

# PLG

PARK LANE GROUP

*creating opportunity for young musicians*

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Registered Charity No. 252205



# PLG YOUNG ARTISTS NEW YEAR SERIES 2012

**MONDAY-FRIDAY 9-13 JANUARY**

Concerts 7.45pm each night

6.15pm Master Classes/Conversations each night

**Free Admission Friday Trailer Concerts**

Fridays 30 Sep, 21 Oct, 25 Nov

Central Bar at Royal Festival Hall

**Free Early and Late**

Friday 13 Jan, 4.45pm and 9.40pm

The Front Room at Queen Elizabeth Hall

**PURCELL ROOM**  
AT QUEEN ELIZABETH HALL

**SOUTHBANK  
CENTRE**

TICKETS 0844 847 9910  
[SOUTHBANKCENTRE.CO.UK](http://SOUTHBANKCENTRE.CO.UK)





## PLG YOUNG ARTISTS NEW YEAR SERIES 2012 : SEASON 56 THE FUTURE STARTS HERE!

**MONDAY 9-FRIDAY 13 JANUARY 2012 AT 7.45pm, PURCELL ROOM AT QUEEN ELIZABETH HALL**  
At 6.15pm: Masterclasses/Conversations/Introductions. Free to ticket-holders for the 7.45pm concert

**TICKETS** £12.00 £9.50 £7.00

T: 0844 847 9910 WWW.SOUTHBANKCENTRE.CO.UK

Buy a ticket for a further concert in the Series and receive 50% reduction.  
PLG Friends receive a reduction of £4 per ticket.

-  World premiere
-  European premiere
-  UK premiere
-  London premiere

**FREE ADMISSION FRIDAY TRAILER CONCERTS:** CENTRAL BAR AT ROYAL FESTIVAL HALL  
30 Sep (Muse Piano Quintet), 21 Oct (Benyounes String Quartet), 25 Nov (Lawson Piano Trio)

"... for one glorious week, youthful idealism is placed in perfect equilibrium with professional opportunity" THE TIMES

To be young and talented is great, but only half the story. People need to know you're there; and through the past half-century the Park Lane Group has organised high-profile platforms like this New Year Series to help young and talented performers show what they can do.

It's been a huge success and launched careers. Looking always to the future, we've made changes this year to provide the Series with extra focus – keeping the core format of a week alive with colourful and curious music played by dazzling debut-artists on the brink of stardom, but with different emphases.

This year we're basing each of the five nights around a world-renowned **FRONTLINE COMPOSER** – Thomas Adès, Anthony Payne, John McCabe, Thea Musgrave and Poul Ruders – presenting at **6.15pm** some aspect of his/her work, with varying kinds of illustration and performance.

These presentations set the scene for five **7.45pm** concerts programming each Frontline Composer's music alongside that of two others with whom he/she feels affinity: one older, influential and established, titled **LINKED COMPOSER**, and one younger and getting there, **FRONTLINE CHOICE**.

Plus two special concerts in The Front Room in the QEH Foyer on the last night.

The result is a connection of ideas and influence that anybody interested in living culture will find fascinating. And as always, there's a sweeping range of language, style and personality – involving 45 young artists, 52 works, 13 premieres including 3 PLG commissions.

**See the New Year in with us and get a taste of where modern music's going.  
As we like to say, the future starts here.**

**PLG T: 020 7255 1025 E: arts@parklanegroup.co.uk www.parklanegroup.co.uk**

The PLG acknowledges with gratitude the help and support of the Bernarr Rainbow Trust, Berners Trust, Delius Trust, Ludgate Trust of the Musicians Benevolent Fund, RVW Trust Fund, Tim Brandt Trust, Zochonis Charitable Trust, PLG Friends and many others.

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**MONDAY 9 JANUARY**

### 6.15 : Masterclass

Thomas Adès with solo pianists James Sherlock and Alex Wilson

Thomas Adès Traced Overhead (1990) 12'  
Thomas Adès Three Mazurkas Op27 (2009) 7'

One of the most dynamic and compelling figures in the modern arts world takes two young pianists, and an audience, through examples of his earlier and more recent keyboard writing. We're calling it a masterclass, but be prepared for more: a glimpse into the workings of a powerful creative mind that lies behind the programme coming next.

**MONDAY 9 JANUARY**


### 7.45 : Concert

Frontline Composer: Thomas Adès  
Linked Composer: Gerald Barry  
Frontline Choice: Francisco Coll



Adès's substantial Piano Quintet is the main work, played by an ensemble formed of RCM students who first got under the skin of the piece by performing it in Russia. Gerald Barry, a longstanding friend and colleague about to celebrate his 60th birthday, is Adès's choice as an older figure. For his younger choice he's picked one of his own pupils, Francisco Coll.

**Muse Piano Quintet**  
Rosanna Ter-Berg flute / Leo Nicholson piano

André Jolivet Chant de Linos (1944) 11'  
Gerald Barry Piano Quartet No. 1 (1992) 12'  
 Francisco Coll Cuando el niño era niño (piano quartet) (2008) 10'  
Edwin Roxburgh Flute Music With Accompaniment (1986) 9'  
David Matthews Duet Variations (1982) c11'  
Patrick Nunn Sprite for solo piccolo (1998) 3'  
Thomas Adès Piano Quintet (2000) 21'



"...thrilling to hear when played with this kind of precision and sensitivity." THE GUARDIAN

**TICKETS 0844 847 9910 | WWW.SOUTHBANKCENTRE.CO.UK**

TUESDAY 10 JANUARY

## 6.15 : Conversation

Reconciling English Modern Romanticism  
with European Modernism

Anthony Payne with broadcaster Stephen Johnson

Anthony Payne is celebrated not only as a composer but as an authority on British music of the early 20th Century; and rather than base this presentation on his own work he'll be talking more broadly about a world from which he draws creative inspiration. A world where English romanticism and European modernism fruitfully collide, in the music of composers like Frank Bridge.

TUESDAY 10 JANUARY

## 7.45 : Concert

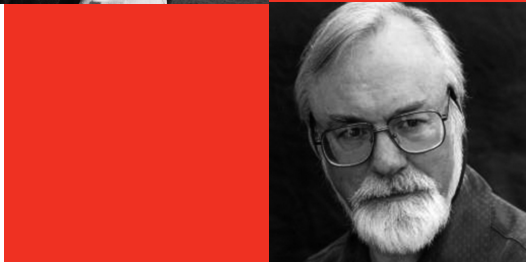
Frontline Composer: Anthony Payne  
Linked Composer: Frank Bridge  
Frontline Choice: Stephen Jackson

It might have been Elgar, but Anthony Payne chose Frank Bridge as his figure of influence, so Bridge's 1917 Cello Sonata (the PLG equivalent, in this series, of ancient music) is the key work in this concert, played by a duo from the RNCM who will also be giving two world premieres. One is by Stephen Jackson, also from the RNCM, who came to the attention of Tony Payne in the course of a Park Lane Group symposium: hence his selection as the younger linked-composer in the programme.

**Diana Galvydyte violin / Christopher Guild piano**  
**Anna Menzies cello / Prach Boondiskulchok piano**

**W Stephen Jackson** New work (vc/pf) (2011) c9'  
PLG commission  
**Esa-Pekka Salonen** Lachen Verlernt (solo vln) (2002) 10'  
**Anthony Payne** Footfalls Echo in the Memory (vln/pf)  
(1978/1998) 12'  
**W Philip Dawson** New work (vc/pf) (2011) c9'  
PLG commission

**Thomas Oehler** The Great Refusal (vln/pf) (2009-10) 9'  
**Anthony Payne** Of Knots and Skeins (vln/pf) (2000) 11'  
**Bridge** Sonata for cello and piano (1913-17) 22'



WEDNESDAY 11 JANUARY

## 6.15 : Masterclass

John McCabe with solo pianists Yasmin Rowe and Sally Wigan

**John McCabe** Gaudi (1967) 13'  
**John McCabe** Variations (1963) 10'

With recordings to his credit that include the entire Haydn keyboard sonatas on 12 CDs, John McCabe has always pursued a double career as pianist and composer, and piano music accordingly forms a significant part of his output – including the two short works from the 60s that feature in this public masterclass.

WEDNESDAY 11 JANUARY

## 7.45 : Concert

Frontline Composer: John McCabe  
Linked Composer: Serge Prokofiev  
Frontline Choice: Emily Howard

John McCabe's choice for a figure of influence wavered between Nielsen and Prokofiev but eventually settled on the latter whose 4th Piano Sonata gets played here by a fiery young Belarusian with this music in her blood. Works for brass ensemble and piano represent McCabe himself. And for his younger composer he's nominated Emily Howard, a rising force in European circles featured at the 2011 Wien Modern and just finishing an operatic commission for the 2012 Cultural Olympiad.

**Olga Stezhko solo piano**  
**Pure Brass (quintet)**

**Colin Matthews** A Quick Start (brass) (2001) 3'  
**John McCabe** Hawk in Winter Light (brass) (2005) 12'  
**Prokofiev** Piano Sonata No. 4 (1917) 18'

**L David Fennessy** The Day of Uncertainty Resolvers (brass)  
(1999) 10'  
**Emily Howard** Sky and Water (solo pf) (2004-05) 6'  
**John McCabe** Evening Harmonies (solo pf) (2000) 10'  
**Paul Patterson** Mean Time (brass) (1985) 13'

THURSDAY 12 JANUARY

## 6.15 : Discussion How to Write an Opera!

Thea Musgrave in discussion with three young composers from three conservatoires keen to write theatrical music.

Born in Scotland but based since the 70s in America, Thea Musgrave, now in her 84th year, is one of the most distinguished opera composers of our time with ten stage works to her credit. For this presentation she'll discuss the dos and don'ts of writing opera with a group of young would-be theatre-writers and outgoing Director of the Royal Opera, Covent Garden, Elaine Padmore. Serious advice but with a sense of humour. Hence the exclamation mark.

Elaine Padmore, Chairman. Laura Bowler, Royal Academy of Music, Jasper Brownrigg, Royal Northern College of Music, Joanna Lee, Birmingham Conservatoire.



THURSDAY 12 JANUARY

## 7.45 : Concert

Frontline Composer: Thea Musgrave  
Linked Composer: Benjamin Britten  
Frontline Choice: Janice Hamer



Thea Musgrave's creative priorities have given a vocal slant to this concert, and her many years in the US have also made their presence felt with a new piano trio from composer-of-the-moment Nico Muhly and the European premiere of songs by Janice Hamer - an American ex-pupil of Musgrave, now teaching at Swarthmore. For her figure of influence, though, Musgrave has chosen Britten. And alongside him the programme includes a kindred spirit from East Anglia, Gordon Crosse, who recently returned to writing after years of inactivity and has just revised this piano trio ready for a first hearing in its new form.

### Lawson Piano Trio

Belinda Williams mezzo-soprano / Christopher White piano

Mark-Anthony Turnage	A Fast Stomp (pf trio) (2004) 9'
UK Nico Muhly	Common Ground (pf trio) (2009) 9'
Britten	A Charm of Lullabies (1947) 13'
Thea Musgrave	A Song for Christmas (1958) 5'
Thea Musgrave	Aria (Cantata for a Summer's Day) (1954) 4'
E Thea Musgrave	Aria ('Harriet the Woman Called Moses') (1984) 4'
<hr/>	
E Janice Hamer	Daughter, Awake With the Moon (1990) c 9' (mezzo/pf)
Lord Berners	Red Roses and Red Noses (c1941); Come on Algernon (1944) 4'
W Gordon Crosse	Piano Trio (revised) (1993/2011) 21'

FRIDAY 13 JANUARY

## 4.45-5.30 : Concert

The Front Room at Queen Elizabeth Hall

### UmeDuo percussion/cello

W Teresa Carrasco New work (2011) (vc & Japanese singing bowls/gongs/tambourine) 11'

### Pelle Gudmundsen-Holmgreen

Plateaux pour deux 1, 3, 4 (1970)  
(vc & motor horns/cowbells) 4'

W Esaias Järnagard New work (2011)  
(vc & tom-toms/musical saw/cymbal) 7'

### Szyggy saxophone quartet

David Bedford Fridiof Kennings (1980) with solo tambourine 12'  
Xenakis XAS (1987) 8'

FRIDAY 13 JANUARY

## 6.15 : Illustrated Introduction

Purcell Room at Queen Elizabeth Hall

Poul Ruders with Martin Cotton

Sam Cave solo guitar

Harry Cameron-Penny clarinet / Jonathan Musgrave piano

Best-known in this country for his opera *The Handmaid's Tale*, Poul Ruders ranks among the leading figures of the Nordic avant-garde with an eclectic output that, as one critic observed 'can be explosively extrovert one minute – withdrawn, haunted, intently inward-looking the next'. For this presentation he discusses his work with long-serving PLG Artistic Committee member Martin Cotton and a group of young musicians who will illustrate his breadth of vision.

Poul Ruders	Psalmodes Suite for (solo guitar) (1990) 10'
Conversation	
Poul Ruders	Throne (clar/pf) (1988) 13'
Conversation	

"... served up by the freshest of young professional talent ...  
versatility and enterprise ... youthful exuberance" THE TIMES

"... assurance and success ..." LONDON EVENING STANDARD



FRIDAY 13 JANUARY

## 7.45 : Concert

Purcell Room at Queen Elizabeth Hall

**Frontline Composer:** Poul Ruders

**Linked Composer:** György Ligeti

**Frontline Choice:** Philip Cashian

**"The PLG... We are regularly in their debt and much better off for that."**

FINANCIAL TIMES

Ruders's *Serenade on the Shores of the Cosmic Ocean* takes its title from astronomer Carl Sagan, and is a powerfully imagined 30' score for the combination of accordion and string quartet. The music in this concert includes some Ligeti (chosen by Ruders as his influential figure) and the premiere of a PLG-commissioned string quartet by Philip Cashian (Head of Composition at the RAM and Ruders' chosen younger colleague). Watch out for Martynas Levickis, latest in a glittering line of virtuoso PLG accordionists that started with James Crabbe and has helped establish the instrument as a force to be reckoned with.

**Pau Codina solo cello**

**Benyounes String Quartet / Martynas Levickis accordion**

- |                          |  |
|--------------------------|--|
| <b>W</b> Michael Cutting | New work (solo vc) (2011) c9'                                    |
| Penderecki               | Divertimento (solo vc) (1994) 15'                                |
| <b>W</b> Philip Cashian  | New string quartet (2011) 9'                                     |
|                          | PLG commission   |
| <hr/>                    |  |
| <b>W</b> Adam Coombs     | Picture for Emily (solo vc) (2010) 6'                            |
| Ligeti                   | Solo Cello Sonata (1948-53) 8'                                   |
| <b>L</b> Poul Ruders     | Serenade on the Shores of the Cosmic Ocean (acc/4tet) (2004) 30' |

FRIDAY 13 JANUARY

## 9.40-10.25 : Concert

The Front Room at Queen Elizabeth Hall

**Gintaute Gataveckaite solo piano**

- |           |                                     |
|-----------|-------------------------------------|
| Adam Gorb | Postlude (1992) 3'                  |
| Ginastera | Piano Sonata No.1, Op.22 (1952) 16' |

**Sterling Trio (flute / clarinet / piano)**

- |                   |                          |
|-------------------|--------------------------|
| Gary Schocker     | Sonata No.1 (2000) 10'   |
| Paul-Isaac Franks | Sonatina (2009) 5'       |
| Malcolm Arnold    | Grand Fantasia (1940) 8' |



## PLG AUDITIONS

15 Feb -15 Mar 2012 for the PLG Young Artists New Year Series, Jan 2013 (57th Series).

Three contrasting works required: one classical/standard, one early 20th century repertoire, and one post-1975. Age limit for soloists and duos including accompanists: 29. (29 is also the average age for ensembles of three or more).

Application forms and full details:

PLG T: 020 7255 1025 E: [arts@parklanegroup.co.uk](mailto:arts@parklanegroup.co.uk) [www.parklanegroup.co.uk](http://www.parklanegroup.co.uk)