— Daily Telegraph

'On this outstanding CD, driven by scorchingly focused performances from the Edinburgh Quartet, the impact of the four pieces is colossal ... Each of the composers is at his and her peak, and the Edinburgh Quartet has never played better. It's nothing less than a landmark'

— The Herald

Buy now

Disc No

DCD34038



**The Piano Tuner:**  
contemporary piano trios  
from Scotland  
*Beamish / Osborne / Weir*

Fidelio Trio,  
Alexander McCall Smith

Storytelling takes centre stage in the Fidelio Trio's second recording for Delphian, in which Alexander McCall Smith narrates Sally Beamish's evocative *The Seafarer Trio* with a mingled intimacy and plangency. The abstract sounds of Nigel Osborne's *The Piano Tuner* track a journey into the dark heart of nineteenth-century Burma, while the stories told in Judith Weir's Zen-inspired Piano Trio Two include that of 'How grass and trees become enlightened'.

'as bracing as a splash of water from a Highland stream ... This kind of music is food and drink to the Fidelio Trio and it gives sure-footed, rhythmically alive, directly communicative performances of all three works'

— International Record Review

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Disc No

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**Luminate: Live Music**  
Scotland celebrates  
30 years  
*McGuire / Nicolson /  
Sweeney / Geddes*

Various performers

In 2014, Live Music Now Scotland celebrates its 30th birthday. A blazing trail of commissions has followed in the charity's wake. In recognition of these three decades' achievements, Delphian has taken a snapshot of LMN's activity, itself a miniature picture of the wider cultural endeavours taking place in Scotland. Some of the country's shining young artists – the Spencer-Strachan Duo and the Astrid String Quartet, improv trio Wildings, and voice-and-piano duos Emma Versteeg/ Maryam Sherhan and Laura Margaret Smith/ Geoffrey Tanti – have recorded recent works commissioned or co-commissioned by LMN, including several works developed in conjunction with innovative community projects. A broad canvas of activity, flecked with intriguing and beautiful details.

'Sheer quality rings through this CD'

— The Herald

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**Knight Errant:**  
solo music for trumpet  
Mark O'Keeffe

In medieval times a knight errant would wander the land in search of adventures and noble exploits. Here, Mark O'Keeffe takes a journey around the virtuoso repertory for modern trumpet, including several self-commissioned works, and wins his spurs in this stunning debut recital.

'Freed from the terrifying complexities of contemporary harmony, wild and breathless melody breaks free here. No other solo instrument has the expressive range of the trumpet as played by the golden-tongued Irish virtuoso O'Keeffe, who seizes the ear with brilliant tone and a warm exuberant jig in McGuire's *Prelude*, foghorn greeting and rhythmic zip in Maxwell Davies's *Litany for a Ruined Chapel*'

— The Times

'Delphian has done it again'

— The Scotsman

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**Knotwork: music for clarinet quartet**

Fell Clarinet Quartet

From the vigour of Graham Fitkin's *Vent* and the flamboyance of Piazzolla to the refinement of two pieces by Eddie McGuire, alongside earlier music by Pierre Max Dubois and Alfred Uhl, the Fell Clarinet Quartet have created an inspired programme of superbly realised works from both the history and present of this still-young medium.

'Their style is electrifyingly unanimous ... ice-cool virtuosity and moody whispers that colour in equal measure'

— The Scotsman

'The young musicians of the Fell Clarinet Quartet mightily impress with their recital of 20th- and 21st-century works'

— Sunday Herald

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**The Coral Sea: new music for soprano saxophone and piano**  
*Jackson / Iles / Fitkin / Turnage / Bryars*

McKenzie Sawers Duo

A photograph by Robert Mapplethorpe and the playing style of Busoni's favourite clarinetist are just two of the diverse inspirations behind these six recent British works. From the pounding muscularity of Graham Fitkin to the blues-drenched melancholy of Mark-Anthony Turnage, Edinburgh duo Sue McKenzie and Ingrid Sawers bring stylistic authority and idiomatic flair to everything they play on this, their debut recording.

'[Gabriel Jackson's] *The Coral Sea* sounds like it ought to: limitless, enchanting and implacable ... If you only buy one saxophone record this year, make this the one'

— Norman Lebrecht,  
 sinfinimusic.com, ALBUM OF THE WEEK

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**Solitudes: Baltic Reflections**

Mr McFall's Chamber

No one knows quite when tango was established in Finland, but the style has a long history there – still little known to outsiders. In this ingeniously curated programme, two Finnish tangos from the 1950s are woven into a bold tapestry of music from the Eastern Baltic seaboard. Longing, sadness, and a heightened sense of nature infuse all of these works, while the rocking accompaniment of Sibelius's *Einsames Lied* seems to prefigure the 'Baltic minimalism' of Vasks, Pärt and Zita Bružaitė, and Olli Mustonen's *Toccata* alternates rhythmic verve with a rich vein of reflective memory. The tangos are heard in Robert McFall's own sensitive arrangements for a core McFall's line-up of five strings and piano, and the programme culminates in a truly unique version of Sibelius's famous *Finlandia Hymn*.

'Full marks for originality of concept and for execution, which has all this ensemble's trademark style and communicative nous'

— Gramophone

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Disc No

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**2000 Nails: Contemporary organ works**

Michael Bonaventure

Michael Bonaventure, virtuosic exponent of new music for the organ, has commissioned more than fifty works in his 25-year career to date. Here are eight of them – a luminous recital of premiere recordings, and a rare invitation into the phantasmagorical sound-world of the secular organ repertory. Recorded on the momentous Hope-Jones instrument in the McEwan Hall, University of Edinburgh, this uncompromising disc features the works of seven of today's foremost British composers: Judith Weir, Avril Anderson, Peter Nelson, Eddie McGuire, Ian McQueen, Lyell Cresswell and Bonaventure himself.

'Bonaventure ... is a thoroughly convincing advocate'

— BBC Music Magazine

'opens the door of the possible'

— BBC Radio 3, CD Review

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## OPERA



### The Okavango Macbeth

Rónan Busfield, Beth Mackay, Andrew McTaggart,  
Edinburgh Studio Opera &  
Mr McFall's Chamber /  
Michael Bawtree

The Macbeth story as played out in a troupe of baboons? This fanciful idea inspired writer Alexander McCall Smith, who had already collaborated with composer Tom Cunningham on the choral song cycles *The Painter's Eye* and *Scotland at Night* (see p. 45), with the idea for this unique chamber opera, set in the Okavango Delta in northern Botswana. It centres on the efforts of an ambitious female baboon, Lady Macbeth, to encourage her husband to murder the dominant baboon, Duncan. The opera was premiered in Botswana, in The No 1 Ladies' Opera House which McCall Smith helped found as a venue for the many talented local singers there, before transferring to this, the first of two Scottish productions to date.

'McCall Smith's succinct libretto is spun by composer Tom Cunningham into gorgeous tuneful melodies that linger'

— The Scotsman

'Beth Mackay's Lady Macbeth chills and charms, and we understand exactly why Rónan Busfield's Macbeth is so besotted by her. The instrumental writing is pungent and lush by turns ... Small-scale perfection'

— The Arts Desk

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Disc No

DCD34096 (2 discs)

FOLK/WORLD







### Bohemian Rhapsodies

Fell Clarinet Quartet

Bartók reworked for four reed instruments, newly composed klezmer, seventeenth-century Hungarian dances: in their second recording for Delphian (see also p. 88), the Fell Clarinet Quartet journey through Central and Eastern Europe, and take in a variety of musical styles along the way.

‘The results are highly enjoyable, and probably closer to the rustic origins of [Bartók’s] *Six Dances in Bulgarian Rhythm* than the composer envisaged. The introductory “Ostinato” is a dazzling, animated miniature which crams more activity into two minutes than some composers manage in a symphony’

— The Independent

‘They make a distinctive sound, pungent and perky, superbly captured in this full-bodied recording ... Lenny Sayers’ klezmer medleys bristle with virtuoso thrills’

— The Times

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Disc No

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### Late Night Sessions: Live at the Edinburgh International Festival

Martin Carthy, Michael Marra,  
Alasdair Roberts, Katharine  
Fuge, Concerto Caledonia

*David McGuinness writes:* Four concerts at the 2009 Edinburgh International Festival offered us a great opportunity to draw on our repertoire of the last 17 years – a collection of music from Scotland through the centuries – and to invite a few special guests to add some new discoveries along the way. This CD presents a selection of favourite moments from those evenings at The Hub, showing just some of the fun that we had there; everything you hear on this recording happened on stage in the shows (except the gun going off in the Tattoo at the Castle next door) ... It’s guaranteed live, and all the better for it!

‘categorising David McGuinness’s crazily mixed ensemble is pointless ... Classical? Folk? Rock’n’roll Enlightenment-style? Possibly all of these’

— The Scotsman

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### Revenge of the Folksingers

Alasdair Roberts, Mairi  
Campbell, Olivia Chaney,  
Jim Moray, Concerto Caledonia

Another hallmark collaboration, this album was created by Concerto Caledonia and guests during a week’s residency in the Suffolk countryside at Aldeburgh. Traditional and original songs are interspersed with old and new tunes from Scotland, all informed by the group’s magpie diversity and by the spirit of the folksong arrangements they found in the Aldeburgh library. The resulting alchemy of nu-folk with an early music sensibility defies categorisation.

‘The material ranges from traditional to newly written, with some less than reverential nods to Britten ... A real sense of different traditions finding common ground’

— The Times

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Disc No

DCD34108



### Purcell’s Revenge: Sweeter than Roses?

Olivia Chaney, James Bowman,  
Ana Silvera, Jim Moray,  
Concerto Caledonia

Delving into the past is never a simple matter for David McGuinness and his intrepid Concerto Caledonia colleagues. But the present venture, even more than most, eludes verbal description. The group return – in the company of some starry guest names – to the territory of their 2011 Britten tribute *Revenge of the Folksingers*, now engaging with music by Henry Purcell in a tapestry of arrangements and creative responses which is never less than surprising. Variations by eighteenth-century Scot James Oswald rub shoulders with the Purcell tunes they are based on, while original songs by Olivia Chaney and Ana Silvera and some literally ‘electrifying’ instrumental contributions add to the general air of expectations confounded.

‘veers between maddening and utterly joyous ... well ahead of the curve’

— Gramophone

Buy now

Disc No

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**Birds & Beasts: music by Martyn Bennett and Fraser Fifield**

Mr McFall's Chamber

Martyn Bennett was one of Scotland's most innovative musicians, combining the traditional and modern, the local and the international. A long-planned collaboration with Mr McFall's Chamber was never realised during his tragically short lifetime. Robert McFall has put together a programme of his own sympathetic arrangements of Martyn's music alongside original works by Fraser Fifield, another of Scotland's virtuosic musical innovators. The premiere recording of Bennett's *Piece for string quartet, percussion and Scottish smallpipes* epitomises his sophisticated mastery of fusion.

'Bennett's multifaceted legacy is being advanced on several fronts, and this is a very worthwhile addition'  
— The Scotsman

'a satisfying, serpentine dalliance of whistle, violin and percussion'  
— The Independent

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Disc No

DCD34085



**Michael Marra: live on tour 2010**

Michael Marra,  
Mr McFall's Chamber

First released in 2010 as an immediate record of a memorable tour, this treasurable disc was reissued in the wake of Michael Marra's death, aged sixty, on 23 October 2012, and stands as a homage to his irrepressible spirit.

'Aficionados will know Marra's utterly idiosyncratic material ... but the sympathetic McFall's settings bring a new, almost cinematic element, managing to complement the frequent quirkiness of these songs while emphasising the compassion which glows amid the surrealism'  
— The Scotsman

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**La Pasionaria**

Valentina Montoya Martínez,  
Victor Villena, Cyril Garac,  
Mr McFall's Chamber

Women are at the heart of this disc: warm-hearted South American mothers, women on the town, little girls hanging scared on their mothers' coat-tails, blondes kissing fruitsellers in the Buenos Aires rain ... The disc brings together Valentina Montoya Martínez's songs of life as a Chilean exile with the music of the *tango nuevo*, including songs and instrumental interludes from Ástor Piazzolla's 'operita' *María de Buenos Aires*, where the character of María represents the tango itself.

'La Pasionaria' was the nickname of Dolores Ibárruri, a Basque Communist leader during the Spanish Civil War. Likewise both engaged and passionate, the songs brought together here – including Valentina's deeply personal odes to her late mother and to the political activist Sola Sierra – pay tribute to the private and public lives of women across Spain and Latin America.

'hugely engaging ... A glorious, loveable disc'  
— The Arts Desk

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**Mike Brewer's World Tour**

National Youth Choir of Great Britain / Mike Brewer

'Coming from backgrounds of both English choral music and jazz,' writes Mike Brewer, 'I have always been obsessed by musical connections. In the 1990s I was invited to work with choirs in South Africa, and became fascinated by the rhythms and sounds of the African continent. Then in 2003 a trip to Mexico and Cuba opened new vistas of musical connection for me. One day I heard elderly musicians perform the *son jarocho* in village tavernas in Veracruz, playing on local instruments handed down through a four-hundred-year-old oral tradition. The very next day I had the chance to listen to an Afro-Caribbean jazz ensemble performing unbelievably complex music which arose out of that mix of cultures. The pieces of choral music found here are similarly hybrid, because in most cases they combine elements from more than one source.'

The internationally renowned National Youth Choir of Great Britain is peerless in bringing to life these transcontinental choral reimaginings, headed up by the first commercial recording of Brewer's *Hamba Lulu*.

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