



Rooted Time

Piano music by Clive Osgood & George Arthur
performed by Natalie Tsaldarakis & Panayotis Archontides

TRACKLIST

Songs Of Solitude *Clive Osgood*

- 1 **i.** Andante con moto ¹ 3.12
- 2 **ii.** Allegro appassionato ² 2.32
- 3 **iii.** Adagio ² 3.51

Rooted Time *George Arthur*

- 4 **i.** ///adventure.reclined.diary ² 5.34
- 5 **ii.** ///presses.overgrown.void ² 2.45
- 6 **iii.** ///renamed.rewarded.stung ² 5.15
- 7 **iv.** ///resonates.cares.regress ² 4.41
- 8 **v.** ///torn.cities.thinks ² 7.54

Seven scenes from Alice in Wonderland *Clive Osgood*

- 9 **i.** Prelude - Down the rabbit hole ¹ 3.19
- 10 **ii.** Caucus race ¹ 0.59
- 11 **iii.** Father William song (Advice from a caterpillar) ² 2.06
- 12 **iv.** A Mad Tea-Party ² 1.31
- 13 **v.** 'Off with his head!' ² 1.57
- 14 **vi.** The sad mock turtle ² 2.43
- 15 **vii.** The trial / awakening ² 3.01

Piano Sonata in C *Clive Osgood*

- 16 **i.** Allegro ¹ 3.55
- 17 **ii.** Andante cantabile ¹ 2.37
- 18 **iii.** Allegro ¹ 1.33
- 19 **iv.** Allegro ma non troppo ¹ 2.57

Mardi Gras *George Arthur*

- 20 **i.** Mardi Gras ^{1 & 2} 5.26

1 = Panayotis Archontides 2 = Natalie Tsaldarakis
Total running time = 67.51

COMPOSERS' NOTES

GEORGE ARTHUR

All my music presented here was written during the second lockdown during the Covid 19 pandemic. My home is in the heart of the New Forest – it is a mile away from any other house and so the lockdown brought with it extremes; serenity on the one hand and extreme isolation on the other. The *Rooted Time* suite is 'situational' in that it is planted in the immediate area around me whereas *Mardi Gras* is very much 'aspirational' – a searching for colour, exotic energy, rhythms, crowds and the urban landscape – the polar opposite of my experience in lockdown.

Rooted Time

The enigmatic titles from the suite are taken from genuine **What3Words** reference grids and correspond to five different trees in the New Forest. The first is the Knightwood Oak, the so-called 'Queen of the Forest'; the

second is the Yew outside of St Nicholas Church, Brockenhurst – perhaps the oldest tree in the whole area. The third movement relates the Giant Sequoias of the Tall Trees Trail by the Rhinefield Arboretum, whilst the fourth is a tree with a darker history at Bratley View. The fifth is a fairly un-extraordinary tree which acted as a signal post during long walks with our dog during 2020-21 which took on personal significance for me. The works are all notated improvisations that depict a narrative (true or imagined) for the trees.

///adventure.reclined.diary seeks to capture the massive structure of the oak tree, its former glories as a Victorian tourist attraction and its frailty in old age.

///presses.overgrown.void is a metaphorical alarm-clock for the 1000 year-old Yew in a churchyard which, 700 years into its life, was rudely awakened by the installation of the first bells in St Nicholas church in the 18th Century.



PANAYOTIS ARCHONTIDES
& NATALIE TSALDARAKIS

COMPOSERS' NOTES

///renamed.rewarded.stung recalls the 19th century ancestry of the tallest trees in the Forest, plucked as saplings from the Sierra Nevada.

///resonates.cares.regress references a darker history of a tree located next to the A31, a place where the tragedy of suicide has struck more than once. A 'siren' theme from Shostakovich's 4th Symphony here is transformed into a mesmeric ballad before a peaceful conclusion.

///torn.cities.thinks refers to a tree at the top of Beaulieu heath which overlooks the Oz-like Fawley Power Station to the southeast and the Isle of Wight to the southwest. It is a cold, exposed place and somewhere that I used to always pause and reflect on walks with our dog, Albie. At some point during the pandemic a carved heart appeared on the trunk of this ordinary tree – which seemed to capture something of a shared sentiment amongst strangers in a the most extraor-

dinary and painful time. The suite is dedicated to Bruce Rothnie, the former Deputy Surveyor of the New Forest, on his retirement in 2021.

Mardi Gras

By complete contrast, **Mardi Gras** is an explosion of riotous noise and colour written for the Ivory Piano Ensemble. Here, a mimetic opening sequence yields to a mosaic of Samba rhythms, disguised by minimalist techniques and passing reference made to familiar carnival anthems and aesthetics. Steel drums can be heard amongst the meandering of a drunkly-dancing reveller, shrill whistles, heavy breathing, blasted trumpets, the call and response of a South American folk song and the ecstasy of people joining together in corporate dance. Nothing could have been further from my daily, privileged existence amongst the trees and animals of the New Forest - and yet it was the noise, colour and spectacle that I craved the most.

COMPOSERS' NOTES

CLIVE OSGOOD

Songs of solitude

These are three lyrical piano pieces, or 'songs without words' that were written during the first national lockdown of the Covid19 pandemic and allude to different aspects of solitude. The first song (like much of lockdown) is very repetitive in nature and features regular use of cross-rhythms between the hands. It hints at the intimate nature of solitude and begins with the tolling of a bell, suggesting the passing of time.

This contrasts with the next song, which is more anguished in mood, and looks towards the darker side of solitude, the pain of loneliness. The last song, however, moves away from darker feelings towards a sense of stillness and inner-peace. It is constructed as a set of variations, in the manner of a 'chaconne', over an ever-repeating slow descending bass line and which finally ends on a long unresolved chord.

Piano Sonata in C

The **Piano Sonata in C** looks back to traditional classical piano sonatas as well as early twentieth-century jazz styles. The four movements begin with a 'moto perpetuo' sonata-form Allegro, featuring a snappy first subject and a contrasting lyrical second theme. The slow second movement is particularly 'classical' in using a number of 'Mozartean' melodic ideas. It begins with a stately theme of repeated notes which is then presented in different registers with countermelodies. The following movement, a short minuet and trio also recalls the lightness and chromaticism of Mozart. The sonata ends with a lyrical sonata-rondo.

Alice in wonderland

The seven scenes from Alice in Wonderland depict chapters from Lewis Carroll's famous children's novel. Each scene incorporates a musical motif devised from the name 'Alice', of which only the letters A, C and E are

COMPOSERS' NOTES

used as music descriptors. The other two letters are derived by different means. L is 'La' when using solfège, or 'Do-re-me'. If Do is the note A, La is the note F. Finally, the letter 'I' is derived by starting the musical alphabet a second time from (H = A, I = B, J = C, etc.). The name Alice therefore becomes imbedded within the score by the use of the notes A,F,B,C,E.

This Alice motif is announced at the beginning of the **Prelude**, and a hint of 'once upon a time' with the character feeling drowsy by the river bank. Soon enough, she finds herself falling down the rabbit hole before changing in size by drinking from a bottle and eating a cake.

The following **Caucus race** sees the characters running around in circles with no clear winner. The music, beginning with the 'Alice' theme, similarly goes round in circles, tied to the same key. This is followed by the **Father William Song**, a folk-song which Alice remembers with help from a

caterpillar. Four versus are interspersed with a creeping interlude that uses the Alice motif. The same motif provides a sudden outburst at the opening of the next piece, **A Mad Tea-Party**. It is a frenetic march, during which the music is occasionally stuck in a loop, and the dormouse falls asleep!

The next piece depicts the royal procession of the king and queen of hearts. The Alice motif begins in grandiose long notes until the queen introduces her signature phrase - '**Off with his head!**' This is followed by the **Sad mock turtle**, who is sad, even though he has no sorrow. His song is a parody of an actual children's song, which is quoted - with more melancholy - throughout the piece.

The final scene depicts **The trial** (to discover who stole the tarts!) through the use of a fugato on the Alice theme and it's inversion. This soon dissolves into the chaos of the tea-party music before revisiting the music of the opening prelude as Alice wakes from her strange dream.

BIOGRAPHIES

Clive Osgood was born and raised in Portsmouth. He completed his undergraduate and postgraduate studies in Music at the University of Wales and was then awarded an organ scholarship at Salisbury Cathedral. He completed a second Master's degree in composition at the University of Surrey, Guildford and is an associate of the Royal College of Organists. He is currently the Director of Music and Organist at the Parish Church of St. Bartholomew's in Haslemere and teaches music at Reed's School, Cobham.

He is heavily involved with amateur music making within his local community, directing and accompanying various choirs as well as playing in chamber groups. Clive has written music in a variety of forms including chamber and orchestral music, as well as musicals and opera, although sacred choral music provides the largest part of his output.

www.cliveosgood.com

George Arthur is a multi-award-winning composer living and working in the south of England. He is published by Universal Editions, Music Sales Novello, Shorter House and Guild Publications and has had his music performed on national television and radio around the world.

He studied with Martyn Harry at Durham University and has been commissioned by Universities, Cathedrals and Chamber Choirs across Europe and has won the Three Choirs Festival Commission as well as the London English Song Competition Prize and a host of other awards. A disk of his Choral Music is due for release on the Convivium label in 2022, with the choir of Royal Holloway, directed by Rupert Gough. Although better known for his choral compositions, he has written widely for other instruments and combinations of instruments.

www.garmusic.net



CLIVE OSGOOD



GEORGE ARTHUR

BIOGRAPHIES

Panayotis Archontides is a Greek-Australian concert pianist. He debuted at the Sydney Opera House at the age of 16. Upon his graduation from Trinity Laban, he was awarded the coveted Silver Medal of the Worshipful Company of Musicians (2007).

He has worked with many well-known musicians including James Judd, Nicholas Collon, Crispian Steele-Perkins, Linda Hirst, George Hadjinikos, and often performs solo and as member of the Ivory Duo Piano Ensemble in the UK and abroad. In 2004 Panayotis performed for the induction of the Olympic flame ceremony at the Athens Olympics. Broadcasts include BBC Radio 3, the National Greek Radio (ERA-3), WQXR (NY, US).

Natalie Tsaldarakis is a Greek concert pianist. At the conclusion of her graduate studies in the US and in recognition of excellence in performance Natalie was elected member of the American National Music Honor Society Pi Kappa Lambda, and upon her return to Greece she initially became assistant and mentee of new music specialist, concert pianist Danae Kara (1994-1996).

Further studies saw her work with Elena Riu and Martino Tirimo (Trinity Laban Conservatoire). Natalie's performing career includes solo and chamber music concerts in Greece, US, Finland, Serbia, and the UK, with broadcasts on the National Greek Radio (ERA-1, ERA-3), WQXR, BBC Radio 3 and others.



Rooted Time

Composers

Clive Osgood & George Arthur

Pianists

Natalie Tsaldarakis & Panayotis Archontides

Piano Steinway & Sons "Model D" Pianoforte no. 610591 (made in January 2019).
Recorded at Master Chord Studios, London, 5 September 2020, 6 & 7 May 2021.

Engineer Ronan Phelan

Engineer Assist Michele Catri

Mixing & Mastering Adaq Khan

Photography & Artwork Mike Cooter

Producer George Richford

Executive Producer Adrian Green

Special thanks to Linden Hazelwood for her support of this project.

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