

# Timothy ROBERTS

**PORTRAITS, DISTILLATIONS AND SOUNDGAMES**

INSTRUMENTAL, CHAMBER AND DIGITAL COMPOSITIONS, 1996–2015

**Jeremy West, cornett**

**His Majestys Sagbutts & Cornetts**

**Katy Bircher and Andrew Crawford, Baroque flutes**

**Gail Hennessy and Hilary Stock, oboes da caccia**

**Mike Gingold, alto saxophone**

**Charles Daniels, tenor**

**Timothy Roberts, clavichord, harpsichord, piano and organ**

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# TIMOTHY ROBERTS Portraits, Distillations and Soundgames

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## ***Improvisations for Jeremy* for solo cornett (2005)**

1 No. 31 Firlé Beacon 1:12

## ***Three Distillations from songs by Gabriel Fauré* for harpsichord (1996) 8:52**

2 No. 1 En sourdine (*prélude non mesuré*) 3:17

3 No. 2 Clair de lune (*style brisé*) 3:07

4 No. 3 Puis que l'aube grandit (*arpeggio*) 2:28

## ***On the Wall, Off the Wall: Six Venetian Sketches* for cornetts and sackbuts (2004) 6:48**

5 No. 1 *Intrada* 0:56

6 No. 2 *Cromatica* 1:14

7 No. 3 *Forte e piano* 1:04

8 No. 4 *Fantasia allegra* 0:47

9 No. 5 *Canzona amorosa* 0:59

10 No. 6 *G. Gabrieli in memoriam* 1:48

## ***Two Family Portraits* for piano (1996) 9:38**

11 No. 1 Mozart in Blue 4:30

12 No. 2 Insomniac Rag: or, The Fearful Symmetries Nocturne 5:08

## ***Improvisations for Jeremy***

13 No. 5 Mild and Bitter 1:33

## **14 *Valldemossa Road* for clavichord (2006) 2:25**

## **15 *The Duke's Rondeau* for harpsichord (2009) 2:53**

## **16 *Sonatina for Haydn* for piano (2009) 2:10**

## ***Improvisations for Jeremy***

17 No. 18 Southease 1:48

## ***Upon Words from Saint Matthew* for two Baroque flutes and two oboes da caccia (2001) 8:36**

18 Prelude 0:25

19 Fugue I: The Spirit is Willing But the Flesh is Weak 2:24

20 Fugue II: Ye Have Always the Poor with You 1:51

21 Fugue III: My God, My God, Why hast Thou Forsaken Me? 3:56

<b>[22] <i>The Triumphant Fall of Man: Improvisation for Gerhard Grenzing for organ</i> (2006)</b>	<b>10:44</b>
<b><i>Improvisations for Jeremy</i></b>	
<b>[23] No. 4 The Furlongs</b>	3:31
<b><i>Sunshine for the Mind: 19 Soundgames on Works by Henry Purcell</i> (2006–15)</b>	
<b>[24] No. 5 Groundwork I, after Purcell's <i>A New Ground</i></b>	2:19
<b>[25] No. 10 Sunshine for the Mind, after 'Sound the Trumpet'</b>	3:11
<b>[26] No. 11 Groundwork II, on the ground bass of 'Music for a While'</b>	2:16
<b>[27] No. 14 And So to Bed, after <i>An Evening Hymn</i></b>	4:15
<b>[28] No. 12 An Orchestra's Guide to the Young Person, after the Rondo from <i>Abdelazer</i></b>	4:08

TT 76:26

Jeremy West, cornett [1] [13] [17] [23]

Timothy Roberts,

harpsichords by Rasmus Manley [2]–[4] and Michael Johnson [13]

pianos by Yamaha [11]–[12] and Henri Herz [16]

fretted clavichord by Peter Bavington [14]

organ by Jordi Bosch (1762), Santanyi, Mallorca [22]

His Majestys Sagbutts & Cornetts [5]–[10]

Jeremy West, Jamie Savan, Helen Roberts, cornetts

Abigail Newman, Stephanie Dyer, Stephen Saunders, sackbuts

Katy Bircher and Andrew Crawford, Baroque flutes [18]–[21]

Gail Hennessy and Hilary Stock, oboes da caccia [18]–[21]

Mike Gingold, alto saxophone [24]

Charles Daniels, tenor [27]

Digital compositions [24]–[26] [28]

FIRST RECORDINGS

# PORTRAITS, DISTILLATIONS AND SOUNDGAMES: INSTRUMENTAL, CHAMBER AND DIGITAL COMPOSITIONS, 1996–2015

by Timothy Roberts

Many of the pieces on this disc are musical portraits of one sort or another, whether inspired by family, friends or, especially, colleagues in the world of early music. The background to the *Improvisations for Jeremy* [1][13][17][23] is as follows: in 2005 a Polish choral conductor suggested that, in place of the customary plainsong, the cornettist Jeremy West might extemporise short, unaccompanied interludes between the verses of a set of polyphonic Lamentations for Holy Week. Jeremy is used to decorating pre-existing melodies to his heart's content but was reluctant to commit to free-form improvisation; he therefore demurred, while adding, 'But I do know someone who can help'. Thus I found myself commissioned to imagine how, in another universe, a J. West might be improvising.

My memory is that, particularly with the aid of the excellent beer of Harvey's of Lewes, East Sussex, the music flowed easily onto paper. It's perhaps fortunate that the Polish concert never actually happened, for most of the 40-plus *Improvisations* would have been way too long, as well as unreasonably difficult, for their purpose. (Their random names, by the way, reflect their origin in and around Lewes.) The manuscript disappeared for a long time, but eventually Jeremy unearthed it and rose to the challenge of practising and recording a group of them.

Part of the background to the *Three Distillations* [2]–[4] was my wish to find ways of making the harpsichord sing in musical styles outside its 'comfort zone'. Many twentieth-century composers had tended to emphasise the percussive aspect of the instrument, but in my reimaginings of three of Fauré's settings of poems by Paul Verlaine ('En sourdine', 'Clair de lune' and 'Puis que l'aube grandit') I draw on

three of its gentler historic techniques – the unmeasured prelude, the ‘broken’ or non-synchronised style and the use of rapid up-and-down arpeggiation – to create illusions of light and shade. The term ‘distillation’ came to mind after spending much time at the harpsichord, carefully choosing which notes to delete from the florid piano parts of the originals. I was pleased to read, after finishing my distillings, that Verlaine’s collection *Fêtes galantes* (1869), the source of ‘Clair de lune’, was inspired by his seeing an exhibition of paintings by Watteau, a rather neglected artist at that period. In some sense my retranslation into harpsichord language seemed to close a circle.

The suite *On the Wall, Off the Wall* [5]–[10] is a tribute to my work with Renaissance wind music in general (my first professional concert, in 1980, was with a group called The Guildhall Waits), and specifically with the members of His Majestys Sagbutts & Cornetts (HMSC), with whom I was lucky enough to travel the world and to co-create countless recordings and concerts. By ‘on the wall’ I mean portraits, and ‘off the wall’, of course, means slightly crazy: the sequence of miniatures (each movement occupying a single A4 page) was intended to reflect HMSC’s characteristic mix of nobility and eccentricity, as well as the umbilical connection of its sound with late-Renaissance Venice.

The *Two Family Portraits* for piano date from the months following my father’s rather swift death in July 1996, and shortly afterwards that of a close family friend, Maureen Reding, who was the nearest thing I had to a godmother. Both Maureen and my mother had piano ‘party pieces’ that they’d sit down and play once in a blue moon. Maureen’s was a surprisingly virtuosic one, the *Allegro assai* finale of Mozart’s Sonata in F, K332. Shortly after her death I used the opening notes of the movement, C–B–C–F, as the basis of an elegiac prelude with jazz harmonies [11].

A few weeks earlier I had woken in the night after dreaming of two unusual bars of a sort of chromatic ragtime. I got up and wrote them down, using them the next day as the germ of a piece [12] that I conceived as ragtime-meets-John-Field, and which was certainly a homage to William Bolcom’s enchanting *Graceful Ghost Rag*. The Blakean subtitle of my own ‘Insomniac Rag; or, The Fearful Symmetries Nocturne’ refers ironically to the piece being, like Bolcom’s, composed entirely of eight-bar units.

Some while later I asked my mother about the time, many years ago, that I'd seen her sit down and play the piano. 'Oh yes, that would have been my party piece: *Stormy Weather*'. I couldn't help wondering if the dreamed start of 'Insomniac Rag' was rooted in that childhood memory – but perhaps coincidence is the more likely explanation.

*Valldemossa Road* [14] is another of the cornett *Improvisations*, in a simply harmonised version for clavichord. Its melancholy is, for me, a bittersweet recollection of the brief three years of my second marriage, passed in the village of Deià in the Mallorcan mountains.

By contrast, *The Duke's Rondeau* [15] and the *Sonatina for Haydn* [16] are lightweight flights of fancy, in a little Baroque *rondeau* with a sprinkling of Duke Ellington, and, on a whim, an imagined image of Haydn enjoying jazz.

I've always enjoyed touring in Spain, and in 2001 did so with the Gabrieli Consort & Players for a series of performances of Bach's *St Matthew Passion* that preceded a recording for DG Archiv the following year. Hearing them repeatedly, certain phrases in Christus' accompanied recitatives (beautifully sung by Neal Davies) stayed in my ear as being especially melodic in their own right, and I experimented during the tour with developing a few of them as fugues in an obviously Bachian idiom – though not, I hope, too drily or pedantically. In my memory the fugal interplay connects with conversations with touring colleagues, when sometimes I worked on tables in bars as life went on round about me; and so these pieces, too, recall particular musicians, as well as the wonderful sounds they produced, and produce here, on their Baroque wind instruments.

Three of the fugal sketches, plus a brief prelude, make up the resulting *Upon Words from Saint Matthew* [18–21]. Its scoring is that of Bach's heart-rending soprano aria 'Aus Liebe will mein Heiland sterben' ('From love my Saviour will die'), with the addition of a second flute. As in the aria, the lack of a bass part symbolises a lack of grounding and loss of certainty, though at the same time the wind instruments on their own create a sensuous palette of colour, one that I particularly enjoyed during both the composition and the recording. Though close since my teens to the world of Bach's church music, I am not a Christian, and at the end of Fugue III (depicting Christ's bleak final words) I allow the music to unravel into an unresolved question mark.

The biggest piece on this disc [22] was created entirely on the spur of the moment. In 2006 I spent a day at the magnificent organ in Santanyí, Mallorca, recording eighteenth-century music with my teenage son Jake as engineer. By about 6 p.m. we were almost finished but had to hang around for a Mallorcan singer to come and sing a few plainsong verses. We waited for her at a bar in the sun, and after a couple of red wines I suggested we go back and record a piece as a special gift for Gerhard Grenzing, who restored and still maintains the Santanyí organ. He was, and remains, exceptionally supportive of my work in Mallorca and more widely in Spain.

The keyboards of Spanish organs are generally divided into two parts at Middle C/C sharp, with different combinations of stops available in the bass and the treble. Thus, the two manuals at Santanyí provide the player with four possible areas of colour, in addition to the pedals, which on this organ offer an astonishing 16' Bombarda stop. I happened to have four lead weights with me, for holding notes down while tuning, and I had the idea of leaving them, two on each keyboard on tenor G and alto G respectively, throughout the improvisation – thus representing Gerhard's initials. (The fact that the four Gs aren't always *sounding* is because sometimes no stops are 'on'.)

*For G. G.* (as it was originally called) came out as mainly colouristic and harmonic, rather than melodic, and broken into three large sections by brief unisons. At the end I switched off the electric blower while holding down the final chord, leaving the bellows to empty and to create what is, to my ears, a serendipitous special effect. It was probably this that inspired an artist in Deià to coin the phrase 'the triumphant fall of man', which, of course, I immediately adopted as the title.

The all-acoustic part of the CD ends with another cornett *Improvisation*, and I'm grateful that Martin Anderson, the founder of Toccata Classics, was happy for me to append five pieces from my *Sunshine for the Mind*, a sequence of nineteen mostly digital computer-generated compositions based in various ways on music by Henry Purcell. Since my teens I've spent a lot of my musical life with this wonderfully fecund yet precise master, whether copying and editing his vocal music, accompanying his songs or playing continuo (especially with the Gabrielis) in his sacred music and his operas.

He got, I suppose, under my skin. Parts of *Sunshine for the Mind* use a mix of live and digital sounds (No. 5, ‘Groundwork I’ [24], for example), or multi-tracking [27], but most of its contents use only the relative limited range of MIDI<sup>1</sup> sounds available for listening to scores in the Sibelius music-setting programme. Some of them are sampled (that is, using note-by-note recordings of real instruments); others are synthesised – generated electronically from scratch.

In some previous century I might have been pinning barrel-organs or punching the holes in player-piano rolls, for I enjoy the challenge of giving expression to mechanical instruments (something that organists and harpsichordists have to do, too ...) Thus I like to insert fractional changes of tempo from bar to bar, just as people do when playing, as well as all sorts of rhythmic unevenness (‘inequality’) among the notes themselves. Everywhere, I vary the dynamics and articulation, too, in what can become an obsessively finessed activity. My experience has been that the primary-colour, naive quality of my digital work can appeal to teenagers (of all ages) who wouldn’t normally listen to ‘actual’ Purcell recordings. Not all of the pieces began life digitally: some of them were composed as vocal chamber music but never got performed, or were occasional pieces sung only once or twice – such as the anarchic ‘Sunshine for the Mind’<sup>2</sup> itself [25], which was originally a surreally stretched-out version of ‘Sound the Trumpet’ commissioned for a show for three countertenors at the Brinkburn Festival in Northumberland. (The entry of *Happy Birthday to You* unfortunately led one of the singers to corpse onstage

‘Groundwork II’ [26] started life as an organ piece for two manuals and pedals, composed hastily in Stade, north Germany, as an *Albumblatt* to thank the organist Martin Böcke for letting me play for several hours on the fine Schnitger organ in Stade’s Church of Saint Cosmas. Never having heard the piece on the organ (it’s a technical challenge), I made a straight digital version of it, finally adding extra colour, including the *jazz-pizzicato* bass and funky organ ‘continuo’. Parts of *Sunshine* stick closely to

<sup>1</sup> Musical Instrument Digital Interface.

<sup>2</sup> Many thanks to the lutenist Elizabeth Kenny for these four words, which I stole, not only as the title for one of the movements but also for the collection as a whole.

Purcell's originals, including 'Groundwork I' [24], which takes the lovely keyboard piece *A New Ground* and repaints it in jazz colours. 'And So to Bed' [27] is *An Evening Hymn* – originally for voice and continuo – as a male-voice trio, multi-tracked<sup>3</sup> by the ever-versatile Charles Daniels.

I had a lot of fun writing 'An Orchestra's Guide' [28], my most complex digital score and perhaps the most personal: the closest thing on the disc to a *self*-portrait. Should I apologise for the facetious title (absolutely no comparison with Benjamin Britten being intended)? Indeed, I can't really imagine my concept being scored for a real orchestra. How, after all, could the ocarinas possibly be loud enough? How would one cue in the dogs? And why are they there, in fact? To raise a laugh, certainly (though they *are* a bit scary). And are they the conductor? (No, that's the ref's whistle.) The critics? Churchill's black dogs of depression, or Ian MacEwan's of dormant fascism? I leave it up to you.

### **An Autobiographical Addendum**

It was in the summer of 1953, on 25 July, that I entered this world in Hampstead, north London – just a few hundred yards, as fate would have it, from the antique harpsichords of the Benton Fletcher Collection, which had been moved to Fenton House the preceding year. In my mid-teens, Fenton House became a kind of home-from-home, where, healthily or not, I would spend my weekends playing the harpsichords (I'd had a few organ lessons, so was able to claim that I wasn't that dreaded thing, 'a pianist'). I went to a state school, though a selective one (William Ellis, Highgate Road), that had the trappings of a public school – rugby and cricket, rather than football (I was useless at both), and also a not-too-disastrous choir and orchestra. One of the most thrilling memories of my musical life there is of being a treble belting out the first note (F sharp at A440!) of 'Zadok the Priest'.

In the late 1960s, Baroque harmonies were in the air, and the leap between Bach and 'All You Need is Love' or 'Whiter Shade of Pale' didn't seem such a huge one.

<sup>3</sup> With the help of Malcolm Bruce, Charles sang the top part first, to a click-track. Malcolm pitch-corrected a few notes, then Charles sang the middle part against the first. Finally, after a quick tuning check of the second part, the third part was added in the same way.

My friend Mike Gingold [24] and I had an anarchic sense of humour, and I would set Mike's Milliganish/Lennonish words in mock-Baroque operas that we sang around the piano. But then, because of my interest in music history and analysis, I was nudged towards Cambridge, a place I knew nothing about, and where I would discover that real composers were occupied with total serialism. I quickly realised how childish my own voice was – and stopped writing.

A year of inspiring piano lessons from Peter Feuchtwanger showed me that being a pianist was a matter of complete dedication and, having too many other interests, I set off on a career in publishing, as an assistant on the 1980 edition of *Grove* and then as an editor at the music publishers Stainer & Bell. But Bach, and the harpsichord, were always in the background and in 1980 I resigned from salaried work and, after a year's study with Christopher Kite at the Guildhall School, launched myself as a freelance performer. (I also had some wonderful harpsichord lessons from Jill Severs.) After a few years I became a regular continuo player in two successful groups, the Gabrieli Consort & Players (under Paul McCreesh, who has been a firm friend), and His Majestys Sagbutts & Cornetts (with Jeremy West, likewise), building towards my busiest year, the Purcell tercentenary of 1995.

The following year, 1996, I was hit hard by the untimely death of my father, Michael Roberts, changing my life in unexpected ways, not all of which have to be detailed here. But one was an increasing dislike of touring, with all that time spent in airports and hotels. I also returned to more creative activities: composition, as well as drawing, which was another thing I'd not done since my teens. (My main urge since the first Covid lockdown has been towards visual art, too.) A part of the composition process has also been to learn recording and editing techniques, as well as composing with computer sounds.

My father was someone who changed jobs rather frequently, though looking back at his life I've come to understand how everything he did was connected in some way with sound, whether music or speech. (He, too, was a composer, intermittently.) I must have inherited some of that unsettled nature and, now a pensioner, I cannot predict what new

creative inspiration may lie in wait. Meanwhile, I am grateful to have this opportunity to present a retrospective of some sounds from my mid-life years. Well aware that my music will shatter no planets, I nevertheless hope that listeners may find some lesser pleasures herein.

### The Keyboard Instruments

As a touring accompanist, one sometimes encounters instruments of, shall we say, challenging quality. But in general, I feel blessed to have played so many very fine keyboards over the years, and also to have met the many extraordinary people who have made, restored or merely tuned them. This album features two excellent harpsichords. The Danish maker Rasmus Manley based his double-manual instruments [2]–[4] on those made in Hamburg by Hieronymus Hass, whereas the single-manual by Michael Johnson [15] is the last (so he says) of the many instruments that embody his deep knowledge of the instruments of the Ruckers dynasty in seventeenth-century Antwerp. The beautiful singing buff stops produced by these makers can be heard on tracks [3] and [15], where the strings are semi-damped by small pieces of soft leather. Peter Bavington of London is unsurpassed as a clavichord maker, and I am happy to own one of his copies, made in 2001, of an anonymous Portuguese instrument that passed through his workshop [14]. I should also mention the unusual Herz piano of 1867 [16] that I found in a *troc* (antiques warehouse) near Avignon, and the good modern grand by Yamaha [11]–[12].

From the sixteenth to the nineteenth centuries, Mallorca had a rich tradition of organ-building, which reached its peak in the instruments of Jordi Bosch, born in Palma de Mallorca into a dynasty of *organeros*. Only one complete instrument by Bosch survives, hidden away in the private chapel of the Royal Palace in Madrid. But the famous instrument [22] now in the parish church of the small Mallorcan town of Santanyí is also a kings' organ, originally built in 1762 for the royal monastery of the Dominicans in Palma and furnished accordingly with a magnificent array of trumpets and regals mounted horizontally on the front of the case.<sup>4</sup> Fortunately, the Santanyí church, to which the

<sup>4</sup> The specification of the organ is available at [www.grenzing.com/organoshow.cfm?id=10&tip=103](http://www.grenzing.com/organoshow.cfm?id=10&tip=103).

organ (minus its third, *Ecos* manual) was moved during the monastic dissolution of the 1830s, has a cathedral-like acoustic that enhances the splendour of the instrument. Jordi Bosch's work has been a lifelong inspiration to Gerhard Grenzing.

**Jeremy West** has been instrumental in reviving the popularity of the cornett as a virtuoso and ensemble instrument since the late 1970s, having been inspired and encouraged from the start by the late Jerome Roche (University of Durham). He now has 40 years of top-class playing experience in many of Europe's leading early-Baroque ensembles, and has on several occasions been acclaimed a 'pioneer' of his instrument. He is a founder member and director of the widely acclaimed ensemble His Majestys Sagbutts & Cornetts and is Principal Wind Player with the Gabrieli Consort & Players and The King's Consort for their earlier repertoire. He has played in 30 countries around the world and has 55 recordings to his credit, including two solo programmes.



The experiences of his students provided both the material and the motivation for writing (in collaboration with Susan J. Smith) *How to play the Cornett*,<sup>5</sup> the first contemporary comprehensive tutor for cornett players of all abilities. He has also carried on the pioneering instrument-making work of the late Christopher Monk, in a workshop devoted to the research, development, reproduction and worldwide distribution of all instruments of the cornett and serpent families.

Jeremy appears on four other Toccata Classics releases, all with the Choir of Girton College, Cambridge. The first (TOCC 0397) presents the five-part Requiem by Lassus; the second (TOCC 0476) contains the *Missa Secundi Toni* and other works by Manuel Cardoso, along with motets by other Portuguese composers; the third (TOCC 0516) presents Palestrina's *Missa sine nomine a6* and some of his motets, along with three motets by Marc'Antonio Ingegneri; and the fourth (TOCC 0556) contains the *Missa Laudate pueri Dominum* and other works by Ingegneri himself. A further Ingegneri album (TOCC 0630), with the *Missa Voce Mea* and polyphonic motets for double choir, is in preparation.

<sup>5</sup> Jeremy West and Susan J. Smith, *How to play the Cornett*, JW Publications, London, 1995.

Celebrating its 40th birthday in 2022, **His Majestys Sagbutts & Cornetts** continues to bring the sound of its noble instruments, through pan-European repertoire from the sixteenth and seventeenth centuries through to the 21st, attracting new audiences by way of recordings, radio, television and (above all) live performance. The resonant name of the ensemble is taken from Matthew Locke's 'Five-part things for His Majestys Sagbutts and Cornetts', composed for Charles II. Essentially a recital group comprising three cornetts, four sackbuts and chamber organ/harpsichord, HMSC (as it is known) often joins with solo singers, string players and such choirs as the Monteverdi Choir, BBC Singers, Ex Cathedra and the choirs of Trinity, King's and St John's Colleges, Cambridge, in addition to those of Westminster Abbey, Westminster Cathedral and St Paul's.



HMSC has more than twenty recordings to its credit, among them *A Bach Album* (Hyperion), which in 2002 was named a 'recording of the year' by *Gramophone*. In 2007 the group launched its own recording label, SFZ Music. Its first recording featured the complete instrumental works of G. B. Grillo, followed by *The Twelve Days of Christmas, Buccaneer*, an Anglo-Spanish celebration and a collection of music by G. Gabrieli and his contemporaries. *At His Majestys Pleasure*, a 65-minute 'opera without words' by Martyn Harry, was released in 2012; and in the same year HMSC celebrated the quatercentenary of Gabrieli's death in a unique collaboration with Concerto Palatino and Ex Cathedra, involving a new recording for Hyperion, as well as performances in England and Germany and at the Edinburgh Festival.

**Katy Bircher**, a specialist in early flutes, has worked with most of the UK-based early-music groups, in repertoire ranging from Dowland to Wagner. She has played concertos with The Kings Consort, La Serenissima, Fiori Musicali, Florilegium, The Hanover Band and Concerto Caledonia, and in 2007 took part in a worldwide tour of Bach's *Brandenburg Concertos* under the direction of Trevor Pinnock. As a soloist she has performed alongside Emma Kirkby, James Bowman, Robert Levin, Pavlo Beznosiuk and Nigel North, appearing in concerts across Europe, the United States and the Far East. As principal flute of the Gabrieli Consort & Players, she has contributed to their many award-winning recordings, not least Bach's *Easter Oratorio* and *St Matthew Passion*, and Mozart's C minor Mass (all for Deutsche Grammophon).



**Andrew Crawford** studied modern flute and classical guitar at the Royal College of Music and Baroque flute with Lisa Beznosiuk and Stephen Preston. He has performed and recorded regularly with many leading ensembles, among them Florilegium, the Gabrieli Consort, The London Handel Orchestra and the Australian Chamber Orchestra. He is also well known as a maker of fine decorative boxes, on the subject of which he has written several popular books. He runs box-making courses from his workshops in the Shropshire hills and is married to Hilary Stock.



**Gail Hennessy**, born in Wisconsin, has become one of Britain's best-known Baroque oboists, playing and recording with many early-music groups, including Ex Cathedra, the Academy of Ancient Music, La Serenissima, The Parley of Instruments and St James's Baroque. In the last century she played for several years with Timothy Roberts as part of the ensemble Le Stravaganze. She encourages composers to write new music for old instruments, and has premiered works by Jennifer Fowler (1988), Roderick Williams (2004 and 2021), Rhian Samuel (2008), Peter McCarthy (2011) and Thea Musgrave (2011).



**Hilary Stock** was drawn to the Baroque oboe by the warmth of its sound and by a love of Bach. She began playing in 1993 and over two decades went on to enjoy performing and recording throughout the world with different period-instrument orchestras. She owes much to the encouragement of her teachers, Tess Miller, Matthew Dixon and Paul Goodwin, and to the inspiration and friendship of colleagues. In more recent years she has trained in psychosynthesis and established a parallel career as a psychotherapist in private practice. She lives in Shropshire and is married to Andrew Crawford.



**Mike Gingold** was still a treble when he and Tim Roberts became friends at William Ellis School in north London, and it was as a treble that he sang under Britten in the first London performance of the *War Requiem* and in the Argos recording of Malcolm Williamson's *Julius Caesar Jones*. Later he sang as a countertenor in Peter Holman's group Ars Nova, subsequently becoming what he describes as a 'jobbing musician', playing flute and saxophone in jazz and pop. In 2018 he was ordained as a Buddhist monk, under the name Karma Norbu.



**Charles Daniels** is recognised as one of the world's leading performers of Baroque music. He studied at King's College, Cambridge, and at the Royal College of Music in London, and has a prolific recording legacy, having made over 90 recordings, ranging from the earliest Renaissance music through to contemporary repertoire. He performs frequently with the Netherlands Bach Society and makes regular appearances throughout Canada, where he works with Les Voix Baroques, Les Voix Humaines, Toronto Consort, Tafelmusik and with Early Music Vancouver and at the Montreal Baroque Festival. Among his innumerable past projects one might mention his role in the Purcell secular vocal works for Hyperion, his years as a member of the Orlando Consort and his participation in the recording by the Purcell Quartet of Bach's complete Weimar cantatas.





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‘generally one can simply sit back and relish the ravishing organ sound and a musical idiom which we hear all too rarely either live or on disc. One thing is certain, Timothy Roberts’s obvious labour of love in presenting this music in all its glory has not been wasted; this is a truly magnificent recording’

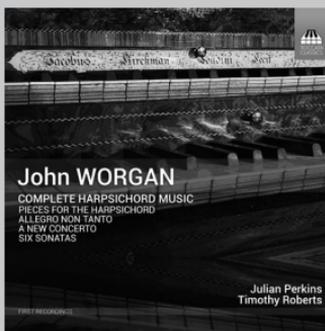
Marc Rochester, MusicWeb International, on Volume One

# on Toccata Classics

TOCC 0332



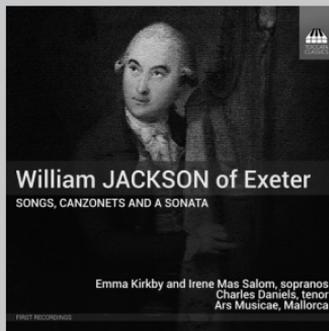
TOCC 0375



‘[Worgan has] an able champion here in famed organist and musicologist Timothy Roberts [....] Roberts’s booklet notes are highly informative [...]. If you are a fan of 18th-century organ literature, do not hesitate to snap up this disc without delay; warmly recommended.’

James A. Altena, *Fanfare*, on TOCC 0332

TOCC 0477





Recorded on 24 June 2005 in the Church of the Holy Spirit, Copenhagen, Denmark (*Three Distillations*); on 21 September 2005 in the chapel of the Escolapias, Sóller, Mallorca (*Two Family Portraits*); on 23 October 2005 in the Church of St John the Baptist, Deià, Mallorca (*Valldemossa Road*); on 28 June 2006 at St Andrew's, Santanyí, Mallorca (*The Triumphant Fall of Man*); on 27 November 2007 in the studio of Malcolm Bruce, London ('And So to Bed'); on 3 May 2009 at St Martha's, Tarascon-sur-Rhône, Provence (*Sonatina for Haydn*); on 24 February 2015 at St James's, Bermondsey, London (*Upon Words from Saint Matthew*); on 15 February 2016 at Andrew's Studio, Bedchester, Dorset (*The Duke's Rondeau*); on 21 April 2017 (*Improvisations for Jeremy*); and 4–5 April 2018 (*On the Wall, Off the Wall*) in the chapel of Girton College, Cambridge

Microphones: Calrec 2001 [1](#) [5](#)–[23](#)

Multi-tracking: Malcolm Bruce [27](#)

Producer-engineer: Timothy Roberts

Mastering: Adaq Khan

Booklet notes: Timothy Roberts

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