

PROGRAMME: £2.50

NEW MUSIC IN THE SOUTH WEST

Sunday 6th November 2016
6.00pm

presents the **NMSW TRIO**

Lionel Handy cello

Andy Keenan clarinets

Harriet Riley marimba

the **Peter Randall-Page** concert



Dartington Hall

Photo by Patrick Woof

New music inspired by the work of
Peter Randall-Page from:

JIM AITCHISON
ANDY KEENAN
LOIS WYATT
DAVID GREENHORNE
CARMEN HO

and classics of contemporary repertoire by:

STEVE REICH
GYÖRGY LIGETI
DAVE SAMUELS

NEW MUSIC IN THE SOUTH WEST

the
NMSW TRIO

Lionel Handy cello **Andy Keenan** clarinets **Harriet Riley** marimba

the **Peter Randall-Page** concert

PROGRAMME

Three Watches of the Night

Esoptron

Footpath

Beehive

Sonata for cello: 1st Movement

Seed

1. Impromptu in Stone
2. Fibonacci Spiral
3. Still Life

5 Rorschach Inventions

1. Invention - Symmetry I
2. Invention - Chorus
3. Invention - Symmetry II
4. Invention - Resemblance
5. Invention - Displaced Symmetry

Carmen Ho

Lois Wyatt

Dave Samuels

Julian Leeks

Ligeti

David Greenhorne

Jim Aitchison

The Music

Three watches of the night

Carmen Ho

Three watches of the night was inspired by what happens in the Buddha's mind before his enlightenment. I attempted to depict the three 'watches' or periods of the night into three distinct movements. CH



In Mind of Monk

Esoptron

Lois Wyatt

Esoptron was written in response to Peter Randall-Page's sculpture *Granite Song*. The original Greek word 'esoptron' means 'reflection' or 'a mirror not made out of glass'. This is reminiscent of the mirror image that is created by the two halves of *Granite Song* and the two



Granite Song photo by Paul Moody

identical patterns found within the sculpture. The material of the piece also reflects this through small phrases mirroring each other between the cello and marimba. The combination of the percussive sound of the marimba and the cello's pizzicato and staccato passages are sonic representations of the hardness of the granite sculpture. LW

Footpath

Dave Samuels

Footpath by Dave Samuels was originally recorded in June of 1989 for an album entitled **Ten Degrees North** (MCA Records 6326). This piece was an improvised solo consisting of 3 different themes that were linked together. The recording and subsequent transcription of *Footpath* is only one possible improvised version using these themes. As is true with transcriptions of this style of music, some of the rhythmic notations are just approximations so listening to the original recording will give the performer a clearer picture of the style of this piece.

Beehive

Julian Leeks

Just a bit of fun. I had wanted to write a light, playful piece for sometime and this seemed the ideal opportunity as both bass clarinet and marimba have, to my ear, a playful even humorous side to their characters.

The title is not indicative of a programme, more of my reaction to the completed piece. It brought to mind a mass of small insects scurrying this way and that. Beehive seemed to conjure up a rather more attractive image than anything to do with ants, termites, locusts etc.!

Of course, bass clarinet and marimba are both instruments of rich sonority and they combine in a manner that is apt for exploitation in any number of different ways. It is a combination I look forward returning to. JL

Sonata for cello (first movement)

György Ligeti

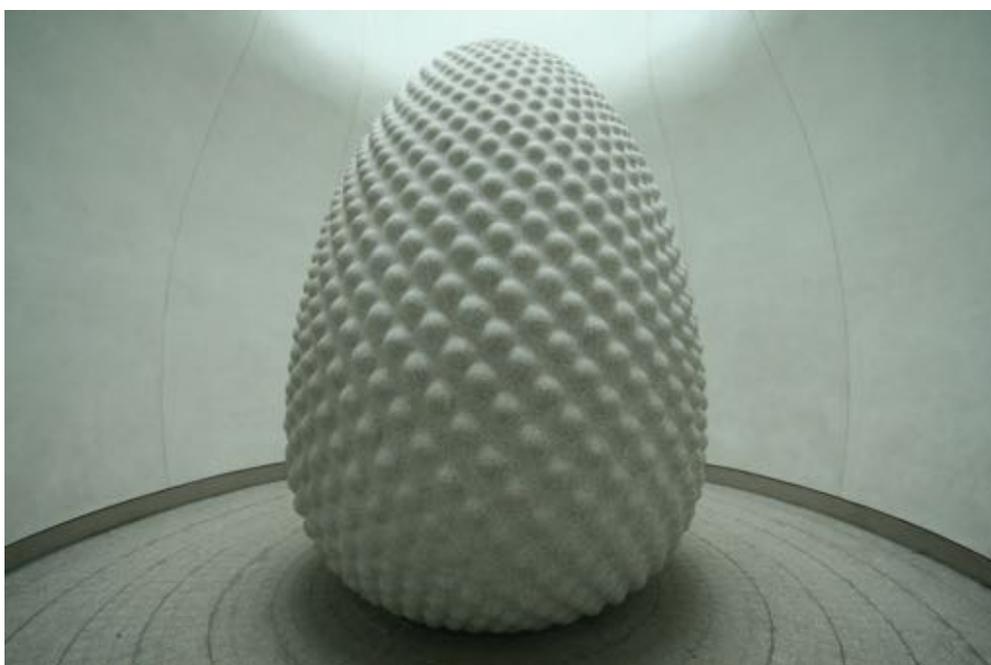
The first movement of Ligeti's cello sonata was written, as a student in Budapest, for a fellow student with whom he was infatuated. He never revealed his intention to the student and she never played the work, but the composer later described how he 'attempted in this piece to write a beautiful melody, with a typical Hungarian profile...'

He later added a contrasting second movement labelled *Capriccio* but, beyond a single radio broadcast, the work went unperformed for many years. On his arrival in the west Ligeti filed the piece away, along with works in, what he then called, his "prehistoric" style. It finally received it's première concert performance in 1983.

Seed

David Greenhorne

The inspiration for this work for clarinet and cello is probably Peter Randall-Page's most famous piece - *Seed* - a sculpture produced in 2007 for the Eden Project in Devon while he was artist in residence. Three personal responses to *Seed* are portrayed in the three sections of this short piece:



Seed photo by Ben Foster

1. *Impromptu in Stone* reflects the work's physicality - 70 tons of granite, 13 feet tall, quarried in Cornwall - hard, cold and beautiful. In this section the music unfolds freely in the manner of an improvisation, which flows directly into the second section
2. *Fibonacci Spiral* which mirrors the organic/mathematical pattern sculpted into the surface of the work, through a cycle of 36 pitches, spiralling as they accelerate, and organised - as the sculpture - using Fibonacci numbers (2, 3, 5, 8...).
3. *Still Life* reflects the paradox that, although made using inanimate stone and mathematics the sculpture nevertheless conjures a living spirit; gentle, still and fragile.

5 Rorschach Inventions

Jim Aitchison

The hauntingly resonant patterns in Peter Randall-Page's extraordinary Rorschach Screen captured me instantly as soon as I saw the installation in his studio. Attempting to respond to the history of inkblot use in creative work and in psychology and to every aspect visible in these mesmerising frames was just too daunting, and so I sought out a more general overarching tendency to work with that I felt might form a satisfactory analogue. Accordingly, I decided that each of my 5 Rorschach Inventions would explore the principle of mirroring to greater or lesser degrees and the levels of perceivable similarity of pattern between different strands.



1. *Invention – Symmetry I* explores limited improvised chance (in the compositional process, not in performance) but countered with exact horizontal symmetry in the second mirrored melodic contour. However, this binary sense of mirroring is undermined somewhat by the placing of material across the three different instrumental timbres.
2. *Invention Chorus* uses similarity of the same few time and pitch intervals (all Fibonacci values), but the similarities are not easy to hear in the gently uneven sounding result. Also, in my imagination, the shapes in Peter's screens reminded me of both cymatic sound-vibration patterns and shapes made by vocal cords: the screen itself almost looks like a 'choir' of surreal vocal cord patterns, hence 'Chorus' in the title.

3. *Invention – Symmetry II*, here I returned to the notion of exact horizontal symmetry. Here, the jagged melodic contours and unstable disjointed rhythms find a strangely paradoxical stability in the lock step mirroring between the clarinet and marimba lines.
4. *Invention – Resemblance* moves away from exactness to similarity again. The close copies of surging, wave-like melodic curves are placed slightly out of phase, which doesn't disturb the ear's ability to hear a clear repetition of pattern.
5. Finally, in *Invention – Displaced Symmetry*, we return to the territory of the opening piece, but this time everything is inverted and substantially developed. Horizontal symmetry is used again, but this time the mirrored lines are shifted out of phase, so that the ear loses the sense of synchronisation and the exact correspondences of the mirrored shapes.

Biographies

Peter Randall-Page

Peter was born in the UK in 1954 and studied sculpture at Bath Academy of Art from 1973–77.

Over the past 30 years he has gained an international reputation through his sculpture, drawings and prints. He has undertaken numerous large-scale commissions and exhibited widely. His work is held in public and private collections throughout the world including Australia, Eire, Germany, Italy, Japan, Netherlands, USA, Spain, South Korea and Turkey. A selection of his public sculptures can be found in many urban and rural locations throughout the UK including London, Edinburgh, Manchester, Bristol, Oxford, Cambridge and The Eden Project, Cornwall. He is represented in the permanent collections of the Tate Gallery, Victoria & Albert Museum and the British Museum. Peter is the recipient of many honorary doctorates and awards and was elected as a Royal Academician in the category of Sculpture in June 2015.

Carmen Ho

Carmen is a PhD student at the University of Bristol, under the supervision of Professor John Pickard. Her works have been performed across the UK with commissions for theatre music including a production of Shakespeare's *The Tempest* and concert pieces by ensembles such as Ensemble Variances, Gemini Ensemble, Musikfabrik and Borodwski. *Psithurism* for solo flute was premiered at the Kyiv Contemporary Music festival in September 2016.

Lois Wyatt

Lois began learning the cello at an early age and has been playing for thirteen years. Alongside her cello studies, Lois has become a keen and enthusiastic composer; recent highlights have included a performance of her Christmas Carol for unaccompanied chamber choir in Bath Abbey and writing a trio for

contemporary music ensemble, Plus Minus. She is currently studying for a Masters degree in Composition at Bath Spa University.

This is Lois' second **NMSW** commission having previously been invited to compose a new work for Kokoro.

Dave Samuels

Dave began playing the drums, when he was six, but later turned to tuned percussion. He studied at the Berklee School of Music in Boston where he had the opportunity to work with Pat Metheny and John Scofield. In 1974 he toured with Gerry Mulligan, before going on to work with the group Timepiece, Frank Zappa, and Double Image.

Dave began performing with Spyro Gyra in 1979, guesting on numerous recordings, before joining them as a permanent member in 1986. He stayed with Spyro Gyra until the mid-90s and it is for his work with this group that he is best known.

Julian Leeks

Julian's musical life began in his late teens as a self-taught songwriter, guitarist and singer with various Cheltenham-based rock bands. In his mid 20s he turned to a more formal study of music, going on to take an MA and PhD in Musical Composition at Bristol University under the supervision of Prof. John Pickard.

His compositional style reflects his broad musical interests, which extend from the contemporary avant-garde back to renaissance polyphony. World music and even the rock music of his early years occasionally exert their influence.

Julian is the founder and director of **NMSW** and lives in a village south of Bristol with his wife and three young boys.

György Ligeti

Ligeti was one of the great pioneers of post-war European modernism. Born in 1923 in Transylvania, it's difficult to imagine that his desire to create a new musical world wasn't directly influenced by the darkness of the world in which he spent his younger years. Isolated by anti-semitism, placed in a forced labour camp during the war (his father and brother both died in concentration camps), treated with hostility by the repressive post-war communist government. He wasn't to experience real artistic freedom until he found himself in Cologne, having escaped over the Austrian border at night, following the Soviet invasion of 1956.

Within five years he had established himself as a major figure with orchestral pieces such as *Apparitions* (1959) and *Atmosphères* (1961). By the time he began writing his piano studies in 1985 (they were completed in 2001) he was widely acknowledged as one of the great masters of musical modernism and the studies thoroughly deserve their place alongside the

acknowledged greats of the genre by Debussy and Chopin.

His last work was a set of Hungarian songs, *Síppal, dobbal, nádihegedűvel* composed in 2000. He died in 2006.

David Greenhorne

David is a Bristol based composer who has written music in many different genres. Recent works include the opera *Passion*, on the assassination of Martin Luther King, *Chetiya* for large orchestra, *The Twenty-eight Buddhas* for choir and tuned gongs, and *Guan Yin* written for the violinist Madeleine Mitchell. He studied composition with Geoffrey Poole at Bristol University, where he was recently awarded a PhD. He was winner of the Bournemouth Symphony Orchestra's South West Composers' Day, CoMA's open-score project - with *Labyrinth* - and his most recent work, *Gaudium et Luctus*, was a winner in a Europe-wide competition resulting in the award of a commission to write a substantial work, *Arc*, for Kokoro - Bournemouth Symphony Orchestra's new music ensemble - to be premiered in early in 2017.

Jim Aitchison

Jim is recognised for musical encounters with some of the world's leading visual artists, including Gerhard Richter, Antony Gormley, Anish Kapoor, Doris Salcedo and Peter Randall-Page. In 2008/2009 Tate Modern commissioned him to respond in music to their large scale Mark Rothko exhibition. He is also the only

composer to be given a fellowship by the Henry Moore Foundation, which took place at the Royal Academy of Music.

Performers

Lionel Handy

Cello

A distinguished soloist, chamber musician and recording artist, Lionel studied at the Royal Academy of Music and is now professor of cello there.

He has performed across the UK and Europe both as soloist and chamber musician. His performances are frequently broadcast on Radio 3 and he has made numerous commercial recordings.

Lionel has played as guest principal with most of the UK's leading orchestras enabling him to explore repertoire ranging from Boccherini to Berio. His work with the London Sinfonietta has given him the opportunity to work with many of the most important figures of recent music history, including Tippett, Lutoslawski, Henze, Carter, Part, Birtwistle, Reich and Knussen.

Harriett Riley

Marimba

Originally from Devon, Harriet studied Orchestral Percussion at The Royal Welsh College of Music and Drama. She has experience in a range of genres from world music and orchestral, to jazz-funk with the band "Tezeta" and contemporary music with her percussion duo "Malleticious".

Harriet works in a number of dance and theatre projects playing solo percussion, and won the Senior Soloist prize for Music in the Vale 2012 and the McGrenery chamber music prize 2014. She is now the composer and musician for "Thimble Theatre" and has been working freelance in Bristol for the past 2 years since she graduated. She is about to embark on a tour of Wales with "Cascade Dance Theatre" as the composer and live musician.

Andy Keenan

Clarinets

Andy studied at the Royal Academy of Music. At an early point he demonstrated an aptitude not just for playing modern music as a Clarinettist and Saxophonist, but also as a composer and orchestrator. This led him to work closely with Michael Nyman as his score editor and orchestrator on many projects from film to concert music. He has orchestrated and edited a number of Operas, Ballets and concert works including for the Royal Ballet, Jonathan Watkins, Boosey, MusicSales/ Chester Music, Karl Jenkins, Jocelyn Pook, Mark Anthony Turnage and Steve Martland.

Andy has performed and directed music for theatre at The Royal Shakespeare Company, The Shakespeare Globe and the National Theatre in London as well as for the Shobanah Jeyasingh Dance Company and the Barbican Theatre. He has also orchestrated projects for the BBC Symphony Orchestra, BBC Concert

Orchestra, Northern Sinfonia, London Symphony (+conductor).

As a producer he works with contemporary musicians in classical, jazz and electronic music.

As a composer he has written a number of concert works for small ensembles, Wind Orchestra and symphony orchestra as well as films. Andy lives in Bath.



NEW MUSIC IN THE SOUTH WEST is a Bristol based non-profit organisation running music and education projects for the south-west of England. We promote classical music as a vital, living art form and play a crucial role in supporting the development of the region's best young musicians through talks, composition workshops and our annual composition competition.

Education

In 2017 we will be holding composition workshops at locations across the South West. These will give over 100 talented young composers from 60 schools the opportunity to have their music played and recorded by professional performers from the Bristol Ensemble, while the shortlisted pieces from the 2017 **NMSW Young Composers' Prize** will be given their world premières by the renowned Kokoro ensemble at the **NMSW** season finale concert at the Wiltshire Music Centre, Bradford on Avon.

Concerts

Our imaginatively programmed concerts seek to introduce people of all ages and backgrounds to the incredible variety of exciting new music being written today. We always aim to present passionate performances of great music and we are proud to work with the best performers that the region has to offer including Kokoro, the Bristol Ensemble and numerous ad hoc groups of contemporary music specialists.

Commissioning

The growing list of composers who have been commissioned by **NMSW** ranges from promising young or early career composers through to those of international repute. Including Anna Meredith, John Pickard, Jim Aitchison, Geoff Poole, Michael Ellison, Litha Efthymiou and many others.

Partners

We are very pleased to be able to include among our partners in the project St. George's, Kokoro, Bristol Ensemble and Bristol University.

NMSW Patrons & Friends Scheme

If you would like to support the future of music in the south-west please contact us at info@nmsw.org.uk to enquire about our patrons and friends scheme.

NEW MUSIC IN THE SOUTH WEST

in 2017

January - March

Spring Workshops

Composition workshops at schools across the region including St. Edward's (Cheltenham), King Edward's (Bath), Churchill (N. Somerset) & Taunton School.



Concerts

18th January: St. Mary's, Cheltenham
22nd January: RWA, Bristol
29th January: St. Michael's, Bath
5th March: The Chapel, Taunton



NMSW Young Composers' Prize 2017

Our annual search for the region's best young composers. Three shortlisted composers will have their music performed by Kokoro at our 2017 season finale.
Deadline 14th July.

For more information on the concerts or to apply for the workshops and/or composition competition please go to www.nmsw.org.uk or email us at info@nmsw.org.uk