



ROB KEELEY
CHAMBER MUSIC

ROWLAND SUTHERLAND
FIDELIO TRIO

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ROWLAND SUTHERLAND

Flautist Rowland Sutherland enjoys an international career in many different fields of music. He regularly performs in new music and classical ensembles, jazz and non-Western groups, symphony orchestras, pop outfits and as a soloist. Many of Rowland's solo contemporary flute performances have been broadcast on BBC Radio 3. He has composed and arranged music for groups, ensembles and the BBC.

Rowland tutors at the Trinity College of Music, Guildhall School of Music & Drama and Royal Northern College of Music. As an educator he has given consultations, workshops and/or coached at the Trinity College of Music, RAM, Birmingham Conservatoire, York, Sussex, Durham Universities, various community centres as well as The Centre for Young Musicians.

Rowland fronts his own band, critically acclaimed Mistura, performing Brazilian jazz

fusion alongside African-Cuban and pan African grooves. Their album, Rowland Sutherland's Mistura - 'Coast to Coast' is out now on the FMR label ■

The Fidelio Trio (Darragh Morgan, violin, Robin Michael, cello and Mary Dullea, piano) perform extremely diverse repertoire internationally. Broadcasts include regular appearances on BBC Radio 3 as well as RTÉ Lyric FM, WNYC and Radio New Zealand. In 2010 they were featured in a documentary on Sky Arts with broadcaster Katie Derham entitled First Love.

Since their South Bank debut they have appeared at Wigmore Hall, Kings Place and Royal Opera House, London, festivals including Huddersfield Contemporary Music Festival, Brighton Festival and Fuse Leeds, West Cork Music, Belfast Festival at Queens and National Concert Hall, Dublin,

FIDELIO TRIO

Shanghai Oriental Arts Centre, Casa da Musica (Porto), Centre Culturel Irlandais (Paris), Contemporaneamente Festival, Lodi and Palazzo Albrizzi, Venice (Italy).

CD releases include Bulb on NMC featuring trios by Kevin Volans, Donnacha Dennehy, Deirdre Gribbin and Ed Bennett, Metamorphoses, the chamber music of Icelandic composer Hafliði Hallgrímsson, on Delphian Records, Bartlebooth, the music of Joe Cutler, on NMC and most recently, The Piano Tuner for Delphian Records (premiere recordings of Scottish trios by Judith Weir, Nigel Osborne and Sally Beamish).

Forthcoming are From Vienna (Schoenberg, Korngold and Zemlinsky) for Naxos, the complete Michael Nyman Piano Trios for MN Records, a Piers Hellawell portrait disc and a Rob Keeley portrait disc for NMC ■



Top:
Fidelio Trio
Middle:
Rowland
Sutherland
Beneath:
Rob Keeley

Trio for flute, cello and piano

Originally written in 2002, this four-movement work, like all the pieces on this disc, was substantially revised for this recording. It has a somewhat light, Gallic character, as perhaps befits the medium: the opening Allegretto is a sonata movement in fast triple time, including an exposition repeat (I have started to appreciate the psychological value to performers as well as to listeners, of literal repeats!) There follows a lyrical and expansive slow movement, a serenade-like waltz, and a fast, mercurial finale ■

Sonata for violin and piano

This was originally written in 1998 but has since undergone extensive and protracted re-writing. As one grows, one's ears change, they hear and expect different things. I like to think that I have learned in the interim to make the notes 'work harder.' A broad, somewhat Brahmsian Allegro opens this Sonata: an unashamedly melodic Andante enfolds a more rhetorical central section, the Finale begins as an aqueous lullaby, turning into a scurrying, exuberant Allegro: the lullaby is recalled towards the end as a chorale in the piano, with pizzicato comments in the violin ■

Piano Trio

This work is a conflation of two separate works from the mid-90's: 'dead wood' has been subsequently excised and contrasts have been integrated to create what I hope is a convincing single work: composers from the past wouldn't have thought twice about such an undertaking. So, the opening Allegro moderato is an extensive revision of what I wrote in 1994, particularly in textural terms: it is also now more concise, although still expansive (I heard and wrote much of this work against the 'background' of the trios of Haydn and Schubert). Secondly comes a movement originally entitled 'Mind Games', referring to the complex rhythmic layering and juxtaposition of the opening rhythmic motif. The Finale consists of a slow, intensely elegiac, heterophonic melody which eventually thaws into a more relaxed, diatonic Allegretto, the first time I have made use of large-scale tonal contrasts: the whole movement is dedicated to the memory of a much-admired composer, Nicholas Maw ■

ROB KEELEY

Rob Keeley studied with Oliver Knussen at the Royal College of Music and at Magdalen College, Oxford.

He later studied at the Accademia Santa Cecilia in Rome with Franco Donatoni, and at the Tanglewood Summer Music School, where he was the Benjamin Britten Fellow in Composition, working with Oliver Knussen and Hans Werner Henze. Before joining King's College, London in 1993 Rob was a freelance pianist and répétiteur, and now gives frequent solo recitals covering a wide range of repertoire.

His output includes two piano concertos, two symphonies, and a substantial amount of chamber and piano music. Two further portrait CDs are due for release soon, on the NMC and Lorelt labels. Much of his music is published by www.cadenza-music.com ■

Produced by Nicola Moro
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