

# Timothy BOWERS

**MUSIC FOR GUITAR, VOLUME ONE**  
ELEGY FOR GUITAR (HOMAGE TO DOWLAND)  
THREE ELEGIAC MELODIES  
FIVE PAGAN DANCES  
FIVE INTERLUDES  
FIVE POSTLUDES  
FIVE PRELUDES  
SEA CHANGES  
SOLILOQUY  
SONATINA

Saki Kato, guitar  
Hugh Millington, guitar  
Vanessa Bowers, soprano

INCLUDES FIRST RECORDINGS

# TIMOTHY BOWERS AND HIS GUITAR MUSIC

by Hugh Millington

Timothy Bowers was born in Carshalton, Surrey (on 18 December 1954), to the south-west of London, and grew up nearby, in the village of Old Coulsdon. Having begun to play the violin at the age of eleven, he was soon inspired to compose after hearing a live broadcast of Beethoven's Ninth Symphony from the Proms in summer 1965.<sup>1</sup> He immediately went to the music-teacher at his school and asked for guidance. The young teacher, Will Carnell, himself on the way to becoming a composer, not least of choral music, presented him with a book on orchestration and orchestral-size manuscript paper and told him to return when he had finished his choral symphony. This task he duly completed about three months later; Carnell seems not to have considered this achievement unusual and continued to support his pupil's efforts in composition. Later, Bowers had his first formal composition lessons with Alan Bush at the Royal Academy of Music (1973–78), where he won many prizes, before studying privately with David Blake in York. He was the first composer to be sponsored by the Countess of Munster Trust; he also had sponsorship from the Hinrichsen Foundation. He subsequently studied with David Kershaw at York University where he completed his D.Phil. in composition. While working towards his doctorate he joined the staff at the Royal Academy of Music (RAM); there he taught 'academic studies' for four decades, from 1979 to 2018. He served as Head of Undergraduate Programmes, was appointed Alan Bush Lecturer in Academic Studies and was elected Fellow of the Royal Academy of Music in 2010 in recognition of his achievements as a composer.

His compositional output is substantial, currently amounting to 112 works, and embracing orchestral and chamber music, choral pieces and music for the theatre

<sup>1</sup> For the best part of a century Beethoven's Ninth was performed at the Proms almost as a matter of course, most often on the penultimate night. In 1965 the performance indeed took place on Friday, 10 September.

and documentary films. It includes a series of five sonatas for brass instruments (for horn, trumpet, tenor and bass trombones and bass tuba, dating from 2006–8) and a *Sinfonia Concertante* for five brass instruments, brass ensemble and percussion (2009), all commissioned by the RAM Brass Department. His other concertos include one for recorder, *Song of the Red Kite*, another for harmonica, written for the Malcolm Arnold Festival; he also produced an arrangement of Arnold's 1967 children's play for television, *The Turtle Drum*. His eleven (to date) song-cycles include four books of *Last Words*, setting the final words of fourteen historical characters and two epitaphs by Byron. But it is for his guitar music that he is best known, with a 2018 concerto to his credit, as well as many other solo and ensemble pieces including a *Fantasy on an Old English Melody* and *Summer Music* for four guitars, *Variations on the Earl of Salisbury's Pavane* and *After Spring Rain* for guitar trio, *Winter Journey* for two guitars and, for solo guitar, the *Autumn Winds Sonata*, *Eight Easy Pieces*, *Miniature Variations* and *From a distant past*; his chamber music with guitar includes the *Five Romances* for flute and guitar. Oxford University Press (OUP), Ricordi and Roberton all have Bowers works in their catalogues, but his principal publisher is Queens Temple Publications (distributed by Faber Music), which company also brought out his two books, *Composers on the Nine*, on Malcolm Arnold's nine symphonies, and *Strings, Winds, Pipes, Piano & Food: The Concertos of Malcolm Arnold*.

Tim Bowers has been composing music for the guitar since 1979, when he was commissioned to write the music for a promotional documentary on the treatment of gum diseases – perhaps an odd assignment until one knows that the brief was that the music should be written for solo guitar and be of a soothing nature. Never having written for guitar, he was fortunate to work with Darko Petrinjac, a Croatian guitarist who guided him through the whole process, resulting in a playable and idiomatic score. This experience and knowledge it brought was the impetus to write a set of pieces for solo guitar: the Five Preludes of 1979. As it was a work without a commission, it sat gathering dust until 1983, when Bowers entered it for the Domecq Guitar Composition Competition, subtitled 'Search for New Music'. It was the winning entry, resulting in a

premiere performance at Wigmore Hall and recording<sup>2</sup> by Mats Bergstrom (the winner of the competition). These Five Preludes thus marked the beginning of a lifetime of writing music for the guitar and working with world-class guitarists, and has led to the recording of this album, which forms the first volume in the collection of the guitar music of Timothy Bowers.

Prelude No. 1, *Molto Lento* [6], features a slow and haunting melody, harmonised by a series of chromatically changing chords. Though notated precisely throughout, the piece has a sense of improvisatory freedom and a chordal texture reminiscent of Baroque lute preludes, such as those by Sylvius Leopold Weiss. Prelude No. 2, *Allegro* [7], is a fast and punchy movement, showcasing an insistent rhythmic feature beginning on the second quaver beat of the bar. The piece fluctuates between phrases with two beats per bar before moving to three beats per bar and, later, bars of seven and five quaver beats. Bowers breaks up some of the weaving musical lines using the *tambora* effect, which sees the guitarist strike the strings like a drum with the right-hand thumb. Prelude No. 3, *Andante espressivo* [8], is another slow movement, showcasing a haunting melody, evoking a free and improvisatory style. Like the second prelude, the metre here changes from three to two beats in a bar and back again, sometimes as frequently as every bar. Prelude No. 4, *Presto* [9], is a fast and continuous movement of semiquavers in the time-signature of  $\frac{5}{16}$  (five semiquavers per bar). These semiquavers move and meander relentlessly before building up to a chord played with the *tambora* effect heard in the second movement. After a short pause, the music resumes and continues until suddenly extinguishing without warning. Prelude No. 5, *Moderato* [10], is a passacaglia, a form using a triple meter with variations over a repeated ground bass. The movement begins with a series of uncertain chords before the passacaglia begins. There is a sense of searching throughout the movement as the repeated bassline is transformed into different keys.

The development of Bower's guitar music can be seen in three sets of five: the Preludes, Interludes and Postludes recorded on this album. Each of these sets was written

<sup>2</sup> Polar POLS 406 (1986: LP).

roughly twenty years apart and defines a new era in his output: early, middle and late. He and I met in 2016, when I was a second-year undergraduate guitarist at the Royal Academy of Music: I had been working on the Five Preludes, and he was a lecturer there. I was very interested in his music, especially its dark and contemplative sound-world and its incredibly concise and considered forms; it was also unusually idiomatic and well-suited to the guitar, particularly for a composer who wasn't a guitarist. Following this encounter, another work was uncovered: the set of Five Interludes, which had been sitting unplayed in a cupboard since being written in 2001. I went on to premiere the Interludes in 2017 in Sittingbourne, Kent, with an official London premiere following in March 2018 at the RAM, for the inaugural concert of the new Angela Burgess Recital Hall. The Preludes follow a pattern of slow-fast-slow-fast-slow, but with the Interludes that pattern is inverted.

Interlude No. 1, *Vivo* [13], is highly rhythmic, with notes grouped into patterns of threes, fours and fives, which drive the music forwards until crashing to a halt halfway through and then resuming with intensity until the close of the movement. Interlude No. 2, *Lento* [14], begins with a lone melody, with each phrase punctuated by a reply of three bass notes. These two parts gradually become more insistent as the movement goes on, building in intensity before reaching a climax in the middle of the movement, which ends rather as it began, only this time in a different key. Interlude No. 3, *Scherzando* [15], is playful, in three beats per bar. Each melodic phrase is broken up by a chord which is played twice in short succession before reaching a lyrical section in five beats per bar. The final five bars feature a bar of three beats, which foreshadows the harmonic progression of the next, slow movement, Interlude No. 4, *Grave* [16], in three beats per bar: it consists of a phrase of descending chords, followed by contrasting sections consisting of arpeggio-like patterns. The fifth and final Interlude, *Comodo* [17], begins with a gentle and melodic introduction, which forms the basis for the second part of the movement, a virtuosic finale with a triplet feel, evoking a gigue-like dance and ending with a flurry of *fortissimo* chords.

Tim had had the idea of writing Five Postludes as the final chapter of these sets of five pieces, but was reluctant to start, given the feeling of 'things coming to an end'

which accompanies the idea of a postlude. Events took matters in hand: the set was composed in 2021, during the Coronavirus lockdown, which saw all concerts and in-person musical activity stop. He intended to end the Postludes with a passacaglia, the form with which the early set of Preludes ends. But as his work on the piece progressed, in the final scheme the passacaglia movement was placed second. The set therefore follows the following format: slow–slow (passacaglia)–fast–slow–fast. Of the three sets the Five Postludes is the shortest, and in many ways returns to the dark sound-world that occupied the original set of Preludes, while also showing Tim’s ability to make a very concise musical statement. The first movement, *Mesto* [25], is dark and searching, featuring a series of phrases separated by short pauses. The phrases build in intensity until a climax is reached towards the end of the movement. The passacaglia (*Moderato*) [26], begins with a slow theme using a mixture of normal notes and harmonics. The sections build in intensity, including passages with violent triplets. The third Postlude (*Energico*) [27] has a fast and insistent passage, with a range of different time-signatures, generally cycling through the pattern of a bar of  $\frac{7}{8}$ ,  $\frac{3}{4}$  and then  $\frac{2}{4}$ . Postlude No. 4, *Molto moderato* [28], is a lyrical slow movement with an opening melody reminiscent of Poulenc’s *Sarabande for Guitar*. The final Postlude, *Con forza* [29], provides a fast and fiery end to the set.

Tim has written several works for guitar duo, including a set of five *Pagan Dances*, written in 2019 for the Miyabi Duo, formed by me and Saki Kato. We gave the first performances at Magdalene College, Cambridge, in the year of their composition, and the Royal Academy of Music a year later. The ‘official premiere’ – in the sense that it was a concert which marked the return of live audiences to the hall – was delayed by the Coronavirus pandemic, but finally took place at the Wigmore Hall in June 2021. The word ‘pagan’ has held many different meanings over the centuries, and has been associated with a variety of religions and cults. However, this work is entirely secular, and is a celebration of youth, and of the rebirth of nature in springtime. The first movement, *Allegro* [1], begins in canon between the guitars with a spiky and insistent melody in five beats per bar. A canonic opening is also used in the second movement, *Andantino* [2]; however, this time it is a slower and lyrical movement. There is another theme in the middle of the piece which also enters as a canon, before being layered

together with the original theme. The third dance, *Calmo* [3], is a gentle movement in two beats per bar, with a sense of swaying like a pendulum. The fourth, *Con spirito* [4], is short and dramatic, featuring a spiky and forceful melody. The piece comes to a stop before restarting in the second half. The final movement, *Giocoso e tranquillo* [5], has a punctuated melody somehow evoking a sea shanty-like song. The second theme uses a hiemiola to fluctuate between two and three beats per bar, giving it a sense of breadth.

The *Soliloquy* for solo guitar [11], one of Tim's earlier works for guitar, was commissioned by OUP for inclusion in an anthology of intermediate-level pieces for guitar, entitled *Easy Modern Guitar Music* (Volume 2). The piece is in a simple ternary form with a canonic middle section. This short, lyrical piece is similar in style to the Five Preludes, with an open and contemplative mood. The first performance was given by Mats Bergstrom in 1982.

The *Elegy for Guitar (Homage to Dowland)* [12] was written in 2016 for the guitarist Michael Butten, with whom Tim had the pleasure of working with over a number of years. Butten commissioned the piece for a recital programme based around the music of John Dowland, and the first performance was given at the RAM in April 2016. Though representing a completely different compositional era from Dowland's, the *Elegy* is based closely on both the music and text of Dowland's *Lacrymae* ('Flow my Tears'), which also appears in a version for solo lute by Dowland called the *Lacrymae Pavan*. The piece is a paraphrase of the original Dowland piece, but in Tim's own musical language. The *Elegy* begins with the first notes of Dowland's song, which is harmonised in Bowers's musical language and taken through a number of keys and textures, some single lines, some more chordal. Each phrase gradually speeds up as the piece progresses, before reaching the heart of the piece, where it gradually slows down phrase-by-phrase until the end.

The set of *Three Elegiac Melodies* is the first of three works Tim composed for guitar duo – two of which feature on this recording (the other being the *Five Pagan Dances*). The *Melodies* were composed in 1981–82 for John Taylor and Peter Kendal (the former being the producer and engineer of this recording). They premiered the set in 1982 at Burgh House, Hampstead, London, before the pieces were published by Ricordi (edited by Alison Gardner). Tim's aim was to write music that was simple and poetic, and thus

ideally suited to the expressive qualities of the guitar. The title pays homage to Edvard Grieg, whose *Two Elegiac Melodies* are similar in mood and style despite the differences in musical language. Each movement is short and lyrical, with a beautiful chordal accompaniment demonstrating Tim's flair for modal harmony. The first movement [18] is in a slow three beats per bar; the second movement [19] is in five, subdivided into a group of two followed by a group of three. The final movement, *Lento espressivo* [20], which is in a slower five beats per bar [20], is highly contemplative with a dramatic climax in the middle.

Written two years after the Dowland *Elegy*, the *Sonatina* (2018) is a lighter work, in four movements. The first-movement *Allegro* [21] is in binary form and is based on two themes, whereas the second-movement *Scherzando* [22] and following *Mesto* [23] both evolve from a single idea. The finale, marked *Ritmico* [23], is in ABA form. The first performance was given by Michael Butten at the Malcolm Arnold Festival in Northampton in 2019.

This album closes with *Sea Changes*, a four-movement cycle for guitar and mezzo-soprano, and the first of Tim's two song-cycles featuring the guitar. It was written in 1994 to a commission from Jenevora Williams and Stephen Goss, who premiered the piece at Burgh House in Hampstead. The title is a reference to a line which appears in the final song, 'Full Fathom Five', to a text by Shakespeare; all four songs refer to the sea. The cycle begins [30] with Edward Lear's lightweight but much-loved nonsense poem 'The Owl and the Pussycat'. It is followed by 'Visiting the Sea' [31], to a text by Emily Dickinson, and 'The Evening Darkens Over' [32], which uses a text by Robert Bridges. The cycle ends with one of the darkest of Shakespeare's poems: 'Full Fathom Five' from *The Tempest* [33]. The performance on this recording features Vanessa Bowers, Tim's daughter.

Drawing on a large range of musical influences, the **Miyabi Duo** is a versatile ensemble comprising Saki Kato, from Japan, and Hugh Millington, from the UK. Together they perform a variety of music for two guitars, ranging from new compositions written for them, via music on nineteenth-century period guitars to iconic music from the Spanish guitar repertoire.

With a special passion for performing new music, the Duo regularly collaborates with composers to give the first performances of, and record, music for two guitars, including pieces by Stephen Balfour, Timothy Bowers, Edward Cowie, Sylvia Lim, Electra Perivolaris and Mihailo Trandafilovski, whose pieces they premiered in various Wigmore Hall concerts in 2021, 2022, 2023 and 2024.

Miyabi Duo albums include *Streams and Particles* (Métier, 2022 – featuring the guitar music of Edward Cowie), a recording of Mihailo Trandafilovski's *String Dune(s)* on the album *Polychromy* (Métier, 2022) and a recording of Sylvia Lim's *same but different* on the album *Flare* (Another Timbre, 2026).

The Miyabi Duo works extensively in community music-making and in 2020 was awarded the Wigmore Hall Learning/Open Academy Ensemble Fellowship. This distinction led them to work with people of all ages across the vast programme of Wigmore Hall Learning, including musical workshops for people living with dementia.

Based in Suffolk, the Duo frequently collaborates with local organisations, among them Live Music Now and Britten Pears Arts. With the latter it has performed concerts in Suffolk prisons, in addition to regularly leading musical workshops for their 'Participate' programme, which uses music to combat social isolation in rural communities. In 2020 the Duo was awarded the Waldmann Music Award by Sidney Sussex College, Cambridge, in recognition of this work. [www.miyabiduo.com](http://www.miyabiduo.com)

**Saki Kato** is a Japanese classical guitarist who specialises in performing new music and in community music-making. In 2019 she gave her debut recital at the Wigmore Hall for the Julian Bream Trust, which included the world premiere of Edward Cowie's *Stream and Variations*. As a Julian Bream Trust scholar, she studied privately with Julian Bream from 2017 to 2020. She has appeared as a concerto soloist with numerous orchestras, including multiple performances of Rodrigo's *Concierto de Aranjuez* with the Welsh Sinfonia, conducted by Mark Eager.

As well as her appearances in concerts around Britain as a member of the Miyabi Duo, including many at the Wigmore Hall in London, she often performs with the soprano Siân Dicker, their platforms including Snape Maltings Concert Hall, Wiltshire Music Centre and the

Royal Overseas League, where they launched their album of the complete songs of William Walton (Delphian, 2024).

As part of her activity in community music-making, Saki Kato leads musical workshops for participants of all ages, and in 2020 she was awarded fellowships at Wigmore Hall Learning and the Open Academy (at the Royal Academy of Music) to develop these skills. She frequently leads workshops and plays for Britten Pears Arts, English National Ballet, Live Music Now and Wigmore Hall Learning.

She graduated from the Royal Academy of Music in 2020, having been awarded the Dove Award, the John McAslan Prize, the Timothy Gilson Guitar Prize and the LRAM diploma.

[www.sakikatoguitar.com](http://www.sakikatoguitar.com)

**Hugh Millington** works extensively in performance research (exploring in particular the guitar in the nineteenth century, using period instruments), new-music performance, and community and outreach work. He has given a number of lecture recitals on historical guitars, not least at the Tel Aviv Museum of Art in Israel (2018), the Royal Academy of Music Museum (2018) and West Dean Guitar Festival (2022).

Recent engagements have taken him to the Wigmore Hall and the Wiltshire Music Centre. Concerto performances include Rodrigo's *Concierto de Aranjuez* with the Alina Orchestra conducted by Hilary Davan Wetton (2023) and Malcolm Arnold's *Guitar Concerto* with the Orchestra of London Choral Sinfonia, conducted by Michael Waldron (2025).

His work in community music-making sees him deliver sessions for participants ranging from babies to elderly people with dementia. In 2020, he was awarded the Wigmore Hall Learning/Open Academy Ensemble Fellowship, the organisations with which he collaborates including Britten Pears Arts, Live Music Now and Wigmore Hall Learning.



Photograph: Benjamin Ealovega



Photograph: Benjamin Ealovega

He graduated from the University of Cambridge with a degree as Master of Philosophy in Musicology (2020); there he was awarded the prestigious Waldmann Music Award at Sidney Sussex College. He previously studied with a scholarship at the Royal Academy of Music, where he was awarded the John McAslan Prize, the Timothy Gilson Guitar Prize and the LRAM teaching diploma.

[www.hughmillington.com](http://www.hughmillington.com)

Raised in Buckinghamshire by musician parents (one of them being the composer of the music heard on this album), **Vanessa Bowers** studied voice at the Royal Academy of Music where she graduated with the Clifton Prize. After a year training with the English National Opera, she won a scholarship to study opera at the Royal Welsh College of Music and Drama in Cardiff. During in her time there, she performed the role of Tiny in Benjamin Britten's opera *Paul Bunyan* with Welsh National Youth Opera, as well as Belinda in *Dido and Aeneas*, the Female Chorus in *The Rape of Lucretia* and Barbarina in *Le Nozze do Figaro* with the College.

She has performed nationally with English Touring Opera, Garsington Opera, Winterbourne Opera and UCOpera (University College Opera). Her concert work includes performances with the Luzern Festival and Sir Simon Rattle, Dunedin Consort and Det Norske Solistkor and at the BBC Proms. More recently, she has set up a teaching practice based in Berkshire, where she now lives with her husband and young family.



## Sea Changes: Texts

### 30 I The Owl and the Pussycat

*Edward Lear, Nonsense Songs, Stories, Botany, and Alphabets, R. J. Bush, London, 1871*

I

The Owl and the Pussycat went to sea  
In a beautiful pea-green boat,  
They took some honey, and plenty of money,  
Wrapped up in a five pound note.  
The Owl looked up to the stars above,  
And sang to a small guitar,  
'O lovely Pussy! O Pussy, my love,  
What a beautiful Pussy you are,  
you are,  
you are!  
What a beautiful Pussy you are.'

II

Pussy said to the Owl 'You elegant fowl,  
How charmingly sweet you sing.  
O let us be married, too long we have tarried;  
But what shall we do for a ring?'  
They sailed away, for a year and a day,  
To the land where the Bong-tree grows,  
And there in a wood a Piggy-wig stood  
With a ring at the end of his nose,  
his nose,  
his nose,  
With a ring at the end of his nose.

III

'Dear Pig, are you willing to sell for one shilling  
your ring?'  
Said the Piggy, 'I will'.  
So they took it away, and were married next day  
By the Turkey who lives on the hill.  
They dined on mince, and slices of quince,  
Which they ate with a runcible spoon.  
And hand in hand, on the edge of the sand,  
They danced by the light of the moon,  
the moon,  
the moon,  
They danced by the light of the moon.

### 31 II Visiting the Sea

*Emily Dickinson, c. 1862, first published in Poems, Second Series, ed. Mabel Loomis Todd and T. W. Higginson, Roberts Brothers, Boston, 1891*

I started Early – Took my Dog –  
And visited the Sea –  
The Mermaids in the Basement  
Came out to look at me –

And Frigates – in the Upper Floor  
Extended Hempen Hands –  
Presuming Me to be a Mouse –  
Aground – upon the Sands –

But no Man moved Me – till the Tide  
Went past my simple Shoe –  
And past my Apron – and my Belt  
And past my Bodice – too –

And made as He would eat me up –  
As wholly as a Dew  
Upon a Dandelion's Sleeve –  
And then – I started – too –

And He – He followed – close behind –  
I felt His Silver Heel  
Upon my Ankle – Then my Shoes  
Would overflow with Pearl –

Until We met the Solid Town –  
No One He seemed to know  
And bowing – with a Mighty look –  
At me – The Sea withdrew –

**[32] III The Evening Darkens Over**  
*Robert Bridges, Shorter Poems (Book III),  
Robert Bell & Sons, London, 1890*

The evening darkens over  
After a day so bright  
The windcapt waves discover  
That wild will be the night.  
There's sound of distant thunder.

The latest sea-birds hover  
Along the cliff's sheer height;  
As in the memory wander  
Last flutterings of delight,  
White wings lost on the white.

There's not a ship in sight;  
And as the sun goes under  
Thick clouds conspire to cover  
The moon that should rise yonder.  
Thou art alone, fond lover.

**[33] IV Full Fathom Five**  
*Shakespeare, The Tempest, Act 1, scene 2*

Full fathom five thy father lies;  
Of his bones are coral made;  
Those are pearls that were his eyes;  
Nothing of him that doth fade,  
But doth suffer a sea change  
Into something rich and strange.  
Sea-nymphs hourly ring his knell:  
Ding-dong.  
Hark! now I hear them – Ding-dong, bell.



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DANIEL FRIEDL, VIOLONCELLO  
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# TIMOTHY BOWERS Guitar Music, Volume One

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## **Five Pagan Dances for two guitars** (2019)

|   |                                   |      |
|---|-----------------------------------|------|
| 1 | No. 1 <i>Allegro</i>              | 8:11 |
| 2 | No. 2 <i>Andantino</i>            | 1:57 |
| 3 | No. 3 <i>Calmo</i>                | 2:35 |
| 4 | No. 4 <i>Con spirito</i>          | 1:16 |
| 5 | No. 5 <i>Giocoso e tranquillo</i> | 1:01 |

## **Five Preludes for solo guitar** (1979)\*

|    |                                 |       |
|----|---------------------------------|-------|
| 6  | No. 1 <i>Molto lento</i>        | 10:58 |
| 7  | No. 2 <i>Allegro</i>            | 1:53  |
| 8  | No. 3 <i>Andante espressivo</i> | 2:03  |
| 9  | No. 4 <i>Presto</i>             | 2:32  |
| 10 | No. 5 <i>Lento – Moderato</i>   | 1:20  |

## **Soliloquy for solo guitar** (1981)

|    |                         |      |
|----|-------------------------|------|
| 11 | <i>Lento espressivo</i> | 2:17 |
|----|-------------------------|------|

## 12 **Elegy for Guitar (Homage to Dowland)** (2016)

4:43

## **Five Interludes for solo guitar** (2001)

|    |                                     |       |
|----|-------------------------------------|-------|
| 13 | No. 1 <i>Vivo</i>                   | 11:53 |
| 14 | No. 2 <i>Lento</i>                  | 1:49  |
| 15 | No. 3 <i>Scherzando</i>             | 3:04  |
| 16 | No. 4 <i>Grave</i>                  | 1:36  |
| 17 | No. 5 <i>Comodo – Allegro molto</i> | 2:50  |

2:34

## **Miyabi Duo** 1–5 18–20

Saki Kato and Hugh Millington, guitars

## **Saki Kato, guitar** 6–10

## **Hugh Millington, guitar** 11–17 21–33

## **Vanessa Bowers, soprano** 30–33

## 8:11 **Three Elegiac Melodies for two guitars** (1981–82) 5:59

|    |                               |      |
|----|-------------------------------|------|
| 18 | No. 1 <i>Largo</i>            | 1:44 |
| 19 | No. 2 <i>Allegretto</i>       | 1:27 |
| 20 | No. 3 <i>Lento espressivo</i> | 2:48 |

## **Sonatina for solo guitar** (2018)

|    |                   |      |
|----|-------------------|------|
| 21 | I <i>Allegro</i>  | 5:39 |
| 22 | II <i>Scherzo</i> | 1:40 |
| 23 | III <i>Mesto</i>  | 0:56 |
| 24 | IV <i>Ritmico</i> | 1:51 |

## **Five Postludes for solo guitar** (2021)

|    |                             |      |
|----|-----------------------------|------|
| 25 | No. 1 <i>Mesto</i>          | 8:40 |
| 26 | No. 2 <i>Moderato</i>       | 2:17 |
| 27 | No. 3 <i>Energico</i>       | 2:32 |
| 28 | No. 4 <i>Molto moderato</i> | 0:53 |
| 29 | No. 5 <i>Con forza</i>      | 2:00 |

## **Sea Changes** (1994)

|    |                              |       |
|----|------------------------------|-------|
| 30 | I The Owl and the Pussycat   | 13:29 |
| 31 | II Visiting the Sea          | 4:24  |
| 32 | III The Evening Darkens Over | 2:45  |
| 33 | IV Full Fathom Five          | 2:28  |

3:52

TT 71:52

ALL EXCEPT \* FIRST RECORDINGS