

ecat

contemporary music

presents

MUSICA ITALIA

MUSIC BY DALLAPICCOLA

Tuesday 18 March 2003 1.10pm

Reid Concert Hall, Bristo Square, Edinburgh

CELEBRATING VENICE

with Dunedin Consort

Friday 21 March 2003 7.45pm

Greyfriars Kirk, Edinburgh

BBC INVITATION CONCERT

BBC Scottish Symphony Orchestra

Saturday 22 March 2003 7.45pm

Greyfriars Kirk, Edinburgh

 Scottish
Arts Council

 Istituto
Italiano
di
Cultura
EDIMBURGO

ECAT (Edinburgh Contemporary Arts Trust)

ECAT is a Scottish charity with a board of directors who give their services on a voluntary basis. Its Patron is Sir Peter Maxwell Davies CBE and it is headed by four Artistic Directors, all composers – Lyell Cresswell, Geoffrey King, James MacMillan and Peter Nelson.

Founded in 1980, ECAT aims to present the work of Scottish musicians in an international context and initiates a wide variety of events, involving composers, performers and promoters in collaborative ventures, in Scotland and abroad.

ECAT offers a platform for innovation and presents an eclectic programme of events, encompassing electronic music, jazz, improvised music, and music in the concert tradition, including twentieth century classics. ECAT has commissioned over seventy new works, mainly from composers working in Scotland, and has brought many distinguished performers and composers from abroad to enhance the music scene in Scotland. ECAT has promoted the debut performances of young developing talent and also new ensembles such as The Chamber Group of Scotland, The Hebrides Ensemble, Scot Free and, most recently, ECAT Ensemble, directed by James Wood.

ECAT has presented three MusicalItalia festivals of Italian contemporary music, with Gualtiero Pedriali as Artistic Director and two New Zealand, New Music festivals, with Lyell Cresswell as Artistic Director.

ECAT offers support for emerging Scottish composers. Its Young Composers Forum was a unique training ground which helped to discover and nurture new talent. ECAT is currently collaborating with the Edinburgh Competition Festival's Composition: Open class (John McLeod Award), with Piers Hellawell as adjudicator. This will be held on Monday 19 May. Please contact ECAT for further details.

ECAT events often involve important collaborations with, for example, the BBC Scottish Symphony Orchestra, Edinburgh University, Glasgow University, Napier University, the French Institute, the Italian Institute, the Goethe Institut, the Danish Institute, The British Council, Amnesty International, Creative New Zealand, The Link Foundation for UK-NZ Relations, Visiting Arts, and dialogues 2002. ECAT gratefully acknowledges vital support from the Scottish Arts Council and from charitable trusts, companies and individuals.

Chairman	Mike Hathorn
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Tuesday 18 March 1.10pm

MUSIC BY DALLAPICCOLA

in association with Edinburgh University Concerts

SUSAN HAMILTON soprano
CHRISTOPHER FIELD violin
CLEA FRIEND cello
EDWARD HARPER piano

LUIGI DALLAPICCOLA (1904 – 1975)

Tartiniana seconda for violin and piano

This is one of three works (the others being Tartiniana and Sonatina canonica after Paganini) in which Dallapiccola pays homage to the great Italian string tradition and at the same time exercises his love of various canonic devices (a preoccupation which underpins his serial music). The result here is gently to colour the original tonalities with characteristic delicacy and clarity.

There are four sections.

- 1) Pastorale
- 2) Tempo di Bourrée
- 3) Presto: leggerissimo
- 4) Variations. The theme is given out as solo chords for the violin and followed by six variations (the third is for solo piano).

Tartiniana seconda was written in 1955/6 and dedicated to Dallapiccola's duo partner, Sandro Materassi.

© Edward Harper

LUIGI DALLAPICCOLA

Ciaccona, intermezzo e adagio for solo cello

This was written in 1945 when Dallapiccola was working on his operatic masterpiece, *Il Prigioniero*. The mood of the piece reflects the seriousness of intent which marks Dallapiccola's music at this time. The Ciaccona is the most substantial of the movements and features

massive, darkly coloured chords. Contrast is provided in the Intermezzo but the last movement returns to the serious intensity of the work in general. Here Dallapiccola's strict serial techniques are at the service of his wonderful lyrical gift – something which makes his one of the most distinctive voices of the mid twentieth century.

© Edward Harper

LUIGI DALLAPICCOLA

Quattro liriche di Antonio Machado for soprano and piano

The four short songs reveal one of Dallapiccola's great strengths – his instinctive and beautiful writing for voice. This is particularly manifest in the flowing arabesques of the first song which has an atmosphere which could have been created only by this composer. The other three songs have, by contrast, a dramatic intensity which is also found in *Il Prigioniero*.

© Edward Harper

The spring has come.
White hallelujahs
of flowering brambles!

Yesterday I dreamt I saw
God and spoke to God.
And I dreamt God heard me...
Then I dreamt I was dreaming.

Lord, what I most loved you tore from me
Hear again this heart cry out alone.
Your will was done, Lord, against my own,
Lord, now we are one, my heart and the sea.

Spring has come.
No one knows how.

(Verses by Andalusian poet Antonio Machado (1875 – 1939)
Translated by Willis Barnstone)

POPULAR SONG, *Funiculi Funicula*

arr. EDWARD HARPER

for soprano, violin, cello and piano

Friday 21 March 7.45pm

CELEBRATING VENICE

with

DUNEDIN CONSORT

SUSAN HAMILTON soprano
ELIN MANAHAN THOMAS soprano
LIBBY CRABTREE mezzo
STEPHEN CARTER countertenor
ASHLEY TURNELL tenor
HARVEY BROUGH tenor
MATTHEW BROOK bass
ADRIAN PEACOCK bass

BEN PARRY director

Background to the works of Giovanni Gabrieli and Claudio Monteverdi:

On the death of his uncle Andrea in 1586, Giovanni Gabrieli took over his uncle's job as Maestro di cappella at St Mark's in Venice. A native Venetian, Giovanni Gabrieli was steeped in the traditions of Venetian sacred music (despite a period working at the court of Duke Albrecht V in Munich), being in demand also as an organist and composer for the confraternity at the San Rocco School, for which he wrote many of his great works. Most of his motets, written mainly for the major Venetian state festivals, are published in the *Sacrae symphoniae* of 1597, containing many examples of the *cori spezzati* (divided choir) technique for which Gabrieli is chiefly known. *Hodie completi sunt*, the Antiphon for the Magnificat at Vespers for Pentecost, is in typical *cori spezzati* style, incorporating the antiphonal four-part choirs, change of metre from 3 to 4-time, and the joyful alleluia section at its conclusion. *Jubilate Deo* appears also as an accompanied motet (strings, brass and organ), the instruments taking some of the vocal lines. Not so much in *cori spezzati* style, its more adventurous use of mellismatic line and harmony suggests a slightly later composition. The text is a conflation of various psalm verses, and was undoubtedly written for one of the grand Festivals at the Ducal Palace.

GIAN FRANCESCO MALIPIERO (1882 – 1973)

Passer Mortuus Est

Duration c.5'

Lugete, o Veneres Cupidinesque,
et quantum est hominum uenustiorum:
passer mortuus est meae puellae,
passer, deliciae meae puellae,
quem plus illa oculis suis amabat.
nam mellitus erat suamque norat
ipsam tam bene quam puella matrem,
nec sese a gremio illius mouebat,
sed circumsiliens modo huc modo illuc
ad solam dominam usque pipiabat.
qui nunc it per iter tenebricosum
illuc, unde negant redire quemquam.
at uobis male sit, malae tenebrae
Orci, quae omnia bella deuoratis:
tam bellum mihi passerem abstulistis
o factum male! o miselle passer!
tua nunc opera meae puellae
flendo turgiduli rubent ocelli.

Catullus

*Death devours all lovely things:
Lesbia with her sparrow
Shares the darkness, — presently
Every bed is narrow.*

*Unremembered as old rain
Dries the sheer libation;
And the little petulant hand
Is an annotation.*

*After all, my erstwhile dear,
My no longer cherished,
Need we say it was not love,
Just because it perished?*

Translated by Edna St. Vincent Millay

CLAUDIO AMBROSINI (born 1948)

Acrobata

duration c. 3'30"

UK premiere

Susan Hamilton (soprano)
Libby Crabtree (mezzo)
Ashley Turnell (tenor)
Matthew Brook (bass)

Acrobata is a poem by Edoardo Sanguineti, one of the most important Italian living poets. The characteristic of his style is a rhythmical and often ironical approach, often cleverly hiding some deeper social or serious meaning. His poem Acrobata begins as a dictionary would: the plain description of what the word means, passing then to other jokes and images. At the end we discover that the acrobat is the poet himself, pretending to be afraid of whirling and falling... into his beloved's heart. A true falling in love!

Acrobata was composed in 1997,
commissioned by the Ring Around Quartet.

© Claudio Ambrosini

LUIGI NONO (1924 – 1990)

Sara dolce tacere

duration c. 8'

Nono made this setting for eight solo voices in 1960. The text is one of a series the poet-novelist Cesare Pavese achieved just before his suicide in 1950, and dedicated to an American film actress who died in a car accident two years later. The lyricism of the poem is made bright and shiny by the music. Nono's language brings openly together Webernesque serialism and the medieval often implied in it. The text is "analysed out" by the setting: its phonemes are passed from one voice to another in varying melodic and harmonic configurations and with varying degrees of verbal clarity. Only occasionally can the words themselves be easily perceived: the climax, an intervallic collision of crystalline delicacy on the title verse, is worth listening for carefully. Nono's rigour in handling the linguistic practices of the day is the more impressive for retaining at all times an Italianate grace and mellifluousness.

Programme note kindly supplied by Schott & Co Ltd

Poem by Cesare Pavese,
From "La terra e la Morte" (1945-6)

Anche tu sei collina
e sentiero di sassi
e gioco nei canneti,
e conosci la vigna
che di notte tace.
Tu non dici parole.

C'è una terra che tace
e non è terra tua.
C'è un silenzio che dura
sulle piante e sui colli.
Ci son acque e campagne.
Sei un chiuso silenzio
che non cede, sei labbra
e occhi bui. Sei la vigna.

E' una terra che attende
e non dice parola.
Sono passati giorni
sotto cieli ardenti.
Tu hai giocato alle nubi.
E' una terra cattiva -
la tua fronte lo sa.
Anche questo è la vigna.

Ritroverai le nubi
e il canneto, e le voci
come un'ombra di luna.
Ritroverai parole
oltre la vita breve
e notturna dei giochi,
oltre l'infanzia accesa.
Sarà dolce tacere.
Sei la terra e la vigna.
Un acceso silenzio
brucerà la campagna
come i falò la sera.

You are also a hill
a footpath of stones
and the play in the cane groves,
you know the vineyard
which is silent at night.
You don't talk.

There is a land which is silent
land not yours.
There is a stillness which lasts
on plants and on hills.
There are waters and countrysides.
You are a shut stillness
which doesn't give in, you are mouth
and dark eyes. You are vineyard.

It is a land which awaits
and doesn't talk.
Days have gone by
under the ardent skies.
You played with clouds.
It is a wicked land -
your face knows it.
This is (also) the vineyard.

You will find the clouds
and the cane grove, and the voices
like a shade of moon.
You will recover words
besides the short and nocturnal
life of games,
besides vivid childhood.
It will be a sweet quietness.
You are the land and the vineyard,
A lit silence
will burn the countryside
like the bonfire at night.

© Translated by Juliana Licinic van Walstijn

EDWARD HARPER (born 1941)

Omaggio a Vivaldi

first performance

commissioned by ECAT
with financial assistance from the Italian Institute

This ten minute piece plays continuously, but it has four clearly defined sections. The outer allegro sections are predominantly in D major and require the voices to imitate Vivaldi's vigorous and resonant instrumental style. (The words are "Venezia, Antonio, Vivaldi".) The material is a reworking of parts of a string piece I wrote in the 1970s which in turn is based on material from some of Vivaldi's concertos. The quiet, static interludes reflect the main idea behind the piece – the contrast between Vivaldi's extrovert musical style (the majesty of Venice) and the fact that this great composer worked with and wrote for deprived, orphan girls – Venice's social conscience, if you like. The second and third sections arise from my experiences when visiting Venice earlier this year. The adagio reflects the beauty of the church of the Pietà, known as Vivaldi's church. (The music here simply sets the words "Chiesa della Pietà".) Emerging from the church onto the waterfront, one encounters the gondoliers, and the third section is a little operatic scena in which the insistent charm of the gondoliers cuts little ice with some lassies from Edinburgh.

© Edward Harper

INTERVAL (approx 15 minutes)

CLAUDIO MONTEVERDI

Memento (Psalm 131)

Psalm 131 (132)

- | | |
|---|--|
| 1. Memento, Domine, David, et omnis mansuetudinis ejus: | <i>I Lord, remember David, and all his trouble:</i> |
| 2. Sicut juravit Domino, votum vovit Deo Jacob: | <i>How he swore unto the Lord, and vowed a vow unto the Almighty God of Jacob:</i> |
| 3. Si introiero in tabernaculum domus meae, si ascendero in lectum strati mei: | <i>I will not come within the tabernacle of mine house, nor climb up into my bed;</i> |
| 4. Si dederò somnum oculis meis, et palpebris meis dormitationem: | <i>I will not suffer mine eyes to sleep, nor mine eyelids to slumber; neither the temples of my head to take any rest;</i> |
| 5. Et requiem temporibus meis: donec inveniam locum Domino, tabernaculum Deo Jacob. | <i>Until I find out a place for the temple of the Lord; a habitation for the Mighty God of Jacob.</i> |
| 6. Ecce audivimus eam in Ephrata: invenimus eam in campis silvae. | <i>Lo, we heard of the same at Ephratah, and found it in the wood.</i> |
| 7. Introibimus in tabernaculum ejus: adorabimus in loco, ubi steterunt pedes ejus. | <i>We will go into his tabernacle, and fall low on our knees before his footstool.</i> |
| 8. Surge, Domine, in requiem tuam, tu et arca sanctificationis tuae. | <i>Arise, O Lord, into thy resting-place; thou, and the ark of thy strength.</i> |
| 9. Sacerdotes tui induantur justitiam: et sancti tui exsultent. | <i>Let thy priests be clothed with righteousness; and let thy saints sing with joyfulfulness.</i> |
| 10. Propter David, servum tuum: non avertas faciem Christi tui. | <i>For thy servant David's sake, turn not away the face of thine anointed.</i> |

11. Juravit Dominus David veritatem, et non frustrabitur eam: de fructu ventris tui ponam super sedem tuam.

12. Si custodierint filii tui testamentum meum: et testimonia mea haec, quae docebo eos.

13. Et filii eorum usque in saeculum: sedebunt super sedem tuam.

14. Quoniam elegit Dominus Sion: elegit eam in habitationem sibi.

15. Haec requies mea in saeculum saeculi: hic habitabo, quoniam elegi eam.

16. Viduam ejus benedicens benedicam: pauperes ejus saturabo panibus.

17. Sacerdotes ejus induam salutari: et sancti ejus exultatione exultabunt.

18. Illuc producam cornu David: paravi lucernam Christo meo.

19. Inimicos ejus induam confusione: super ipsum autem effloreat sanctificatio mea.

Gloria Patri...

11. The Lord hath made a faithful oath unto David, and he shall not shrink from it:

12. Of the fruit of thy body I set upon thy throne.

13. If thy children will keep my covenant, and my testimonies that I shall teach them; their children also shall sit upon thy throne for evermore.

14. For the Lord hath chosen Sion to be a habitation for himself; he hath longed for her.

15. This shall be my rest forever: here will I dwell, for I have a delight therein.

16. I will bless her victuals with increase, and will satisfy her poor with bread.

17. I will deck her priests with health, and her saints shall rejoice and sing.

18. There shall I make the horn of David to flourish: I have ordained a lantern for mine anointed.

19. As for his enemies, I shall clothe them with shame; but upon himself shall his crown flourish.

Glory be to the Father....

GIOVANNI GABRIELI

Hodie completi sunt (Pentecost Antiphon)

Hodie completi sunt dies Pentecostes

Hodie completi sunt dies Pentecostes, alleluia :
hodie Spiritus Sanctus in igne discipulis apparuit, et tribuit eis charismatum dona:
misit eos in universum mundum praedicare, et testificari :
Qui crediderit et baptizatus fuerit, salvus erit, alleluia.

Today are fulfilled the days of Pentecost, alleluia: today the Holy Spirit appeared in fire to the disciples, and bestowed upon them his manifold graces, sending them into all the world to preach the Gospel, and to testify thus, He that believeth and is baptized shall be saved, alleluia.

Antiphon for the Magnificat, 2nd Vespers, Whit Sunday

LUIGI NONO

La Fabbrica Illuminata

for soprano and tape
Duration c. 16'

SUSAN HAMILTON soprano
ROBERT DOW sound

text and translation overleaf

1.

fabbrica dei morti la chiamavano
esposizione operaia
a ustioni
a esalazioni nocive
a gran masse di acciaio fuso
esposizione operaia
a elevatissime temperature
su otto ore due ne intasca l'operaio
esposizione operaia
a materiali proiettati
relazioni umane per accelerare i tempi
esposizione operaia
a cadute
a luce abbaglianti
a corrente ad alta tensione
quanti MINUTI/UOMO per morire?

2.

e non si fermano MANI di aggredire
ININTERROTTI che vuota le ore
al CORPO nuda afferano
quadranti, visi: e non si fermano
guardano GUARDANO occhi fissi: occhi mani
sera giro del letto
tutte le mie notti ma aridi orgasmi
TUTTA la città dai morti VIVI
noi continuamente PROTESTE
la folla cresce parla del MORTO
la cabina detta TOMBA
tagliano i tempi
fabbrica come lager
UCCISI
Giuliano Scabia

3.

passeranno i mattini
passeranno le angosce
non sarà così sempre
ritroverai qualcosa

frammento da "Due poesie a T." di Cesare Pavese

1.

factory of the dead they called it
exposure of worker
to burns
to injurious fumes
to big masses of fused steal
exposure of worker
to highest temperatures
out of eight hours workman pockets two
exposure of worker
to thrown materials
human relations to make time go faster
exposure of worker
to falls
to dazzling light
to high voltage current
how many minutes/man to die?

2.

they are not stopping HANDS to attack
UNINTERRUPTED empty hours
to BODY naked they will seize
fronts, faces: and they won't stop
they look LOOK fixed eyes: eyes hands
evening turning over in bed
all my evenings but cold anxieties
ALL the city of dead ALIVE
us continuously PROTESTS
the crowd is expanding talking of the DEAD
the cabin called TOMB
they cut the times
factory as concentration camp
DEAD
Giuliano Scabia

3.

mornings will go by
anguishes will go by
it won't be like this forever
you will find something

fragment from "Two poems to T." by Cesare Pavese

SALVATORE SCIARRINO (born 1947)

L'alibi della parola (1994)

Duration 6'30"

STEPHEN CARTER countertenor

ASHLEY TURNELL tenor

HARVEY BROUGH tenor

ADRIAN PEACOCK bass

The Alibi of the Word

Pulsar (Augusto de Campos)

Quasar (Augusto de Campos)

Futuro remoto (frammento da Francesco Petrarca) *Remote Future*

Vasi parlanti (pittori vascolari attici) *Talking Vases (Attic vase painters)*

LUCIANO BERIO (born 1925)

Cries of London, for 8 voices

Duration 9'

Composed 1973/75. Text by anon.

These are settings of well known phrases of vendors on the streets of old London.

1 These are the cries of London town
some go up street, some go down.

2 Where are ye fair maids
that have need of our trades?
I sell you a rare confection.
Will you have your face spread
either with white or red?
My dregs are no dregs
for I love the white of eggs
made in rare confection.
Will ye buy any fair complexion?

3 These are the cries of London town
some go up street, some go down.

4 Garlic, good garlic
the best of all the cries.

It is the physic
'gainst all the maladies.
It is my chiefest wealth,
good garlic for the cry.
And if you lose your health
my garlic then come buy,
my garlic come to buy.

5 These are the cries of London town
some go up street, some go down.

6 Money, penny come to me ...
I sell old clothes.
For one penny, for two pennies
old clothes to sell.
If I had as much money
as I could tell
I never would cry
old clothes to sell.

7 Come (buy
some
old
cry
to
me)

Come
some go up street some go down
I sell old clothes
and if you lose your health
my garlic then come buy
Cry (some
go
up
go
down)
Money (to me)
Penny (come
buy
me)

old
cries)
Come buy
some go up street some go down
old clothes to sell
garlic good garlic
my garlic then come buy
if I had as much money as I could tell
I never would cry old clothes to sell
some go up street some go down
Down
these are the cries of London town
Some (some
go...)

Saturday 22 March 7.45pm

BBC Invitation Concert

BBC SCOTTISH SYMPHONY ORCHESTRA

Chief Conductor: **ILAN VOLKOV**

Leader: **ELIZABETH LAYTON**

FRANCESCO POMÀRICO, oboe

EMILIO POMÀRICO, conductor

Latecomers will not be admitted until after the first item.

Tonight's concert is being recorded for future broadcast on BBC Radio3.

Please keep coughs and sneezes well muffled ~ thank you.

The use of cameras, video or sound-recording equipment is prohibited.

Please ensure that mobile telephones are switched off.

BBC RADIO 3 90-93FM

Welcome to this BBC Invitation Concert being given by the BBC Scottish Symphony Orchestra as part of ECAT's Musica Italia festival. Tonight's concert will be broadcast in BBC Radio 3's late-night contemporary music programme, Hear and Now, next Saturday, 29 March at 10.45pm.

BBC Radio 3 broadcasts a huge range of live and specially recorded classical, jazz and world music from festivals and events including Womad, the Edinburgh International Festival and the BBC Proms, bringing the excitement of live concerts into homes throughout the UK every day. BBC Radio 3 also shapes the country's cultural activity, commissioning a new work of music or drama every week.

For classical music, tune in weekdays and enjoy programmes like In Tune, keeping you informed with news, interviews and live performance, or join Morning Performance and Performance on 3 for live classical concerts every day. Every weekday at 2.00pm, in BBC Orchestras, you can regularly hear the BBC Scottish Symphony Orchestra.

But as the sun goes down, programmes like Late Junction change the mood with a laid-back, esoteric mix of sounds from around the world. Weekends include the jazz zone on Saturday afternoons, and the only place to find uninterrupted long-form drama on the radio with Drama on 3, on Sunday evenings.

I hope you can join over two million listeners who tune in to Radio 3 every week for the very best of the UK's live music-making and culture.

Roger Wright, Controller BBC Radio 3
www.bbc.co.uk/radio3

LUCA LOMBARDI (born 1945)
Praeludium for ensemble (2000)

Duration c.6'

UK premiere

The composer supplied the following programme note: Praeludium was written at the beginning of 2000 in honour of Peter Oswald, to whom the work is dedicated. I have used, as I often do, the musical notes which can be traced in a person's name: in this case they are **Peter Oswald**. As always happens, I let myself be guided by the suggestions from the material. The note 'E', repeated in the name **Peter**, persuaded me to take this note as a starting point, a pivot, or what the Germans would call "Zielnote". There are alterations for a quarter of a tone and a semitone, which ascend and descend.

When working on a new composition, there is a moment when the music material begins to 'communicate'. The task of a composer is to try and understand what this material is saying, what it requires and in what direction it needs to go. In this way, one thing leads to another and - in a coherent stylistic and dramaturgical development - various associations are formed. This is something like mutatis mutandis in psychoanalytic treatment where, once the unconscious is set free, further associations are created which one would have not thought of otherwise.

The resultant intervallic structure of this kind suggests some other music, a different composer, and another period of time. In this composition, the insistence on the interval of a minor second, in this case the notes

"E-F" (transposed on E flat-E which are in the words Peter Oswald) has evoked a prelude of Chopin, the fourth of his Préludes Op.28 in E minor. This is a wonderful example of music material which - while being reduced to a minimum - offers numerous possibilities through different harmonisation of the two notes only a semitone (or a whole tone) apart. The influence of the great Polish artist is suggested in my composition in this discreet manner. At this point, following the natural course of the piece, I was able to draw conclusions from preceding material, and to bring the composition to a close.

When I started writing this piece I wanted to name it "Incipit" (meaning "the beginning", like the initial words in a text), perhaps because it was the beginning of a calendar year, and of the new Millennium). However, thanks to the associations with Chopin, it was easier to entitle the piece as 'Prelude'; in fact, to use the Latin expression, 'Praeludium', the title which, in truth, is not so far from the one I thought of in the first place.

programme note © Luca Lombardi, 2003

~ kindly supplied via the composer's publisher, Casa Ricordi, Milano, BMG Ricordi

(Praeludium was first performed at the Konzerthaus, Vienna, on 19 May 2000,
by Klangforum Wien/Hans Zender)

FABIO VACCHI (born 1949)
Dai calanchi di Sabbiuono
(version for chamber orchestra) (1998)

Duration c.8'

UK premiere

The structure of Dai calanchi di Sabbiuono is a simple ternary ABA form, its middle section being the most agile. There is a vague sense of a melodic line which continuously changes its colour and register by gradually unfolding across the score. Slow advancement of a duple time is articulated incessantly with a bell. Within these main and, at first sight, simple music parameters the composer manages to create an intense and poignant work.

The composition was inspired by a tragic event which took place just before World War II, in Sabbiuono, near Bologna (birthplace of Fabio Vacchi) where one hundred partisans were murdered by the fascists.

To mark this event the Teatro alla Scala and the Milan festival 'Musica Presente' commissioned the music, organising a commemorative concert in 1995. Dai calanchi di Sabbiano was one of many pieces which were performed on that occasion. His work stood out for its originality, harmonic language, refined orchestration and unique melodious expressivity. Vacchi's skilful use of low and high registers is notable in this piece: their particular resonance evokes the voices from the depths of the lands of Emilia Romagna, recalling the one hundred partisans. The success of this piece led the composer to arrange other versions of it (for the Gustav Mahler Jugendorchester/Ivan Fisher, performed in 1997, and for the chamber orchestra Pomeriggi Musicali/Claire Gibault in Milan in 1998).

programme note kindly supplied via the composer's publisher,
Casa Ricordi, Milano 2003 © BMG Ricordi

NICCOLO CASTIGLIONI (1932 – 1996)

Morceaux lyriques (1982)

for oboe and orchestra

Duration c.20'

The composer's publisher was unable to supply a programme note for this work.

INTERVAL (approx 15 minutes)

LUCIANO BERIO (born 1925)

Chemins IV (on 'Sequenza VII')

for oboe and strings

Duration c.10

This work can be heard as a form of comment on the material of my Sequenza VII for solo oboe in that certain harmonic aspects of the original Sequenza are extended and developed.

Why this insistence on elaborating and transforming again the same material? It is, maybe, a tribute to the belief that nothing done is, of itself, ever finished. Even the 'accomplished work' is the ritual and the comment for something else gone before, for something that will come after ... as a question that provokes not only an answer but also a comment to another question and another answer.

© Luciano Berio

(The UK premiere of *Chemins IV* was given in October 1975 by the London Sinfonietta.)

SALVATORE SCIARRINO (born 1947)

Quattro Intermezzi:

Suite per ensemble da *Luci mie traditrici* (1997)

Duration c.15'

Intermezzo I (Dolce e solenne)

Intermezzo II (Dolce e solenne)

Intermezzo III (Dolce e solenne)

Intermezzo IV (Senza tempo - lentissimo)

One evening in 1997 I was in Milan, leaving a restaurant, when suddenly I got hit by a car while crossing the street. In an instant, my life had changed drastically. Although I was still physically very weak, it was the process of composing that helped me gradually recover.

Quattro Intermezzi provide a musical plot parallel to that event. The texture adorns different types of sounds in order to gradually tell about the wounds as the signs of time, like an organic being in decomposition.

The basis for this was found in an elegy by Claude Le Jeune entitled *Qu'est devenu ce bel oeil* (1608).

1. Announces the elegy. This movement is not present in the *Suite Lucie* traditrici. One voice - like a theatre curtain - begins the piece, singing melancholy, absorbed in itself.

2. We hear the splendour and echoes of ceremonial music (which corresponds to *Intermezzo I*).

3. The flow of music is disrupted as if buffeted by the wind (corresponds to *Intermezzo II*).

4. Music slows down, its pace arresting between the muffled strokes and the sounds of ice. Sudden lacerations are open (corresponding to *Intermezzo III*).

© Translated by Juliana Licinic van Walstijn

FRANCO DONATONI (1927 – 2000)

Tema (1981), for twelve instruments

(1 flute; 1 oboe; 1 clarinet; 1 bassoon; 2 horns;

3 violins; 2 violas; 1 cello)

Duration c. 15'

This work is a reflection on material extracted from an earlier score. However, this time the emergent figures are exempt from any discursive limitation in time. Each of the figures - in their own asymmetric continuity - are presented as a fragment in the course of a sequence where the break between one passage and another - despite the homogeneity of the materials employed - clearly manifests the fragmentary quality of the work. Reflection on the material modifies the material's appearance through inventive transformations, which are chiefly guided by association. It is impossible to recognise in the latter the definition of a project, but rather nothing more than the signs of an immobile transformation, the peripheral aspects of a non-centric circularity.

© Franco Donatoni (translated by Fred Baker)

and kindly supplied by the work's publisher, BMG Ricordi, Milan

(The work was commissioned by the Ensemble Intercontemporain and the Ministry of Culture, Paris, and dedicated to Zoltán Peskó. First performed in the Espace de Projection, IRCAM, Paris on 12 July 1985 under the direction of Zoltán Peskó.)

COMPOSERS' BIOGRAPHIES

Claudio Ambrosini was born in Venice in 1948. He attended the conservatory in his native city. Important to his development were his meetings with Bruno Maderna and Luigi Nono. He has received prestigious prizes, participated in major national and international festivals, and been granted commissions from the most important European institutions. His music has been conducted by Riccardo Muti, Lev Markiz, D Masson, P Mefano, G Nowak, Robert H P Platz, Y Prin, S A Reck, Ed Spanjaard, among others.

In 1976 Ambrosini began to take an interest in computer music at the Padua Centre for Computational Sonology. In 1979 he founded the *Ex Novo Ensemble* and in 1983 the CIRS (International Centre for Instrumental Research), both in Venice. In 1985 he was the first Italian composer to receive the *Prix de Rome* from the French Ministry and to reside at the *Villa Medici*, the French Academy in Rome. In the same year he was chosen to represent Italy for the European Year of Music. In 1986 he was chosen to represent Italy at the UNESCO Paris Rostrum. Recent compositions include a *Passion* (*Passione secondo Marco*) for the Rome Jubilee year and an opera, *Big Bang Circus*, for the Venice Biennale 2002.

Luciano Berio was born into a family of provincial musicians in Liguria in 1925. He studied first with his father and then at the Milan Conservatory, where his most influential teacher was Federico Ghedini. At first he came under the sway of Stravinsky and Dallapiccola - and after studies in America with the latter in 1952, he began work with the Italian radio (RAI) in Milan. Several encounters at this time were to prove crucial for the future: Cathy Berberian, whom he married in 1950, and who from the late 1950s onwards was to be the most authoritative and influential interpreter of his vocal works; Bruno Maderna, with whom he founded an electronic music studio at RAI in 1955; and Umberto Eco, also working at the radio, whose studies of linguistics and semiotics were to produce a constant cross-fertilisation of ideas.

Although he attended the Darmstadt Summer Schools for a number of years, Berio maintained only an oblique relationship with the post-Webernian orthodoxy that flourished there. He quickly established his own distinctive voice - notably in the major orchestral pieces of the

late 1950s, and the series of *Sequenzas* that began in 1959 with a work for solo flute. Equally distinctive was his writing for the voice in a series of works from *Circles* (1960) to *Sinfonia* (1968).

The 1960s saw the emergence of another characteristic procedure: the building of a richer and denser work around a pre-existent core. Thus the *Chemins* series began to develop around some of the solo *Sequenzas*. The same process informed several parts of *Sinfonia*. This assertion of the primacy of 'work in progress' also established a taste for building outwards from a pre-established central line that gave a focus to many of his more concentrated explorations of harmonically-based structure in the 1970s. The assured handling of large-scale forms that resulted have brought a rich harvest in the last two decades, particularly through the remarkable series of theatre works that he has produced from *La vera storia* (1981) through to *Outis* (1996) and *Cronaca del Luogo* (1999).

His early interest in electronic resources found new outlets when, from 1974 to 1980, he directed the electro-acoustic section at IRCAM in Paris. Since that time he has focused his researches upon real-time transformation of sound through his own institute, *Tempo Reale* in Florence.

Many honours have come his way in recent years, including the Siemens prize (1989), the Norton professorship at Harvard University (1993-4), and the Japanese *Praemium Imperiale* (1996).

profile by David Osmond-Smith © BBC 2003
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Niccolò Castiglioni was born in Milan and received a diploma in piano and composition, studying composition with Ettore Desderi, Sandro Fuga, Giorgio F. Ghedini, and Franco Margola at the Conservatory. Later he went to Salzburg where he continued his training with Friedrich Gulda and Boris Blacher (1952-1953). It was as a pianist that he first made a name for himself, although his works were already being performed in the late 1950s. From 1958 to 1965 he participated in the Summer Courses for New Music in Darmstadt. He was part of a group that included fellow composers Luciano Berio and Bruno Maderna. In 1961 he won the *Prix Italia* for his radio opera *Attraverso lo specchio* (adapted from Lewis Carroll's *Through the Looking Glass*) and his

reputation as one of his country's most exciting and innovative composers was well on the way to being established. In 1966 he was invited to the USA (initially at the State University of New York at Buffalo as composer-in-residence), where, until 1970, he held several prestigious academic posts, before ill health forced his return to Italy and hospital. He subsequently taught at the Conservatory in Milan, working at composition only occasionally. He died suddenly on 7 September 1996.

biographical note kindly supplied by the composer's publisher,
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Luigi Dallapiccola was born of Italian parents in Pisino, Istria in 1904. Istria was then part of the Austrian empire. In 1917 his family was interned at Graz, being suspected of Italian nationalism. They returned to Pisino after the war, Istria having been transferred to Italy. Despite this early disruption, Dallapiccola's musical education progressed and in 1922 he moved to Florence to study piano and composition. He became a professor at Florence Conservatory in 1931. His preoccupation with liberty was reawakened by the impact of Mussolini's Ethiopian campaign and the Spanish Civil War, and this found expression in his music. His career was handicapped in the early forties, although he continued to give piano recitals in countries not occupied by the Nazis. The postwar festival of the ISCM revealed his stature as a composer to the world at large. He also won international success as a lecturer, which assisted the spread of his music. In 1956 he was appointed professor at Queen's College, New York. He died in Florence in 1975.

Franco Donatoni was born in Verona on 9 June 1927. He began his musical education there and later studied composition with Ettore Desderi (1892-1974) in Milan and Bologna. In 1949 he completed his degree in composition and orchestration. In 1950 he was awarded a second degree (choral music), and in 1951 a final degree (composition). He then studied with Ildebrando Pizetti (1880-1968) in Rome, and attended the Darmstadt Summer School in 1954, 1956, 1958 and 1961 (where he met Stockhausen and John Cage). He was awarded numerous prizes for his compositions. From 1953 to 1978 he taught at the conservatories of Bologna, Turin and Milan and, until his death, he held the chair in advanced composition at the *Accademia Nazionale* of S. Cecilia in Rome.

In 1985 he was awarded the title 'Commandeur dans l'Ordre des Arts et des Lettres' by the French Ministry of Culture.

biographical note (abridged) kindly supplied by the composer's publisher,
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Edward Harper is a Reader in Music at Edinburgh University. He is well known as a composer, particularly of operas, of which he has written five. Successful recent commissions include the *Elegy for Horn and Orchestra* (BBC) and *Music for King Arthur* (Scottish Chamber Orchestra). Future commissions include *The Voice of Edinburgh* for choirs, organ and chamber orchestra (a SCO commission partly to celebrate the new Usher Hall organ) and a test piece for the 2004 Scottish International Piano Competition. He has wide experience as a conductor and pianist and was the Director of the New Music Group of Scotland during the seventies and eighties.

Luca Lombardi was born in Rome, where he studied piano and composition, and later in Florence and Vienna, gaining his diploma in 1970 at the Pesaro Conservatory. Subsequently he studied at the Universities of Vienna and Rome, graduating at Rome University with a dissertation on Hanns Eisler (1898-1962). He lived in Cologne from 1968 until 1972 and attended the classes of Bernd Aloys Zimmermann (1918-1970) and Vinko Globokar (born 1934), and the 'Kölner Kurse für Neue Musik' (1968-1970) with Stockhausen, Pousseur, Kagel, Schnebel and Rzewski. He also studied electronic music in Cologne and Utrecht. From 1973 to 1978 he lectured at Pesaro Conservatory, and from 1978 to 1993 at Milan Conservatory. He has published more than 80 compositions, including three symphonies, the operas *Faust*, *Un travestimento* (1986-90) and *Dmitri oder Der Künstler und die Macht* (1994-99). He lives at Lake Albano, near Rome.

biographical note (abridged) kindly supplied by the composer's publisher,
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Gian Francesco Malipiero was born into a musical family in 1882 in Venice and died in 1973 in Treviso. He was a prolific composer and renowned musicologist, who prepared editions of the complete works of Monteverdi and Vivaldi, among others. He was greatly sought after as a teacher and was Director of the Istituto Musicale "C Pollini" in Padua and also Director of the Benedetto Marcello Conservatory in Venice.

Luigi Nono was born in Venice in 1924 and died there in 1990. He was amongst the first postwar modernists to address the problem of opera, which he did with striking success in *Intolleranza 1960*. The left-wing approach shown in much of his work, the result of deeply held beliefs in the bond between music, social justice and revolution, was tempered in his later output to include subject matter of a more personal and philosophical nature. His oeuvre is diverse and ambitious though, for all its complexity, not without an innately Italian sense of lyricism.

Salvatore Sciarrino wrote the following biographical note:

Whenever I am asked for a biographical note
I feel uncomfortable.

Every time I have the impression that the other side
expects some kind - but what kind? - of adventure.

How does one squeeze the juice of life into a few lines?

As a child I was not abducted by pirates, nor have I won over the world's audiences (nor, to tell the truth, would I have ever dreamt of doing so). Nevertheless I have done something, though I don't know if it is worthy of being recounted:

I have contraposed [contrasted] my music to the banality of my story and my face; and in any case think how my artists have remained aloof, dedicating themselves solely to their work!

Truly wishing to be one of these, at a certain point of my life I made isolation a choice of method, and I left the metropolis and sought the shade.

Being self-taught, not coming from any conservatory, is for me a source of pride.

I have also had a successful career, in spite of myself, and I could supply a list of prestigious awards, performances and interpreters, future commissions.

And although I have not subjected my art to compromise, I would be rich

If I had not always spent more than I earn.

I have nothing else to say.

It is not a question, I believe, of trying or not trying to be modest:

I know where I have failed and what I have conjured out of thin air, and my passion for music is growing.

Or rather, I think that the future, the destiny of music, mine and other people's, is entrusted to the wind.

If the trees come into blossom, it is so that they can dissolve themselves in spring.

biographical note kindly supplied by the composer's publisher,
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Fabio Vacchi was born in Bologna and studied with Giacomo Manzoni (born 1932). In 1974 he attended the music course at Tanglewood where he won the Koussevitsky Prize in Composition. He made his debut as an Italian composer at the 1975 Venice Biennale, with a work for voice and instruments. In 1976 he won first prize at the Guadeamus Competition in Holland with *Les soupirs de Geneviève* for 11 solo strings. His works have been presented at numerous European music festivals. Since 1973 he has been a lecturer; he currently holds the chair of composition at the Verdi Conservatory, Milan.

biographical note (abridged) kindly supplied by the composer's publisher,
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PERFORMERS' BIOGRAPHIES

18 March concert

Christopher Field taught at the University of St Andrews before moving to Edinburgh, where he was Dean of the Faculty of Music in 1993 – 5. He played the violin in Leonard Friedman's Scottish Baroque Ensemble, and between 1979 and 1991 devised and directed many programmes for the Scottish Early Music Consort, performing with them at the Edinburgh International Festival and in London, Bruges, Berlin, Warsaw, Jerusalem and New York. A *Musica Britannica* volume of consort music by Alfonso Ferrabosco the younger, edited by him, is due to be published later this year.

Clea Friend graduated from Edinburgh University in 1996. While studying here, she was principal cello in the National Youth Orchestra of Scotland and won the Tovey Memorial Prize. She went on to study at Eastman School of Music with Steven Doane and completed her Masters Degree in 2000. Through the Music in the Community course at Edinburgh University she has worked with Professor Nigel Osborne and the Mostar Sinfonietta in Bosnia. Last year she did a PGCE and will use this to become more involved in education and outreach work here in the UK. She currently lives in Edinburgh where she freelances, teaches and looks forward to motherhood.

Susan Hamilton was born in Edinburgh. A noted soloist specialising in baroque and contemporary music, she sings regularly in Britain and Europe with the Dunedin Consort (of which she is co-founder and Co-Artistic Director, with Ben Parry), Collegium Vocale, Florilegium, Il Giardinello, The King's Consort, Monteverdi Choir, The New London Consort, The Ricercar Consort and Trinity Baroque, and has appeared at major International Festivals in Europe, Japan, Australia and the USA. She has worked with conductors such as Philippe Herreweghe, Sir John Eliot Gardiner, Raphael Frühbeck de Burgos, Paul McCreesh and Ton Koopman, composers including Fabian Fiorini, Witold Lutoslawski, Peter Nelson and Ronald Stevenson. She appears regularly on the radio and television and has recorded for Astree-Auvidis, Delphian, Harmonia Mundi, Hyperion, Linn, Ricercar and Virgin Classics.

Recent work has included a programme of English Music with the Ricercar Consort in Lausanne, Rosenmüller's Vespers with Cantus Cölln, Haydn's Scot Songs at Les Folles Journées in Nantes and Lisbon, Michael Daugherty's What's That Spell? with the Paragon Ensemble, a tour of the USA with the Collegium Vocale, performing music by Schütz, and a performance of Stimmung by Stockhausen at the Edinburgh International Festival with the Dunedin Consort. Susan's latest recording, of music by Ronald Stevenson, with pianist John Cameron, will be released with Delphian Records later this year.

Edward Harper Please refer to Composers' Biographies.

21 March concert

Dunedin Consort has been hailed by the critics as "a group that has done so much to transform the vocal life of Scotland". It is a dynamic vocal ensemble that has rapidly established itself at the forefront of professional singing in the UK. Founded by Ben Parry and Susan Hamilton, its aim is to provide not only the Scottish community with a vocal group of outstanding quality, but also Scotland with an international touring group capable of world-class performances.

The Consort is based in Edinburgh and draws professional singers from all over the country. Since 1996 the group has performed concerts in the UK and abroad to critical acclaim, as well as giving broadcasts on TV and Radio and participating in workshops and educational activities. The singers have performed at music festivals in Scotland, Canada, Italy, Spain and France, as well as with the BBC Scottish Symphony Orchestra, Sinfonia 21, BT Scottish Ensemble, Paragon Ensemble Scotland, Florilegium, La Serenissima, Scottish Chamber Orchestra and at music clubs around Britain. They also broadcast frequently on BBC Radio 3 and BBC Scotland and have appeared on BBC2 and BBC4.

In 2000 the Consort performed Menotti's opera Amahl and the Night Visitors, directed by the composer, and also gave its London debut at the Wigmore Hall. The singers' discography includes a recording of music of Copland and Barber for Linn Records ("a fascinating programme of 20th-century American Choral music, all unaccompanied,

glowingly sung and recorded" - HMV Choice) as well as new recordings of Mozart's Il Seraglio and Idomeneo with Sir Charles Mackerras and the Scottish Chamber Orchestra. They will release a disc of music by Byrd, Tomkins and Tallis for Delphian Records in 2003. Last summer they performed Stockhausen's Stimmung at the Usher Hall as part of the 2002 Edinburgh International Festival, which was broadcast live on BBC Radio 3.

The Consort celebrated its fifth birthday during its 2001/02 concert series with concerts all over Scotland, including a tour with the BT Scottish Ensemble at Christmas 2001. The group recently gave performances of a new work, The People's Mass, with children's choirs throughout Scotland as part of its 2002/03 concert series, and will be appearing at the Perth Festival of the Arts in May.

22 March concert

Francesco Pomarico was born in 1960 and studied oboe at the Milan Conservatoire, where he graduated in 1980. He immediately began working as a guest player in many of the most important Italian orchestras. He was appointed principal oboe of the Orchestra Haydn di Trento e Bolzano in 1982. Subsequently, he was appointed to the post of principal oboe with the Orchestra Sinfonica Nazionale della RAI, and he has since worked with numerous conductors, including Giulini, Maazel, Metha, Muti, Rostropovich, and Sawallisch.

He has devoted a great part of his time to chamber music, and has collaborated with many of the most important Italian ensembles, but principally with the Quintetto Arnold, of which he is a founder member. Quintetto Arnold has performed extensively at music institutions throughout Europe, and it has received awards in Europe and the USA for some of its commercial recordings. As well as playing standard repertoire, the Quintet has also given many premieres of works by important contemporary composers, including Berio, Donatoni, De Pablo, and Xenakis.

Francesco Pomarico won the 'International Oboe Competition G. B. Viotti' in Vercelli (1987); he has since performed the complete oboe concerto repertoire, ranging from the Baroque to the 20th century.

One of the most important moments of his career to date was the Italian premiere of Elliot Carter's Oboe Concerto in Torino (1994). Recently he has made his debut as a conductor, which has seen him guest conduct some of the important Italian ensembles and orchestras, including the Orchestra Sinfonica G. Verdi of Milan.

He made his debut with the BBC Scottish Symphony Orchestra in a concert given last night at Studio One, Broadcasting House, Glasgow.

Emilio Pomàrico was born in 1953 in Buenos Aires of Italian parents. He undertook his early musical education in Milan, and later attended conducting master-classes with Franco Ferrara and Sergiu Celibidache. He has since guest conducted many of the main Italian orchestras, including the RAI Radio Symphony Orchestras of Milan, Turin and Rome, Orchestra Sinfonica Siciliana, Orchestra Regionale Toscana, Orchestra da Camera di Padova e del Veneto, Teatro La Fenice di Venezia, Teatro dell'Opera di Roma, Teatro 'G. Verdi' di Trieste, Teatro alla Scala (1987, 1988, a co-production with Milan 'Piccolo Teatro'). In Europe he has worked with, among others, the Nouvelle Orchestre Philharmonique de Radio France, BBC Scottish Symphony Orchestra, the WDR Sinfonieorchester Köln, the SWR Sinfonieorchester Baden-Baden, the NDR Sinfonieorchester Hamburg, the Bamberger Symphoniker, the Frankfurt Opern und Museumorchester, the Basel Sinfonietta, the Orchestre de la Suisse Romande of Geneva, and has appeared as a guest at some of the most important international festivals, such as the Festival d'Automne à Paris, the Edinburgh International Festival, the Biennale Musica di Venezia, the Salzburger Festspiele, the Milano Musica, the Berlin Biennale, Wien Modern, and Settembre Musica Turin.

Emilio Pomàrico is also an active composer. He has gained two first international prizes for composition, including the prestigious 'G.B. Viotti' (Vercelli, Italy). In April last year his second String Quartet, Silent. As the cyclone of silence was premiered in Witten by the Arditti String Quartet.

He is professor of conducting at the Accademia Internazionale della Musica in Milan.

The BBC Scottish Symphony Orchestra, last year's recipient of both the Royal Philharmonic Society's orchestral award and a Grammy nomination, is now enjoying the most successful period in its 67-year history. Under Osmo Vänskä, who became Chief Conductor in 1996, it has gained increasing recognition both at home and abroad for the high quality of its performances and its innovative programming. In recent years the orchestra has made a triumphant tour of the People's Republic of China, and its first tour in the United States. This year will see a return to China and concerts at the Prague Autumn Festival. At home it is in demand at leading festivals such as Edinburgh, Bath, Cheltenham and Huddersfield, and it performs every summer at the BBC Proms. Add to that concerts all round Scotland, many studio recordings for BBC Radio 3, and CDs for Hyperion and BIS, and you have some idea of the range of activity undertaken by the orchestra. Ilan Volkov took over as Chief Conductor at the beginning of January, and the orchestra looks forward to further exciting developments with the proposed move in two years' time to a permanent new home in the restored Glasgow City Hall. The BBC SSO has always worked with major international composers, from Britten, Bloch and Xenakis to Tan Dun, but its encouragement of Scottish composers, including James MacMillan and Stuart MacRae (appointed Composer-in-Association in 1999), is perhaps its proudest boast.

If you would like to have your name and address added to the orchestra's free mailing-list, for details of BBC SSO concerts in Scotland and elsewhere, please write to: SSO Concerts Secretary, BBC Scotland, Broadcasting House, Queen Margaret Drive, Glasgow G12 8DG, or email your details to: bbcso@bbc.co.uk

website: www.bbc.co.uk/bbcso

ECAT commissions

- 1983 **Raymond Monelle** - *Cantata "Ballatis of Luve"*, for the Waverley Singers
Edward McGuire - *String Quartet*, commissioned by the Locrian Quartet
- 1984 **Neil Mackay** - *Study Variations*, for clarinet, bassoon, horn, violin, viola, cello and double bass, based on a Lutheran chorale
- 1985 **Peter Inness** - *Triplum*, for 3 percussionists, commissioned by Lontano
Peter Nelson - *Zerrissen...!*, for ensemble, commissioned by the Contemporary Chamber Orchestra
- 1986 **Lyell Cresswell and Patrick Maguire** - *Our Day Begins at Midnight*, music theatre for narrator, piano, saxophone and tape
Ian McQueen - *Dreams for Marcie*, for string quartet and mezzo soprano, commissioned by the Roth Quartet
Judith Weir - *Memoriale*, for Benjamin Britten
James MacMillan - *Comet, newborn arising at morning*, for jazz ensemble
Lyell Cresswell - *Variations on a theme by Charles Ives*
- 1987 **Geoffrey King** - *Die Treu ist Hier*, for ensemble, commissioned by Lontano
Martin Dalby - *De Patre ex Filio*, for ensemble
James MacMillan - *Búsqueda*, music theatre, for voices and large ensemble
John Maxwell Geddes - *Leo, dreaming...*, for trombone and tape
- 1989 **David Horne** - *towards dharma*, for ensemble, Isobel Dunlop Memorial Commission
- 1990 **Dick Lee** - *The Sliding Scale*, for jazz big band
Keith Gifford - *Waterfall through Mist*, for ensemble
Edward Harper - *In Memoriam Kenneth Leighton*, for cello and piano
Haflidi Hallgrímsson - *In Memoriam Bryn Turley*, for string quartet
- 1991 **Peter Nelson** - *Fictive Music*, for mezzo soprano and ensemble, commissioned by Ensemble Exposé
Geoffrey King - *Piano Concerto*, for solo piano and wind ensemble
Ernesto Rubin de Cervin - *Polifonie per 5*, for flute, clarinet, horn, viola and cello
Gordon McPherson - *Heh! Voltaire!*, for ensemble
Geoffrey King - *John Barleycorn*, for mezzo soprano and guitar, commissioned anonymously for ECAT
- 1992 **Jane Gardner** - *Moral Tails*, for two pianos and string ensemble, commissioned by Scottish Society for the Prevention of Cruelty to Animals
David Dorward, Haflidi Hallgrímsson, Edward Harper, Geoffrey King, Edward McGuire, John McLeod, Gordon McPherson, Nigel Osborne, William Sweeney, Judith Weir - *An Animal Song Book*, works for voice and piano
John McLeod - *The Seven Sacraments of Poussin*, for organ, commissioned by Philip Sawyer
Richard Ayres - *Vogelvrij*, for ensemble
Geoffrey King - *Jack Be Nimble*, for marimba soloist and three other percussionists, commissioned anonymously for ECAT
Rebecca Saunders - *"All that she wants...."*, for ensemble
Peter Nelson - *Ichthys*, for ensemble and computer-generated tape, commissioned by Les Ateliers UPIC
Nigel Osborne - *Saeta*, for soprano and percussion

- 1993 **Edward Harper** - *The Spire*, chamber opera
Magnus Robb - *Flocksang*, for ensemble
Jo Kondo - *Dots and Lines*, for ensemble
- 1994 **Lyell Cresswell** - *The Pot of Basil*, commissioned by The John Currie Singers
Peter Maxwell Davies - *Mercurius*, for a cappella choir
Marina Adamia - *Science Fiction*, for saxophone, cello and piano
Simon Atkinson - *Touching Edges*, for computer generated tape
Dick Lee - *Mass Medium*, for flute and computer generated sound
Peter Nelson - *Games*, for three voices and electronics, commissioned by the McEwen Bequest
Ornette Clennon - *What has happened to all that beauty?*, for soprano, string quartet and electronics
- 1995 **Robert Crawford** - *Hammered Brass*, for brass quintet and percussion
Robert Dow - *When all is silent*, for computer generated tape
- 1996 **Jean-Pierre Leguay** - *Horizons*, for solo organ
Amanda Collins - *Breaking the Temporal Thread*, for large ensemble
James Dillon - *Todesengel*, for clarinet and vibraphone
Kevin Mayo - *Spectral*, for winds and percussion
Kenneth Dempster - *MAC*, for vocal quartet
- 1997 **John Kenny** - *Arc en Ciel and Night Song*, for improvising quintet
- 1998 **Etienne Rolin** - *A Brash Brass Blast from the Past*, for carnyx and jazz quintet
Edward Harper - *Souvenir*, for two pianos and percussion, commissioned by Musicalitalia
Geoffrey King - *The Coming of Wasichu*, for youth chorus, orchestra and rhythm instruments
Helen Bowater - *Banshee*, for two violins, cello and piano
John Psathas - *Seikilos*, for symphony orchestra
John McLeod - *Symphonies of Stone and Water*, for piano and wind ensemble and percussion
- 2000 **Helen Bowater** - *River of Ocean*, for symphony orchestra
Iain Matheson - *How Long Things Last*, for string quartet
- 2001 **Peter Nelson** - *One Crowded Hour*, music, dance and visual art collaboration
Ross Harris - *Sleep, O Beloved*, for vocal ensemble and percussion
Kevin Mayo - *Four Horsemen*, for ensemble
Alasdair Spratt - *Sensorium*, for wind soloists and string ensemble, Isobel Dunlop Memorial Commission
- 2003 **Edward Harper** - *Omaggio a Vivaldi*, for vocal ensemble

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