

The background of the entire image is a photograph of several bare, dark trees. The trunks and some branches are painted with a vibrant red color, creating a stark contrast with the dark wood and the muted blue and green background. The lighting is dramatic, with the red paint appearing to glow slightly.

ablaze  
RECORDS

**Symon Clarke**  
*Songs for  
the Last Act*

Natalie Raybould, soprano  
Members of the Brno Philharmonic Orchestra  
Mikel Toms, Conductor



### ***Songs for the Last Act***

The three song cycles on this CD were composed between 2003 to 2017 and appear in chronological order.

The first cycle, *Secret Diversion* uses the poetry of Denise Levertov and concentrates on the natural world of animals and plants. I have been reading her work for many years and identify in many ways with her special kind of sentimentality through which she observed small, single events in the natural world near her house in Canada.

The second cycle, *Time's Eye*, is a very different work and is very much about the human world. My wife and I were taking a holiday in southern Poland in 1990 and we realised by chance at one point that we were near to the camp of Auschwitz. We debated for some days about whether we should make a visit and, in the end, decided to go. It was an experience we knew would be difficult and of course it was but not quite in the way we expected. The horror was unavoidable but so too was trying to take in the sheer scale of the site and this too became an overwhelming and lasting impression.

For years afterwards I contemplated how one might say something about this encounter and about the experience of those involved at the time. When I began rediscovering

the work of Paul Celan the idea became a possibility and the result was *Time's Eye*. I chose to frame the selected Celan texts with two verses of my own, spoken directly by the singer at the beginning and end of the work and these reflect a personal verbal perspective alongside the music.

The third cycle, *Requiem*, arose following a similarly lengthy contemplative journey during which I thought about how one might write a 'requiem' outside the religious tradition. In my case, that tradition is primarily western christianity but I am aware too of other religious traditions.

The western tradition has spawned numerous beautiful works based around the Latin Requiem Mass from Bach, Mozart, Beethoven and Berlioz to Brahms, Faure, Stravinsky, Messiaen, Britten, and Tippett, to name just a few. Michael Tippett became a guiding light on this journey, particularly through *A Child of our Time* and *The Mask of Time* and, in the end, I decided that a requiem essentially had to be about the individual, presented in someway as a universal. The poetry of Osip Mandelstam, which I have known since my student days, eventually became the vehicle for this piece. I chose two poems, one from the early part of his short life and the other from near the end.

## ■ **SECRET DIVERSION**

Settings of nine poems by Denise Levertov for soprano and ensemble (2003/4)

The nine poems for this piece were chosen from several books of poetry published by Levertov during her lifetime and one (*Scraps of Moon*) from a posthumous collection. The poems are about the natural world—although we are part of this world we are also only observers of this other secret world that is at once mysterious, frightening and lost to us.

Each of the poems is set separately and overall the piece forms an arch about the central 5th movement, which itself is a setting of three short poems in which the voice is accompanied each time by a solo instrument; the flute, harp, and violoncello respectively. These central duos contain the germinal material for all the other movements. Each side of this central movement the poems are structured in pairs; musical material is shared between them so that 1/9, 2/8, 3/7, and 4/6 are related.

### 1. *Scraps of Moon* — Denise Levertov

Scraps of moon  
bobbing discarded on broken water

but sky-moon  
complete, transcending

all violation.

### 2. *Secret Diversion*

Where a fold of fog  
briefly lifts by the headland,  
it reveals a shoal of  
wave-glitterings  
imitating fish as the ocean  
plays unobserved.

### 3. *Fair Warning*

Rain and the dark. The owl  
terror of those he must hunt,  
flies back and forth, hungry.

Darkly, solemnly, softly, over and over,  
his call a falling of mournful notes,  
his tone much like the dove's.

### 4. *The Wound*

My tree  
had a secret wound.  
Not lethal. And it was young.  
But one withered branch  
hung down.

### 5. *Three Short Solos*

*I*  
Softest of shadows  
brave the mist, diluted gold  
films the puddles.  
Gingerly the sun  
lowers itself  
behind the hill of houses,  
calling for evening:  
it is only March, this day  
has lasted long enough.

**II**

The madrone's  
undone by some unknown  
disease. A robin  
witlessly repeats among its branches  
the old news, spring,  
spring is begun.

**III**

Wickering from the lake, a bird  
barely rising seems to ride  
its own wake into air — only  
to splash down nearby on the waveless water.

**6. *Rage and Relenting***

Hail, ricocheting off stone and cement, angrily  
sprinkling its rock-salt among fallen  
blossoms on earth's  
half-awakened darkness,  
enters  
the folds of sturdy camellias  
as if to seek

refuge in those phyllo-layers of  
immaculate soft red,  
a place in which  
to come to rest,  
to melt.

**7. *Singled Out***

Expanse of grey, of silver.  
Only this one rockstrewn  
shallow bay singled out  
to be luminous jade.  
Its breakers  
sing hard, sing loud, the sound  
heard clear on the hilltop. Perhaps  
the red-tailed hawk, swaying its flight  
so much higher, hears it as well.

**8. *Concordance***

Brown bird, irresolute as a dry  
leaf, swerved in flight  
just as my thought

changed course, as if I heard  
a new motif enter a music I'd not  
till then attended to.

**9. *What Harbinger?***

Glitter of grey  
oarstrokes over  
the waveless, dark,  
secretive water.  
A boat is moving  
toward me  
slowly, but who  
is rowing and what  
it brings I can't  
yet see.

Poems by Denise Levertov from *Sands of the Well* and  
*This Great Unknowing*. Copyright © Estate of Denise  
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Limited.

## ■ **TIME'S EYE**

Settings of seven poems by Paul Celan for soprano and ensemble (2005)

*Time's Eye* begins and ends with two verses by the composer, Symon Clarke, which are spoken by the vocalist. In between are a sequence of seven songs, setting poems by Paul Celan, and two instrumental monologues. The musical argument is continuous throughout its eleven short movements but, after the central sixth movement (a setting of the poem *Time's Eye*), the journey retraces its steps to end where it began.

The cycle is dedicated to the memory of Roger Baars.

### 1. **Invocation** — Symon Clarke

Travel where no wind blows;  
Be there now and forever.  
Wander, where no air flows;  
Foretell then and forever.

### 2. **Shadow Square** — Paul Celan

That which was written grows hollow, that  
which was spoken, sea-green,  
burns in the coves,  
  
in the  
liquidized names  
the porpoises leap,  
  
in the eternalised nowhere, here,  
in recollection of the too —  
loud bells in — but where?  
  
who  
is this  
shadow square  
snorts, who  
beneath it  
shines out, shines out, shines out?

### 3. **The Splitting Hour** — Paul Celan

Illegibility of this world. All things twice over.  
  
The strong clocks justify  
the splitting hour,  
hoarsely.  
  
You, clamped  
into your deepest part,  
climb out of yourself  
for ever.

### 4. **Monologue**

Clarinet solo

### 5. *Draft of a Landscape* — Paul Celan

Circular graves, below. In  
four-beat time the year's pace on  
the steep steps around them.

Lavas, basalts, glowing  
stone from the world's heart.

Wellspring tuff  
where light grew for us, before  
our breath.

Oilgreen, soaked with sea spray the  
impassable hour. Toward  
the centre, grey,  
a stone saddle, and on it,  
dented and charred,  
the animal forehead with  
its radiant blaze.

### 6. *Time's Eye* — Paul Celan

This is time's eye:  
it squints out  
from under a seven-hued eyebrow.  
Its lid is washed clean by fires,  
its tear is hot steam.

Towards it the blind star flies  
and melts at the eyelash that's hotter:  
it's growing warm in the world  
and the dead  
burgeon and flower.

### 7. *In the Daytime* — Paul Celan

Hare's pelt sky. Even now  
a clear wing writes.

I too, remember,  
dust —  
coloured one, arrived  
as a crane.

### 8. *Monologue*

Violoncello solo

### 9. *Anabasis* — Paul Celan

This narrow sign between walls  
the impassable-true  
Upward and Back  
to the heart-bright future.

There.

Syllable-  
mole, sea-  
coloured, far out  
into the unnavigated.

Then:  
buoys,  
espalier of sorrow-buoys  
with those  
breath reflexes leaping and  
lovely for seconds only — : light-  
bellsounds (dum-,



dun-, un-,  
unde suspirat cor)  
re-  
leased, re-  
deemed, ours.

Visible, audible thing, the  
tent-  
word growing free:

Together.

#### 10. *No Word* — Paul Celan

Fallow-voiced, lashed  
forth from the depth:  
no word, no thing,  
and either's unique name,

primed in you for falling,  
primed in you for flying,

sore again  
of a world.

#### 11. *Epilogue* — Symon Clarke

Cease there now,  
Where no wind blows,  
Where until today,  
As nothing flows,  
A dream is your vow  
To foretell yesterday.

Poems by Paul Celan from *Selected Poems* (Penguin).  
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## ■ **REQUIEM**

Settings of two poems by Osip Mandelstam for soprano and ensemble (2016/17)

I've always found the elusive and distinctive poetry of Osip Mandelstam very moving and as my thoughts developed about how to compose a requiem without a religious model I realised that his work provided a suitable basis for me. His life was tragic, like that of his wife and many of his time and of today; his poetry is a requiem for him and all individuals. I have set two of his poems in English translations; one from the beginning of his career and the second from the year before he died.

The music therefore consists of two separate movements and they both culminate in a setting of one of the poems. Whilst sketching the music I became aware of links between some of my material and of Bach's Art of Fugue; in particular Contrapunctus XIX, which he left incomplete. This unfinished music seemed to resonate with the last lines of the first poem 'Why has the music stopped? / Why is there such silence?' I have therefore based the whole of the first movement on material derived from Bach's fugue and the music leads eventually to a direct quotation from Contrapunctus XIX at the the end of the first movement.

The second movement develops the material of the first

and explores new territory but is always echoing the music of the first movement; this journey leads to the setting of the second poem.

Although the music in both movements is predominantly instrumental, before the voice enters to sing Mandelstam's texts, the singer does sometimes add wordless vocalisation to the music. These vocal lines are often buried in the texture but emerge periodically as the instrumental music subsides, revealing a voice that was previously hidden.

### **Movement I**

#### **No. 24** (1911) — **Osip Mandelstam**

Leaves scarcely breathing  
in the black breeze;  
the flickering swallow  
draws circles in the dusk.

In my loving  
dying heart  
a twilight is coming,  
a last ray, gently reproaching.

And over the evening forest  
the bronze moon climbs to its place.  
Why has the music stopped?  
Why is there such silence?

### **Movement II — Osip Mandelstam**

#### **No. 384** (1937)

How I wish I could fly  
where no one could see me,  
behind the ray of light  
leaving no trace.

But you — let the light encircle you.  
That's the one happiness.  
Learn from a star the meaning  
of light.

If it's a ray, if it's light,  
that's only because  
the whisper and chatter of lovers  
strengthen and warm it.

And I want to tell you  
that I'm whispering,  
I'm giving you to the ray,  
little one, in whispers.

Poems by Osip Mandelstam from Selected Poems (Penguin). Translation Copyright © 1973, Clarence Brown and W.S. Merwin, used by permission of The Wylie Agency (UK) Limited and kind permission of the Estate of Clarence Brown.



Photo by Adam Nicholas

**Acknowledgements**

I would like to thank conductor Mikel Toms and producer Douglas Knehans for continuing to believe in my music and to bring so much expertise and passion to making these recordings. My thanks are also due to soprano Natalie Raybould for her wonderful singing, commitment, skill and good humour. As ever I thank our indefatigable and unflappable sound engineer Jaroslav Zouhar and the wonderful players of the Brno Philharmonic for their commitment to such high standards of artistry.



## **Symon Clarke, composer**

As a student, Symon Clarke (b. 1957) composed music for string orchestra, quartets for the Medici String Quartet, and a large-scale orchestral work to a commission from the Stoneleigh Youth Orchestra, entitled *The Place of the Solitaires*, which was performed to critical acclaim at the Fairfield Halls, Croydon in 1980.

He won first prize in the Greater London Arts Association's Young Composers Competition in 1981 with a piece for clarinet and piano. The success of these works led to further commissions and performances, including *Ouvrage en Mosaïque* for solo piano (Andrew Ball), *Perihelion* for Lontano, *Cepheid Variables* for Divertimenti, *Metoikos* for the Gabrielli Brass Ensemble (featuring soloists Mary King and Jane Manning), and *String Quartet No 1* for the Brindisi String Quartet.

During the 1990s, Clarke concentrated on studying, playing, and composing for the Javanese gamelan, working with several performing ensembles as composer, conductor, and performer. He has also taught composition for the gamelan in classes at the South Bank Centre's Education Programme in London and at Kingston University.

He has composed many innovative and successful pieces for these unique instruments, attracting wide critical acclaim, including the song cycle *The Dissolving Tree* (with Mary King), performed at the Bridgewater Hall in Manchester, and *The Magic Mirror*, performed in many places, including the BBC Broadcasting House in Manchester, the Purcell Room in London, and elsewhere in Germany and Holland.

He composed a ballet for the Colourscape Festival combining "western" flute and electroacoustic sounds with the gamelan and also made successful arrangements for gamelan of two classic American compositions: *The Unanswered Question* by Charles Ives and *Short Ride in a Fast Machine* by John Adams. The latter has been performed and broadcast in versions for both Javanese and Balinese gamelan in concerts with the BBC Symphony Orchestra (Maida Vale), the London Symphony Orchestra (The Barbican and LSO St. Lukes), and the Philippines Philharmonic

Orchestra (Petronas Concert Hall, Kuala Lumpur).

In the late 1990s, he composed two pieces for the Dutch group Ensemble Multifoon, using gamelan instruments in western tuning: *Earth Songs* with mezzo-soprano Kristina Fuchs and clarinet and *Echo's Bones* featuring violin and clarinet.

Several pieces for the South Bank Gamelan Players and Alpha Beta Gamelan (*Bonang Spiritual*, *Fugitive Pieces*, and *Bone Shadows*) have been performed to great acclaim at the Rhythm Sticks Festival at London's South Bank Centre, the Bridgewater Hall and BBC Broadcasting House in Manchester, and on tour in Holland, France (Cité de la Musique de Paris), and Germany. Two further works, *Landscape with Haiku* and *Strange Attractor*, were recorded and released by Alpha Beta Gamelan on CD in 1998.

Since 2001, Clarke has returned to composing for "western" instruments, and recent works include *Midnight Verses*, a duo for clarinet and marimba for the virtuoso Tara Bouman and percussionist Stephan Froleys, that has been played several times to acclaim in Germany and Holland. A percussion quartet, entitled *Endgame*, was premiered in Germany by Klangwerk Münster in 2005.

A song cycle, *Time's Eye*, setting texts by Paul Celan and Samuel Beckett for soprano and three instruments, was

performed by the Concorde Ensemble with Tine Verbeke in the Samuel Beckett Festival in Dublin in 2006.

His large-scale orchestral work, *Statue Circle*, was performed by the BBC Philharmonic Orchestra conducted by James MacMillan in 2006 and broadcast on BBC Radio 3 the following year. The quintet *Dimensions of the Present Moment* was performed by the Chromatico Ensemble in the Notting Hill Festival in 2009.

*Nine Sonnets in Memory of John Clare* for violin and piano was performed by Beth Spendlove and Nigel Clayton in Colchester in 2014, and *String Quartet No. 3* was performed by the Kingfisher Quartet the same year. The Kingfisher Ensemble also gave the first performance of *Threnodia* in Wissett, Suffolk, at a concert to mark the anniversary of the start of the First World War.

Clarke's large-scale orchestral work *Three Orbits* was performed and recorded in the Czech Republic by the Brno Philharmonic Orchestra under Mikel Toms in 2014 and was released on CD by Ablaze Records in 2015.

A major piece for chamber orchestra, *Pour Finir Encore* (highly recommended in the International Uuno Klami Composition Competition in Finland and shortlisted by Sound and Music in 2009), has also been recorded by the Brno Philharmonic Orchestra under Mikel Toms and was



released by Ablaze Records in 2016. The disc also includes premiere recordings of *Galileo's Dream* (octet), *Dead Voices* (twelve solo strings), and *Silentium* (full orchestra).

He has recently composed a series of duos for stringed instruments and . . . *if not, winter . . .* (viola/cello) was premiered at the William Alwyn Festival in 2015. This work, and the other three works in the series, *Shadow Songs* (violin/cello), *In the Circle of the White Moon* (two violins) and *The Brightness of Shadows* (violin/viola), were played and recorded alongside *Threnodia* and *Dimensions of the Present Moment* by players from the Brno Philharmonic in 2016; the recording was released in 2017.

He is currently working on a symphony and an orchestral song cycle.

Clarke's music has been broadcast on BBC Radio 3 in *Music of Our Time*, *Hear and Now*, *Late Junction*, and *World Music Week*, on RTI in Ireland, and elsewhere in Europe and Asia.

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



### **Natalie Raybould, Soprano**

British soprano Natalie Raybould read music at St. Edmund Hall, Oxford, and graduated with first class honours. She then attended the Royal Academy of Music to study with Joy Mammen and Clara Taylor, supported by Countess of Munster Trust and alumni funding. Natalie graduated from Royal Academy Opera with a Dip.RAM, the highest award for postgraduate study. In 2011 she was awarded an Associateship of the Royal Academy of Music; a discretionary title for former students who have made a significant contribution to the music profession.

Natalie has extensive experience in both opera and theatre, and has a particular interest in contemporary performance. She has worked with Almeida Theatre, Opera North, The Royal Opera House London, WNO, The

National Theatre, The Opera Group, The Royal Shakespeare Company, The Young Vic, Snape Maltings and others in developing new works of music theatre and world premiere performances.

Stage credits include Amy Johnson in the premiere of *Amy's Last Dive* (Cheryl Frances-Hoad) for the Yorkshire Cultural Olympiad, *An Anatomie in Four Quarters* for Clod Ensemble at Sadler's Wells, *Cousin Shelley* (cover) in both the premiere and revival of *Anna Nicole* (Mark-Anthony Turnage) for Royal Opera House London, and the premiere of *Dr. Quimpugh's Compendium of Peculiar Afflictions* (Martin Ward/Phil Porter) for Summerhall, Edinburgh Festival Fringe. Other role creations include Female Narrator in the premiere of *Pinocchio* (Will Tuckett) for ROH2 (also BBC4), the soprano roles for *Six Pack*, an ENO Studio/Tête à Tête collaboration, Marie/Arnie the Snow Stroat in the premiere and revival of *Skitterbang Island*, a puppet opera for Polka Theatre/Little Angel Theatre, and The Lover in the premiere of *Liebeslied/My Suicides* (Paul Clark/Rut Blees Luxemburg), an ICA/Genesis co-production.

Natalie specialises in the most challenging and theatrical of contemporary concert repertoire, both in the UK and for

international contemporary music festivals. She is a regular guest artist with the French ensembles L'Instant Donn e and soundinitiative, and sings regularly with the UK vocal ensemble EXAUDI. Natalie made her Festival D'Automne   Paris debut in 2012, performing the premiere of *Song Recital* (Pierre-Yves Mac e) at the Th atre des Bouffes du Nord, broadcast live on France Musique. Other recent festival debuts include Wittener Tage f ur Neue Kammermusik, where Natalie performed the premiere of *Aster Lieder* (Stefano Gervasoni), broadcast on WDR3, *Voix Nouvelles   Royaumont* for EXAUDI, and *Berliner Festspiele*, for Annie Dorsen. She has performed *Pierrot Lunaire* (Schoenberg) in many venues including the Concertgebouw, Amsterdam under Klaus Ager, Purcell Room, South Bank, and St. Magnus Festival, Orkney. Other concert credits include *Star Me Kitten* (Alexander Schubert) with soundinitiative, in Berlin and London, *Harawi* (Messiaen) for Philharmonia's Paris: City of Light series, *Symphony 14* (Shostakovich), *Les Illuminations* (Britten), *Missa Brevis* (Ferneyhough) and the UK premiere of *FAMA* (Beat Furrer) for EXAUDI, *Akhmatova Songs* (Tavener), *Sequenza* (Berio), *Cinis* (Donatoni), *Aventures et Nouvelles Aventures* (Ligeti), as well as many first performances of works written for her.

Solo disc contributions include Philip Venables *Below the Belt* (NMC), Alex Hills *The Music of Making Strange* (Carrier Records), EXAUDI *La Terre est un Homme* (NMC), Cheryl Frances-Hoad *The Glory Tree, You Promised Me Everything Last Night* and *Magic Lantern Tales* (Champs Hill Records).

Natalie has collaborated many times with the British composer Cheryl Frances-Hoad. The chamber work *The Glory Tree* was written for Natalie, and she has performed it in many venues including the Purcell Room and the St. Magnus Festival. She also created the role of Amy Johnson in Cheryl's first full-length opera *Amy's Last Dive*, and the solo soprano role Runa in the large-scale community cantata *Sailing to the Marvellous*.

Natalie devised and composed an interactive music theatre work for babies with Polka Theatre, *Lullaby*, which premiered to critical acclaim in May 2013, and was revived for the Belfast Children's Festival February 2015. Natalie is one of the three core performers of the critically acclaimed algorithmic work *Yesterday Tomorrow* (Annie Dorsen), which continues to tour the globe.



## **Mikel Toms, conductor**

British conductor Mikel Toms has worked with many orchestras and ensembles, including the Royal Philharmonic Orchestra, the London Chamber Orchestra, the Oslo Sinfonietta, Ensemble Modern, the Brno Philharmonic Orchestra, the Janáček Philharmonic Orchestra, the City of Prague Philharmonic Orchestra, the New Prague Sinfonia, the Kazakhstan State Symphony Orchestra, the Uralsk Philharmonic Orchestra, the Czech Film Orchestra, and Elision (Australia's national contemporary music ensemble). He is currently Resident Conductor of the Symphony Orchestra of India.

He has recorded over twenty-five CDs for many labels, including Sony BMG (the world-premiere recording of Philip Glass's *Saxophone Concerto*), Decca, Métier, Quartz, and Ablaze Records. He was also the founder of the independent CD label Quartz and is the director of a successful film and music production company (First Creative) working mainly in the United Kingdom and the Czech Republic. He recently appeared in the three-part BBC FOUR television series *Romance and Revolution—Musical Masters of the 19th Century*.

He has conducted for BBC Radio 3's *Hear and Now* program; has broadcast on Italian, German, Spanish, and Irish radio; and has appeared at festivals in London, Bath, Cheltenham, Huddersfield, Belfast, Darmstadt, Innsbruck, Sligo, Almaty, Valencia, Dortmund, and Berlin.

Mikel read music at Oxford University, where he conducted a complete performance of *Messiaen's Des Canyons Aux Étoiles* at the age of twenty. He studied with Peter Eötvös as a member of the International Eötvös Institute Foundation and at the Darmstadt Internationales Ferienkurse, where he won the Stipendium Prize for performance. In 1996, he was selected to conduct the Ensemble Modern in a performance of Karlheinz Stockhausen's *Mixtur*, in collaboration with the composer.

From 1993 to 2001, Mikel was artistic director of the contemporary music chamber orchestra Reservoir. He is now closely associated with the Brno Philharmonic Orchestra, with whom he has made many recordings of contemporary and classical repertoire as well as a number of TV and film soundtracks.

He has recorded over eighty new works for orchestra and has collaborated with major composers, including Iannis Xenakis, James Dillon, Michael Finnissy, Karlheinz Stockhausen, and Harrison Birtwistle.

Mikel is also well known as a writer and broadcaster about classical music. In addition to his well-known conducting blog, his writing has appeared in the *Times*, the *BBC Music Magazine*, and other publications. His book *Written on the Sky—Five Journeys with Great Composers* is scheduled for publication in 2017.

From 1997 to 2000, Mikel was director of the British Youth Opera, the United Kingdom's opera training company.

He is a Fellow of the Royal Society for the Arts.

## Members of the Brno Philharmonic Orchestra

The Brno Philharmonic (BPO) has an illustrious history of music making, its beginnings dating back to the 1870s, when its first predecessor, the amateur Czech Symphony Orchestra, was established under the auspices of Leoš Janáček and housed in the purpose-built Besední dům, the present orchestra's magnificent home. Formed in 1956 after the merger of the Radio Orchestra and the Brno Region Symphony Orchestra, the Brno Philharmonic has long been regarded as one of the best orchestras in this country.

The Brno Philharmonic has often been labeled as Janáček's

orchestra, and rightly so. Brno, where the composer lived and worked, has always been a lively center for his music. Since its foundation in 1956, the ensemble has given well over three hundred performances of works by Janáček, at concerts both in the Czech Republic and abroad. It has also recorded Janáček's complete symphonic and cantata works.

The BPO has recorded extensively with Supraphon—a record company boasting a long and distinguished history, and which is nowadays the largest and most prestigious in the Czech Republic—and has also made

a number of high-quality recordings with Sony Music, IMG Records, and BMG, as well as with a number of other well-known record labels. Most recently, the orchestra has recorded with Music Sales, Classic FM and Sony BMG, Channel 4, Supraphon, the Royal National Theatre in London, Ablaze Records, and Universal. In 1956, when it was formed, the Brno Philharmonic began to collaborate with Czech Radio, and this relationship has continued up until the present day.



**BACK ROW (L to R): Emil Drápela, Jiří Sedláček, Douglas Knehans, Mikel Toms, Michal Hreno, Symon Clarke**  
**FRONT ROW (L to R): Petr Hladík, Natalie Raybould**

## Symon Clarke — *Songs for the Last Act*

1–9	<b><i>Secret Diversion</i></b> 1. <i>Scraps of Moon</i> 2. <i>Secret Diversion</i> 3. <i>Fair Warning</i> 4. <i>The Wound</i> 5. <i>Three Short Solos I</i> <i>Three Short Solos II</i> <i>Three Short Solos III</i> 6. <i>Rage and Relenting</i> 7. <i>Singled Out</i> 8. <i>Concordance</i> 9. <i>What Harbinger</i>	Natalie Raybould, soprano; Martina Matušinská, flute; Lukáš Danhel, clarinet; Max Jopp, vibraphone; Domenika Turková, harp; Pavel Wallinger, violin; Misha Greco, cello; Mikel Toms, Conductor	1:06 2:28 2:49 1:53 1:34 2:46 2:31 2:12 3:28 2:36 3:20
10–20	<b><i>Time's Eye</i></b> 1. <i>Invocation</i> 2. <i>Shadow Square</i> 3. <i>The Splitting Hour</i> 4. <i>Monologue (Clarinet solo)</i> 5. <i>Draft of a Landscape</i> 6. <i>Time's Eye</i> 7. <i>In the Daytime</i> 8. <i>Monologue (Violoncello solo)</i> 9. <i>Anabasis</i> 10. <i>No Word</i> 11. <i>Epilogue</i>	Natalie Raybould, soprano; Petr Pomkla, flute; Emil Drápela, clarinet; Jiří Sedláček, clarinet; Tomoe Sonoda, percussion; Pavel Wallinger, violin; Katarina Madariová, cello; Jiří Hruby, piano; Mikel Toms, Conductor	0:44 2:21 1:44 1:46 2:35 2:37 0:50 1:55 4:31 1:36 0:55
21–22	<b><i>Requiem</i></b> 1. <i>Movement I</i> 2. <i>Movement II</i>	Natalie Raybould, soprano; Emil Drápela, clarinet; Jiří Sedláček, clarinet; Petr Hladik, vibraphone; Michal Hreno, cello; Mikel Toms, Conductor	11:19 11:23

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ar-00055 New Classical

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— Daniel Coombs

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