

intangible classics

**KREUTZER  
QUARTET**

RODERICK CHADWICK, PIANO



**SOMETHING SO TRANSPORTING BRIGHT**

WORKS BY  
GLORIA COATES  
SADIE HARRISON  
THOMAS METCALF  
JOEL JÄRVENTAUSTA



métier



# SOMETHING SO TRANSPORTING BRIGHT

The Kreutzer Quartet  
Roderick Chadwick, piano

- |    |   |       |
|----|---|-------|
| 1. | Thomas Metcalf<br><b>Pixelating the River</b>   | 27:59 |
| 2. | Sadie Harrison<br><b>10,000 Black Men Named George: The Multiple Burdens of Injustice</b> | 5:37  |
| 3. | Joel Järventausta<br><b>On Blue</b>   | 11:12 |
| 4. | Gloria Coates<br><b>Piano Quintet</b><br>I. Invisible, as Music                           | 3:22  |
| 5. | II. The wizard-fingers never rest   | 10:22 |
| 6. | III. The Torrents of Eternity   | 5:58  |
| 7. | IV. A something so transporting bright  | 4:03  |

Total playing time 68:25

# Celebrating Collaboration

**Works written for the Kreutzer Quartet by  
Gloria Coates, Thomas Metcalf,  
Sadie Harrison, Joel Järventausta**

**Kreutzer Quartet (Peter Sheppard Skærved, Mihailo Trandafilovski,  
Clifton Harrison, Neil Heyde)  
with Roderick Chadwick, piano**

The Kreutzer Quartet is celebrated for decades of collaborating with composers. These range from many world-renowned figures, including Hans Werner Henze, Judith Weir, George Rochberg, David Matthews, Poul Ruders, to the hundreds of young artists, many of whom begin work with the quartet in the countless workshops that they give in Europe, Asia, and the Americas. This disc consists of four pieces by composers of different generations: from the late Gloria Coates, whose celebrated work with the quartet began in 1992, to Thomas Metcalf and Joel Järventausta, still in their twenties.

Collaboration became ever more precious during the Covid-19 pandemic, for everyone: Music-making was threatened, and collaboration, in performance and recording became newly vital, regained its potency, as can be heard here. Three of the works here were workshopped, completed and recorded under lockdown restrictions.

Common themes ran the works which emerged at that time. One of these was the idea of water, of the river. It pours through the music of Joel Järventausta and Thomas Metcalf. Sadie Harrison was in the midst of writing pieces for the quartet, based on the River Thames, when George Floyd was murdered in Minneapolis – her immediate, powerful reaction, can be heard here.

And, of course, all collaboration ends. In the summer of 2023, Gloria Coates died, completing her extraordinary journey with all the musicians heard on this recording. This joyful performance of her final work for the Kreutzers marked the last time that they all worked together, celebrating her birthday on stage in London.



Gloria Coates with the Kreutzer Quartet and Roderick Chadwick - St Johns Smith Square



## Collaborations and time.

Peter Sheppard Skærved

Collaborations begin and flower. At a certain point they change: as we grow up, and the links, the bonds between us strengthen ... or loosen, and sometimes break. Eventually, of course, time will have its way; the conversations, over dinner tables, in the rehearsal room, over coffee, will cease. But when something has been shared and made, and set ringing the voices, the songs, the stories remain.

Every work is the result or reflection of dialogue: between the artists, or with their materials, or their audiences. It would be disingenuous to claim primacy for any of these colloquies in this sea of voices. The works on this recording are simply offered as joined by ideas and materials, in the spirit of cooperation which drives all of our work.

I met two of the composers on this recording when I was young: Sadie Harrison when I was in my late teens, and Gloria Coates in my early twenties. Both of them bear heavy responsibilities for the artist I am now; their ears, eyes and imaginations helped forge my small voice. Their demands led me to a higher expectation of what music is and might be.

By way of balance, Joel Järventausta and Thomas Metcalf met me when they were/are young (now, writing in 2024, I am roughly the age Gloria was when I met her in Munich in 1990). But from my point of view, the processes, the interchanges are the same, untrammelled by age and time: their respective visions guide me, just as their fellow composers have always done.

The Kreutzer Quartet and Roderick Chadwick are acclaimed for their recordings of all of Coates's 10 String quartets, Piano Trio, Piano Quintet, Solo Violin Sonatas, and Violin Concerto, on the Naxos and Tadzik labels. In addition, Peter Sheppard Skærved and Roderick Chadwick wrote chapters for the monograph on her work published in Munich as part of the 'Komponisten in Bayern' series.

Gloria Coates finished the final version of her Piano Quintet in the Spring of 2015. On March 4<sup>th</sup>, she wrote to me, at 1:30 am, just as she had put the finishing touches to the piece:

'This is a time of so many deaths...but for me a time of life.'

In this work, as in much of her chamber music, one half of the quartet is tuned a  $\frac{1}{4}$ -tone higher than the other, which means notated unisons and chords, bring penumbrae of beats and resultant tones. Talking about the relationship between this micro-tonally tuned quartet and the conventionally tuned piano, Coates noted:

'The overtones of the piano are very important for their chordal elements of the harmony which is microtonal.'

This offers a glimpse into her harmonic imagination, where the ever-more-intricate interweave of high partials from diatonic chords offers rainbows of microtones - the very pattern of the music.

Coates had a profound affinity to the work of the poet Emily Dickinson's work. More than once, she indicated to me that this link went beyond the rational, into the uncanny. The Piano Quintet was

inspired by a poem beginning, 'After great pain, a formal feeling comes-', which Dickinson wrote early in 1862. Interestingly, in conversation, the line which Gloria pulled out as a possible title (of course the poems are not named) was, 'The Nerves sit ceremonious, like tombs.'

However, the quintet's movements bear titles drawn from other Dickinson poems. Gloria insisted that these phrases were 'taken for their meaning for the music and for no other reason.' There is no contradiction here, but rather an insight into the layered approach which Coates took to meaning, and her extreme empathy with Dickinson. She naturally wrote music in counterpoint with the poetry on many levels simultaneously.

The fourth and final movement, 'A something so transporting bright', offers radiant realisation of a poem 'A something in a summer's Day'. For me, it offers the musical transfiguration of Dickinson's peroration:

This is the Hour of Lead –Remembered, if outlived,  
As Freezing persons, recollect the Snow –  
First – Chill – then Stupor – then the letting go –

Gloria Coates left us in the summer of 2023. She died in Munich, which she had called home for five decades. We spoke on the day before her death:

'This is it!'

...Were her last words to me. I was not in Europe, but in her homeland, the USA. I had just taken the train across her native Midwest (she was born in Wausau Wisconsin) to Flagstaff Arizona. As the train rattled through the New Mexico mesas and into the Ponderosa Pine of Arizona, her astonishing sound world was in my mind. And, on the day that she died, my wife and I clambered five thousand feet and 1.8 billion years down the Bright Angel Trail to the bottom of the Grand Canyon. By then, the tectonic wonder of her Piano Quintet was ringing my mind; to be precise, the performance heard on this release was demanding attention.

This performance is not the world premiere of the piece, nor its first release, recorded live at Munich's 'Gasteig' in the summer of 2015. But it was increasingly clear to me that this performance (October 12th 2018) was something special: the beautiful venue (St John's Smith Square) and wonderful piano factored into this impression; but there was something more. This performance celebrated Gloria's official 80<sup>th</sup> birthday. It evinced a sense that the quartet and Roderick Chadwick's long journey through Gloria's music had matured, that after the many premieres, performances, and recordings, all the work together, the travel, the conversations, writing, and ideas, a unified approach had emerged, even a vernacular.

And thinking about it, on that day walking the Grand Canyon, I remembered the music as both massive and delicate, like the cliff faces we descended that day, which was the day of her death. And in my eye and mind's eye that day, the gorges and switchbacks of Bright Angel Creek, the grand curves of the Colorado river and the sinuous rills and intractable arcs of Gloria's ever-present glissando were all one.



This performance turned out to be the last time that we were all together: thanks to the epidemic, it was our last in-person collaboration. It is something to celebrate, to set ringing again.

I met Joel Järventausta in a medieval church in York: he was one of a group of young composers whose work I workshopped and premiered there in 2016. It was apparent that his was a powerful compositional voice, and I began to regularly perform his solo works, as they emerged. We started to discuss a work for string quartet Joel notes:

‘...much of its musical ideas and sonorities generated in workshops with Peter Sheppard Skærved.’

Water runs through this piece. The composer and I had been discussing the work of William Mallord Turner, who was devoted to the river which runs along the end of the lane where I live. Indeed, Turner’s partner, ‘Mrs Booth’, owned the nearest pub to my house, the ‘Old Star’ (now ‘Turner’s Old Star’); he was regular on the alleyways and wharves that I call home. The composer writes:

‘During the months of writing this quartet, I delved into painter William Turner’s (1775-1851) haunting watercolour studies. The title of my piece, ‘On Blue’, is inspired by one particularly striking experiment - ‘Study of Sea’ (ca. 1820-30). It depicts a hazy, unsettled seascape, a dark blue horizon under a vast tumultuous sky. Dr Richard Johns describes the studies:

“Turner allowed the colours to bleed in unexpected ways, creating an ephemeral effect that mimics the fluid interaction of sea and light at different times and in different weather conditions: sky and sea merge...”

On Blue is a musical exploration of Turner’s study as well as Dr. John’s words. The title refers to the central pitch D, which - through associative synaesthesia - I see as a deep blue sound.’

Like most of Turner’s sea-pictures ‘Study of Sea’ is as much about the experience of being near, on, and in the sea, as watching it. Turner told a story revealing much of how he felt the water – he alleged that he had had himself tied to a ship’s mast to feel a storm, up close:

‘I was lashed for four hours, and I did not expect to escape.’

Like Odysseus, tied to the mast to safely hear the Sirens’ songs, Turner was the hero of his own story: but the parallel with Joel’s quartet is unavoidable. ‘Study of Sea’ is entirely painted with one ‘Flaxflower Blue’ (with various levels of dilution), which, as Abraham Gottlob Werner’s ‘Nomenclature of Colours’ noted, can be found on the ‘light parts of the margin of the wings of the Devil’s Butterfly.’

‘On Blue’ emerged just before Covid-19 took over all of our lives. Like Sadie Harrison and Thomas Metcalf’s works, it was premiered remotely at the height of the plague, under the strictures of social distancing. The title, and the character of the piece, proved timely, even prophetic, of the emotional doldrums in which we would find ourselves.

There is something special about the works that first saw the light, were heard in public during that time. Chamber works seemed especially precious: whilst it was relatively straightforward, and perhaps less risky, to perform/stream/record solo works (alone), the opportunity to be in the studio, the only stage available to most musicians, was rare.

Perhaps the intensity was heightened by distance, which we were experiencing, between friends and family, separated across oceans, cities. But it was also there on the small, chamber scale, as like every group of musicians, like all of us, we were separated, 'distanced' (an adjective which mercifully has ebbed from our consciousness), when we were in the same room. This recorded premiere of this work was 'socially distanced'. The organism of a string quartet relies on physical closeness, on intimacy. I like to be as close as possible to my friend musicians on stage, and the quartet sits as close as possible. Working in these conditions, not sitting close whilst playing, it was only the music could offer the missing intimacy, the contact that the situation denied.

There is something primal, even primordial, about the keening voices that call to each other across the spaces of Joel's quartet. In the heightened 'nowness' imposed by the situation, these became, were, very real. I need to clarify: When a composer writes a musical gesture, which models the communication between two voices, the question of how this is represented in performance always arises: think of the dialogue of the two violins in the slow movement of Bach's 'Double' Concerto - the relationship between the two musicians playing this music, will have an impact on whether the musical outcome is a representation of the voices in the score (which might be said pertain to the nature of metaphor or simile), or will mirror their relationship, catch light, catch life, effectively become the sensuous interchange between the musicians. Every performer will know of what I speak. This might, in part explain why the music that were able to share during the situation, became, in every way, so vital, and the particular spirit that pervaded our preparation and performance of Joel's work.



Peter at work with Joel Järventausta - Wapping 2018



All of the pieces heard here explore possible gambits to 're-humanize' the instrumental genre, if I can use that word. Three of them use microtones in order to do this. To be crudely reductive, there are two polarities of the use of 'non-standard' scales. One of these reaches towards the colours and sonorities which result from accessing pitches which pertain closer to the harmonic series. The other might be said to aspire to various degrees of 'visceral intonation': at its most pronounced and most emotional, it accesses keening, wailing, vocal qualities. Of course, these two uses of microtones have considerable overlap ; the power of the one depends on the affect of the other. But where our experience of Joel's use of non-tempered pitch seemed especially poignant, was that the 'bend' in the sound pushed us to what we were all feeling, whether we were able to voice it to each other or not. '...on blue' ends an accompanied viola solo; the composer's notation results in a vocal, emotional colour, redolent of recordings of Enrico Caruso, with the famous 'sob' in the voice. It was this sob, this call, which reached out across the divides that we were all feeling, the blue.

Did this teach us anything? Perhaps it was just a reminder that the music and art that we sing and make are not analogue to the fragile connections between us, they are those links. In his astonishing 'Études' (1955-56) for strings, Frank Martin offered a 'study' 'pour enchaînement des traits'. This bindings, these connections, between us, as music, are the foundation to who we are.

Collaboration, cooperation, shared work, had never before seemed so important: there was even a very real sense that it might never return, that an atomised societal model would become permanent. Today, this sensation is difficult to recall, for all the efforts of certain self-congratulatory politicians. These things are the essence of our identity, and works that composers write for quartet have, historically, often reached to composers', performers' and listeners' most profound emotional foundations.

As Thomas Metcalf writes about his quartet:

This piece was written following a prolonged period of creative reflection amidst incredibly difficult personal circumstances. Both of these combine together in the longest piece I have written so far, imbued with introspection, lamentation, anger, anxiety, and obsession. It feels like a turning point in my work. '

The Kreutzers were introduced to Thomas by the great composer Robert Saxton, his mentor at Oxford, where the quartet has given workshops for many years. He started to talk about his idea for a quartet, which might answer a question:

'How does the River Thames sound? How can its shape create a sonic parallel in music? Could the idea of pixelating its visual identity suggest the relationship of the natural world to the manmade, or technological?'

Old Father Thames, from source to sea, became the Urquell for his resulting quartet, 'Pixelating the River'; especially its serpentine meander, flow, and tides (currently at 5.36 metres and rising, fifty metres from where I am writing this). The music includes explicit responses, even mimeses, of the river's knees and meanders. Whilst Järventausta has spoken about a colour-based, synaesthetic basis for his quartet, Metcalf describes his process thus:

'I used a linear map of the River Thames to create musical material. This was divided into four sections, one for each instrument of the quartet, and I used the digital graphic to produce sets of pitches that identify that quarter of the river thematically. Each section of the images was then magnified (four times in total), gradually revealing its construction as abstract pixels.

Thomas also wrote each player in the quartet a solo study, creating de-facto cadenzas which serve as river-stations in quartet. He writes that each solo had the effect of:

'Inserting the original, unpixelated, graphic into the score itself, as each play a wandering glissando 'as if flowing through the river'. In these moments, the original identity of the river is re-asserted, suggesting a resistance against the manipulations of it.'

In the course of composing this piece, we all shared a series of conversations about notation, about how gestures like these should be written down, and the rules, the methods needed to execute them. These questions were central to the mid-pandemic workshops with performers and composer, at last in-person, masked.

The 2021 meetings with Thomas were the quartet's first return to our vital shared environment, in one of the plague's stuttering retreats. As we came back into our space, masked, anxious and excited, we realised that this would be an essay in rebuilding, of reminding ourselves 'how did we – how do we – how should we – do this?'



Thomas Metcalf with the Kreutzer Quartet May 14th 2021 Holywell Music Room



In the course of the wonderful, in person workshopping, we discussed the sliding, slippery, flooding, glissando portamento river-curve passages. And, as so often, the work with another composer came into the room. For another version of this technique is central to nearly all of Gloria Coates' string music – although she uses it to construct intricate counterpoints and webs, which demand a different aesthetic from Thomas's representations of water and geography. Nonetheless, the decades of work with Gloria found their way into the room – the two composers engaged in an unwitting dialectic about how and what is played and sung.

This work was followed by a live, streamed performance, a return to the stage for the group. Touchingly this revival took place on the well-worn boards of the world's oldest surviving chamber concert hall, not far from the river which inspired Thomas's quartet. The Holywell Music Room was completed in 1748: Handel played there in 1759, and Haydn's quartets, the omphalos of the string quartet canon, were played there from the 1780s, well before his visit to the city in 1791. First, we had to reconstruct our workshop, and then, to go back to our roots, quite literally, as musicians.

In the midst of these adventures, tragedy struck. Sadie Harrison was writing a series of 'staggered' solos, duos, and trios for us, 'The River Dreams of Winter' based on a set of my paintings of the Thames. This would be the latest stage of a long odyssey of collaboration: the members of the Quartet and Roderick Chadwick have recorded Sadie's quartets, duos, song cycles, works for violin and piano, for violin alone, and for solo piano for Metier and Toccata Classics. Sadie has written two cycles of pieces based on Peter's graphic work, and at the beginning of 2024, the Quartet premiered her 'A House of Countless Rooms', for string quartet and speaker, based on the poetry of Malene Sheppard Skærved, Peter's wife.

But on the 25<sup>th</sup> of May 2020, three months into the pandemic, the world was horrified by the filmed murder of George Floyd by Police Officer Derek Chauvin, at the intersection of 38<sup>th</sup> and Chicago in downtown Minneapolis: then we watched the fires of outrage, of righteous anger which ravaged the city. This was a reminder that there were offenses more egregious, more deep-seated, than the concurrent danger and inconvenience to our lives. Sadie's response was immediate, and profound, an example of Music's ability to offer solace and protest in equal measure.

The composer writes:

In 2017, 'New Music in the Southwest' commissioned me to write Coretta, a work for the 50th Anniversary of the murder of Martin Luther King on 16 April 1968. King valued music as a force for political change, speaking publicly about its importance for the Civil Rights Movement - on 13 September 1964, addressing the audience at West Berlin's first jazz festival:

'When life itself offers no order and meaning, the musician creates an order and meaning from the sounds of the earth.'

On 20 May 2020, George Floyd, who had played a part in the rise of one of Houston's much loved rap crews 'Screwed Up Click', renowned for their slow-rolling beats, was also murdered. In the wake of this horrendous event there was an outpouring of music written by composers across the world, an incredibly powerful wave of protest and grief, raw and spontaneous. I wrote '10,000' Black Men (a reference to the custom of 1920s America when porters for the Pullman Rail Company all of whom were black, were addressed as 'George') in the week following Floyd's death - a desire for solidarity, to give expression to the guilt and pain that I felt and perhaps to find some 'order' in what felt like a chaotic and terrifying world. The quartet is a meditation on King's favourite hymn 'Precious Lord, take my hand' (his last words prior to his assassination were a request that it be sung at a mass he was to attend that night), and it seemed important to return to this beautiful hymn to mark the assassination of George Floyd, so close to King's 50th Anniversary in 2018.

Precious Lord, take my hand,  
Lead me on, let me stand,  
I am tired, I am weak, I am worn;  
Through the storm, through the night, Lead me on to the light.  
Take my hand, precious Lord, Lead me home.



Sadie Harrison with Peter Sheppard Skærved - Wiltons Music Hall 2013



Acts of unity, of collaboration, of the shared love which are central to music making, cannot ameliorate brutality and ignorance. But that they can remind us that the greatest number of people work best together, that there is an intimate grandeur of shared humanity. Its modest fruits are not subject to age, to age, nor death.

'The Multiple Burdens of Injustice', born in response to an appalling tragedy by the River Mississippi, became the logical, if completely unplanned peroration of The River Dreams of Winter, and three years after the performance presented here, the quartet played it at Snape Maltings, holy ground for musicians and composer, in the middle of the salt marshes next to the River Alde, meandering through its last of oxbows before finding its way to the North Sea . The music, and the river, had found its way home.

Peter Sheppard Skærved – 2024



Kreutzer Quartet on Stage at the Du Pre Centre, Oxford

## Biographies

**The Kreutzer Quartet** is acclaimed for its adventurous performances and recordings of works from our time and from the great quartet literature. Their fascination with musical exploration has resulted in cyclic performances and recordings of works ranging from Anton Reicha and David Matthews to Michael Tippett and Roberto Gerhard, on the Metier, Chandos, Guild, Innova, Lorelt, Move, Naxos, New Focus, NMC, Tadzik and Toccata Classics labels. Composers who have written, or are writing, for them include Jim Aitchison, Simon Bainbridge, Laurie Bamon, Gary Carpenter, Gloria Coates, Edward Cowie, Jeremy Dale Roberts, Peter Dickinson, Michael Finnissy, David Gorton, Hafliði Hallgrímsson, Sadie Harrison, Hans Werner Henze, Michael Hersch, George Holloway, David Horne, Nicola LeFanu, John McCabe, David Matthews, Rosalind Page, Paul Pellay, George Rochberg, Poul Ruders, Evis Sammoutis, Robert Saxton, Elliott Schwartz, Roger Steptoe, Jeremy Thurlow and Jörg Widmann. The Quartet has held residencies at York University and Goldsmiths University of London and has given hundreds of workshops for young composers, in the UK and internationally. The Quartet has a truly international career, playing at venues ranging from the Concertgebouw, Amsterdam, the Bergen Festspillene and Venice Biennale to Wilton's Music Hall, their 'home' near the Tower of London, and the Aldeburgh Festival.

**Roderick Chadwick** is a pianist, teacher and writer on music. He has performed some of the most challenging works for the instrument, including Lachenmann's Serynade at the inaugural London Contemporary Music Festival, and the first complete performance of Jeremy Dale Roberts's Tombeau since its 1969 premiere at the hands of Stephen Kovacevich. He collaborates with some of the UK's most adventurous musicians, with previous recordings for Divine Art/Métier including music by Michael Finnissy and David Gorton with members of the Kreutzer Quartet, and Mihailo Trandafilovski, Mozart and Ole Bull with violinist Peter Sheppard Skærved. Other recordings to date include Stockhausen's Mantra with Mark Knoop and Newton Armstrong – which was described as 'a real contender' by Gramophone magazine – and works by Gloria Coates, Sadie Harrison and Alex Hills.

Roderick is a member of ensembles CHROMA and Plus-Minus, performing with them at festivals such as Huddersfield, Ultima (Oslo) and the 2019 Warsaw Autumn Festival. His first performance on BBC Radio 3 was at the age of 14 (the Britten Gemini Variations live from the Aldeburgh Festival), and broadcasts since have included solo works by Laurence Crane, Richard Barrett and Will Gregory.

In 2018 Roderick published Messiaen's 'Catalogue d'oiseaux', From Conception to Performance, co-authored with Peter Hill. He is a regular performer of Messiaen's works, including the entire Catalogue d'oiseaux and La Fauvette des jardins in a single concert event. In 2008 he was artistic advisor to the Royal Academy of Music for their part in the Southbank Centre's Messiaen centenary festival.

He attended Chetham's School in Manchester in the 1980s, studying with Heather Slade-Lipkin, and later moved to London to learn with Hamish Milne. He lives in South London and is Reader in Music at the Royal Academy of Music.

**Gloria Coates** (1933-2023) was born in Wausau, Wisconsin, and began composing and experimenting with overtones and clusters from an early age. Her studies took her from Chicago, Cooper Union Art School, NYC, and Louisiana (with a Master's in Composition), to postgraduate studies in composition at Columbia University, with both Alexander Tcherepnin and Otto Luening being important mentors.

Since 1969, Coates lived primarily in Europe. The Polish Chamber Orchestra premiered her *Music on Open Strings (Symphony No1)* under Jerzy Maksymiuk at Warsaw Autumn Festival in 1978, and in 1986 it was a finalist for the Koussevitzky International Award (KIRA). The piece achieved a breakthrough at Munich's *Musica Viva* in 1980 as the first orchestral composition by a woman composer in the 34-year history of the festival.

Described by Mark Swed of the LA Times as "the most obscure great composer of our time", Coates has written numerous works including seventeen symphonies, ten string quartets, chamber music, solo and vocal music, *musique concrète*, and the chamber opera *Stolen Identity*. Her music has been performed at many festivals including March Music (Berlin), New Music America (New York), Other Minds (San Francisco), the Dresden Festival, Warsaw Autumn, Avanti (Finland), the Hans Werner Henze Festival in Montepulciano, and Aspekte Salzburg.

Among the artists who have performed her work include the Kronos, Kreutzer, Spektral, and Jack String Quartets; Bavarian Radio Symphony Orchestra; Brooklyn Philharmonic; Stuttgart Philharmonic Orchestra; Milwaukee Symphony; Vienna Radio Symphony Orchestra, and St Paul Chamber Orchestra. In November 2018, she was invited by the BBC Scottish Symphony Orchestra for a concert of her *Symphony Nos. 1, 7 and 11*, conducted by Ilan Volkov.

Gloria was also a poet and a painter, with many of her paintings used as the artwork for her recordings.

Gloria Coates works are published by Edition Peters.

**Sadie Harrison** (b. 1965) is known particularly for her socio-political aspects of music-making with several works challenging stereotypes of marginalised peoples, celebrating their creativity and individuality with collaborative works expressive of musical solidarity. For several years, Sadie pursued a secondary career as an archaeologist. Reflecting this interest in the past, many of her compositions have been inspired by the traditional musics of old and extant cultures with cycles of pieces based on the folk music of Afghanistan, Lithuania, the Isle of Skye, the Northern Caucasus, and the UK. She has been Composer-in-Residence with Cuatro Puntos (USA), Künstler Bei Wu Sculpturpark (Germany), and Composer-in-Association with the Afghanistan National Institute of Music. Her symphonic work *Sapida-Dam-Nau* for the Afghanistan Women's Orchestra was premiered at the Closing Concert of the World Economic Forum, Davos in 2017. Sadie's music has been performed, broadcast, and televised across the globe by many of the world's leading ensembles and soloists, also



released to critical acclaim on Naxos, Prima Facie, NMC, Cadenza, Sargasso, Toccata Classics, BML, Divine Art/Metier, and Clarinet Classics. Sadie teaches at Trinity Laban Conservatoire of Music and Drama, is a mentor for the South West Music School and Chair of Trustees for Sound World. Her music is published by UYMP with works on ABRSM and Trinity examination board repertoire lists. Publisher: [www.uymp.co.uk](http://www.uymp.co.uk). Personal website: [www.sadieharrisoncomposer.co.uk](http://www.sadieharrisoncomposer.co.uk)

**Joel Järventausta (b.1995)** spent his childhood in Luxembourg and Germany, Finnish composer Joel Järventausta completed his studies in the United Kingdom, and was recently awarded a PhD in Composition from King's College London, where he studied with Sir George Benjamin and Prof. Silvina Milstein, supported by the Arts & Humanities Scholarship. Based back in Finland, Joel has recently finished writing a chamber opera to a libretto by celebrated Finnish author Tommi Kinnunen for baritone Walteri Torikka and actress Pihla Penttinen. The opera is a co-production of Saaristo-ooppera, Turku Philharmonic Orchestra and Turku City Theatre, where it was performed eleven times in April 2024. His work has been commissioned by orchestras and ensembles such as the London Symphony Orchestra, the Finnish Radio Symphony Orchestra, Philharmonia Orchestra, Orchestre national d'Île de France, City of Birmingham Symphony Orchestra, Helsinki Chamber Choir, Danish Chamber Players, and Uusinta Ensemble. In summer 2024, he was the Composer-in-Residence at 'I Djurs og Mols' festival in Denmark.

In addition to his doctorate, Joel holds a Masters in Composition with 1st class Distinction from the Royal College of Music, where he was a fully supported Scholar. He also holds a BA in Music with 1st class honours from the University of York and has completed an Erasmus exchange at the Sibelius Academy in Finland. In the past he has studied with Dr. Dai Fujikura and Prof. Veli-Matti Puumala, also receiving tuition from Unsuk Chin, Colin Matthews, Michael Gandolfi and Oliver Knussen.

**Thomas Metcalf (b. 1996)** is a composer and researcher exploring how images, texts, and randomness can affect structure and form, with an increasing focus on our relationship with modernity and technology.

In October 2021, he was awarded a doctorate from Oxford University, for a thesis entitled *Graphical Ekphrasis in Contemporary Music*, supported by a research-led composition portfolio. His research has been published in journals such as *Tempo*, *Music Analysis*, and *Leonardo*.

Recent projects have included pieces for the International Chamber Music Festival Schiermonnikoog, **soundfestival 2022**, a premiere for City Music Society supported by the Worshipful Company of Musicians, a new multimedia work performed at the Inspace Gallery in Edinburgh, and

two pieces for the National Youth Choir released on NMC Recordings in January 2023. Thomas held a Junior Teaching Fellowship at the Ashmolean Museum (2021-2022) and was the Junior Anniversary Fellow at the Institute for Advanced Studies in the Humanities at Edinburgh University for his project *Photography and/as Music* (2022-2023). Thomas was recently appointed to the Christopher Cox Junior Research Fellowship at New College, Oxford (2024-2027) to develop his research into a monograph alongside continued creative practice.

<https://thomasmkmetcalf.com>

---

### Acknowledgements

This recording was made possible with support from the Vaughan Williams Foundation, the Finzi Trust, and the University of Oxford [logos attached]

'On Blue' was commissioned for the Kreutzer Quartet by 'The Finnish Composer's Society's Sibelius Fund'.

The Kreutzer Quartet would like to thank the Royal Academy of Music (Principal: Jonathan Freeman-Attwood) for their support for this recording.

Special thanks to David Wordsworth,

#### Recording/performance dates:

Gloria Coates - October 12<sup>th</sup>, 2018 - St John's Smith Square

Joel Järventausta and Sadie Harrison - Live Recording – Angela Burgess Recital Hall 20<sup>nd</sup> December 2020

Thomas Metcalf - Hastoe Village Hall 14<sup>th</sup> July 2022

Engineer – Colin Still (Coates), Adaq Khan (Thomas Metcalf)

Editing – Adaq Khan

Producer – Peter Sheppard Skærved Peter Sheppard Skærved

Artwork and cover design – James Cardell-Oliver, Divine Art

Cover painting – "Pegwell" by

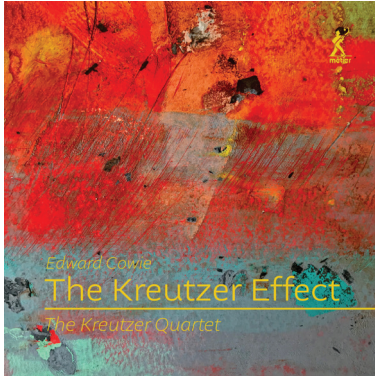
#### Kreutzer Quartet:

Peter Sheppard Skærved & Mihailo Trandafilovski - Violins

Clifton Harrison – Viola Neil Heyde – Cello



# More from The Kreutzer Quartet



**Edward Cowie: The Kreutzer Effect**  
The Kreutzer Quartet

*Pizzicato*

“...the seventh quartet...is breaking new ground. The Kreutzer Quartet, which specializes in modern music and in particular the music of Edward Cowie, offers technically superior interpretations both in the ensemble and in the solo works.”

—Uwe Krusch

MEX 77103

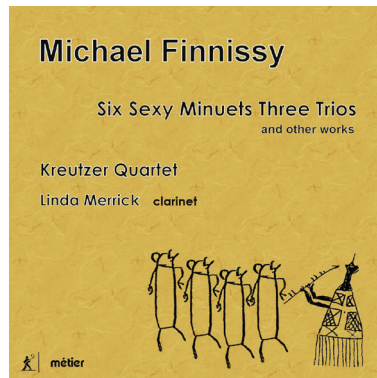
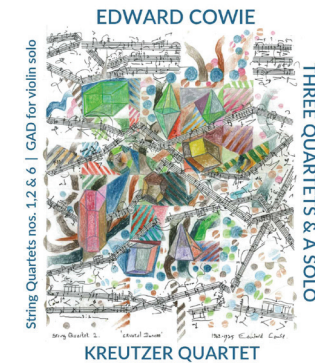
**Edward Cowie: Three Quartets and a Solo**  
The Kreutzer Quartet, Peter Sheppard Skærved

*British Music Society*

“The Kreutzer Quartet worked closely with the composer, making this a definitive performance of his music. Powerfully atmospheric... Peter Sheppard Skærved gives a stunning virtuoso performance of the piece for solo violin entitled GAD... it displays a host of violin technical fireworks and holds together particularly impressively in this performance.” —Alan Cooper

Cooper

MSV 28603



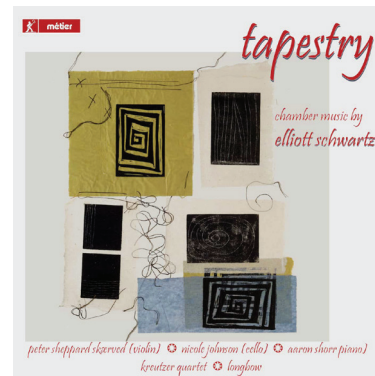
**Michael Finnissy: Six Sexy Minuets Three Trios**  
Kreutzer Quartet, Linda Merrick

MSV 28581



**Mihailo Trandafilovski: Diptych**  
Kreutzer Quartet, Longbow, Mihailo Trandafilovski, Peter Sheppard Skærved, Roderick Chadwick

MSV 28582



**Elliott Schwartz: Tapestry**  
Aaron Shorr, Kreutzer Quartet, Longbow, Nicole Johnson, Peter Sheppard Skærved

MSV 28537



**Orfordness: Music by David Gorton**  
Christopher Redgate, Kreutzer Quartet, Milton Mermikides, Neil Heyde, Zubin Kanga

MSV 28550



# DIVINE ART RECORDINGS GROUP



Over 700 titles, with full track details, reviews, artist profiles and audio samples, can be browsed on our website. Available at any good dealer or direct from our online store in CD, 24-bit HD, FLAC and MP3 digital download formats.

Divine Art Ltd. email: [sales@divineartrecords.com](mailto:sales@divineartrecords.com)  
**[www.divineartrecords.com](http://www.divineartrecords.com)**  
**find us on facebook, youtube, twitter & instagram**

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.





MEX 77132  
809730713224

LC 15631