

# Gareth WALTERS



## Song of the Heart

*Cân y galon*

for soprano and string quartet

*Poésies du soir*

for mezzo soprano  
and chamber orchestra

Violin Sonata

*Little Suite for Flute and Harp*

*Berceuse* for harp

with

Carolyn Foulkes, soprano

Wendy Dawn Thompson, mezzo soprano

London Concertante

FIRST RECORDINGS

# AN AUTOBIOGRAPHICAL OUTLINE

by Gareth Walters

I began to compose as a schoolboy in Swansea and received early encouragement from Benjamin Britten who stayed at our family home on three occasions. The reason for his visit was related to preparations for the first recording of *A Ceremony of Carols* for which my father had suggested a local boys' choir in Morriston.

In 1949 I entered the Royal Academy of Music and after three years was awarded a Royal College of Music scholarship to the Conservatoire National in Paris where I studied with Jean Rivier, whose kind avuncular manner disguised a keen sense of musical criticism, and with Olivier Messiaen. At that time (1953) Messiaen was professor of what was known in the Conservatoire as musical aesthetics, a rather superior term for musical analysis that some might consider a formal and not very absorbing topic, but his quiet enthusiasm for the subject, particularly in relation to the piano music of Ravel and Debussy, and the then – to most of his students – unknown world of plainchant, was a revelation to us all.

The following July I travelled to Italy to study at the Accademia Musicale Chigiana in Siena. The academy opens its doors to international students during the summer months and, while in my second period of study there in 1954, I received the offer of a teaching post in the Junior Exhibitioner section of the Royal Academy of Music in London. Two years later I was appointed a producer in the music staff of the BBC in London and I held both appointments for much of my professional life, until 1988, since when, apart from composition, my activities have included extended periods of examining (for the Associated Board of the Royal Schools of Music) and organising various concert series, including the annual Gower Festival in South Wales.

The first work of mine to appear on record, in 1970, was *Divertimento for String Orchestra* (composed in 1960), played by the English Chamber Orchestra conducted by David Atherton; it has subsequently been recorded on three other occasions: in 2002 by the Royal Ballet Sinfonia for ASV, in 2003 by the Manitoba Chamber Orchestra for CBC, and most recently in 2007 by the Orquestra de Cambra Terrassa in Barcelona. Other works that have been recorded are *Sinfonia Breve* (1964), *Elegy – a poem for string orchestra* (1969), *Overture: Primavera* (1962), *Gwent Suite* (1959), *Little Suite for Harp* (recorded on a ‘Classics for Pleasure’ LP and re-issued on CD, in 1998) and *Capriccio for guitar* (1980)

All the works on this CD were written during, or shortly after, my professional life in the BBC. Four of them have one common factor in that they all allude to the character of the short harp piece *Berceuse*, which I wrote in 1965. The nocturnal element of a serenade present in this miniature is to some extent also found in all the other pieces.

*Cân y galon* (‘Song of the Heart’) is a setting for soprano and string quartet of five Welsh poems. It was composed in 1970 as a result of a commission from the BBC in Wales. The singer in the first performance was the Welsh soprano Mary Thomas, the teacher of the soloist on this recording, Carolyn Foulkes. Although there are no folk melodies in the work the words of three of the poems are traditional (*penillion*<sup>1</sup>). The other two are early-nineteenth-century poems written very much in the spirit of these traditional verses. The subject of all five is love – requited or unrequited. The fourth song expresses a sentiment familiar in rural communities of earlier centuries but fast disappearing by the twentieth: the sense of duty to a parent who might feel abandoned as a consequence of a daughter’s betrothal. And the final one expresses the unique bond between mother and child.

When I was a student in Paris, I was asked to write a few brief sketches for a duet for flute and cello, and some years later, in the 1960s, I decided to take these as a basis for this

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<sup>1</sup> The Welsh word for ‘verse’ is *penill*; the plural is *penillion*. Although with time the term *penillion* has come also to mean the once-popular form of vocal improvisation on traditional folk melodies by singer-harpists, it really refers to words and not music. As in other Celtic languages some initial consonants can mutate depending on what they follow, ‘old verse’ is in Welsh *hen bennill* and the plural *hen benillion*.

*Little Suite for Flute and Harp* which is in the form of a short serenade or divertissement. It opens with a march-like movement, which is followed by a short chaconne. The third movement is lively and rhythmic, with a slight hint of Rossini, and the last movement proceeds with varying gentle rhythmic patterns to its equally discreet, if slightly impudent, conclusion.

Although the Violin Sonata was re-drafted from an earlier work in 1989, it was not revised and edited until 1996. It received its first performance, by Pauline Lowbury and Julius Drake, at a series of lunch-time concerts at the Guildhall in Guildford in 2002. The first of its four movements follows traditional sonata form and contains elements, either rhythmic or melodic, that feature elsewhere in the work. The second-movement *Lento* comprises an extended elegiac melodic opening and closing section that encloses a fugal central section based on a left-hand figure heard in the accompaniment to the violin melody. The third movement is an *Intermezzo* in the form of a serenade, and the final movement grows out of a brief rhythmic element from the first movement – and in the closing bars an echo of the opening phrase of the work makes a final appearance.

*Poésies du soir* ('Poems of the Evening') was written in 1961 for the Welsh singer Margaret Price, who began her career as a mezzo soprano but within a few years developed into the great dramatic soprano who was to become celebrated in concert halls and opera houses throughout the world. During the few early years of her career as a mezzo she performed *Poésies du soir* on a number of occasions, one of which was under the baton of Sir Adrian Boult. The work is a setting of poems by three French poets, Sully Prudhomme, André Thiriet and Paul Bourget. In the first the poet contemplates the vast space of a clear moonlit sky and the sense of infinity beyond. The second describes a boat gliding through water lilies beneath the shimmering branches of willows. And the third evokes the fresh breeze of a warm summer evening.

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Born in North Wales, **Carolyn Foulkes** trained at the Royal Academy of Music, where she won a number of awards. She graduated from the Opera Course at the RAM having performed many roles including Amor (*L'Egisto*), Despina (*Così fan tutte*), Lauretta (*Gianni Schicchi*) and the title role in Ruth Brychmore's *Lysistrata*. Carolyn was also a prize-winner at the 1995 Welsh Singer Competition and at the Grimsby International Singing Competition.

Her operatic engagements have included Micaëla (*Carmen*), Musetta (*La bohème*), and Nanetta (*Falstaff*) for Opera Brava, Gretel (*Hansel and Gretel*) on tour in the Middle East, First Lady (*Die Zauberflöte*) at the Amersham Festival, and the roles of Ecuyée in the world premiere of Debussy's *Rodrigue et Chimène* conducted by Kent Nagano and Second Spirit in Schumann's *Manfred* at the Opéra de Lyon. Other international engagements have taken her to Budapest, Copenhagen, Milan, Genoa, Paris, Vienna and most recently Boston, Massachusetts.

Recent highlights have included the world premiere of *Till Earthly Passions Turn* by Carl Rüttli with the Cheltenham Bach Choir, Mahler's Second Symphony for Stephen Cleobury and the Cambridge University Music Society in England and the USA, *Messiah* at Llandaff Cathedral and Mainz, Dyson's *Hierusalem*, Vaughan Williams' *Hodie* and Finzi's *In Terra Pax* with the BBC Symphony Orchestra, and Tippett's *A Child of Our Time* and Dvořák's *Stabat Mater* at the Queen Elizabeth Hall.

**Wendy Dawn Thompson** was raised in New Zealand, lives in the United Kingdom and enjoys an international career on the operatic and concert stage. She studied at Victoria University in Wellington, the Royal Northern College of Music and the Royal College of Music. She won the 2003 Kathleen Ferrier Prize, Royal Over-Seas League Music Competition, and she was a finalist in the 2005 BBC Cardiff Singer of the World.

Recent operatic engagements include her debut for English National Opera in Monteverdi's *Orfeo*, Sesto (*La Clemenza di Tito*) for Opera Australia, Varvara (*Katya Kabanova*) for Opera North and Komponist (*Ariadne auf Naxos*) for Garsington Opera. She made her debut with Covent Garden in the world premiere of Harrison Birtwistle's *The Minotaur* and with Scottish Opera in Cimarosa's *Secret Marriage*.

Wendy's recital appearances have included performances at the Wigmore Hall, Aldeburgh Festival, the Proms, the Edinburgh International Festival and the Bridgewater Hall in Manchester. Concert highlights include Handel's *Messiah* at the Royal Albert Hall, Mozart's *Davidde Penitente* with

the Royal Liverpool Philharmonic Orchestra, Verdi's *Requiem* with the Southbank Symphonia and a tour with the New Zealand Symphony Orchestra performing Mahler's *Lieder eines fahrenden gesellen*.

**Sally Pryce**, harp, studied at the Purcell School and the Royal College of Music and was selected for representation by YCAT in 2003. As a concerto soloist she has appeared with the Scottish Ensemble, the Britten Sinfonia and the Royal Philharmonic Orchestra. She gives recitals with Adam Walker at major venues and festivals throughout the UK and in Europe, including concerts in Paris, Madrid, Geneva, the Czech Republic, Hungary, Israel, Japan and the USA.

**Adam Walker** was born in Retford, Nottinghamshire, and taught himself to play the flute at the age of nine. A year later he entered Chetham's School of Music and in September 2005 won a scholarship to the Royal Academy of Music. In 2002 he was the youngest-ever winner of the British Flute Society Competition and in 2004 was a finalist in the 2004 BBC Young Musician of the Year Competition. He has played with the Hallé Orchestra, the Royal Philharmonic Orchestra and the City of Birmingham and Bournemouth Symphony Orchestras, and has given numerous radio broadcasts, not least on BBC Radio 3.

The musical interests of **Adam Summerhayes**, violin, range from authentic Baroque performance to contemporary repertoire and from bluegrass to Bulgarian *copanitza*. Much of his focus has been on recital and chamber-music performance. He has performed in Croatia, the Czech Republic, Finland, France, Germany, Holland, Poland, Russia, Slovenia, Spain and the USA, as well as throughout Britain. His CDs, concentrating on previously under-recorded repertoire, include first recordings of Copland, Alan Bush and English Romantic trios for Meridian Records. Other recording projects include Lyatoshinsky chamber works and a concerto written for him by the Canadian composer Tom Ingoldsby. He directs London Concertante, performs and records with the Summerhayes Piano Trio and with Zum, a multifaceted group featuring Adam's own brand of fiddling and many of his own compositions.

Born in London, the pianist **Nicola Eimer** began her studies with Danielle Salamon and then went to study with Christopher Elton at the Royal Academy of Music, where she received a First Class Bachelor's Degree, as well as graduating with the Dip. RAM. She received a Master's Degree from the Juilliard School in New York in 2001, where she had a Fulbright Scholarship to study with

Joseph Kalichstein. Since then, she has enjoyed a busy career as a soloist and chamber musician. Nicola has given concerto performances at St Martin-in-the-Fields, the Purcell Room and the Barbican. She has also performed with the City of London Sinfonia, English Sinfonia, European Union Chamber Orchestra, and the Orchestra of the Swan. Her recital work has taken her to music societies and festivals across the United Kingdom, including the Chopin Society at Fairfield Hall, and at the festivals of Harrogate, Hampstead and Highgate, Buxton, Honiton, Presteigne and Stratford-upon-Avon, where she gave the premiere of *Limehouse Nocturne*, a work written for her by Judith Bingham. Other contemporary projects include the recording of Cecilia McDowall's *Dance the Dark Streets* for piano and string orchestra, conducted by George Vass and released on the Dutton-Epoch label.

Nicola is a founder member of the Eimer Piano Trio, formed in 1997. They won the chamber music award of the Royal Over-seas League Competition in 2002, as well as the Bärenreiter Prize in the ARD Competition in Munich. Nicola also performs with other musicians and ensembles, including Remus Azoitei, Alison Balsom, Thomas Carroll, Maurice Hasson, Guy Johnston, Gemma Rosefield, the Carducci Quartet and the London Concertante.

**Gregory Rose** has conducted throughout eastern and western Europe, particularly in Romantic and contemporary repertoires. The orchestras he has conducted include the St Petersburg Symphony, Finnish Radio Symphony and London Philharmonic, and the National Symphony Orchestras of Estonia, Latvia and Lithuania. He has also conducted numerous choirs, among them the Nederland Kamerkoor, the Netherlands Radio Choir, Westdeutscher Rundfunk Chor, Groupe Vocal de France and the BBC Singers. He has over a hundred premieres to his credit, and has worked closely with composers such as Stockhausen, Cage and Steve Reich, appearing in festivals throughout Europe, including two BBC Promenade concerts with Singcircle. In 1998 he conducted the world premiere of his completion of Hummel's Violin Concerto with Jaakko Kuusisto and the Jupiter Orchestra. Gregory has conducted operas by Bizet, Joplin, Virgil Thomson, Berthold Goldschmidt and Barber. He has recorded for many international television and radio stations and for the CD labels Chandos, Hyperion, Wergo, Continuum, Dacapo and October Music.

**London Concertante** celebrated its fifteenth anniversary in 2006 with a concert at the Wigmore Hall in London. Its players are brought together through a shared passion for chamber music and the group has the rare ability to combine flexibility of instrumental grouping and maintain artistic endeavour. The ensemble gives around a hundred concerts a year, performing for festivals and music clubs and in theatres.

*Poésies du soir*

**Violins**

Adam Summerhayes\*  
Catherine van de Geest  
Emily Davis  
Clare Howick  
Louisa Aldridge  
Emil Chakalov\*  
John Smart  
Elizabeth Ball

**Violas**

Matthew Quenby\*  
Robert Smissen

**Cellos**

Matthew Lee  
Joely Koos

**Double-bass**

Benjamin Griffiths

**Flute**

Adam Walker

**Oboe**

Owen Dennis

**Clarinet**

Elizabeth Drew

**Bassoon**

Sarah Burnett

**Horn**

Mark Smith

\*string-quartet performers in *Cân y galon*, with Chris Grist (cello)



## *Cân y galon*

### [1] **Torri Calon**

Hen Benillion

Dod dy law, on'd wyt yn coelio,  
Dan fy mron, a gwylio 'mrifo;  
Ti gei glywed, os gwrandewi,  
Sŵn y galon fach yn torri.

O f'anwylyd, cyfod frwynen,  
Ac ymafael yn ei deupen,  
Yn ei hanner tor hi'n union  
Fel y torraist ti fy nghalon.

### [2] **Cân Olwen i Afaon**

Eben Fardd

Afaon bach, mor fwyn y bu  
Dy wên a'th garu gynt;  
Ond diffodd wnaeth fel kannwyll frwyn  
Y gwanwyn yn y gwynt.

Ti a anghofiaist fam a thad  
I'm cael yn gariad gynt;  
Ond chwythwyd pob adduned dda  
Fel manus gyda'r gwynt.

Meddyliais innau'n ddigon gwir  
Dy fod yn gywir gynt;  
Ond beth yn ddrych o'th serch a gawn?  
Edafedd gawn mewn gwynt.

## **Song of the Heart**

Translations by Gareth Walters

### [1] **'Heartbreak'**

Trad.

Let thy hand rest gently  
Beneath my bosom  
There you will feel  
The beat of my breaking heart.

O, my beloved, take a rush stem,  
Grasp it at each end,  
Break it clean in half  
As you broke my heart.

### [2] **'Olwen's Song to Afaon'**

Eben Fardd

Afaon dear, how sweet was your smile  
And love in the distant past.  
But it vanished like a reed candle  
In the Spring breeze.

You forsook your parents  
To claim me as your love,  
But every promise disappeared  
Like chaff in the wind.

At first I believed  
That you remained faithful,  
But what signs of love did I find?  
Just a thread of gossamer in the air.

Mi gredaf bellach, er fy lles,  
Hen gyngor ges i gynt,  
Na rown ar fab a'i haeriad moel  
Ddim mwy o goel na'r gwynt.

**[3] Y Garreg**

Hen Bennill

Yng nglan y môr mae carreg wastad,  
Lle bŵm i'n siarad gair â'm cariad;  
Oddeutu hon mae teim yn tyfu  
Ac ambell sbrigyn o rosmari.

**[4] Llauer Gwaith**

Hen Benillion

Llauer gwaith, lliw'r eira gwyn,  
Y bŵm i'n synfyfyrion,  
P'un a wnawn ai digio 'nhad  
Ai troi fy nghariad heibio;  
Gwell i mi yw digio 'nhad  
Na throi fy nghariad heibio.

Mynnaf gasglu'r niwl a'i hel  
A'i rwy mo fel sachlenni  
Ar hyd y nentydd fore a hwyr,  
Cyn baria' i'n llwyr dy gwmni;  
Mynnaf hynny, doed a ddêl,  
Cyn cana' i ffarwel iti.

I will now accept, for my own good,  
An old piece of advice,  
That a lover's promise  
Is as fickle as the breeze.

**[3] 'The Rock'**

Trad.

There on the sea-shore is a flat rock  
Where once I spoke with my beloved.  
Around it now grows only some thyme  
And a few sprigs of rosemary.

**[4] 'Many a Time'**

Trad.

Many a time, when the snow was fresh  
Have I mused;  
Wondering whether  
To offend my father, or reject my love.  
But, better to vex my father  
Than cast aside my love.

I will gather the mist  
And bind it into cloth,  
Spreading it day and night  
Along the valleys, ere we part.  
Such is my desire  
Before I bid farewell to you.

**[5] Cân y Fam i'w Phlentyn**

Glan Padarn

Cwsg fy anwylyd di-nam,  
Tecach na rhosyn wyt ti;  
Huna ym mynwes dy fam,  
Tarian dy fywyd yw hi.  
Gwelw yw'r nos wrth y drws,  
Lleddf ac ystormus ei chri;  
O mae dy ruddiau di'n dlws,  
Cannwyll fy llygaid wyt ti.

Draw ar y don mae dy dad,  
Ymladd â gwyntoedd yr aig,  
Dychwel wna eto i'w wlad  
At ei anwylyd a'i wraig.  
Gweled dy wyneb mae'n awr,  
Clywed dy lais ar y lli;  
O mae'n dy garu di'n fawr,  
Cannwyll ei lygaid wyt ti.

Stormydd y gaeaf a'u gwg  
Eto ar fyrder a ffy;  
Gwanwyn a'i lesni a ddwg  
Fywyd o londer i lu;  
Tithau, fy mhlentyn di-nam,  
Chwerddi ar dywod y lli,  
Efo'th gwch bychan a'th fam,  
Cannwyll ei llygaid wyt ti.

Rhuo mae'r gwyntoedd o hyd,  
Tuchan yn ffenestr y cefn;

**[5] 'A Mother's Song to her Child'**

Glan Padarn

Sleep my precious one,  
Lovelier than the rose art thou.  
Rest on thy mother's breast.  
She is your life's shield.  
So dark and gloomy is the night  
And so threatening its cry.  
How sweet and pretty thy cheeks;  
You are the candle of my eyes.

Far over the waves your father  
Braves the ocean storms,  
But he will soon return  
To his dear wife and child.  
He sees your face now  
And hears your voice on the sea.  
O, how dearly he loves you;  
You are the candle of his eyes.

The frowning storms of winter  
Will suddenly cease to scatter.  
The Spring with verdure clad  
Will bring life and joy to all.  
And you my precious child  
Will laugh with your little boat  
And your mother.  
You are the candle of her eyes.

The winds howl without respite  
And rattle our windows.

O 'r wyt ti'n gariad i gyd,  
Rho imi gusan drachefn.  
Bellach, gorweddw'n i lawr,  
Cysga, *si holi, si, si;*  
Huna, wel huna yn awr,  
O cannwyll fy llygaid wyt ti.

### Poésies du soir

#### 15 'L'Idéal'

Sully Prudhomme

La lune est grande, le ciel clair  
et plein d'astres, la terre est blême,  
et l'âme du monde est dans l'air.

Je rêve à l'étoile suprême,  
A celle qu'on n'aperçoit pas,  
mais dont la lumière voyage  
et doit venir jusqu'ici bas  
enchanter les yeux d'un autre âge.

Quand luira cette étoile un jour,  
la plus belle et la plus lointaine,  
Dites-lui qu'elle eut mon amour,  
O derniers de la race humaine!

So, my dear loving child,  
Kiss me once more  
Before we lie down to rest.  
Sleep, little one, sleep;  
O, candle of my eyes.

### *Poems of the Evening*

Translations by Gareth Walters

#### 15 'The Ideal'

Sully Prudhomme

The moon is full, the sky clear  
And full of stars. The earth is pale  
And the Soul of the world is in the air.

I dream of the Supreme Star,  
That cannot be seen  
But whose light travels  
And will arrive far below  
To enchant the eyes of another age.

When this star one day shines,  
The most beautiful  
And the most distant,  
Tell it that it had my love  
O, last of the human race.

**16 'Promenade sur l'eau'**

André Thiriet

Les saules frissonnent. La lune  
argente la rivière brune  
du reflet de ses bleus regards;  
La barque sous les hautes branches  
glisse à travers les roses blanches des nénuphars.

Parmi les feuillages dissoute,  
La fraîcheur du soir, goutte à goutte,  
répand des pleurs mystérieux,  
et leur chute dans l'eau qui tremble  
nous berce avec un chant qui semble  
tomber des cieux.

O, mes amis, la nuit sereine!  
Riez, mais qu'on entende à peine  
vos rires, ne réveillez pas  
la réalité douloureuse  
qui dans un ombre vapoureuse  
s'endort là-bas!

Chantez ! Sous la voûte qui pleure,  
les yeux mi-clôds,  
Je vais rêver au fil de l'eau,  
comme un enfant que sa nourrice  
câline, afin qu'il s'assoupisse  
dans son berceau...

**16 'Promenade on the Water'**

André Thiriet

The willows shimmer.  
The moon makes the dark river glisten  
With the reflection of its blue glances;  
The boat, beneath the high branches, glides  
Through the white roses of the lilies

Among the leaves  
Dissolves the cool of the evening,  
Drop by drop,  
Spreading with mysterious sighs,  
Whose fall into the water that trembles,  
Cradles us with a song  
That seems to fall from the heavens.

O, my friends,  
In this serene night!  
Laugh, but so that  
One barely hears your laughs.  
Do not awaken  
The painful reality  
That in a hazy shade  
Sleeps yonder!

Sing! beneath the sobbing vault,  
Eyes half-closed,  
I will dream, drifting along with the water,  
Like a child whose nurse  
Cuddles him, so that he is lulled  
To sleep in his cradle.

**17 'Nuit d'été'**

Paul Bourget

O nuit, ô douce nuit d'été, qui viens à nous,  
Parmi les foin coupées et sous la lune rose,  
Tu dis aux amoureux de se mettre à genoux,  
Et sur leur front brûlant un souffle frais se pose.

O nuit, ô douce nuit d'été, qui fais fleurir  
Les fleurs dans les gazons, et les fleurs sur les  
branches,  
Tu dis aux tendres cœurs les femmes de s'ouvrir,  
et sous les blonds tilleuls errent des formes  
blanches ;

O nuit, ô douce nuit d'été, qui sur les mers  
Angluis le sanglot des houles convulsées,  
Tu dis aux isolés de n'être pas amers,  
Et la paix de ton ciel descend dans leurs pensées.

O nuit, ô douce nuit d'été, qui parles bas,  
Tes pieds se font légers et ta voix endormante,  
Pour que les pauvres morts ne se réveillent pas,  
Eux qui ne peuvent plus aimer, ô nuit aimante !

**17 'Summer Night'**

Paul Bourget

O night, o gentle summer night that comes to us  
Through the new mown hay and under the red  
moon  
You tell the lovers to kneel  
And on their burning brow a fresh breeze is laid.

O night, o gentle summer night, that makes  
bloom  
The flowers in the grass and on the branches,  
You tell the tender hearts of women to open  
And under the fair lindens white shapes wander;

O night, o gentle summer night, which on the seas  
Absorbs the cries of the raging storms,  
You tell the lonely not to be bitter,  
And the peace of your heaven flows into their  
thoughts.

O night, o gentle summer night, that speaks softly,  
Your feet light and voice soothing,  
So that the poor dead should not awaken,  
Those who can no longer love, O loving night.



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# GARETH WALTERS *Song-Cycles and Chamber Music*

## *Cân y galon (Song of the Heart),* for soprano and string quartet (1970)

|   |              |
|---|--------------|
|   | <b>17:04</b> |
| <b>1</b> Torri Calon ('Heartbreak')       | 4:20         |
| Cân Olwen i Afaon                         |              |
| <b>2</b> ('Olwen's Song to Afaon')        | 1:56         |
| <b>3</b> Y Garreg ('The Rock')            | 3:50         |
| <b>4</b> Llawer Gwaith ('Many a Time')    | 1:57         |
| Cân y Fam i'w Phlentyn                    |              |
| <b>5</b> ('A Mother's Song to her Child') | 6:01         |

## *Little Suite for Flute and Harp* (1960s)

|                                     |      |
|-------------------------------------|------|
| <b>6</b> <i>Allegro</i>             | 2:22 |
| <b>7</b> <i>Lento</i>               | 3:28 |
| <b>8</b> <i>Vivo ben ritmico</i>    | 2:06 |
| <b>9</b> <i>Allegretto semplice</i> | 2:25 |

## *Violin Sonata* (1989–96) **24:54**

|                                       |      |
|---------------------------------------|------|
| <b>10</b> <i>Allegro assai</i>        | 7:12 |
| <b>11</b> <i>Lento poco sostenuto</i> | 7:17 |
| <b>12</b> <i>Moderato</i>             | 3:33 |
| <b>13</b> <i>Allegro energico</i>     | 6:52 |

## **14** *Berceuse* for harp (1965) **2:18**

## *Poésies du soir (Poems of the Evening),* for mezzo soprano and chamber orchestra (1961) **12:06**

|                                       |      |
|---------------------------------------|------|
| <b>15</b> L'Idéal ('The Ideal')       | 3:16 |
| <b>16</b> Promenade sur l'eau         |      |
| ('Promenade on the Water')            | 3:11 |
| <b>17</b> Nuit d'été ('Summer Night') | 5:40 |

**TT 68:40**

Carolyn Foulkes, soprano **1–5**  
 Adam Walker, flute **6–9**  
 Sally Pryce, harp **6–9, 14**  
 Adam Summerhayes, violin **10–13**  
 Nicola Eimer, piano **10–13**  
 Wendy Dawn Thompson, mezzo soprano **15–17**  
 London Concertante **1–5, 15–17**  
 Gregory Rose, conductor **15–17**



The Welsh composer Gareth Walters (b. 1928) studied with Jean Rivier and Olivier Messiaen in Paris in the early 1950s, inheriting a formal elegance which has characterised his music ever since, enhanced on this disc by a nocturnal, serenade-like quality. The two song-cycles here – *Cân y galon* ('Song of the Heart'), set in Welsh, on aspects of love, and *Poésies du soir*, evoking the calm of summer evenings – share the song-writing clarity of Benjamin Britten, whose early encouragement galvanised Walters' career as a composer. They enclose the buoyant, Celtic-coloured *Little Suite for Flute and Harp*, the expansive Violin Sonata and the gentle *Berceuse* for harp.



## GARETH WALTERS Song-Cycles and Chamber Music

|   |       |
|---|-------|
| <b>1</b> <i>Cân y galon</i> (Song of the Heart), for soprano and string quartet (1970)                  | 17:04 |
| <b>6</b> <i>Little Suite for Flute and Harp</i> (1960s)   | 10:01 |
| <b>10</b> Violin Sonata (1989–96)   | 24:54 |
| <b>14</b> <i>Berceuse</i> for harp (1965)   | 2:18  |
| <b>15</b> <i>Poésies du soir</i> (Poems of the Evening), for mezzo soprano and chamber orchestra (1961) | 12:06 |

Carolyn Foulkes, soprano **1–5** Sally Pryce, harp **6–9**, **14**  
 Adam Summerhayes, violin **10–13** Nicola Eimer, piano **10–13**  
 Adam Walker, flute **6–9**  
 Wendy Dawn Thompson, mezzo soprano **15–17**  
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