<table>
<thead>
<tr>
<th>Concerto for Violin and Orchestra</th>
<th>William Walton</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1  I.  Andante tranquillo</td>
<td>[11.06]</td>
<td></td>
</tr>
<tr>
<td>2  II. Presto capriccioso alla napolitana – Trio (Canzonetta)</td>
<td>[6.21]</td>
<td></td>
</tr>
<tr>
<td>3  III. Vivace</td>
<td>[13.09]</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Two Pieces for Strings from Henry V</th>
<th>William Walton</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>4  Passacaglia: Death of Falstaff</td>
<td>[3.08]</td>
<td></td>
</tr>
<tr>
<td>5  Touch Her Soft Lips and Part</td>
<td>[1.28]</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Concerto for Violin and Orchestra op. 14</th>
<th>Samuel Barber</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>6  I. Allegro</td>
<td>[9.44]</td>
<td></td>
</tr>
<tr>
<td>7  II. Andante</td>
<td>[8.27]</td>
<td></td>
</tr>
<tr>
<td>8  III. Presto in moto perpetuo</td>
<td>[3.45]</td>
<td></td>
</tr>
</tbody>
</table>

| Adagio for Strings op. 11                 | Samuel Barber                                     | [8.52] |

**Total Timings**                       | [66.02]                                            |   |
WALTON, William (Turner)
\((b\,\text{Oldham 1902, } d\,\text{Ischia 1983})\)

\textbf{Concerto for Violin and Orchestra}

\textit{Andante tranquillo}

\textit{Presto capriccioso alla napolitana – Trio (Canzonetta)}

\textit{Vivace}

\textbf{Two Pieces for Strings from Henry V}

\textit{Passacaglia: Death of Falstaff}

\textit{Touch Her Soft Lips and Part}

Walton’s musical output, though relatively modest in quantity, includes substantial masterpieces, among them unquestionably the Violin Concerto. His family background was primarily singing (his father was a choirmaster). While a chorister at Christ Church Cathedral, Oxford, he began to compose. At the age of 16 he became an Oxford undergraduate but left after 2 years still lacking part of his degree. He had formed a friendship with the brothers Sitwell (Osbert and Sacheverell), who took him under their wing. Sitwell texts, including those by their sister Edith, were subsequently used in some of his best-known compositions, for example in \textit{Belshazzar’s Feast} (Osbert) and \textit{Façade} (Edith).

In spring 1938 Walton received an invitation from the British Council to compose a violin concerto for the New York World Fair. He accepted, stipulating that Heifetz, who had already commissioned a violin concerto from him, should give the first performance. Happily, a simultaneous, lucrative offer to compose a film score was resisted by Walton. On 11\textsuperscript{th} May 1938 he wrote to Hubert Foss from Ravello, Italy: “It [the concerto] seems to be developing in an extremely intimate way, not much show and bravura”. But shortly afterwards fate took a hand in shaping the character of the work. He wrote again to Foss: “Having been bitten by a tarantula a rare & dangerous & unpleasant experience I have celebrated the occasion by the 2\textsuperscript{nd} movement being a kind of tarantella ‘Presto capricciosamente [sic] alla napolitana’. Quite gaga I may say, & of doubtful propriety after the 1\textsuperscript{st} movement – however you will be able to judge.” In the event the work was premiered in Cleveland, Ohio, on 7\textsuperscript{th} December 1939. The outbreak of war kept Walton at home, but Heifetz cabled: “Concerto enormous success. Orchestra played superbly you would have been extremely pleased. Congratulations your most successful concerto.” Walton conducted the British premiere at the Royal Albert Hall on 1\textsuperscript{st} November 1941, with Henry Holst as
soloist. Heifetz recorded the work first in 1941 with Eugene Goosens (predating the composer’s 1943 revisions to the scoring), and again in 1950 with the Philharmonia under Walton’s baton.

Walton was generous in his praise of artists who played his Violin Concerto.

- To George Barnes, Head of BBC Third Programme, 31st January 1947: “Would it be possible to bring over David Oistrakh the Russian violinist? I heard him in a quite stupendous performance of my VI. Con. in Moscow last week … I believe he would make a tremendous sensation, nothing like him having been heard over here since Kreisler at his best.”

- To Yehudi Menuhin, 21st April 1970, after recording both the Violin and Viola Concerto with him: “Your playing is absolutely astounding, in fact I am unable to conjure up adequate superlatives for your interpretation and performance – nor can I thank you enough for having brought to life a dream which I thought would never come true.”

- On the same day he wrote to Griselda Kentner: “You must get the recording your brother-in-law has made of my Viola & Violin Cons. Both performances are fantastically good – I can hardly believe it – & won’t J.H. [Heifetz] be cross.”

- To Malcolm Arnold, 4th October 1972, about the recording made by Kyung-Wha Chung, conducted by André Previn: “What a girl! She has to be heard to be believed. In addition she’s very easy on the eye.”

- To Walter Legge, 18th April 1978: “Talking of recordings have you heard Jung-Wha Jungs [Kyung-Wha Chung’s] recording of mine [my Violin Concerto]. Superb! as good as Heifetz or Francescatti.”

The first movement demonstrates Walton’s ability to change the character of his themes by rhythmical transformation. The lyrical subjects of the exposition become almost unrecognisably angular and dramatic in their treatment in the development section, providing both contrast and unity. The ending restores the tranquillity of the opening bars, only to be shattered by the biting attack of the 2nd movement’s tarantula, which enters unannounced. If Walton had a miraculous
escape, the soloist will be no less fortunate to
survive the poisonous, but exhilarating, virtuosity
that courses through the veins of this music. The
Canzonetta trio section, with its beautiful horn
solo, attempts to administer a calming vaccine.
After a little while it takes effect on the soloist
but, like an addiction, the poison returns and
orchestra and soloist dance together in step,
brushing aside a doomed second attempt to bring
the venom under control. The Finale commences
with a dry staccato theme given out initially by
the lower strings. The intensely warm, soaring
second subject arrives, therefore, with maximum
effect. In the development it proves contrapuntally
compatible with the first subject, as does the
first movement’s opening melody when introduced
at the recapitulation. A ravishing, accompanied
cadenza completes this brilliantly creative and
melodic work.

Walton wrote his first film score in 1934 and
his last big project for the cinema was his
music for “The Battle of Britain” in 1968. Of
the many scores written between, the three
Olivier-Shakespeare films, Henry V, Richard III
and Hamlet all possess music worthy of the
concert hall. Various suites of the music from
Henry V have been put together but these
movements from two touching moments in the
film are the ones most often played.

BARBER, Samuel
(b West Chester PA, USA, 1910, New York 1981)

Concerto for Violin and Orchestra op. 14
Allegro
Andante
Presto in moto perpetuo

Adagio for Strings op. 11

Samuel Barber showed early musical aptitude,
playing piano and cello and completing the first
act of an opera, The Rose Tree, by the time he
was ten. He was organist at his local church
in West Chester, Pennsylvania, from about the
age of 12 and at 14 entered the newly-founded
Curtis Institute in Philadelphia, studying piano,
singing and composition. Four years later he
made his first journey to Europe, absorbing the
cultural influences of France, Italy, Austria and
Germany which were to engage and influence him
throughout his life.

His musical style is seen as conservative, tonal
and based on traditional forms. In a century in
which the new, the iconoclastic and the radical
dominated the artistic scene it was not an easy
position to take. As he himself said: “I think that what’s been holding composers back a great deal is that they feel they must have a new style every year. This, in my case, would be hopeless … I just go on doing, as they say, my thing. I believe this takes a certain courage” (John Gruen, “And Where Has Samuel Barber Been …?” New York Times 3 October 1971). Barber ventured into instrumental and vocal genres, both sacred and secular, though he seems particularly comfortable writing for voices.

The Violin Concerto was composed in 1939-40 and premiered the following year with Albert Spalding (violin) and the Philadelphia Orchestra, conducted by Eugene Ormandy. It was commissioned by Samuel Fels, a trustee of the Curtis Institute, for the violinist Iso Briselli. Barber’s original letter to Fels, dated “May 4–1939”, accepting the commission and anticipating a work “of about 15 minutes duration” and further relevant typewritten correspondence can be viewed on the internet at www.isobriselli.com. There were concerns expressed about the effectiveness (some say the difficulty) of the last movement. When Barber refused to reconsider Briselli withdrew, and the first performance was then offered to Spalding. Much later, in 1948, Barber made some revisions. The work is deeply lyrical. Barber dispenses with the conventional orchestral tutti, giving the opening first subject directly to the soloist. The delicacy of the orchestral scoring by no means precludes contrapuntal interest. The second subject, presented first by the clarinet, bears the distinctive stamp of American folk music with its fourths and a dotted snap. The material is developed extensively, with opportunities provided for the soloist to melt the heart, rather than merely to dazzle. A brief cadenza marks the start of the coda.

The character of the expressive slow movement is laid down by the oboe, with the melodic line taken up subsequently throughout the orchestra. The soloist is obliged to wait until the arrival of the second subject to make his presence felt. The cadenza at the conclusion of the development section is accompanied by long, held notes in the 1st horn and 1st bassoon, demanding the lung-power of a synchronised swimmer.

The Finale is a true moto perpetuo, similar in concept, if not in style, to the Finale of Ravel’s Violin Sonata. The orchestra, too, has to maintain full alertness and vigilance. The story that Barber asked a student, Herbert Baumel, to
learn the solo part and play it to him within two hours appears to be true. It seems to have been only up to bar 94 (1'48” see Barbara Heyman, *Samuel Barber: The Composer and his Music*, 193-4), but that was enough for Barber to proclaim that it was playable. The final bars introduce even faster notes and the work concludes with a dazzling arpeggio disappearing into the upper atmosphere.

Barber’s most enduring legacy is, of course, the *Adagio* from his string quartet op. 11. He had considerable difficulty in arriving at a shape for the quartet with which he was happy. He seemed though, to know immediately that the Adagio would work, writing in September 1936, “… just finished the slow movement of my quartet today – it is a knockout!”. Having met the composer some years before in Italy, it was Toscanini who asked Barber for a piece he might present at an NBC Symphony Orchestra broadcast to feature new American music. As well as composing the Essay for Orchestra op. 12 for Toscanini, Barber made this transcription of the quartet’s slow movement for full strings, and both it and the Essay received their first performances with the NBC Symphony Orchestra under Toscanini’s baton on 5th November 1938. The Adagio’s huge popularity may have irked him (though probably not his bank manager!), considering the wide range of his output. In an interview with Allan Kozinn (*High Fidelity*, June 1981) Barber said: “Sometimes I get tired of hearing the *Adagio for Strings*. But I amuse myself during performances because I know there’s going to be a mistake somewhere. Happens everytime.”

© Adam Chambers 2011

The Scroll of Tom’s Nicolo Amati of 1659
VIOLINIST, THOMAS BOWES WRITES ABOUT THE WORKS....

I never met Walton or Barber. It seems to me that I should want to have done, but meetings between the old and wise (or world weary), and the young and ambitious tend to be uncomfortable affairs. I was an idealistic 22 year-old when Walton died and a dreamy 16 year-old when Barber reached the end of his life, and to be truthful, I would have had no idea what to say or where to start. I settled, thankfully, for getting to know them through their music. Recordings, concerts and some stumbling performances made up my early knowledge. Later, much later, I studied these pieces properly and began to absorb their deep beauty. But I see now that my early relationship with the music had run very deep, and it is those early feelings that I most treasure and which study can only help to crystallise.

I must have played the Barber Adagio as a teenager in youth orchestra and later I played in performances of such pieces as the School For Scandal overture, Knoxville: Summer of 1915 and Dover Beach. But it took an American – Joseph Swensen, then planning to conduct performances of Barber’s opera Vanessa – to invite me to play the violin concerto. I have come to adore this piece and I love the way that its brevity utterly belies its emotional impact. It has a unique and disarming honesty to it. For instance, I can’t think of any other music which quite encapsulates ‘hope’ as the music between figures 9 (4’28”) and 10 (4’56”) in the first movement. There is available on the internet (perhaps not entirely legally?), a recording of Barber himself singing Dover Beach: I listened to this more than once in my preparations for playing the concerto. It is extraordinarily moving and powerful.

The Walton violin concerto first entered my teenage consciousness through a set of ancient 78’s found in the attic. At 14, the name Jascha Heifetz used to cause me almost as much of a frisson as my cricketing heroes, and here was a recording of my icon playing a Walton violin concerto, spread across some four hefty shellac discs. Heifetz’s recordings were not that easy to get hold of in the UK in the early 70’s and here was I perhaps stealing a march on my violin mad friends. I rushed down the flimsy ladder somehow not allowing the whole set to smash to the floor, and played the entire piece through.
I remember vividly that melting opening and the frustrating fumble as the ensuing tutti was broken off at the end of the first side. I also remember Heifetz’s taut and furious dash through that scary second movement. It would be some years before my crush on the gritty Heifetz style wore off a little and I began to see other characters emerge from this most romantic work. When in the summer of 2004 I had the great good fortune to be invited by Lady Walton to spend some time on Ischia as I worked on the concerto, I was able to visit the place of its writing, not far away at the Villa Cimbrone on the Amalfi coast, and to soak up the atmosphere of this extraordinarily beautiful place.

Coming to this part of the Mediterranean clearly had a profound and lasting effect on Walton when he’d first left England with the Sitwell brothers in 1920, and its magical quality is telling in this work, I think. In Tony Palmer’s 1981 ITV film “At the Haunted End of the Day”, Walton speaks about the journey by train through a rain soaked France and the moment of astonishment at leaving the last Alpine tunnel into blinding Italian sunshine. He also speaks about the concerto;

“Most of it was written at Ravello, near Amalfi, at the Villa Cimbrone where I spent a lot of time with a lady I loved very dearly, Alice Wimborne…Very intelligent, very kind…We had a little room outside the main gate. Alice was very good at making me work and would get very cross if I mucked about.”

The concerto was completed back in England in the inauspicious summer of 1939. Unlike its almost exact contemporary – the violin concerto of Benjamin Britten – this work’s drama has no premonitions or forebodings of world events. Rather, it is wrapped in an intensely personal realm; its narrative a love story that finally unfolds in an accompanied cadenza near the end of the work; the same device used so memorably by Elgar in his violin concerto. In fact, these two works share a common key as well as this feature, though temperamentally they could not be more different. Both the cadenzas are a summing up of all that has gone before, but while the Elgar acknowledges the loss of love, the Walton seems to signal an acceptance of it. I like to think of the moment at rehearsal figure 75 (8’53”) as the actual moment of release; all resistance is finally overcome – as if the concerto’s subject finally gives in.
THOMAS BOWES

“In everything he played, Bowes revealed an exacting and deeply felt musicianship.” Los Angeles Times

“The playing was superb: brilliant, authoritative, free, passionate, totally committed, and powerfully projected. Bowes’ tone is intense, variable and pure; his identification with every style was complete,…” Strings Magazine USA

The product of many years of steady growth, the playing of Thomas Bowes is now fast gaining international recognition. Not a child prodigy, or an early developer, Bowes has spent many years developing an unusually deep and expressive musical personality.

In concerto repertoire Bowes has featured British composers. He has played the Elgar concerto in the USA and Germany as well as in the UK, most recently with the Hallé and Mark Elder. With the Britten concerto he made a dramatic German debut with the Bremen Philharmonic, stepping in at less than 24 hours notice for performances with Sian Edwards in 2003. Bowes also has a deep knowledge of that other glory of the English violin concerto, that by Walton. In 2004, he spent 3 weeks at the invitation of Lady Walton studying the work at the composer’s home on Ischia. He performed it in Oxford in 2005 in collaboration with the late Vernon Handley: “First up was Walton’s highly passionate Violin Concerto, handled with immense skill by Thomas Bowes… The result is an extraordinary fusion of the player and the music, in which Bowes seems to engage totally with the composer’s emotions and intentions…And all this was combined with Bowes’s own musicianship, technical mastery and tonal purity to produce a performance of rare quality.” Oxford Times.

Bowes has excelled with the sensual and still little played Szymanowski concertos, making a specially recorded broadcast of No.2 for the 1998 BBC Proms season with the Ulster Orchestra and Takou Yuasa. Future plans include the concertos of Bartók and Schoenberg.
Bowes is an enthusiastic champion of contemporary music and made his debut with the BBC National Orchestra of Wales in the world premiere of John Metcalf’s concerto “Paradise Haunts…”. He has recorded the work for Signum Classics with the BBC NOW and Grant Llewellyn. In 2001 he premiered the concerto of Eleanor Alberga with the SCO and Joseph Swensen to a flourish of rave reviews. The work was an SCO commission. Plans for a second Alberga concerto are taking shape.

Born in Hertfordshire and graduating from the masterclass of Bela Katona at Trinity College of Music in 1982, Bowes joined the London Philharmonic in 1985 and a year later the Academy of St Martin in the Fields. In 1987 he gave his London recital debut and between 1988 and 1992 was the founding leader of the Maggini String Quartet. In 1989 he was invited to become the leader of the London Mozart Players, making a BBC Proms debut with them and Jane Glover in 1991. Still in demand as a guest leader, Bowes has led many of the UK’s finest orchestras – LSO, Philharmonia, RPO, London Sinfonietta, SCO, BBC Symphony Orchestra, CBSO, and in France, L’Orchestre National du Capitole de Toulouse. Bowes has also concert-mastered plenty of film scores, working closely with many eminent film composers.
But it is as a solo artist, both as recitalist and concerto player, that he has made the greatest impression since 1993. Forming, in 1995, the duo “Double Exposure” with his wife, the composer and pianist Eleanor Alberga, the Duo toured regularly and extensively in the USA until 2000. They made a ground breaking trip to five Chinese cities in 1997 as well as broadcasting and concertising in the UK. The repertoire was adventurous and featured commissions and first performances from Alberga herself as well as a host of US and UK composers. A New York recital at Carnegie in 2000 was extensively and tellingly reviewed by the distinguished writer Paul Griffiths in the New York Times.

In 2003 Bowes became the Artistic Director of the Langvad Chamber Music Jamboree in northern Denmark and more recently with Eleanor Alberga founded the chamber music festival Arcadia in north Herefordshire.

He plays a 1659 Nicolo Amati violin.

Tom welcomes questions or comments:
www.thomasbowes.com

MALMÖ OPERA ORCHESTRA

Malmö Opera Orchestra was founded in 1991, making it one of the youngest in Sweden. The original and continuing role of the orchestra is the performance of opera and musical shows at Malmö Opera and Music Theatre, but over the years they have also given concerts and recorded on a number of CDs. Malmö Opera Orchestra is characterized by their ability to master a wide range of musical styles. The musicians are just as familiar with West Side Story as they are with La Traviata, and they have also performed modern opera, such as Hans Gefors’ Vargen kommer and Jake Heggie’s Dead Man Walking.

JOSEPH SWENSEN

Joseph Swensen currently holds the post of Principal Guest Conductor & Artistic Adviser with the Ensemble Orchestral de Paris. He has also served as Principal Conductor of Malmö Opera since 2007 and is Conductor Emeritus with the Scottish Chamber Orchestra.

Productions at Malmö Opera have included La Bohème, Macbeth, La Fanciulla del West, Salomé, La Traviata, Vanessa and Carmelites
and Swensen has recently made a set of recordings with the Malmö Opera Orchestra, including a number of his own orchestrations of works by Schumann and Brahms. He will also embark upon a recording cycle with the Ensemble Orchestral de Paris.

Joseph Swensen was principal conductor of the Scottish Chamber Orchestra from 1996-2005 and has toured extensively with the SCO in the US, Far East, Spain and Portugal.

Swensen has a number of regular guest conducting commitments including the London Mozart Players, Orchestre National du Capitole de Toulouse, Los Angeles Chamber Orchestra, Netherlands Symphony Orchestra, Orquesta de la Ciudad de Granada and Orquestra Nacional do Porto.

Before deciding to dedicate himself solely to his conducting career, Swensen enjoyed a highly successful career as a violin soloist and was an exclusive recording artist with BMG. Nowadays his occasional appearances as soloist are a natural extension of his work as a conductor, playing and directing concerti with the SCO and other orchestras with whom he enjoys a particularly close relationship. His love of chamber music results in occasional performances in that genre as well. Swensen is also active as a composer. Works include Mantram (1998) for string orchestra, Latif (1999) for solo cello with chamber ensemble, and Shizue (2001) for solo shakuhachi and orchestra and the recently premiered Sinfonia-Concertante for Horn and Orchestra (The Fire and the Rose) (2008). Swensen’s orchestration of the rarely performed 1854 version of Brahms’ Trio Op. 8, a work he has entitled Sinfonia in B, has been performed by orchestras in Europe and the US since its premiere in 2007, and will soon be released on the Signum label.

Joseph Swensen is also a passionate and dedicated teacher. He teaches regularly at Danish Strings (a summer school located in Vejle, Denmark), at various chamber music festivals in the USA, and is often invited as a guest professor at music conservatories worldwide. He is also a Founder and Director of the Utopia Hills Arts Center in Maine, USA. U-HAC is a unique combination of school for the arts, retreat centre, arts festival and artists colony. It is currently in its early stages of development (www.u-hac.com).
Special thanks to the William Walton Trust for their generous support of this recording, and to David Lloyd-Jones for making available archive material during his preparation of the new Walton Edition of the concerto.

Recorded at the Malmö Opera and Music Theatre, Sweden, from 8 to 12 March 2010.
Producer - Tony Harrison
Recording Engineer - Mike Hatch
Editor - Stephen Frost

Cover image - A view from the coast near Amalfi, Italy. (Getty Images)
Design and Artwork - Woven Design www.wovendesign.co.uk

© 2011 The copyright in this recording is owned by Signum Records Ltd.
© 2011 The copyright in this CD booklet, notes and design is owned by Signum Records Ltd.

Any unauthorised broadcasting, public performance, copying or re-recording of Signum Compact Discs constitutes an infringement of copyright and will render the infringer liable to an action by law. Licences for public performances or broadcasting may be obtained from Phonographic Performance Ltd. All rights reserved. No part of this booklet may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without prior permission from Signum Records Ltd.

SignumClassics, Signum Records Ltd., Suite 14, 21 Wadsworth Road, Perivale, Middx UB6 7JD, UK. +44 (0) 20 8997 4000 E-mail: info@signumrecords.com

www.signumrecords.com

For this, my first serious concerto recording, I have enjoyed the collaboration of two of my oldest friends and colleagues. Joseph Swensen’s name appears on the cover and elsewhere on this CD but you’ll have to look more carefully to find the name Tony Harrison, the producer of this recording. Since first working with him well over twenty years ago I had absolutely no doubt that I wanted his unique methods in play at any sessions over which I had any say. The role of a producer is not an easy one to codify, and Tony’s application of it is not one you’ll ever see written up in any manual. But, typically his vision at these sessions was unceasing and, I believe, crucial. It was to all our great shock that, soon after, Tony became seriously ill and was unable to undertake the editing. If there is anyone or anything to which this disc is dedicated it must be to Tony and his recovery, so that he can continue to surprise us by what lives unsaid and unrevealed within us.

TB
ALSO AVAILABLE ON SIGNUMCLASSICS

Rachmaninov for Violin and Piano
Sonata in G minor and other selections
Hideko Udagawa Violin
Konstantin Lifschitz Piano
SIGCD164

"The world premiere recording ... of the 1889 Romance ... is very beautifully played by both artists and alone is worth the price of the disc."
International Record Review, February 2010

"Hideko Udagawa retains the Master's nobility throughout a programme of Rachmaninov transcriptions centered on Mikhailovsky's skilful adaptation of the Cello Sonata." Performance – ★★★★★
BBC Music Magazine, February 2010

Walton: Cello Concerto
Shostakovich: Cello Concerto No.1
Jamie Walton Cello
Philharmonia Orchestra,
Alexander Briger conductor
SIGCD220

"... his keening way with the slow movement’s lyrical lament marks out a remarkable player. Alexander Briger and the Philharmonia supply superb accompaniments.”

Rodrigo: Concierto de Aranjuez
Charles Ramirez guitar
Chamber Orchestra of Europe
Douglas Boyd conductor
SIGCD244

Charles Ramirez is a guitarist of rare skill. A preeminent performer in the generation of guitarists that followed Segovia, he has held the post of Professor of Guitar at the Royal College of Music since the age of 25, raising the profile of the instrument through his concerts and education.

Available through most record stores and at www.signumrecords.com For more information call +44 (0) 20 8997 4000