

Interbeing

Barry Mills

Volume 6



Artists

- Julian Broughton - Conductor -Trks 1-7, 9-11, 13-17,19
- Katrin Heyman - Flute -Trks 1-3, 5-6, 9, 19
- Steve Dummer - Clarinet -Trks 1, 3, 5-6, 9, 11, 13-17, 19
- Adam Bushell - Percussion -Trks 1, 3 5-6, 9
- Nancy Cooley - Piano - Trks 1-6, 8-9,11-17, 20-22
- Andrew Thurgood - Violin 1 -Trks 1, 3, 5-7, 9, 11, 13-17, 19
- Anna Cooper - Violin 2 -Trks 1, 3, 5-7, 9, 19
- Matthew Quenby - Viola -Trks 1-3, 5-7, 9
- Sarah Carvalho-Dubost - Cello -Trks 1, 3-7, 9,11, 13-17 19
- Charlotte Spong - Folk singer -Trk 10
- Antonia Hyatt -Soprano -Trk 10
- Sarah Newington -Alto -Trk 10
- Nick Boston - Tenor -Trk 10
- Clive Whitburn - Bass -Trk 10
- Ellie Blackshaw - Viola -Trk 19
- Seána Davey - Harp - Trk 19
- Jon Rattenbury & Brian Ashworth -Trk 18
- Rattenbury - Ashworth Guitar Duo

ALL THE MORNINGS IN THE WORLD (composed in 2017 unless another composition date appears next to a movement). Flute, Clarinet, Piano, Percussion, String Quartet

When composing this piece I had the concept that "morning" would not just refer to the beginning of the day but to all kinds of beginnings: the birth of a child, the arrival of Spring, the arising of a wave, shifts in human relationships from courting to marriage and also to spiritual awakening.

I was also mindful that for some people a new day brings sadness whilst for others it is a source of joy and wonder. Consequently, I have linked or juxtaposed music embodying these two states of mind in the first and last movements of this piece.

The musical material comprises: arrangements of folksongs from all over the world, original compositions, and where I felt it appropriate I have included movements from some of my older pieces.

1. *Silver Paper (Papel de Plata) - Bright Morning Star*
"Silver Paper" is an Argentinian song in which a man sings of his anguish at having to live far away from his beloved. Music depicting the sun being revealed and obscured by clouds follows this in the string quartet. Then a rising sequence of notes on vibraphone played with a violin bow portrays the sunrise. This is followed by the American folk hymn "Bright Morning Star", the opening words of which are "Bright Morning Star arising, Day is breaking in my Soul".

2. *Morning Light* (2015) composed for the Duruflé Trio
This is the first movement of my "Trio for Flute, Viola and Piano", and is characterised by much interplay among the three instruments resulting in pointillistic, shimmering textures.

3. *The Ganges just before Dawn -Sakuro - Wave follows Wave*
This movement opens with a drone (C and G) on the string quartet and a repeating pattern of notes on piano. The clarinet then enters exploring a modified raga (an Indian musical scale to which I have added an extra note) in a sequence of episodes. Each episode ends

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9. *Morning has broken - The May Morning Dew*
The last movement opens with a portrait of rain scored for percussion ensemble. "Morning has broken" is then introduced on piano and immediately repeated. During the course of this repetition the Irish tune "The May Morning Dew" played on flute and clarinet interrupts the unfolding of the hymn tune. Birdsong-like phrases then appear played by flute or clarinet in unison with the marimba. The piece ends with a constellation of melodic and rhythmic patterns which evoke a dawn chorus.

There is a vividness of colour in a garden after rain as the darkness of wet soil combined with illuminated raindrops on leaves and petals creates a sparkling array of vegetation. I put the percussion (rain) music before "Morning is broken" as this is the image which this melody always conjures up in my mind. This joyful hymn contrasts with the Irish song in which happy memories are tinged with grief and an image of an abandoned house where the singer grew up.

HARD TIMES - DIFFERENT TIMES (2017)
Female folk singer, Soprano, Alto, Tenor, Bass
This piece is composed for female folk singer and four trained singers. I have taken the folksong "Hard Times of Old England" and inserted two settings of my own words into this. The text grew out of witnessing homelessness and my helping distribute food to homeless people in Brighton. The folksong is in G major and my insertions are in G minor. These insertions are sung only by the trained singers and have a slower tempo as well as being in a different key. In this way I highlight the different historical times in which the folksong and my addition to it were composed.

MIRRORED MOMENTS (2009) composed for the Mercury Quartet
Clarinet, Violin, Cello, Piano
This piece has a palindromic form in that there is a relationship between the first and last movement (light and dark) the second and sixth movement (childhood and the end of life), the third and fifth movement (gentle and powerful forces of change in nature) and a still central movement. "Shifting Patterns of Light on Water" has an open, spacious quality in contrast to the last movement "Through Darkness to the Stars" which is nocturnal and

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INTERBEING (2016) composed for Nancy Cooley
Piano
Interbeing is a Buddhist term and refers to the experience of a deep sense of interconnection with both animate and inanimate manifestations of nature. I have composed three movements about occasions when I have felt this.

1. *The Fakasel Cat*
Fakasel is a place in Iceland where there is a small arena in which displays of Icelandic horsemanship take place. A kitten came and sat on my lap after looking into my face for some time and remained there for the duration of one of these displays. I was very moved by the trust this tiny creature showed towards me.

2. *Reeds - Wading Birds - Water*
Sitting in a hide overlooking rushes and a lake with the calls of wading birds coming across the water. A rainstick is used at the beginning to suggest the rustling of reeds.

3. *The Oak Wood*
Walking through an oak wood on a sunny day.

BARRY MILLS (composer)
Barry Mills was born in 1949 and is for the most part self-taught as a composer. He obtained a degree in Biochemistry from Sussex University in 1971, returning there in 1976-77 to pursue an MA in Music, studying analysis with David Osmond-Smith and David Roberts and composition with Colin Matthews and Ann Boyd.

Five CDs of his music have been issued by Claudio Records. Thalia Myers commissioned the piano piece "Clouds" from him for the Spectrum 2 collection published by the Associated Board and recorded by her on the NMC double CD "Spectrum". This piece was issued by the Associated Board as a Grade 3 set piece in August 2002.

His orchestral piece "Tartano" was premiered by the Moravian Philharmonic Orchestra,

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with the clarinet being joined by the flute (both instruments initially playing tremolos before they merge with the drone). "Sakuro", a Japanese song celebrating the appearance of cherry blossom follows played on unison piano and pizzicato violin with a suspended cymbal stroked with a wire brush in the background. Two variations of this melody, the first for piano and the second for vibraphone and strings, lead to "Wave follows Wave", which brings this movement to a close.

The spectacular appearance of cherry blossom and its rapid disappearance are poignant reminders of transience. "Wave follows Wave" echoes the theme of evanescence as each "musical wave" manifests and dissolves.

4. *Mountain Light, homage to Webern*, (2015) composed for Joseph Spooner and Glen Capra.
This is the first movement of my "Five movements for Cello and Piano". Webern adored walking in the Austrian Alps and in this piece I imagined him being awed by sunrise in the mountains.

5. *An African Dawn*
I composed this piece after immersing myself in the music of Mali. The marimba, piano and pizzicato violin play the same repeating patterns throughout whilst chords in the other strings alternate with melodic passages in the flute or clarinet.

6. *Tsanakaliotissa*
Tsanakaliotissa is a Greek folksong in which a man expresses his wish to dance with a woman called Yanula in order to begin courting her.

7. *Brollopsvisa*
Brollopsvisa is a Norwegian wedding song which I have arranged for string quartet.

8. *Lullaby* (1978)
The lullaby is the first movement of my "Piano Sketches for Children". I composed it in response to my sister giving me her newly born son Steven to hold.

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looks back across all the previous movements. "A Dance for Ravel" is my response to the tenderness of Ravel's "Mother Goose Suite", which was composed as a piano duet for two children. The "Elegiac dance" expresses my sense of loss when my dear friends Sydney Vale (composer) and his wife Norma Weller (painter) died within a short time of each other. "The Wind" portrays a powerful force of change and is paired with an image of gentle, nourishing rain. The central movement "Midday in the Wood" is still and contemplative.

CHERRY BLOSSOM (2019) composed for Jon Rattenbury and Brian Ashworth
Guitar Duo
The movement of the cherry blossom tree in my garden on a windy day was the inspiration for this piece. Periodically blossom would become detached from the tree and be scattered all over the garden.

FALLING LEAVES* (2018) composed for Jon Rattenbury and Brian Ashworth (*Blu-ray disc release only*)
Guitar Duo
Pitchless noises mimic the sound of wind and dried leaves hitting branches as they fall at the start of this piece. "Autumnal chords" and descending melodic lines portraying the motion of falling leaves capture the mood and movements of this November image.

SEPTET (1989) - selected by the Society for the Promotion of New Music reading panel and premiered by Jane's Minstrels conducted by Roger Montgomery.
Flute, Clarinet, Harp, String Quartet
The piece opens with a palindrome. The music moves forward to the middle of a harp glissando from where it moves backwards. The beginning of the harp cadenza overlaps the end of the palindrome and marks the first of a number of episodes which develop and juxtapose materials from the opening section.

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conductor Jiri Mikula, in 1997 in Olomouc, the Czech Republic, and recorded by them for the Vienna Modern Masters label.

His music has been performed and broadcast in England and Switzerland and has featured in recitals in many London venues including the Wigmore Hall, Purcell Room, St Martin's in the Fields, St John's Smith Square, the Almeida Theatre and the Warehouse. Performances have also taken place in the USA, Germany, Czech Republic, Greece, Wales and Italy.
To date Barry Mills has collaborated with Jerry Laurence (VPM Design) in producing 45 films of performances of his music for YouTube. These can all be accessed by going to his website: www.barrymillscomposer.net.
He now divides his time between composing and organising concerts in the Brighton area.

All the string players except Ellie Blackshaw are members of Ensemble Reza and I am indebted to their manager Hannah Carter for coordinating their participation in this recording project.

The group gives concerts in South East England and organises community/education workshops. Reza's core is a string sextet (two violins, two violas, two cellos) but their repertoire also ranges from solo to string octet recitals. The members of the ensemble have performed worldwide with renowned orchestras such as the London Symphony Orchestra and the Royal Philharmonic Orchestra.

I am grateful to Clive Whitburn for bringing together singers from Brighton Festival Chorus for the recording of Hard Times - Different Times.

My thanks to Geoff Hands who created the cover painting especially for the CD.

Thanks are also due to Amelia Mills and Kay Sharp for proofreading and helping with the layout of the sleeve notes and to Colin and Alex Attwell for their care and patience at all stages in the production of this recording.

Barry Mills September 2019

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Interbeing - Barry Mills

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Barry Mills (b.1949)
Volume 6

All the Mornings in the World		
1] Silver Paper (Papel de Plata)* Bright Morning Star*	5:46	14] Midday in the Wood
2] Morning Light	3:04	15] Transforming Rain
3] The Ganges just before Dawn	7:41	16] Elegiac Dance
Sakuro* Wave follows Wave		17] Through Darkness to the Stars
4] Mountain Light	1:58	18] Cherry Blossom
5] An African Dawn	2:35	19] Septet
6] Tsanakaliotissa*	2:45	
7] Brollopsvisa*	1:50	Interbeing
8] Lullaby	2:01	20] The Fakasel Cat
9] Morning has broken* The May Morning Dew*	4:46	21] Reeds-Wading Birds-Water
		22] The Oak Wood
10] Hard Times - Different Times*	5:59	Total Time
		79:03
Mirrored Moments		
11] Shifting Patterns of Light on Water	1:57	
12] A Dance for Ravel	1:37	
13] The Wind	2:24	* Trad. arr. Barry Mills

This **HIGH DEFINITION** 192kHz/24bit recording is mastered for CD. For the **Full Definition 192 Blu-Ray** version see Cat # **CC6044-6**
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