Artistic Director and Conductor
Aaron Holloway-Nahum

Flute
Kate Walter (fl, alto, picc)
Lucy Driver (fl, bass)

Oboe
Lydia Griffiths

Clarinet
Pablo Inda-Garcia (Bb, A, Eb, Bb Bass)

Bassoon
Holly Reardon
Tiffany Au

Horn
Joseph Ryan

Trumpet
Simon Tong

Trombone
Mike Shore

Guitar
Alastair Putt

Mandolin
Travis Finch

Percussion
Marco Atzei
Jennifer Torrence

Piano
Claudia Maria-Racovicean

Harp
Rebecca Royce

Violin
Yutaka Shimoda
Róisín Walters

Viola
Martin Suckling

Cello
Sebastiaan Van Halsema
Nancy Redman
Anna Beryl

Double Bass
Aileen Marshall

Electronics ('the space bar')
Raymond Yiu

Riot!

**Edward Nesbit • Martin Suckling • David Ibbett •
Karl Geitzmann • Aaron Holloway-Nahum**

MUSIC HALL
THE GUILDHALL SCHOOL OF MUSIC AND DRAMA
7:30 DECEMBER 6TH 2009

Dance Portraits (2009)   **Edward Nesbit (b. 1986)**
Second Performance, London Premiere

Cortége (2009)   **Karl Geitzmann (b. 1984)**
World Premiere Performance

Lodestar (2009)   **David Ibbett (b. 1985)**
Second Performance

After the Crash (2007)   **Martin Suckling (b. 1981)**
Second Performance

~ A short interval of 10 minutes ~

Far Thunder of the Coming Sun (2009)
Aaron Holloway-Nahum (b.1983)
World Premiere Performance

This is the premiere concert of **Riot!** A new music series founded by Aaron Holloway-Nahum, with the explicit mission of performing contemporary music. Far too often, a composer writes an excellent work that is given a first performance and then languishes on the shelf untouched and unheard thereafter. So, while the series will strive to give world premieres in each concert, there will also be a focus on taking up exciting works and giving them well-deserved further performance. This concert sees three such performances, along with two world premieres.

Riot! would like to thank David Foister, Imogen Barford, Louise Hopkins, Nye Parry, Julian Anderson, Richard Baker, Jim Dean, Oldacres, Rachel Burnham, and Anneke Hodnett.

Tonight's concert opens with **Edward Nesibt's** fanciful and improvisatory *Dance Portraits*. After a short, whimsical introduction from the alto flute, the piece pushes forward relentlessly, accelerating through unexpected twists and turns to a short climax that continues to transform until it climbs right off the top of the ensemble. In contrast, **Karl Geitzmann's** *Cortége* gathers its material at a slow and steady (processional) pace. Opening chords become a backdrop for a horn solo that sets up a tonality in one moment, then strays, and wanders back again. Persistent chords are interrupted by an oboe solo, which is recalled later by a flowing bassoon solo over a curious and evasive accompaniment. Even the climax comes and goes steadily before the opening chords return, fracture, and fade away. The opening bar of *Lodestar* by **David Ibbett**, then, is a rude awakening! Throughout, the audience is encouraged to the front of their seat, then slammed to the back of their chair. Extended solos are absent as the entire ensemble works to make each climax exceed the last. Does a moment of octave D-flats signal the coming conclusion? Two more outbursts and the piece burns itself out.

The mood turns to one of melancholy in **Martin Suckling's** *After the Crash*. Constant changes on the surface belie with a consistent pulse, ever-present solo line and soft, yet menacing percussion. Suddenly, the piece erupts! Tripping over itself, and running into silence after silence, the flutes whip through and over the ensemble to a frenetic conclusion. The concert concludes with **Aaron Holloway-Nahum's** *Far Thunder of the Coming Sun*. Across three distinct movements, the piece concerns itself with distance and memory. Harmonies that are out of place in the first movement become building blocks for the next two. Amplified sounds are brought from deep within the ensemble to the front of it, and an offstage horn is carried in to bolster—and eventually take over—the concluding fanfare. When that fanfare cuts off in mid-stream, though, the music is truly lost and winds through three final breaths into a coda that ends in mid-air.