

rarescale/RCM
alto flute composition competition

Final

Thursday 8th July 2004
7.00pm
Recital Hall, Royal College of Music

Trade stands from 6.00pm

Concert no. 7216

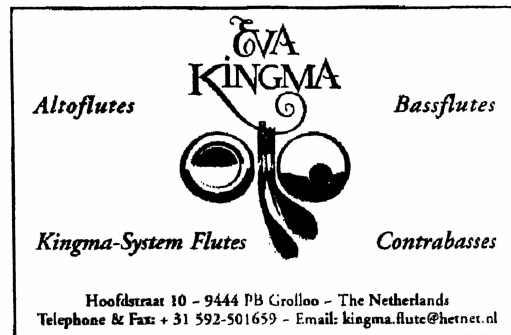
rarescale/RCM alto flute composition competition 2004

The inaugural rarescale/RCM composition competition was launched in mid 2003 by rarescale's artistic director and RCM Society Junior Fellow Carla Rees. Composers were asked to submit chamber works for alto flute and up to two other instruments which had not been previously performed in the UK. Carla's educational CD ROM, 'Composing for Quartertone Alto Flute', produced at the RCM with David Burnand (Chairman of the Judging Panel) was made available to all interested composers as a guide.

Approximately 70 scores were submitted from around the world, from which a shortlist of the eleven pieces to be performed in tonight's concert was selected. These pieces were featured in a workshop in April 2004, to allow composers the opportunity to work alongside the performers before the public premieres of the works.

The competition was set up with the aim of creating and promoting good quality new music for the alto flute, an instrument which has huge potential for the composer and excellent audience appeal. The submitted works represent a range of styles by composers of different ages and experience, and have provided performers with repertoire suitable for the recital platform.

Many of the submitted works will be performed by rarescale in its Premiere Series in 2004/5 at St Cyprian's Church, Glentworth Street, London NW1. For further details please email rarescale@fsmail.net.



programme

sound tracking	Lorenz Dangel
Epiclesis	Juan Maria Solare
Di là dal fiume	Mats O Hansson
Habanera Chromatique	Jon Jeffrey Grier
Watery Moon	Darleen Cowles Mitchell
ASCII dialogues	Marc Yeats

Interval
(20 minutes)

Sonus Dulcis	Andrian Pertout
Blue Rondo	Paul Rhys
Into My Burning Veins A Poison	Patrick Nunn
The Only Lonely One?	Karen Gourlay
Aneresis	Tasos Stylianou

Judges depart for deliberation

Till	Horacio Vaggione
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Announcement of Results and Presentation of Prizes

compositions

(programme notes by the composers)

sound tracking (2004)

Lorenz Dangel

Carla Rees – quartertone alto flute
Michael Oliva – electroacoustics

The central conceptual idea of *sound tracking* is to create a dialogue between the live quartertone alto flute and sound material of the same instrument represented by an electronic medium.

The interest in using electronics is not primarily that of sound processing, but to keep the natural sound of the flute, while at the same time exceeding the technical possibilities of the live instrument. The precise use of quarter tones in the electronic medium helps to highlight the feature of the quartertone alto flute.

Having set up the dialogue between the "flutes", the electronic medium is then used to create spaces and atmospheres which expand the normal concert situation and help to reunite the two media into one sound result.

The musical education of **Lorenz Dangel**, born in 1977 in Wuerzburg/Germany, started in 1985 with piano lessons and 1987 with double bass lessons. In 1988 he wrote down his first compositions, which often would be the result of his improvisations. In the following years, Dangel developed his skills as a musician in various ensembles and from 1993 on as a member of the German National Youth Orchestra.

After his graduation from high school in 1997, he began his studies in double bass and composition at the Hochschule für Musik "Hanns Eisler" in Berlin. At this time he was involved in two theatre productions with the "Tres Lollas" in Berlin as a composer and pianist, and he composed soundtracks for short films. In 2000 he continued his studies in composition for screen with Enjott Schneider at Hochschule für Musik, München. He composed further soundtracks for short films (*Happy End*, *Flachschwimmer*), documentaries (*Das Leben als Ganzes*) and classical compositions (*pasos en la noche*, *Ich habe den Fluss im Mond gesehen*). In 2001, Dangel composed and conducted *Federico*, a large scale music theatre project with actors, dancer, orchestra and electronics (Script & Director: Giovanni Netzer), premiered on 2nd August in Brienz (Switzerland).

After concluding his studies in München with a diploma he started with a PGDip in composition with David Sawer at Royal College of Music, London. On 24th October 2003 his *Jeu de couleurs* for orchestra was premiered in Hof (Germany) by the "Hofer Symphoniker", conducted by Paulus Christmann.

Epiclesis (1995)

Juan Maria Solare

Carla Rees – alto flute

Epiclesis was composed in Köln in September 1995.

The title *Epiclesis* stems from a Greek word meaning "invocation", specifically the invocation to divine strength and power.

The flute had always found cultural [worship, application as an elegiac instrument, as trigger of determinate stimuli, as principal carrier of the apotropeic effects ascribed to sounds. ("Apotropeic" designates here the scared protection invoked to defend oneself physically against everything negative or ill-fated).

At the beginning of the *Mathnawi* of Mawlana Jalaluddin Rumi (1207-1273), the reed of the flute consumes of pain yearning the trunk from which one day she was separated:

*Listen to this reed
how it makes complaint telling a tale of separation:
"Ever since I was cut off from my reed-bed,
men and women all have lamented my bewailing.
I want a breast torn asunder by severance,
that I may fully declare the agony of yearning.
Everyone who is sundered far from his origin
longs to recapture the time when he was united within it"*

(Translation of A.J. Arberry, "Tales from the Masnavi", London 1961)

The lament of the reed flute is a symbol of the soul's sorrow at being parted from the Divine Beloved. "*This cry of the reed is fire, it is not wind*" (Rumi, "Masnavi")

"...in ancient Anatolia the flute player ha a sacred function: his tunes accompanied the spoken *epiclesis*, and thus the person who plays the flute is indeed the one 'who calls the deity' (1). Rumi's use of the symbol of the reed flute at the very beginning of the *Mathnawi* may have been born from a subconscious memory of these traditions, for he, too, wanted to call – call back, that is – the mystical Beloved."

Annamarie Schimmel, "Deciphering the signs for God (A Phenomenological Approach to Islam)", State University of New York Press, 1994, page 138. (1): Gesardus van der Leeuw, "Vom Heiligen in der Kunst", Gütersloh: Bertelsmann, 1957, page 23.

Juan Maria Solare was born in Buenos Aires on August 11th, 1966. He studied for a diploma in piano, composition and conducting at the Conservatorio Nacional. Between 1993 and 1996 he undertook postgraduate studies in composition at the Muzikhochschule in Köln, Germany, under the guidance of Johannes Fritsch, Clarence Barlow and Mauricio Kagel, with the assistance of a

scholarship of the German Academic Exchange Service (DAAD). Between October 1997 and February 1999, he continued his postgraduate studies with Helmut Lachenmann in Stuttgart. Between 1999 and 2001, he studied electronic music with Hans Ulrich Humpert in Köln, gaining a diploma.

From 1986 until 1993 he taught harmony, morphology and chamber music at the Conservatory of Tandil (Argentina). Since January 2002 he has taught piano at the Musikschule Bremer (Germany). Since October 2002, he has conducted a chamber music group devoted to tango at the University of Bremen.

Beside his compositional activities he also writes for diverse publications and for the radio (Deutsche Welle, SWF). He gives courses and lectures on contemporary music (Institut für neue Musik und Musikerziehung, Darmstadt; Salzburg Experimental Academy of Dance).

He obtained prizes and awards in Argentina, United Kingdom, Austria and Germany. In January 2002, he was a member of the jury (piano) in Jugend Musiziert. Between July 1998 and June 1999 he held a scholarship of the Heinrich-Strobel Foundation (Baden-Baden). From June 2001 until May 2002 he had a scholarship at the House of Artists in Worpswede.

He has composed more than 180 works, of which about a third have been performed. His pieces are broadcasted regularly (Radio National de España, Deutsche Welle, Radio Bremen, Radio Fabrik Salzburg, Radio Universitaria Sao Paulo). In 2003 he received commissions from the CDMC (Centro para la Difusión de la Musica Contemporánea, Madrid) and from the Stiftung Kunst & Kultur in NRW (Düsseldorf).

Di là dal fiume (2001)
(over the river)

Mats O Hansson

Carla Rees – alto flute

A game with memory.

Partly the memory of six of my earlier works, from which have borrowed themes in order to use in a sort of collage technique – a musical water-colour where the colours blend transparently.

Partly the memory of now.

Mats O Hansson was born in 1960 in Gothenburg on the west coast of Sweden. He started playing the piano at the age of 11. A few years later he started playing the organ and was for more than twenty years active as a church musician.

He completed studies in computer science in 1983. Along with his career as a programmer and systems analyst, he also composed stage music commissioned by theatre groups. During this period he also composed for TV, radio and exhibitions.

In 1997, he completed a Master of Fine Arts degree in music composition at the University of Gothenburg studying with Carl-Axel Hall, Lennart Hall, Vladimir Kovár and Lars Bengtsson.

His background in computer science and algorithms has become an influence on his composing work. He continuously searches for the ultimate balance between computer generated raw material and the traditional handicraft of the trade, where the two parts contribute in its best ways.

His work has been performed at the contemporary music festivals UNM in Copenhagen, Denmark and Gothenburg Art Sounds, Sweden. For the present he is mainly composing chamber music for ensembles and soloists and his work has been performed in Sweden, Denmark, England and Italy.

He is a member of The Society of Swedish Composers as well as the Swedish section of the International Society of Contemporary Music.

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Habanera Chromatique (2003)

Jon Jeffrey Grier

Clare Jefferis – alto flute
Matthew West – percussion

The habanera was an important Cuban dance form of the 19th century, named for the capital city of Havana. It is in a moderately slow duple meter, with a characteristic dotted eighth-sixteenth rhythm in the bass. It became popular in late 19th century Europe and influenced the early development of the Argentine tango. This example features a number of descending chromatic lines in both themes and accompaniment figures.

Jon Jeffrey Grier holds a B.A. from Kalamazoo College, studying composition with Lawrence Rackley, an M.M. from Western Michigan University, studying with Ramon Zupko, and an M.M. in Theory and a D.M.A. in Composition from the University of South Carolina, where he studied with Jerry Curry, Dick Goodwin and Sam Douglas.

Jon has taught Advanced Placements Music Theory and Music History at the Greenville Fine Arts Center, a magnet school of the arts in Greenville, SC, since 1988. He composes frequently for student and faculty ensembles at the FAC, usually when he really should be grading papers; he was voted Teacher of the Year for 2003-04 by his colleagues. Jon has also been a write/keyboardsist with the jazz-fusion ensembles Oracle and Edgewise since 1984. He lives in Greenville with wife Marion, sons Benjamin and Daniel, and lab-mix-mutt Sally Mae.

Watery Moon (1987)

Darleen Cowles Mitchell

Clare Jefferis – alto flute
Matthew West – percussion

Watery Moon is based on a line from Shakespeare's *A Midsummer Night's Dream*:

*"The moon methinks looks with a watery eye
and when she weeps, weeps ev'ry little flow'r
lamenting some enforced chastity."*

Darleen Cowles Mitchell has written over 100 compositions for various instrumental and vocal combinations, from solo flute to full orchestra and chorus. Her compositions have been performed throughout the United States and in Europe. Her works are published by American Composers Editions in New York and Tap Music Sales in Iowa. *Translucent Unreality No 1* for flute and piano was

recorded by American Woman Composers. *Images*, for violin and guitar, was recorded on Guitar Plus Records, 'Untaming the Fury: Vol 2', by Duo 46 in 2001.

Dr Mitchell has been the recipient of many awards, including the national League of American Pen Women Composition Competition, for her work *Visions*, a concerto for tuba and concert band after texts by Hildegard of Bingen. She received a Ph.D. in Music Composition from the University of Chicago and is currently an Assistant Professor at the University of Nebraska at Kearney.

ASCII dialogues (2003)

Marc Yeats

Carla Rees – quartertone alto flute
Natalie Raybould – soprano

ASCII dialogues is a series of intimate conversations between the female voice and alto flute.

The music is constructed from a limited number of distinct elements - pitches, durations and rhythmic patterns - that repeat. Associations between these continually change through processes of recombination, expansion and contraction of duration and the speed at which events unfold.

Many of the events that govern rhythmic structure and form are determined using randomizing factors, but these too, are limited to enable the construction of music with a consistent language and process.

For the voice, pitch was directly linked to particular sounds that exist in the ASCII phonetic alphabet - each pitch had two sounds associated with it, one of long duration, the other short. I also created some repeating phonetic patterns, which were also governed by pitch. These elements combine to create the vocal line - a stream of consciousness that is as abstract in its conception as the construction of the music itself.

I have also used many of the extended techniques available on the Kingma system quarter tone alto flute, enabling me to explore the colouristic and textural links between the voice and the flute to the full.

The piece is in several phases, traveling through areas of differing colour energy and intensity.

ASCII dialogues is dedicated to Natalie Raybould and Carla Rees, who gave the premiere performance at An Tuiranne Arts Centre in Portree on the Isle of Skye on 11th March 2004.

Marc Yeats began composing seriously in 1994. Since then he has written more than 70 works and received over 60 performances and many commissions from groups and artists at home and abroad including The Edinburgh String Quartet, The Chamber Group of Scotland, Psappha, Richard Casey, The London Sinfonietta, The Endymion Ensemble, The Scottish Chamber Orchestra, 175 East (New Zealand), Lonba (Argentina), Sarah Watts, Kathryn Stott, The Commonwealth Sinfonietta, Hebridean Music Workshops, Contempo Ensemble (Italy), L'aragon Ensemble, Rarescale, illegal harmony, The BBC Philharmonic Orchestra and Tokyo City Philharmonic Orchestra as well as the Gewandhaus Radio Orchestra in Leipzig, with broadcasts on BBC Radio 3, BBC Radio Scotland and German, Japanese and New Zealand radio.

Sonus Dulcis (2002)

Andrián Pertout

*Carla Rees – alto flute
David Black – guitar
Gabriella Swallow – cello*

Sonus Dulcis, or 'Euphony' – the Latin expression characterizing a sound, noise, voice, or tone that is sweet, pleasant, delightful, charming or dear – was conceived in August of 2000 originally as a work for string trio, serving as an exploration of the system of just intonation, or pure intervals (whereby "frequencies of the individual tones reflect the precise mathematical proportions that occur in the harmonic series"), and therefore attempting to avoid sequential intervals with non-superparticular vibration ratios. German physicist Herman Ludwig Helmholtz was its passionate advocate, and his research suggests that in actual performance string players have a natural tendency towards just intervals, and especially in the absence of fixed pitch keyboard instruments. The work's pitch material features the Japanese 'In' scale, which is generally associated with art, koto and shamisen music, and is essentially a hemitonic pentatonic scale incorporating two auxiliary tones, E flat and B flat. It features the major half-tone (16/15), minor tone (10/9) and major tone (9/8) intervals.

Andrián Pertout was born in Santiago, Chile in 1963, and lived in Gorizia, Northern Italy for several years before finally settling in Melbourne, Australia in 1972. Over the years he has worked as a film composer, performer, producer, arranger and writer. In 2000, Andrián Pertout completed a BMus (Hons) degree, and in 2002, a Master of Music (MMus) degree at the University of Melbourne, majoring in composition. He is currently undertaking a PhD at the University of Melbourne on an Australian Postgraduate Award scholarship, studying composition under the guidance of Brenton Broadstock.

He has composed 385 works, and including 110 vocal pieces, 174 instrumental pieces and 101 commissioned pieces. In 2002, he was the recipient of the Michelle Morrow memorial Award for Composition, the Zavod Jazz/Classical

Fusion Award, and a finalist in the 2002 Icebreaker Composers Composition (Surrey, UK), while in 2001, one of his compositions reached the second stage of judging prior to the semi-finals of Masterprize 2 (Royal College of Music, London, UK), as well as the finals of the 2001 Hultgren Solo Cello Biennial (Birmingham, USA).

His commissions include pieces for over 20 documentary and short films, television programmes and commercials, computer games and stage productions. Some of the highlights of his career so far include television documentary films *East Meets West* (1984), *Ibrahim* (1984), *The Murray River* (1985), *Hope Street* (1987) and *The Australian Ballet* (1990), which have been presented both locally and overseas.

Recent events include a recording project with the Melbourne Symphony Orchestra, as well as performances of his music at festivals and conferences in Santiago, Chile; Rome, Bologna, Mantova and Madison, Italy; Nevada, New Hampshire and California USA; Thunder Bay, Ontario, Canada; Skopje, Republic of Macedonia; Southampton, UK; Seoul, Korea; and Vienna, Austria, which resulted in the CD release of Harmonia Classica 17: Harmonie heute?!

Blue Rondo (2003)

Paul Rhys

*Carla Rees – quartertone alto flute
Kerry Yong – piano*

Blue Rondo is a short piece using quartertones either as blue notes or in scale fragments alternating intervals of the semitone and quartertone. The piece alludes to non-western musical traditions and makes use of rhythmic inversion as well as melodic inversion. I hope that this small offering may be the first step towards writing a larger and more ambitious work for this special instrument and its dedicated performer.

Paul Quentin Rhys studied at St. Paul's School and Oxford University. Funded by the British Academy, he obtained a PhD in Composition from Keele University, spending one year in Chicago as a Wingate Foundation Scholar. In 1995 he won a Fellowship from the Annenberg-Beckett Foundation, selected from an international field of applicants across all of the arts disciplines and composed the large-scale piano solo *Not I* to critical acclaim.

His music has been performed by such new-music specialists as Ian Pace, Andrew Sparling, Jane Manning, the Lyric Quartet and has been recorded on the Metier Label. Future performances are scheduled by cellist Rohan de Saram and the Arpege Ensemble.

He currently teaches composition part-time at Reading University where he also conducts the University Chorus, with recent performances of the Haydn Nelson Mass, the Bach Christmas Oratorio and his own large scale *Gloria*. He conducts the Hanover Choir in London and also teaches for the faculty of music at Cambridge University.

Into my burning veins a poison (2004)

Patrick Nunn

Carla Rees – quartertone alto flute
Kerry Yong – piano
Michael Oliva - electroacoustics

The title, *Into my burning veins a poison* is taken directly from Racine's Greek tragedy, *Phaedra* – the very point at which the play ends and Phaedra is dying from taking her own life.

The initial starting materials were samples of single notes performed on the Japanese shakuhachi, which I used whilst working on the score for *Phaedra* in 2002. These were altered to form a series of conventional and quarter-tone pitches which serve rather like a palette of colour.

Also quoted are the last words spoken by Phaedra before she dies. Representing her internal dialogue and spoken in French, we hear in garbled, whispered tones: "But death, robbing my eyes of light, will give back to the sun its tarnished purity." The work represents Phaedra's mental state as the poison takes her from torment to a place of peace and rest.

Patrick Nunn has worked with groups such as The New London Orchestra, New London Children's Choir, Piano Circus, The Composers' Ensemble, The Gogmagogs, Charlie Barber and Band, Icebreaker and Sub Divo, to name just a few. His music has been featured in over twenty festivals both in the UK and abroad.

More recently, he worked alongside Killing Joke's Jaz Coleman on the *Doors Concerto*, featuring Kennedy, and with Concentric Circles in a production of Racine's Greek tragedy *Phaedra* at the Riverside Studios, Hammersmith. His latest CD is a forty-five minute landscape based upon sounds taken from the sea and is written specifically for meditation.

Awards include the Gregynog Festival prize for his work *Colour Cycle* and the BBC Radio 3 Composing for Children prize for *Songs of our Generation*. His tutors have included Frank Denyer, Gary Carpenter and the Dutch composer Louis Andriessen.

The Only Lonely One? (2003)

Karen Gourlay

Carla Rees – quartertone alto flute

The pre-compositional idea for this piece arose from the fact that the Kingma system alto flute, offering a complete range of quarter-tones, is a rare instrument. *The Only Lonely One?* explores different ways of incorporating multiple lines for the solo flute, both implied (e.g. through register, timbral, and dynamic contrast) and actual (e.g. multiphonics, and singing and playing). The lowest pitches of four artificial multiphonics were used to generate melodic lines.

From its beginnings as a solo melancholic lament (am I the only one?) the music moves through different characters. The performer can explore different tonal colours in the coaxing *lusingando*, before the frenetic *Allegro agitato*. The opening material is transformed over three octaves, featuring increasing use of multiphonics, as contrasts of register, articulation and timbre build to a frenzied climax. The ensuing reflective passage recalls the opening, before leading to a joyful conclusion.

Is the only lonely one alone? The music ends with a brief mysterious phrase, questioning the function of the preceding *giojoso*. Although it recalls the loneliness of the opening lament, there are two melodic lines. As a consequence there is more than one possible answer to the question posed by the title, *The Only Lonely One?*

Karen Gourlay was born in 1962. She studied Jazz and Light Music at Leeds College of Music specialising in flute and guitar. After working as a musician for several years she returned to her studies at the University of Leeds, graduating with first class honours in 2002. She is currently completing an MMus in composition, studying with Philip Wilby at Leeds. Inspired by a wide range of sources, her compositions often incorporate references to jazz and other popular music idioms. An active performer and teacher, her research interests include the role of composition in instrumental music education and the close relationship between flute design, performer and composer.

Aneresis (2003) (movements I & II)

Tasos Stylianou

Carla Rees – alto flute/flute
Emma Hancock – violin

Aneresis is a cycle (dramatically speaking). It starts from the present, returns to past and jumps all the way to the future or better, to one's dream of how a future should be. It is a struggle toward freedom and universality which happens in the 3rd movement after a return to nature's events.

The first two movements of this work are being considered for the purposes of the competition.

Tasos Stylianou was born in 1969 on the island of Cyprus. He began to study music at the age of eight at the National Conservatory of Cyprus. After graduating from high school he came to the United States where he studied guitar and theory at Mannes College of Music followed by The New School for Social Research where he received his Bachelor's degree in Jazz performance. He received a Master's degree in Classical Composition from Queens College, The City University of New York. He is currently pursuing a PhD at the University of Utah, majoring in Theory and Composition.

As a performer, Tasos Stylianou has participated in Jazz festivals in Tambere, Finland and New York, along with various ethnic performances at Athens (Greece), Avinion (France) and Nicosia (Cyprus). He is an active composer whose compositions have been performed in the United States and Europe. He has received the Leroy Robertson Award for Composition and a grant from the University Teaching Assistantships for the year 2003-2004. He was commissioned from the Classical Greek Theatre Company in Utah to write the music for *Oedipus at Colonus* as part of the 33rd Greek Classical Theatre.

Till (1991)

Horacio Vaggione

Kerry Yong - piano
Michael Oliva - electroacoustics

Argentinean-born composer Horacio Vaggione, has been based in Paris since 1978, having worked as a composer and researcher at various institutions such as the GMEB, INA-GRM, IRCAM and, since 1996, has run the Centre de Recherch Informatique at Création Musicale (University of Paris-VIII).

His piece for piano and electroacoustic tape **Till** was written for pianist Philip Mead and Stephen Montague and commissioned by the GMEB for the Synthèse Festival of Bourges, 1991. The tape part is entirely composed of sampled piano sounds, subsequently manipulated by computer, mainly through using the Csound synthesis programme. The composer says that this programme allowed him to work on the inner structure of the sound – its spectral energy and dynamic articulation. Thus the derived sounds, even those which become morphologically very distant from their sources, still retain a flavour of the piano's sonic world. The piano part in turn also resembles these manipulated sounds: data from acoustic analysis of the tape part was used in composing the piano part.

"With a language which combines generous approachability with genuine seriousness of purpose, the output of this rock-turned-classical musician is fearlessly cast in forms used for centuries." (Christopher Morley, *Birmingham Post*, March 2004)

TOM INGOLDSBY

One of the most exciting and idiomatic voices to emerge in recent years, Tom Ingoldsby's music owes its immediacy and accessibility to a combination of engaging rhythmic complexity with a superb ear for instrumental colour and a long-breathed lyricism. Over recent years he has received a number of international awards, for both his large-scale pieces and for chamber works as well as several commissions. This is a selection of his chamber works.

Past Times for Clarinet Quartet (1985) 5'

***Dialogues pour violon et piano** (1989) 10'

Te Rerioa (1991) c.10'

Fl (+Picc), Cl (+Bcl), Perc, Pf, Vn, Vc

Chosen for performance in SPNM 50th anniversary concert

Three Fragments for Soprano and Microtonal Ensemble (1991) 22'

Fl (+Picc), Ob, Cl (+Bcl), Hn, Tpt, Tbne, Bass Tbne, 2 Perc, Pf, 2 Vn, Vla, Vc, Cb

***Sonata for Violin, Viola and Piano** (1994) 22'

1994 Clements Memorial Prize for Chamber Composition

Fanfare 'from the back of beyond' (1999) 3'

Fl (+Picc), Ob, Fag, Horn, Bass Tbne, Hp, Vla, Cb

"a bubbling array of rhythmic figures that got form and content just about in balance. Too many of the pieces in the programmes really didn't manage that at all." (*The Guardian*)

***After the Eulogy for Violin and Piano** (2000) 14'

Winner of both jury and critics prizes at the 2002 UK/Eire Composition competition

***Sonata for Piano** (2002) 8'30"

"There's a real sense of 'classical' tonal relations being thoughtfully re-imagined for the present.

(Richard Whitehouse, classicalsource.com)

Clarinet trio (2003) 13' 30"

Cl., vc, pno

"...elegantly crafted in homage to the shades of Debussy and Ravel, and imaginatively coloured and textured." (Christopher Morley, *Birmingham Post*)

Alto flute Sonata (2003) 7'45"

Alto fl, bass cl., pno

* A CD of Tom's chamber works will be issued on Meridian later in 2004.

For a full list of works and further information, please contact:
Diana Hirst at HirstPR@aol.com or 01787 461 822

judges

Simon Bainbridge is Head of Composition at the Royal Academy of Music in London. He studied at the Royal College of Music, Tanglewood and at Edinburgh University. His compositions have been performed throughout the world, by esteemed performers such as Walter Trampler, Susan Bickley, Joy Farrall, London Sinfonietta, The Composers' Ensemble, Birmingham Contemporary Music Group, Nash Ensemble, City of London Sinfonia and BBC Symphony Orchestra, among others.

In April 1997 he was awarded the University of Louisville Grawemeyer Award for Music Composition for 'Ad Ora Incerta'. This powerfully moving work is a setting of poems by Primo Levi. Simon Bainbridge joins a prestigious list of past recipients including Takemitsu, Ligeti, Penderecki, Birtwistle and Adès.

David Burnand (chairman) is Head of Music Technology, Head of the Centre for Screen Music Studies and a Principal Lecturer at the Royal College of Music, London. He composes electroacoustic and film scores, including music and sound design for: *Hoi Polloi* (BBC 1990), *Acumen* (C4 1991), *Smart Alek* (BFI 1993), *La Bas* (BFI 1994), *Gallivant* (BFI/C4, 1996), *This Filthy Earth* (FilmFour 2001).

David writes on a range of music subjects, but on film music in particular. He is currently editing (with Miguel Mera), and contributing a chapter to, the first major scholarly study of European Film Music, for publication by Ashgate in 2006.

Timothy Salter is active as a composer, conductor and pianist. His compositions include instrumental, chamber and orchestral music and songs. He has received numerous publicly and privately funded commissions. His music has been recorded on various labels, including his own, Usk Recordings, and has been broadcast throughout the world. He is Musical Director of The Ionian Singers; teaches composition and performance studies at the Royal College of Music, and as a pianist, he has performed widely with instrumentalists and singers. For further information see www.timothysalter.com

performers

rarescale was formed in July 2003 as the culmination of the work of Carla Rees to promote the alto flute and its repertoire. Following a series of recitals which showcased the instrument in venues such as the Lakeside Arts Centre Nottingham, British Music Information Centre at St Cyprian's Church London, The Warehouse London, Conservatoire de Pantin Paris and The British School Paris, it was decided to continue this work under the name of **rarescale**.

The key members of the group are alto flute specialist Carla Rees and pianist Kerry Yong, who gave the inaugural **rarescale** performance at the Reid Hall in Edinburgh in August 2003 as part of the Edinburgh Festival Fringe. This performance included the world premiere of *Hunting Magic* by Marc Yeats, and the UK premiere of *Light, Snow, Suicide* by Australian composer Brad Gill, in addition to the Scottish premiere of works for alto flute by Andrew McBirnie and Patrick Nunn.

The group has a flexible line-up and will be working with other performers to perform a wide range of repertoire during its 2004 concert season.

Future projects include a series of concerts at St Cyprian's Church in London in the 2004/5 season. **rarescale** have been invited to visit New York in early 2005, where they will give a recital at CAMI Hall for the Flute Club of New York and a masterclass at the Manhattan School of Music.

Carla Rees (alto flute) completed her BMus and MMus degrees at the Royal College of Music, studying flute, alto flute and composition under Graham Mayger, Simon Channing and Timothy Salter respectively.

Since graduating in 1999, she has become a leading alto flute specialist, working to raise the profile of the instrument through research, performance and commissioning new repertoire. Carla plays the world's first fully quarter tone Kingma system alto flute, an instrument with which she is able to break new ground in contemporary techniques and repertoire. She works frequently in collaboration with composers of all genres and works as a solo recitalist as a member of her group, **rarescale**, throughout the UK and Europe. She is also a regular performer with contemporary music ensembles Contemporary Consort, with whom she will perform at the Kings Lynn and Bromsgrove Festivals in 2004/5, and Illegal Harmony, who have invited her to perform as part of a concert series on the Isle of Skye in 2005.

Principal flute of the National Youth Wind Orchestra of Great Britain for several years, Carla now has a busy freelance career. She has performed flute concertos regularly since 1990, including a tour of Denmark playing the Nielsen Concerto, which was recorded and broadcast by the BBC. She has recorded for the Tetractys and Metier labels, in addition to soundtracks for short films shown on British and International television.

Carla holds teaching posts at Nottingham University and at Wycombe Abbey School, and has had her own compositions performed throughout the UK. She was the Bradshaw Junior Fellow at the Royal College of Music for 2002/3 and is currently the RCM Society Junior Fellow.

Kerry Yong (piano) Genetically Chinese, Kerry Yong was born in KL, Malaysia, but through spending most of his life in Sydney, holds an Australian passport. Having always been involved with new music performance as a solo pianist and in ensemble, he has performed in the *Sydney Spring Festivals of International New Music* (1996-98), *Ensemble Offspring*, *Sydney Alpha Ensemble* and *Coruscations* and been broadcast on Australian national radio.

Since moving to London, Kerry has performed at the *Stockhausen Courses Kürten 2002* (Germany) and in *raescale* with Carla Rees at the *Edinburgh Fringe Festival* (2003), generously supported by the RVW Trust and the Holst Foundation.

Kerry is currently a Doctor of Music candidate at RCM, studying piano with Andrew Ball as a recipient of a *University of Sydney Travelling Scholarship*. His DMus research is on music for piano with electroacoustics and its performance practice. He previously studied piano with Stephanie McCallum, completing a Bachelor of Music degree at the University of Sydney. He subsequently held a *Sydney University Postgraduate Award* to gain a Master of Music (Performance) degree at the Sydney Conservatorium of Music.

Natalie Raybould (soprano) read music at St. Edmund Hall, Oxford, and graduated with first class honours. She then attended the Royal Academy of Music to study with Joy Mammen and Clara Taylor, supported by Countess of Munster Trust, and graduated from Royal Academy Opera in 2002 with a Dip.RAM.

Natalie has been involved in many of the most exciting advances in English opera in recent years. She created the soprano roles for *Six Pack*, the collection of operas commissioned by ENO Studio in collaboration with Tête à Tête, and also created The Girl in the English-language premiere of *Hamelin* (Ian Wilson) for Opera Theatre Company Ireland, and was critically acclaimed for both productions. Other contemporary opera roles include Soprano *A Man of Feeling* (S. Oliver), and Natalya in the world premiere of *A Proposal* (R. Dubugnon). She has also worked with Almeida Opera, ENO and Aldeburgh Productions in developing new operas, and has worked with The Clod Ensemble and SingCircle in world premières.

Operatic experience also includes Nedda *I Pagliacci* (Leoncavallo) for English Pocket Opera Company. Other roles include Adele *The Flying Fox* (J. Strauss) for Tête à Tête, Sofia *Il Signor Bruschino* (Rossini), Ermione *Oreste* (Handel), Merione *Telemaco* (Gluck), Serpina *La Serva Padrona* (Pergolesi) and Cleopatra *Giulio Cesare* (Sartorio).

Concert experience includes Schönberg *Pierrot Lunaire* (many venues including the Concertgebouw, Amsterdam under Klaus Ager), Shostakovich *Symphony 14*, Britten *Les Illuminations*, Tavener *Akhmatova Songs*, Handel *Psalm 112*, Ravel *Trois Poèmes de Stéphane Mallarmé*, and most recently Berio *Sequenza* and Marc Yeats *ASCII Dialogues* for Illegal Harmony.

Future engagements include *Lover* in the world premiere of *Liebeslied/My Suicides* (Paul Clark) at the ICA, and Vaughan Williams *Sea Symphony* for Tonbridge Philharmonic. Natalie will also be collaborating with Sound Inventors in autumn 2004.

David Black (guitar) was born in 1978 and began studying the guitar at the age of 10. In 2000 he graduated from the Royal Scottish Academy of Music with 1st Class Honours, and has recently completed an MMus at the Royal College of Music in London. David has performed solo, as part of the Albach Guitar Duo, a lutenist in *Diologa Amoruso* (soprano and renaissance lute) and in various other chamber ensembles. David currently teaches, performs and lives in South East London.

Michael Oliva (electroacoustics) originally trained as a biochemist, and now teaches composition with electronics at the Royal College of Music. As well as live improvisations with electronics, and well over 40 theatre scores, his works include *Xas-Orion* for oboe/cor 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, an oboe concerto *More Blest than Living Lips*, *Cyclone* for wind quintet with piano, a piece for large ensemble and electronics *The Speed of Metals*, and *Ultramarine* for piano clarinet and electronics. He recently premiered an opera *Black & Blue* at Battersea Arts Centre, who have now commissioned his third opera, due to be performed in 2007.

RCM students:

Clare Jefferis (alto flute) Clare Jefferis is currently a Foundation Scholar of Flute at the Royal College of Music, studying principally with Paul Edmund Davies. A former member of the National Youth Orchestra, she performs with the RCM Sinfonietta and Chamber Orchestra and as a freelance, and has given recitals at the Royal College of Music, the Oldham Walton Festival, the Embassy of Venezuela, the Museum of Contemporary Art in Nice, and The National Gallery. Clare performs with the Dionysus Ensemble and has also featured in recording sessions for the National Youth Ballet and also on the soundtrack for the art-house film "The Lost Boy".

Matthew West (percussion) started playing percussion at ten years old and attended Havering Music School for many years. At sixteen he moved to the Royal Academy of Music Junior Dept. to study with Lillian Simpson. He is now in his last year at the Royal College of Music where he studied with Mike Skinner, Kevin Hathway, Janos Kezie and Andrew Smith. Matthew is also a composer and studied with Edwin Roxburgh and Kenneth Hesketh, again at the RCM.

A versatile musician, his passion lies with contemporary music in all its forms. He is a founder member of the New Art Ensemble, a collective group made up of musicians from London and Manchester. He recently devised and ran the festival, *Roxburgh at The Warehouse*, which brought together musicians such as Jane Manning, Peter O Hagan, Neil Thomson and Andrew Ball to celebrate the work of Edwin Roxburgh. Matthew has also worked with many education and outreach projects including those run

by the Philharmonia and Royal Philharmonic Orchestras and the Britten Sinfonia.

He will soon be commencing on a Masters course in composition at the Royal College of Music.

Emma Hancock (violin) Born in 1982, Emma made her London debut aged 10 in the Purcell Room. At 14 she performed Bruch's Violin Concerto No. 1 in the Queen Elizabeth Hall with the London Philharmonic Orchestra in the Grand Final of the Audi Junior Musicians' broadcast live on Classic FM. She has performed with the West Lakes Orchestra, Lincoln Symphony Orchestra, the Northern Chamber Orchestra, Scottish Sinfonia, Dales Chamber Orchestra, St. Cecilia Orchestra, the Westmorland Orchestra and Young Sinfonia, and has toured France, Holland, the Czech Republic, Brunei and Malaysia as a soloist. She has performed in masterclasses with the Purcell Quartet, Janice Graham, Emmanuel Hurvitz, Rodney Friend, Lewis Kaplan, Vadim Gluzman, Eduard Grach, Itzhak Rashkovsky and Victor Danchenko. In 1999 she won the Keldwyth Award, presented to Cumbria's best young musician. In 2002 she was a National String Finalist in the BBC Young Musicians Competition, and her performance was broadcast on national TV and radio.

An experienced recitalist, she performs all over the UK and has a special interest in contemporary works, having had several specially written for her. In October 2002 she participated in the 3rd International Yampolsky Violin Competition in Russia, where she was a semifinalist, and was awarded the highest marks for her performance of Mozart. She then went on to perform with the Moscoviya Chamber Orchestra in the Great Hall of the Tchaikovsky Conservatoire, Moscow. With the Panormo Quartet she won the Helen Just and Susan Connell prize for string chamber music, and participated in a public masterclass with the Belcea Quartet at the Wigmore Hall. With the Celtic band Tarras she recorded 'Rising', which achieved No. 1 in the Folk charts and was voted Mojo's Folk Album of the Month, and toured Germany, Holland and the USA. She also sings professionally, (her debut CD, 'The Girl Stands', is an eclectic mix of violin, fiddle, and vocal music), and is a published and recorded composer. Emma is a Foundation Scholar at the Royal College of Music, where she regularly leads major orchestras and ensembles. She studies with Ani Schnarch, and she is generously supported by the Emerton-Christie Trust. Emma has also received awards from the Martin Musical Scholarship Fund, and the Edmund Castle Trust.

She is a graduate of the Keshet Eilon Violin Mastercourse in Israel and the Bowdoin Summer Music Festival in Maine, USA, and was awarded a Jerwood Scholarship to study at the International Musicians Seminar in Prussia Cove, where she was invited back to play amongst professional musicians of international standing in the Open Chamber Music course.

Gabi Swallow (cello) was born in Belfast in 1980. In 1990 she won a scholarship to Chetham's School of Music where she studied with Nick Jones.

In 1999 she was awarded an ABRSM Scholarship to study at the Royal College of Music with Jerome Pernoo and composition with Timothy Salter. During her undergraduate years she was principal cello of the RCM's Sinfonietta and Symphony Orchestras and has performed with the New Perspectives Ensemble under Edwin Roxburgh, where she developed her passion for contemporary music.

She graduated and was awarded the prestigious Tagore Gold Medal in July 2003. Gabriella continues her studies at the Royal College on the Integrated Masters Course with grateful financial support from the John Lewis Partnership and an Arts and Humanities Research Board Award.

In 1999 she joined the Sans Souci Piano Trio and with them went on to win the 2001 West Belfast Chamber Music Bursary Award and the Bernard Stevens Prize. The trio regularly give concerts in the UK and Ireland and especially enjoy performing rare British piano trio music. In 2002 the Trio reformed with the composer and pianist Huw Watkins, who is also Gabriella's duo partner. In July 2003 the Trio performed in the West Cork Chamber Music Festival, which was broadcasted by Lyric FM. Recently the Trio gave a concert as part of Kettles Yard New Music Series in Cambridge.

Recent performances included the solo Partita by Edwin Roxburgh as part of the Composer's Birthday celebrations at the Warehouse and the Benjamin Britten International Opera School's production of The Turn of the Screw. Forthcoming performances include Xenakis's 'Kottos' alongside the dancer Eva Recacha for the Zaragoza Festival in Spain, Tango Concerts in Switzerland and coaching and performing in the Dartington International Summer Music Festival with the Archduke Piano Trio in July 2004. Gabriella will also perform in both the Henze and Carlisle Festivals.

She plays an English cello' by Charles Harris Snr made in 1820.

future performances

rarescale will be performing a selection of tonight's pieces and other works submitted to the competition during its 2004/5 concert series at St Cyprian's Church, Glentworth Street, London NW1 (off Baker Street).

Concert 1: Friday 29th October 2004, 7.30pm
Carla Rees – alto flute Kerry Yong – piano

Works by:

Tom Ingoldsby, Marc Yeats, Daniel Kessner & David Bennett Thomas

Concert 2: Friday 18th February 2005, 7.30pm
Carla Rees – alto flute David Black - guitar

Works by:

Maria Antal, Geoff Cox, John Bilotta, David Macbride & John Thow

Concert 3: Friday 13th May 2005, 7.30pm
Carla Rees – alto flute Natalie Raybould – soprano Kerry Yong - piano

Works by:

Marc Yeats, Daniel Giorgetti, Andrew Thomas & Christopher Wicks

Concert 4: Friday 1st July 2005, 7.30pm
Carla Rees – alto flute Kerry Yong – piano Michael Oliva - Electroacoustics

Works by:

Michael Oliva, Lorenz Dangel, Patrick Nunn & David Burnand

Tickets £10/£6 (£9/£5 in advance)

Season Ticket £35

Group discounts available

For further information please email carla@tetractys.freemove.co.uk

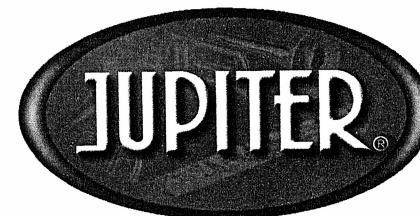
acknowledgements

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Joe Johnson and the RCM Studios
Performers from the Royal College of Music
RCM Society

Tonight's competition has been generously supported by the Royal College of Music, The RCM Society Junior Fellowship and the Lynn Foundation, in addition to our corporate supporters **Eva Kingma, Korg UK, Jupiter Flutes, Bill Lewington Ltd, Jonathan Myall Music, Pearl Flutes and Top Wind.**

JONATHAN
Myall
MUSIC



*Photographs may be taken during the applause at the end of a work.
Photography before and during a performance is forbidden.*

*Private sound or video recordings are prohibited without prior written permission
from the College and the agreement of all the performers.*

Smoking is not permitted in any part of the building.

Please turn off mobile phones.

Your co-operation is appreciated.

The Royal College of Music is a registered charity and provides musical education
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