

**rarescale  
premiere series  
2009**

**Concert 2: 26th september  
music for wind trio and electronics**

**Shoreditch Church  
London E1 6JN  
7.30pm**



# programme

Rucke di Guck  
*for piccolo and oboe (1995)*

Giacinto Scelsi (1905 – 1988)

Something Suspicious (small)  
*for bass clarinet and electronics (2005): UK premiere*

Ronald Bruce Smith (b.1961)

A Memory of Spring  
*for alto flute and electronics (2009): European premiere*

Michael Oliva (b.1966)

Leaves (Feast for the Advent of Sleep)  
*for flute, oboe and clarinet (2004-5)*

Nadja Gabriela Plein (b. 1978)

interval: 20 mins

Triologue I  
*for alto flute, cor anglais and bass clarinet (2004): World premiere*

Mats O Hansson (b.1960)

Veni Creator Spiritus  
*for flute and bass clarinet (2002)*

Sir Peter Maxwell Davies (b.1934)

Akellare  
*for oboe and electronics (1976)*

Tomás Marco (b.1942)

A Memory of Winter  
*for bass clarinet and electronics (2009): World premiere*

Michael Oliva (b.1966)

Kabylian  
*for alto flute, cor anglais, bass clarinet and electronics (2007)*

Michael Csanyi Wills (b.1975)

Carla Rees - flutes  
Paul Goodey - oboe/cor anglais  
Sarah Watts - clarinet/bass clarinet  
Michael Oliva - electronics



# programme notes

The three sections are contrasted by harmonic content, timbre, as well as rhythm and tempo. In the first section we find dance-like rhythms producing immense activity and energy. The harmony is based on the harmonic spectrum of low B flat and gradually modulates into a distorted version of the B flat spectrum. The second section uses this distorted harmony throughout and introduces breathy noises. Gradually becoming much quieter and slower the section ends on breath alone. The third section starts with the distorted spectrum and gradually modulates back into the B flat spectrum, ending on a high B flat in the flute. Cells of ideas from before are magnified and seen from a new point of view. (NGP)

## **Dialogue I**

**Mats O Hansson (b.1960)**

*Dialogue I* is the first work after a period of experimenting and searching for a way to blend together two different ways of composing that I had previously used. There is a hidden part, never meant to be played, that the other parts reflect and relate to; something they have in common. (MOH)

Mats O Hansson is a Swedish composer, born in 1960. He following studies in Computer Science, he studied composition at the University of Gothenburg (1993-1997). His works include chamber music as well as music for concerts, stage, film, radio, TV and exhibitions. He is a member of the board for the Kalv International Venue for New Music Development and Levande Musik in Gothenburg. He is also a member of The Society of Swedish Composers (FST) and the Swedish section of the International Society for Contemporary Music (ISCM).

## **Veni Creator Spiritus**

**Sir Peter Maxwell Davies (b.1934)**

*Veni Creator Spiritus* is one of a series of shorter works I wrote in tandem with a Mass for Westminster Cathedral, for liturgical use at Pentecost. This uses two plainsong associated with this festival, *Dum Complerentur* and *Veni Creator*, which are also at the roots of the present work, appearing as such, however – and then with some inflections – only at the close.

Instead of a literal appearance at the opening, we hear a folded-in-upon-its-transposed-self version of *Veni Creator*, building up a magic square traditionally

# performers

**Carla Rees (flutes)** is an alto and bass flute and contemporary music specialist. She is artistic director of rarescale and has performed as a recitalist throughout the UK, including at the Edinburgh Festival, Huddersfield Contemporary Music Festival, and Proms Composer Portraits, and in several tours to Europe and the USA. Recent performances include at the National Flute Association Convention in New York, British Flute Society Convention in Manchester, and with rarescale at the Sonic Circuits Festival in Washington DC, Spark Festival in Minneapolis, San Francisco Chamber Wind Festival and in recitals in London and France. She works with composers to develop new alto and bass flute repertoire, and has given over 200 premiere performances. She has recorded for EMI, Capstone, rarescale records and Metier, in addition to soundtracks for films shown on British and International television. Carla teaches the flute at Royal Holloway, University of London, and has given masterclasses and workshops at many of the world's leading universities and conservatoires, including the Royal Academy of Music in London, The Juilliard School in New York and UCLA, CalArts and the University of Southern California in Los Angeles. She is assistant editor of Pan, the Journal of the British Flute Society, and also works as a photographer, with work published in Europe, New Zealand and the USA.

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

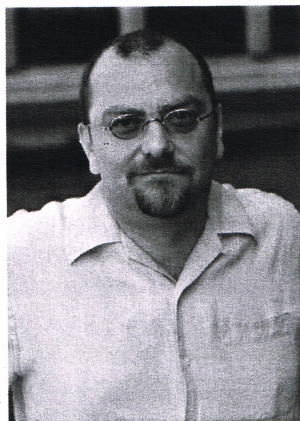


**Paul Goodey (oboe)** is one of the most progressive players of his generation. He studied at the Royal College of Music to Masters' level and at the University of California. He then returned to the Royal College where he completed his Doctorate. He has appeared as a soloist in the United Kingdom, Europe and North America; has been broadcast on Radio 3 and Radio 4 and has appeared on soundtracks including broadcasts on BBC 2, Channel 4 and the Discovery Channel. Concerti include Heinz Holliger Siebengesang, Lutoslawski Double Concerto (including performances with the composer), Strauss and Mozart.



# performers

He is the oboist with the contemporary chamber ensemble Sounds Positive, with whom he has given over 50 premieres at venues including the Royal Opera House, St. John's Smith Square and the Colourscape Festival; with composers such as Stephen Montague, Simon Bainbridge and Judith Weir. He has also performed with rarescale across the UK, with whom he has premiered over 20 works. He continues to commission new work through his collaboration with leading composers and contemporary ensembles. His solo CD *New Ground*, features seven world premiere recordings and was rated 'excellent' by BBC Music Magazine. More recently, he has released a disc of music by Edwin Roxburgh, *Antares*. This includes a piece written for Paul by the composer, and also contains two ensemble pieces conducted by the composer. For eight years, prior to his appointment as Head of School of Wind, Brass and Percussion at the RNCM, he was the Head of Wind, Brass and Percussion Faculty at Trinity College of Music and a Council member of the Society for the Promotion of New Music.



**Sarah Watts** (clarinets) studied at the Royal Academy of Music with Angela Malsbury and Victoria Soames Samek (bass clarinet) and at the Rotterdam Conservatorium on the postgraduate solo bass clarinet course with Henri Bok, funded by the Countess of Munster Musical Trust and a Leverhulme Trust Studentship. At the end of her course in Rotterdam Sarah was awarded the Exxon prize for the best classical music student.

Sarah now specialises on the bass clarinet and has performed solo repertoire in England, Ireland, Scotland and the Netherlands. Composers such as Marc

Yeats, Ian Wilson, Kevin O Connell, Alicia Grant and Sungji Hong have written works for her. In January 2003, Sarah performed in London's Purcell Room as part of the Park Lane Group Young Artist Series.

Sarah has taken bass clarinet repertoire classes and composition workshops at the Royal Academy of Music, Trinity College of Music, Royal Irish Academy of Music, Royal Welsh College of Music and Keele University. Sarah is an artist on the Live Music Now Scheme and has also performed a series of concerts with Henri Bok in the UK. Sarah also performs regularly with pianist Antony Clare in their duo SCAW, and the Curt Collective. Sarah was a founder member of the World Bass Clarinet Foundation and an organiser for the First World Bass Clarinet Convention in Holland in October 2005. Sarah plays exclusively on Gonzalez reeds.

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

Originally trained as a biochemist, **Michael Oliva (electronics)** is now a composer, with a fondness for writing operas and music for electronics and woodwind. He is rarescale's composer in residence and performs regularly with them in the UK and the United States, and also runs madestranger opera, a company dedicated to producing new forms of the genre for modern audiences. With madestranger he has premiered his multimedia operas *Black & Blue* at BAC in 2004 and *Midsummer* in 2005, and *The Girl Who Liked to be Thrown Around*, presented as a work in progress in Scotland in 2006 and in full production in London at the Tête a Tête opera Festival in 2007, and at the Grimeborn Festival at the Arcola Theatre in 2008.

As well as over 40 theatre scores, Michael's works include *Xas-Orion* for oboe/cor anglais and electronics, *Into the Light* for oboe/cor anglais and piano (both recorded by Paul Goodey on his CD *New Ground*), *Torso* for wind orchestra, *Cyclone* for wind quintet with piano, a piece for large ensemble and electronics *The Speed of Metals*, *Night Crossing* for wind trio with computer and *Apparition and Release* for quartertone alto flute and electronics. Michael also teaches composition with electronics at the Royal College of Music, where he is Area Leader for Electroacoustic Music, lectures in music technology at Imperial College, London and researches and publishes on the use of interactive video systems in opera.

[www.michaeloliva.net](http://www.michaeloliva.net)