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The Ancient Question

... a voyage through Jewish songs

Hila Plitmann *soprano*

Julian Bliss *clarinet*
Christopher Glynn *piano*
Thomas Bowes *violin*
Andres Kaljuste *viola*

THE ANCIENT QUESTION
A VOYAGE THROUGH JEWISH SONGS

Five Yiddish Songs

Trad. arr. Hila Plitmann (b.1973)

1	i.	Di Alte Kasche (The Ancient Question)	[1.14]
2	ii.	A Fidler (The Fiddler)	[1.04]
3	iii.	Unter A Kleyn Beymele (Under A Small Tree)	[2.33]
4	iv.	Du Sollst Nit Geyn (You Shall Go With No Other, Girl!)	[1.22]
5	v.	Rozhinkes mit Mandlen (Raisins and Almonds)	[2.37]

I Never Saw Another Butterfly (1996)

Lori Laitman (b.1955)

6	i.	The Butterfly	[5.50]
7	ii.	Yes, That's the Way Things Are	[4.17]
8	iii.	Birdsong	[2.07]
9	iv.	The Garden	[2.20]
10	v.	Man Proposes, God Disposes	[0.40]
11	vi.	The Old House	[3.35]

Tehilim (Psalms) (2001)

Aharon Harlap (b.1941)

12	i.	Psalm 122 "Samakhti Beomrim Li" (I was glad when they said to me)	[4.22]
13	ii.	Psalm 113 "Halleluyah" (Praise the Lord)	[2.39]
14	iii.	Psalm 43 "Shafteni Elohim" (Vindicate me, Lord)	[4.35]

Five Hebrew Love Songs (2001)

Eric Whitacre (b.1970) *music*, Hila Plitmann *poetry*

15	i.	Temuná (A picture)	[1.30]
16	ii.	Kalá kalá (Light bride)	[2.50]
17	iii.	Lárov (Mostly)	[0.48]
18	iv.	Éyze shéleg (What snow!)	[2.09]
19	v.	Rakút (Tenderness)	[2.15]

Bridges of Love (2009)

Sharon Farber (b.1965)

20	i.	For Wherever You Go I Will Go	[8.13]
21	ii.	Once I Knew	[7.34]
22	iii.	Wine of Love	[4.15]

Total timings: [68.45]

HILA PLITMANN SOPRANO
JULIAN BLISS CLARINET
CHRISTOPHER GLYNN PIANO
THOMAS BOWES VIOLIN
ANDRES KALJUSTE VIOLA

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A VOYAGE THROUGH JEWISH SONGS

HILA PLITMANN

1 - 5 Yiddish Songs

Trad. arr. Hila Plitmann

In the winter of 1997, I was preparing for my graduation recital from Juilliard and looking for a programme which was meaningful to me personally. My Grandmother was born in Russia, and I am of Jewish descent. I wanted to find pieces I could connect with. Both my Grandmother and Mother loved Yiddish songs, and I would hear them sung throughout my childhood; however I could only find the traditional folk arrangements, oftentimes with only the simple melodic lines written out. Eric Whitacre (my boyfriend at the time, now husband) suggested I make new arrangements of the pieces, and although I was reluctant at the beginning I painfully churned out my first arrangement of these five songs in Yiddish for piano, clarinet and voice. The last song in the collection is one of the more well-known Yiddish songs out there. I find an incredibly strong connection with the simplicity and beauty of these songs.

6 - 10 I Never Saw Another Butterfly

Lori Laitman

When putting together a programme for the recording, I was looking for a musical thread to connect the repertoire and to create a cohesive journey. I was searching the internet and accidentally stumbled upon this cycle of pieces by Lori Laitman, whose work I had not performed previously. I read the poetry, written by children who lived and died in the concentration camp Terezin, and it struck me so deeply that I ordered the music. Lori originally composed for soprano saxophone and voice, but later orchestrated for clarinet and voice. The combination of these two instruments creates a meaningful, poetic sound, infused with melancholic hope, longing and despair. The clarinet part is unbelievably demanding – it requires an exquisite player to pull it off dramatically, and I find one needs to muster quite a bit of courage to perform these pieces as they are written so elegantly and economically that the players are very exposed.

11 - 13 Tehilim (Psalms)

Aharon Harlap

Sometimes the universe delivers it's sweetness and things simply fall into your lap. Aharon Harlap

is a dear and admired colleague from Israel and I have sung his compositions in the past, but this collection came to me out of the blue, exactly at the time when I was searching for such a work. They are written for clarinet, piano and voice and are based on three Psalms from the Bible. They carry a sense of majestic celebration and a triumphant atmosphere. There's an incredibly dramatic element in the music, as well as Aharon's awesome flair for combining Middle Eastern traditions with Western classical music.

14 - 18 Five Hebrew Love Songs

Eric Whitacre *music*
Hila Plitmann *poetry*

The *Five Hebrew Love Songs* are very meaningful and personal. I felt that most of the cycles in this disc carry a burden with them, a heaviness and a sadness. I needed a bit of something more uplifting, and these five songs were written about innocent, beautiful, and simple love. This was my first time writing poetry for a musical composition, and I had no idea what Eric wanted or what I would write; but with a recital pending in Germany (with our friend and superb violinist Friedemann Eichhorn) I ended up spurting them out in an hour and a half. They are mini poems, a bit like haikus, with inner rhyming, and are reminiscent of our relationship and romance. These have been a work of inspiration for me throughout the years, and I have recently continued writing poetry for my own songs that I hope to release one day.

19 - 21 Bridges of Love

Sharon Farber

A couple of years ago I was asked by my dear friend Sharon Farber (a Los Angeles-based composer who writes for both film and the concert stage) to come and sing the soprano-version premiere of *Bridges of Love* in Los Angeles. I fell in love with this magnificent work and was so thrilled at the chance to record it. This cycle also conveys an uplifting and inspirational message, and I found the first two poems written from the non-romantic feminine point of view to be fascinating. For me, the pieces have a connection with Tehilim, as Sharon possesses an uncanny gift of combining Middle Eastern taste with Western style using subtle and beautiful melodic lines.

Hila Plittmann, 2011

FROM THE COMPOSER

Bridges of Love is a song cycle comprised of three poems – all talk about love. Each of the poems reflects the different styles of the theme of non-romantic love: love that is uncommon, unconditional; love that is almost against all odds. These three poems are individual yet universal in their meaning, and I believe that love, as music, can bridge the gaps of faith and religion and can heal us all.

The first poem, 'For Wherever You Go, I Will Go', is taken from the book of Ruth, which has always fascinated me. It tells the story of love between two women – Ruth and Naomi (Ruth was Naomi's daughter in law and she refused to leave her when both Naomi's and Ruth's husbands died). I find this story so beautiful – love that is truly devoted and honest, which is rare. In terms of musical style, the viola represents Ruth, and as this is an ancient story, I used it almost like a Middle Eastern instrument. The clarinet represents Naomi, the Jewish side, and the two instruments begin the cycle with imaginary dialogue between the two women, leading to the main theme in 7/8 and ending with singing of the original motif.

The second poem, 'Once I Knew' by Helen Keller, is a reminder of the power that love can bring to the handicapped. I especially loved the following lines:

> "But a little word from the fingers of another fell into my hands that clutched at emptiness, and my heart leaped up with the rapture of living".

We all know the story of Helen Keller and her unbelievable strength and intelligence in the face of nearly impossible odds. However, she could only have achieved so much by knowing the kind fingers of her teacher, who opened up her dark, silent world by drawing letters into her hand. The poem expresses how one loving touch can take us all from darkness to light.

For the last poem, 'Wine of Love', I chose a universal theme, one that would speak to everyone. I believe that we are all connected, and if we learn to love rather than respond with hatred, this can only become a more positive and beautiful world.

Sharon Farber

1 - 5 Yiddish Songs

Trad. arr. Hila Plitmann
Soprano, Clarinet, Piano

1 i. Di Alte Kasche
(The Ancient Question)

Fregt di velt an alte kashe,
Tra-la tra-di-ri-di-rom?
Enfert men tra-di-ri-di-rei-lom,
Oy, oy, tra-di-ri-di-rom.
In az men vil, ken men oich zugen tra-i-dim.
Blabt doch vater di alte kasche,
Tra-la tra-di-ri-di-rom?

The world asks the ancient question,
Tra-la tra-di-ri-di-rom?
One can answer tra-di-ri-di-reil-om,
Oy, oy, tra-di-ri-di-rom.
And if one wants he may also say tra-i-dim.
Still remains the ancient question,
Tra-la tra-di-ri-di-rom?

Chasidic Folk

2 ii. A Fidler
(The Fiddler)

S'hot der tate fun yaridl
Mir gebracht a naye fidl,
Do, re, mi, fa, sol, la, si;
Shpil ich didl, di, di.

My father went to market
And brought me a new fiddle.
Do, re, mi, fa, sol, la, si;
Play I: didl, di, di.

Ch'halt dos kepl angeboygen,
Un farglotst di beyde oygn
Do, re, mi, fa, sol, la, si;
Shpil ich didl, di, di.

I hold my head bent to the side,
And both my eyes glaze over
Do, re, mi, fa, sol, la, si;
Play I: didl, di, di.

Rechtn fus faroys a bisl
Klap dem takt tsu mitn fisl,
Do, re, mi, fa, sol, la, si;
Shpil ich didl, di, di.

Right foot forward just a little
Pound the beat out with my foot,
Do, re, mi, fa, sol, la, si;
Play I: didl, di, di.

Kvelt un vundert zich di mame,
Kenst doch azoy gut di game.
Do, re, mi, fa, sol, la, si;
Shpil ich didl, di, di.

Mother marvels and wonders to herself
How very well I know the instrument.
Do, re, mi, fa, sol, la, si;
Play I: didl, di, di.

Hersh Wolowitz – music
Shmuel Tsesler – poetry

3 iii. Unter A Kleyn Beymele (Under A Small Tree)

Unter a kleyn beymele
Zitsen yinglech tsvey,
Zey reydn fun a meydele
Keyn zach kimert zey.

Under a small tree
Sit two young boys,
They talk about a girl
and nothing else bothers them.

Dertselt eyner di nisimlech
Vos er hot gehat,
Chapt der anderer a roys
Dertselt es akurat.

The first one tells of the miracles
That had befallen him.
The other boy interrupts
And finishes the tale.

Unter a kleyn beymele...

Under a small tree...

Er fleygt, zogt er, gantse teyg
Umgeyn nit gegesen,

He'll spend, says he, entire days
walking beneath her house,

Dort'n vu zi hot gevoynt
Sho'en opgezesn.

Unter a kleyn beymele...

Shturem, vint'n, regen, shney,
Keyn zach apgeshroken,
Un di mame in der heym
Gevart hot mit a floken.

Zvi Hirsh Margulies (1888-1944)

And where she lived the other he would stay,
Completely forgetting to eat.

Under a small tree...

Storms, winds, rain, snow
Nothing frightened them,
And mother waits at home
With a stick for a beating.

4 iv. Du Sollst Nit Geyn (You Shall Go With No Other, Girl!)

Du zolst nit geyn mit kayn andere, Meydele!
Du zolst nur geyn mit mir.
Du zolst nit geyn tsu der mame in shtubele,
Nur kumen zolst du tsu mir!

Chasidic Folk

You shall go with no other, young maiden!
You must only go about with me.
You shall not go and see your mother in her room,
You must come only to me!

5 v. Rozhinkes mit Mandlen (Raisins and Almonds)

In dem beys hamikdash in a vinkl cheyder
Zitst di almone bastisioyn aleyn.
Ir benyochidl, yidele, vigt zi keseyder
Un zingt im tsum shlofn a lidele sheyn:

In the temple in a dark room,
Sits the widow, Daughter of Zion, alone.
Her only son, her little one, she rocks
And sings him to sleep with a pretty song:

Untern yidele's vigele
Shteyt a klurvays tsigele
Dos tsigele iz geforen handlen
Dos vet zayn dayn baruf
Rozhinkes mit mandlen
Shlofzhe, yidele, shlof.

Abraham Goldfaden (1840-1908)

Under your cradle, little one,
There stands a snow-white baby goat -
The baby goat is a peddler of fruit;
This will be your work too -
Trading in raisins and almonds.
And now sleep, my little one, sleep.

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6 - 11 **I never saw another Butterfly**
Lori Laitman
Soprano, Clarinet

6 **i. The Buttefly**

The last, the very last
So richly, brightly, dazzlingly yellow.
Perhaps if the sun's tears would sing
against a white stone.

Such, such a yellow
Is carried lightly 'way up high.
It went away I'm sure because it wished to
kiss the world good bye.

For seven weeks I've lived in here,
Penned up inside this ghetto.
But I have found what I love here.
The dandelions call to me
And the white chestnut branches in the court.
Only I never saw another butterfly.

That butterfly was the last one.
Butterflies don't live in here,
In the ghetto.

Pavel Friedmann (1921-1944)

7 **ii. Yes, That's The Way Things Are**

In Terezin in the so-called park
A queer old granddad sits
Somewhere there in the so-called park.
He wears a beard down to his lap
And on his head, a little cap.

Hard crusts he crumbles in his gums,
He's only got one single tooth.

My poor old man with working gums,
Instead of soft rolls, lentil soup.
My poor old graybeard!

KOLEBA
Miroslav Košek (1932-1944),
Hanus Löwy (1931-1944),
& Bachner (dates unknown)

8 iii. Birdsong

He doesn't know the world at all
Who stays in his nest and doesn't go out.
He doesn't know what birds know best
Nor what I want to sing about,
That the world is full of loveliness.

When dewdrops sparkle in the grass
And earth's aflood with morning light,
A blackbird sings upon a bush
To greet the dawning after night.
Then I know how fine it is to live.

Hey, try to open up your heart
To beauty; go to the woods someday
And weave a wreath of memory there.
Then if the tears obscure your way
You'll know how wonderful it is to be alive.

Anonymous

9 iv. The Garden

A little garden,
Fragrant and full of roses.
The path is narrow
And a little boy walks along it.

A little boy, a sweet boy,
Like that growing blossom.
When the blossom comes to bloom,
The little boy will be no more.

Franta Bass (1930-1944)

10 v. Man Proposes, God Disposes

Who was helpless back in Prague,
And who was rich before,
He's a poor soul here in Terezin,
His body's bruised and sore.

Who was toughened up before,
He'll survive these days
But who was used to servants
Will sink into his grave.

KOLEBA
Miroslav Košek,
Hanus Löwy
& Bachner

11 vi. The Old House

Deserted here, the old house
Stands in silence, asleep.
The old house used to be so nice,
Before, standing there,
It was so nice.
Now it is deserted.
Rotting in silence –
What a waste of houses,
What a waste of hours.

Franta Bass

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12 - 14 Tehilim (Psalms)

Aharon Harlap
Soprano, Clarinet, Piano

12 i. Psalm 122 "Samakhti Beomrim Li" (I was glad when they said to me)

Samakhti beomrim li
Beit Adonai neileikh
Omdot hayu ragleinu
Bisha'arayikh Yerushalayim

I was glad when they said to me,
"Let us go to the house of the Lord!"
Our feet have been standing
within your gates, O Jerusalem!

Yerushalayim habnuya
Ke'ir shekhubra la yakhdav

Jerusalem—built as a city
that is bound firmly together,

Shesham alu shvatim shivteiya
Eidut leyisrael
Lehodot lesheim Adonai

to which the tribes go up,
the tribes of the Lord,
as was decreed for Israel,
to give thanks to the name of the Lord.

Ki shama yashvu khis'ot le mishpat
Kis'ot leveit David

There thrones for judgment were set,
the thrones of the house of David.

Sha'alu Shlom Yerushalayim
Yishlayu ohavayikh
Yehi shalom bekheileikh
Shalva be'armenotayikh
Lema'an akhai verei'ai
Adabrana shalom bakh
Lema'an beit Adonai Eloheinu
Avaksha tov lach

Pray for the peace of Jerusalem!
"May they be secure who love you!
Peace be within your walls
and security within your towers!"
For my brothers and companions' sake
I will say, "Peace be within you!"
For the sake of the house of the Lord our God,
I will seek your good.

13 **ii. Psalm 113 "Halleluyah" (Praise the Lord)**

Halleluyah avdei Adonai
Halleluyah et sheim Adonai

Praise, O servants of the Lord,
praise the name of the Lord!

Yehi sheim Adonai mevorakh
Me'ata vead olam
Mimizrakh shemesh ad meva'oh
Mehulal shem Adonai
Ram al kol goyim Adonai
Al hashamayim kvodo

Blessed be the name of the Lord
from this time forth and forevermore!
From the rising of the sun to its setting,
the name of the Lord is to be praised!
The Lord is high above all nations,
and his glory above the heavens!

Mi K'Adonai Eloheinu
Hamagbihi lashevet
Hamashpili lir'ot
Bashamayin uva'aretz
Mekimi me'afar dal
Me'ashpot yarim evyon
Lehoshivi im nedivim
Im nedivei amo

Who is like the Lord our God,
who is seated on high,
who looks far down
on the heavens and the earth?
He raises the poor from the dust
and lifts the needy from the ash heap,
to make them sit with princes,
with the princes of his people.

Moshivi akeret habayit
Eim habanim smeikha
Halleluyah!
Hallelu et sheim Adonai

He gives the barren woman a home,
making her the joyous mother of children.
Praise the Lord!
Praise the name of the Lord.

14 iii. Psalm 43 "Shafteni Elohim" (Vindicate me, Lord)

Shafteini Elohim veriva rivi
Migoy lo khasid
Me'ish mirma ve'avla tefalteini
Ki ata Elohei mauzi
Lama znakhtani
Lama kodeir ethaleikh
Belakhatz oyev

Vindicate me, O God, and defend my cause
against an ungodly people,
from the deceitful and unjust man deliver me!
For you are the God in whom I take refuge;
why have you rejected me?
Why do I go about mourning
because of the oppression of the enemy?

Shlakh orkha va'amitkha
Heima yankhuni yeviuni
El har Kodshekha
Ve'el mishkenotekha

Send out your light and your truth;
let them lead me;
let them bring me to your holy hill
and to your dwelling!

Ve'avo el mizbakh Elohim
El Eil simkhat gili
Ve'odkha vekhinor
Elohim Elohai

Then I will go to the altar of God,
to God my exceeding joy,
and I will praise you with the lyre,
O God, my God.

Ma tishtokhakhi nafshi
Uma tehemi alai
Hokhili L'Eilohim ki od odenu
Yeshu'at panai V'Eilohai

Why are you cast down, O my soul,
and why are you in turmoil within me?
Hope in God; for I shall again praise him,
my salvation and my God.

15 - 19 **Five Hebrew Love Songs**
Eric Whitacre *music*
Hila Plitmann *poetry*
Soprano, Violin, Piano

15 **i. Temuná**
(A picture)

Temuná belibí charutá; Nodédet beyn ór uveyn ófel: Min dmamá shekazó et guféch kach otá, Us'aréch al paná'ich kach nófel.

A picture is engraved in my heart;
Moving between light and darkness:
A sort of silence envelopes your body,
And your hair falls upon your face just so.

16 **ii. Kalá kalá**
(Light bride)

Kalá kallá
Kulá shelí
U'vekalút
Tishák hi lí!

Light bride
She is all mine,
And lightly
She will kiss me!

17 **iii. Lárov**
(Mostly)

“Lárov,” amár gag la’shama’im, “Hamerchák shebeynéynu hu ad, Ach lifnéy zman alu lechán shna’im, Uveynéynu nish’ár sentiméter echad.”

“Mostly,” said the roof to the sky,
“The distance between you and I is endlessness;
But a while ago two came up here,
and only one centimeter was left between us.”

18 **iv. Éyze shéleg**
(What snow!)

Éyze shéleg!
Kmo chalomót ktaním
Noflím mehashamá’im.

What snow!
Like small dreams
Falling from the sky.

19 **v. Rakút**
(Tenderness)

Hu hayá malé rakút;
Hi haytá kashá.
Vechól kama shenistá lehisha’ér kach,
Pashút, uvli sibá tová,
Lakách otá el toch atzmó,
Veheníach
Bamakóm hachí rach.

He was full of tenderness;
She was very hard.
And as much as she tried to stay thus,
Simply, and with no good reason,
He took her into himself,
And set her down
in the softest, softest place.

20 - 22 Bridges of Love

Sharon Farber
Soprano, Clarinet, Viola, Piano

20 i. For Wherever You Go I Will Go

Entreat me not to leave you,
Or to turn back from following after you;
For wherever you go, I will go;
And wherever you lodge, I will lodge;
Your People shall be my people,
And your God my God.
Where you die, I will die,
And there will I be buried.
The Lord do so to me, and more also,
If anything but death parts you and me.

"Ba'asher tamooti amoot vesham ekaver,
Ki hamavet yafrid beinech uveini."

Book of Ruth 1:16-17

21 ii. Once I Knew

Once I knew the depth where no hope was,
And darkness lay on the face of all things.
Then love came and set my soul free.
Once I fretted and beat myself against the wall
that shut me in.
My life was without past or future;
And death a consummation devoutly to be wished.
But, a little word from the fingers of another,
Fell into my hands that clutched at emptiness,
And my heart leaped up with the rapture of living.
I do not know the meaning of the darkness,
But I have learned the overcoming of it.

From 'Optimism: An Essay', 1903
by Hellen Keller (1880-1968)

22 iii. Wine of Love

Go and wash off all hatred from your chest
Seven times with water.
Then you can become our companion
Drinking from the wine of love.

Jalāl ad-Dīn Rūmī (1207-1273)

BIOGRAPHIES

HILA PLITMANN
SOPRANO

Grammy award-winning soprano Hila Plitmann is a glittering jewel on the international music scene, known worldwide for her astonishing musicianship, light and beautiful voice, and the ability to perform challenging new works. She regularly premieres works by today's leading composers while maintaining a vibrant and extraordinarily diverse professional life in film music, musical theatre, and song writing.

Hila has worked with many leading conductors, including Leonard Slatkin, Kurt Masur, Robert Spano, Marin Alsop, Esa-Pekka Salonen, Andrew Litton, and Steven Sloane. She has appeared as a headliner with the New York Philharmonic, the Los Angeles Philharmonic, the Chicago Symphony Orchestra, the Atlanta Symphony Orchestra, the Minnesota Orchestra, the National Symphony Orchestra, the Israel Philharmonic, the Orpheus Chamber Orchestra, the New Israeli Opera and numerous other orchestras and ensembles in the United States and abroad.

In constant demand as a singer of new and contemporary music, Hila has appeared as soloist in several world premieres, including Paul Revere's *Ride* with the Atlanta Symphony, written by Pulitzer Prize-winning composer David Del Tredici, Esa-Pekka Salonen's *Wing on Wing* with the Los Angeles Philharmonic under the baton of the composer, *Mr. Tambourine Man* written by Oscar and Pulitzer Prize-winning composer John Corigliano with the Minnesota Orchestra and *Two Awakenings* and a *Double Lullaby*, a song cycle written for her by Pulitzer Prize winner Aaron Jay Kernis.

Hila premiered the role of Exstasis in Eric Whitacre's groundbreaking electro-musical *Paradise Lost: Shadows and Wings*. Hila sang, acted, danced and fought in long martial arts battles nightly for a seven week sold-out run, a tour-de force performance that prompted Backstage West to call her, "brilliant, eliciting strong empathy and singing gorgeously," and Theatre Mania to declare she "fights like a warrior and

sings like the angel she portrays." For her work in the show she received nominations for Best Actress in a Musical from the Los Angeles Ovation Awards and The L.A. Ticketholder Awards.

Hila has accumulated an impressive catalogue of professional recordings, appearing on the Decca, Telarc, Naxos, CRI, Reference Recordings and Disney labels. *The Da Vinci Code* soundtrack (Decca) was a worldwide bestseller, spending several weeks on the Billboard charts. Both Paul Revere's *Ride* (Telarc), and *The Da Vinci Code* received Grammy nominations, and in 2009 Hila won the Grammy for 'Best Classical Vocal Performance' for her work on the Naxos recording of John Corigliano's song cycle *Mr. Tambourine Man* with the Buffalo Philharmonic Orchestra. Hila can also be heard on the soundtrack of the film *New York, I Love You.*

Born and raised in Jerusalem, Hila received both her Bachelor and Master of Music degrees, with high honors, from the Juilliard School of Music, and has been awarded the coveted Sony ES Prize for her outstanding contribution to the vocal arts. Hila currently lives in London with her husband (composer, Eric Whitacre) and their son. She has a Black Belt in Tae Kwon Do.

www.hilaplitmann.com

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CHRISTOPHER GLYNN
PIANO

'*beauties and insights aplenty … a superb accompanist*'
The Times

Christopher Glynn performs widely as pianist and accompanist, working with many leading singers, instrumentalists and chamber ensembles in concerts, broadcasts and recordings throughout Europe, North America and the Far East.

He has accompanied singers including Sir Thomas Allen, Matthew Best, Claire Booth, Susan Bullock, Allan Clayton, Ronan Collett, Lucy Crowe, Neal Davies, Bernarda Fink, Sarah Fox, Michael George, Anthony Rolfe Johnson, Jonas Kaufmann, Julie Kennard, Andrew Kennedy, Yvonne Kenny, Dame Felicity Lott, Christopher Maltman, Henk Neven, Ian Partridge, Derek Lee Ragin, Joan Rodgers, Kate Royal, James Rutherford, Carolyn Sampson, Toby Spence, Bryn Terfel, Ailish Tynan, Lillian Watson, Roderick Williams, Catherine Wyn Rogers and many others. He has also performed with instrumentalists including Natalie Clein, Michael Collins, Nicholas Daniel, Daniel Hope and Jennifer Pike, with chamber groups including the Elias Quartet, Fitzwilliam Quartet, Alberni Quartet and London Winds, and with choirs including Consortium and The Sixteen.

He was born in Leicester and read music at New College before studying the piano with John Streets in France and Malcolm Martineau at the Royal Academy of Music. His many awards include the accompaniment prize in the 2001 Kathleen Ferrier competition and the 2003 Gerald Moore award.
Chris made his debut at Wigmore Hall in 2001 and has since performed there many times as well as in all the main UK concert halls and in major concert venues and festivals throughout the world. He has made recordings for labels including Signum, Hyperion, Decca, Erato and Coro and many studio recordings and live broadcasts for BBC Radio 3 and Classic FM. He is a Professor at the Royal College of Music and an Associate of the Royal Academy of Music; he also works often with the Samling Foundation.

Future plans include a series of concerts entitled 'The Songs of Ravel and his Circle' at the Wigmore Hall and for the BBC, recording projects for Hyperion, Decca and EMI and concerts throughout Europe and North America.

In 2010 Chris became Artistic Director of the Ryedale Music Festival. **www.cglynn.com**

JULIAN BLISS
CLARINET

Firmly established on the international concert scene Julian Bliss has already appeared as soloist with a number of important orchestras including the London Philharmonic, BBC Symphony, Royal Philharmonic, Orchestre National de France, City of Birmingham Symphony Orchestra, Seattle Symphony, BBC Philharmonic, BBC National Orchestra of Wales, NHK Symphony, Munich Chamber, Gulbenkian Orchestra, Malaysian Philharmonic, Swedish Radio Symphony, and the Bergen Philharmonic.

In recital Julian has appeared at such prestigious venues as the Wigmore Hall, Cadogan Hall, the Louvre in Paris, Montpellier Festival, Jerusalem Music Festival, Bad Kissingen, Rheingau and Mecklenburg Festivals, where he was awarded the audience prize and is now a regular guest. He recently gave a very successful debut recital at the Lincoln Center in New York. As a prolific chamber musician, Julian has collaborated with artists such as Joshua Bell, Steven Isserlis, Misha Maisky, Steven Kovacevich, Elena Bashkirova, Julian Rachlin, Simon Trpceski and Helen Grimaud.

Julian has appeared on national television on numerous occasions; at the Queen's 80th birthday at the BBC Proms in front of a live audience and a television audience around the world in forty countries, in a three-part documentary about his life for Channel 4 entitled 'Gifted', and he was among the distinguished artists invited to perform at the Queen's Golden Jubilee Celebrations at Buckingham Palace on 1 June 2002.

In 2007 Julian was invited by Conn Selmer to design a range of affordable clarinets bearing his name. The BLISS range of clarinets was recently launched world-wide and have received much praise. For more information about Julian and the BLISS clarinets visit **www.Julianbliss.com**

© Thomas Rabsch

THOMAS BOWES
VIOLIN

Thomas's recent recording of Walton and Barber concertos (SIGCD238) has been enthusiastically received: *"Bowes yields to none of the Walton's great interpreters - Heifetz (the dedicatee), Menuhin, Francescatti, Chung, …"* (Sunday Times).

Bowes has spent many years developing an unusually deep and expressive musical personality. He has played the Elgar concerto in the USA and Germany as well as in the UK, and with the Britten concerto he made a German debut in 2003. Bowes has excelled with the Szymanowski concertos, making a specially recorded broadcast of No.2 for the BBC Proms in 1998.

An enthusiastic champion of contemporary music he gave the world premiere of John Metcalf's concerto "Paradise Haunts…" in 1999 and recorded the work for Signum Classics (SIGCD103). In 2001 he premiered the concerto of Eleanor Alberga with the SCO and Joseph Swensen to a flourish of rave reviews. Plans for a second Alberga concerto and recordings of both are taking shape.

Bowes joined the LPO in 1985 and a year later the Academy of St Martins. In 1987 he gave his London recital debut and between 1988 and 1992 was the founding leader of the Maggini Quartet. Invited to become the leader of the London Mozart Players, he made a BBC Proms debut with them and Jane Glover in 1991. Still in demand as a guest leader, he has also concert-mastered many film scores.

Forming the duo "Double Exposure" with Eleanor Alberga, the Duo toured regularly and extensively in the USA until 2000. They made a ground breaking trip to China as well as broadcasting and concertising in the UK. A New York recital at Carnegie in 2000 was extensively and tellingly reviewed by Paul Griffiths in the New York Times.

In 2003 Bowes became the Artistic Director of the Langvad Chamber Music Jamboree in Denmark and more recently with Eleanor Alberga founded the chamber music festival Arcadia in north Herefordshire.

He plays a 1659 Nicolo Amati violin.

www.thomasbowes.com

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ANDRES KALJUSTE
VIOLA

Estonian violinist and violist Andres Kaljuste enjoys a rich musical life both in his homeland and abroad. Hailed in the press as "a soloist with a great sense of character", Kaljuste is an artist passionately dedicated to communication through music of diverse styles and genres.

After studies at 'Lilla Akademien', Stockholm with Nina Balabina and with Prof. Ulf Wallin at the Royal Academy of Music in Stockholm and Hochschule für Musik 'Hanns Eisler' Berlin, Kaljuste became a member of the Academy of Rundfunk-Sinfonieorchester Berlin. Before completing his studies in Germany, Andres worked at the 'Lilla Akademien', recognized as one of the top music schools in Scandinavia, as a teacher of violin and viola. He was also conductor of the school's string orchestras and coach for a wide variety of ensembles. He now pursues a busy freelance career which has taken him to China, Japan and many European festivals within in the past year.

Kaljuste has appeared as a soloist with Estonian National Symphony Orchestra, Verona Philharmonic, Tallinn Chamber Orchestra, 'Belgrade Strings', Vanemuise Symhony Orchestra and he made his debut at Berlin's Konzerthaus in 2010 with Cappella Academica, playing the Brahms violin concerto. Since 2007, Andres has been artist in residence at the Nargen Festival in his native Estonia, where his main emphasis lies in chamber music – the form of music-making he enjoys most. He frequently appears with pianist Sophia Rahman – a partnership that has taken them on tour for concerts and masterclasses in China, Russia and Estonia.

Kaljuste's native music has found an ever-increasing place in his repertoire. Estonian composers Timo Steiner and Elo Masing have dedicated works to him and he has often worked together with Arvo Pärt, whose music he has premièred and recorded.

Andres Kaljuste plays on a Florian Leonhard "Gasparo da Salò" 2007 viola.

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Recorded at Wyastone Leys Concert Hall, Monmouthshire, UK from 18-20 November 2010.

Producer and Editor - Nicholas Parker
Recording Engineer - Mike Hatch

Cover Image - © Marc Royce
Design and Artwork - Woven Design
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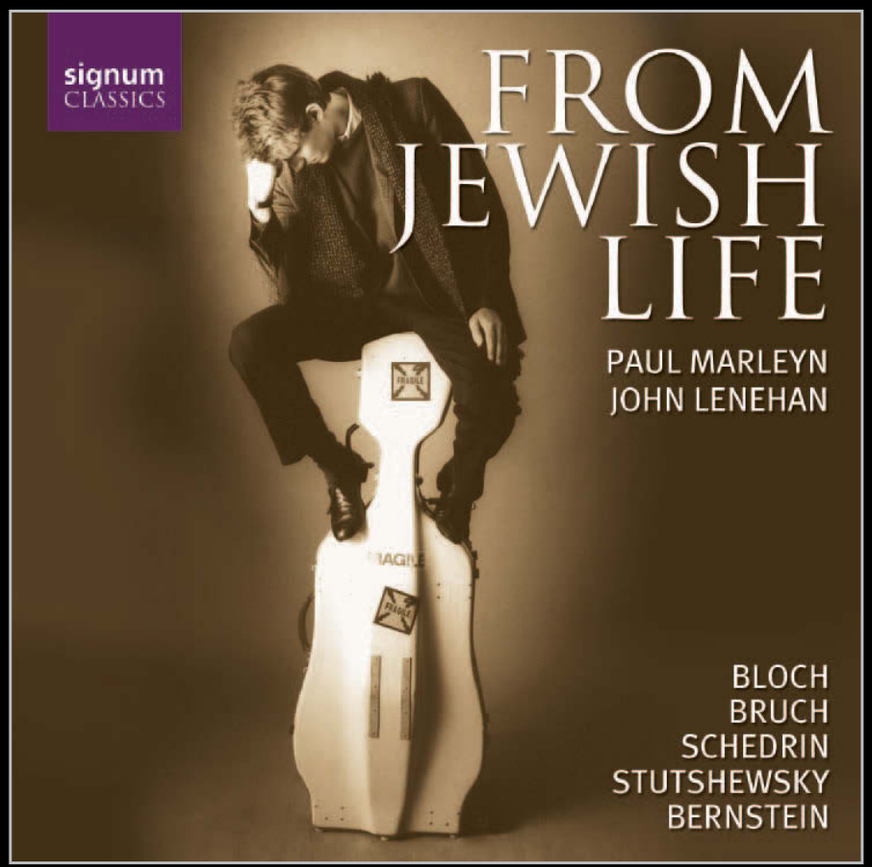

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