

Erik Chisholm



Music for piano

Piobaireachd

Highland Sketches

Sonatina no 3

Cameos : Portraits

Volume 4

Murray McLachlan

ERIK CHISHOLM - Music for piano, volume 4

Piobaireachd for solo piano

		[21.35]	
1.	No. 5: Leam Fhéin an Gleann - The Glen is Mine		[5.33]
2.	No. 6: Cumha Mhic Shimidh - Lord Lovat's Lament		[2.16]
3.	No. 7: Failte Thighearna Na Comaraich - Salute for MacKenzie of Applecross		[1.52]
4.	No. 8: Cas air Amhaich, a Thighearna Chola - Maclean of Coll putting his foot on the neck of his enemy		[1.05]
No. 10:	Failte nan Grogerach - The MacGregor's Salute	[4.18]	
5.	<i>Theme</i>		[0.47]
6.	<i>Variation I</i>		[0.35]
7.	<i>Variation II</i>		[0.15]
8.	<i>Variation III</i>		[0.17]
9.	<i>Variation IV</i>		[0.32]
10.	<i>Variation V</i>		[1.52]
11.	No. 11: Failte Comunn Gaidhealach Albainn – The Highland Society of Scotland's Salute		[1.29]
12.	No. 12: Cumha Phàndruig Òig Mhic Cruimrín – Patrick Og MacCrimmon's Lament		[2.41]
13.	No. 13: Cumha Airson Triall Rìgh Seumas - Lament for King James		[2.21]

Sonatina no. 3

		[7.49]	
14.	<i>Prelude</i>		[1.48]
15.	<i>Adagio</i>		[2.34]
16.	<i>Ricercar</i>		[0.54]
17.	<i>Ricercar</i>		[2.33]

Cameos	[14.17]	
18. A Jewel from the Sidereal Casket		[2.18]
19. The Mirror		[1.51]
20. The Witch-Hare		[0.37]
21. The Companion to Sirius		[2.30]
22. The Rolling Stone		[0.40]
23. The Procession of Crabs		[2.14]
24. The Sweating Infantry		[1.11]
25. Happiness		[0.56]

Highland Sketches (mostly from the MacDonald Collection)	[7.32]	
26. i <i>McD40</i>		[0.35]
27. ii <i>McD92</i>		[1.45]
28. iii <i>unidentified</i>		[1.13]
29. iv <i>McD136</i>		[1.09]
30. v <i>McD130</i>		[1.23]
31. vi <i>McD166</i>		[1.27]

Portraits	[26.51]	
32. <i>Epitaphe</i>		[4.03]
33. <i>Melodie Chiaroscuro</i>		[6.34]
34. <i>Porgy</i>		[2.45]
35. <i>Agnes and the Maultasch</i>		[4.33]
36. <i>Süss communes with Malmi</i>		[3.53]
37. <i>A Portrait of a Fashionable Gentlewoman</i>		[5.03]

Total playing time: [76.09]

Erik Chisholm (1904-1965)

As with Volume 3 in this series of Chisholm's complete piano works, the selection here reveals a composer with wide stylistic interests and tremendous technical facility, including consummate pianism. It ranges from piobaireachd settings through a neo-classical *Sonatina* (based on Renaissance originals) to a group of remarkably modernist Portraits, motivated largely by left-wing texts:

"I have always been a Socialist – that is ever since about the age of 12 when I read the proceedings of the Fabian Society and the brilliant reasoned expositions of that philosophy by Shaw, Wells and others: that the wealth of a country should be spread around the people with some degree of fairness to the majority of the inhabitants. . . ."

Chisholm was also a pacifist and as open-minded musically as he was socially. The concluding Portraits demonstrate that this was the case even in his early twenties.

The first eight tracks are devoted to Chisholm's settings of traditional Scottish piobaireachd. The word simply means "pipe music" but has come to be applied to a specific form – a set of variations on a theme more properly called *Ceòl mòr*, the "big music". Chisholm's approach to this remarkable genre is deeply informed by its technical idiosyncracies (See also the booklet notes to DDV24123).

Because the Highland bagpipe chanter is open and therefore always sounding, notes cannot be repeated without some other note or notes being interpolated; nor can the volume be adjusted in any way. Rather than regarding these features as limitations, the use of "cuttings" or graces has been developed as a powerful and yet very subtle feature which can determine just how much emphasis is given to any one note. Like Gaelic psalm singing, which is highly embellished and delivered at a very much slower pace than psalms elsewhere in Europe, *Ceòl mòr* is not played rapidly. It is not that the players do not have the technique – the standards are phenomenally high and the cuttings themselves are executed with incredible speed and accuracy – but that even at a slow tempo it requires real concentration to appreciate their refinement. The skill for the piper is never to lose the flow of the melody and yet to address each note understanding its place in the whole and against the ever-present drones.

One can, to a limited degree, reproduce some of these effects on other instruments, but in the end, if the tradition is to be honoured in such a radically different context as a keyboard, then one must make use of the different opportunities it offers. Chisholm had the knowledge and the pianism to do just that, but he respects the tradition of pace and embellishment, though treating the drone element with inventive harmonic freedom. Highland bagpipe drones are tuned only in octaves, but the ear supplies the fifth, and Chisholm's chords are nearly always derived from that interval.

Piobaireachd 5-13 (tracks 1-13)

1. No.5: *'S Leam Fhéin an Gleann* – The Glen Is Mine is the proud title of the ceòl mòr, reputedly composed by John MacCrimmon in 1790 when he accompanied Seaforth going through Glenshiel. Chisholm concentrates on the typical bagpipe embellishments, producing a filigree of sound which gradually transforms into a highly complex texture with many echoing beats in the first variation, marked to be played 'jauntily'. A return to the opening tempo also resumes the embellishments which hang in the air at the end of the piece, as though we were hearing the last fragments of sound coming down the glen as MacCrimmon and Seaforth disappear from sight.

2. No.6: *Cumha Mhic Shimidh* – Lord Lovat's Lament – follows. It was composed by David Fraser on the occasion of the beheading of Lord Lovat in 1747. It says much for Fraser's loyalty that he was prepared to compose a lament for this notorious rapist and rebel – but then Lord Lovat was a Fraser too. The delicacy of Chisholm's treatment of the theme says more for the powers of music than it does for the sources of its inspiration.

3. No.7: *Failte Thighearna Na Comaraich* is a Salute for MacKenzie of Applecross, celebrating the birth of John Roy MacKenzie, circa 1730, and composed by Angus MacKay. Chisholm's setting is incomplete and stops short abruptly – sadly so, for it is splendidly assertive and is working up to a celebration of a future chieftain who was actually to prove worthy of his position.

4. No.8: The character of this piece is explained adequately by its title – *Cas air Amhaich, a Thighearna Chola* – Maclean of Coll Putting His Foot on the Neck of his Enemy. More than once Chisholm wrote "vicious" on the score, and his musical foot grinds down in the concluding variation.

5-10. No.10: (No.9 is lost) *Failte nan Griogarach* – The MacGregor’s Salute (or Gathering) is a complex piece with introduction, five variations and coda. Chisholm also used this for Interlude II in his ballet The Forsaken Mermaid, with which version it shares a number of features. Two previous versions for piano can be found in Aonghas MacAoidh’s A Collection of Ancient Piobaireachd of 1838 and Alexander Campbell’s Albyn’s Anthology (1816). Printed with the latter are Sir Walter Scott’s stanzas protesting the Clan’s rights and grievances, along with the original clan cry. After the opening statement, Chisholm places the ground, or ùrlar in the left hand in the first variation; in the middle of the texture in the second; dispersed in semi-quavers in the third; and embedded in wonderful cross-rhythms in the fourth. The Presto final variation is the most assertively typical of the Gathering genre, but it dissolves into a repeat of the ùrlar which is almost delicate. Not what the MacGregor’s would have wanted, you may be sure.

11. No.11: *Failte Comunn Gaidhealach Albainn* – The Highland Society of Scotland’s Salute was composed by John MacArthur in 1785, in his capacity as “Professor of the Ancient Caledonian Music and Piper to the Highland Society of Scotland”. As with *Failte nan Griogarach*, Chisholm has ignored the function of the original in favour of his own instincts. Brief, but with beautiful subtlety of texture, the music slides through sparkling waters with a few unhurried oar-strokes of the drones.

12. No.12 *Cumha Phàndruig Òig Mhic Cruimrin* – Patrick Og MacCrimmon’s Lament. This, one of the most moving of bagpipe laments, was composed by the famous piper Iain Dall – Blind John MacKay on hearing of the death of his teacher, Patrick Og. The report was false and Patrick Og was himself able to play the lament for his own death. Chisholm gives the date of the original as 1666, but it was very much later, probably in the 1720s. His setting is thoughtful, its textures echoing those of No.11, but with the bass drones slipping downward in parallel chords, as though beneath the tenderness of the theme itself, a deeper sorrow was making itself felt.

13. No.13 *Cumha Airson Triall Rìgh Seumas* – Lament for King James. This piobaireachd for the enforced departure from Britain of King James VII and II in 1688 is not well known and Chisholm must have had to search for it. In his hands it builds powerfully, almost protestingly, and subsides in dark grumbings, almost as though it were sounding a funeral drum.

Sonatina No.3

The *Third Sonatina* – on Four Ricercars - is a tour-de-force of bravura, texture, counterpoint, and superb chording. This is the third of six sonatinas gathered under the title *E Praeterita* – From the Past. The term “ricercare” means “to research” and is sometimes applied to recondite contrapuntal studies, particularly in the hands of Bach. That is not the meaning here – neither for Chisholm’s originals nor for himself. These are more properly preludes preparing us for the next piece, and they demonstrate Chisholm’s facility in an area of stylistic experiment which had its parallel in the neo-classical works of many European composers of the period. But it is one thing to ape a style, quite another to give it real meaning, yet this is what Chisholm achieves.

The first movement [14] opens with magnificent bravura. It is a *Prelude* based on a Ricercar for Lute by Jounambrosio Dalza (c. 1500) and its extravagant gestures are balanced by the contrapuntal clarity at its heart.

The *Adagio* second movement [15] is inspired by a Ricercar for Viola da Gamba by Silbestro Ganassi (b. 1492). The spread chords have a nobility which draws the melody enshrined within, into a world of grandeur. The movement subsides with a truly lovely sequence of harmonies – basically no more than a perfect cadence, enriched, but utterly unspoilt by its wealth. To make these little miracles happen, requires tremendous subtlety of touch. The way the chords are spread; the context of richer harmonies from which they emerge; these are the bald explanations of how the end is achieved. But the truth is that the old, old things can only be said anew if the heart is with them, and Chisholm’s heart is in this music, not as a mannered neoclassicist, but as a straightforward lover.

The third Ricercar (not yet identified) [16] is essentially a three-part invention, strutting self-confidently, indeed joyously; but it bows out with the sweetest of modest gestures. A little gem.

The final movement Ricercar [17] is based on one for lute by Francesco Spinaccio (c.1500). It announces itself with majesty and proceeds to a subtle toccata-like Allegretto that blends delicacy and wit in its ever-lively contrapuntal textures.

Cameos

Chisholm copyrighted his *Cameos* in 1926. Considering that he was only 22, their publication by Curwen must have given him cause for pride. There are manuscript versions of these and several others which remained unpublished and some of which are only drafts. Some are dated 18 September 1923, in London, others 1925, in Cornwall, where he was staying with the Pouishnoffs (See volume 3, DDV24123) .

The selection here is of the eight published by Curwen. Each of the little pieces is given a title, some with quotations from an eclectic gathering of sources, showing that Chisholm's interests were broad ones from the start. Is there an echo in Chisholm's *Cameos* of 1926 of Casella's mixture of mischief, sentiment and cynicism in the *Pupazzetti* of 1915, and which the two performed together in 1931, Chisholm having to assert his smaller bulk on the piano stool against the well-built militaristic Casella? Or might one not equally turn to McEwen, whose music was known to Chisholm who himself called for better recognition for his predecessor?

18. *A Jewel From The Sidereal Casket* is headed by an unsourced quotation "B. [Beta] Cygnus – a drop of blood red with an emerald green companion" which refers to the spectacular double star, also described as orange and blue. The solemn tread of the melody is punctuated by octaves in the bass marked "quasi timp." and later four-note chords are marked "quasi Cor." implying the possibility of subsequent orchestration involving timpani and horns. This is done not just "in the manner of" but assuming fixed tuning on the timps and a middle register for the four horns. He did partly orchestrate the *Procession of Crabs* and may have intended to orchestrate others.

19. *The Mirror*, on the other hand, seems too pianistic for orchestral treatment. It has echoes of Chopin and McEwen, but has its own still mysteries, as though this were a mirror of water rather than of glass.

20. *The Witch-Hare* is inspired by Walter de la Mare: "she eye'd the moon so bright /And she nibbled on the green" with "celeste" and "celestial" instructions to the pianist – or possibly organist, who might use a Celeste stop. Its jerky chromatic skipings could have been penned by McEwen, whose own character pieces, *Vignettes from la Cote D'Argent*, were composed in 1913 and published in 1918. From them, *Crépuscule du Soir Mystique* and *La Rosière* display similar

varieties of texture and post-impressionist harmonic twists; but closest in character and rhythm is the Humoreske from the Four Sketches of 1909. Murray McLachlan's recordings of these pieces feature on his Divine Art CD *The Scottish Romantics* (25003)

21. Also McEwen-like are the growling bass line and whole-tone fragments in *The Companion to Sirius* "around which revolves a dark planetary world, the solitary known instance of a stellar planet" – as the heading to the score quotes. The companion, Sirius B is what we now know as a white dwarf.

22. *The Rolling Stone* is a delightfully observed sound picture of a stone rolling downhill with occasional near stops en route. John Drinkwater provided the text "I thank the Lord I'm a rolling stone /With never a care to carry." Contrary motion and polytonality add to the unstable effects of the start and stop rhythms.

23. *The Procession of Crabs* is equally well observed, perhaps on summer holiday at Millport on the Clyde estuary. It marches determinedly, using variety of harmonic density to help punctuate the rhythm.

24. The theme of motion is continued by *The Sweating Infantry* as described by Walt Whitman: ". . . the dust-cover'd men /In columns rise and fall to the undulations of the ground." The drum tap of the left hand major sevenths is accompanied at first wearily, then more purposefully with a trumpet call at its climax (marked "Trp." in the score), before it dies away into the distance.

25. The *Cameos* are concluded with an exuberant piece "after a picture by Miss Ellerton-Hill" called *Happiness*. It is subtitled "Laugh and be merry" in a draft version. The off-beat left-hand chords give it a reckless immediacy suggestive of general Tom-foolery, in which Chisholm indulged throughout his life.

Taken as a whole, these are remarkably sophisticated and assured pieces, full of character, variety of texture, and harmonic and rhythmic adventure. Melodically, they are less effective, but that is not really the nature of the scenes they evoke.

Highland sketches

Chisholm's *Highland Sketches* come in four books and it is from these that the present group is taken. They consist almost entirely of arrangements of melodies from Patrick MacDonald's *A Collection of Highland Vocal Airs* . . . published in 1784. Chisholm made use of these throughout his composing career to such an extent that they could be regarded as fundamental to his musical development (See volumes 1 & 2 of this series). What MacDonald himself would have made of Chisholm's adventurous and often inspired responses to these airs (which are by no means all vocal) is entertaining to imagine. The six represented here make ready use of dissonance as a rhythmic device to emphasise the already powerful rhythmic identities of the originals. His harmonisation is not only rhythmical in its intention, but occasionally teasing in its play with tonality, in what is essentially a modal medium. While Chisholm largely retains the integrity of the melodies, it has not always been easy to identify them as he sometimes embeds them in complex textures and harmonies, or precedes them with fragments of melody to which they are only indirectly connected. The tune numbers and titles in MacDonald (where identified) are given in the following notes.

26. *Tha fonn gun bhi trom* – I am disposed to mirth (McD 40). The dissonances give force to the sturdy rhythm with quirky wit.

27. *Nis o rinneadh ar taghadh* – a iorram or rowing air (McD 92). This is a particularly subtle and sophisticated treatment of the inherent statement and answer of the theme, here emphasised by putting them in different keys with a bitonal accompaniment and a change in the shape of the response. The whole is extended into a thoughtful conversation, ultimately far removed from the intentions of the original, but nonetheless derived entirely naturally from its musical shape. A miniature masterpiece.

28. The source of this tune has yet to be identified, though it has much in common with some of the North Highland Airs from the Patrick MacDonald collection.

29. *Ho-rin-o-i-o-ri-o-ho Nighean an àirich* (McD 136). Though the shielings, where cattle and sheep were herded and milked in summer, were places for love-making, this lass of the shieling is sturdy and proud. In the original melody, and in Chisholm's version, she is clearly not to be presumed upon.

30. *Leam is aithearr an t suain* – To me comfortable is repose (McD 130). Lovely dreamy harmonies invoke the wished-for state – for suain actually means a deep slumber rather than mere repose.

31. *A 'cheud luan do 'n ràidh* – A Skye Air (McD 166). The Gaelic means “The first Monday of the quarter” – the Celtic quarter-days in Scotland still having some residual legal significance. They were also days of celebration, and this is clearly a reel tune for dancing. Chisholm blends the light-footed with stamping energies, all resolving in a typically teasing ending.

Portraits

32. *Épitaphe*. This lament was completed in 1924 and dedicated “To B.E.S.C. in sympathy”. Whether the initials represent a family member is not known. Chisholm has also written on the score “for a little child, who ‘left this world just as soon as he entered it.’ The mood is one of despair rising to rebellion against the unreasonableness of Fate – but it is useless to rebel!” At first hearing the music is primarily dissonant and even dislocated; but the initial modal melody and the frequent use of the Scotch snap rhythm, along with the later parallel triads, suggest that underlying the piece are strong Scottish influences.

33. *Melodie Chiaroscuro*. On the manuscript, Chisholm has written the title in watery letters, and introduced the work as follows: “from some strangely foreign parts. Here Nature revels in color. There are bright liquid blues tapering to an infinity of ether; scarlet towers bursting violently into blazes of . . . purple: yellow parts scored symmetrically with jet black parallels side by side with webs of high-pitched undulation in pink. There is no unity of colour . . . there can be no unity.” This is possibly a quotation from Whitman or the like, as Chisholm spells “color” the American way. The impressionistic textures and harmonies match the text, but the melodic elements cross the line between Eastern and Scottish pentatonicism: and indeed Nature, in the west of Scotland, is as extravagant and colourful as in any corner of the globe.

34. *Porgy* is based upon a passage from Du Bose Heyward’s 1924 novel *Porgy*, from which the Gershwin opera was derived. Chisholm wrote it in the year of the book’s publication, and dedicated the piece to Hugh S. Robertson, the famous conductor of the Glasgow Orpheus Choir, adding “Porgy – the Negro beggar joins the ‘Repent ye saith the Lords’ on their annual Parade. The negroes ride on all sorts of brightly decked vehicles dressed in the most daring and gayest of colours. They sing

Southern melodies the while, beating their hands and feet rhythmically and noisily. The procession approaches – and departs.” Chisholm’s insistent rhythm and almost anarchic melodic excursions match Heyward’s description of the band “Yet these improvisations returned always to the eternal boom, boom, boom of an underlying rhythm, and met others in the sudden weaving and ravelling of amazing chords.”

35. *Agnes and the Maultasch* is a “Conversation between the Ugly Dutchess (nicknamed by the folks of Tyrol ‘Maltash’) and the beautiful Agnes of Fiusol.”, as Chisholm wrote on the score. The piece is inspired by Willa and Edwin Muir’s translation of Feuchtwanger’s *The Ugly Duchess*. Agnes is young and beautiful but is eventually killed by the Duchess’s husband. The music for the threatening Duchess has its line played two octaves and a semitone apart. It contrasts with the delicate music for Agnes, marked to be played “nervously”. The two become combined, the ugly triumphant, though we are left with the ghost of Agnes’s music to be played “hauntingly”.

36. *Süss communes with Malmi*, composed in 1929, was dedicated by Chisholm to Lion Feuchtwanger whose novel *Jud Süß* (published in English as *Power*) came out in 1925. It was intended to expose Nazi racist policies, but Goebbels was later to make a film of it distorting it into an anti-semitic work. Chisholm also composed “Four Spectres in Dance” based upon the same work and similarly dedicated. In Feuchtwanger’s version of this 18th-century story, Süß, a Jew who has come to power, attempts to protect his daughter Malmi from his employer, the Duke. But the Duke discovers and pursues her and she commits suicide rather than yield to him. Süß then betrays his employer and is martyred. The score is preceded by this note: “The living can commune with the dead. Every time we think lovingly of them do they again appear to us – so runs the Jewish legend. Süß has vainly endeavoured to commune with his daughter Malmi. Later in prison awaiting a voluntary death on the scaffold, sad and embittered, Süß is utterly resigned to the atonement which is his fate. The oval eyed Jewess, his beautiful Malmi comes to his filthy festering cell to greet her father with love and sympathy. Süß is spellbound in wonder – and oh how sad when she departs. This man who has never yet felt an emotion except hardness and hate is overwhelmed with tenderness and his house of cards crumples to the ground.”

Chisholm expresses the tenderness of the encounter with parallel thirds, marked “very expressive”. It is a strange piece, wonderfully capturing the brief awakening of emotion in a lost soul.

37. Completed in October 1925, *A Portrait of a Fashionable Gentlewoman*, which is in waltz form is just what it says it is. The idiom reverts, naturally enough, to something much more conservative. But as it develops, so it explores a more complex world than that of a mere society lady at a ball. There is passion here too, and something psychologically revealing in its slips from superficial delight into emotional obscurities. One would think twice before taking this gentlewoman at her fashionable face value. But, of course, she bows out in quite the proper manner. One wonders who he had in mind.

Notes © John Purser 2004



Murray McLachlan in the Baronial Hall, Chetham's School of Music

The Pianist

“Murray McLachlan is a pianist with a virtuoso technique and a sure sense of line. His timing and phrasing are impeccable, and his tone - full but unforced in the powerful passages, gentle and restrained in the more lyrical - is a perpetual delight” (BBC MUSIC MAGAZINE)

As a concert artist Murray McLachlan has received outstanding critical acclaim for intelligent and sensitive interpretations and superb technical ability. His prolific discography, much of it for Divine Art and Dunelm, has received long-standing international recognition and includes over thirty commercial recordings, including the complete sonatas of Beethoven and Prokofiev and many rarities.

McLachlan’s repertoire includes over 40 concertos and he has appeared as soloist with most of the leading UK orchestras. His recognition has been far-reaching, bringing many invitations to perform abroad. In recent seasons his engagements have included performances in the USA, Scandinavia, South Africa, Poland, Byelorussia and Norway. In 1997 he was awarded a knighthood by the Order of St John of Jerusalem in recognition of his services to music in Malta. In 2003 he performed the complete cycle of 32 Beethoven Sonatas to critical acclaim in Manchester, and in 2004 his Wigmore Hall Erik Chisholm Centenary Recital and subsequent national tour attracted superlatives in the national press.



His intense schedule continued this year with a ‘Shostakovich Centenary Recital tour’, sponsored by the UK Shostakovich Society and including 15 concerts all over the UK. This included a return to the Wigmore Hall in September.

Murray McLachlan has given first performances of works by many composers, including Martin Butler, Ronald Stevenson, Charles Camilleri, Michael Parkin and even Beethoven! Recordings of contemporary music have won numerous accolades, including full star ratings, as well as ‘rosette’ and ‘key recording’ status in the latest Penguin Guide to CDs, and ‘Disc of the month’ and ‘Record of the month’ *MusicWeb* and *The Glasgow Herald*. He is Head of keyboard at Chetham’s school of Music and tutor at the Royal Northern College of Music in Manchester, as well as Artistic Director both of the Chetham’s International Summer school and festival for Pianists, an event which attracts outstanding musicians annually from all over the world, and the Manchester International Concerto Competition for Young Pianists, which began in 2007.

His website can be found at www.murraymclachlan.co.uk

The Erik Chisholm Trust

The Erik Chisholm Trust, a registered charity, was established in 2001 to promote Chisholm’s music and to achieve recognition of his contribution to the musical culture of Great Britain. It has supported the making of this recording – and others – as well as other “live” events in 2004, the Centenary Year.

For more information and continuing news, visit www.erikchisholm.com

Recordings by Murray McLachlan from the Divine Art group

(reviews may be read on the divine art website)

A. Music of Erik Chisholm

Diversions ddv24131	Erik Chisholm – music for piano, volume 1
Diversions ddv24132	Erik Chisholm – music for piano, volume 2
Diversions ddv24143	Erik Chisholm – music for piano, volume 3
Diversions ddv24144	Erik Chisholm – music for piano, volume 4
Diversions ddv24140	Erik Chisholm – music for piano, volume 5
Diversions ddv24149	Erik Chisholm – music for piano, volume 6
Diversions ddv24155	Erik Chisholm – music for piano, volume 7

B. Other recordings

Divine Art dda25003	The Scottish Romantics: Mackenzie, McEwen and MacCunn
Divine Art dda25012	Charles Camilleri: Celestial Harmonies
Divine Art dda25013	Stevenson: Passacaglia on D.S.C.H.
Divine Art dda25080	Shostakovich and Comrades
Divine Art dda21372	Ronald Stevenson Piano Music (3CD)
Diversions ddv24143	John R. Williamson – music for piano, volume 1
Diversions ddv24144	John R. Williamson – music for piano, volume 2
Diversions ddv24145	John R. Williamson – music for piano, volume 3
Diversions ddv24148	Aspirations: music by Marcus Blunt



Murray McLachlan gives a masterclass with Solborg Valdimarsdottir at the fourth Chetham's International Summer School in 2004

The music on this CD was recorded on 18-22 December, 2006 in the Whiteley Hall, Chetham's School of Music, Manchester, by kind permission of the Director of Music.

Original sound recording made by Dunelm Records and issued under licence.

© 2006 Dunelm Records © 2008 Divine Art Ltd

Produced by: Kathryn Page

Recorded, edited and mastered by Jim Pattison

Recording assistant: Joyce Pattison

Cover photo: The North facade of the Glasgow School of Art (© Jim Pattison)

Photo of the pianist courtesy of Murray McLachlan

Photos of the composer courtesy of Morag Chisholm/Erik Chisholm Trust

Artwork and packaging for Diversions: Stephen Sutton



DIVINE ART RECORDINGS GROUP

INNOVATIVE | ECLECTIC | FASCINATING | INSPIRATIONAL

Over 450 titles, with full track details, reviews, artist profiles and audio samples, can be browsed on our website. All our recordings are available at any good record store or direct from our secure online shopping site.

Diversions LLC (Divine Art USA)
email: sales@divineartrecords.com

Divine Art Ltd. (UK)
email: uksales@divineartrecords.com

www.divineartrecords.com

Printed catalogue sent on request
Also available in digital download through iTunes, Amazon,
and many other platforms

follow us on facebook, youtube and soundcloud



divine art



athene



métier



diversions



historic sound

WARNING: Copyright subsists in all recordings issued under this label. Any unauthorised broadcasting, public performance, copying or re-recording thereof in any manner whatsoever will constitute an infringement of such copyright. In the United Kingdom, licences for the use of recordings for public performance may be obtained from Phonographic Performance Ltd, 1, Upper James Street, London W1R 3HG.

Erik Chisholm

