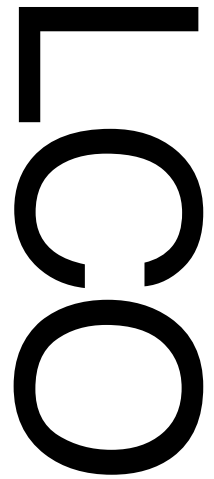


London Chamber Orchestra
Music Director & Principal Conductor:
Christopher Warren-Green

Patron:
Her Royal Highness The Duchess of
Cornwall

President:
Vladimir Ashkenazy



London Chamber Orchestra

LCO New: Explore Workshop

20th May 2008

Trinity College of Music – Peacock Room

2.30pm – 5.30pm

BREAK

6.30pm – 9.30pm

LCO Composer in Residence Graham Fitkin
Conductor Gregory Rose
LCO Musicians

Nikolaos-Laonikos Psmikakis-Chalkokondylis was born in 1989 in Athens, Greece. He is studying at Guildhall School of Music and Drama with composer Paul Newland. *Superfluidity* is Nikolaos's first ensemble piece and the first of his compositions to be professionally workshopped outside of Guildhall.

Superfluidity

In physics, superfluidity is a term that describes the phase of matter in which unusual effects are observed, when liquids, after going below a certain temperature, overcome friction.

Superfluidity is expressed in this piece by the way the harmony is spread among the instruments, as there are some very fundamental chords that guide the piece which are layered up the instruments much like a superfluid would layer up the sides of any container in which it is placed. The section with the sustained notes and the phrases that move from one instrument to another is like having a liquid at a very low temperature and then lighting parts of that liquid which then start to move, and return to a more stable, warmer state than before (i.e. not returning to silence), while other parts of the liquid are being lit in turn.

Jim Barne began his musical career at the age of 9, when he became a chorister at the Chapel Royal, Windsor. Subsequently he gained a Music scholarship to Clifton College in Bristol where he developed a keen interest in composition. During his time in Bristol he studied singing under James Ottaway. He is currently working towards a BMus in Music at King's College London, where George Benjamin is Composer in Residence, and taking lessons in voice at the Royal Academy of Music under Professor Alex Ashworth. This is the first time that one of his works will be performed by a professional group.

Puck's Chorus

The piece is inspired by the tale of the mischievous Puck in 'A Midsummer night's dream', on a mission that his master Oberon has set him. He must take the juice of a flower, struck by Cupid's arrow, and administer the elixir to Titania the fairy queen, in order that Oberon might steal a small orphaned boy that Titania has fallen in love with. Unfortunately not all goes to plan and Puck is forced to send all those involved to sleep, by casting a dark magical fog. Everybody wakes up, and Puck pretends that the preceding events were simply a dream.

"...That you have but slumber'd here, while these visions did appear."

Stuart Younghusband began studying at Leeds College of Music in October 2006, specialising in piano performance. However, with overwhelming results in the first year of his degree, he decided to switch to first study composition. Stuart is currently in the process of having his first set of compositions performed and recorded, most notably by the Goldberg Ensemble for his work *Neutral Hatred* for 11 solo strings and soprano which was directed by Malcolm Layfield. Stuart is currently under the guiding hand of Dr. Carl Vincent, and was taught by Prof. Barry Russell last year.

Reclining Figure

This is a piece in block form and is based on the sculpture by Henry Moore. Moore chose not to give definitions of his work; which gave the moral and artistic licence to interpret the sculpture in his own musical medium. The four blocks have different harmonic language: atonal, modal, Octatonic, and whole-tone. With respect to Moore's wishes, Younghusband decided that anyone who hears this piece should decide for themselves what these blocks represent, and how they fit in with what the sculpture means to the individual. Younghusband makes extensive use of Fibonacci sequencing in an effort to dehumanise the music, and create an atmosphere of natural, unaffected thought about the original art form.

Kevin Plattner is a third-year student at Grinnell College in Iowa and is currently engaged in a semester abroad program at the Sonic Arts Research Centre in Belfast. He has studied with a variety of composers of both acoustic and electroacoustic music at both universities, including Eric McIntyre, Todd Coleman, Paul Stapleton and Paul Wilson. Kevin's primary interests currently include electroacoustic music, multimedia art installation and sonic performance, and a variety popular and folk music. All previous performances of his work have been informal.

Anemone Waltz

The piece is the result of an introductory composition class at Grinnell College during the fall of his second year of study. It is primarily an exploration of metrical variations, and disregards melody in favor of rhythmic and harmonic texture to build and release tension. After its completion, Kevin has become interested in exploring a less conventional use of sound, leading to his interests in electroacoustic music and multimedia installation. As a result, this is currently the only piece of instrumental art music he has completed.

George Eveleigh (b.1989) started his musical studies at the age of nine by playing Piano and Clarinet. On his arrival at Wallingford School in 2000, he took up the Saxophone and swiftly became an important member of the music department, working on in house composition projects and music technology projects in both live sound and recording projects for the school.

Through his GCSE and A-level courses, George Eveleigh's compositions slowly became more experimental and this eventually pushed him into applying to the Conservatoires to study contemporary composition and media composition at the Birmingham Conservatoire in 2007, where he is due to graduate in 2011.

Rhythmic Unity

The piece uses a concept of tonal colours, which I have always been interested in exploring. This concept being the difference in tone of a similar note on different ranges of different instruments, for example, the sound of a middle C on a Violin will sound different than a middle C on a Cello. This piece set out to explore this contrast in the woodwind and string sections. Rhythmically, I also wanted to find some sense of spatial awareness in the sound too, so by having the same note passed around the parts rapidly up and down the line I hope to bring a spatial element into the music.

Philip Ashworth was born in Lancashire in 1983. He studied first with John Pickard and Geoff Poole at Bristol University, and then with David Sawyer at the Royal College of music where he is now completing his doctoral studies. Recent performances include 'Pearl' a piece for soprano saxophone, played by Amy Dickson and 'Play' workshopped by the Composers Ensemble and Richard Baker. Philip has also written music for theatre, most recently for a London Fringe production of Medea. Future collaborations include a project with War Horse Theatre Works, and a symphony setting texts by Edward Lear.

Big G

The piece is framed with tutti material based on a five note fragment from a nursery rhyme. Sandwiched between these events are two linked sections. The first explores an antiphonal relationship between the strings and wind, and introduces the main motivic element of the piece: a four note motif (a quaver and three semiquavers). The title Big G comes directly from the rhythmic stress associated with this four note tune; a group of 2 beats (one quaver) 'Big', and the three remaining beats (three semiquavers) occupying the longer sound G.

The timpani takes the main role in the second section, developing and expanding this rhythmic cell, and playing with the position of the stresses. The wind and strings now predominantly play together, echoing and punctuating the timpani's material.

Charles Kwong is a Hong Kong composer who now studies in London. After finishing his BA (Music) with first class honours in the Chinese University of Hong Kong in 2007, he is now undertaking the Master of Music programme at King's College London, with obtaining scholarships from the Composers and Authors Society of Hong Kong, the Chinese University of Hong Kong, and King's College London respectively. He is now under the supervision of Rob Keeley. Kwong has recently been selected into the final round of the New Generation 2008 competition in Hong Kong, and is going to be premiered in Hong Kong in June and be broadcasted in radio.

Helix Diversion

The 9 instruments are taken as 3 distinctive forces – a quartet of winds instruments, a quartet of string instruments, and the Marimba. The piece is the dialogues and plays between these 3 forces which constitute into an overall continuous flow of music making use of the maximal orchestral effect produced by this minimal instrumentation. The word "Helix" in the title refers to the transformation method of a hexachord that tightly bonds the melodic and harmonic aspects throughout the piece, whereas "Diversion" has a double meaning that refers to the grouping treatment of the 9 instruments and also implies the genre "Divertimento".

Jieun Park was born in 1982 Seoul, Korea. She studied with Shinuh Lee at Seoul National University (BA, 2003~2007). She is currently studying with Silvina Milstein at the King's College London (MMus, 2007~).

She has won the second prize in STUDIO 2021 Summer Academy Festival(KOREA,2006), and participated in the 'Master class of Seoul City Orchestra' with Unsuk Chin and 'STUDIO 2021 Master class' with Hornbach.

Hit

The main idea of this piece is the hitting sound of the instruments. Every instrument is expressed like percussion, so chords and repeated notes are used much more than melodies.

Percussion leads the ensemble, and other instruments strengthen the sounds of percussion with special effects. The relationship between percussion and the other instruments is action and reaction, therefore the whole ensemble is expressed like 'A huge instrument'.

Stewart Holmes is currently in the 2nd year of his studies towards a BMus in Music & Sound Recording (Tonmeister) at the University of Surrey in Guildford. Upon completion of the current academic year he intends to take a year-long work placement in Denmark, working in the acoustics department at Bang & Olufsen in Struer, before returning for the final year of his degree.

