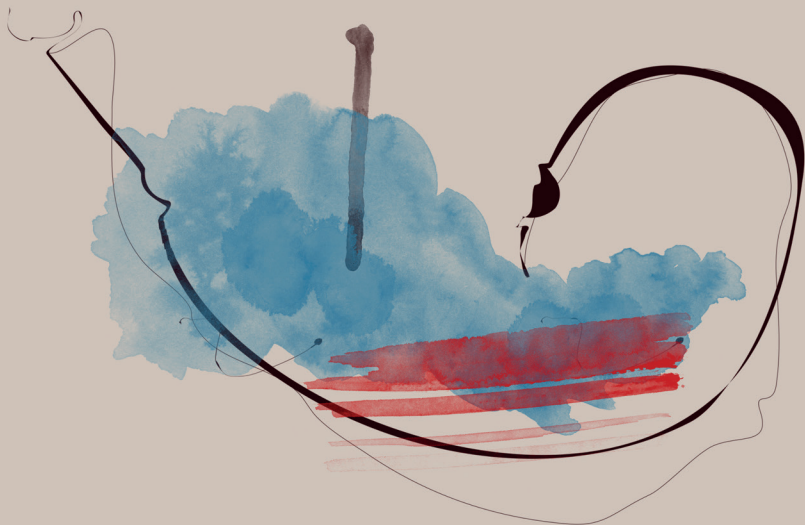


David Johnson

12 Preludes & Fugues for solo piano



Christopher Guild, *piano*

 | divine art

DAVID JOHNSON (1942-2009) - 12 Preludes and Fugues

1. Prelude 1 in B flat (Allegretto ritmico)	3:47
2. Fugue 1 in B flat (Allegretto con energia)	2:18
3. Prelude 2 in B (Grave)	3:05
4. Fugue 2 in B (Allegro non troppo, leggiero)	2:06
5. Prelude 3 in E (Allegretto non troppo)	2:54
6. Fugue 3 in E (Allegro moderato)	2:23
7. Prelude 4 in A (Largo)	4:03
8. Fugue 4 in A (introducing "The animals went in two by two") (Allegro con spirito)	2:22
9. Prelude 5 in F sharp (Allegretto grazioso)	3:10
10. Fugue 5 in F sharp (Allegretto non troppo)	1:45
11. Prelude 6 in G (Meditation on Hugh MacDiarmid's "O Jesu parvule": for Ronald Stevenson) (Largo)	3:10
12. Fugue 6 in G (Chorale prelude, "Wie schön leuchtet der Morgenstern") (Andante moderato)	3:03
13. Prelude 7 in C (Lacrimoso, quasi improvvisando)	2:42
14. Fugue 7 in C (Allegro)	3:46
15. Prelude 8 in F (with apologies to the 1635 Scottish psalter) (Solenne)	2:48
16. Fugue 8 in F (Allegretto ritmico)	2:20
17. Prelude 9 in D (Allegretto, insouciant, poco rubato)	1:50
18. Fugue 9 in D (Con energia, non troppo allegro)	1:46
19. Prelude 10 in E flat (Lento)	3:33
20. Fugue 10 in E flat (Risoluto)	2:09
21. Prelude 11 in A flat (Andante tenebroso)	0:52
22. Fugue 11 in G sharp (on "Johnnie Cope") (Alla breve)	1:43
23. Prelude 12 in D flat (Largo misterioso)	2:59
24. Fugue 12 in C sharp (Andante moderato)	3:20

Total playing time 64:07

Christopher Guild, piano

David Johnson: a brief appraisal

Dr David Charles Johnson (1942-2009) is known for his important contribution to the history of Scottish music, particularly that of the 18th Century. He was born in Edinburgh, the eldest child in a musical family. His father, Sir Ronald Johnson, was a civil servant and organist at the Edinburgh church St Columba-by-the-Castle; his mother, Lady Elizabeth, was the director of the Holst Singers of Edinburgh and organist at Rosslyn Chapel in the Scottish Borders. David attended a Steiner school in Edinburgh, going on to read Music at Aberdeen and Cambridge Universities.

It was as a PhD student at Cambridge that he began making his contribution to Scottish musicology. His thesis resulted in his seminal work *Music and Society in Lowland Scotland in the Eighteenth Century* (1972), which pioneeringly explores the links between folk and classical music. He played a key part in mounting performances of previously unknown music by composers of that era, such as John Clerk of Penicuik, Thomas Erskine, 6th Earl of Kelly, William McGibbon, and others. Further writings include *Scottish Fiddle Music of the 18th Century* (1984) and *Chamber Music of 18th Century Scotland* (2000). He was also active as a 'cellist, recorderist, ensemble manager, and concert promoter, and held teaching and research positions at Edinburgh and Napier universities.

David Johnson is less well known as a composer, despite his surprisingly large output of works. His *oeuvre* numbers no fewer than five operas: *Thomas the Rhymers*, *The Cow*, *the Witch and the Schoolmaster*, *Building the City*, *Sorry*, *False Alarm*, and *All there was between them*. There are also works for trumpet, 'cello, recorder, orchestra and choir. After writing several modernist works inspired by composers such as Webern and Hindemith in his younger days – an excellent, single-movement Piano Sonata of 5-minutes' duration dates from this period – Johnson realised he “wanted to write about ordinary human things”, and that “it was clear that extreme atonality and head case construction wouldn't work for that”.¹ His music thereafter embrace folk idioms, such as the scales and modes used in folk songs, often combined, as they are in the *12 Preludes and Fugues*, with modernist techniques. Johnson's friend, leading recorder-player John Turner, summed up Johnson's style as “tonal, concise and quirky - earthy even. There is often a distinct Scottish flavour, and a hint of pop, and his works are imbued

1. I. Sneddon, “What really makes my heart sing’: David Johnson in Interview”, *Tempo*, 63 (249), pp.37–38

with a concern that his music should be enjoyable for performers and listeners, and socially relevant.”²

12 Preludes & Fugues

Johnson wrote the *12 Preludes and Fugues* in the early- to mid-1990s whilst he was a research fellow in music at Napier University, Edinburgh. They were written over 3 years: the first, ‘Fugue 1’ is dated 27th February 1992; the last, ‘Fugue 11’, dated 13th March 1995. An examination of the individual dates leads one to surmise that Johnson began individual pieces without an intention of incorporating them into a larger scheme, but that the form of the set became clearer as time went on. Good illustrations of this are Prelude and Fugue no.3, completed over 26 months apart with the Fugue being written first. By contrast, the eleventh Prelude and Fugue were written within 4 days of each other, as the final addition to the set.

12 Preludes & Fugues is based on a 4-note motif composed by Aberdonian composer Shaun Dillon (1944-2018):

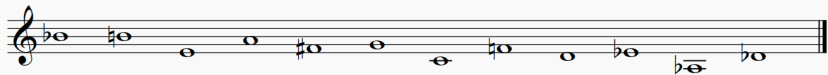


These four notes, when using the German musical spelling, are ‘B’ (B-flat), ‘H’ (B-natural), ‘E’ and ‘A’. This is the nearest one gets in musical notation to spelling the Scots Gaelic word *beatha* or *bheatha*: ‘life’, or as Johnson elaborates, ‘welcome, livelihood, food – a positive concept to do with day-to-day survival’.³

2. J. Turner (07 May 2009), "David Johnson: Obituary", *The Guardian* (accessed 25/10/2023)

3. D. Johnson, *12 Preludes and Fugues for piano*, Edinburgh (1996), p.8.

These four notes can be transposed down, twice, to complete a 12-tone row:



So as well as providing a melodic theme, it provides the structure for the whole work: Prelude and Fugue 1 are in B-flat, Prelude and Fugue 2 are in B, nos. 3 are in E... And so forth.

Dedicated to pianist and composer Ronald Stevenson (1928-2015), *12 Preludes & Fugues* was premiered ten days after completion by Peter Evans in the University of Edinburgh's Reid Concert Hall.

In what follows, words and phrases in double quotes are Johnson's own. *12 Preludes & Fugues* is almost like a set of variations, albeit one without the theme being given its own 'statement movement' at the start. Each Prelude and Fugue is a very different exploration on the 'B-H-E-A' motif: sometimes the music is in a more pianistically Romantic mode, at other times very jazzy, sometimes neoclassical; and always with a strong, single pitch centre despite the twelve-note basis of the overarching structure. Johnson was encouraging of performances of select Preludes and Fugues or the set as a whole, and where all 12 are to be played there should be, in his instructions, an interval of about "10-15 minutes" between Fugue 6 and Prelude 7. Given that the key structure is based on the 'BHEA' note-row, the set should presumably be played in the printed order.

David Johnson imbibes his *12 Preludes & Fugues* with a Scottish idiom. There are two ways in which he does this which are worth discussing briefly. The first is through use of modes, or the scales in which Scottish folksongs tend to be set. One of the most common is the Mixolydian mode: to most listeners, this will sound like a major scale with the seventh note (or degree) lowered, or flattened. It is the scale to which the nine notes of the great highland bagpipe are tuned, which is why 'pipe tunes tend to have a particular sound.'⁴ The use of the pentatonic mode is also prevalent in folk music, as it is throughout

4. I refer to old (e.g. 18th century) bagpipe music: modern (20th/21st century) compositions use chromatic notes whereby the player covers up only half of the fingerhole on the chanter to effect the desired note. We might safely assume Johnson's inspiration is not from the modern era. An additional point to make is that the great highland bagpipe isn't, strictly speaking, 'in tune' with the modern equal

the *12 Preludes & Fugues*. Johnson's use of these modes is combined with chromatic harmony and melodic inflection. In all, this makes the *12 Preludes & Fugues* postmodern western art music with a Scottish 'sound' to it, but without it being a conscious, or purist, tribute to folk music.

The other device Johnson uses is the double tonic. The best example of this is in the folk song 'Johnny Cope', the subject of 'Fugue 11' [22]. The tune is in the Dorian mode (a minor scale with the 6th note from the bottom raised by half a step, or 'sharpened'). The first phrase is based in the pitch centre of G-sharp. The following phrase is based in F-sharp – one note below G-sharp in the G-sharp Dorian mode. Thereafter the music reverts back to G-sharp, then to F-sharp again, before concluding in G-sharp. This stepwise alternation between pitch centres is common across folk tunes from around the British Isles: perhaps the best example is 'What Shall We Do With The Drunken Sailor'. Aside from Fugue 11, the double tonic influence can be detected in Fugue 3; the middle section of Prelude 5; Prelude and Fugue 6; and in the second section of Prelude 10.

[1] Prelude 1 in B flat (05/03/1992)

Assuming the form of a theme and variations, the Prelude begins melancholically and distantly. A single treble voice presents the theme in its entirety, like haltingly recalled fragments of an imaginary Scottish folk song (the theme is, in fact, taken from the first three notes of the fugue). At the first variation the same voice repeats this theme underneath which a second, lower voice enters, imitating and responding to the first. Alto and bass voices join the texture at the second variation, becoming florid. With the suddenly impassioned third variation ("a climax of anger") the register expands, the theme declaimed in a higher register in octaves and the lower voices more homophonic. This subsides into something calmer with the tenor taking the theme with bass harmonisation. Lighter countermelodies dance above this, gradually lowering and ending the variation in the deep bass register, which then segues slickly into the final statement of the theme in duet with a high coloratura

temperament scale. The notes, from lowest to highest, are: A-flat, B-flat, C, D, E-flat, F, G, A-flat and B-flat. Both the D and the higher A-flat are not 'in tune', but tuned slightly flat. This is what should be described as *microtonal*. It is one reason why many people dismiss the instrument as sounding 'out of tune'. It isn't: it merely has its own tuning system. We have no way of replicating such tuning on the piano, which, since at least the first half of the 20th century, has been tuned as standard to equal temperament. Equal temperament means the interval, or space, between each note on the keyboard is exactly the same throughout the piano's pitch range: this is not the case on the 'pipes'. Johnson's piano pieces, therefore, can only *allude* to the idiom of the pipes.

line. The Prelude ends in F major, providing a neat perfect cadence when moving *attacca*, as marked in the score, into the Fugue.

[2] Fugue 1 in B flat (27/02/1992)

In 3 voices, this Fugue is based on a mercurial theme which is at first angular and detached, with a puppet-like character, before a long, languid phrase in triplet quavers takes over. Johnson describes this Fugue, written before the Prelude, as “an ‘hommage à J.S. Bach’, though with un-Bach-like blue notes mixing major and minor modes”. At [00:58] where the mood calms, the theme inverts and is joined in canon by a lower voice. From here the music works itself up to a climax, the beginning of which happens at [01:39] with a muscular and forthright quotation of the Prelude’s theme, each voice’s entry displaced by a quaver, before unwinding to its relaxed conclusion.

[3] Prelude 2 in B (04/12/1994)

‘Prelude 2’ opens with a bold statement of the ‘BHEA’ motif. As described above, if this motif is repeated twice, a minor third lower each time, one has a 12-tone pitch row. After an initial statement of the first four pitches, which are then repeated but with the last two notes ascending, the entire row is stated in steady crotchets. In a sense, ‘Prelude 2’ could be said to be the beginning of this ‘life-cycle’ of Preludes and Fugues. As with ‘Prelude 1’ the opening is heard constantly in different registers, with the addition of a modal countertheme. Whilst Johnson describes this Prelude as being in B, any sense of key or mode is necessarily ambiguous due to the twelve-note row. As the musical argument intensifies with each variation Johnson uses equally ambiguous quartal harmonies to support the countertheme. After a drifting open-ending the music segues seamlessly in to the Fugue.

[4] Fugue 2 (22/11/1994)

A fugal study in irregular rhythms. Whilst being written in 8/8 (eight quaver beats per bar), the grouping of the quavers is 3+3+2: this gives an irregular feel to the pulse, which in turn makes it feel slightly ‘jazzy’. Johnson describes it as a “fey, elusive number... suggestive of midsummer magic”. It is one of the only pieces in the set which does not reference the ‘B-H-E-A’ theme.

[5] Prelude 3 (30/05/1994)

This gently lilting Prelude in quick triple time “continues the mood of [Fugue] 2”. Its whimsical opening figure states the first five notes of the ‘B-H-E-A’ theme. This develops into a second theme, one with a childlike sing-song air about it. Around this, Johnson unfolds a “tightly knit” four-part canon. A brief contrasting passage with rolled chords of suspended harmonies at [00:48] brings a reflective air to the piece ahead of the central, unexpectedly *misterioso*, section at [01:16]. This brightens to reprise the opening music which winds down into the Fugue.

[6] Fugue 3 (15/03/1992)

After a blaring heraldic opening, “an energetic ‘Russian’ theme in 7/4 time” is stated in the baritone register: one might indeed imagine a Russian male choir chanting this opening statement. There is indeed something reminiscent of inter-war Russian music (for example, that of Prokofiev or Stravinsky) about the piece, particularly where the theme transposes down an augmented 2nd and shifts to the low registers at [00:58] before being answered, loudly and in the higher registers, at [01:11]. Lyricism takes hold at [01:22] before a return to more ‘macho’ writing takes us to “a brilliant climax”.

[7] Prelude 4 in A (30/06/1994)

Johnson describes this as “a moonlit scene of secret sorrow, with the ‘B-H-E-A’ theme broken into small fragments.” The theme sings keeningly in the uppermost voice, two notes at a time. Each rising melodic inflection is preceded by a falling three-note motif in the Aeolian mode of A, aggregating a cluster chord, like resigned sighs. At [00:30-00:42] an echo of the theme of Prelude 1 returns in the high treble, a spectral echo in the mists of time. The sorrow intensifies to a pitch of ferocity before gently subsiding. The Prelude ends after a final statement of the Prelude 1 motif.

[8] Fugue 4 in A (introducing “the animals went in two by two”) (16/02/1995)

More ‘fugato’ than fugue (as it doesn’t contain all the usual structural workings of a fugue), this Scherzo based on a rising five-note motif is one of several instances of Johnson’s slightly zany sense of humour. There are only passing references to ‘B-H-E-A’, for example in the flurry of grace notes at [00:47] and [01:30], and [00:17] to [00:18]. ‘Two by Two’ comes in during the second half of the piece (appearing around the aforementioned five-note motif) sounding rambunctiously in octaves, its

incongruity adding to the wacky humour of the piece.

[9] Prelude 5 in F-sharp (15/04/1994)

As Johnson himself notes, the theme has echoes of Haydn's 'Surprise' symphony of the Northumbrian folk song 'Bobby Shaftoe'. There is a childlike innocence about this piece, as if paying homage to the spirit of Debussy's *Children's Corner* as a portrayal of a child at play, or a child's toy brought to life in play. A contrasting section at **[01:55]**, most audibly 'Scottish' in its mode of B-flat Lydian, could suggest our hypothetical child or their toy exploring new worlds or territories.⁵

[10] Fugue 5 in F-sharp (27/04/1994)

Beginning with a bold statement of 'B-H-E-A', this brief "poised" fugue is just over half the length of its prelude. After working through the entries of its three voices, a fourth, non-fugal voice is added, heralding the end of the first main section and the beginning of a brief *stretto*. The piece doesn't quite reach any climactic point, but settles amiably at the end.

[11] Prelude 6 in G ("Meditation on Hugh MacDiarmid's "O Jesu parvule": for Ronald Stevenson") (07/07/1992)

"Affectionately dedicated to Ronald Stevenson", this 'bardic' prelude is a transcription of Johnson's 1974 setting of MacDiarmid's "O Jesu parvule", a Scottish realist poem on the Madonna and child.

Whilst the *12 Preludes & Fugues* are dedicated to Ronald Stevenson, Johnson has marked this Prelude and Fugue specifically as dedicated to him.⁶ Stevenson knew MacDiarmid well (both men having lived near each other in the Scottish borders and shared a vision of Scotland's political and cultural emancipation). Musically, it is suggestive of Stevenson's own 'Golden Age' pianism: a big, singing tone, and rich 'orchestral' resonance. A good comparator piece is Stevenson's *Scottish Triptych*, especially moments in 'Chorale-Pibroch for Sorley Maclean'.

5. Perhaps more than *Children's Corner*, this Prelude might be closer to the spirit of the central movement of Ronald Center's (1913-73) Suite for piano, "Children at Play".

6. Johnson dedicates the set to Stevenson in his foreword, *op. cit.*

[12] Fugue 6 in G (“Chorale prelude, ‘Wie schön leuchtet der Morgenstern’”) (22/01/1994)

A double fugue in 3 parts, the first theme being the ‘B-A-C-H’ motif with an offset, dotted rhythm, its continuing phrase a “half-remembered Hebridean lullaby”. The second theme comes in alongside the continuing ‘B-A-C-H’ music [00:35] and is the theme from the German carol “How lovely shines the morning star” of 1597 by the Lutheran hymnodist Phillip Nicolai (1556-1608). Bach himself used as part of his cantata of the same name (BWV 1).

[13] Prelude 7 in C (28/02/1994)

As it meditates on the tonal ambiguities that can be drawn out of the ‘B-H-E-A’ motif, this Prelude, which begins with a series of improvisatory, rhetorical flourishes, oscillates between major- and minor-7th harmonies; major or minor tonalities evenly coexist throughout, *à la* the original works of Busoni, who believed in the unification of major and minor tonalities.⁷ The second section, which leads *attacca* in to the Fugue, is a slow, at first ominous, build-up to its declamatory climax.

[14] Fugue 7 in C (10/05/1994)

In 4 voices, this is the first of three which explore a lighter, jazzier style of writing. Johnson describes this as translating “the same ideas [of the Prelude] into ragtime rhythm”, and there is lots of swagger and jarring, off-beat accented dissonances throughout. It transitions naturally into the next Prelude.

[15] Prelude 8 in F (“with apologies to the 1635 Scottish psalter”) (12/01/1995)

Johnson states this as being “an affectionate parody of a 17th-century psalm tune, with some deliberately wrong-sounding blue harmonies”. From this it is unclear whether he means a parody of the *idiom* of psalmody, or a specific tune from the above psalter: as of October 2023 the present writer has not identified a likely example. In any case, this Prelude suggests a rather beautiful fusion of Jacobean Scotland with late-20th century jazz pianism.

7 F. Busoni, *Sketch of a New Aesthetic of Music*, (tr. T. Baker), 2010. Accessed online at <https://www.gutenberg.org/files/31799/31799-h/31799-h.htm> (accessed 26th October 2023).

[16] Fugue 8 in F (25/01/1995)

Whilst one might hear the rhythmic influence of jazz, Johnson has intended to convey clowns at the seaside in this light-hearted and humorous piece. Moments of tenderness and lyricism occupy a significant portion of the middle section from **[00:59]**.

[17] Prelude 9 in D (06/06/1994)

Described by Johnson as a “harum-scarum”, the Prelude is written as a single line. Written using “Scottish folksong scales”, most audibly the pentatonic scale with which it starts, the Prelude ducks and dives across a wide pitch range. Quirkiness is added by a technique called octave displacement: where selected notes of, in this case, the original melody are transposed by an octave to create jaunty angularity, from **[00:29]**. A mood of insouciance is conveyed through jazz swung rhythms; the mood is occasionally disrupted by the flurried appearance of ‘B-H-E-A’, played as rapid grace notes before a long melodic note in the manner of the Great Highland bagpipe.

[18] Fugue 9 in D (14/06/1994)

A single-line fugue which Johnson with no false modesty calls “a constructional tour-de-force”, citing as an example the fugue of J.S. Bach’s Cello Suite No.5 in C minor, BWV 1011. An angular version of the ‘B-H-E-A’ theme provides the subject (utilising the octave displacement technique of the Prelude) and is followed in turn by run-on phrases in quavers of short figures of four quavers, and contrasting staccato triplet crotchets. The subject’s appearance at **[00:12]** in the dominant key represents the entry of the second voice (as it would in a ‘traditional’ fugue).

[19] Prelude 10 in E-flat (27/02/1995)

This is a study of bell-like sonorities on the piano, which Johnson describes as “a peaceful Sunday afternoon, in a village in a deep valley with mountains... Somewhere in the Alps?”. Texturally the opening section is in three parts: it begins with very deep, sonorous bell sounds, answered brightly in the upper register suggestive of hand bells, before a short, more melodic fragment concludes the phrase. A second section follows at **[01:12]**. Harmonically and texturally this is very similar to the harmonies on which Prelude 7 is constructed, and almost feels like a conscious hearkening back. There are plaintive melodic fragments, occasionally hinting at the shape of a psalm melody (especially at

[02:03]) but with a touch of the blues to them in their flattened thirds and sevenths. The opening section reprises at **[02:17]**, with small elaborations based on the melodic fragments of the middle section. There are only passing hints of the “B-H-E-A” theme throughout. It segues straight into the fugue.

[20] Fugue 10 in E-flat (07/03/1995)

This is a “parallel study” to its Prelude, one which explores church bells but in a different - and very specific! – extra-musical context. The scene is Southwark Cathedral, in London, and London Bridge railway station which is sited immediately next to it. Johnson playfully explores the musical juxtaposition of this scene. It opens with cascading church bells through a descending E-flat major scale, half-pedalled to create a different kind of ringing sonority from before.⁸ The countersubject (first heard at **[00:05]** as a continuation of the initial bell line) is interesting: it has the angular shape of the ‘B-H-E-A’ theme but puts one in mind more of the ‘changes’ being rung on church bells. Large churches will often have a peal of eight bells, allowing for a full octave scale in whichever key to be rung. When the ‘changes’ are rung, it simply means the sequence of notes is altered. There is something of the ‘changes’ being rung in this figure as it features every note of the E-flat major scale we’ve just heard – albeit in a different register.

London Bridge station’s overground platforms (there is an adjoining underground station) are built on viaducts which tower alongside the cathedral. Londoners will be familiar with the thundering rumble of trains overhead, as they walk under the arches either changing platforms or visiting the shops. Johnson captures the sound of train wheels on the rails, and their overhead rumbling, through an off-beat triplet quaver figure, jauntily jumping up and down the interval of a minor 7th. This is first heard in the high treble at **[00:25]**.

[21] Prelude 11 in G-sharp (09/03/1995)

8. For non-pianists, half-pedalling is where the pianist pushes the pedal down around halfway along its depth of travel. The exact amount varies according to each individual piano, and also how much resonance the room or hall adds to this: we are always guided by our ears, and have to adapt. The aim in this passage, I think, is to create a light halo of sound for the ‘bells’ but not to wash them in resonance. One hears the percussive attack of the clappers striking the bells a little more clearly this way.

Emerging out of the final note of Fugue 10, Prelude 11 is by far the briefest piece in the set: like several other Preludes, its function is to transition from the preceding E-flat tonality to the G-sharp of the following Fugue. Based, perhaps, on the low rumble of a drum followed by two soft beats, above which descends a series of dissonant chords structured on the 'B-H-E-A' motif, Johnson describes this grimly as "a short military march, perhaps leading up to a hanging". It segues into its Fugue.

[22] Fugue 11 in G-sharp (13/03/1995)

This is a setting of the mid-18th century Jacobite song 'Johnny Cope' about the battle of Prestonpans, east of Edinburgh, in 1745. The English Hanoverian general John Cope challenged Bonnie Prince Charlie to a fight. When the moment came and the armies drew up against each other, the Hanoverian army immediately retreated, with, as legend has it, 'Johnny Cope' running the fastest all the way to Berwick. (Johnson, in his brief programme note, states that Cope lost the battle in ten minutes flat.) Whilst Johnson has used folk idioms throughout the *12 Preludes & Fugues* and indeed used a well-known children's song, this is the only instance of the composer explicitly setting a folk song as a fugue subject. It is masterfully done. Note the scherzando interjections of 'B-H-E-A' towards the end.

[23] Prelude 12 in D-flat (18/02/1995)

The final Prelude begins with an antiphonal dialogue between, perhaps, an earthly voice represented by pentatonic melody played on the black keys, and an otherworldly voice played on the white keys. The displacement of modalities by a semitone that the black key vs. white key juxtaposition is what gives the sense of the voices communicating across a void. However, Johnson actually describes it as "a dawn scene with vistas of new possibilities". It follows a cyclical structure similar to Prelude 1. It segues into the Fugue.

[24] Fugue 12 in D-flat (02/03/1995)

This triple fugue in 4 voices is "a thoughtful, somewhat sad piece closing an adventure (perhaps a successful naval expedition?), but also looking forward to new adventures in the future". The first theme is based on 'B-H-E-A'; the second theme is introduced at **[00:47]** in the tenor; the third theme heralds the beginning of an entirely new section at **[01:23]**. A culmination of the piece takes place here with all three themes gradually being heard together. After the texture questioningly dissipates, the piece ends with one final, proud statement of 'B-H-E-A'.

Christopher Guild, piano

Christopher Guild is increasingly well known for his work on the piano music of Scotland and the rest of the British Isles. Hailing from the Speyside region of Moray in north-east Scotland, he has performed as soloist and chamber musician at some of the most prestigious concert venues in the UK, including the Wigmore Hall, St John's, Smith Square, the Purcell Room and the Sam Wanamaker Playhouse. Following his studies at St Mary's Music School, Edinburgh, and as a Foundation Scholar with Andrew Ball at the Royal College of Music, London, his career was launched with invitations to tour the UK under the auspices of the Countess of Munster Musical Trust Recital Scheme, and to perform on the South Bank in London as a Park Lane Group Young Artist. While still a student, he performed as an orchestral keyboardist with the London Philharmonic Orchestra and City of London Sinfonia. He has worked with numerous composers, among them Judith Weir, and co-founded the Edison Ensemble, a contemporary-music group based in London. After a year's tenure as the Richard Carne Junior Fellow in Performance at Trinity Laban Conservatoire of Music and Dance, he went on to become Head of Instrumental Music at the Godolphin School in Wiltshire. Now based in the south of England, he is a visiting teacher at Dean Close School (Cheltenham), Solihull School (West Midlands) and the Gloucestershire Academy of Music. From 2015 to 2022 he was a teacher of Musicianship, Advanced Theory and Piano at Junior Trinity, the Saturday school of Trinity Laban Conservatoire of Music and Dance. He lectured on Francis George Scott and Ronald Stevenson at the Musica Scotica Annual Conference in 2019, and has written articles on Scottish classical music for iScot magazine.



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