



SERENATA MEXICANA

Alejandro BASULTO

Pequeña Serenata Ranchera for strings
Jig Variations for guitar and chamber orchestra

Arturo MÁRQUEZ

Máscaras: Concerto for harp and chamber orchestra
Dibujos sobre un Puerto for tenor and harp

Morgan Szymanski, guitar
Gabriella Dall'Olio, harp
Jamie MacDougall, tenor
Shakespeare Sinfonia
David Curtis, conductor

FIRST RECORDINGS

SERENATA MEXICANA: CELEBRATING 75 YEARS OF ANGLO-MEXICAN CULTURAL EXCHANGE

Stephen J. Smith

2018 marks the 75th anniversary of The Anglo Mexican Foundation and its long history of hard, substantial, serious work in education and culture, in English-language teaching, teacher training, exams, education from pre-school to sixth form (or high school), scholarship programmes, arts programmes, and promoting relations and exchange between Mexico and Great Britain. Our history is full of wonderful achievement – both magnificent moments and long-term success in helping people fulfil their academic and professional aspirations in life. In a world of ‘Me first’, we seek to promote the common good.

In all areas of our not-for-profit organisation – The Anglo, our Centre for Professional Development and Assessment, Churchill School and College, The Anglo Institute of Education and our cultural division, Anglo Arts – we strive every day to create exceptional opportunities for people to develop their abilities, and to improve their lives. We demand high quality in everything we do.

Those 75 years are testimony to our successes and sustainability, and so we felt that such a landmark anniversary should be remembered with another very special project, a Mexican-British musical collaboration bringing together two exceptionally talented, modern Mexican composers and a superb new British chamber orchestra, the Shakespeare Sinfonia. Anglo Arts has turned this dream into reality with this recording.

Stephen J. Smith, O.B.E.
The Anglo Mexican Foundation

HOW THIS PROJECT CAME ABOUT

Susan Chapman

Since 1996 I have enjoyed the privilege and pleasure of developing and directing Anglo Arts, the cultural programme of The Anglo Mexican Foundation, a year-round multi-disciplinary arts project, showcasing new work and creating opportunities for Mexican and British artists to collaborate in co-production. It has been an exciting journey through the performing and visual arts, literature and cultural education, but the most satisfying aspect of my work has been getting to know some remarkable artists and creators, both young and old, very many of whom have contributed most generously and lovingly to achieve the programme as it is today. This process of development over the years has also benefited enormously from the collaboration and support of both Mexican and British cultural institutions, enabling Anglo Arts to participate in a number of important international co-productions and to develop exciting academic projects in the performing arts.

This recording not only celebrates 75 remarkable years of The Anglo Mexican Foundation in Mexico; it also reflects a part of our cultural trajectory during the past two decades. In 2001 Anglo Arts commissioned the Mexican composer Arturo Márquez to write a series of short songs for harp and tenor, with two specific artists in mind: the Mexican harpist Ángel Padilla Crespo and the Scottish tenor Jamie MacDougall. *Dibujos sobre un Puerto* was first performed in Mexico City and subsequently toured throughout the country, and latterly in England and Scotland, by these two musicians, forming a close bond of friendship and professional skills.

In 2015 we commissioned a short piece from the young composer Alejandro Basulto, which was premiered with enormous success in Mexico in 2016 by the Orchestra of the Swan, under the direction of David Curtis, as part of the official

activities all over the world to mark the 400th anniversary of William Shakespeare's death. *Jig Variations* combined the considerable talent of the Mexican guitarist Morgan Szymanski with the impeccable skills of the British musicians and their director, David Curtis. The work met with such success that we decided to invite Alejandro to compose a second piece specifically for this recording, the *Pequeña Serenata Ranchera*.

The recording of this music is representative of the Anglo Arts mission: to form close cultural bonds between Mexico and the UK and to offer opportunities for creators from both countries to blend their artistic inspiration and talents in a programme of cultural exchange. Tragically, Ángel Padilla died in July 2017, at far too young an age (he was born only in 1966). After many years of his collaboration with Anglo Arts, we would like to dedicate *Serenata Mexicana* to his memory.

Susan Chapman Tattersall, M.B.E.

AN AUTOBIOGRAPHICAL INTRODUCTION

Alejandro Basulto

I was born (in 1984) and raised on the Yucatan Peninsula, in the south-east of Mexico. I started my music education as a classical guitarist but gradually discovered my true love in composing. Pursuing my passion for music has led me to live on the Pacific and Atlantic coasts of Mexico, the Catalanian Mediterranean and the south-east of the United States – all the time collecting experiences that have shaped the way I write and understand music. Among the most influential have been playing several styles of popular music, conducting and composing for film. My music is deeply rooted in my Latin-American



Photo: Jesús Cornejo

upbringing, in the current world and in my love for both concert and popular music. First and foremost, I consider myself a storyteller whose mission is to write music that is exciting, engaging and relevant for concertgoers and musicians alike.

As an emerging composer, I have been the recipient of several awards and commissions, and I have been lucky to work with outstanding musicians, institutions and artists in several different countries. I have also studied with exceptional mentors, including Javier Álvarez, Salvador Brotons, Franz Krager and Rob Smith. If you would like to know more about me, please visit www.alejandrobasulto.com.

Pequeña Serenata Ranchera (2018)

The term *serenata* (Spanish and Italian for ‘serenade’) has had several different meanings during the history of music. In the Baroque era, it was a dramatic work for a small number of singers and orchestra, the plot of which usually had a reference to current events and a conclusion similar to the moral of a fable. In the eighteenth century, it usually referred to a light-hearted instrumental form, composed to be performed outdoors (Mozart’s *Eine kleine Nachtmusik* is probably the best-known example). Finally, for Mexican culture, among many other cultures, the *serenata* basically refers to the living tradition of giving music as a present, the same way someone gives a bouquet of flowers.

In Mexico, the mariachi is the group most commonly associated with the *serenata* and they have a core repertoire suited for the event, which includes several *rancheras* (one of the most iconic genres of Mexican music). Furthermore, the roles are firmly established: the man expresses his romantic advances to (or asks for forgiveness from) his beloved lady, who patiently waits behind her window. The woman approves the *serenata* by opening her window or door, or rejects it by keeping quiet. For Mexican culture, this ritual is one of the most public and iconic expressions of love and has been immortalised by countless movies and *telenovelas*.

In my *Pequeña Serenata Ranchera* [1], I decided to draw inspiration from all these different concepts and blend them together in a programmatic piece for string orchestra that tweaks the traditional man-centred narrative of the Mexican *serenata* in favour of a woman’s perspective. The work opens with a powerful exordium – to wake up the

woman – followed by typical macho-like *ranchera* song. One can infer that the man, represented by a violin duo, is drunk and his romantic advances are not well received. Afterward, a fugato section represents the woman's struggle and deliberation. Later, a new restatement of the *ranchera* song sheds new light on the commonplaces of the genre. The opening material is presented one more time in an aggressive and furious way, the typical macho answer to rejection. In response, the girl sings a transformation of the *ranchera* song, which finally establishes her point of view. The music briefly underlines a love duet between the viola and the second violin, but it is abruptly truncated by a restatement of the opening material.

This piece was composed to commemorate the 75th anniversary of Anglo Arts, and it is dedicated to Susan Chapman. I am grateful to Anglo Arts for the opportunity of taking part in this project.

Jig Variations (2016)

In early 1599 William Kempe (usually referred to as Will Kemp), one of the most important comic actors of Elizabethan England, left the Lord Chamberlain's Men company (where he premiered several works of William Shakespeare¹) and, in February and March 1600, he morris-danced from London to Norwich. This event was carefully planned, with the intention of increasing Kemps fame and achieving economic benefits. The journey lasted a total of 27 days, of which nine were devoted to dancing. He met supporters along the way, and his presence in the villages through which he passed was marked with carnival festivities and popular dances. That same year Kemp published an account of his adventures, under the title *Kemp's nine daies wonder*, (with the subtitle 'Performed in a daunce from London to Norwich', just to make the achievement clear).²

¹ In having Hamlet declare 'let those that play your clowns speak no more than is set down for them', Shakespeare may have been jibing at Kemp's fondness for improvising.

² The book survives in a single copy, held in the British Library.



*A woodcut of Will Kemp dancing his way from London to Norwich,
from the frontispiece of Kemps nine daies wonder*

Kemp's journey revived a tradition of mediaeval origin, in which theatre and dance joined together several social classes in a festivity that did not discriminate between professionals and amateurs. This festive spirit is present in my work *Jig Variations*, which consists of nine variations on the famous 'Kemp's Jig' (a round-dance published in the first edition of John Playford's *The English Dancing Master* in 1651), and tries to

suggest the importance of dance in daily life in both Elizabethan England and modern Mexico. In order to provide a more personal and updated version of Kemp's adventures, I decided to imagine Kemp's journey in contemporary Mexico, and so the variations refer to current popular dances such as *cumbia*, *salsa*, *huapango*, *banda* and *reggaeton*.

The work opens with the theme played by the guitar, with a discreet orchestral accompaniment [2]. Kemp's book explains his motivation:

Three reasons moue me to make public this journey: one, to reprove lying fools I never knew; the other, to commend loving friends, which by the way I daily found; the third, to show my duty to your honorable self, whose favors, among other bountiful friends, makes me despite of this sad world, judge my hart cork and my heels feathers.

The first variation [3] recreates the quick and cheerful beginning of Kemp's trip: 'My setting forward was somewhat before seven in the morning. My taborer struck up merrily, and as fast as kind people's thronging together would give me leave, through London I leapt'. During his second day of travel, Kemp injured his hip: 'I had no great cause of mirth, for at Romford town's end I strained my hip, and for a time endured exceeding pain' [4]. Musically, I use the *quebradita* rhythm (a hybrid between *cumbia* and *banda*) for its acrobatic hip movements. On the third day, a young woman challenged him to a dance competition – which she failed to win because Kemp danced much faster: 'A whole hour she held out, but then, being ready to lie down, I left her off. But thus much in her praise: I would have challenged the strongest man in Chelmsford, and amongst many I think few would have done so much'. This third variation [5], based on the rhythm of *son montuno*, seems to have simultaneously two different speeds. On the fourth day, Kemp dances several miles along a rough and narrow path: 'This foul way I could find no ease in, thick woods being on either side the lane'. The music [6] reflects Kemp's problems by using the theme in canon, which is gradually compressed. Later on, Kemp finds the opportunity to show off his skills as a dancer ('for indeed my pace in dancing is not ordinary'); the fifth variation [7] therefore cites the rhythm of *reggaeton* and offers the opportunity to show off. The sixth [8] is similar to a love song, evoking the *bolero*. In this chapter, Kemp talks about two people who depart on different paths

(‘two fools parted fair in a foul way’), represented by two melodies going in opposite directions. The seventh variation [9] is a vigorous ternary rhythm, similar to the *huapango*, evoking Kemp’s extraordinary ability to dance for ten miles in three hours: ‘so light was my heels that I counted the ten mile no better than a leap’. On the eighth day of travel [10], Kemp finds a friend who tries to guide him to his final destination, but his corpulence precludes him from keeping up: ‘I cannot follow thee a foot farther, but adieu good dauncer, God speed thee if thou daunce a Gods name’. Finally, the last variation [11] depicts the glorious arrival of Kemp in Norwich, where all the townspeople awaited him with a big party, ‘from the highest to the lowest, the richest as the poorest’.

The work was commissioned through the generous support of Anglo Arts, cultural department of The Anglo Mexican Foundation, and the British Council Mexico.

ARTURO MÁRQUEZ: A BIOGRAPHICAL OUTLINE

Todd Vunderink

It can safely be said that with one work Arturo Márquez has put his stamp on concert music for all time. His *Danzón* No. 2 (1994), inspired by a Cuban dance-form that migrated to the Mexican Gulf Coast city of Veracruz, is one of the most popular orchestral works in the world today, recorded by Gustavo Dudamel on Deutsche Grammophon and by many others (there are currently eighteen recordings on the market), and heard frequently in concert halls. It even plays a key role in the plot development in an episode of the Amazon series *Mozart in the Jungle*.



Another popular work in Márquez's orchestral catalogue is the brief, lively *Conga del fuego nuevo* ('Conga of New Fire'; 1999). The concert opener *Clave dorada* ('Golden Key'; 2014) was commissioned and premiered by the San Antonio Symphony in its 75th-anniversary season. Other orchestral works include *Espejos en la arena* ('Mirrors in the Sand'), a cello concerto (2000); *Leyenda de Miliano* ('Legend of Miliano'), a tribute to the Mexican revolutionary Emiliano Zapata (2010); *Alas (a Malala)* ('Wings (to Malala)'), a tribute to Malala Yousafzai for youth orchestra and treble chorus (2014); a *Danzón* No. 9, premiered by Gustavo Dudamel and the Los Angeles Philharmonic in 2017; and the *Concierto de Otoño* for trumpet and orchestra (2018), premiered by Pacho Flores.

Márquez was born in Alamos, Sonora, Mexico, on 20 December 1950. He began his musical training in La Puente, California, in 1966, later studying piano and music theory at the Conservatoire of Music of Mexico and composition at the Taller de Composición of the Institute of Fine Arts of Mexico with such composers as Joaquín Gutiérrez Heras, Federico Ibarra and Hector Quintanar. He also studied privately in Paris, with Jacques Castérède, and at the California Institute of the Arts with Stephen Mosko, James Newton, Mel Powell and Morton Subotnick.

In February 2006, Arturo Márquez received the Medalla de Oro de Bellas Artes ('Gold Medal of Fine Arts'), the highest honour given to artists by the Instituto Nacional de Bellas Artes in Mexico. That evening a concert entitled 'El Danzón según Márquez' ('The Danzón according to Márquez') was presented at the Palacio de Bellas Artes. The concert included six *danzónes*, all later recorded on an album of the same name. Márquez has received commissions from the Organization of American States, the Universidad Metropolitana de Mexico, the Universidad Nacional Autónoma de Mexico, Festival Cervantino, Festival del Caribe, Festival de la Ciudad de Mexico and the Rockefeller Foundation. He has received grants from the Institute of Fine Arts of Mexico, the French Government and the Fulbright Foundation. In 1994 he received the composition scholarship of Mexico's Consejo Nacional para la Cultura y las Artes. His awards include the National Prize of Sciences and Arts, Mexico's most important national recognition (2009), and an honorary doctorate from the Universidad del Estado de México (2015).

Arturo Márquez works at the National University of Mexico, Superior School of Music and the National Centre of Research, Documentation and Information of Mexican Music. He and his family live in Mexico City.

Todd Vunderink is a Vice President of peermusic and the director of peermusic Classical, which publishes the music of contemporary composers from the United States and Latin America, including that of Arturo Márquez. He is a past president of the Music Publishers' Association of the United States, and has also served as chairman of the MPA Performance Committee. He serves on the Board of Directors of the Charles Ives Society and the Stefan Wolpe Society. He has an M.A. in composition from SUNY Stony Brook.

ASPECTS OF MEXICO

Arturo Márquez

These two works, written only two years apart, both reflect aspects of contemporary Mexico – with something of its timeless qualities and traditions and the injustices of recent years.

Dibujos sobre un Puerto

In 2001, with the support of Susan Chapman, I was commissioned to write this piece for tenor voice and harp. Since it was the centenary of the birth of Mexican poet José Gorostiza (1901–73), I felt that this date should be commemorated with a setting of some of his poems. I decided to set six of Gorostiza's *Dibujos sobre un Puerto* ('Sketches above a Harbour'), one of his most famous works.¹

¹ Published in José Gorostiza, *Muerte sin fin y otros poemas*, Fondo de Cultura Económica, México, D. F., 1964.

José Gorostiza, born in Villahermosa, the capital of the state of Tabasco (in south-eastern Mexico), grew up during the turbulent time of Mexico's revolutions and in due course became known as one of the major post-revolutionary poets. As Gorostiza wrote, 'Poetry for me is an investigation of certain essences – love, life, death, God – that happen with such force that they break language open'.²

In 'El Alba' [14], the semiquaver sequence on the harp suggests the relentless surge of the waves hitting the beach. Again the single sentence of the poem is repeated in the vocal line in a very simple melodic phrasing, intensifying the words. In the introduction harmonics from the harp depict the rising sun. As it gives heat, it warms the swell of the sea. There is a peace and wonder at the miracle of life, conveyed by the gentle undercurrent of the harp.

El Alba
El paisaje marino
en pesados colores se dibuja.
Duermen las cosas. Al salir, el alba
parece sobre el mar una burbuja.
Y la vida es apenas
un milagroso reposar de barcas
en la blanda quietud de las arenas.

*Dawn
The seascape
is sketched in deep colours.
Everything is asleep. As dawn breaks
a shimmer appears on the sea.
And life is scarcely more
than the boats miraculously laying
In the soft stillness of the sand.*

In 'Elegía' [15] the inner torment of this brief poem is brought out through the repetition of its sole sentence, intensifying with each outburst, and the syncopated rhythms in the harp.

Elegía
A veces me dan ganas de llorar,
pero las suple el mar.

*Elegy
At times I yearn to cry
but the sea fills this void.*

² José Gorostiza, *Poesía y prosa*, Siglo XXI, México D.F., 2007, p. 505.

The tenor introduces ‘Cantarcillo’ (‘Little Tune’) [16] by humming briefly before – here, too – delivering Gorostiza’s text three times, the harp suggesting the dancing of the waves as the boats bob out on their evening expeditions.

Cantarcillo

Salen las barcas al amanecer.
No se dejan amar
pues suelen no volver
o sólo regresan a descansar.

Little Tune

*The boats go out at dusk.
They do not let themselves be loved
Since they tend to not return
Or just come back to rest.*

In ‘La Tarde’ (‘Evening’) [17] the harp part once more underlines an aspect of the text, the rising and falling waves of *ostinati* giving musical form to ‘the fragile waves of afternoon’. The voice enters briefly and then vanishes, as if pointing to the waves as a natural phenomenon that will carry on once the songs of humans drift out of earshot.

La Tarde

Ruedan las olas frágiles
de los atardeceres
como limpias canciones de mujeres.

Evening

*The fragile waves
of afternoon are rolling
like women’s fresh songs.*

The final two songs are in fact the first two sections of Gorostiza’s *Dibujos sobre un Puerto*. Harp harmonics set the scene of extreme tranquillity [18]. As the wind moves the trees, the rhythmical phrases and colour change and lead into the prayer. I have used the sounds and accented rhythms of the Mexican folk harp, the *harpa jarocho*, in this contemporary version of a dance from Veracruz, the *huapango*.

Nocturno

El silencio por nadie se quebranta,
y nadie lo deplora.

Nocturne

*The silence breaks for no-one,
and no one laments it.*

Sólo se canta
a la puesta del sol, desde la aurora.
Mas la luna, con ser
de luz a nuestro simple parecer,
nos parece sonora
cuando derraman sus manos ligeras
las ágiles sombras de las palmeras.

*Sunset alone
is sung from dawn
And the moon, which seems to us
a being of light,
appears as sound
when its light hands
spill the agile shadows of the palm trees.*

Oración
La barca morena de un pescador
cansada de bogar
sobre la playa se puso a rezar:
Hazme, Señor,
un puerto en las orillas de este mar!

*Prayer
The tanned boat of a fisherman
tired of rowing
started to pray on the beach:
Lord, make me
a port on the shores of this sea!*

English translation by Elisabeth Lastschenko

Máscaras for harp and chamber orchestra

Masks have been present in Mexican culture in all traditions, from pre-Hispanic times to the present; they have witnessed religious and profane ceremonies, which have helped to recreate endless situations, social, spiritual and even political. In 1994, Chiapas Indians rose up in arms, seeking justice for their people; the most significant symbol of this movement was the mask that represented the oblivion and rejection of the original peoples of Mexico.

Two of the movements of my harp concertos *Máscaras* ('Masks') have to do with this fight. 'Máscara Flor ('Mask Flower') [19] is in honour of the infants killed in the slaughter of Acteal in 1997, when 45 members of a pacifist group, Las Abejas ('The Bees'), were killed by a paramilitary group called Máscara Roja ('Red Mask'). That year, I had a conversation with a little Indian girl from Chiapas, who told me about her attachment

to nature in the form of a flower. The fourth movement, ‘The Passion according to Marcos’ [22], is based on the text of Subcomandante Marcos:³ ‘Who has to ask for forgiveness and who can grant it?’ Marcos addressed this manifesto to the world at large on 18 January 1994, as a rejection of the pardon that President Salinas granted to the Zapatistas of Chiapas.

The other two movements deal with the mask of two other aspects of Mexican culture that have to do directly with our music. ‘The Passion according to San Juan de Letrán’ [21] is a *danzón* that takes the rhythm of the Mexican *son*, as a longing for the lost music of Mexico City. San Juan de Letrán was one of the most musical streets of the 1920s to the 1980s. ‘Máscara Son’ [20] is about the deepest musical manifestation of Mexico: *son*, which resists dying and which fortunately has managed to stay at the heart of Mexico, even with all the changes it has had in recent years.

Máscaras was written in 1998–99 and was premiered by the harpist Lidia Tamayo, to whom it is dedicated.

Born in Mexico City in 1979, **Morgan Szymanski** started playing the guitar at the age of six. Early studies at the Conservatorio Nacional de Música in his native city and the City of Edinburgh Music School led to a scholarship to study under Carlos Bonell and Gary Ryan at the Royal College of Music (RCM) in London; he graduated in 2004 with first-class honours. During his studies he won all the RCM guitar prizes as well as scholarships from the Tillett Trust, Countess of Munster Musical Trust, Leverhulme Trust, Wall Trust, the Fondo Nacional para la Cultura y las Artes (FONCA) and a scholarship to study at the Conservatorium van Amsterdam. He immediately went on to become the first solo guitarist to be selected by the Young Classical Artist Trust and



Photo: Iñatia Esquivel

³ ‘Subcomandante Marcos’ was the *nom de guerre* of Rafael Sebastián Guillén Vicente (b. 1957), the rebel leader and spokesman of the *Ejército Zapatista de Liberación Nacional* (‘Zapatista Army of National Liberation’) during the troubles in Chiapas.

was the first guitarist to be awarded a Junior Fellowship at the RCM, where he completed his masters with distinction.

A top prize-winner at international competitions, Morgan won first prize at the National Guitar Competition in Mexico. Performances as a soloist and with orchestras have taken him to concert halls and festivals around the world. The magazine *Classical Guitar* described him as 'a player destined for future glories', and he was picked out as 'One to Watch' by both *Gramophone* and *BBC Music*. A featured artist on the cover of *Classical Guitar*, he was also selected as a finalist for the 'Outstanding Young Artist Award' by MIDEM Classique/IAMA.

Morgan's devotion to chamber music has led to collaborations with artists such as John Williams, Celso Machado and Carlos Bonell (guitars), Mark Padmore (tenor), Alison Balsom (trumpet), Harriet Mackenzie (violin), Marcelo Nisinman (bandoneon), Adam Walker and Alejandro Escuer (flutes) and the Sacconi, Doric, Amici, Carducci, Cremona, Carlos Chávez and Odeion Quartets. Numerous composers have dedicated works to Morgan, among them Paul Coles, Simone Iannarelli, Stephen McNeff, Julio César Oliva, Alec Roth and Simon Rowland-Jones.

Gramophone described his album *Sketches of Mexico* (on Sarabande) as 'a gorgeous and original tribute to Szymanski's homeland, its artists and its music', and praised Morgan's playing as being 'of the highest order'. He has recorded the works of Alec Roth for Signum Classics with Mark Padmore. His other recordings include *Nuevo Mundo* (Sarabande), *Binaural Baroque* (on Chasing the Dragon) and, with the chamber group Machaca, *Mano a mano* and *Los ambulantes* (both on Sarabande).

Morgan Szymanski plays on a guitar by the Chinese master guitar luthier Yulong Guo.

He is a Live Music Now! alumnus, the scheme started by Lord Yehudi Menuhin to reach audiences that would otherwise have no access to live music. In 2016 he started PRISMA, an artistic outreach programme aimed at disadvantaged and remote areas in Mexico.

Morgan is much in demand as a teacher and has given master-classes at top conservatoires worldwide, including the RCM and Trinity College of Music in London, the Royal Welsh College of Music in Cardiff and conservatoires in China and Mexico.

Born in Glasgow, **Jamie MacDougall** is one of Scotland's leading artists. On the concert platform he has worked with some of the world's top Baroque, chamber and symphony orchestras, including the Royal Scottish National Orchestra, The Orchestra of the Age of Enlightenment, the Scottish Chamber Orchestra, the St Louis and Houston Symphony Orchestras and the Adelaide Symphony Orchestra. He has worked with Scottish Opera, Opera Holland Park, English National Opera and Opera North as well as companies in Europe and Canada; he is also passionate about new opera and collaborates closely in New Opera in Scotland events. In 2017 he was Artist in Residence at the St Andrews Voices Festival and together with the pianist Tim Dean launched Scotland's first song-recital group, Song Tellers.



As a recitalist, Jamie has performed with the pianists Julius Drake, Graham Johnson, Malcolm Martineau, Susan Tomes and Roger Vignoles, appearing at the Edinburgh International Festival, the Perth Festival, Australia, and the Salzburg and Aldeburgh Festivals.

In 2014 he took his show 'Inspirations' to the Wintergarten in Berlin and subsequently to Mexico and America. Jamie's extensive discography of over 45 titles covers Baroque and Classical, and German, Scottish and English, song, as well as twentieth-century music. With the Haydn Trio Eisenstadt he released an eighteen-disc collection of Haydn folksong arrangements (on Brilliant Classics). His most recent recording with Trio van Beethoven of Beethoven folksongs was released by Gramola in 2018.

Since 2001 Jamie has been 'Scotland's Voice' for classical music on BBC Radio Scotland, presenting *Grace Notes* and *Classics Unwrapped*. His voice can often be heard presenting on BBC Radio 3, and for sixteen years he has anchored the BBC TV 'Proms in the Park' from Glasgow as part of the Last Night of the Proms festivities. In a co-production with Scottish Opera he staged an adaptation of Jimmy Logan's one-man play, *Lauder!*, that helped mark the 150th anniversary of the Theatre Royal in Glasgow. There are plans to take this 'play with tunes' on tour.

Gabriella Dall'Olio, harp, has inspired audiences throughout Europe and the Middle East with her solo recitals and chamber-music concerts for the past two decades. Her warm personality, zest for life and cultures, enthusiasm, curiosity and generous musicianship make her at home in every musical genre, and on the solo stage as well as in other formations.

Gabriella has recorded for international radio and television corporations, including the BBC, Radio France, RAI in Italy, Bayerischer Rundfunk and Radio Suisse. She has appeared frequently with the Gruppo Musica Insieme di Cremona, the Wiener Virtuosen and with the German ensemble Kontraste, playing premieres and works by twentieth-century and contemporary composers. She lives in London, where she freelances with ensembles that include the Chamber Orchestra of Europe, Royal Opera House, BBC Symphony Orchestra, London Symphony Orchestra and the Orchestra of the Age of Enlightenment; abroad, she has played regularly with Wiener Philharmoniker, Symphonie Orchester des Bayerischen Rundfunks and the SWR Symphonie Orchester. Gabriella has enjoyed working also in the pop world, appearing with Tina Turner, Sting, Phil Collins, UK champion beatboxer FaithSFX, Kazabian, Elton John and the Pet Shop Boys.

She has recorded three solo CDs on Claves and EM; concertos on Naxos (with music by Tafelshpour), Claves (Turina) and ASV (Tailleferre); and chamber works on Koch, Stradivarius, Dal Segno (together with the flautist Wissam Boustany) and Ambitus, amongst others.

Gabriella plays on a Salvi harp.



The activities of **David Curtis** have encompassed chamber music, teaching and orchestral conducting around the globe. Following a successful career with the Coull String Quartet with which he toured Europe, the Far East, Australia, North and South America, he founded the Orchestra of the Swan (OOTS), one of the UK's most successful chamber orchestras and, as its Artistic Director and Principal Conductor for 21 years, toured OOTS to Germany, China, Mexico, Turkey and the USA, conducting the American premiere of David Matthews' Piano Concerto in Carnegie Hall.

He is Principal Guest Conductor with the North Hungarian Symphony Orchestra and has worked with such orchestras as the Academy of St Martin in the Fields, the Prague Chamber Orchestra and Prague Radio Symphony Orchestra. With the Moravian Philharmonic and Festival Chorus he conducted in the prestigious Olomouc Dvořák and the Polička Martinů Festivals, and for Icelandic Radio he conducted premieres by Snorri Sigfús Birgisson, Lars-Petter Hagen, Thuridur Jónsdóttir and Marie Samuelsson in the Nordic Music Days Festival. Indeed, David has premiered over 80 works by American, British, Bulgarian, Chinese and Nordic composers, including Oscar Bosch, Douglas Cuomo, Joe Cutler, Tansy Davies, Joseph Duddell, Daron Hagen, Paul Patterson, Julian Philips, Dobrinka Tabakova, Errollyn Wallen and John Woolrich. Most recently he gave the premiere of Peter Lieuwen's *Heartland* with the North Hungarian Symphony Orchestra and plans to record the work in 2019.

His discography includes music by Barber, Bax, Berlioz, Copland, Elgar, Finzi, Gershwin, Daron Hagen, Ireland, Mahler, Mozart, Robert Saxton, Shostakovich and Vaughan Williams and the first recording of the Robert Stark clarinet concertos with Dimitri Ashkenazy and the Hamburger Symphoniker. His recording of the Mendelssohn D minor Violin Concerto with Tamsin Waley-Cohen was *BBC Music Magazine's* recommended recording, and as the violist of the Coull Quartet he gave over 250 broadcasts for BBC Radio 3 and recorded over 25 CDs, including the complete quartets by Mendelssohn and Schubert.

The **Shakespeare Sinfonia** was formed by David Curtis at the invitation of Anglo Arts, a member of The Anglo Mexican Foundation, to make this recording of music by two leading contemporary Mexican composers, Alejandro Basulto and Arturo Márquez. The ensemble draws together a select group of some of the finest freelance players and highly talented postgraduate students from leading London music conservatoires, combining the merits of experience and youth to create performances that are fresh, vibrant and exhilarating.

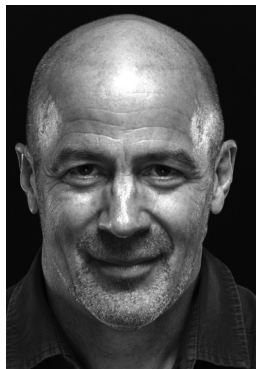


Photo: Gullaschen



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