

Markson Pianos Concert Series are hosting, in association with the Alvarez Chamber Orchestra, a recital by distinguished pianist Matthew Schellhorn of ten works by ten living composers.

These composers have a particular association with the Alvarez Chamber Orchestra. They have either won awards in the annual ACO composers' competition, or served as an adjudicator on the jury since its inception in 2009.

The Markson Pianos Concert Series was launched in 2010, profiling their Concert Grands at St Mary Magdalene Church in Munster Square NW1 and hosting a wide range of musical events. These have included classical & Jazz recitals, poetry, dance and contemporary music. It has become something of a tradition, 7 years on, to join the artists after the performance over a glass of wine and meet up with old and new friends.

The adjudicators of the first competition, pictured here following the adjudication at the Royal Academy of Music, left to right, were Diana Burrell, Paul Patterson, Geoffrey Álvarez, Simon Campion, Elzbieta Baklarz and Roxanne Panufnik. The only requirements were that the work contained a harp. The winner was American composer Molly Kien for her **Song of Britomartis**. Molly has contributed a new work for solo piano for tonight's concert: **Symmetrical Swans**.



The previous year, 2008, the ACO held a 60th birthday celebration of Diana Burrell at St John's Smith Square, including a notable performance of her **Flute Concerto** with Rehanna Browne. Polish composer Zygmunt Krauze, having just received the Légion d'honneur, also performed with the ensemble. The ACO subsequently commissioned **Spider's Web** from Paul Patterson, with funds from the PRS foundation.

Since the first competition was held others have joined the adjudicating team in recent years including Linda Hirst, Patrick Ardagh-Walter, Edwin Roxburgh, Richard Stoker and Giles Swayne. From 2014 the competition jury has met at the headquarters of the Incorporated Society of Musicians.

The (2015) competition - Single-Minded
called for works for solo piano with a first prize of £1,000
and a second prize (Mullord Award) of £500.



The Jury for the 2015 Competition following the adjudication at the Incorporated Society of Musicians.
Left to right: Geoffrey Álvarez (chairman), Richard Stoker, Matthew Schellhorn and Edwin Roxburgh

To promote the prize-winner of this competition, previous awards,
and an expression of gratitude to jury members,
the ACO decided to curate a piano recital
and is delighted to welcome on board virtuoso pianist Matthew Schellhorn.
Matthew was also on the adjudication team for the competition,
and will be performing the winning work and contributing
Colin Riley's **as the tender twilight covers**
one of his own choice to the rich fayre.

World premieres are indicated by * and UK premieres by †

Born in Yorkshire in 1977, MATTHEW SCHELLHORN studied in Manchester and Cambridge. His teachers included Peter Hill and Yvonne Loriod-Messiaen. He has given recitals in many major venues throughout the UK, including the Wigmore Hall and the Purcell Room. He has been guest soloist at several international festivals and has performed live on numerous international radio stations.

A prominent performer of new music, Matthew Schellhorn has given numerous territorial and world premieres with recent commissions including a collection of studies by Nicola LeFanu and various works by Gráinne Mulvey, Linda Buckley and Colin Riley. He has a particularly close working relationship with Irish composer Ian Wilson of whose music he is a frequent dedicatee. In 2012, he gave the world premiere of Ian Wilson's **Flags and Emblems** in the Belfast Festival with the Ulster Orchestra, followed three years later by another world premiere with the same orchestra of Ian Wilson's **Mutazione: Piano Concerto**; both performances were recorded live for BBC Radio 3. In 2014, Diatribe Records released Matthew Schellhorn's solo disc, Ian Wilson: **Stations**, the world premiere recording of a new commission featured on RTÉ lyric fm as one of the 'great cycles of 21st-century piano music'.

Matthew Schellhorn's performances of the music of Olivier Messiaen have been met with superlative critical approval. He has been regular guest soloist in performances of **Trois petites Liturgies de la Présence Divine**, **Turangallâ-Symphonie**, **Reveil des Oiseaux** and **Oiseaux Exotiques** with orchestras including the London Mozart Players. His recent disc with the Soloists of the Philharmonia Orchestra, **Messiaen: Chamber Works** (Signum Classics SIGCD126), received positive reviews on both sides of the Atlantic and was awarded an AllMusic Classical Editors' Favourite.

Matthew Schellhorn is also a successful collaborative artist. Past seasons have seen performances with the Carducci, Fitzwilliam and RTÉ Vanbrugh Quartets. He also features on Outside (Nonclassical NONCLSS013), debut album of violinist Aisha Orazbayeva, with whom he took part in the 2013 Festival de Radio France et Montpellier Languedoc-Roussillon.

He is also active as a teacher, giving regular masterclasses and workshops in this country and abroad. For several years, he has taught at the University of Cambridge, where he gives instrumental tuition and chamber music coaching to numerous students. In 2014, he was appointed Director of Studies in Music at St Edmund's College, and in October 2016, he was elected to membership of the Faculty of Music. He has been involved with various educational projects to bring the music of young composers to concert halls. He has made teaching visits to several university music departments and conservatoires and maintains a private teaching practice from his home in London.

In 2017, Matthew Schellhorn was elected a Liveryman of the Worshipful Company of Musicians.



GILES SWAYNE began composing when he was ten, and in his teens was greatly helped by his cousin, composer Elizabeth Maconchy. In 1968 he won a composition scholarship to the Royal Academy of Music, London, where he studied with Harrison Birtwistle, Alan Bush and Nicholas Maw. In 1976-77 he made visits to the Paris Conservatoire to study with Olivier Messiaen. In 1980 his huge piece **CRY** for twenty-eight amplified voices (dedicated to Messiaen) was premièred by the BBC Singers. In 1981 Swayne travelled to Casamance (southern Senegal) to record the music of the Jola community; these recordings are in the British Library's Sound Archive. From October 2001 to June 2014 he taught composition at Cambridge University.

The silent land for cello and 40-part choir, premièred at the 1998 Spitalfields Festival by Raphael Wallfisch with the choir of Clare College, Cambridge under Tim Brown, was described by The Times as "a masterpiece", and Swayne himself as "the most accomplished choral composer in Britain". After the première of **HAVOC** at the Proms in September 1999 by the BBC Singers and the Endymion Ensemble under Stephen Cleobury, The Independent commented simply: "Swayne is a master". In November 2011 the Mitteldeutscher Rundfunk Choir gave the world première of **Dolorosa** with cellist Anna Carewe. After the second performance in Dessau on 13th November, the Mitteldeutsche Zeitung described **Dolorosa** as "disturbingly beautiful".

Canto for piano was written in November 1973, and was first performed by Susan Bradshaw in a recital broadcast on BBC Radio 3 in autumn 1974. The first live performances were given by Klaus Hellwig in November-December 1976, when he played it in a number of recitals in Europe, including at the Purcell Room in London, in Wittingen and Essen in Germany and Izmir in Turkey. In January 1981, David Mason performed the piece at the Park Lane Young Artists Series. **Canto for piano** is the second of a series of five pieces for solo instruments with this generic title – for violin, piano, clarinet, cello and flute (so far). It lasts about ten minutes, and is cast in one continuous movement. After a high, tinkling introduction, the material is exposed in a free, recitative-like melody which is punctuated at several points by a high, brittle chord taken from the introductory tinkling. The remainder of the piece is an exploration of this material. Towards the end, a glancing reference to boogy-woogy leads to a climax of hair-raising pianistic virtuosity – interrupted at one point by a brief and unexpected interlude in C major. As Swayne remarks "When I showed the score to Messiaen in 1977, he was baffled by the childish simplicity of this interruption; he asked me whether this was an example of English humour. I could only reply that I felt the listener deserved a break from crashing and banging, and this seemed to me what was needed. I don't think he was entirely convinced by this explanation". After the climax, the tinkling introductory phrase reappears; and a final, almost inaudible 12-note cluster serves as gentle gesture of farewell.

TORSTEN HERRMANN has received numerous prizes and awards for his music. He was a finalist of the Queen Elisabeth Competition in Brussels, he received the Hanns-Eisler Prize Berlin, winner of the Álvarez Chamber Orchestra Freestyle Competition, London and the recipient of Weimar Conservatoire's Franz-Liszt Award. He was also awarded a prize at the Orchestra Workshop with the Radio-Sinfonieorchester, Stuttgart. During 2016-2017 he has a residency grant at the Villa Massimo Rome (Italy) with further grants and fellowships from the Cité des Arts Paris (France), the Künstlerdorf Schöppingen (Germany) and the Künstlerhof Schreyahn (Germany). Additional funding was awarded to him by the Academy Opera Today of the Deutsche Bank Foundation, the Richard Wagner Foundation as well as the German National Academic Foundation (Studienstiftung des deutschen Volkes). His works have been performed by ensembles such as Ensemble Modern, Ensemble Intercontemporain, Munich Chamber Orchestra, Ensemble UnitedBerlin, Ensemble E-Mex, Zafran Ensemble and Neue Vocalsolisten Stuttgart.



Prometheus Tanz was a preliminary study for the opera **Tonguecat** that Herrmann composed in 2016.

A dancer is balancing on a rope; he is aware of the constant effort to keep his balance. Each shift of weight to the one side requires a compensating movement to the other side: each increase of velocity forwards requires a decrease backwards. Therefore, keeping the balance is not a fixed state but a dynamic process.

He writes: "In this miniature I dealt with the problem of the evocation of the impression of balance and stability specifically by employing contrasting and opposing musical elements".



GEOFFREY ÁLVAREZ is a British/Nicaraguan composer, conductor and writer: his 'Gravesian Analysis', applies Robert Graves technique of analeptic thought to music - and coloured his review of Joseph Vella Bondin's **The Great Maltese Composers**: appearing in the Musical Times in the Winter 2016 edition. His **St Paul's Shipwreck and Serpent** was premiered with the brass ensemble of the Malta Philharmonic Orchestra and Daniel Zaretsky in St Paul's Pro-Cathedral, Valletta, conducted by the composer. In 1984 he gained his D Phil from the University of York, the same year receiving a Royal Overseas League composition prize and later invited by Berio to a private consultation in Florence. He was a prize-winner in the 2006 Tansman Composers' Competition, Poland, subsequently part of the adjudication panel for similar competitions in both England and Malta. His organ works have been premiered by virtuosos such as David Briggs - **Transfiguration** - and Kevin Bowyer - **St Paul's Shipwreck**. The latter work will be played again by Tom Bell in St Paul's Cathedral, London, on 13th May 2018, as part of the London Festival of Contemporary Church Music.

He has frequently set Spanish, from his Colombian nine-hour opera dream cycle **La profecía última del rey** to his **Symphony IX: Canto Cosmico** with Nicaraguan poet Ernesto Cardenal, German with the hundred-minute song cycle, **Hölderlinfester**, for Carola Schlüter who recently sang his **susurritos sonrosados** in Darmstadt and Tübingen and Maltese: **Sliem Għalik Marija** for baritone Joseph Lia, trumpeter Isaac Lucas and organ and **Tliet għanjiet ta' tluq ġodda** a setting of three poems by Ruzar Briffa for baritone and piano. Pablo Rojas will conduct the premiere of **Draco**, for winds and Hammond organ in the Auditorio Manuel de Falla, Granada prior to release on a CD in the Boreas Ventus series released by arcomusica.

Toccata Wagogo and Fuga Errato opens with fragments of music reminiscent of the music of the Wagogo people of Tanzania, which, as well as focusing on the thumb piano, is constructed with scales which are rich in sevenths which seem to emanate from an unheard root, as a banyan tree's roots are not seen - an 'ur musique spectrale' - distinct from, for instance, the complex modal hoqueting of the Aka Pygmies of Central Africa. The movement continues with similar gestures coloured with primary harmonies, influenced by the large Matisse collage that used to contrast so dramatically with the classical repose of the Tate Gallery when based in Pimlico. The **Fuga Errata** which follows has the simple brutality of the 15th Century German woodcut of Vlad the Impaler and his hapless victims; "for a long time I had avoided the direct incisiveness of Bartok's **Suite** or **Allegro Barbaro**, but here it returns, unapologetic and raw, although ending with B-A-C-H hidden in the concluding stabbing moments..."

MASSIMO LAURICELLA is a composer, conductor and pianist: his first composition, **Impressions of an American sparrow** for two pianos, won the "Valentino Bucchi" prize of Rome in 1986 and, two years later, he won the "Forum" prize of Cologne with **Tremiti** for string quartet. In 1992 Witold Lutoslawski, chairman of the International Contest of Warsaw, awarded his symphonic work **Spectra**, also performed by the Warsaw Philharmonic Orchestra. After two more prestigious international prizes (Jewish Culture Center of Los Angeles in 1994 - Tulane University of New Orleans in 1995), the "B. Barattelli Society" of l'Aquila, asked him to compose **Imis**, a piece for seven instruments. In 1997, the Verdi Theatre of Pisa commissioned a work dedicated to Arnold Schönberg, where he performed **Eco di un tempo perduto**, in the presence of Nuria Schönberg. In 2002 he conducted the Carlo Felice Theatre Orchestra of Genoa a concert dedicated to the music of Hans Werner Henze, who wrote that he had been "...very impressed by the vigour, the energy and the elegance of his interpretation". That same year the prize of the Japan International League of Artists of Tokyo aroused the interest of the Genoa Opera Theatre which performed his symphonic work influenced by Genesis **E fu sera, e fu mattina**. Among the listeners was Riccardo Chailly, who arranged five further performances in Milan, in 1998. In 2004 the Spanish "ACA Foundation" has published a monographic CD of his works and, the same year, the Harvard University gave him the "Fromm Award" commissioning also the new work for string orchestra "In memory of Carlo Walter Loeb". In 2007, he was named "Knight of the Order of Sant'Agata" by the Republic of San Marino for his work as a conductor. From 1986, he has been a regular professor of Composition at the "N. Paganini" Conservatory in Genoa.



Nuances is made up of six aphoristic passages, each of which explores the semantic aspects of a given colour, rather like six slides: in order, these are Blue and Lilac, Violet, Pink, White and Black, Yellow and orange, Silver. Making refined use of the pedal and sympathetic vibrations, Massimo Lauricella creates particularly evocative timbres, a stimulating in-depth exploration of synesthetic and inter-sensory relationships. Expanded sonorities are once again to the fore in this piece, in close rapport with the enclosing space. The many, highly variegated resonances tinge the soundscape in constantly changing ways, exalting the effect of the individual sounds, which themselves often give the impression of being moving splashes of colour. **Nuances** was awarded the Grand Prix de Composition at the first Rendez-vous du Piano en Creuse Festival in France.



EDWIN ROXBURGH (born 1937) is an English composer, conductor and oboist.

Roxburgh was born in Liverpool. After playing oboe in the National Youth Orchestra, he won a double scholarship to study composition with Herbert Howells and oboe with Terence MacDonagh at the Royal College of Music. He also studied composition with Nadia Boulanger in Paris and Luigi Dallapiccola in Florence. His students have included Jonathan Lloyd, Daniel Giorgetti, Kenneth Hesketh, Dai Fujikura, Luke Bedford, David Warburton and Helen Grime. After his studies he became principal oboist of the Sadler's Wells Opera and taught composition and conducting at the Royal College, where he founded the RCM's Twentieth Century Ensemble. Together with Leon Goossens he wrote the Menuhin Music Guide for the oboe in 1977 and His Conducting for a New Era, published by Boydell and Brewer in 2014, was acclaimed by Andrew Davis as a conducting book that "surpasses them all". His role as a director with the Park Lane Group, which promotes young artists in Purcell Room and Wigmore Hall recitals, is indicative of his main philosophy, that all musicians have a responsibility

towards the music of our own time and should give as much attention to it as to music of all periods. In 2004, Roxburgh became the acting Head of Composition at the Birmingham Conservatoire and from 2005 has acted as visiting tutor in composition and conducting, as well as workshop leader. In 2007 his 70th birthday was celebrated in a series of concert performances showcasing a selection of his works. In 2008 he received the Royal Philharmonic Society Elgar Bursary. He is also Associate Composer of the London Festival Orchestra. Looking forward, the BBC SO are to premiere his **Concerto for Piano and Wind Orchestra** in October with soloist Clare Hammond.

Roxburgh's reflections on his **Prelude and Toccata** characterise the work as a piece that owes much to its notable historical precedents. Choosing a classical form as a motivation takes into account that **Preludes and Toccatas** have evolved for over four hundred years. The **Prelude** in this work follows Bach's patterns of statements and episodes with a hint of improvisation. Deploying irregular pulses creates the argument for the **Toccata** to follow. Giovanni Gabrielli was one of the first composers to use the word as a title. In spite of the varied applications deployed over the centuries it has always sustained its original purpose to exhibit the touch and technique of the performer. The present composer has taken this to the limits of virtuosity. Unlike its early models it gradually speeds up into a finale of fiery intensity. The work was commissioned and first performed by Thalia Myers.

Molly Kien: Symmetrical Swans* • winner of the 2009 competition - Plucked from Nowhere

MOLLY KIEN is an American composer currently based in Stockholm, Sweden. She was born in 1979 in Milwaukee, Wisconsin, U.S.A. She first came to Sweden in 2002 to study at the Gotland School of Music Composition following studies with Swedish composer Sven-David Sandström at Indiana University in Bloomington where she gained a Bachelor's degree in composition. She completed her master's degree at the Royal College of Music in Stockholm in 2009.

That same year, her graduation piece, **Song of Britomartis**, for harp and chamber orchestra, won first prize in the Álvarez Chamber Orchestra's composition competition, Plucked from Nowhere and third prize in the Uppsala Composers Competition in 2014.

Kien's music has been played by many orchestras and chamber orchestras throughout Sweden. She was composer-in-residence with Västerås Sinfonietta for the 2015-16 season, which resulted in a recording of three orchestral works, including **Song of Britomartis**, which were released in March, 2017, by the Swedish label dB Productions.

Kien is very interested in American folk music, and she sings and plays clawhammer banjo, mountain dulcimer and ukulele in the old-time band, Molly Moses and the Country Cousins. Molly Kien is a member of the Swedish Performing Rights Society (STIM) and the Society of Swedish Composers (FST). She has received scholarships from STIM, the Royal Swedish Academy of Music and SWEA.



Symmetrical Swans was inspired by the Swedish abstract artist Hilma af Klint's series of paintings entitled **Svanen**, or **The Swan**.

One of the paintings shows a white swan which is mirrored at the bottom of the painting as a black swan. The music reflects this symmetry, with parallel movements in the two hands of the piano that then suddenly clash and contradict each other continually throughout the piece.



RICHARD STOKER was born in Castleford, Yorkshire, on 8 November 1938. He composed music from an early age, studying in London with Lennox Berkeley and in Paris with Nadia Boulanger as a Mendelssohn Scholar. He was a Professor of Composition at the Royal Academy of Music for 25 years. His music has been broadcast regularly and performed worldwide. His three-act opera, **Johnson Preserv'd**, received its world premiere in London in 1967. In the early 1970s he visited New York for the American premiere of his **Third String Quartet**.

His stage and film credits include **Troilus and Cressida** (Old Vic), **My Friend - My Enemy** (The Place), **Portrait of a Town** (Standard Pictures) and **The Garden Party** (Coliseum); the latter was danced by Dame Margot Fonteyn and choreographed by Sir Frederick Ashton, with designs by Andy Warhol. His commissions have included a **Chinese Canticale** for Inter-Artes, a **Piano Sonata** (No.2) for Eric Parkin, a **Partita** for mandolin and harp, two large-scale organ works for Robert Crowley, and two recorder works for John Turner. Stoker edited *Composer* magazine for eleven years. His first volume of autobiography, **Open Window - Open Door**, was published by Regency Press in 1985, a children's novel, **Tanglewood**, by Merlin Books in 1993 and a novel, **Diva**, by Minerva in 1997.

The first **Piano Sonata** was commissioned in 1967 by the Romanian-born pianist Else Cross (1902-1987), who had been a distinguished pupil of both the composer Anton Webern and the pianist Eduard Steuermann at the University of Vienna. She gave the world premiere in Dublin in the spring of 1970. (Eric Parkin gave the first broadcast on BBC Radio 3 on New Year's Day 1990.) The sonata is in two distinctly contrasting movements, drawing much of its inspiration from Beethoven's pair of two-movement sonatas Op.90 (No.27) and the masterpiece Op.111 (No.32). Stoker was fascinated to find that Beethoven could make the two-movement form work so deftly by contrasting the movements, giving them the character and style of a three or even a four movement work. The opening, *Ritmico*, introduces various aspects of touch, percussive qualities, staccato, dynamics, wide range and great contrasts, in an 'abridged sonata' structure. *Reposo*, starting in 5/4 time, is almost a *Passacaglia* in style, exploring in its tonality a double cycle of fifths for its various tonal sections. Making use of a 'stretto' device (a drawing together or overlap of material) it reaches its conclusion with a carillon or bell effect in both the original 5/4 time and the original tonal centre, C, of both movements, although each movement exhibits a very different tone world.

COLIN RILEY'S work draws on a range of elements including new technologies, improvisation, song-writing and large-scale classical form. As an established, but ever-questioning figure within the contemporary music scene, he cuts an independent path and his work is hard to categorize, embodying a genuine integration of stylistic approaches.

He is currently writing a new double 'cello concerto for Gabriella Swallow and Guy Johnston with the Manchester Camerata. Other commissions include solo works for clarinettist Gareth Davis and for violist Nic Pendlebury. He is also just completed a setting of fragments of poetry by Edward Thomas for choir and 'cello, collaborating with writer Robert Macfarlane. The work will be premiered exactly 100 years after his death in the First World War. He has a new album of chamber music due out on the NMC label in 2017. As well as being Senior Lecturer at Brunel University he is also a mentor for the Making Music's Adopt A Composer Scheme. He is on the classical executive of BASCA and writes a regular blog about composing called Riley Notes

As the Tender Twilight Covers was commissioned by Matthew Schellhorn for his 2015 recital in York Late Music, an Annual festival to promote music of all styles from 1900 to the present day. For its world premiere it was partnered with works by James MacMillan, Judith Weir, Ian Wilson and Messiaen, alongside other commissions by Nicola LeFanu and Gráinne Mulvey.

As the Tender Twilight Covers is the second piece written by Colin Riley for Matthew Schellhorn.

As the tender twilight covers in its fold of dusk-veil marks of
hurt and wastage from the dusty day's prostration, even so
let my great sorrow for thy loss. Beloved, spread one
perfect golden-tinted silence of its sadness o'er my life.
Let all its jagged fractures and distortions, all unmeaning
scattered scraps and wrecks and random ruins, merge in
vastness of some evening stilled with thy remembrance,
filled with endless harmony of pain and peace united.

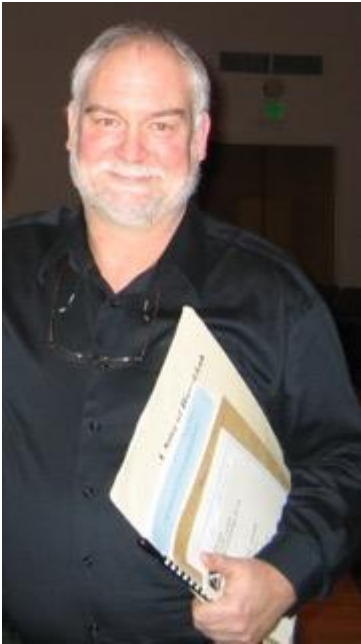
Rabindranath Tagore





JOÃO PEDRO OLIVEIRA studied organ performance, composition and architecture in Lisbon. He completed a PhD in Composition at Stony Brook University. His music includes one chamber opera, several orchestral compositions, a Requiem, 3 string quartets, chamber music, solo instrumental music, electroacoustic music and experimental video. He has received over 40 international prizes for his compositions, including the prestigious Bourges Magisterium Prize, the Giga-Hertz Award, 1st Prize in Metamorphoses competition, 1st Prize in Musica Nova competition, etc.. He is Professor at Federal University of Minas Gerais (Brazil) and Aveiro University (Portugal). He published several articles in journals, and has written a book about analysis and 20th century music theory.

Pirâmides de Cristal (Crystal Pyramids) is inspired in fractal geometry. A fractal is a kind of structure that retains certain properties no matter to which level (microscopic or macroscopic) we observe it. Consequently, certain characteristics that are important in its overall shape are also present in its smallest details. This piece is structured around certain harmonic combinations generated by specific intervals and notes. These harmonic structures are used continuously in the piece repeating themselves in different moments and levels, but its musical surface is always different at each appearance. It is the combination of these repetitions and its interaction in time that suggests to the listener's memory certain structural relations, and a specific path in the understanding of this work.



ROGER BRIGGS'S music has been consistently praised throughout the world as some of the most compelling, imaginative, and communicative music written in recent times. Reviewers stress the music's "rare power of communication" using words and phrases like: "delicate, haunting, trance-inducing"; "intrinsic appeal to the senses"; "brilliant and expansive"; "music that coaxes the imagination to unconscious imagery"; "immersion in atmosphere and color". His music is being performed in the U.S., Europe, and South America by ensembles like the London Symphony Orchestra, the Prague Symphony, the Seattle Symphony and others. He has received numerous commissions, grants, awards, and prizes for his work. He attended the Eastman School of Music, the University of Memphis, the Dartington Institute and received top honours in composition, conducting and performance. He studied composition with Samuel Adler, Peter Maxwell Davies, Don Freund, and Joseph Schwantner. Dr. Briggs is currently Professor of Composition at Western Washington University where he serves as coordinator of the Composition Program. He is also Conductor Emeritus of the Whatcom Symphony Orchestra.

Jitterbug was written for Milica Jelača Jovanovic and premiered by her on May 30, 2015. The Jitterbug was a dance popular in the early 20th century United States and is often considered part of the 'swing' movement. The lyrics of a 1934 recording of **Call of the Jitterbug** by Cab Calloway establish a strong relationship between the dance and alcohol consumption:

If you'd like to be a jitter bug,
First thing you must do is get a jug,
Put whiskey, wine and gin within,
And shake it all up and then begin.
Grab a cup and start to toss,
You are drinking jitter sauce!
Don't you worry, you just mug,
And then you'll be a jitter bug!



Matthew Schellhorn with **Jitterbug** by Roger Briggs, the prize winning score of the 2015 competition, Single Minded following the adjudication, March 11th, 2016, at the Incorporated Society of Musicians

The current competition, closing date September 15th, 2017 is As you like it, a call for works of any nature for chamber orchestra. The next concert series will be associated with the following competition: Voice your opinion, calling for works for soprano or baritone and pianoforte featuring songs by prizewinners, jury members and the premiere of the 101 minute song-cycle **Hölderlinfester** by Geoffrey Álvarez.

Information regarding the purchase of the pieces featured in tonight's concerts may be obtained from the Artistic Director (details below).

If you would like to support the work of the ACO including funding a recording of the 10 x 10 programme, you may send cheques to the ACO office. Donations may also be made via paypal to alvarezchamberorchestra@yahoo.com.

John Bailey will be giving the next recital in the Markson Pianos Concert Series on Wed 26 Jul 2017, 7:00PM
Future events and booking information are detailed here:
<http://www.marksonpianos.com/concert/concerts.html>

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Overleaf: acclaimed film and opera director Tony Palmer presents
American composer Molly Kien with the Plucked from Nowhere Award.
19th March, 2010, Schott Recital Room, London,

