

St Edward's Orchestra Concert 7.30pm Monday 15th July 2019

Concert of Contemporary Music

Leader: Nori Hirano

Dave Hutchings: Not My Cup of Tea (Ode to covfefe, based on the wisdom (or lack thereof) of the 45th President of the United States of America)

Mezzo soprano: Lesley Dolman

David studied at Cardiff University where he developed a passion for conducting and composition. He conducts Spectrum Singers, an a cappella choir based in Penarth, and works as a freelance conductor and organist. David composes and arranges regularly for choir, but was inspired by the potential to have some fun with a short piece for St Edward's Orchestra. The solo part is sung by RWCMD Opera graduate, Lesley Dolman, whose recent solos include Mozart's Requiem and Mahler's Kindertotenlieder. Lesley is a Canadian mezzo soprano currently based in Cardiff. She has taken part in many performances of opera, from Baroque to Modern and is the winner of several awards and competitions.

Max Davies: Piano Concerto: Cofio/Remembering

Soloist: Alison Dite

This work started (and still exists) as a choral setting of Dic Jones's English translation of "Cofio" by Waldo Williams. The material is very versatile and I could hear the music I had written in the context of a dialogue between piano and orchestra. I also wanted to write a concerto that pianists at different stages of learning or of wildly varying technical abilities could play - to access the experience of performing a concerto - and one that showcases musicality and ability to communicate through playing simple material. In addition, I wanted, somehow to engage with the word "remembering" in the instrumental writing. Much of the music for the solo piano is quite tentative or sparse - almost as if the pianist is "remembering" bits and pieces, and the orchestra is almost, in a theatrical way, completely in the imaginings of that person sat at the piano; the orchestral textures build in a responsive way to what comes out of the piano, and the piece is ultimately a dialogue between the piano and these orchestral "imaginings". Max enjoys a varied career which encompasses composition, orchestration and arrangements, conducting, performance, teaching, research and event management. He studied composition as a Foundation Scholar at the Royal College of Music in London and went on to complete his MMus and PhD at Cardiff University. He is open to working in any genre and is increasingly exploring new creative technologies.

Timothy Johnston: Hymn

This music in its broadest strokes was originally intended as a (secular) choral work, which was then radically reworked into the current instrumental composition. The textural foundation of the music rests firmly on the form of a chorale, from where the piece draws its name. However, as Tim considered the history of hymnody (which has its origins at least two millennia BCE), the wordless nature of the instrumental format seemed increasingly appropriate; the concept of an hymn has transcended religious and cultural boundaries over time and, as is the aim of this composition, allows the listener to find their own meaning in the music, eschewing any specific dogma or interpretation. The music takes its aesthetic cues for the early 20th century Pastoralists, a movement which itself rests on contemporary reinterpretation of a mythicised "ancient". Timothy composes music for the concert hall and for screen. He graduated from the Cardiff University in 2017 and from the University of Bristol (MA, 2018). He has a particular interest in the music of early 20th century British composers, and his debut feature film - a documentary on the influential 17th century theologian Matthew Henry - is due for release later this year.

Rami Bar-Niv: Israeli Suite for String Orchestra

I. Meditation (prayer)

II. Hodaya (Dance)

Rami Bar-Niv is one of Israel's most acclaimed and sought after pianists and composers. He travels extensively and has become an international citizen, giving concerts all over the world. Born in Tel-Aviv, he graduated from the Rubin Academy of Music with honours, and was the recipient of many prizes and scholarships. After graduating from Mannes College of Music in New York, where he studied with the renowned Mme. Nadia Heisenberg, he won numerous competitions and embarked on a highly successful worldwide concert career. Often sent abroad by the Foreign Ministry to represent Israel in concerts, he has become an ambassador of goodwill for Israel. Rami made history by being the first, and so far the only Israeli artist to perform in Egypt following the Begin/Sadat Treaty. This is the UK premiere of this piece. You can

find more about Rami at the following: <http://www.youtube.com/user/barniv> <http://www.ybarniv.com/Rami> http://en.wikipedia.org/wiki/Rami_Bar-Niv

Gordon Jacobs (1895–1984): Old Wine in New Bottles

I. The Wraggle Taggle Gypsies

II. The Three Ravens

III. Begone, dull care

Gordon Percival Septimus Jacob CBE was an English composer and teacher. He was professor at the Royal College of Music in London from 1924 until his retirement in 1966. This piece is a suite for double wind quintet. Each movement is based on an Old English folk song. The work was composed in 1959 for the St Bees Festival of Music. Traditional harmonies support folk melodies in this charming work.

Benjamin Teague: Chorale Prelude on "Franconia"

Ben is a Welsh composer based in Cardiff, Wales, currently studying for an MA in composition at the RWCMD, and is a freelance organist and pianist. Ben continues to write for both commissions and pleasure. "Franconia" is a hymn tune by Johann Balthasar König adapted by William Havergal. It first appeared in König's choral book published in 1738. The most common text for the hymn is "Blest Are the Pure in Heart" by John Keble. This short piece is an orchestration of a prelude originally written for organ, and explores the remaking of the material within the hymn. The hymn tune is divided into four strophes, mirrored in this chorale prelude. You can find more about Ben at: <https://benjateague.bandcamp.com>

Dan Phelps: Knackered

Dan is an award-winning composer and pianist based in Tonteg. He has a Post Graduate Diploma in Composition from the RWCMD as well as a BA(Hons) Degree in Music from Bath Spa University College. Dan's albums "Pathways" (2017), "Shadows" (2013) and "Reflections" (2010) have given him the freedom and ability to produce and release his music on his own label "Phelps Music". "Minimum vs. Maximum" from this album "Pathways" has been played on BBC Radio Wales and BBC Radio 6 Music's Mix Tap, one was described by Tom Robinson, the show's presenter, as one of the most "ambitious and daring" pieces that had ever been played on the show. "Clockwork Hiatus" from his album "Shadows" has also been played on BBC Radio Wales. "Reflections" has been described as "A striking solo piano debut" by the Musician (The magazine of the Musicians' Union). "Knackered" was first performed by the RWCMD orchestra and has been reworked slightly for this performance. You can visit Dan's website: www.dan-phelps.co.uk

Kevin Riley: Pony & Trap

Kevin lives in Andover, Hants. He is a musician who teaches, plays and directs school and light orchestras and a small wind ensemble. He has founded a website to give composers a place where their music can be seen and heard with little delay from submission through to publication: www.lkrsheetmusic.com

We are delighted to be holding a concert of contemporary music. Our most usual repertoire is late 18th and early 19th century, so this journey into the unknown has presented quite a challenge for us, though I am sure we have all enjoyed rehearsing music from our own time, and from (mostly) local composers. It has been a pleasure to include the music of friends: I have known Tim for many years, having been his piano teacher from when he was very young and through university. I first met David when he helped us out playing timpani for the orchestra, and David conducted Schumann's piano concerto with me as soloists - our paths continue to cross! I first met Max when we played together in a string quartet at a wedding and we knew each other through mutual friends/students. I met Rami through Facebook where he is the admin for "Piano Technique Discussion Group". Benjamin was recommended as an organist when I was looking for someone to help us a few years ago so we made friends on Facebook becoming firm friends, though we didn't meet in person for about two years. I know Dan through Facebook through having various mutual musician friends. Kevin, I also met via Facebook.

Many thanks to Nori for leading us this term whilst Diana has been busy with organising the music for "Cardiff Singer of the World"; huge thanks to all the composers for composing, conducting and adapting works for us; thanks to the orchestra for their continuing attendance and enthusiasm; to Lesley Dolman for her wonderful singing, plus joining in on violin; to Benjamin Gait for playing horn; to Philip Heyman for playing in second violins and, finally, a very special and heartfelt thanks to David Hutchings for conducting the works other than his own so that I can play violin.