

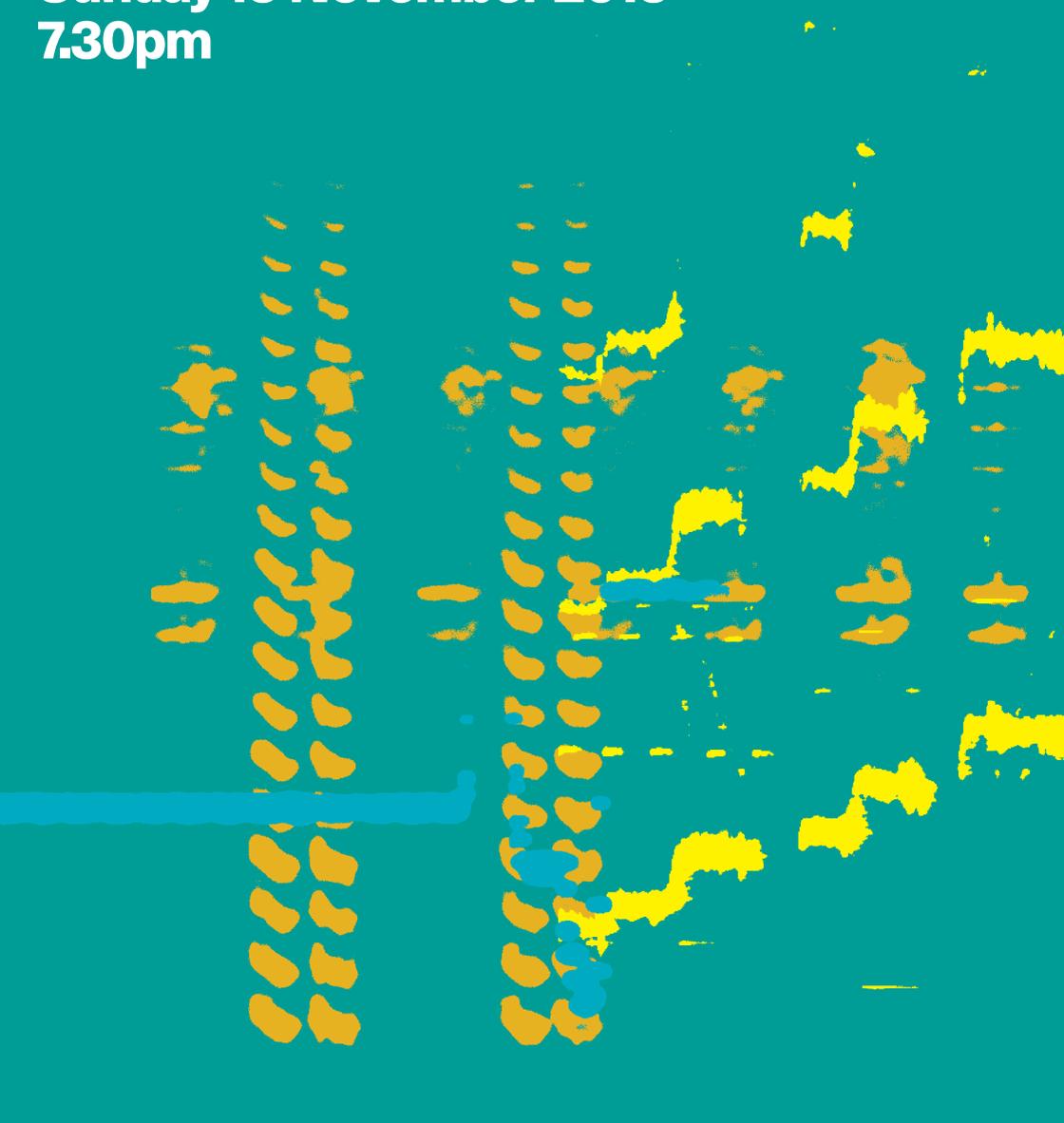
Birmingham
Contemporary
Music Group



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Sunday 15 November 2015
7.30pm



Sound Investment

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The world premiere of Melinda Maxwell's *Fractures: Monk Unpacked* in tonight's programme was made possible with the support of a wide range of individuals through Sound Investment. Sound Investors provide the essential financial support for BCMG to commission more music than would otherwise be possible, enabling us to bring our audiences the most exciting and thrilling new music.

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Tonight's programme

Sunday 15 November 2015, 7.30pm
CBSO Centre, Birmingham

Conductor: **Oliver Knussen**

Tenor: **Tom Raskin** *

Tenor: **Andrew Mackenzie-Wicks** *

Bass: **Colin Campbell** *

Bass: **Charles Gibbs** *

(Singers courtesy of RSVP Voices)

Audience Exchange Stay on after tonight's concert for an informal discussion with fellow audience members, facilitated by Dr Jonathan Gross. Buy a drink from the bar, or just pull up a chair, and exchange ideas on this evening's programme for up to an hour from the end of the performance.

Gunther Schuller

Games (7')

(UK public premiere)

Arnold Schoenberg arr. Hans Abrahamsen

Vier Stücke – aus 6. Kleine Klavierstücke op. 19 (8')

Hans Abrahamsen

Liebeslied (3')

Julian Anderson

The Comedy of Change (23')

Interval

Patrick Brennan

Polly Roe (5')

(BCMG/SaM Apprentice Composer-in-Residence)

Melinda Maxwell

Fractures: Monk Unpacked (c10')

(World premiere / BCMG Sound Investment commission)

Igor Stravinsky

Renard * (20')

Rob Johnston, RSVP director and conductor, has acted as chorus master for this performance of *Renard*.

Games

(2013)

Gunther Schuller (1925-2015)

Although he was 89 years old and had been unwell for several years, it was nevertheless a shock when Gunther Schuller passed away in June. He had been such a huge presence in so many areas of music in the United States that it seemed he would always be there. I personally lost a mentor and friend of 45 years' standing, but also a role-model – his teaching and the rehearsals I observed at Tanglewood in the early 1970's set so many of the standards I have tried to hold for myself since then. Most of all, the astonishing fecundity of his musical and instrumental imagination has been a continuing (if intimidating!) source of inspiration to me.

Gunther was curiously reticent about promoting his own music – even to me! – and it has been a big consolation, since his death, to encounter many works I did not previously know and revisit the ones I did, and to realise what an astonishingly high level he managed to maintain across his huge output (some 250 works in virtually every genre). This is surely an important body of work ripe for (re-) discovery.

In the last three years of his life, following the success of the orchestral work *Dreamscape* in 2012, Gunther managed to fulfil well over a dozen commissions, including two major orchestral scores and many pieces for ensembles of various shapes and sizes. Several of these are unusually playful in character, while always rooted in his own distinctive, richly chromatic palette (he had employed the same 12-tone series since 1976!). One of them, for example (*Magical Trumpets*), is written for 12 trumpets of every conceivable kind; while tonight's mixed ensemble piece, *Games* (2013) is dense with bizarre allusions and non-sequiturs.

I am most grateful to Stephen Newbould for allowing me to change our planned programme to include this piece, in Gunther's memory and in celebration of what would have been his 90th birthday on November 22nd.

© *Oliver Knussen*

Vier Stücke – aus 6. Kleine Klavierstücke op. 19

(2002)

Arnold Schoenberg (1874-1951)

arr. **Hans Abrahamsen (b. 1952)**

- I. Leicht zart
- II. Langsam
- III. Sehr langsame Viertelnote
- IV. Sehr langsam

During the 1990s, when Hans Abrahamsen was composing almost nothing of his own, he kept his hand in by making arrangements of music by others. With this Schoenberg group from 1998 there is a particular irony, for Schoenberg similarly ran into a fallow decade, and at a very similar age, shortly after writing the original piano pieces in 1911. The first rush of excitement released by the venture into atonality, only three years before, was spent. It had offered freedom but, for the moment, no enduring guidelines, without which compositional efforts tended to falter. Hence these tiny movements.

Two of them – the fourth and fifth – are too fast and pianistic to be altered, but the others, Abrahamsen shows, can be treated as stencils through which to create patterns in the new colours provided by an instrumental ensemble.

The first piece is also magically decelerated, its chords, figures and progressions turned into drifting clouds, their notes extended to show how much Schoenberg at his most revolutionary lingers in the old tonality. There are typically Schoenbergian touches to the instrumentation – a solo for flutter-tongue flute, a celesta ostinato – as well as exquisite dovetailings of harmonies that take Schoenberg into another world. The slow speed, too, emphasizes how

the composition comes to cadence and restart.

Abrahamsen's take on the second piece, with its pulsing staccato thirds, brings out a perhaps unexpected wit in the music. Deeper and richer, the harmonies of the third piece are further enriched by the orchestration, and Abrahamsen's colouring turns the bell chords of the finale, written under the immediate impression of Mahler's funeral, into light.

© *Paul Griffiths*

Liebeslied

(2010)

Hans Abrahamsen (b. 1952)

For the silver jubilee concert of the Ensemble Recherche, who had brought his *Schnee* to performance a couple of years before, Abrahamsen in 2010 wrote this three-minute gem. The woodwind players are all in a warm lower register, on bass flute, oboe d'amore and bass clarinet; the piano remembers the snow, now falling almost weightlessly; the tempo hovers, and the sound shimmers. A little echo of an earlier love song, a century and a half old, is found and lost again.

© *Paul Griffiths*



The Comedy of Change

(2009)

Julian Anderson (b. 1967)

The music takes as its starting principle the idea that all things change. Looking at nature – whether at animate or inanimate – proved a vital stimulus for developing various kinds of musical change and evolution. What intrigues me about animate nature is the way daily needs can provoke change of both behaviour and physical appearance. This is one of the first things Charles Darwin noticed on the Galápagos Islands: some giant tortoises had evolved sharply curved shells and longer necks to enable them to feed on vegetation.

However – and this is something perhaps Darwin himself was puzzled by – the extreme and strange lengths to which some animals will go to attract attention is beyond all purely ‘evolutionary’ needs. Hence the title: the word comedy is to be understood in all its meanings, including the old Elizabethan one of a series of misunderstandings with a happy outcome.

There are seven movements in the work but some are played without a break:

I (short break) – II and III – (short break) – IV and V – (short break) – VI (short break) – VII.

Perhaps I was trying in the first movement to illustrate the unpredictable nature of change in a single musical statement – evolving gradually from very short sounds into a lively polyphonic dance: 20 million years in 3 minutes, as it were! And perhaps the extremely slow second movement was inspired by the lumbering movements of the Galápagos’ giant tortoises. Perhaps too the movements, songs and flights of birds were behind some of the faster movements: the lively repeated clarinet melodic figure in the fifth movement may be a case in point. But in general I preferred not to be too literal or illustrative: I hope the musical harmonies, textures, rhythms and melodies will be vivid enough to suggest to listeners their own images; or else heard as the abstract music they perhaps essentially are.

© Julian Anderson

Polly Roe

(2014)

Patrick Brennan (b. 1985)

Polly Roe is an internet alias of my oldest friend. I believe it was also the name of her late grandmother. The piece was written as a tribute to Harrison Birtwistle in his 80th year and makes several explicit references to this composer’s work – the instrumentation is the same as that of *Tragoedia* (but for the addition of a double bass) and the music features a brief rhythmic quotation from *Carmen Arcadia Mechanicae Perpetuum*. Most important, though, is Birtwistle’s famous obsession with the note E4; this is what gave me the idea of basing my whole piece around a single “anchoring” pitch (imagined here as the flat 7th partial of a harmonic series on F 3/4 Sharp).

Rhythmically and structurally, *Polly Roe* deals with independently expanding and contracting phrases of short and long notes. The first section, following a short introduction, places a rhythmic sequence on its retrograde. The two layers are transposed independently (one going up, the other down) as the music progresses, and points of symmetry are highlighted when they occur. The following flurry of notes is based on the proportions which result from combining neighbouring groups of short and long notes from the previous section. The mechanistic character of the piece is carried through to the coda – here the music oscillates between two complex chords and is intended to evoke the pops, clicks and soft whirring of a delicate piece of machinery which has become caught in a complicated loop.

© Patrick Brennan

Fractures: Monk Unpacked

(2015)

Melinda Maxwell (b. 1953)

Commissioned by Birmingham Contemporary Music Group, with financial assistance from the following individuals through BCMG’s Sound Investment Scheme:

Robert Adediran, Catherine and Derrick Archer, Paul and Jean Bacon, Samantha Bird, Paul Bond, John and Wendy Buckby, Alan S Carr, Christopher Carrier, David and Angela Carver, Simon Collings, Alan B Cook, Anne Fletcher, Elizabeth Hurr and Stephen Burrowes, Colin and Belinda Matthews, Frank and June North, Rosalyn and Philip Phillips, David Sawyer, Michael B Squires, Stephen Saltaire, Gwendolyn Tietze and David Lewis, Dr Hannah Vlcek, Harry and Doreen Wright, Richard and Carolyn Sugden.

In the last few years two experiences have influenced my state of mind. The first was the completion of a Masters degree in Jazz in 2013 and the second was an untimely fall from a stage on January 1st 2014 when I broke my right leg. When I started thinking about this commission certain thoughts around these experiences began to come together.

During my jazz studies I inevitably explored the music of Thelonious Monk. His style and music beguiled me because of its exploitation of major/minor harmony beloved of the bebop jazz of the 1940s/50s. Then, jazz was the new music of America and its influence spread in all sorts of interesting ways. Monk also used daring shifts to a more diverse and colourful language that for me hinted at the new modern classical music of, for instance, Varese and Messiaen. These crossover connections between jazz and modern music induced a fertile musical mix in my mind. I became revitalized and tremendously excited by these links and relationships, not only in

my jazz studies, but also in my own practice, playing, teaching and general music-making.

The alluring ballad by Monk *Round Midnight* drew me into its world of a shifting chromaticism with an Eb minor/D major axis. I began my piece with this in mind by deconstructing and unpacking this ballad and adding modes on Eb and E to create my own harmony with a semitone pull. I improvised two contrasting melodies in each mode with the ballad in my ear, and with this gathered material I began my search and explorations. I set myself some limitations and the material led the way and revealed its course and direction. As I progressed a one movement structure developed.

The experience of my broken leg got me thinking about fracture and fissure, broken bones and broken lines hence the melodies in *Fractures* being interrupted and split up.

There are two sections within the single movement entitled *Chase* and *Bone Waltz*. The horn and percussion tend to signal events, and there are dialogues between duets of instruments and the piece resolves with a short Chorale. The double bass has the first and last word. The piece is a septet of oboe, clarinet/bass clarinet, horn, violin, cello, double bass and percussion. I decided to add an oboe, and therefore myself, to experience it from the inside.

I would like to thank Olly for inviting me to do this and believing I could do it (because it’s been a while since I last composed to this degree), and BCMG for commissioning the piece and supporting me all the way. I have dedicated the piece to Oliver Knussen, Jackie and Stephen Newbould.

© Melinda Maxwell

Renard

(1915-16)

Igor Stravinsky (1882-1971)

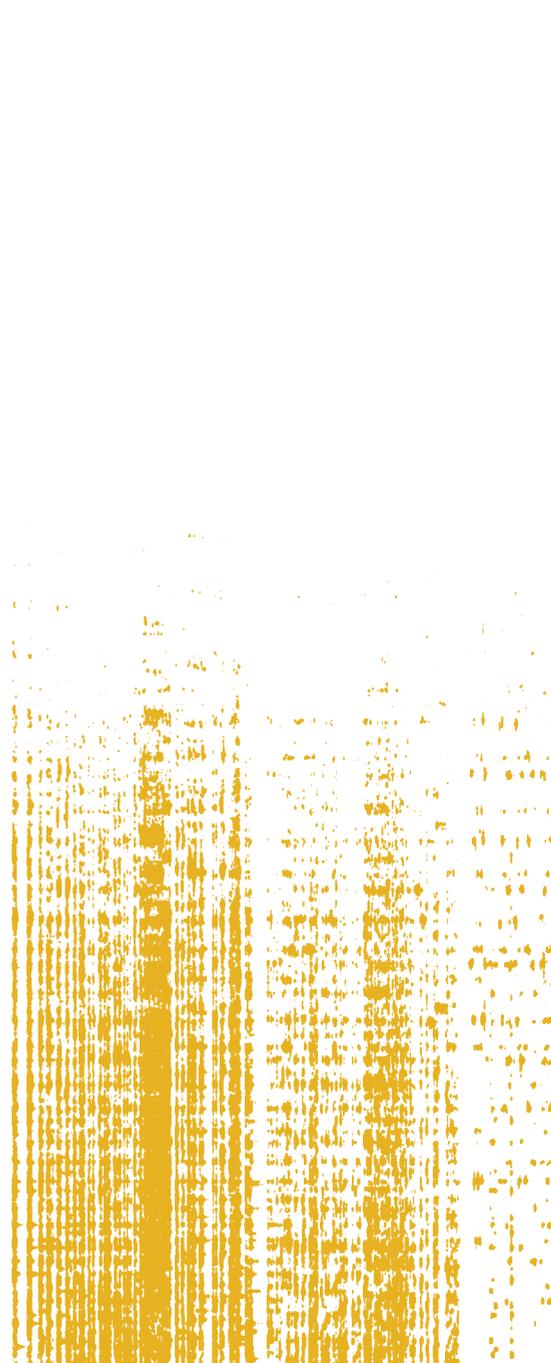
Living in Switzerland during the First World War, Stravinsky lived, as far as his music was concerned, in a Russia of folk rhymes, village theatre and church ceremonies. *Renard* (The Fox) belongs to this period. It was written in 1915-16, during a break in the composition of *Les Noces*, the composer's re-enactment of a Russian peasant wedding. Since the commission had come from the great U.S.-French patron Princesse Edmond de Polignac, who wanted a piece that could be performed at her home, relatively small forces were required. Small forces were in accord, too, with the image of workaday theatre, of touring players putting on a show in a village square: you can hear them coming on in the opening march, and leaving when this march returns at the end.

Four singers – two tenors and two basses – are accompanied by a dozen or so players, making a colourful ensemble that gains a special tang from the prominence of the cimbalom, a trapezoidal box of tuned strings played with hammers. (Stravinsky had recently, and briefly, fallen in love with this instrument, a speciality of Hungarian café music.) In the event, the piece was not played in the princess's salon but put on instead in a Paris theatre by Diaghilev's company in 1922, with decor by Mikhail Larionov and choreography by Bronislava Nijinska, sister of the great dancer.

The story is a farmyard fable. The Cock is tricked by the Fox into coming down from his perch. The Fox duly grabs him. He screeches for help and is saved by the Cat and the Goat. (The Cock and the Fox are enacted by the two tenors, the Cat and the Goat by the two basses, but all four singers can also turn into narrators, outside the action.) Then the whole episode is repeated at greater length, which gives Stravinsky, who made his own libretto from folk sources, the opportunity to intercalate new bits

of music into a recycling of the old. Finally, when the Fox has been strangled, the Cat, the Goat and the Cock sing and dance.

© Paul Griffiths



MARCH (to which the players enter)

(*The Cock is strutting on his perch.*)

The Cock

Kuda, kuda, kuda, kuda, kuda!	<i>Where, oh where, oh where, oh where is he?</i>
Podayte mne yevo syuda!	<i>Bring him here to me!</i>
Ya nogami stopchu,	<i>I'll trample him underfoot,</i>
Toporom srublyu,	<i>I'll chop him up with an axe.</i>
Ya nogami stopchu,	<i>I'll trample him underfoot,</i>
I toporom srublyu.	<i>I'll chop him up with an axe.</i>
Kuda, kuda, kuda, kuda, kuda!	<i>Where, oh where, oh where, oh where is he?</i>
Podayte mne yevo syuda!	<i>Bring him here to me!</i>
Podayte mne yevo skorey syuda!	<i>Bring him along quicker than that!</i>
Kuda, kuda, kuda, kuda, kuda?	<i>Where, oh where, oh where, oh where is he?</i>
Kuda?	<i>Where is he?</i>
I nozhishko zdesya,	<i>We've got a knife here,</i>
I nozhishko zdesya,	<i>a little knife,</i>
I guzhishko zdesya,	<i>and we've got a noose here,</i>
I zarezhem zdesya,	<i>and we'll chop him up,</i>
I povesim zdesya.	<i>and we'll string him up.</i>
Kuda, kuda, kuda, kuda, kuda?	<i>Where, oh where, oh where, oh where is he?</i>
I no ... i nozhishko zdesya,	<i>And the ... knife is ready,</i>
I gu ... i guzhishko zdesya,	<i>and the ... noose is ready,</i>
I za ... i zarezhem zdesya,	<i>and we'll ... chop him up,</i>
I po ... i povesim zdesya.	<i>and we'll ... string him up.</i>
Sizhu na dubu,	<i>I'm on my perch,</i>
Sizhu, dom steregu,	<i>I'm guarding the house,</i>
Pesnyu poyu.	<i>I'm singing my song.</i>

(*The Fox enters, dressed as a monk.*)

The Fox

Zdravstvuy, krasnoye chado, petel!	<i>Good-day, my crimson- crested son!</i>
Snidi, krasnoye chado, na zemlyu,	<i>Come down, dear son, from your perch,</i>
Da pokaysya!	<i>and make your confession!</i>
Ya shla iz dalnikh pustin, Ne pila, ne yela ...	<i>I've travelled from far-off deserts, I haven't drunk or eaten ...</i>

The Cock (impatently)

Podi von lisa!	<i>Oh, go away, Renard!</i>
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The Fox

Mnogo nuzhdi preterpela;	<i>I have suffered greatly;</i>
Tebya, miloye chado,	<i>I've come, dearest son,</i>
Spovedat khotela.	<i>to hear your confession.</i>

The Cock (*haughtily*)

O mati moyaya, lisitsa!
Ya ne postilsya,
ne molilsya;
Pridivinnoye vremya.

*Oh, my dear Brother Renard!
I don't go in for fasting,
and praying;
Come back some other time.*

The Fox

O moye chado, petel!
Sidish ti na visotsem dreve,
Da mislish misli nedobriya,
Proklatiya.
Vi derzhite zhyon po
mnogu;
Kto derzhit desyat zhyon,
Inniy derzhit tselikh
dvatsat zhyon,
Pribivayet sovremenem
do soroka!
Gde soydyotes, tut
i deryotes
O svoikh zhyonakh,
Kak o nalozhnitsakh.

*Oh, my dearest son!
You are perched up very high,
but your mind is full
of low, wicked thoughts.
You lot all have too many
wives;
some of you have ten,
and some have as many
as twenty,
or even forty at a time!*

Whenever you get together

*you fight over your wives
as though they were your
mistresses.*

Snidi, miloye chado,
na zemlyu i pokaysya,
Da ne voglekhakh
umreshi.

*Come down, my son,
and confess
so that you don't die in a
state of sin.*

(*A drumroll ... the Cock prepares to jump a 'salto mortale'.
He jumps. The Fox seizes him and parades round the stage holding
him under his arm. The Cock struggles desperately.*)

The Cock

Ponesla menya lisa,
Ponesla petukha,
Pokrutim berezhkam,
Po visokim goram,
V chuzhiya zemli,
Za tri devyat zemel,
V tridsyatoye tsarstvo,
V tridesyatoye
gosudarstvo;
Kot da baran,
Khochet sest menya lisa!
Kot da baran,
Khochet sest petukha!

*The Fox has grabbed me,
He's dragging the poor Cock,
Over the high hills,
over the steepest mountains,
into unknown parts,
into distant lands,
into far countries,
into farther kingdoms,
into the farthest empires,*

*Dear Cat, dear Goat,
the Fox wants to eat me!
Dear Cat, dear Goat,
he wants to eat the poor
old Cock!*

Kot da baran,
Otimize menya!

*Dear Cat, dear Goat,
get me out of here!*

(*The Cat and the Goat appear.*)

The Cat, the Goat

Ekh ti, kumushka-
golobushka!
Ne kuplennoye u tebya,
Deshevoeye;
Uzh ne podelish-li
myastsa?
Al ne vedayesh Yermak
Zatreshchal natoshchak.
I tebe tovo ne minovat!

Hey, you greedy old thing!
What you've got in your
mouth,
can't have cost a lot;
Wouldn't you like to share
it with us?
It wouldn't do you any good
if you gobble it up all at once.
So cough up, or you'll be sorry!

(The Fox lets the Cock go and runs away. The Cock, the Cat
and the Goat dance.)

Kak lisa ozornichala,
Krasnaya ozornichala
I sebya velichala.
U ney bila da, u ney bila da,
U ney bila da zubki lovkı da,
Usyo skhvativala golovki.
Skhodil kichetok so dvora,
So dvora ...
Svodil kichetok za soboy,
Za soboy ...
Kurochek ryabushechek.
Otkul vzyalasya lisitsa,
Otkul vzyalasya krasnaya
Khvost podzhala,
Kichetku chelom otdala:
'Chavo shlyayeshya,
Shatayeshya?
Zdes lisa podzhidayet
myastsa.'
'Ne yesh menya, lisinka,
Ne yesh menya, krasnaya!
Ne budet li s tebya
Kurochek ryabushechek?'
'Ne khochu myastsa
innavo,
'Khochu petushinavo!'
O, o, o, o, o ...
Vzyala lisa kicheta za boki,
Ponesla yevo dalyokohe's
Za pen, za kolodu,
Za beluyu berezu ...
Kichet kichet da kichet
klichet ...
Kuri kicheta ne slishut.

So the Fox started making
trouble,
Renard started making trouble
and boasting about it.
And he had, and he had,
a wicked set of teeth,
sharp and ready for use.
There's the Cock coming out,
coming out ...
And with him he's got,
he's got ...
His darling speckled hens.
Suddenly the Fox pops up,
up pops Renard,
waves his tail around
and bows to the Cock:
'Why are you running around,
running about like that?
It's time for the Fox's
dinner.'
'Don't eat me, Fox,
don't eat me, Renard!
Wouldn't you rather eat
my darling speckled hens?'
I don't want anything else,
it's you I want to eat, Cock!
Oh, oh, oh, oh, oh ...
The Fox has got his claws into
the Cock,
dragging him far away
over the log-pile, beyond the
trough,
right behind the birch trees ...
Cock-a-doodle-doodle-
doo ...
And even his hens can't hear him.

(The Cat and the Goat leave. The Cock resumes his perch and
settles down comfortably.)

The Cock

Sizhu na dubu,
Sizhu, dom steregu,
Pesnyu poyu.

I'm on my perch,
I'm guarding the house,
I'm singing my song.

(The Fox appears, this time without his monk's costume.)

The Fox

Kukuareku petushok,
Zolotoy grebeshok,
Chyosanna golovushka,
Shyolkova borodushka,
Viglyani v okoshko.

Cock-a-doodle-doo,
Master Cock,
golden-crested,
proudly-combed,
silken-bearded,
just poke your head out of
the window.

The Cock

Ne glyazhu v okoshko.

No, I won't look out of
the window.

The Fox

Dam tebe goroshku.

I'll give you some peas.

The Cock

Ne nado mne goroshku.
Petukh kashku kushayet,
Lisu ne slushayet.

I don't want any peas.
Cocks only like grain,
and they don't listen to foxes.

The Fox

Petushok, petushok!
U menya to khoromı
bolshiye,
V kazhdom uglu
pshenichki
Po merochke:yesh, yesh!

Little Cock, little Cock!
I've got a great big house
with piles of grain in every
corner,
you can eat your fill!

The Cock

Sit, nekhochu!

I'm not hungry!

The Fox

Kukuareku, petushok,
Zolotoy grebeshok,
Shyolkova borodushka!
Viglyani v okoshko,
Dam tebe lepyoshku.

Cock-a-doodle-doo,
Master Cock,
golden-crested,
silken-bearded!
Look out of the window,
I've got some cake for you.

The Cock

Ne nado mne lepyoshki!
Petukh ne tak to glup,
Ne glodot tebe moy khlup.

I don't want your cake!
Cocks aren't that stupid,
You won't catch me that way.

The Fox

Okh, ti petya, petushok,
Spushchaysya ka ti na
nizyashche,

Oh, little Cock, little Cock,
just come down a tiny bit
more,

S nizyashchavo na
zemlyashcheye,
Ya tvoyu dushu na nebesa
vznesu!

just a tiny little bit nearer
the ground,
and I'll take your soul up to
heaven!

(A drumroll ... the Cock prepares to jump ...)

Tenor 1 (shouted)

Ne oskoromsya Lisinka!

Don't break your fast, Renard!

(The Cock jumps.)

Tenor 2 (shouted)

Komu skoromno, a nam
zdorovye!

We love it when it's
forbidden!

(The Fox seizes the Cock and parades round the stage
holding him under his arm. The Cock struggles desperately.)

The Cock

Ponesla menya lisa,
Ponesla petukha.

The Fox has grabbed me,
He's dragging the poor Cock
away.

Po krutim berezhkam,
Po visokim goram,
V chuzhiya zemli,
V dalekiya strani,
Za tridevyat zemel,
V tridlatoye tsarstvo,
V tridesyatoye
gosudarstvo.
Kot da baran,
Khochet syest menya lisa!
Kot da baran,
Khochet syest petukha!
Kot da baran,
Otımite menya!

Over the high hills,
over the steepest mountains,
into unknown parts,
into distant lands,
into far-off countries,
into farther-off kingdoms,
into the farthest-off
empires.
Dear Cat, dear Goat,
the Fox wants to eat me!
Dear Cat, dear Goat,
he wants to eat the poor old
Cock!
Dear Cat, dear Goat,
get me out of here!

(The Fox carries the Cock to the side of the stage and begins to
pluck him. The Cock wails.)

The Cock

Okh, ti lisinka, lisitsa,
Neporochnaya sestritsa!
Kak u nashevo u batyushki,
Maslitsem blinki polivayut
tebya
V gosti podzhidayut.
Tam to ne po nashemu,
Pirogi s kashyeyu.
Pomyani, Gospodi,
Sidora, Makara,
Tret'yavo Zakhara,
Tryokh Matryon,
Da Luku s Petrom,

Oh, Brother Renard,
you're so kind and sweet!
Come home to daddy's,
you'll have a wonderful
welcome,
you'll be an honoured guest.
It's not like here,
there are good things to eat.
Remember, O Lord,
your pious servants,
the holy saints,
and all my brothers and sisters,
and uncles and aunts,

Deda Miroyeda,
Babku Belmatku,
Tyushu da Katyushu,
Babushku Matryushu ...

and nephews and nieces,
and mummy and daddy,
and of course grandad,
and dear old granny ...

(The Cock faints. The Cat and the Goat appear. They sing a
pleasant song to the Fox, accompanying themselves on the gusli.)

The Cat, the Goat

Tyuk, tyuk, guseltsi,
Baranovi strunochki ...
Tyuk, tyuk ...
Kak struna to zagula,
Tyuk, tyuk ...
Da zagula, a drugaya
prigovarivala.
Tyuk, tyuk, guseltsi,
Baranovi strunochki ...
Tyuk, tyuk ...
Uzh kak doma li lisa,
Uzh kak doma li lisa,
Uzh kak doma li lisa,
Uzh kak doma li lisa
Ivanovna.
Tyuk, tyuk,
Vo svoynom zolotom gneзде,
Da so svoimi malimi
detushkami?
Tyuk, tyuk, guseltsi,
Baranovi strunochki ...
Tyuk, tyuk ...
Pervaya to doch Chuchelka,
Avtoraya to Podchuchelka,
Tret'ya to Podaypirozhek,
A chetvyortaya
Zazhmikulachek.
Tyuk, tyuk, guseltsi,
Baranovi strunochki ...
Tyuk, tyuk ...
Kak struna to zagula,
Tyuk, tyuk ...
Da zagula a drugaya
prigovarivala.
Uzh, kak doma li,
Da uzh, kak doma li,
Da uzh, kak doma li lisa,
Uzh kak doma li lisa
Ivanovna.

Plink, plonk, little gusli,
little sheep-gut strings ...
Plink, plonk ...
strumming a cheerful song,
plink, plonk ...
a cheerful song to keep you
company.
Plink, plonk, little gusli,
little sheep-gut strings ...
Plink, plonk ...
Is the Fox at home,
is the Fox at home,
is the Fox at home,
is Renard the Fox at home?
Plink, plonk,
in his golden den,
with his pretty little cubs?
Plink, plonk, little gusli,
little sheep-gut strings ...
Plink, plonk ...
And the first daughter looks a
real fright,
and the second looks a
worse fright,
and the third's called
Give-us-a-pie,
and the fourth one's
Stick-out-a-paw.
Plink, plonk, little gusli,
little sheep-gut strings ...
Plink, plonk ...
strumming a cheerful song,
plink, plonk ...
a cheerful song to keep you
company.
Is the Fox at home,
is the Fox at home,
is the Fox at home,
is Renard the Fox at home?

(The Fox shows the tip of his nose.)

The Fox

Kto tam pesni poyot? *Who's that singing out there?*
 Da uzh kto tam lisku zovyot? *What do they want of me?*

The Cat, The Goat

Idut zveri na pyatak, *We've caught up with you now*
 Nesut kosu na plechakh, *we've brought along this big scythe*
 Khochut lisinku posechi *and we're going to slice you up*
 Po samiya plechi. *into little pieces.*

(*They produce a large scythe.*)

The Fox (terrified)

Akh! Vi moi glazyonki, *Oh, my eyes, my precious eyes,*
 glazyonki,
 I chto vi moi miliye, delali? *what have you been doing for me?*
 – Mi smotreli, smotreli, *– We've been watching,*

watching,
 Chtob zveri lisku ne syeli. *to see the animals don't get you*
 Akh! Vi moi nozhunki, *Oh, my legs, my precious legs,*
 nozhunki,

I, chto vi, moi miliya, delali? *what have you been doing for me?*
 – Mi bezhali, bezhali, *– We've been running, running,*
 Chtob zveri lisku ne porvali. *to make sure the animals don't*
catch you.

A ti, moy khvost glyacha ros? *And you, my tail, my lovely*
brush?
 – Ya po pnyam, po kustam, *– In the brambles, in the bushes,*
 Po kolodam zatselyalin *the branches I got stuck,*
 Chtob lisu zveri khvatili, *so the animals could catch you,*
 Da zakamshili. *and finish you off.*

(*Enraged, the Fox lashes his tail, crying out:*)

Akh, ti kanalya, tak zhe *Ah, you wretch! You deserve to*
 tebya zveri yedyat! *be eaten!*

(*The animals catch the Fox by his tail, drag him out of his house,*
and strangle him.)

A! A! A! A! A! A! *Ah! Ah! Ah! Ah! Ah! Ah! Ah!*

(*The Fox dies. The Cock, the Cat and the Goat dance.*)

The Cock, the Cat, the Goat

Lisinka, lisitsa! *Renard the Fox, Renard the Fox,*
 Glyacha dolgo ne zhila? *couldn't you live any longer?*
 Ya boyalas tipuna, *I came out in spots,*
 A tipun to ne sudya, *I went to the judge,*
 A sudya to ladiga, *but he's a blockhead.*
 Ladigini deti *Blockhead's children*
 Khotyat uleteti, *want to fly away,*
 Khotyat uleteti *want to fly away,*
 Za Ivanov gorod. *away beyond the town.*
 Oni po gramotke pishut, *They can read and write*
 Da na lisitsu pishut *and they can smell the fox.*

Lisinka, lisitsa,
 Podi po voditsu.
 Ne doroge volki.
 Gorokh molotili.
 Liskini rebyata
 Liske to skazali,
 Lisinka to s pechi
 Oblomala plechi.
 Syom, syom, syom,
 Peresyom, peresyom,
 Na lopatke ispechyon.
 Muzhik pesnyu spel,
 Syom, syom, syom,
 peresyom,
 Na kapustnik sel.
 Syom, syom, syom,
 peresyom,
 Peresyom, peresyom,
 peresyom.
 Sel tri koroba blinov,
 Tri kostra pirogov,
 Zaulok rogulek
 Zakhod kalachey,
 Makinnitsu s suloyu,
 Ovin kiselya,
 Po varenku shchey.
 Gospodi pomiluy,
 Na konike Danilo
 Na lavke Flor
 Na pechi prigovor.
 V pechi kalachi,
 Kak ogon goryachi
 Pro boyar pecheni.

taraboom, taraboom,
taraboom.
He ate three basketfuls of
pancakes,
three cartloads of pies,
a streetful of fritters,
a barnful of pastries,
a barrelful of vodka,
a pondful of jam,
a lakeful of soup.

Lord save us all,
Danilo's lying on the bed.
Flor's at the workbench,
the answer's in the oven,
There's fresh bread in the oven,
it's piping hot,
we've baked it for our
gentlemen.

The gentlemen have come to us
and brought dogs with them,
and the dogs went wild
and savaged the fox ...

(*spoken*)

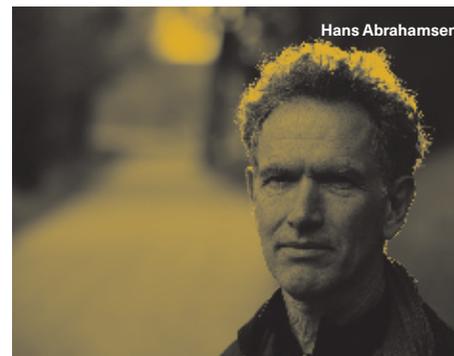
Vot, vam skazka!
 A mne krinka masla. *So there's your story,*
now give us our reward!

MARCH (*to which the players leave*)

Renard the Fox, Renard the Fox,
go and fetch the water.
There are wolves on the road,
they're shelling peas.
Renard's cubs
come along to tell him,
their mother's fallen off the stove
and broken her neck.
Boom, boom, boom,
taraboom, taraboom,
it's cooked on a griddle.
The peasant sings his song,
Boom, boom, boom,
taraboom,
and sits down to eat his fill.
Boom, boom, boom, taraboom,

taraboom, taraboom,
taraboom.
He ate three basketfuls of
pancakes,
three cartloads of pies,
a streetful of fritters,
a barnful of pastries,
a barrelful of vodka,
a pondful of jam,
a lakeful of soup.
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Danilo's lying on the bed.
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There's fresh bread in the oven,
it's piping hot,
we've baked it for our
gentlemen.
The gentlemen have come to us
and brought dogs with them,
and the dogs went wild
and savaged the fox ...

So there's your story,
now give us our reward!



Hans Abrahamsen

Hans Abrahamsen's *Schnee* (2008) is one of the most remarkable musical compositions of this century so far. Scored for two pianos and percussion with trios of woodwinds and strings, *Schnee* is an hour-long set of gradually crystallizing canons that are also musical portraits of snow: its flurries, how it blankets and blanks out the landscape, its delicacy, its cold.

Schnee when it first appeared – at Witten in 2008 and on disc the next year, in both cases played by ensemble recherche – seemed very much like a new start. However, Abrahamsen had written winter pieces for instrumental groups before, in his *Zwei Schneetänze* (1985) and earlier still in *Winternacht* (1976-78), the defining work of his mid-twenties, music as precise as it is evocative, a perfectly balanced mobile of shifting and often simultaneous images and references.

The *Piano Concerto* completed in 2000 also had deep roots in his past – in the turbulent lopsided ostinatos and the contrasting stillnesses of the piano studies (*Ten Studies*) (1983-98), and in the polyphony of type and topic that went back to *Winternacht* and beyond.

There are flakes, too, from *Schnee*, in his *Double Concerto* for violin, piano and strings (2010-11), such as the chilling-exhilarating quasi-unisons of high piano and string harmonic or the dancing figures of the two fast movements. Abrahamsen is a composer who has made the new start almost a way of life. We may feel we recognize his music, even as we recognize also its unfamiliarity, the sharp scent of new snow.

© Paul Griffiths



Julian Anderson

Julian Anderson, born in London in 1967, taught himself at a young age to read orchestral scores and compose, and later studied formally with John Lambert, Alexander Goehr and Tristan Murail. He was awarded a prestigious RPS Composition Prize in 1992 at the age of 25 for his two movement work *Diptych* (1990) for orchestra, launching his career. His success as a composer has also fed a prominent academic career and between 2002 and 2011 he was Artistic Director of the Philharmonia's Music of Today concert series at the Royal Festival Hall.

Close associations and residencies with the CBSO, The Cleveland Orchestra, and the London Philharmonic Orchestra have contributed to Anderson's significant orchestral output. *Fantasias* (2009) for The Cleveland Orchestra won a British Composer Award, and *The Discovery of Heaven* (2011), co-commissioned by the LPO and the New York Philharmonic won a South Bank Sky Arts Award.

Anderson's strong relationships with ensembles, including BCMG, have resulted in many commissions. *Book of Hours* (2004) was written for BCMG and Oliver Knussen. The work won the RPS Award for Large Scale Composition in 2006, and a recording on NMC won the 2007 Gramophone Award.

Alongside his impressive catalogue of instrumental works is a trove of choral music for which Anderson is particularly known. His 2006 oratorio, *Heaven is Shy of Earth* (rev. 2009) was premiered at the BBC Proms by the BBC Symphony Orchestra and Chorus, and went on to win a 2007 BASCA award for Choral Composition.



Patrick Brennan

Patrick Brennan was born in Derry, Northern Ireland. Following an undergraduate in piano performance at the Royal College of Music, he went on to study composition with Julian Anderson and Hans Abrahamsen at the Guildhall School of Music & Drama and the Royal Danish Academy of Music respectively.

As a composer, his music has received national and international attention, with recent commissions and performances coming from orchestras and ensembles including the London Symphony Orchestra, Orchestre Philharmonique de Radio France, Birmingham Contemporary Music Group and the Internationale Ensemble Modern Akademie. He has worked with several leading conductors and performers including Sir Mark Elder, François-Xavier Roth, Pierre-André Valade, Emilio Pomarico, Huw Watkins and Rolf Hind.

Brennan is currently pursuing a doctorate in composition at King's College, Cambridge, supervised by Richard Causton. He was a Guildhall Artist Fellow at the GSMD and a Royal Philharmonic Society Young Artist. He represented Ireland at the ISCM World Music Days 2015 festival in Ljubljana, where his orchestral work *Ballabile* was featured in the closing concert with the Slovenian Philharmonic Orchestra. He is a member of the Association of Irish Composers and has been appointed BCMG/SaM Apprentice Composer-in-Residence for the 2015-16 season.

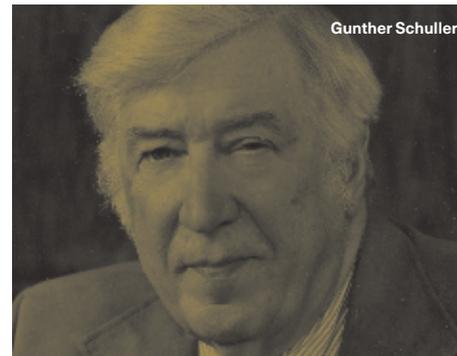


Melinda Maxwell

Melinda Maxwell read music at York University and studied in Germany with Ingo Goritzki and Helmut Winschermann. She has performed as soloist at many leading festivals, including the Edinburgh, Aldeburgh, Cheltenham, Holland and Aarhus Festivals. In addition to her work as a chamber musician and recitalist, she is principal oboe of the Endymion Ensemble and Birmingham Contemporary Music Group and regularly performs as principal with the London Sinfonietta.

She has taught at the Royal Academy of Music and Trinity College, London, and is Consultant in Woodwind Studies at the Royal Northern College of Music, Manchester. She also coaches at the Britten-Pears School for Advanced Musical Studies in Snape, Suffolk, and is the oboe tutor for the National Youth Orchestra.

Several works have been written for her, including *Pulse Sampler* by Harrison Birtwistle; *Banshee*, *Sphinx* and *Disparate/ Disparate Dos* by Simon Holt; and pieces by Simon Bainbridge, Nicholas Maw, Howard Skempton, Robert Saxton, Jo Kondo, Philip Cashian and Wilfred Mellers. A composer herself, her works include *Pibroch* and *Song for Sidney* for solo oboe; *Crane Dance* for double-reed ensemble; several pieces for string ensemble; and *Singla Rock* for mixed quintet. In June 2013 she was awarded a MMus in Jazz Studies from the Birmingham Conservatoire.



Gunther Schuller

Gunther Schuller's orchestral works include some of the classics of the modern repertoire written for the major orchestras of the world. Prominent among these are several masterful examples in the 'Concerto for Orchestra' genre, though not all of them take that title. The Boston Symphony Orchestra and James Levine premiered *Where the Word Ends* in February 2009. Semyon Bychkov and the WDR Symphony Orchestra brought *Where the Word Ends* to the 2010 Proms in London. More recent is *Dreamscape* (2012), commissioned to celebrate the Tanglewood Festival's 75th anniversary. An earlier work is *Spectra* (1958), alongside such works as the *Concerto for Orchestra No. 1: Gala Music* (1966), written for the Chicago Symphony Orchestra; *Concerto for Orchestra No. 2* (1976) for the National Symphony Orchestra; and *Farbenspiel (Concerto for Orchestra No. 3)* (1985), written for the Berlin Philharmonic. The title of the latter, translatable as 'play of colors', echoes the visual metaphor of *Spectra*.

An educator of extraordinary influence, Schuller served on the faculties of the Manhattan School of Music and Yale University; he was, for many years, head of contemporary music activities (succeeding Aaron Copland) as well as a director of the Tanglewood Music Center, and served as President of the New England Conservatory of Music.



Igor Stravinsky

Igor Stravinsky, born in 1882, read law at St. Petersburg University and had private composition lessons with Rimsky-Korsakov. In 1909, the famous Russian choreographer, Diaghilev, commissioned him to orchestrate two pieces for his Chopin ballet *Les Sylphides* and then to write an original ballet score, *Firebird*. This marked the beginning of a long and fruitful relationship with Diaghilev's company, Ballet Russes. During this time he wrote *Petrushka* and *The Rite of Spring*, which gained him international recognition and by 1914, at the age of 32, he was widely regarded as one of the leading modernist composers. In 1940 he immigrated to America and settled in Hollywood. He died in 1971.

About tonight's performers



Oliver Knussen

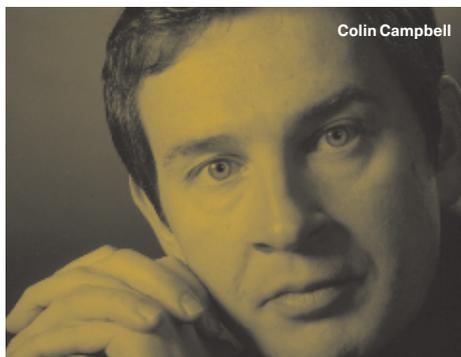
Oliver Knussen CBE (born in Glasgow in 1952), one of the pre-eminent composer-conductors in the world today, grew up near London (where his father was principal Doublebass of the London Symphony Orchestra) and now lives in Suffolk. He is presently Artist-in-Association with the Birmingham Contemporary Music Group and Richard Rodney Bennett Professor of Music at the Royal Academy of Music.

The recipient of many honours and awards, including the Nemmers Prize in 2006 and the RPS Conductor Award in 2009, he has served as Artistic Director of the Aldeburgh Festival (1983-98), Head of Contemporary Music at the Tanglewood Music Center (1986-93), Principal Guest Conductor of the Hague Residentie Orchestra (1993-97), Music Director of the London Sinfonietta (1998-2002), and Artist-in-Association with the BBC Symphony Orchestra (2009-2014). Together with Colin Matthews he founded the Composition and Performance Courses at the Britten-Pears School in 1992 and in recent years has been invited for residencies at the Royal Academy of Music, the New England Conservatory, the Eastman School of Music, and the Library of Congress in Washington DC.

Among his best-known works are the operas *Where the Wild Things Are* and *Higglety Pigglety Pop!*, written in collaboration with the late Maurice Sendak, as well as three symphonies, concertos for

horn and violin, and smaller-scale works including *Ophelia Dances*, *Coursing*, *Songs without Voices*, *Two Organa* and *Songs for Sue*.

His 60th birthday was celebrated with special events in Aldeburgh, Amsterdam, Birmingham, London and Tanglewood and he has recorded more than 50 CDs for labels including Deutsche Grammophon, Decca, Virgin and NMC.



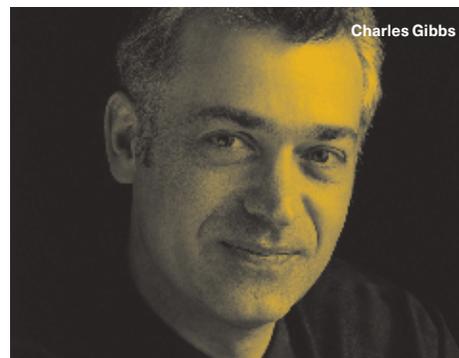
Colin Campbell

Colin Campbell is an established concert soloist and has performed all over the world in repertoire ranging from Monteverdi to Tavener. International concert performances include the arias in Bach's *St John* and *St Matthew Passions* with Trevor Pinnock and The English Concert; Christus in Bach's *St Matthew Passion* in Tampere, Finland and in Beijing, China (Chinese Premiere); Bach's *B Minor Mass* in Japan and Korea with Sir John Eliot Gardiner; Beethoven's *Leonore* at the Lincoln Center New York, the Salzburg Festival and the Amsterdam Concertgebouw, also with Sir John Eliot Gardiner; Marcel Dupré's cantata *De Profundis* in Munich with the Bayerische Rundfunk and Marcello Viotti; Handel's *Messiah* in China, Israel and Poland; Telemann's *Die Grossmut* with the Orchestra of the Age of Enlightenment in Magdeburg, Germany.

In the UK he has appeared at the Royal Albert Hall with the Philharmonia Orchestra and the Choir of King's College Cambridge in Vaughan Williams' *Fantasia on Christmas Carols* and with the Royal Philharmonic Orchestra in Mahler's *Eighth Symphony*. At the Queen Elizabeth Hall Colin has performed with the Royal Philharmonic Orchestra in Elgar's *Dream of Gerontius* and the City of London

Sinfonia in Vaughan Williams' *Dona Nobis Pacem*. At Westminster Cathedral he has appeared with the Bach Choir and the English Chamber Orchestra in Fauré's *Requiem* and has performed Brahms' *Ein Deutsches Requiem* at Symphony Hall, Birmingham.

Colin's operatic repertoire is extensive and he has performed with Kent Opera, English Touring Opera, Welsh National Opera, Aix en Provence Festival, Bermuda Festival and the Royal Opera House, Covent Garden. Roles include Don Giovanni, Escamillo, Germont Pere, Marcello, Renato, Sharpless and Tarquinius. Colin created the role of Herod in Nigel Short's opera *The Dream of Herod* and subsequently performed the work in Switzerland, Bermuda and the UK to critical acclaim.



Charles Gibbs

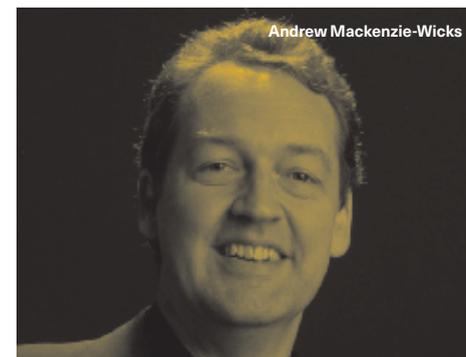
Charles Gibbs was born and brought up in Bristol. After reading Modern Languages at Cambridge, he studied singing at the Royal Academy of Music, winning many prestigious prizes and playing the title roles in Mozart's *Le Nozze di Figaro* and Sondheim's *Sweeney Todd*.

His career has taken him all over the UK as well as mainland Europe, Iceland, Egypt, Japan, the USA and Mexico. He spent a year in *Les Misérables* in the West End, where he played the Bishop of Digne and understudied Javert, the experience of which led him to concentrate on his career as a concert singer, appearing with many of the country's leading professional choirs, such as The Sixteen, The Kings Consort and the Gabrieli Consort.

In July 2006 he joined the BBC Singers, the UK's only full-time professional choir, and in 2008 he was invited to join 'I Fagiolini', with whom he is able to

indulge both his musical and theatrical talents.

Recent stage appearances include performances of Purcell's *King Arthur*, Plutone in Monteverdi's *Orfeo*, as well as the role of Coyle in Britten's *Owen Wingrave* for the Nuremberg International Chamber Music Festival.



Andrew Mackenzie-Wicks

Andrew Mackenzie-Wicks was a chorister at Chichester Cathedral and a choral scholar at Durham. He studied Music at Durham University and singing at the Royal Northern College of Music.

Operatic engagements include Glyndebourne Festival, English National Opera, Scottish Opera, Welsh National Opera, Opera North, Grange Park Opera, Opera Northern Ireland, Castleward Opera, Dublin Opera Theatre Company, Buxton Festival Opera, English Touring Opera, and Early Music Russia. His many roles range from the Baroque to the contemporary. He is regularly in demand as an understudy, working recently for The Royal Opera House Covent Garden, and covering Gustav von Aschenbach for Garsington Opera.

His concert career began in early music, with Proms appearances and international tours with such groups as the Monteverdi choir, Gabrieli and King's Consorts. Notable performances include *Messiah* in Singapore, Mexico and Denmark, a recital in St Petersburg for Russian Early Music. He now sings romantic works such as *Gerontius*, *The Kingdom*, *The Apostles*, Verdi's *Requiem* and Beethoven's *Missa Solemnis* as well as more contemporary works such as Britten's *Spring Symphony*, *War Requiem* and *St Nicolas*. He has performed all over the UK and in Beijing, Mexico, Singapore, and Moscow.



Tom Raskin

Tom Raskin studied at the RNCM in Manchester and New College, Oxford. In 2000 he was awarded the Anne Ziegler Prize, followed by the Freckleton Prize in 2001, and was the recipient of a major Scholarship from the Peter Moores Foundation which funded study in Italy and in London.

Equally at home on the operatic stage and concert platform, Tom has worked with many of the world's leading conductors and ensembles. Most recently he was heard live on BBC Radio 3 as the soloist in Rossini's *Stabat Mater* from Kings College, Cambridge.

International concert appearances have included at St Mark's Basilica, Venice performing Monteverdi's *Vespers*, in Lille for Bach's *B Minor Mass*, and Siberia for Handel's *Messiah* at the Novosibirsk Festival, and Jonathan in Handel's *Saul* for the Dutch Handel Choir in Naarden. In 2015 he has performed Calaf in Act One of *Turandot* in West Road Concert Hall, Cambridge, Cavaliere in *La Locandiera* for New Chamber Opera and in December 2015 he will return to Norwich Cathedral for the *Messiah*.

RSVP Voices, founded in 2002, provides singers and choirs to the music and multi-media industries. Under its director and conductor, Rob Johnston, RSVP Voices' recent engagements include the world premiere and CD recording of Robin Gibb's *Titanic Requiem*, a gala concert at the Royal Albert Hall performing with Andrea Bocelli, Lang Lang and the RPO, a performance of Stravinsky's *Les Noces* at the Bath Festival, and a newly released CD of Ryan Wigglesworth's *Echo and Narcissus* on the NMC record label.

BCMG Players performing tonight

Flute / Piccolo / Alto Flute / Bass Flute	Marie-Christine Zupancic
Oboe / Cor Anglais / Oboe d'amore	Melinda Maxwell
Clarinet / Eb Clarinet / Bass Clarinet	Mark O'Brien
Bassoon	John Orford
Horns	Mark Phillips Martin Wright
Trumpet	Richard Blake
Trombone	Anthony Howe
Percussion	Julian Warburton Sophie Hastings Elsa Bradley
Cymbalom	Chris Bradley
Piano / Celeste / Synthesiser	Clive Williamson
Harp	Anne Denholm
Violins	Lena Zeliszewska Charlotte Skinner
Viola	Christopher Yates
Cello	Ulrich Heinen
Double Bass	John Tattersdill



BCMG performing at Ikon Gallery

Emerging from within the City of Birmingham Symphony Orchestra in 1987, Birmingham Contemporary Music Group quickly established a reputation for exciting performances, innovative audience-building and learning initiatives, and a central commitment to composers and the presentation of new work. The Group thrives on innovation and invention and is critically acclaimed for championing the most forward-looking music regionally, nationally and internationally.

As a world-leading contemporary ensemble, BCMG has premiered over 160 works, most commissioned through its pioneering Sound Investment scheme, with a family of Investors supporting each new piece. In addition, BCMG's extensive Learning and Participation Programme supports young people as composers, performers and listeners of new music through an exciting range of projects in- and out-of-school. BCMG is committed to talent development and the BCMG/

Sound and Music Apprentice Composer-in-Residence scheme provides access for emerging composers to the full range of the Group's work.

BCMG features on numerous CDs, including an ongoing series of NMC discs devoted to British composers, with recent recordings of music by Charlotte Bray, Oliver Knussen, Tansy Davies, Alexander Goehr and Richard Causton. The Group has two Artists-in-Association, Oliver Knussen and John Woolrich, and Sir Simon Rattle is the Group's Founding Patron.

'The jewel in Birmingham's cultural crown ...'

The Birmingham Post

We are seeking passionate and influential supporters to join BCMG's newly created Development Board

Have you got what it takes?

The purpose of the Development Board is to help BCMG reach philanthropists, trusts and companies, to raise funds to continue our mission of championing the most forward-looking music through an integrated programme of performances, commissions and learning activity.

We need to continue to raise money over the next two years to facilitate the creation, development and performance of innovative music for the cultural benefit of society worldwide and in particular, for our Momentum Fund.

Momentum is a fund launched specifically to enable BCMG to produce exciting, ambitious, large-scale future projects. We are developing this fund so that we can continue to be pioneers for the new in Birmingham.

"BCMG has always been about bold ideas and putting the composer first. Momentum – our new 'special reserve' fund, will specifically support two areas we can't fund from our regular annual budgets – artistic research and development for key composers trying new ideas and partnerships; and large-scale ambitious performance projects such as Stockhausen's stunning work Momente with Ex Cathedra, planned for 2018. Supporting Momentum is about helping us go the extra mile to make exceptional projects happen."

Stephen Newbould, Artistic Director

Are you?

- **Passionate about contemporary music**
- **Willing to share networks/contacts and provide introductions to potential supporters**
- **Able to give and/or influence major gifts**
- **Influential in business/socially - strong personal networks and access to philanthropists**
- **Willing to commit for a minimum of one year**

Each Development Board member is requested to provide support to BCMG via gifts, time and/or influence. In short, however they feel their expertise, resources and network can contribute to the development of the 'Momentum Fund' Appeal and the future of BCMG.

If you would like more information about this opportunity for further involvement with BCMG, please contact Carla Priddon, Director of Development, on 0121 616 2621 or by e-mail at carla@bcmg.org.uk.

BCMG Learning Resources website realises 'long held dream'



Flautist Anthony Robb and Music Maze participants

In October Birmingham Contemporary Music Group launched a free learning resources website to help teachers, children and young people to explore contemporary music and composing. The new micro-site has a simple aim: to make a significant contribution to bringing to life the music of our time for young people.

The site has grown out of BCMG's extensive Learning and Participation Programme and draws on the in-depth experience of the composers, musicians, workshop leaders, researchers and teachers who deliver the programme in schools and at the CBSO Centre, Birmingham. It has been funded by a Youth Music Spotighting grant, with additional support from the Wellcome Trust as part of the BCMG Resolution project.

The majority of the resources are designed to support young people as composers, though there are also resources for young performers of varying abilities. Initially focused on resources for teachers, the site will be added to over the coming months. Significant additions that will appear in the next year include a set of resources to support beginner

instrumentalists composing from the very start of their musical lives and Music Maze Resources focused on the work of composers including Thomas Adès, Luciano Berio and Ruth Crawford Seeger.

Nancy Evans, BCMG Director Of Learning comments:

"The Launch of the BCMG Learning Resource Website represents the culmination of a long held dream to bring together all our learning resources into one place and to share our expertise, particularly in the area of young people composing, developed over many years. Studio Bonito, our web designers, have done a fabulous job in creating a website that is lively, easy to navigate and brings our resources to life. We hope the resources are a welcome addition and we are delighted to be able to share them for free. We look forward to adding more resources over the coming months and years."

Visit the new BCMG Learning Resources website at: resources.bcmg.org.uk



The Rime of the Ancient Mariner
Friday 4 December 2015, 8pm
CBSO Centre

Conductor: **Dominic Muldowney** #
Baritone: **Roderick Williams**

Dominic Muldowney: Five cabaret songs #: *Adlestrop* (Edward Thomas); *At Last the Secret is Out*, *Foxtrot*, *Funeral Blues* (WH Auden); *Uffington* (John Betjeman) *

Dominic Muldowney: Two Shakespeare settings #: *Winter*, *Fear No More*

Dominic Muldowney: *Smooth between sea and land* (World premiere / BCMG commission) #

Howard Skempton: *The Rime of the Ancient Mariner* (World premiere / Maurice and Sheila Millward commission)

*BCMG Sound Investment commissions 2011

BCMG premiere Skempton's setting of Coleridge's masterpiece *The Rime of the Ancient Mariner* in a programme also featuring a series of songs by Dominic Muldowney, former Music Director of the National theatre.

There will be a free pre-concert talk from 7-7.30pm with Stephen Newbould, Howard Skempton and Dominic Muldowney. Open to all ticket holders.

Box Office: 0121 345 0491
Online: bcmg.org.uk

Tickets: £15 full price / £12 concession / £5 students / £1 under 16s plus transaction fee*

Book in advance via: **The Town Hall and Symphony Hall Box Office, Broad Street, Birmingham, B1 2EA**

*£3 transaction fee, plus £1 (optional) postage, will be charged on all bookings except purchases made in person at the Town Hall or Symphony Hall Box Office



Parallel Colour
Saturday 6 February 2016, 7.30pm
CBSO Centre

Conductor: **Richard Baker**
Soprano: **Allison Bell** *
Percussion: **Julian Warburton** ~
Clarinet: **Timothy Lines** #

Claude Vivier: *Trois Airs pour un opéra imaginaire* *
Tansy Davies: *Dark Ground* ~
Edmund Finnis: *Parallel Colour*
(World premiere / BCMG Sound Investment commission)

Rozalie Hirs: *Platonic ID* (UK premiere)
Jonathan Harvey: *Cirrus Light* #
Franco Donatoni: *Still* *

Framed by striking pieces for singer and ensemble, the symmetry of this exciting programme sees the Group journey towards premieres by Edmund Finnis and Rozalie Hirs, with works for solo percussion and solo clarinet either side.

There will be a free pre-concert talk from 6.30-7pm with Stephen Newbould and Edmund Finnis. Open to all ticket holders. Plus a post-concert Audience Exchange with Dr Jonathan Gross.

BCMG staff

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John Woolrich

Artistic Director **Stephen Newbould**

Executive Producer **Jackie Newbould**

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