

About Chamber Music Exchange

Chamber Music Exchange is a project created to generate a body of short works, musically substantial but technically unvirtuosic, for small chamber ensembles. The twelve works listed below have been specially commissioned to form the core of the project which also invited amateur and student composers from the Royal College of Music Junior Department, Bath Spa University College and COMA (contemporary music making for amateurs) to write their own works for the same forces.



The project was devised by Thalia Myers who previously commissioned the Spectrum anthologies for solo piano, similar in purpose to the Chamber Music Exchange and published by the Associated Board of the Royal Schools of Music. The works in the Chamber Music Exchange were commissioned by Thalia Myers with financial support from The Britten-Pears Foundation, The Holst Foundation, The RVW Trust and private sponsorship.

For more information on how to obtain Chamber Music Exchange works contact the British Music Information Centre (details on the cover of the score) or see the web site: www.bmic.co.uk.

String Quartet

Eleanor Alberga
Timothy Blinko
Gabriel Jackson

Remember
Montage
Antiphonal Fragment

Piano Trio

Philip Cashian
James Harrison
Timothy Salter
Howard Skempton
Huw Watkins
Peter Wiegold

Pietro's Machine
Stillicide
Shadows
Sotto Voce
Lullaby
Your Ancient Home

Wind Quintet

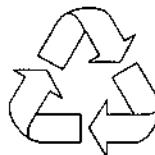
Michael Finnissy
Stephen Montague
David Sutton-Anderson

Two Uncharacteristic Marches with a Trio
Thule Ultima
Dreamcatcher

David Sutton-Anderson

Dreamcatcher

(1999)



100% Recycled Paper

Commissioned for *The Chamber Music Exchange* by
Thalia Myers, with financial support from The Holst Foundation,
The Britten-Pears Foundation, The RVW Trust and private
sponsorship.

Instrumentation:

flute
oboe*
clarinet in B flat
horn in F**
bassoon

* *ossia* flute 2
** *ossia* clarinet in B flat 2

The score is written at sounding pitch

duration: 3 minutes

Programme note:

Sections one and two develop motives from the melody of the third section. Conversely, section three is a distillation of material from the first two sections.

A *Dream Catcher*, an artefact used by Hopi Indians, catches good dreams and wards off bad dreams. It functions as a filter.

$\frac{6}{8}$ $\text{♩} = 138$

F
O
C
H
B

f *f* *f* *f* *f*

G. P.

mf *mf* *mf* *mf* *mf*

p dolce *p dolce* *f*

p

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10

p dolce *p dolce*

p

1

Handwritten musical score for five staves. Measures 1-4 show various rhythmic patterns and dynamics (mp, f). Measure 5 contains a dynamic marking (p).

Poco Meno Mosso

Handwritten musical score for five staves. Measures 1-6 show dynamic changes between f, p sub., and (f). Measures 7-10 show dynamic changes between f, p sub., and (f).

20 $\frac{4}{4}$ $\boxed{J = 66}$

Handwritten musical score for five staves. Measures 1-4 show dynamics p, (p), pp, and pp. Measures 5-8 show dynamics pp, pp, pp, and pp.

Handwritten musical score for four voices. The score consists of five systems of music. The first system starts with a dynamic of *mf*. The second system begins with *poco* dynamics. The third system starts with *p*. The fourth system starts with *c*. The fifth system ends with *con sord.* and *p*.

30

Handwritten musical score for four voices. The score consists of three systems of music. The first system starts with *mp* and *espr.* dynamics. The second system starts with *mf*. The third system starts with *pp*.

Handwritten musical score for four voices. The score consists of four systems of music. The first system starts with *mp* dynamics. The second system starts with *mf* dynamics. The third system starts with *p* dynamics and *sempre* instruction. The fourth system starts with *p* dynamics and *F* instruction. The fifth system starts with *senza sord.* and *p* dynamics. The sixth system starts with *p* dynamics and *F* instruction. The seventh system starts with *p* dynamics and *F* instruction. The eighth system ends with *p* dynamics and *sempre* instruction.

$\frac{5}{8}$ J = 126 $\frac{2}{4}$ $\frac{5}{8}$ $\frac{2}{4}$ $\frac{5}{8}$ 40 $\frac{2}{4}$

$\frac{5}{8}$ $\frac{2}{4}$ Preview File Only $\frac{5}{8}$

$\frac{2}{4}$ $\frac{5}{8}$ $\frac{2}{4}$ 50 $\frac{5}{8}$ $\frac{2}{4}$ $\frac{5}{8}$

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3/4

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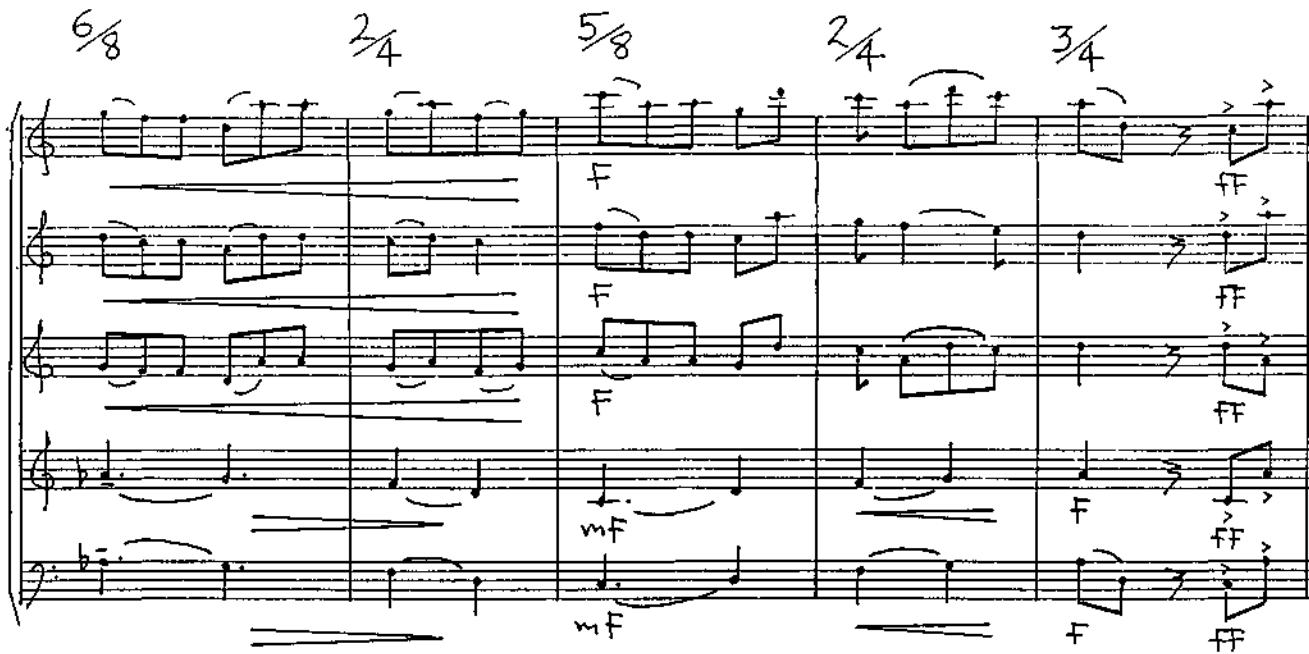
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June - August 1999