

Soundings

1 – The Handsome Butcher (*Matyas Seiber*) Cantata Choir, dir. Grenville Hancox

The Handsome Butcher is the first of Seiber's *Three Hungarian Folksongs*, composed in 1931. The Cantata Choir is one of the Department's flagship ensembles, singing at all graduation ceremonies held in Canterbury Cathedral, as well as in concerts across Kent, the south-east and on the European mainland (most recently in Calais, Stuttgart and Lille.) In 2004 the choir gave the world première of John Tavener's *Maha Maya* in the presence of the composer. Professor Grenville Hancox is the University's Director of Music.

2 – Adagio (*Gottfried Finger*) Peter Wagner & Robert Rawson (Viols)

The outer movements of the *Sonatina* from which this haunting Adagio is taken preserve the Italian trend for soloist with basso continuo, whereas this movement is more old fashioned with a consort-like overlapping of parts. This CD was awarded 5 stars in *Goldberg Magazine*, CD of the month in *Harmonie* and described as 'a revelation' in *Early Music*. Robert Rawson is Senior Lecturer and Director of the Early Music Ensemble.

3 – Entr'acte (*Jacques Ibert*) Stina Dawes (Flute) & Alex Rider (Harp)

Ibert's brilliant *Entr'acte* is taken from incidental music composed for a play by Pedro Calderón in 1935, and the Spanish influence is evident throughout. Here the piece is performed by two students on the Department's MMus programme, Stina Dawes and Alex Rider.

4 – Five Fantastic Islands - extract (*Paul Max Edlin*) Psappa, dir.

Paul MacAlindin

Five Fantastic Islands takes the listener on a journey around a series of imaginary islands. It is unashamedly infused with images of Balinese and Cambodian temples combined with pure imagination - mysterious places in an unreal archipelago. Paul Max Edlin is Professor of Music, teaching composition, orchestration and conducting. (Excerpt from original recording on BML 026, by kind permission of Psappa and the British Music Label).

5 – Folksongs - Azerbaijan (*Luciano Berio*) Master's Ensemble, dir.

Paul Max Edlin

Berio's *Folksongs* were written in 1963, and reflect his love of folk music from around the world, as well as his involvement in the European avant-garde of the time. This performance is by MMus and BMus students, with Sarah Hale as the soprano soloist.

6 – Elegy for Viola (extract) (Howard Whiddett) Martin Outram (Viola)

Howard Whiddett composed this haunting elegy in the second year of his BMus course. This performance is by Martin Outram, Senior Lecturer and member of the Music Department's Quartet in Residence, the Maggini Quartet.

7 – The Rio Grande (extract) (Constant Lambert) Choral Society & Orchestra, dir. Grenville Hancox

This extract of Lambert's ever-popular *Rio Grande* is taken from a performance given in Canterbury Cathedral. The piano soloist is Sam Bailey, then completing his MA in performance before proceeding to PhD studies.

8 – Soliloquy (Paul Patterson) David Campbell (Clarinet)

This recording brings together the Department's Visiting Professor of Performance (David Campbell) and Visiting Professor of Composition (Paul Patterson). In an arch form structure, *Soliloquy* is a six minute virtuosic showpiece which explores a wide range of clarinet techniques and registers

9 – Kane no koe (extract) (Roderick Watkins) Lesley-Jane Rogers (Soprano) and the Bergamo Ensemble, dir. Michael Downes

Kane no koe is a setting in Japanese of three haiku – two by Buson, one by Basho – each of which centres around an image of a bell coming to rest. The work combines voice, ensemble and computer-generated sound, and this extract is taken from the end of the work. Roderick Watkins is Professor of Composition and Contemporary Music and Head of Department.

10 – On Mothering (Robert Stillman)

This is a tape composition about promises. It was assembled from AM radio broadcasts in Seattle during the Spring of 2005. Its centrepiece is the revolutionary honesty of a new mother calling in to a radio discussion show. The track was released in 2006 as one side of a promotional single for the album, '*Robert Stillman's Horses*.' Robert Stillman composes, records, and performs music and sound internationally, and is a Lecturer on the Commercial Music and Creative Music Technology programmes.

11 – Vast Ocean of Light part 2 (Andrew Gower) Sarah Field (Saxophone) and the Master's Ensemble, dir. Paul Max Edlin

Vast Ocean of Light for soprano saxophone solo, orchestra and electronics takes its inspiration from the first verse of a poem of the same name by the poet Phineas Fletcher. The piece explores the spatialisation of sound and different types of symmetry and asymmetry. Andrew Gower is Director of the Broadstairs Campus,

teaching Music Technology within the Music Department and also singing as a Lay Clerk in Canterbury Cathedral Choir. Sarah Field is the Department's saxophone tutor.

12 – **Splinter Cell** (*Matthew Wright*)

Matt Wright works at the explosive collision point between a diverse range of practices, from early music to free improvisation, hip-hop, electronica and sonic art. International performers and organisations regularly commission his work, and *Splinter Cell* was made especially for this CD. He directs the BA (Hons) Creative Music Technology programme and the CONTACT ensemble.

13 - **Revenge of the Amoebae** (*Dave O'Higgins*) Big Band, dir. Mike Hamnett

Written by the British saxophonist Dave O'Higgins, *Revenge* fuses a four-to-the-floor reggae groove reminiscent of the legendary bass and drum partnership of Robbie Shakespeare and Sly Dunbar with a nod in the direction of the Yoruba people of West Africa. Solos are by Ido Spak on keys and Kevin Thapa on tenor saxophone. Mike Hamnett is the Department's percussion tutor, and director of the Big Band.

14 – **Homesweet** – (*Christina Cary*)

Homesweet is a composition by songwriter Christina Cary from her as yet unreleased album *Verse Novella*. Christina produced and recorded the track as well as playing the instruments, including vocals. She draws upon an eclectic mix of indie-folk, rock and electronic music, always experimenting with new styles. More of her music can be found at HYPERLINK "<http://www.christinacary.co.uk>" www.christinacary.co.uk. The song was recorded as part of Christina's songwriting portfolio on the BA Commercial Music.

15 - **Playtime – extract** (*Perry White*) The Perry White & James Dean Quartet

This track features Commercial Music Programme Director James Dean on guitar and keyboard tutor Perry White on Rhodes. They are joined by students Brendan Grieve (bass) and Simon Whiting (drums). The piece was recorded at the Broadstairs Campus studio.

16 – **Herbal Mitch** (*Jenna Donnelly*) Controller

Controller are signed to C3U Records, the Music Department record label. The band was formed by Commercial Music students Jenna Donnelly and Louis Newell in early 2008 and while busy performing, they have also received radio play on BBC Radio 6, BBC Radio Kent and Belfast's Cool FM.

17 – **Dark Moon Part 2** (*Jack Hues*) The-Quartet

Dark Moon Part 2 is from *Shattering*, the second album by The-Quartet, a band formed by Jack Hues (guitar) and Sam Bailey (piano). Jack composed the piece and teaches Songwriting at Broadstairs. Sam Bailey teaches piano and is engaged on

his PhD at Canterbury. This performance features Paul Booth on tenor sax, Duncan MacKay on trumpet, Tom Mason on bass and Dave Smith on drums.

18 – Forever Flying (Dudley Ross) Dudley Ross, Jason McCluskey & Steve Rickwood

Forever Flying is a new composition by guitar tutor Dudley Ross from his album *The Note That Told A Thousand Tales*. The track features Dudley Ross on guitar and keyboards, bass tutor Steve Rickwood and drum tutor Jason McCluskey. It was produced and recorded by Josh Austin, a recent graduate of the Commercial Music programme.

19 - FA Overture (Ethan Lewis Maltby) Noise Ensemble

This piece was commissioned by the Football Association and performed live as part of the opening ceremony of the 2008 FA Cup Final at Wembley Stadium. It was performed by the cast of the percussion spectacular *Noise Ensemble*. The show was written, composed and directed by Ethan Maltby, and is currently on tour around the world. Ethan Maltby is a graduate of the Music Department, and he teaches Film Music, Music In The Media and Songwriting on the Commercial Music programme.