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June 2017

Further information about the music of Rhian Samuel, including a performance diary and news of recent works, may be found at www.stainer.co.uk/samuel.html
See also www.rhiansamuel.com

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Rhian Samuel

Rhian Samuel was born in Aberdare in 1944 and was educated in Britain and the United States. Her orchestral works span from *Elegy-Symphony* (St Louis Symphony Orchestra, conductor Leonard Slatkin, 1981) and *La belle dame sans merci* for chorus and orchestra (co-winner of the American Society of Composers, Authors and Publishers’ Rudolph Nissim Award, 1983) to *Dawnsiau’r Nant* (*Dances of the Stream*) for the Welsh Proms, Cardiff, 1999, *Tirluniau* (*Landscapes*) for the BBC Proms, London, 2000 (BBC National Orchestra of Wales), and *Lights in the City*, written for her students at City University and premiered in 2010. Much of her vocal music is concerned with women ‘speaking for themselves’; it ranges from *Clytemnestra* for soprano and orchestra, premiered by Della Jones and the BBC National Orchestra of Wales in 1994, to *Cerddi Hynafol*, settings of early Welsh women’s poetry, for the Fishguard Festival, 2001. She has collaborated extensively with the Anglo-American poet Anne Stevenson in works such as *Daughters’ Letters*, premiered in 1997 by Valdine Anderson with Sinfonia 21, conducted by Martyn Brabbins, and *Nantcol Songs*, 2003, for Gillian Keith, soprano, and Simon Lepper, piano, a work about Snowdonian landscapes. In March 2006 *The Flowing Sand*, a song-cycle to poems by Samuel Beckett, was premiered at the Beckett/Proust/Deleuze conference held at the School of European Studies, Cardiff. In April 2011 Pamela Thorby, recorder, with the Welsh Sinfonia, conductor Mark Eager, gave the world premiere of *The Path through the Woods* at Cardiff’s Temple of Peace, and in August of that year Jennifer Lee premiered the *Mechanical and Fantastical Studies* for solo piano in Ciboure, France, as part of the ‘Les Raveliades’ festival. For the Choir of New College Oxford Samuel composed *What Cheer?*, a setting of an anonymous 16th-century carol, first performed in December 2011, and in May 2012 James Gilchrist, tenor, and William Vann, piano, gave the premiere of *Summer Songs*, settings of Denise Levertov and Zulfikar Ghose, at the London English Song Festival. In the same month, the Mavron Quartet gave the premiere of *Threaded Light*, commissioned in celebration of the ensemble’s 10th anniversary with a ‘Women Make Music’ award from the PRS for Music Foundation. In 2013 the Arcomis Brass Quintet performed the newly commissioned *Brass Tacks* at venues throughout south Wales, including Abergavenny Castle and the Wales Millennium Centre. In 2014 *Love Bade Me Welcome* was published in Stainer & Bell’s Choral Now series. Samuel’s song-set *A Swift Radiant Morning*, to texts by the First World War poet Charles Hamilton Sorley, was
premiered at the 2015 Three Choirs Festival, Hereford, by Roderick Williams, baritone, and Susie Allan, piano. Rhian Samuel has taught at the St Louis Conservatory of Music, USA, and Reading University, and since 2010 has been Emeritus Professor of Music at City University, London. She is also a tutor in composition at Magdalen College, Oxford. Rhian Samuel co-edited the *Norton/New Grove Dictionary of Women Composers* (1994). A CD of her music, *Light and Water*, is available on the Deux-Elles label.

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ORCHESTRAL WORKS

The Path through the Woods (2011) 12’
solo alto recorder – descant recorder group – str

Commissioned by the Welsh Sinfonia with funds from the PRS for Music Foundation
1st perf: Pamela Thorby (recorder), Welsh Sinfonia, Mark Eager (cond), Temple of Peace, Cardiff, 10 April 2011
Score and parts available for rental, ref HL400
A reduction for alto recorder and piano (for rehearsal purposes only) is available for purchase, ref Y293, price £14.45

Lights in the City (2009) 9’
3.2.3.2. – 4.3.3.1. – timp – perc(3) – pf – str

1st perf: City University Symphony Orchestra, Anthony Weeden (cond), LSO St Luke’s, London, 29 April 2010
Score and parts available for rental, ref HL393

Tirluniau (Landscapes) (2000) 24’
3.3.3.3. – 4.3.3.1. – hp – perc – str

I Cromlech
II The Old Man of Storr
III Castell y Bere
IV Lights in the Bay

Commissioned by the BBC for the BBC Promenade Concerts
Score and parts available for rental, ref HL345

In the opening movement, ‘Cromlech’, the piquant combination of xylophone and piccolo hovered over sighing strings that in the second movement (‘The Old Man of Storr’) seemed to be reassembling shards of Debussy’s Pelléas et Mélisande ... the effusive melody that had spread through the orchestra [in the third movement] ... prepared the way for the exuberantly urban, almost minimalist surge of the final section, ‘Lights in the Bay’.

Nick Kimberley, The Observer, 30 July 2000

Given the dark portentous visual images expected, Samuel’s use of the orchestra is surprisingly crisp and bright-edged. Her melodic and harmonic style is similarly bold, far from pastel impressionism.


The orchestra gave the world premiere of Rhian Samuel’s colourful Tirluniau or Landscapes. Each of the four movements is inspired by a remote Welsh or Scottish scene. Rhythms are craggy. The largo misterioso breathes druidic solemnity in the lowing of a cool alto flute.

Rick Jones, The Evening Standard, 26 July 2000
Summer Path / Llwybr Hâf (2000)  
solo hp – str  

Commissioned by the Beaumaris Festival with funds from the Arts Council of Wales  
1st perf: Osian Ellis (hp), Welsh Chamber Orchestra, Anthony Hose (cond), Beaumaris Festival, Anglesey, 3 June 2000  
Score and parts available for rental, ref HL346

Dawnsiau’r Nant (Dances of the Stream) (1999)  
3.3.3.3. – 4.3.3.1. – timp – xyl – mar – vib – hp – pf – perc(3) – str  

1. Dawns yr haul ar y nant (Dance of the sun on the stream) (I)  
2. Dawns y cymylau tywyll (Dance of the dark clouds)  
3. Dawns yr haul ar y nant (Dance of the sun on the stream) (II)  
4. Dawns y gwlaw ar y nant (Dance of the rain on the stream)  
5. Dawns yr haul ar y nant (Dance of the sun on the stream) (III)  

Commissioned by St David’s Hall, Cardiff, with funds provided by the Arts Council of Wales, for the Welsh Proms 1999  
1st perf: BBC National Orchestra of Wales, Owain Arwel Hughes (cond), St David’s Hall, Cardiff, 15 July 1999  
1st broadcast perf: same performers, 9 November 1999 (BBC Radio 3)  
Score and parts available for rental, ref HL335

This work of great immediacy made a striking impression in all five sections, which emerge as a cohesive whole. The bright opening with its rippling figure on woodwind and piano, punctuated with rhythmic motifs from the rest of the orchestra, contrasted strongly with the darker, more sinister sections ... Composed in bold colours and strong emotions, this was a splendid performance by the BBC National Orchestra of Wales ... Let’s hope it receives many further performances.  
Michael Bell, The Western Mail, 17 July 1999

Scenes from an Aria (1996)  
solo ob – 2hn – mar – str  

Commissioned by the Presteigne Festival with funds from the Arts Council of Wales  
1st perf: Ruth Scott (ob), Jane Hanna, Richard Bourn (hns), Christopher Brannick (mar), Presteigne Festival Orchestra, George Vass (cond), St Andrew’s Church, Presteigne, 29 August 1996  
Score and parts available for rental, ref HL317

... a warmly lyrical piece where a solo oboe gradually succumbs to the blandishments of a persuasive orchestra to combine in a gorgeously sentimental melodic conclusion, no sooner arrived at than tantalisingly left.  
Christopher Morley, The Birmingham Post, 31 August 1996
**Brass Express** (1995)  
6'  
solo tpt – 3.2.3.2. – 4.2.3.1. – timp – vib – pf – perc(2) – str  

75th Anniversary commission, College of Estate Management, Reading University  

1st perf: Anne McAneney (tpt), Reading University Orchestra, Graham Treacher (cond), Reading University, 18 March 1995  

Score and parts available for rental, ref HL323  

... an exhilarating dash with virtuoso trumpet playing ...  
Reading Chronicle, 22 March 1995

**Elegy-Symphony** (1981)  
22'  
3.3.3.3. – 4.3.3.1. – timp – cel – perc(4) – 2hp – str  

I Catena  
II Aria  
III Scherzo  
IV Finale  

Concert commission, St Louis Symphony Orchestra. Broadcast on National Public Radio stations throughout the USA during 1981  

1st perf: St Louis Symphony Orchestra, Leonard Slatkin (cond), St Louis, Missouri, USA, 2 October 1981  

Score and parts available for rental, ref HL322

**SOLO VOICE AND ORCHESTRA**

**Daughters’ Letters** (1996) (Anne Stevenson)  
22'  
solo sop – perc(1) – str  

I Marianne Chandler to her mother in New Orleans  
II Kathy Chattle, to her mother, from the Good Samaritan Hospital, New York  

Commissioned by Sinfonia 21 with funds from the Arts Council of England and support from Glaxo Wellcome for a Contemporary Music Network Tour, February 1997  

1st perf: Valdine Anderson (soprano), Sinfonia 21, Martyn Brabbins (cond), St John’s Smith Square, London, 3 February 1997  

Score and parts available for rental, ref HL326  

To say these poems are poignant understates their absorbing effect, and in setting them to music Samuel has achieved a masterstroke of tracing their fluctuations of tone. They are basically complementary, but within them there are subtle shifts to which the music responds tellingly, and in this performance by the soprano Patricia Rozario they came over as taut, dramatic scenes with a palpable emotional punch.  

Geoffrey Norris, The Daily Telegraph, 11 February 2003

continued ...
Daughters’ Letters continued ...

This deftly crafted work is a dramatic scena in contrasting parts, each setting a letter by a young American woman to her mother, as imagined by Anne Stevenson in her verse collection Correspondences. The first part, though musically bright and chattery, is a picture of early-19th-century moral sternness; the second is a disguised portrait of the distressed Sylvia Plath, disconsolate tom-toms here being the dominant percussion. Austin's players and his impassioned soloist, Patricia Rozario, brought the novel conception vividly to life.

Paul Driver, The Sunday Times, 3 June 2001

... Daughters’ Letters delivered [sensitive word-setting and tonal and rhythmic variety] in abundance. The flighty, ingenuous nature of Marianne Chandler, in the first letter, is immediately fixed in the wayward vocal line, set against the dazzling, excitable backdrop of chattering xylophone and pizzicato strings. The second letter (also fictitious) establishes the anguish of Kathy Chattle, whose brutal honesty about the downside of motherhood has landed her in an institution.

Barry Millington, The Times, 7 February 1997

Path (1995) (Anne Stevenson)
med voice – str

Commissioned by Sinfonia 21 with funds from South East Arts

1st perf: David James (countertenor), Sinfonia 21, Martyn Brabbins (cond), Michelham Priory, East Sussex, 26 August 1995

Score and parts available for rental, ref HL327

... richly felt and realised. An eloquent line for countertenor soared over the resourceful series of sound images towards a definite 'event', sudden hushed fragments of Lully to encapsulate the poet's evocation of what can never be.

Robert Maycock, The Independent, 30 August 1995

Clytemnestra (1994) (after Aeschylus)
solo sop – 3.3.3.3. – 4.3.3.1. – bass guitar – timp – xyl – vib – mar – hp – perc(2) – str

I  The Chain of Flame  V  Confession
II  Lament for his Absence  VI  Defiance
III  Agamemnon’s Return  VII  Epilogue: Dirge
IV  The Deed

Commissioned by the BBC

1st perf: Della Jones (soprano), BBC National Orchestra of Wales, Tadaaki Otaka (cond), Cardiff, 12 November 1994

1st broadcast perf: same performers, 5 February 1995 (BBC Radio 3)

Score, vocal score and parts available for rental, ref HL328

Clytemnestra has its roots in the emotional conflict of Greek drama, whose spirit it captures in a mode of address that is forthright and suggests the narration of epic events ... A large orchestra is employed, with a widespread and busy percussion section imaginatively used, and the sonority surprisingly deepened at one point by a bass guitar ... The work impresses by its informing practicality. Despite the large instrumental forces, important words are rarely smothered by
either volume or texture ... Samuel exhibits keen judgement of how far dynamics can be pushed without loss of impact. In the Lament it all becomes personal, perhaps the most effective stroke in the score.

Kenneth Loveland, Musical Opinion, Winter 1994

... nothing less than a major work ... There is high drama, brilliant orchestration, sustained intensity. The BBC NOW under Tadaaki Otaka produced a well-prepared account and the singing of soloist Della Jones brought this wonderful piece to vivid life.

South Wales Echo, November 1994

**The White Amaryllis** (1991) (May Sarton)  
med voice – 3.3.3.2. – 4.3.3.1. – timp – perc(3) – str

I Celebration  
II The Snow Light  
III Before Dawn

1st perf (complete cycle): Jane Manning (soprano), BBC Welsh Symphony Orchestra, Andrew Mogrelia (cond), 17 August 1992 (BBC Radio 3)

1st perf (III): Susan Graham (mezzo-soprano), National Orchestral Association (USA), Jorge Mester (cond), New York, 25 February 1989

1st broadcast perf (III): Jane Manning (soprano), BBC Welsh Symphony Orchestra, Grant Llewelyn (cond), 21 February 1991 (BBC Radio 3)

Score, vocal score and parts available for rental, ref HL325

Before Dawn [No. III from The White Amaryllis] is ... emotionally powerful ... it traces the feeling of loss from numb disbelief to searing pain. The vocal setting is straightforward and melodic ... The real power, though, is in the orchestral part, which reflects the shifting emotions with stark clarity.


**Intimations of Immortality** (1978) (William Wordsworth)  
solo ten, solo vln, fl, ob, cl, hn, timp, str

Commissioned by the Missouri Music Teachers' Association, 1978

1st perf: Willard Cobb (tenor), St Louis Conservatory Orchestra, Joel Revzen (cond), Branson, Missouri, USA, 28 October 1978

Score, vocal score and parts available for rental, ref HL324

**CHORUS AND ORCHESTRA**

**A Song for the Divine Miss C** (1986) (A.D. Hope et al)  
SATB with solo sop & ten, orch. 5.2.2.2. – 2.2.2.0. – timp – str

1st perf: Penelope Walmsley-Clark (soprano), Julian Pike (tenor), Reading University Choir and Orchestra, conducted by the composer, Reading University, 14 March 1987

Score, vocal scores and parts available for rental, ref HL329

continued ...
A Song for the Divine Miss C continued ...

Samuel’s work opens with a colourful, almost cinematic, orchestral introduction and a whispered spoken chorus ... Penelope Walmsley-Clark and Julian Pike gave convincing renditions of the disturbing words, while the orchestra coped excellently with the adventurous modern sounds of the composer. This was an excellent work, skilfully crafted and fascinatingly scored. It deserves regular performance ...

Reading Evening Post, 18 March 1987

La Belle Dame Sans Merci (1982, rev. 1987) (John Keats) 14'
SATB with orch. 2.2.2.2. – 2.0.0.0. – timp – cel – perc(2) – hp – str

Joint winner, Rudolph Nissim Award, American Society of Composers, Authors and Publishers, 1983
1st perf: St Louis Conservatory of Music Chorus and Orchestra, Richard Holmes (cond), St Louis Conservatory of Music, St Louis, Missouri, USA, April 1983
Score, vocal scores and parts available for rental, ref HL321

This is well-integrated, well-shaped music, sensitively tuned to the atmosphere of the poetry that inspired it.

James Wierzbicki, St Louis Globe-Democrat, 2 May 1983

SATB CHOIR

Love bade me welcome (2014) (George Herbert) 3½'
Published as part of Stainer & Bell’s choral series Choral Now
1st perf: Choir of New College Oxford, Robert Quinney (cond), New College Chapel, Oxford, 28 November 2015
Copies available for purchase, ref CN5P, price £2.25. Also available for purchase as an Adobe Acrobat PDF file at www.stainer.co.uk/choralnow, price £2.00 for a single inspection copy (immediate download, ref CN5S) or £17.50 for up to 35 licensed copies via email (ref CN5)

What Cheer? (2011) (Anonymous 16th century) 6'
with organ
1st perf: Choir of New College Oxford, Edward Higginbottom (cond), Stephen Grahl (organ), New College Chapel, Oxford, 4 December 2011
Copies available for purchase, ref Y287, price £3.15

Opposites (1980, rev. 2010) 6'
I Age and Youth (William Shakespeare) II Sun and Shadow (Thomas Campion)
Copies available for purchase, ref Y280, price £2.70

Pan ddaw ust y nos / When the calm of night (2005) 6'
(Nesta Wyn Jones / English adaptation by the composer)
with organ
Commissioned by the London Welsh Chorale in memory of organist Carys Môn Hughes
Dear Night (1998) (Henry Vaughan) 6'
with organ

Commissioned for the St Peter’s Singers, Hammersmith

1st perf: St Peter’s Singers, Hammersmith, Michael Emery (cond), St Richard’s Church, Chichester (Chichester Festival), 12 July 1998

Copies available for purchase, ref Y163, price £3.15

Lovesongs and Observations (1989) (Emily Dickinson) 9'

I Let me not mar
II To make a prairie
III My river runs to thee
IV The first arbutus
V Proud of my broken heart
VI The rat

1st perf (nos. I–IV & VI): Reading University Chamber Choir, conducted by the composer, Reading, 9 June 1989

1st perf (complete set): Ithaca College Choir, Laurence Doebler (cond), Ithaca, NY, USA, 22 February 1990

1st UK perf: Joyful Company of Singers, Peter Broadbent (cond), Purcell Room, London, 17 April 1992

1st broadcast perf: The Britten Singers, Terry Edwards (cond), 18 August 1992

Copies available for purchase, ref W201, price £3.15

So Long Ago (1979) (John Pudney) 5'

First prize, Greenwich Festival, London, 1979

1st perf: Thomas Tallis Choir, Philip Simms (cond), St Alphege’s Church, Greenwich, London, 9 December 1979

Performed by the choir of Westminster Abbey, Martin Neary (cond), Evensong, Christmas Eve 1997

Copies available for purchase, ref Y154, price £2.60

Jacobean Lyrics (1979) 6'

I I got me flowers (George Herbert)
II Slow, slow, fresh fount (Ben Jonson)
III Now the lusty Spring (Beaumont and Fletcher)

Finalist, Theo. Presser / Ithaca College Composers Competition, 1979

1st perf: Horseheads High School Choir, Joseph Kruppi (cond), Ithaca, NY, USA, 10 November 1979

Copies available for purchase, ref Y151, price £2.95
**Changes** (1973, rev. 1978) (Priest Saigyo)  
with solo vibraphone  
8'  
Text translated by Geoffrey Bownas and Anthony Thwaite  

I  The winds of spring  
II  Is it a shower?  
III  The cry of crickets  
IV  Every single thing  

1st perf: Washington University Choir, Orland Johnson (cond), Matthew Furfine (vib), Washington University, St Louis, Missouri, USA, 16 April 1980  
Copies available for purchase, ref AC158, price £5.25

**Jolly Wat the Shepherd** (1970) (Anonymous)  
3'  
1st perf: Washington University Madrigal Singers, Orland Johnson (cond), Washington University, St Louis, Missouri, USA, December 1971  
Copies available for purchase, ref Y155, price £2.60

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**VOCAL CHAMBER MUSIC**

**Yr Alarch (The Swan)** (2009, 2016) (Anonymous 14th century)  
Version for solo soprano  
6'  
Text translated by the composer  
1stperf: Elin Manahan Thomas, Powis Hall, Bangor University, 3 March 2016 (Bangor Music Festival)  
Copies available for purchase, ref Y341, price £3.25

**A Swift Radiant Morning** (2015) (Charles Hamilton Sorley)  
baritone and piano  
c.17'  
*Commissioned by the 2015 Three Choirs Festival*  

I  Rooks  
II  The Sounds of War  
III  The Signpost  
IV  In Memoriam  
V  Earth’s King  

1st perf: Roderick Williams (baritone), Susie Allan (piano), Holy Trinity Church, Hereford, 25 July 2015 (Three Choirs Festival)  
Copies available for purchase, ref Y329, price £9.50

*The highlight was A Swift Radiant Morning, five settings of Charles Sorley by Rhian Samuel, a festival commission of great originality which calls for semi-spoken or even shouted effects from the soloist. They were written with Williams in mind, and Samuel’s oblique harmonies plus the explosive evocation of war by this young poet who died at Loos in 1915, aged 20, made a universal impression.*  

* Roderick Dunnett, bachtrack.com, August 2015

*Samuel set the text in an intensely dramatic fashion and her music was graphically performed by Williams and Allan ... The music seemed to me, at a first hearing, to be a gripping and moving response to the words.*  

* John Quinn, seenandheard-international.com, July 2015
Summer Songs (2012)
medium/high voice and piano
c.7’

I In Summer (Denise Levertov)
II A Dragonfly in the Sun (Zulfikar Ghose)

1st perf: James Gilchrist (tenor), William Vann (piano), The Forge, Camden Town, London, 10 May 2012 (London English Song Festival)
Copies available for purchase, ref Y297, price £7.00

Haze and the Absence of Clouds (2011)
high voice, string quartet and piano
c.16’

Commissioned by WAM, the Reading Festival of Weather, Art and Music, 2012

I Haze (Henry David Thoreau)
II Conspiracy of the Clouds (Zulfikar Ghose)

1st perf: Alison Pearce (soprano), Mark Packwood (piano), Toki Quartet, Reading Town Hall, 2 June 2012 (WAM, the Reading Festival of Weather, Art and Music)
Scores and parts available for purchase, ref Y296, price £36.00
A reduction for high voice and piano (for rehearsal purposes only) is also available for purchase, ref Y300, price £7.50

Moon and Birds (2011)
medium voice and piano
11’

I Blackbird (Anne Stevenson)
II The moon is distant (Emily Dickinson)
III Bird in hand (Anne Stevenson)
IV On not being able to look at the moon (Anne Stevenson)

Copies available for purchase, ref Y291, price £7.25

Moon and Birds (2011)
medium voice and chamber ensemble (flute, harp and string quartet)
11’

Commissioned by Contemporary Connections for the 100th anniversary of the founding of the Society of Women Musicians

I Blackbird (Anne Stevenson)
II The moon is distant (Emily Dickinson)
III Bird in hand (Anne Stevenson)
IV On not being able to look at the moon (Anne Stevenson)

1st perf: Frances Bourne (mezzo-soprano), Centenary Ensemble, Andrew Morley (cond), St James’s Church, Piccadilly, London, 4 November 2011
Score and parts available for purchase, ref Y292, price £36.00
**Spring Diary** (2010) (Anne Stevenson) 3'
baritone and piano

I Arrival Dream  III It Happens  V A Clearer Memory
II Snow Squalls  IV East Wind

1st perf: Jonathan Sells (baritone), Ja Yeon Kang (pf), City University, London, 5 February 2010
Copies available for purchase, ref Y272, price £7.00

**Yr Alarch (The Swan)** (2009) (Anonymous 14th century) 6'
solo baritone

Text translated by the composer
1st perf: Gwion Thomas, St Joseph’s Church, Highgate, London, 18 January 2009
Copies available for purchase, ref Y258, price £3.25

**A River** (2007) (Anne Stevenson) 9'
soprano, baroque or modern oboe, harpsichord and bass viol or cello

*Commissioned by ‘Music in the Village’, Walthamstow, London, with funds provided by the audience of ‘Music in the Village’ and the Britten-Pears Foundation*

1st perf: Natalie Clifton-Griffith (soprano), Gail Hennessy (baroque oboe), Reiko Ichise (bass viol), Terence Charleston (harpsichord), St Mary’s Church, Walthamstow, London, 21 February 2008
Score and parts available for purchase, ref Y243, price £17.00

**Colours** (2007) (Anne Stevenson) 14’
high voice, trumpet and organ

I The Circle  II Enough of Green

*Commissioned by Deborah Calland*

1st perf (I): Sarah Leonard (soprano), Deborah Calland (tpt), Thomas Corns (org), Robinson College, Cambridge, 11 September 2007
Copies available for purchase, ref AC239, price £13.50

**The Flowing Sand** (2006) (Samuel Beckett) 15’
baritone and piano

I what would I do  III Da Tagte Es  V saying again
II my way is in the sand  IV Roundelay

*Commissioned by Cardiff University with funds from the Arts Council of Wales*

1st perf: Adam Green (baritone), Indre Petrauskaite (pf), Temple of Peace, Cardiff, 9 March 2006 (opening concert, Beckett/Proust/Deleuze conference, School of European Studies, Cardiff University)
Copies available for purchase, ref Y230, price £8.00

*As always with Rhian Samuel's music there is great craftsmanship and powerful rhetoric ... the simplicity of means is haunting and the writing is supremely effective.*

*Sue Anderson, Singing, Winter 2006*
**Trinity** (2004) (Anne Stevenson)  
high voice, flute and piano  

I  Trinity at Low Tide  
II  Without Me  
III  Vertigo  

*Commissioned by Maki Yoneta for the Birmingham Conservatoire International Accompanists’ Competition Prizewinner’s Concert*  
1st perf: Joana Seara (soprano), Gemma Jukes (fl), Maki Yoneta (pf), Birmingham Conservatoire, 1 March 2005  
Scores and parts available for purchase, ref Y220, price £17.75  

[Samuel’s settings] are dazzlingly inventive, maybe more akin to a flute sonata with added voice, than songs with added flute, but all the more interesting for it. The first song, ‘Trinity at Low Tide’, toys with the poem’s concept of reflection, each of the four lines (the left and right hands of the piano are divided) fading in and out of unison, mirroring each other, overlapping and parting to create a ripple of texture. ‘Without Me’ is sparse – at times distant, at others harsh, even jarring. In ‘Vertigo’, the voice interjects between the flute’s dizzying pyrotechnics, prevented from falling into Stevenson’s ‘naked abyss’ of the mind by the grounding left hand of the piano. These songs are a virtuoso display for all involved and not least from the composer whose intricate writing matches Stevenson’s deep yet concise poetry.  

*Armin Zanner, Music Teacher, January 2006*

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**Nantcol Songs** (2003) (Anne Stevenson)  
medium/high voice and piano  

I  The Wind, the Sun and the Moon  
II  A Perfect View  

*Commissioned by the Presteigne Festival*  
1st perf (A Perfect View): Gillian Keith (soprano), Simon Lepper (pf), St Andrew’s Church, Presteigne, 25 August 2003, as part of ‘A Garland for Presteigne’, celebrating the 21st anniversary of the Presteigne Festival  
Copies available for purchase, ref Y213, price £7.25  

... Rhian Samuel’s colourful and appropriately angular portrayal of a Snowdonian peak in ‘A Perfect View’...  

*David Hart, The Birmingham Post, 27 August 2003*

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**Nantcol Songs** (2003) (Anne Stevenson)  
medium/high voice and harp ensemble  

I  The Wind, the Sun and the Moon  
II  A Perfect View  

*Commissioned by the Harp Department, Royal Academy of Music, London*  
Score and parts (six harps) available for purchase, ref AC212, price £30.00
**Songs of Earth and Air** (1983, rev. 2002)  
25'  
medium voice and piano  

I  April Rise (Laurie Lee)  
II  The Kingfisher (W. H. Davies)  
III  Snowdrop (Jon Silkin)  
IV  A Warm Rain (Kenneth Leslie)  

1st perf (I & II, original version): Edmund LeRoy (baritone), Kirt Pavitt (pf), St Louis Conservatory of Music, St Louis, Missouri, USA, 27 February 1983  
1st perf (complete cycle, original version): Sharon Mabry (mezzo-soprano), Patsy Wade (pf), King’s College, London, 4 October 1984  

Copies available for purchase, refs Y204, Y205, Y206 and Y207, price £4.50 each  

The texts are set with great sensitivity ... the organisation of musical materials is always in the service of the text, never abstracted from it. ... Finally Miss Samuel has resolved the age-old dilemma of the text-singer-accompaniment relationship by creating a keyboard part which is not so much an accompaniment as an instrumental commentary on the text.  

*Michael Beckerman, St Louis Globe-Democrat, 1 March 1983*

**Cerddi Hynafol / Ancient Songs** (2001)  
11'  
mezzo-soprano and piano  

I  Hwiangerdd Dinogat (Lullaby for Dinogat)  
II  Galarnad Heledd (Heledd’s Lament)  
III  Crŷs y Mab (The Young Man’s Shirt)  

Commissioned by the Fishguard Festival  
1st perf: Joanne Thomas (mezzo-soprano), Ingrid Surgenor (pf), Fishguard Festival, Fishguard, 21 July 2001  
1st broadcast perf: 24 August 2001 (BBC Radio 3)  

Copies available for purchase, ref Y183, price £7.25  

4½'  
soprano and flute/piccolo  

I  Ballade 1  
II  Ballade 2  
III  Epistre  

1st perf: Holly Outwin (soprano), Anne Swearingen (fl/picc), Graham Chapel, Washington University, St Louis, Missouri, USA, 13 December 1970  

Copies available for purchase (two copies supplied), ref Y168, price £8.75  

**The White Amaryllis** (1991) (May Sarton)  
23'  
medium/high voice and piano  

I  Celebration  
II  The Snow Light  
III  Before Dawn  

1st perf: Sharon Mabry (mezzo-soprano), Patsy Wade (pf), Austin Peay University, Clarksville, Tennessee, USA, 17 October 1991  

Copies available for purchase, ref AC162, price £14.45
Before Dawn (1988) (May Sarton) 9½'
medium/high voice and piano

No. III from The White Amaryllis (see page 9 and above)
1st perf: Sharon Mabry (mezzo-soprano), Patsy Wade (pf), British Music Information Centre, London, 29 June 1988
1st broadcast perf: same performers, 27 October 1988 (WGBH Boston)
Copies available for purchase, ref H406, price £3.95

[Before Dawn is]… a poignant new setting of a May Sarton text about mourning – almost Tristan-esque in its harmony, and with lots of dramatic shifts in volume level before its final resolution on an angry low note.

James Wierzbicki, St Louis Post Dispatch, 15 September 1988

Before Dawn speaks from quiet rage and is set to touching poetry about someone's ability to mourn ... The vocal line is full of anxious crescendos and striking half-spoken melodic lines.

Whitney Smith, Memphis Commercial Appeal, 27 September 1989

The Witch’s Manuscript (1985) (Carol Rumens) 10'
soprano and brass quintet (2tpt, tbn, hn, tba)

1st perf: Tamsin Dives (soprano), The Downshire Players: Kate Hill (fl), Nicholas Daniel (ob), Joy Farrell (cl), Peter Williams (bsn), Peter Ash (hn), St Martin-in-the-Fields, London, 4 February 1987
Score and parts available for purchase, ref Y156, price £23.50

A brief work of fantasy and drama for female voice and brass quintet ... Primarily a traditional use of the voice with a wide vocal range, large leaps, great dramatic contrasts, and two sudden outbursts of pitched shouting that encompasses only the head voice range. Requires a voice capable of easily achieving enough vocal power to match the instruments.

Sharon Mabry, Exploring Twentieth-Century Vocal Music (OUP, 2002)

The Hare in the Moon (1978) (Ryōkan) 9'
soprano and piano

Text translated by Geoffrey Bownas and Anthony Thwaite
First prize, 1978 Forum for Composers, St Louis, Missouri, USA
1st perf: Carole Gaspar (soprano), Christine Smith (pf), Forest Park College, St Louis, Missouri, USA, 28 March 1978
Copies available for purchase, ref H412, price £4.25

Samuel has invented a magical atmosphere through angular vocal lines that switch from singing to speaking.

NATS Journal (USA), September/October 2000

Original version (1978, rev. 1979) for soprano, marimba, vibraphone and double bass
1st perf: Carole Gaspar (soprano), Matthew Furfine (vib), Henry Claude (mar), Karen Katzen (db), St Louis Conservatory, St Louis, Missouri, USA, 2 May 1979
Copies available for purchase (four copies supplied), ref AC159, price £24.50
MUSIC FOR KEYBOARD

Mechanical and Fantastical Studies (2011) 15'
solo piano

I  Mechanical Study I
II  In the Air
III  Mechanical Study II
IV  Falling Star
V  Mechanical Study III

1st perf: Jennifer Lee, Eglise de Ciboure, France, 5 August 2011 (‘Les Raveliades’ festival organised by L’Académie Internationale de Musique Maurice Ravel)

Copies available for purchase, ref Y288, price £10.45

Graves syncopés et aigus cliquetant, entre Scott Joplin et «Jeux d’eau», contemporain mais audible.

Jacques Garay, Journal Sud Ouest, 8 August 2011

Copper Ribbons (2006) 4½'
solo harpsichord


Copies available for purchase, ref Y231, price £6.50

In performance, this piece may stand alone or follow Silver Threads [see below] ... I will enjoy getting to know these pieces better – no hardship, for they are both quite easy.

Michael Round, Music Teacher, December 2006

Silver Threads (2006) 6'
solo harpsichord

In memory of Gerry Farrell


Copies available for purchase, ref Y232, price £7.50

With its companion piece Copper Ribbons ... Silver Threads is the most rewarding keyboard composition this month ... This thoughtful piece is mostly monodic and carefully developed towards a central point that may remind you of Debussy’s Les tierces alternées; it lies comfortably under the fingers ... and a suitably coupled two-manual instrument will make light of all the hand-crossing.

Michael Round, Music Teacher, December 2006

Gaslight Square II (2005) 6'
piano duet

1st perf: Piano Duo Antithesis (Dimitris Karydis and Petros Moschos), Rügländer Wasserschloss, Bavaria, Germany, 10 July 2005

1st broadcast perf: same performers, 5 December 2005 (Radio Bavaria 4)

Copies available for purchase, ref Y223, price £8.75
Gaslight Square I (2004) 1'
solo piano

Commissioned by Surrey University
1st perf: Clive Williamson (pf), Guildford International Music Festival, University of Surrey, 15 March 2005
Published in One-minute Wonders, Vol. 1 (with CD), Cadenza Music (www.cadenza-music.com)

Serenade Duo (2004) 5½'
two pianos

1st perf: Piano Duo Antithesis (Dimitris Karydis and Petros Moschos), Steinway Hall, Miami, Florida, USA, 26 January 2005
1st UK perf: same performers, Purcell Room, London, 13 February 2005
Copies available for purchase (two copies supplied), ref Y219, price £11.00

... it’s a fascinating, brilliant, full-on, five-minute concert piece ... superbly crafted for a well-matched duo and is a worthy addition to the repertoire.

John York, Piano, July/August 2005

A Garland for Anne (2003) 10'
solo piano

I  The Therapy of Moonlight  IV  Morning
II  Vertigo  V  Four-and-a-half Dancing Men
III  On Going Deaf

Written for the 70th birthday of the poet Anne Stevenson
1st perf (I, II, IV): Chenyin Li, Guildhall School of Music & Drama, London, 3 June 2003
Copies available for purchase, ref Y200, price £9.25

Dedicated to poet Anne Stevenson, the five pieces have titles taken from her poems and the piano writing is appropriately colourful and descriptive. Fifths and octaves shared between the hands, in continually changing metre, drive forward the exciting ‘Four-and-a-half Dancing Men’, whilst sharply contrasting sections in ‘The Therapy of Moonlight’ seem to evoke in turn its serenity and its shimmering effects.

Pamela Lidiard, Piano Professional, January 2006

Off to Narita (2001) 13'
solo piano

1st perf: Helen Reid, Blackheath Concert Halls, London, 8 October 2002
Copies available for purchase, ref Y194, price £9.25
Ymddiddan (Dialogue) (1998) 13’
two pianos

I Hedfan (Flying)  II Galar (Grief)  III Igamogam (Zig-Zag)

1st perf: Micallef-Inanga Piano Duo, Purcell Room, London, 8 February 1999
Copies available for purchase (two copies supplied), ref AC166, price £21.00

Dream-Images (1997) 15’
solo piano

I Winding Paths  IV Interlude II
II Interlude I  V Weeping Trellises
III Distant Fountains

Commissioned for the 1997 Machynlleth Festival by the Machynlleth Tabernacle Trust with funds from the Trust and the Arts Council of Wales

1st perf (V): Gretel Dowdeswell, St Andrew’s Church, Presteigne, 28 August 1996
1st complete perf: Martin Roscoe, The Tabernacle, Machynlleth, 30 August 1997
Copies available for purchase, ref H438, price £9.25

Barley four minutes long, Weeping Trellises is an elegantly crafted integration of two clearly contrasted ideas, its crystalline pianism owes something to the later Debussy ...

Christopher Morley, The Birmingham Post, 30 August 1996

Fel Blodeuyn (Like a Flower) (1992, rev. 1993) 10’
solo organ

Commissioned for the Reading University Centenary Concert

1st perf: Martin Souter, St George’s Chapel, Windsor, 2 October 1992
Performed in Europe and the USA by Dame Gillian Weir in 1999
Copies available for purchase, ref AC145, price £9.25

INSTRUMENTAL CHAMBER MUSIC

Locomotion (2016) 7½’
clarinet quartet

1st perf: Catrin Soons, Lowri Thom, Daisy Cooksley (cls), Jesse Gosse (bcl), St Mary’s Priory Church, Monmouth, 19 April 2017
Score and parts (3 B flat, 1 bass clarinet) available for purchase, ref Y340, price £22.50

Brass Tacks (2013) 5’
brass quintet (2tpt, hn, tbn, tba)

Commissioned by Arcomis (Arts Commissioning) for performance by the Arcomis Brass Quintet throughout 2013 as part of an audience outreach programme at venues throughout south Wales

1st perf: Arcomis Brass Quintet, Glanfa Stage, Millennium Centre, Cardiff, 26 May 2013
Score and parts available for purchase, ref Y304, price £15.50
**Threaded Light** (2012)  
c.18’  
string quartet with optional percussion

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<td>Estuary by Moonlight</td>
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*Commissioned by the Mavron Quartet in celebration of its 10th anniversary, with a ‘Women Make Music’ award from the PRS for Music Foundation*

1st perf: Mavron Quartet (Christiana Mavron, Katy Rowe, vlns; Niamh Ferris, vla; Lucy Simmonds, vc), 29 May 2012, St David’s Hall, Cardiff

Score and parts available for purchase, ref Y298, price £36.00

**Mist on the Hills** (2011)  
17’  
accordion and string quartet

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<td>Swirling</td>
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1st perf: Milos Milivojevic (accordion), Juritz Quartet (David Juritz, Naomi Thomas, vlns; Martin Kegelmann, vla; Rosie Biss, vc), The Tabernacle, Machynlleth, 22 August 2011 (Machynlleth Festival)

Score and parts available for purchase, ref Y279, price £36.00

This work is also available in a version for two accordions. Please contact the composer via Stainer & Bell for details.

**Phantasy Trio** (2010)  
9½’  
violin, cello and piano

1st perf: The Inari Ensemble (Clare Hammond, pf; Jenna Sherry, vln; Richard Birchall, vc), St Mary’s Church, Cossington, Somerset, 2 April 2011

Score and parts available for purchase, ref Y273, price £15.00

**The Last Dance** (2009)  
7½’  
string quartet

1st perf: Darwin Bicentennial Quartet (Edward McCullagh, Takuma Yamaguchi, vlns; Lesley Larkum, vla; Miguel Calvo, vc), Bridewell Hall, London, 11 July 2009

Score and parts available for purchase, ref Y262, price £18.50
Far across the sea (Ymhell dros y môr) (2009) 3½'
solo harp

Written for the 2010 International Harp Festival, Caernarvon, North Wales
Copies available for purchase, ref Y259, price £6.50

Emerging (lightly) (2008) 6'
solo viola and chamber ensemble (flute, clarinet in B flat, two violins, cello, harp)

Commissioned by Mobius for its ‘Birthday Candles’ project in celebration of its 10th anniversary
Score and parts available for purchase, ref Y244, price £23.50

But only Rhian Samuel’s Emerging (lightly) struck me as having enough musical argument to grip the brain as well as tickle the ear. Here the viola was the still centre of a quicksilver polyphonic whirl, before intoning a haunting folk-like tune over an oasis of calm G major.


Beautifully written, as one has come to expect from this composer, it might be manageable by an advanced school group or could be ideal for performance at a contemporary music festival at a college or university.

Leonie Anderson, ESTA News & Views, Autumn 2008

Dance of the Curlews (2008) 5'
two harps

Commissioned by the Harp Department, Royal Academy of Music
Copies available for purchase, ref Y245, price £9.75

Little Duos (2006) 9'
two B flat clarinets

1st perf: George Georgiou and Ona Cardona, College Building, City University, London, 27 February 2007
Copies available for purchase (two copies supplied), ref Y233, price £8.75

The first duet is a fast, punchy canonic piece which, as well as sounding very effective, provides excellent teaching material ... they are welcome additions to the duo repertoire.

David Campbell, Sheet Music Review, March/April 2007

Each movement focuses on a different technical problem ... to play they are witty, imaginative and explore some beautiful harmonies. The interplay between the two instruments is creatively handled with some striking and unusual effects. Definitely for advanced players (Grade 8 plus) but my school-aged students of this standard were very keen to learn and perform them.

Helen Paskins, Music Teacher, December 2006
Shards of Light (2005)  
7'

solo violin

Commissioned by György Pauk for his students


Copies available for purchase, ref Y228, price £7.50

... a definite sympathy and understanding for what is possible in the production of colour and sound on the violin ... Shards of Light is demanding but also intriguing and atmospheric.

Patricia Noall, ESTA News and Views, Winter 2006

Dovey Junction (2005)  
4½'

brass quintet (2tpt, hn, tbn, tba)

Commissioned by the Fondazione Adkins Chiti: Donne in Musica (Rome)

1st perf: Borealis Brass (Alaska), Nate Holden Performing Arts Center, Los Angeles, California, USA, 3 October 2005 (UNESCO World Forum on Music)


Score and parts available for purchase, ref Y224, price £17.00

The music is atmospheric, offering a sense of the place that it was composed for ... Dovey Junction is an excellent piece in miniature form for college players or a group of similar-minded Grade 8 instrumentalists who are confident soloists.

Kevin Street, Music Teacher, February 2007

5'

solo harp

Commissioned by Skaila Kanga

1st perf: Skaila Kanga, Duke’s Hall, Royal Academy of Music, London, 6 May 2004

Copies available for purchase, ref Y217, price £5.50

Quartet: Light and Water (2003)  
15'

piano quartet

I Light through Water  III Water above Light
II Light above Water  IV Water through Light

1st perf: Fidelio Piano Quartet, St John’s Church, Hampstead, London, 15 May 2004 (Hampstead and Highgate Festival)

Score and parts available for purchase, ref AC211, price £30.00

... The titles of her four movements are all variants of the overall title – Light through Water, Light above Water, Water above Light, Water through Light, a spray of prepositions – [and] the shifting, glittering interplay of piano and strings throughout the work, and an idiom of deceptive, challenging transparency, gave those repeated words a reality that lingers in my mind.

Paul Driver, The Sunday Times, 30 May 2004
**Songlines (2002)**

alto saxophone and piano

I Violets are Blue  
II Fourteen Angels  
III The Tree on the Hill

1st perf: Sarah James (sax), Grace Huang (pf), Bridgewater Hall, Manchester, 12 March 2003

Copies available for purchase, ref Y199, price £12.00

... In three movements, the piece travels through many interesting climates often in very tight, angular environments needing much rhythmical security. The composer, obviously well acquainted with the instrument, stretched its and the performer’s capabilities.

_A. Wilson, Clarinet & Saxophone, Summer 2003_


trombone quartet

1st perf: London Trombone Chorale, Queen Elizabeth Hall, London, 9 March 1988

Score and parts available for purchase, ref Y197, price £22.50


solo clarinet in B flat

1st perf: Robina Dallmeyer, British Music Information Centre, London, 5 May 1988

1st perf (rev. version): Andrew Mason, Kimbolton Music Club, Cambridgeshire, 1 December 2002

Copies available for purchase, ref Y193, price £6.50


fl, ob, cl, hn, bsn

I Midwinter Spring  
II Opening Buds  
III Spring Midwinter

1st perf (I): Patterson Wind Quintet, St John’s Downshire Hill, Hampstead, London, 30 June 1984

1st complete perf: The Aurora Ensemble, Pontardawe Arts Centre, Swansea, 1 November 2002

Score and parts available for purchase, ref Y196, price £28.50

**Shaping the Air (2000, 2002)**

Version for soprano/alto saxophone and piano

I Fretting  
II Silver Ropes  
III Windmills

1st perf: Sarah James (sax), Paul Turner (pf), British Clarinet and Saxophone Society Congress, Welsh College of Music and Drama, Cardiff, 25 October 2002

Copies available for purchase, ref Y195, price £12.00

**Time out of Time (2002)**

Little Suite for cello and piano

I Angels (i)  
II Mechanical Doll  
III ’Twixt Thee and Me  
IV The Little Boat at its Moorings  
V Harmonium  
VI Angels (ii)
1st complete perf: Beate Altenburg (vc), Jeremy Eskenazi (pf), Royal Academy of Music, London, 9 January 2003
Copies available for purchase, ref Y184, price £13.00

_Time out of Time ... is an imaginative addition to the contemporary cello-and-piano repertoire._
Peter Palmer, Tempo Vol. 62, Issue 244, April 2008

### Time out of Time (2002)
Little Suite for cello and piano arranged for viola and piano

| I | Angels (i) |
| II | Mechanical Doll |
| III | 'Twixt Thee and Me |
| IV | The Little Boat at its Moorings |
| V | Harmonium |
| VI | Angels (ii) |

Copies available for purchase, ref Y192, price £13.00

### Tin Soldier (2002)
cello and piano

_Commissioned by The Associated Board of the Royal Schools of Music_
Published in _Spectrum for Cello_, ABRSM Publishing

### Five Miniatures (2001)
piano quintet

| I | Tides |
| II | Surreptitious Waltz |
| III | Pines by Moonlight |
| IV | Distant Hymn |
| V | Motoring |

1st perf: Franke Piano Quintet with students from Benenden School, Cranbrook, 29 April 2001
Score and parts available for purchase, ref Y182, price £17.75

### Shaping the Air (2000)
oboe and piano

| I | Fretting |
| II | Silver Ropes |
| III | Windmills |

1st perf: Katherine MacKintosh (ob), Simon Lepper (pf), Bridgewater Hall, Manchester, 22 November 2000
Copies available for purchase, ref Y181, price £12.00
**Trio: Stepping Out II** (2000)  
clarinet, viola and piano  
*Commissioned by The York Trio*  
1st perf: Chroma, Cardigan Music Club, Cardigan, Ceredigion, 6 September 2001  
Score and parts available for purchase, ref Y179, price £14.45

**Naming the Flowers** (1999)  
solo guitar  
I Sky-Blue Chicory and Purple Angelica  
II The Shell-frail Colour of Harebells  
III Foxglove, Balsam and Pods of Sweet Cicely  
Copies available for purchase, ref Y175, price £8.75

**Three Pieces for Trumpet and Organ** (1999)  
trumpet (in C) and organ  
I Eryri  
II Black Mantillas  
III Threnody with Fanfares  
Dedicated to John Wallace, Jonathan Freeman-Attwood and Deborah Calland  
1st perf: John Wallace (tpt), Simon Wright (org), Duke’s Hall, Royal Academy of Music, London, 15 September 1999  
Copies available for purchase, refs AC170, AC171 and AC172, price £9.25 each

**Through Windows and the Balustrades Beyond** (1998)  
flute, harp and viola  
1st perf: Katherine Baker (fl), Suzanne Willison (hp), Cian O’Duill (vla), Royal Academy of Music, London, 30 October 1998  
Score and parts available for purchase, ref Y167, price £17.00

**One Charming Night** (1998)  
violin and piano  
*Commissioned by Joji Hattori*  
1st perf: Joji Hattori (vln), Joseph Seiger (pf), Wigmore Hall, London, 29 October 1998  
Copies available for purchase, ref H423, price £7.75

**Fantasy Quintet** (1998)  
five C flutes  
I Dark Journey II Dance in the Light  
Score and parts available for purchase, ref Y164, price £35.50
**Dance in the Light** (1997)  
*two C flutes*  
Copies available for purchase (two copies supplied), ref Y157, price £11.00

**Preludes and Dances** (1997)  
*string quartet*  
*Commissioned by the 1997 Lower Machen Festival with funds from the Arts Council of Wales*  
1st perf: Emperor Quartet, St Michael’s Church, Lower Machen, 25 June 1997  
Score and parts available for purchase, ref Y148, price £23.50

**Stepping Out** (1996)  
*clarinet and piano*  
1st perf: Katherine Spencer (cl), Sam Haywood (pf), Britten Theatre, Royal College of Music, London, 15 August 1997  
Copies available for purchase, ref Y144, price £9.75

**Blythswood** (1996)  
*viola and piano*  
   I  *Tangled Webs*  
   II  *Gannets Diving*  
   III  *To become the song*  
1st perf: Su Zhen (vla), Simon Lepper (pf), Harlow Old Town Hall, Harlow, Essex (1999 Harlow Viola Festival), 20 February 1999  
Copies available for purchase, ref H398, price £7.00  
... *these three pieces could stand individually or would make a welcome addition to a recital programme in their entirety.*

--- Leonie Anderson, ESTA News and Views

**Wherever I Go** (1995)  
*solo flute*  
1st perf: Anna Maria Morini, Castello Caetani, Sermoneta, Italy (Pontino Festival), 9 June 1995  
Copies available for purchase, ref Y147, price £6.50

**Traquair Music** (1989)  
*solo oboe*  
1st perf: Cynthia Green, Rocky Mountain College, Billings, Montana, USA, 23 February 1991  
Copies available for purchase, ref Y146, price £7.50

**Ariel** (1988)  
*flute and piano*  
1st perf: Nicola Ellis (fl), Sadie Harrison (pf), King’s College, London, 27 June 1988  
Copies available for purchase, ref Y149, price £9.75
**Shadow Dance** (1984, rev. 1985)
flute, oboe and piano

1st perf (rev. version): Members of Capricorn: Philippa Davies (fl), Christopher O’Neal (ob), Julian Jacobson (pf), St John’s Smith Square, London, May 1985

1st broadcast perf: same performers, January 1986 (BBC Radio 3)

1st perf (orig. version): Joanne Pitman (fl), Christle Judd (ob), Richard Shaw (pf), King’s College, London, February 1984

Score and parts available for purchase, ref AC150, price £15.00

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**OTHER WORKS BY RHIAN SAMUEL**

**La Roca Blanca** (1996)
harp

1st perf: Elinor Bennett, Criccieth Festival, 21 June 1996

Published in *The Living Harp*, edited Elinor Bennett, Curiad Publications, 1996

**Three Songs** (1989)
voice and guitar

1st perf: Mateo Palma (baritone), Ana Maria Reyes (guitar), Sala Lessing, Instituto Chileno-Alemán de Cultura, Concepción, Chile, 23 August 1990

Published by Andresier Editions (Bardic Edition), 2003

**Rondo Pizzicato** (1984)
string quartet


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**DISCOGRAPHY**

**Rhian Samuel: Light and Water**
The Hare in the Moon (Lucy Crowe, soprano, and Simon Lepper, piano)
Time out of Time (Gemma Rosefield, cello, and Simon Lepper, piano)
A Garland for Anne (Chenyin Li, piano)
Trinity (Joana Seara, soprano, Adam Walker, flute, and John Reid, piano)
Quartet: Light and Water (Fidelio Piano Quartet: Michael Dussek, piano, Tamás András, violin, Sarah-Jane Bradley, viola, and Gemma Rosefield, cello)
Gaslight Square II (Piano Duo Antithesis: Dimitris Karydis and Petros Moschos)

Deux-Elles DXL1128  www.deux-elles.co.uk

*This recording succeeds on two counts, being both a rounded ‘composer portrait’ and a show-case for some fine young musicians.*

(*Peter Palmer, Tempo Vol. 62, Issue 244, April 2008*);

*Everywhere a distinctive voice shines through Samuel’s craftsmanship.*

(*George Hall, The Independent on Sunday, 9 December 2007*)
Ariel
Ariel (Catherine Handley, flute, and Andrew Wilson-Dickson, piano)
A0267-CD www.creighton-griffiths.co.uk

British Rhapsody: Music for Viola and Piano
Blythswood (Su Zhen, viola, and Simon Lepper, piano)
Stone Records 5060192780352 www.stonerecords.co.uk

Plum Pudding
Jolly Wat the Shepherd (Joyful Company of Singers, conductor Peter Broadbent)
Champs Hill Records CHRCD013 www.champshillrecords.co.uk

The Gate of Heaven: Favourite Anthems from New College
Love bade me welcome (Choir of New College Oxford, conductor Robert Quinney)
Novum NCR-1391 www.newcollegechoir.com/novum.html

A Garland for Presteigne
Nantcol Songs: A Perfect View (Gillian Keith, soprano, and Simon Lepper, piano)
Metronome METCD1065 www.metronome.co.uk

The Mavron Quartet’s 10th Anniversary Commissions
Quartet: Threaded Light (Mavron Quartet: Christiana Mavron and Katy Rowe, violins, Niamh Ferris, viola, and Lucy Simmonds, cello)
www.mavronquartet.co.uk Tŷ Cerdd Studios: www.tycerdd.org

British Music for Flute, Oboe and Piano
Shadow Dance (Nancy Ruffer, flute, John Anderson, oboe, and Helen Crayford, piano)
Dutton Epoch CDLX 7181 www.duttonvocalion.co.uk

Music by Women
Songs of Earth and Air: The Kingfisher and April Rise (Sharon Mabry, mezzo-soprano, and Rosemary Platt, piano)
Capstone CPS-8714 (2-CD set) www.capstonerrecords.org

North Star
Threnody with Fanfares (Deborah Calland, trumpet, and William Whitehead, organ)
Deux-Elles DXL1097 www.deux-elles.co.uk

Daystream Dances
Traquair Music (Cynthia Green Libby, oboe)
Hester Park CD 7707 www.vivacepress.com
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