

The background is a painterly illustration of a river scene. On the left, a small boat with a blue canopy is docked on a grassy bank. In the middle ground, several buildings with red-tiled roofs line the riverbank. The water reflects the sky and the buildings. On the right, there are large, lush green trees. The overall style is soft and artistic, with visible brushstrokes.

Hugh Benham

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PIANOSCAPE

CONVIVIUM  
RECORDS

Ivory Duo Piano Ensemble

## Tracklist

# PIANOSCAPE

### HOME STREET

- |   |     |                                     |      |
|---|-----|-------------------------------------|------|
| 1 | i   | Looking for Number 142              | 2.04 |
| 2 | ii  | The House called 'Apple Trees'      | 2.19 |
| 3 | iii | The Artist's Garden: A Spring Rises | 2.04 |

### FOUR SHORT NUMBERS FOR PIANO

- |   |     |                               |      |
|---|-----|-------------------------------|------|
| 4 | i   | Ena                           | 2.46 |
| 5 | ii  | Thio                          | 2.32 |
| 6 | iii | Tria                          | 2.52 |
| 7 | iv  | Tessera                       | 2.18 |
| 8 |     | Toccata: Pigeons on the Wires | 3.38 |

### MEMORANDA (THREE WILTSHIRE SCENES)

- |    |     |                             |       |
|----|-----|-----------------------------|-------|
| 9  | i   | Clear View from Chapel Hill | 2.33  |
| 10 | ii  | Rose Garden                 | 3.16  |
| 11 | iii | Canal Bridge                | 2.37  |
|    |     | Total running time          | 29.05 |

## Programme Note

The title of this recording *Pianoscape* (*piano*[forte] and [*land*]*scape*) recognises the fact that I can always 'see' landscapes or some other types of view as I compose. However, even pieces named after places are not necessarily 'programme music' in any obvious sense: their 'locations' have been most clearly experienced internally – seen in the mind's eye.

*Home Street*, the first of two sonatinas in the present recording, is an anonymised celebration of a road in which I used to live. The first movement, with considerable textural variety, perhaps suggests a search which is ultimately unsuccessful: *the number 142* in the title did not exist in my road! The reflective middle movement, *Apple Trees*, bears the original name of the house in which I lived. A lively piece entitled *The Artist's Garden: A Spring Rises* concludes the work.

In the *Four Short Numbers For Piano* locations have still been seen in the mind's eye, but have been too fleeting or changeable to prompt place-name titles. The word 'number' can refer to a piece of music, as well as to a numeral. The numerals in the

titles go from one to four in Greek ('ena', etc.), in honour of the pianists who have recorded this digital EP, and for whose previous work on my behalf I am deeply grateful. These four pieces were designed to be accessible to students and others with a solid basic technique, but with *Tria*, the third, being a little more demanding than the others.

The Toccata *Pigeons on the Wires* was composed after watching wood pigeons attempting to balance on the telephone wires some yards from my study window – and succeeding despite lots of wobbling. Accordingly, much of the music has changing time signatures (some compound, some not), with a steadier, more lyrical, section in between.

The other sonatina is subtitled *Three Wiltshire Scenes*. All the scenes are based in or around places in the county of my birth. You won't find Chapel Hill (first movement) on the map: it is my name for the high ground behind a now disused Baptist chapel. The roses of the second movement grew, very fragrantly, in my grandparents' front garden in Melksham. The bridge of the third movement is over the Kennet and Avon Canal.



## Biographies

### **Hugh Benham**

Hugh Benham is a graduate of the University of Southampton (BA and PhD) and an ARCO. He is organist and choir director at an Anglican church nearby, and editor of 'Laudate', a church-music magazine. He has written books and articles on Tudor music, notably the works of John Taverner, and textbooks for A-Level Music.

Most of his sacred choral music was recorded by Convivium Records (CR011 and CR050) in the 2010s. He has since diversified, beginning with a collection of solo piano music in 2021 (CR061 – For Piano). Music for piano duet and for two pianos has followed, together with the solo songs recorded on CR112, and chamber music (for solo instruments and piano, and for string quartet). The compositions referred to above, and those recorded here are published by UMP (United Music Publishing Limited).

[www.hughbenham.co.uk](http://www.hughbenham.co.uk)

## Biographies

**Panayotis Archontides** is a Greek-Australian concert pianist and Convivium label artist. He debuted at Sydney Opera House at the age of 16. He graduated with an MMus in piano performance from Trinity Laban Conservatoire and was awarded the coveted Silver Medal of the Worshipful Company of Musicians in 2007. He has worked with many well-known musicians, including James Judd, Crispian Steele-Perkins, Linda Hirst and George Hadjiniikos. He also performed for the induction of the Olympic Flame ceremony at the Athens Olympics 2004.

**Natalie Tsaldarakis** is a Greek concert pianist and Convivium label artist. She was elected to membership of the American National Music Honor Society Pi Kappa Lambda in recognition of excellence at the conclusion of her M.M. in piano performance studies (WCUA, US, 1994). Natalie is also a graduate of Royal Holloway (MMus, 2007) and has spent several years researching British pianistic traditions (publication forthcoming).

### **Ivory Duo Piano Ensemble**

Alongside their solo careers, Panayotis and

Natalie perform together as the Ivory Duo Piano Ensemble. Based in London since 2005, they were previously Artist Teachers at the American College of Greece for a decade and have performed in venues such as Athens Concert Hall, Southbank Centre, Steinway Hall, Fairfield Halls, St John's Smith Square, St-Martin-in-the-Fields. In 2017, Yale University used their home recording of their edited manuscript of Black American composer Helen Eugenia Hagan in a commemorative video of her life and work. This recording also earned them an entry in the American Concerto Compendium (2018, 2nd ed.). Broadcasts include WQXR, BBC Radio 3, Scala Radio and National Hellenic Radio. Since 2020, their releases on Convivium include Elements of London (piano duets by Lewis and Shrapnel, 2020), Hugh Benham's For Piano (2021), Rooted Time (music for piano solo and two pianos by Arthur and Osgood, 2022), Hugh Shrapnel's Piano Works (piano solo and two pianos, 2023). Since 2023, the pianists are Co-Artistic Directors of the annual PianoPlus International Recital Series in south London and are Making Music UK's Recommended Artists (2025-2027).

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

## Biographies



Hugh Benham

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PIANOSCAPE

Ivory Duo Piano Ensemble

Panayotis Archontides & Natalie Tsaldarakis

Recorded

15 September 2025 at St Paul's Church Music Studio, Staverton, Wiltshire

Cover image

iStock-1297387163

Engineer

Adaq Khan

Producer

Malcolm Archer



Design/Photography

Mike Cooter

Executive Producer

Adrian Green

All pieces are published by United Music Publishing Limited

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