



BBC
RADIO



**NCEM
YOUNG
COMPOSERS
AWARD 2021**

Presented in association with
BBC RADIO 3 & PALISANDER

Thursday 13 May 2021 7.00 pm
NCEM, St Margaret's Church, Walmgate York

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CENTRE FOR
EARLY MUSIC

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NCEM YOUNG COMPOSERS AWARD

The annual NCEM Young Composers Award was launched in 2008 and is the only such scheme in the UK. It offers a unique opportunity for young composers to engage with the instruments and performance styles of early music, and to work with leading professional early musicians. In bridging the worlds of 'early' and 'new' music, the Award complements the NCEM's education policy, to support and nurture young composers and demonstrate to all participants that the music of previous centuries is relevant to today's creative endeavours.

This major national annual award is open to young composers resident in the UK, up to the age of 25 at the time that entry closed (this year, 19 March 2021). There are two age categories:

- 18 years and under;
- 19–25 years.

This year the NCEM and BBC Radio 3 are delighted to welcome as partners the vibrant young recorder quartet **Palisander**. The young composers were invited to create a new work for recorder quartet based on dance forms. They were asked to choose whatever dance form they liked from across all eras and cultures, from the bransle and the galliard to the Charleston and the tango. Although they were writing for instruments from the Baroque era, they were not limited to dance forms of that period. Their piece could be a single movement based on a single dance form, or a continuous movement that combines different dance forms, or a suite made up of two, three or four short movements.

Earlier today the shortlisted entries were presented by **Palisander** in a workshop with the young composers led by composer **Christopher Fox** (Professor of Music, Brunel University).

Tonight, the pieces will be performed in front of a panel of judges:

Palisander

Les Pratt, *Producer, BBC Radio 3*

Delma Tomlin, *Director, NCEM*

At the end of the evening the two winners will be announced, one for each of the two age groups. Composers will be judged on their:

- skill of compositional techniques, including writing for recorders;
- innovation of composition, fused with an awareness of Palisander's style.

The performances will be streamed online and will be available to view again at youngcomposersaward.co.uk/2021

The winning works will be premiered by Palisander in a public performance which will be recorded for future broadcast on BBC Radio 3's **Early Music Show**.

PALISANDER

Lydia Gosnell

Miriam Monaghan

Caoimhe de Paor

Teresa Wrann *recorders*

Palisander prides itself on presenting imaginative, historical programmes with a wide range of repertoire, performed largely from memory on recorders up to six-feet tall.

The London-based quartet is delighted to have been selected to join the prestigious EEEMERGING+ Scheme (see eeemerging.eu). Palisander has had several competition successes recently: winners of the London International Exhibition of Early Music's inaugural Early Music Young Ensemble Competition 2018; finalists in the prestigious Royal Over-Seas League Mixed Ensembles' Competition 2019; Golden Medal winners in the Manhattan International Music Competition 2019. The quartet's international concert performances include Ireland, France, Italy, Greece, Japan and Russia.

Palisander has featured on radio, including BBC Radio 3. The group's album, *Beware the Spider!* received a 4-star review from *BBC Music Magazine*. Classic FM featured a live performance film of Palisander, which received over 4.6 million views.

Palisander enjoys giving regular family concerts and workshops. This includes working for the prestigious Live Music Now scheme, founded by Yehudi Menuhin. Palisander collaborated with puppet theatre company Rust and Stardust Productions to develop a unique family show, *Dr Dee's Daughter and the Philosopher's Stone*, which toured the country with support from Arts Council England. The quartet has been awarded another ACE grant to tour its educational project *Recorder Revolution!* which brings inspiring, interactive performances to schools and music venues across England.

In addition to performing the new compositions, Palisander will play other pieces before and after the new compositions.

First set:

Toccatà & Fugue in D minor

Johann Sebastian Bach (1685–1750)

arr. Miriam Monaghan

Recorder Revolution!

Toby Young (b. 1990) written for Palisander

Mandilatos & Omorfoula

Traditional Greek arr. Palisander

Second set:

Tarantellas II

Traditional Italian arr. Miriam Monaghan

O Virtus Sapientiae

Hildegard of Bingen (1098–1179)

arr. Cheryl Lynn Helm

Articulator V

Agnes Dorwarth (b. 1953)

The Fairie Round

Anthony Holborne (c. 1545–1602)

YOUNG COMPOSERS: 2021 SHORTLIST

18 years and under

Jacob Fitzgerald	murmuration
Matty Oxtoby	Southbank Swerve
Adam Spry	Sweet Hop
Shuchen Xie	Glide & Caper
Shoshana Yugin-Power	Dancing Through Time

19 to 25 years

Mollie Carlyle	Tango Apasionado
Delyth Field	Kagura Suite for Recorders
Lux Knightley	3-7 Davies Street, Mayfair (The FitzGerald Jig)

The composers are listed alphabetically on the following pages

MOLLIE CARLYLE: Tango Apasionado

19 to 25 years (b. 1999)

A Suffolk-based composer growing up in a household that was constantly filled with music, **Mollie Carlyle's** interest in composition developed early and she had premiered her first works in school concerts by the age of 11. The support and encouragement that she received throughout her school career encouraged Mollie to study music at university level. In her final year at Royal Holloway, University of London Mollie was appointed Composer-in-Residence, working with the prestigious Victorian Picture Gallery to create a work inspired by one of the many paintings in the collection. Since then, she has also completed work on a new musical and published an arrangement of sea shanties for the penny whistle, *The Shantyman's Compendium*. Mollie graduated with a first class degree in Music and Philosophy from Royal Holloway last year and is currently undertaking a Masters in Musicology at the University of Oxford. She will be starting her doctorate on the cultural history of the sea shanty in October this year.

Tango Apasionado was inspired by the traditional Spanish soundscapes evoked in classical dances by composers such as Albéniz, Granados and Falla. The piece begins in a stately manner, setting the scene and inviting the dancers to centre stage. Legato passages are intercut with sudden accents and staccatos, showing the contrast between the smooth and the sharp that typifies Spanish dance. Gradually, the tempo increases while light, arpeggiated passages create a sense of fluidity and motion reminiscent of traditional flamenco dress as it twists and turns in time with the music. After a moment of fanfare-like homophony, the music winds down again, motivic cells overlapping one another to retain the sense of fluidity but also becoming increasingly detached and distant. The dance ends abruptly, sharply accented chords contrasting with the final persistent remnants of the legato chromatic motif, as the imagined dancers part for the last time.

DELYTH FIELD: Kagura Suite for Recorders

19 to 25 years (b. 2001)

Delyth Field is a half-Japanese, half-Welsh composer and is currently an undergraduate composition student at the Royal College of Music in London. Her main interests include electronic music, ethnomusicology, film music, early music and Celtic music.

For this piece, I have taken inspirations from Kagura, which is the oldest form of dance in Japan. Kagura translates as 'dance of the Gods', and it is a Shinto ritual ceremonial dance. The tropes of Kagura include 2/4 time signature and a percussion ensemble accompanied by shamisen, biwa, kagura flute, and vocals. As a person who has grown up in Japan, where dances are frequently held in summer festivals, I was motivated to try and recreate the atmosphere of such occasions.

JACOB FITZGERALD: murmuration

18 and under (b. 2002)

Jacob Fitzgerald is a British composer based in Cambridge, Manchester and Hereford. Starting his musical life as a chorister at Jesus College, Cambridge Jacob has gone on to study composition and violin at Aldeburgh Young Musicians in Suffolk and Chetham's School of Music in Manchester. Jacob is currently continuing his composition studies with Dr Jeremy Pike and Ian Stephens, having previously been taught by Dr James Olsen and Douglas Mason. He has received masterclasses from composers including Charlotte Bray, John Woolrich and Simone Fontanelli; in August he will begin lessons under the guidance of pianist and composer Huw Watkins. Writing for a wide variety of settings, Jacob has had his work performed and commissioned by the Ligeti and Brodsky quartets, the Phaedra Ensemble, Dr K Sextet and Prime Brass in venues ranging from the Stoller Hall, Manchester to a disused pumphouse in Suffolk. Recent performances include a multimedia graphic score *Letter of Request for Reconnection of Service*, performed by The Hermes Experiment and Gesualdo Six as part of the London Sound Gallery. Jacob was also the recipient of first prize in the CSA David Willcocks Composition Competition, 2020. As a performer, Jacob studies violin with Benedict Holland, leader of the Psappha Ensemble, and as a baritone singer with Marcus Farnsworth. He will take up the bass choral scholarship at Hereford Cathedral in August 2021.

murmuration is inspired by the natural dance form when huge groups of starlings come together at dusk and twist, turn, swoop and swirl across the sky in shape-shifting black clouds or 'murmurations' before roosting. The melodic material uses transcriptions of the pitches and rhythms of starling song as a starting point, following in Messiaen's tradition of transcribing birdsong. This material is combined with elements from John Walsh's 1715 publication The Bird Fancier's Delight, an American instruction manual for the teaching of singing to caged birds, including starlings, using the then-popular flageolet. The structure that this material adopts and the music's drive and momentum is influenced by a different dance style altogether, taking inspiration from French composer Guillaume Connesson's music resembling a discotheque-style, such as 'Night-Club' for orchestra and his Double Quatuor for flute, oboe, clarinet, bass clarinet and string quartet.

LUX KNIGHTLEY: 3-7 Davies Street, Mayfair (The FitzGerald Jig)

19 to 25 years (b. 1996)

Lux Knightley is a black composer who grew up in Oxford and began composing music from a young age for bands he played in and ensembles he collaborated with. Teaching himself to compose, and learning everything he could about audio production and studio building from as many books as he could get hold of, he went on in 2020 to complete a score to an independent feature film, *Upon The Edge*, by DeCantillon Films with which he had previously collaborated a few years earlier on a short film. This year Lux is taking his original musical, *Domitius*, to the Edinburgh Fringe Festival.

The piece is dedicated to close friend and actor, Will FitzGerald, who worked alongside me on the frontlines of a Covid-19 testing site in the height of the pandemic. The choice of a jig is due to his partially Irish heritage. The A-sections of the jig embody the excitement, escapism and solace found in the frequent jaunts on the way home to 3-7 Davies Street, Mayfair in an unpleasant time where social luxuries had been restricted. These sections are in G Dorian as most jigs are modal. The B-section contrasts with rhythmic variations, new harmonies built around the Tristan chord and ornaments capturing the disconcerting and unsettling nature of working within the test site and seeing the effects of Covid-19 first-hand. The singular C-section manifests the strain on mental health and the deterioration of its well-being trapped in multiple lockdowns, long hours in the fight against Covid-19, only to see more negative statistics, and the destruction of creative careers. This is exhibited through a Neapolitan sixth chord progression, counterpoint and the imitation of unsettling melodies across the different voices.

MATTY OXTOBY: Southbank Swerve

18 and under (b. 2006)

Matty Oxtoby began playing the piano at the age of five and started to make up tunes and write his own music pretty much straight away. He is a pupil at Reigate Grammar School in Surrey and attends the Junior Department of the Royal College of Music where he studies piano, cello and composition. He plays cello in the National Children's Orchestra and also sings with the Boys' Choir of the National Youth Choir of Great Britain. In summer 2020 he was one of the winners of the BBC Young Composer of the Year competition and is currently working on a commission for them that will be performed, all being well, by the BBC Concert Orchestra this summer. Away from music he enjoys doing anything outdoors, particularly hiking.

Southbank Swerve is based on my memories of an afternoon walk before lockdown along the south bank of the Thames. The flowing, faster parts represent the energy and enthusiasm of the street entertainers. A short, more relaxed section reflects people chilling out watching everything going on, while the more rhythmic elements of the piece were inspired by skateboarders jumping on and off the concrete in the skatepark. These combine to reflect both the vibe that afternoon and a longing to experience it again in the future.

ADAM SPRY: Sweet Hop

18 and under (b. 2006)

Adam Spry studies composition and trombone at the Royal Northern College of Music Junior Department. He grew up in London, where he started composing, before moving to Manchester in 2020 and he now attends Manchester Grammar School. His previous works include a suite for brass quintet, a piece for baroque trio, and a piece for trombone quartet.

Sweet Hop is a piece for recorder quartet based on a chord progression which can be heard throughout the piece. The name is derived from two features of the piece; the word 'sweet' referring to the sound of the recorder and the word 'hop' referring to the constant crotchets played throughout the piece. Sweet Hop is a galliard. A galliard is a dance, and the very consistent and meaningful articulation in this piece reflects the dance form. Underneath this, the harmony is based on jazz harmony, and the melody is inspired by minimalism. So, in short, Sweet Hop is a Jazz Minimalist Galliard.

SHUCHEN XIE: Glide & Caper

18 and under (b. 2010)

Shuchen Xie was born in Swansea and is passionate about music. At the age of four she started playing the piano and has completed her ABRSM Grade 8 with distinction. She is currently a junior pupil at St John's College, Cardiff and has been attending the Junior Conservatoire Advanced Course at the Royal Welsh College of Music and Drama since 2019. She is also a member of the Cardiff Metropolitan Cathedral Choir. Shuchen started learning the alto saxophone in April 2020, shortly after the Covid-19 lockdown started. She enjoys improvising on the instrument and has passed her Grade 6 with distinction. Shuchen started composing at the age of seven and writes music as a hobby. She has composed pieces in different styles, including orchestral works, piano studies and a string quartet. Her favourite composers include Bach, Beethoven, Grieg and Wagner, and she likes modulating to distant keys and applying chromaticism to her compositions. She also enjoys improvising on the piano. As a hobby, Shuchen enjoys writing books. She is currently working on a fantasy novel based on Egyptian mythology.

Glide & Caper, a suite in C minor, consists of two contrasting movements, both in the home key and composed for various types of recorder. The first movement of the suite, 'Glide', is a stately walking-pace waltz for the standard soprano, alto, tenor and bass recorder quartet. The two upper voices are in canon for the first few bars, and then the top voice quickly switches to a sopranino recorder, achieving a sparkling and slightly shriller sound than the soprano version. After the sopranino recorder switches back to soprano, the piece modulates to E flat minor. The initial theme is heard again in this new key, including the soprano-alto canon and the lower tones of the tenor and bass recorders. The second movement is completely different to the first, and in the style of a gigue. Although still in C minor, this movement has a lively and Renaissance-like air. It begins in canon form, with the first sopranino recorder taking the lead, followed by the second sopranino, the alto and, finally, the tenor. The dynamics can be edited by the players, so long as the energetic, dance-like feel is still consistent throughout the movement. Towards the end of the first section, the key slides into A minor before quickly transitioning to E minor. A theme is repeated in this new key with running semiquavers and detached quavers, before coming to a halt on a G-major chord and modulating back into C minor for the finale.

SHOSHANA YUGIN-POWER: Dancing Through Time

18 and under (b. 2006)

Shoshana Yugin-Power is a music scholar at Bedales School. She is a keen composer and wrote an award-winning piece for the Petersfield Music Festival, aged nine, as well as a piece for wind quintet and narrator that was showcased by her peers in a more recent Festival. Currently she is working on a series of pieces for flute and piano. She has played in BlockWork with the National Youth Recorder Chamber Orchestra and was particularly excited by the brief for this competition as it incorporates her love of composing alongside the joy she feels when playing her recorders. Shoshana plays flute and piccolo for the National Children's Orchestra, the English Symphony Youth Orchestra and Hampshire Flute Choir. She is a bassoonist for the Hampshire County Youth Orchestra and Chamber Orchestra as well as currently working for her ABRSM Grade 8 in piano and singing.

Dancing Through Time was written to show the progression of dance music from the early 1800s to the 1920s. It travels through several genres of dance music in chronological order, with sections between them that represent travelling through time and the merging of styles as one dance overtakes another in popularity. The piece starts as a waltz: a revolutionary form of dance at the time as it was a dance for couples rather than a group dance. Many considered the waltz scandalous due to the close proximity between partners but it was accepted by most in England around 1815. The waltz consists of a floating melody over an accompaniment with spiccato elements for the downbeats to give the waltz its light, dance-like feel. This is followed by a polka, with its rhythmical characteristics of three quick steps followed by a hop. Incorporated into the bass line is flutter-tonguing to give the effect of more movement and speed. The polka originated in Bohemia in the middle of the nineteenth century, however it took until around 1844 for it to become a popular dance in England's ballrooms. A tango swiftly follows the polka with its defining habanera-like rhythms, featuring two different traditional tango rhythms. The tango first became popular in England in 1912 following the arrival of the increasingly popular dance from Paris. Finally, you can hear a Charleston, which became popular in England in the early 1920s with its stereotypical syncopated rhythms in 4/4 time, these rhythms being highlighted by additional percussive elements.

PREVIOUS WINNERS

<i>Year</i>	<i>In association with</i>	<i>18 years and under</i>	<i>19–25 years</i>
2020	The Tallis Scholars	Eilidh Owen	Fintan O'Hare
2019	Liam Byrne		Sarah Cattley Derri Joseph Lewis
2018	English Cornett & Sackbut Ensemble	Lilly Vadaneaux	Andrew Blair
2017	The Tallis Scholars	Dominic Wills	Frederick Viner
2016	Theatre of the Ayre	Alex Dakin	Kristina Arakelyan
2015	Dunedin Consort	Joshua Urban	John Goldie-Scot
2014	The Tallis Scholars	Freya Ireland	Hugo Bell Kerensa Briggs
2013	Florilegium	Lilly Vadaneaux	Joseph Howard
2012	The Tallis Scholars	Alex Woolf	Ben Rowarth
2011	Fretwork	Bertie Baigent Sarah Gait	Chris Roberts
2010	The Tallis Scholars	Owain Park	Alexander Campkin
2009	The Tallis Scholars	Elizabeth Edwards	Michael Perrett
2008	The Tallis Scholars	Kerrin Tatman	