



Barry Mills:
Winter Images

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[Michiko Shimanuki,
piano]/Cello Duo
[Sarah Carvahlo-

Dubost, Pavlos Carvahlo, cellists]/
Evening and Night [Imogen
Whitehead, trumpet; Jennifer Walsh,
piano]/Lute Sketches [Sam Brown,
lute]/Three Pieces for Michiko
[Michiko Shimanuki, piano]/Falling
Leaves [Jon Rattenbury, Brian
Ashworth, guitars]/Three Places in
Costa Rica [Oliver Nelson, violin;
Vasileios Rakitzis, piano]/Duo for
Violin and Viola [Ellie Blackshaw,
violin; Ros Hanson-Laurent, viola]/
The Calm Lake [Nancy Cooley, piano]
★★★★★ Claudio CC 6052-2

This is the ninth (out of a projected series of ten) release of the music of the contemporary English composer Barry Mills, whose music naturally stems from what might be termed the British Pastoral School. Not that there is anything that might be construed as a revisitation of the music of John Ireland or the simpler folk-application of Vaughan Williams, though in the nature of things those masters are occasionally invoked – but here is a genuine voice that speaks naturally in a language that is both appealing, well expressed and fully understood by all sympathetic listeners.

One of the most compelling of Mills's characteristics is the varied instrumental timbres through which his music is expressed, and as may be gleaned from the above heading, it is the combination of instrumental colour, in all its forms, that adds such an attractive and welcome timbre to his natural civilised expression. Here is a genuine musical voice, an experienced creator in sound,

whose works betoken both a directness of utterance and ease of communication that many fellow-composers would envy.

The performances, all given under the direction of the composer, and with almost all by the musicians for whom the individual works were originally composed, are invariably first-rate, and the recording quality is truly state-of-the-art in Colin Attwell's experienced hands.

It is good to realise that music of this natural English style can still stir and move listeners.

John Alexander