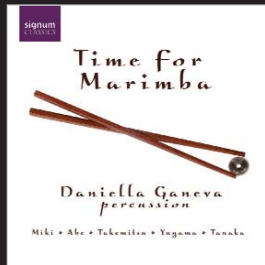


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CLASSICS

FiddleSticks

Madeleine Mitchell
Ensemble Bash

FIDDLESTICKS

	Concerto for the Violin with Percussion Orchestra	Lou Harrison	
1.	I Allegro		[8.17]
2.	II Largo cantabile		[7.16]
3.	III Allegro vigoroso, poco presto		[4.07]
4.	Vermilion Rhapsody	Anne Dudley	[8.10]
5.	Fragments from a Gradual Process	Tarik O'Regan	[7.38]
6.	Gharnati	Stuart Jones	[13.56]
7.	Mopti Street	Simon Limbrick	[8.40]
8.	Kumpo	Trad Senegalese arr ensemblebash	[7.01]
	Total Timings		[65.56]

MADELEINE MITCHELL VIOLIN
ENSEMBLE BASH

www.signumrecords.com

FIDDLESTICKS

'Fiddlesticks is a collaboration between two of Britain's liveliest musical forces. One is the indefatigably adventurous violinist Madeleine Mitchell...the sticks belong to Ensemble Bash, the supremely talented 4-man percussion group...an evening of gloriously ear-tickling sounds. If there is any justice the band will be snapped up by promoters everywhere'. The Times.

Madeleine Mitchell writes: 'I first heard Lou Harrison's extraordinary violin concerto at the Aspen Festival during my time as a Fulbright Scholar to the USA, and was entranced by the jazzy rhythms, the colourful array of percussion and its juxtaposition with the violin's innate lyricism. I always wanted to play the piece and more recently met Chris Brannick from **ensemblebash** when I was playing the violin part in Stravinsky's *Soldier's Tale*. Bash were keen to collaborate so FiddleSticks was born and our first concert was a lot of fun...including my doing African drumming for the first time. We decided from the start to play the Harrison uncondacted. The collaboration has resulted in three new contrasting works being commissioned.'

The group was awarded a major grant from Arts Council England for nationwide touring which has included Symphony Hall Birmingham International Series, London's Chelsea Festival, appearances on BBC Radio 3 and Classic FM, and many other venues.

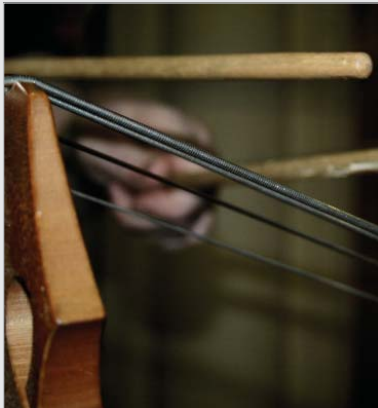


(Left-Right) Andrew Martin, Joby Burgess, Madeleine Mitchell, Chris Brannick, Stephen Hiscock

Lou Harrison

Concerto for the Violin with Percussion Orchestra
I Allegro II Largo cantabile III Allegro vigoroso,
poco presto.

This work, which is inscribed 1959-1940 is also entitled *Koncerto por la violono kun percuta*



orquestra (in Esperanto, of which Harrison was a fervent advocate and expressing the world-view inherent in the work). This odd method of dating is probably meant to suggest that the work, reflecting his interest in world music and percussion, was conceived early on, but was completed later, after Harrison had turned away from twelve-tone serialism and revived those earlier concerns. It was first performed in New York's Town Hall in 1959 by the violinist Anahid Ajemian, to whom it is dedicated. There are five percussionists and an interesting and very original variety of percussion instruments. Sometimes this percussion work is rhythmic and incisive, but often it is delicately and coloristically scored, in the manner of a gamelan. Against this textured wall of sound, the violin stands out in high relief as intensely melodic - although it is often rhythmic and colouristic as well, with the highly original sound of the double bass laid on its back with the strings hit on both sides of the bridge, creating fascinating ostinati especially in the first Allegro. "East meets West" is very much the theme of this musical discourse.

© Eric Salzman

Instrumentation: violin, 12 brakedrums, 6 flowerpots, plumbers pipe, damped plumbers pipe, wind

chimes (glass & metal), 2 sistra, temple blocks, dustbins, spring coils, cymbals, congas, gongs, double bass laid on its back and struck with sticks, snare drum, tom toms, maracas, 2 triangles, tin cans.

This performance features Karen Hutt on percussion.

Anne Dudley
Vermilion Rhapsody

This piece is based on the idea of finding common ground between the lyricism of the violin and the colour and attack of the percussion. I used the term Rhapsody as homage to Rhapsody in Blue. Vermilion, however is an extravagant, expensive orange-red - a bright, vibrant colour for the Red Violin to explore. Broadly speaking the piece starts with a fast exposition alternating sections of percussion dominance and lyrical violin lines. A slow middle section follows which the violin bookends with pizzicato notes and the percussionists take up the bows on cymbals and crotales. The violin heads off in a dance like final section followed by a brief coda recalling the opening material.

© Anne Dudley

Vermilion Rhapsody was commissioned by Madeleine Mitchell and **ensemblebash** in 2007 with funding from Arts Council England. First performance - The Red Violin festival, Cardiff 2.10.07.

Instrumentation: violin, marimba, vibraphone, finger cymbals, cymbals, mark tree, triangle, woodblock, 2 tam tam, glock, sizzle cymbal, bass drum, crotale, bongos, temple blocks, pin chimes, 2 tambourines, pin chimes, cabasa.

Tarik O'Regan

Fragments From A Gradual Process

When I was asked to compose a piece as a concert-partner for Lou Harrison's *Concerto for Violin and Percussion Orchestra* I was keen to write the antithesis of a concerto, involving all the players equally, performing as one unit. Two very different examples of this attitude came to mind: the brief moment at the end of Stravinsky's *Soldier's Tale* (1918), where the violin blends into the percussion before vanishing and Steve Reich's early-1970s loop-based compositions, *Clapping Music* and *Six Pianos*, written after his trip to Ghana, where he studied drumming. It seemed logical to allow the influence of Reich's modern-day hocketing and Ghanaian-infused rhythmic ambiguities to permeate the periphery of my own

piece as I knew that the musical culture of Ghana is at the heart of **ensemblebash**. In addition, I decided to give a 'nod' to Stravinsky in the very opening violin chord, forming the basis of the first section which gradually shrinks with each of its three re-occurrences. While the background pulse remains constant, the use of accenting and modulated time signatures creates a permanently shifting beat which is itself affixed to a broad sectional arrangement not dissimilar to a classical rondo. *Fragments* also marked my first experimentation with the music of North Africa, specifically Algerian Raï. Ideas hinted at here, went on to evolve greatly in subsequent compositions, Raï and Sevens. It was interesting for me to watch how *Fragments* grew out of such geographically and musically disparate stimuli. But, as Steve Reich wrote in his 1968 seminal essay, *Music as a Gradual Process*, 'all music turns out to be ethnic music'.

© Tarik O'Regan

Commissioned by **ensemblebash** and Madeleine Mitchell for their first concert 21.4.05 Turner Sims Concert Hall, Southampton.

Instrumentation: violin, marimba, vibraphone, glockenspiel, tam-tam, 2 gyile, 3 gongs, 2 triangles, cymbal, high hat, tambourine, 3 cowbells,

woodblock, bongos, maracas, 4 tom-toms, snare drum, bass drum.

Stuart Jones

Gharnati

Gharnati takes as its inspiration and starting point the music of the Moorish Civilisation that flourished in Andalucia (Al-Andaluz) up to the late 15th century. This culture was at the time the most sophisticated in Europe, and its music had a profound influence on the music of the troubadours and the European Courts of the time, and hence on the development of Western art music. It survives to this day in the Andalusian Music of the Maghreb. The piece is developed as a set of variations which create a suite of dances, somewhat in the Western tradition, but adheres strictly to the unstable Andalusian mode Zaydan, which is based on D with a 'tonic' of G, and which has alternating forms with major or minor third and sixth, and flattened or sharpened seventh. Its rhythmic schema is derived from that of the Tarab Gharnati (Granada), one of the great surviving compositions of the Andalusian culture. It may help to remind us of the huge debt we owe to Islamic civilisation. The violin part uses scordatura - tuning the 'E string' down to a D.

© Stuart Jones



Gharnati was commissioned by Madeleine Mitchell and **ensemblebash** in 2007 with funding from Arts Council England. First performance - The Red Violin festival, Cardiff 2.10.07.

Instrumentation: violin, tamburello, darabuka, rattles, cabasa, vibraphone, 2 x marimba, saw, crotales, bows.

Simon Limbrick *Mopti Street*

Simon Limbrick is a percussionist/composer friend of **ensemblebash** and Madeleine Mitchell. *Mopti Street* is an improvisation based on Kora themes that Simon collected from traditional Malian music.

Instrumentation; violin, vibraphone, steel pan, gyil, marimba.

Trad Senegalese, arr ensemblebash *Kumpo*

Kumpo was taught to **ensemblebash** by Paulinhus Bozie, a Ghanaian master drummer and gyil player currently living in the UK. It's a Senegalese male circumcision dance where it's said "the great spirit *Kumpo* protects boys during their rite of passage". Following this ceremonial transition,

Kumpo is danced in celebration for days by all the men and women in the village. Reflecting **ensemblebash's** passion for African rhythms, its original five-section structure forms the basis for **ensemblebash's** concert adaptation.

Instrumentation: 3 x djembe, dun dun.



BIOGRAPHIES

ENSEMBLE BASH

Chris Brannick, Joby Burgess, Stephen Hiscock, Andrew Martin

'Ensemble Bash make playing percussion the coolest, noisiest and funniest occupation on earth'
The Times

Formed in 1992, **ensemblebash** use the music of West Africa as both the core of their repertoire and a guiding spiritual influence, mixed with contemporary, classical, theatre and jazz. Composers who have written for them include Stewart Copeland, Keith Tippett, Nitin Sawhney, Graham Fitkin and around fifty more. Collaborators include Joanna MacGregor, Nana Vasconcelos, Django Bates, Piers Adams, Evelyn Glennie, Chick Corea, Stewart Copeland, The Pan African Orchestra, The National Dance Company of Ghana and Steve Reich. In 1997 they played in Hong Kong to mark the handover of the island to the Chinese and performed for The Queen and Nelson Mandela at the 1998 Commonwealth Heads of Government conference in Edinburgh. They've toured Europe extensively, appeared at the Sydney Festival, and the BBC Proms on two occasions.

2003 saw their 10th anniversary tour of the UK, followed by the Light and Shade tour with Joanna MacGregor and the Britten Sinfonia. They have frequently toured Italy since 2002, with Stewart Copeland, Radiodervish, Joanna MacGregor, Oficina Zöe, Ensemble Notte della Taranta and Raiz. In 2004 they performed *La Notte della Taranta* in Piazza San Giovanni, Rome to an audience of more than 500,000 to celebrate Labour Day. This was followed by a two week stadium tour of Italy and Greece with Stewart Copeland. The album of this tour was nominated for a 2006 Grammy. 2005 saw them playing with Nana Vasconcelos at the Queen Elizabeth Hall and in Australia for three weeks, culminating in an appearance in the Melbourne Festival. Ensemble Bash are also renowned for their educational work and workshops. 2007/8 sees the 'Fiddlesticks' UK tour with the internationally renowned violinist Madeleine Mitchell. They recently made a return visit to Italy followed by appearances at the Bath International and Henley Festivals amongst others and a featured artist slot with the Brighton Philharmonic Orchestra.

CDs by **ensemblebash** include *Damba Moon* - traditional African music - on SoundCircus, *Launch* - music by Stewart Copeland, Michael Daugherty, Howard Skempton etc for Sony and part of a Graham Fitkin album for Argo/Decca.

ensemblebash is supported by the PRS Foundation and Bell Percussion.

www.ensemblebash.com



MADELEINE MITCHELL

Madeleine Mitchell is one of Britain's most celebrated violinists, described by BBC Radio 3 in 2007 as '*a violinist in a million*'. She has performed in over 40 countries as a soloist in a wide repertoire in major venues and frequently broadcasts for television and radio including the BBC Proms and ABC (Australia). She has been nominated for Woman of the Year 2006, the European Women of Achievement and the Creative Briton Awards. Her widely acclaimed recordings include 'In Sunlight: Pieces for Madeleine Mitchell' - including MacMillan and Nyman, for NMC; *British Treasures* for Somm and in 2007: *Violin Songs* - Divine Art and Alwyn chamber music for Naxos.

Madeleine Mitchell has performed concertos with major orchestras including the Czech and Polish Radio Symphony, Wurttemberg and Munich Chamber, the Royal Philharmonic and other London orchestras, Orchestra de Bahia - Brazil and for the BBC. She is well known for her recitals in a wide repertoire, often with Andrew Ball and for her imaginative programming. She represented Britain in both the festival UKinNY with a recital at Lincoln Center and for the centenary of Entente Cordiale with France. She has given recitals at Sydney Opera House, Seoul Center for the Arts and



Hong Kong - part of a 3 month world tour supported by the British Council, played at many international and most of the major British festivals and frequently performs in London. She was chosen by the legendary leader of the Amadeus Quartet, Norbert Brainin to play with him for his 80th birthday concert at Wigmore Hall. Other artists with whom she has collaborated include Joanna MacGregor, Elizabeth Soderström, Kathryn Stott and Paul Watkins and at Dartington

Frances-Marie Uitti and Rolf Hind. At the beginning of her career she was the violinist in Sir Peter Maxwell Davies' seminal group 'the Fires of London' and has since had numerous works written for her.

A highly creative personality, Madeleine devised the Red Violin festival under Lord Menuhin's patronage, the first international eclectic festival of the fiddle across the arts with extensive BBC coverage in 1997, which takes place again in October 2007 throughout Cardiff. Madeleine Mitchell was awarded the Tagore Gold Medal as Foundation Scholar at the Royal College of Music where she has been a Professor since 1994. As Fulbright/ITT Fellow she gained a master's degree in New York studying with DeLay, Weilerstein and Rosenberg at the Eastman and Juilliard schools. She gives master classes worldwide, is Director of the London Chamber Ensemble and is on the faculty of the Schlern International Festival, Italy.

'A world class violinist' Hessische Allgemeine (Brahms Violin concerto)

www.classical-artists.com/madeleinemitchell
www.redviolin.co.uk

Karen Hutt has played in all the performances of Harrison Violin Concerto for FiddleSticks. She was the Principal Percussionist for the Southbank Sinfonia and regularly plays with the Philharmonia Orchestra and the English Chamber Orchestra. For the last two years Karen has been playing and recording with the Turner Prize winning artist Martin Creed and his band. She is also a member of 'Sekgura', playing Ghanaian xylophone music.

Lou Harrison, born in 1917 in Portland, Oregon, was brought up in northern California, where he studied with Henry Cowell, taught at Mills College, and worked with John Cage. Like Cage, he studied with Arnold Schoenberg in Los Angeles and moved to New York, where he lived and worked for a number of years, including conducting the first performance of Ives' Third Symphony in 1947. Harrison taught at Black Mountain College, and worked extensively with modern dancers. In 1954 he returned to California to live, working as a fire fighter and in an animal hospital to support himself, and returning to his earlier interests in non-Western and world culture and music. Long before what is now promoted as "world music", Lou Harrison was celebrating the richness and diversity of non-Western musics in the concert-hall through a seductive, idiosyncratic fusion of Eastern and Western elements. He is perhaps best

known for his vigorous promotion of the Indonesian percussion orchestra, known as the gamelan, for which he wrote an irreplaceable corpus of music, some of it for combinations involving Western instruments. Harrison was extraordinarily prolific: he wrote more than 300 works in all the main classical genres - symphonies, concertos, suites, songs, choruses, opera, ballet, and theatre and film scores - in addition to a diversity of pieces for non-Western instruments and gamelan. His influence and example have been an inspiration to many musicians and artists, impatient with the formulas of the Western classical tradition. He died in 2003.

Anne Dudley studied at the Royal College of Music (where she was a contemporary of Madeleine Mitchell). Her musical career has been diverse and eclectic. Anne was a founding member of the seminal electronica group Art of Noise, whose pioneering attitude towards sampling was highly innovative and remains influential to this day. Art of Noise are popularly remembered for their collaborations with Duane Eddy ("*Peter Gunn*") and Tom Jones ("*Kiss*") but it is tracks such as "*Moments in Love*" and "*Close to the Edit*" which have provided the blueprint for the "remixing" age. The group re-invented itself for the Millennium with an album "*The Seduction of*

Claude Debussy". She went on to compose scores for many successful TV shows and films including *Jeeves and Wooster*, *The Crying Game* and *The Full Monty* for which she received an Academy Award. Her most recent film scores are *Black Book* for the director Paul Verhoeven and *The Walker* for Paul Schrader. She is currently working on Lynda LaPlante's *Trial and Retribution* series for TV. She was appointed the first composer in association with the BBC Concert Orchestra in 2002. Her last commission "*Northern Lights*" received enthusiastic reviews "... the simple but magical ending, which revisits the start with a quiet underlying rumble of drums, is one of the best moments in recent British music" (The Independent).

In 2007, in collaboration with the comedian Bill Bailey she orchestrated and conducted the Concert orchestra in "*Cosmic Shindig*" at the Queen Elizabeth Hall. She is collaborating with Stephen Fry on songs and music for his all-star production of Cinderella at the Old Vic for Christmas 2007.

Stuart Jones is a composer, sound artist and interaction designer. He started his professional life at the end of the sixties while still a student, as a founder member of Gentle Fire and working with other members of the American and European



avant garde, notably Cage and Stockhausen. Key interests then and ever since have been improvisation, exploring ways the audience can participate in and control the nature of a work, and ways in which space and media can redefine each other. Much of his work is collaborative: in dance with Emilyn Claid and Stephen Petronio, in linear video with Irit Batsry (their most recent work *These are not my Images* won the SCAM prize and the Whitney Biennial Fellowship Award) and in interactive installations with Simon Biggs. Recent works include . . . *upon the seas to which it eventually flows*, a sound installation for the Biosphere, Montreal, using water sounds and texts by Buckminster Fuller, *given - taken*, for cello, pisaw and electronics, which was released on CD in July 2007, and a sound installation using birdsong for Wigg Island Nature Reserve. As Senior Lecturer at St Martin's School of Art and Design he won the 2007 RPS Education Award for the installation *Play.Orchestra* at the South Bank Centre and is currently engaged in a major project of research into embedding high level interaction into the built environment. He has written 3 solo violin pieces for Madeleine Mitchell - Songs and Dances (1987) including *Kothektche* (Turkish Gypsy Dance) included on her CD 'In Sunlight: Pieces for Madeleine Mitchell' and featured in several FiddleSticks concerts with percussion.

Tarik O'Regan was born in London in 1978 and studied at Oxford University, completing postgraduate studies at Cambridge, where he was subsequently appointed Composer in Residence at Corpus Christi College. Described as 'beautifully-imagined' (*Financial Times, London*), his compositions have been performed internationally by, among others, the BBC Symphony Orchestra, London Sinfonietta, BBC Singers and Los Angeles Master Chorale. O'Regan splits his time between Trinity College, Cambridge, where he is Fellow Commoner in the Creative Arts, and New York City, where he has held the Fulbright Chester Schirmer Fellowship in Music Composition at Columbia University and a Radcliffe Institute Fellowship at Harvard. He is currently working on an operatic version of Joseph Conrad's 'Heart of Darkness', in collaboration with the artist Tom Phillips, which is in development with American Opera Projects in New York and *OperaGenesis* at the Royal Opera House, London. His 2006 debut disc *Voices* was released to critical acclaim. His music has been released on the Sony Classical, Harmonia Mundi, Avie, Collegium & Metier labels and he won a British Composer Award for one of his songs.

Simon Limbrick's involvement in music embraces performance, composing and education. As a percussionist he has performed all over the world

with the Nash Ensemble, London Symphony Orchestra, Birmingham Contemporary Music Group, Endymion Ensemble, Gemini, Composers' Ensemble, Network of Sparks, Apartment House, Hooloo and Ritmatic. He gained a Master's degree in composition and has subsequently produced scores for site-specific productions throughout Europe in film, dance, theatre and for many performers including Mary Wiegold, Roger Heaton, Endymion and Gemini Ensembles, Network of Sparks, Richard Durrant, **ensemblebash** and Brighton Youth Orchestra. He has been Performer/Composer-in Residence at Blackheath, Aldeburgh, Sound It Out

(Birmingham) and Spitalfields. He now works as Head of Music and Performing Arts at Holywells High School and continues to perform, compose and record. CDs of his music include *Clean, Steam* and a solo CD *Machine*.

This CD was supported by funding from RVW Trust and ACE



Lou Harrison - Concerto for the Violin with Percussion Orchestra (Peters)
Anne Dudley - Vermilion Rhapsody © Anne Dudley
Tarik O'Regan - Fragments from a Gradual Process (Novello)
Stuart Jones - Gharmati © Stuart Jones
Simon Limbrick Mopti Street © Simon Limbrick
Trad Senegalese, arr. **ensemblebash** - Kumpo - no written music

Recorded at All Saints Church, East Finchley London, 2 - 4 August 2007
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Front Cover photo - Madeleine Mitchell's 1839 Rocca violin and sticks and maraca
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