



Artistic Director and Conductor
Aaron Holloway-Nahum

Piano Soloist
Adam Swayne

Flute
Kate Walter (fl, alto)

Clarinet
Max Mausen

Horn
Mike Arnold
Chrissie Rason

Alto Saxophone
Ian Dingle

Percussion
Sam Wilson
Sarah Cresswell
James Leveridge

Violin
Katelyn Westergard
Yutaka Shimoda
Jens Lynen

Cello
Nancy Redman

Trumpet
Simon Tong

Piano
Anna Tetsuya

Viola
Drew Balsch


Double Bass
Phil Donnely

Oboe
Lydia Griffiths

Bassoon
Ruth Hardwick

Trombone
Andrew Groom

Tuba
Paul Whalley



**Richard Baker • Charlotte Bray • Michael Daugherty •
Antonia Barnett-McIntosh • Aaron Holloway-Nahum**

MUSIC HALL
THE GUILDHALL SCHOOL OF MUSIC AND DRAMA
8:00PM OCTOBER 21ST 2010

Sleepsong (2006) **Richard Baker (b. 1972)**

Railroad Song (2007) **Aaron Holloway-Nahum (b. 1983)**
Second Performance

Black Sand (2010) **Antonia Barnett-McIntosh (b. 1983)**
World Premiere Performance

Beneath the Dawn Horizon (2008) **Charlotte Bray (b. 1985)**
Second Performance

Sleepsong (2006) **R. Baker**

Le Tombeau de Liberace (1999) **Michael Daugherty (b. 1954)**

- I. Rhinestone Kickstep
- II. How Do I Love Thee?
- III. Sequin Music
- IV. Candelabra Rhumba

This is the third concert of **Riot!** A new music series founded by Aaron Holloway-Nahum, with the explicit mission of performing contemporary music. In the short time that it has been running, Riot! has featured works by more than fifteen contemporary composers, giving three world premieres alongside numerous second performances of exciting and innovative young works. The second concert of Riot! featured live artist Elise Naomi-Buddle. Upcoming plans include a concert for amplified pianos, and a commissioned piano concerto alongside contemporary vocal works.

Riot! would like to thank Adam Swayne, David Foister, Julian Philips, Claudia-Maria Racovicean, Richard Baker, Jim Dean, Oldacres, Julian Anderson, Louise Bakker, Bill Bannerman and the Guildhall School of Music & Drama.

Tonight's concert opens with **Richard Baker's** fleeting *Sleepsong*. A lullaby written for solo vibraphone to commemorate the birth of a friend's child. The concert finds space for two performances of this lovely and moving work. The first ensemble piece is **Aaron Holloway-Nahum's** *Railroad Song*. An obsessive work that began as an exploration of American 'railroad songs' which were sung in America during the construction of a network that propelled the country forward into the industrial age. The piece is characterized by constant rhythmic pulse, long passages of harmonic stasis and a growing tension between new material and ideas that have already been presented in the work. In contrast, **Antonia Barnett-McIntosh's** *Black Sand* is an exploration of the cello set against a systematic, microtonal landscape that seems to float and hover in the background. The piece explores the relationship between the cello and the ensemble, sometimes leading to a focusing of material and other times shifting the focus in some way. **Charlotte Bray's** *Beneath the Dawn Horizon* was inspired by a beguiling winter sunrise in Norfolk. The piece was initially conceived as a narrative, but the structure grew more fluid as the work took on a life of its own. In essence, the work is in rondo form (ABACA), with each section inherently linked through recycling elements of the material in various ways. Colour is engendered musically through use of a wide range of timbre found in the rich ensemble, seeking a 'Rothkoesque' canvas: big bold blocks of contrasting colours. Finally, **Michael Daugherty's** *Le Tombeau de Liberace* bursts onto the stage as a fantastic jumble of classical, contemporary, pop, and jazz styles folded into a single piece. Daugherty has said that he doesn't treat the popular music in this piece as an intrusion, but that the whole work is instead a 'meditation on the American sublime: a lexicon of forbidden music.' The opening movement calls to mind the feeling of strutting down the Las Vegas strip, and the third movement is actually based on a sequence of musical notes Daugherty noticed on the wall of Liberace's piano-shaped swimming pool. The composition concludes with 'a pianistic tour de force that recreates the excitement of a Vegas showband, keeping the candles on Liberace's candelabra lit.'