

JOHN
TURNER

*Christmas
Card
Carols*

INTIMATE VOICES

directed by

CHRISTOPHER
STOKES

CAST
LEFI
ELD •



Christmas Card Carols by John Turner

1	A Nativity Carol	2:35	13	Gloria Carol	1:25
2	A Song on the Birth of Christ	2:45	14	Rocking Hymn	4:23
3	A Flemish Carol	1:28	15	I sing of a Maiden	2:04
4	Adam lay Ybounden	1:16	16	The Rose	2:16
5	I sing of a Maiden	2:10	17	Lullay, my Liking	3:50
6	Christmas Lullaby	5:24	18	Rocking Carol	2:11
7	Candle Vesper	1:12	19	Canzonetta	1:40
8	Invocation to Sleep	1:33	20	Watts' Cradle Song	3:38
9	Susanni	1:41	21	The Garden of Jesus	2:32
10	Lullay, my Liking	3:28	22	Christmas Music	2:19
11	The Virgin's Cradle Hymn	1:34	23	Make we Merry	1:10
12	Away in a Manger	2:16		Total playing time	56:44

Intimate Voices, directed by Christopher Stokes

Philippa Hyde (soprano), Eleanor Gregory (soprano), Joyce Tindsley (contralto),
Matthew Minter (tenor), James Berry (bass)

WITH Richard Simpson (oboe), Anna Christensen (harp), Sasha Johnson Manning (soprano),
John Turner (recorder)

For soloists on each track please see the Notes

Christmas Card Carols

The composer writes:

I have always liked Christmas Carols (perhaps a legacy of school carol services with my wonderful music master Douglas Steele) and I have been composing them (or rather trying to) since my early teens. For many years our Christmas Cards were designed by my good friend the composer and artist Thomas Pitfield, but after his old age and infirmity brought that sequence to an end I thought I would send a specially composed carol each Christmas to my friends. I am very grateful to the singer and former BBC music producer Mark Rowlinson, whose idea it was to arrange for these to be recorded, and I am immensely indebted to Mark for his enthusiasm, organisation and advice. This disc contains all of these Christmas Carols, as well as one earlier Carol, and one short instrumental piece sent as a Christmas Card one year when inspiration failed!



1. **A Nativity Carol.** A setting of “How far is it to Bethlehem?” by Frances Chesterton. Composed on Christmas Day 1967, this is the earliest of the carols in this collection. It is dedicated to Jonathan Bielby and the Choir of Wakefield Cathedral, who sang it at Christmas for many years, and also broadcast and recorded it.

2. **A Song on the Birth of Christ.** Written over Christmas and New Year 1995/6, this is a setting of Luther's Christmas Carol (1535), translation printed Edinburgh 1578: “O my dear heart, young Jesus sweet”. The dedication is to the late soprano Tracey Chadwell, who performed Kenneth Leighton's “The Beauty of Holiness” in a memorial concert for Kenneth (a good friend, who composed two substantial works for me to play) in Wakefield Cathedral (Kenneth came from that city) under Jonathan Bielby. It has had several performances, including at York Minster and Huddersfield Town Hall, and was broadcast by the BBC Singers.

3. **A Flemish Carol.** This setting of words from The Oxford Book of Carols is dedicated to the composer Nicholas Marshall, a friend since student days, and his wife Angela. It was started on Christmas Eve 1996 and finished on New Year's Day 1998.

4. **Adam lay Ybounden.** Composed in 2000 and dedicated to Tricia, the widow of the Manchester University lecturer, academic, and harpsichordist Keith Elcombe, this setting of the well known anonymous fifteenth century poem is for solo voice with harp accompaniment. It is here sung by Eleanor Gregory.

5. **I sing of a Maiden.** This carol was composed in 2003, in response to a request by the Choirmaster of St Thomas's Church, Stockport, a splendid and imposing "Waterloo" church, where this album was recorded. It is dedicated to that choirmaster, Richard Scott, the distinguished recording engineer and producer, and his church choir. It is a setting of a familiar anonymous fifteenth century poem in praise of the Virgin Mary.

6. **Christmas Lullaby.** Composed in 2010, this is a simple strophic setting of Watts' Cradle Song. There is an optional obbligato for oboe, which is here played on its own as a prelude and by oboe and harp as a postlude. There are six verses in all, and the singers are joined by oboe and harp in some of the verses. The dedication is to the pianist Stephen Hough, in memory of his and my adored music teacher Douglas Steele, a pupil of Bruno Walter and sometime assistant to Sir Thomas Beecham.

7. **Candle Vesper.** This short and simple setting of words by the composer artist and poet Thomas Pitfield was written in 2003 (Pitfield's centenary year). The dedication is to a mutual friend Ruth Moon, the mother of the distinguished abstract artist Jeremy Moon.

8. **Invocation to Sleep.** A very short setting for high voice and harp of words by the composer. It was written in 2011, and bears a dedication to the composer Elis Pehkonen and his wife Pamela. The soprano is Eleanor Gregory.

9. **Susanni.** Composed 1997, and dedicated to the countertenor Owen Wynne (who performed it with his choir the Owen Wynne Chorale) and his wife Dorothy. Words adapted by the composer from fifteenth century text. "Little Jesus new born . . ."

10. **Lullay, my Liking.** This setting (my second) of the medieval words was composed in 2013, with hardly an accidental in sight! It was written for Sasha Johnson Manning (demi-centurion) on the occasion of her fiftieth birthday.

11. **The Virgin's Cradle Hymn.** A very short setting for soprano and harp, dating from 2004, of a paraphrase by Samuel Taylor Coleridge of Latin words, better known in Rubbra's lovely setting. The singer on this disc is the composer and singer Sasha Johnson Manning, who shared the dedication with Holly Marland.

12. **Away in a Manger.** Dedicated to Ingeborg and Friedrich Von Huene, and composed in 2007, this Carol sets familiar and anonymous words, beloved of generations of children.

13. **Gloria Carol.** A brisk quasi-medieval setting for unaccompanied voices a 3, written in 2001 and dedicated to the soprano Honor Sheppard. The words are anonymous fifteenth century. Both this and Adam lay Ybounden were published in an album of carols by the Royal School of Church Music.

14. **Rocking Hymn.** Dedicated to Ian and Jeanne Parrott, with love. The Aberystwyth composer and academic Professor Ian Parrott was a valued friend and musical collaborator for many years. There is a subsidiary dedication to Sasha Johnson Manning, who sings it here. The work is a monody for solo soprano, but with an optional oboe interlude and concluding obbligato, here played by my good friend Richard Simpson.

15. **I sing of a Maiden.** This setting was written in January 2008, and is dedicated to the soprano (and my musical collaborator) Lesley-Jane Rogers and her husband Robin Daniel.

16. **The Rose** was written in 1999 and bears a dedication to my wife Margaret. The anonymous medieval words are very well known – “There is no Rose of such virtue, As is the Rose that bare Jesu . . .”

17. **Lullay, my Liking.** This, my first setting of the anonymous medieval words, was composed in 2002, and is dedicated to my recorder maker, the late great Friedrich Von Huene, his wife Ingeborg, and the choir of All Saints' Episcopal Church, Brookline, Massachusetts, which performed several of my carols over the years.

18. **Rocking Carol.** Dedicated to Richard and Jane Scott, this berceuse is a setting for solo voice and harp of words from The Oxford Book of Carols (a translation from the Czech). It dates from 2002. The singer here is Philippa Hyde.

19. **Canzonetta,** for tenor recorder and harp. This piece appeared one year on a Christmas card when inspiration failed. It was written when I was a law student, and it had previous incarnations for clarinet and horn, the latter accounting for the dedication to Nicholas Marshall, who in his youth played that instrument. But it would probably fit most instruments!

20. **Watts' Cradle Song.** The words of this Carol (2005), dedicated to Rev. Roger Scoones, the Rector of St Mary's Church, Stockport, a kind friend for many years, are by Isaac Watts.

21. **The Garden of Jesus.** The dedication of this carol is to the countertenor James Bowman. It is extremely sprightly and includes a little primitive word painting (the composer bashing on an Arabic drum!) when musical instruments appear (thrice) in the text, which comes from The Oxford Book of Carols. It was written in September 2015.

22. **Christmas Music.** A setting written in 2016 of a poem by my good friend and musical collaborator Andrew Mayes. It is dedicated to Sir John Manduell and his wife Renna, in admiration of their many musical achievements.

23. **Make we Merry.** This rather rumbustuous setting for accompanied unison voices dates from 2012 and is dedicated to David Ellis, composer and former Head of Music, BBC North Region. It was first performed by the choristers of Carlisle Cathedral. The words c. 1500 are from The Oxford Book of Carols.

The composer

John Turner is one of the leading recorder players of today. Born in Stockport, he was Senior Scholar in Law at Fitzwilliam College Cambridge before pursuing a legal career, acting for many distinguished musicians and musical organisations (including the Hallé Orchestra, the Royal Northern College of Music and the National Youth Orchestra of Great Britain), alongside his many musical activities. These included numerous appearances and recordings with David Munrow's Early Music Consort of London, the Academy of Ancient Music, the English Chamber Orchestra, the Academy of St. Martin-in-the-Fields and the English Baroque Soloists.

He now devotes his time to playing, writing, reviewing, publishing, composing and generally energising. He has played as recorder soloist with the Halle Orchestra, the Royal Liverpool Philharmonic Orchestra, the Manchester Camerata, the English Baroque Soloists, the English Chamber Orchestra, and many other leading orchestras and ensembles. Concertos and works with orchestra have been written for him by Gordon Crosse, Anthony Gilbert, Peter Hope, Kenneth Leighton, Elis Pehkonen, Alan Bullard, John Casken, and many other distinguished composers. His recordings include no less than five sets of the Brandenburg Concertos, as well as the F Major version of Brandenburg Concerto No. 4 with Menuhin and George Malcolm, but lately he has made numerous acclaimed recordings of the recorder's contemporary concerto and chamber music repertoire, including four solo concerto discs, all of which have received critical acclaim.

Recent recordings on the Divine Art label include music by the novelist and composer (and fellow Mancunian) Anthony Burgess, Peter Hope, Jim Parker, Roy Heaton Smith, and also a disc in memory of Alfred Deller (a good friend) with James Bowman and Robin Blaze, showcasing music by Blow, Handel, Tippett and Fricker. In the last few years he has played in Germany, Switzerland, Poland, France, New Zealand, Japan and the USA, and given many recitals on Radio 3 with pianist Peter Lawson. In all, he has given the first performances of over 600 works for the recorder, with works by many non-British composers, including Leonard Bernstein, Ned Rorem, Peter Sculthorpe,

Douglas Lilburn, Petr Eben and Ruth Zechlin. Many of the works he has premiered have now entered the standard repertoire, and these and his own recorder compositions are regularly set for festivals and examinations. Two new works recently published are *Three Salutes* and *A Short Sprint*, the latter for the young Japanese recorder player Hidehiro Nakamura.

He edits series of recorder publications for both Forsyths and Peacock Press, and founded the periodical *Manchester Sounds*, in response to the perceived threat to music libraries in Great Britain. In addition he was responsible for the rediscovery of several works for his instrument, including the Rawsthorne *Recorder Suite*, Antony Hopkins' *Pastiche Suite*, Herbert Murrill's *Sarabande*, the Handel *F Major Trio Sonata* and John Parry's *Nightingale Rondo* (the only substantial known British nineteenth century work for a fipple flute). He was awarded an Honorary Fellowship by the Royal Northern College of Music in 2002 for his services to British music, and is a Visiting Distinguished Scholar of Manchester University.



John Turner



St Thomas's Church

The performers

Christopher Stokes is Organist & Master of the Choristers at Manchester Cathedral. Prior to taking up that appointment, he was Director of Music at St Martin-in-the-Fields in London's Trafalgar Square and, subsequently, Director of Music at St Margaret's Church, Westminster Abbey. He is a well-known conductor, organist, pianist, harpsichordist and broadcaster, having performed and recorded with all the major British orchestras and has given many solo recitals in the UK, Europe and the USA.

In Manchester, he works regularly with the Hallé Orchestra, the BBC Philharmonic Orchestra and Manchester Camerata, with whom he has recorded on many occasions. He frequently directs the music for BBC Radio 4's Daily Service.

Teaching young organists is a major part of Christopher's life: whilst in London, he was professor of organ at Trinity College of Music from 1978-1994, where he also studied from 1972-1976. He was invited to become Head of Organ Studies at the internationally renowned Chetham's School of Music in 1994.



Christopher Stokes

Philippa Hyde commenced her singing studies with Ann Lampard and continued under the tuition of David Johnston and Yvonne Minton CBE at the Royal Academy of Music. She graduated with the coveted Dip RAM in 1993. In 2001 she was awarded the ARAM, an honour granted to past students of the Academy who have achieved distinction in their profession.

Philippa's career has taken her all over Europe and beyond, to many major concert venues and festivals, from Beijing to Helsinki. She regularly performs with many of the leading British Period orchestras and ensembles, such as the Academy of Ancient Music, Parley of Instruments, Canzona and her own ensemble, The Musicke Companye. She regularly performs on BBC Radios 2, 3, and 4.

An experienced recording artist, her discography includes the role of Semira in Arne's Artaxerxes with The Parley of Music for Hyperion; French cantatas with London Baroque on the Bis label; Musical London c.1700 with The Parley of Instruments for Chandos; O Bone Jesu and Handel & Companye with The Musicke Companye for Intim Musik and the role of Adonis in Pepusch's Venus and Adonis for The Harmonious Society of Tickle Fiddle Gentlemen on the Ramée label, which recently won the Preis Der Deutschen SchallplattenKritik for best operatic recording of 2016.

Eleanor Gregory grew up in Oxfordshire, and studied for a degree in Music at Manchester University. She stayed in Manchester for several years, singing as an oratorio soloist and for choirs such as Ex Cathedra and the BBC Daily Service Singers. Now based in South West London, Eleanor's choral work includes singing for the BBC Singers, The Choir of the Age of Enlightenment and Stile Antico, along with services at the church of St Peter's Eaton Square. She was a member of the festival choirs of the 2016 Southrepps Classical Music Festival and Southwell Music Festival.

She particularly enjoys early and baroque repertoire – a highlight of last summer being a prom of Bach's Magnificat with the Academy of Ancient Music and BBC Singers – and has regularly been a soloist around the country for Bach's B Minor Mass, and St John Passion, Handel's Dixit Dominus and Messiah, Monteverdi's Vespers and Purcell's

Dido and Aeneas. Notable exceptions to this include her involvement with Birmingham Opera Company's award-winning world premiere of Stockhausen's *Mittwoch aus Licht*, which saw her singing from the top of a giant yellow ladder in an abandoned warehouse.

During her time in Manchester she revisited the clarinet playing that introduced her to orchestral and classical music as a teenager, performing the role of Lucinda in an actor-musician production of *Into the Woods* at the RNCM. She was the soprano soloist for Folkestone Choral Society's performance of Brahms' *Ein Deutsches Requiem*, and sang as a member of the Sarum Consort in London and Salisbury for the London Festival of Contemporary Church Music. When she is not singing, Eleanor teaches at Winchester College and enjoys camping and climbing mountains.

Joyce Tindsley was born in Lancashire and, after graduating with a BMus (Hons) from UCNW, Bangor, where she was taught by William Mathias, went on to the Royal Northern College of Music. There she studied with Barbara Robotham and Christopher Underwood, continuing her studies with Opera North's Wyn Davies and Sally Burgess. Joyce has sung at the Wigmore Hall and in 2003 one of her recitals was filmed for inclusion in a documentary about Kathleen Ferrier. In 2009 Channel 4 filmed Joyce performing Handel's *Messiah* for inclusion in a programme about the British choral tradition, and in 2010 she was the soloist in the live BBC Easter meditation from Salisbury Cathedral. Joyce has sung regularly for the BBC for over 25 years, as a member of the BBC Northern Singers, and latterly on Radio 4's Daily Service, broadcasting live both as a member of the choir and as a soloist.

Concert engagements have included Duruflé's *Requiem* at Manchester Cathedral, Elgar's *The Apostles* at King's College, Cambridge for Stephen Cleobury, Bach's *St John Passion* with the English Haydn Orchestra, Bach's *St Matthew Passion* with the English Symphony Orchestra at Coventry Cathedral, and many performances as Mrs. Noye in Britten's opera *Noye's Fludde* during Britten's centenary year. Joyce was the classical soloist in the UK tour of Karl Jenkins' *Stabat Mater*, singing in many venues including St. David's Hall, Cardiff and York Minster, later performing the same work with Bournemouth Symphony Orchestra. Joyce learned Old Church Slavonic for her

role in Janacek's *Glagolitic Mass* at Guildford Cathedral for Christopher Herrick, happily returning to Latin for Verdi's *Requiem* at Gorton Monastery and Rossini's *Stabat Mater* for North Yorkshire Chorus. She sang Bach's *Christmas Oratorio* at Malvern Priory, Mozart's *Requiem* and *Coronation Mass* for Sir David Willcocks at Coventry Cathedral, and Tippett's *A Child of Our Time* at venues including the Bridgewater Hall, Manchester and Lichfield Cathedral.

Matthew Minter was educated at The Windsor Boys' School where he excelled in Music. His undergraduate studies in Music were at Salford University, after which he continued to study singing with Nicholas Powell at the Royal Northern College of Music.

Renowned for his versatility as a soloist, Matthew is in demand throughout Britain and on the international concert platform where he has received critical acclaim for his communication, delivery, and clarity of text: "*When Matthew Minter sang we were transported to a heavenly place.*" Matthew works regularly with many of Britain's leading orchestras, including The English Symphony Orchestra, Northern Sinfonia, Royal Liverpool Philharmonic Orchestra, Royal Philharmonic Orchestra, and has had the privilege of working under the direction of such distinguished conductors as Pierre Boulez, Sir John Eliot Gardiner, Bernard Haitink, Richard Hickox and Sir David Willcocks. Recent concert appearances include Bach's St John Passion, Dunbar; Bach's St. Matthew Passion, Coventry Cathedral; Handel's Messiah, Rugby School; Kodály's *Missa Brevis*, Concertgebouw Amsterdam; Mozart's *Requiem*, St John Smiths's Square; Orff's *Carmina Burana*, Theatr Hafren Newtown; Rossini's *Petite Messe Solennelle*, Lighthouse Theatre Poole; Verdi's *Requiem*, Guild Hall Plymouth.

Concert engagements during the coming season include Bach's St John Passion and St Matthew Passion, Handel's Messiah, Haydn's Nelson Mass, Mendelssohn's Psalm 95, Orff's *Carmina Burana*, Verdi's *Requiem*. In 2013 Matthew premiered and recorded a *Mass of Reverence and Devotion* written especially for his voice by Daniel Gillingwater which continues to be enthusiastically received by audiences throughout the UK. Further career highlights to date include a gala concert performance for the current

Prime Minister of Great Britain, singing at a private party for the Duchess of York and various members of the British Royal Family, and notably appearing on the BBC's Top Gear programme performing *O Sole Mio* whilst being driven in a Maserati sports car by the seven time Formula1 world champion Michael Schumacher.

James Berry is a baritone based in Manchester. James began his musical training as a chorister at Lichfield Cathedral, before studying Religion and Anthropology at the University of Manchester. He subsequently studied at the Royal Northern College of Music, from which he has recently graduated with a master's degree. James's recent engagements include work with RNCM Opera, Manchester Opera Ensemble, Mananan Opera, and Bergen Nasjonale Opera. James is a Lay Clerk at Manchester Cathedral, and in his spare time loves fell walking.

Sasha Johnson Manning studied singing, 'cello and piano at the Royal Academy of Music. She began composing at the age of seven and has written many works for voices, including *The Manchester Carols* with the poet Laureate Carol Ann Duffy, which won the Jerusalem Award 2009 for its Christmas broadcast. The two also collaborated to create *Daughters of Jerusalem*, a work for narrator, soloists and ensemble for BBC Radio 4's Good Friday Liturgy. In 2012, the BBC commissioned Sasha to compose *The People's Passion Mass* which was performed by over 200 choirs throughout the country, and in parts of Europe, Africa and USA. Sasha has written many anthems, carols and songs, and was the composer-in-residence for the St Louis Chamber Chorus in Missouri for eight years culminating in a *Requiem* which was broadcast on Radio 3's 'The Choir'. She has composed for Emma Kirkby, Ciaron McFadden, John Turner, James Bowman, and London Baroque. As a singer, Sasha is a regular concert performer and sings for the BBC Radio 4's Daily Service. She specialises in Early Music, and sings with Partita, a vocal and instrumental group with the Renaissance at its heart.

Richard Simpson studied at The Royal College of Music with the late Sydney Sutcliffe, and on leaving was appointed by Pierre Boulez to the position of sub-principal oboe with the BBC Symphony Orchestra - a position he held for just one year, before being invited to join the Hallé Orchestra as Principal Oboe. He spent eighteen years with that orchestra and during that time had the opportunity of performing concerti by Mozart, Strauss, Vaughan Williams, Martinu and Hummel to critical acclaim. In 1991 he returned to the BBC Symphony Orchestra, this time as Principal Oboe, a position he still holds, as well as being involved in various chamber music activities connected with the orchestra. He is a member of the Syrinx Trio, with Michael Cox, Principal Flute of the BBC Symphony Orchestra and his wife Janet. He is a professor at the Guildhall School of Music and Drama. His recordings include the oboe music of Thomas Pitfield, Benjamin Britten's *Metamorphoses after Ovid*, the Rubbra oboe sonata, and (on the Divine Art label) Sir John Manduell's *Double Concerto for oboe and cor anglais*.

Anna Christensen began learning the harp in her native New Zealand at the age of fifteen. After gaining a degree in music from Victoria University of Wellington, she travelled to Wales for further study. From there, she spent time as resident harpist in the Hotel Intercontinental in Bahrain. After completing her MA in music at the University of Wales, she returned to NZ for several years to work as Principal Harpist with the New Zealand Symphony Orchestra. Since returning to the UK Anna has enjoyed the wonderful variety of performing opportunities available to musicians. She has played at the Proms with the Bournemouth Symphony Orchestra, the Hallé and the BBC Philharmonic Orchestra. She has worked in West End shows including *The Sound of Music*, *The King and I* and the nationwide tour of *Me and my Girl*. As well as performing as a soloist, she enjoys playing for opera, ballets, and chamber music performances, and has worked with most orchestras and ballet companies in the UK and on tours abroad, including English National Ballet, the Royal Liverpool Philharmonic, Birmingham Royal Ballet, Northern Ballet Theatre, Opera North, the Ulster Orchestra and Sinfonia Viva. Her performing venues have included most theatres and concert halls throughout the British Isles, as well as shelters for the homeless, schools, churches, muddy fields (for outdoor concerts) and a derelict telephone exchange!

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Richard Scott



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Inner inlay – part of the score of *The Garden of Jesus* © John Turner 2015

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St. Thomas's Church

**This recording is dedicated to the memory of my late friends
David Munrow and Christopher Hogwood.**

JT

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