

A portrait of Tom Coult, a man with curly brown hair and a light beard, wearing a dark pinstriped jacket over a dark shirt. He is looking slightly to the right with a thoughtful expression. The background is dark and out of focus.

# TOM COULT

## CATALOGUE OF WORKS

'Music of opulent but disciplined allure that  
promised much for the future'

Michael White

FABER *ff* MUSIC



# TOM COULT

Mature, finessed and displaying an inventive and forward-looking musical mind, the music of Tom Coult has already been presented by some of the UK's major orchestras and ensembles.

Coult (b. London, 1988) studied at the University of Manchester with Camden Reeves and Phillip Grange and is currently working towards a PhD at King's College London with George Benjamin. His music is characterised by iridescent timbres, glistening harmonies and clear, articulate gestures. One ongoing preoccupation is an interest in the fantastical; his *Codex (Homage to Serafini)* – premiered by the BBC Symphony Orchestra as the culmination of a Sound & Music 'Embedded' residency in 2013 – and his *Rainbow-Shooting Cloud Contraption* (written at Aldeburgh's Contemporary Composition course in 2013) both draw inspiration for their innovative and beguiling soundworlds from the imaginary encyclopaedia of the Italian artist Luigi Serafini, an illustrated compendium of imaginary things in its own constructed language. The title of Coult's dazzling chamber work *Enmîmés sont les gougebosqueux* is taken from a version of Lewis Carroll's 'Jaberwocky' by Frank L. Warrin, which translates the invented English of the original into made-up French.

After being awarded an RPS Composition Prize in 2012, Coult wrote his *Four Perpetual Motions* for members of the Philharmonia Orchestra, who gave their premiere at a Music of Today event at the Royal Festival Hall. His music has featured at several music festivals including Bangor New Music, where the Orchestra of the Swan gave the premiere of his ambitious large ensemble work *Antic Rounds* in 2014. Currently a Sound and Music New Voices composer (2014/15), Coult is also an Associate Member of LSO Soundhub. In October 2014 he was a featured composer as the 'Soundings' festival curated by the Fidelio Trio's Mary Dullea at the Austrian Cultural Forum London. Coult has proven himself to be a passionate advocate for new music: in 2013, his lucid and insightful investigation of Pierre Boulez's *Sur Incises* – 'Refraction, Crystallisation and the Absent Idea(l)' – was published in *Tempo*.

Recent projects have included two *Études* for solo violin for the London Sinfonietta's 'Shorts' series, *My Curves are not Mad* for the strings of the Britten Sinfonia and *Beautiful Caged Thing*, a song cycle for soprano Claire Booth and the Mahler Chamber Orchestra for the 2015 Aldeburgh Festival. Current plans include commissions from the BBC Philharmonic, London Sinfonietta and Psappha.

January 2016

## In modulatione descendente (Berceuse)

**Lento ma tenebroso** ♩ = c.35

Clarinet in B $\flat$

*p semplice*

Harp

*mf > p con delicatezza*  
(grace notes always before the beat)

*mf > p*

**Lento ma tenebroso** ♩ = c.35

Violin

con sord, arco,  
molto sul tasto

*ppp*

Viola

con sord, arco  
molto sul tasto

*ppp*

Violoncello

con sord, arco,  
molto sul tasto

*ppp*

## ABBREVIATIONS

### WOODWIND

picc	piccolo
fl	flute
afl	alto flute
bfl	bass flute
ob	oboe
bob	bass oboe
ca	cor anglais
acl	alto clarinet
Ebcl	clarinet (Eb)
cl	clarinet
bcl	bass clarinet
cbcl	contrabass clarinet
bsn	bassoon
cbasn	contra bassoon
ssax	soprano saxophone
asax	alto saxophone
tsax	tenor saxophone
bsax	baritone saxophone

### BRASS

hn	horn
fl.hn	flugel horn
ptpt	piccolo trumpet (Bb)
tpt	trumpet
trbn	trombone
btrbn	bass trombone
scrt	soprano cornet
crt	cornet
rcrt	repiano cornet
btuba	bass tuba
euph	euphonium
bar	baritone

### PERCUSSION

ant.cym	antique cymbals
BD	bass drum
c.bell	cow bell
cast	castanets
ch.bl	chinese block
chic.cym	chic cymbal
ch.dr	chinese drum
chtpl.bl	chinese temple block
chimes	wooden chimes
chi.ba	chime bars
crot	crotals
cym	pair of cymbals
glsp	glockenspiel
mcas	maracas
mar	marimba
met.bl	metal block
mil.glsp	military glockenspiel
riv.cym	rivet cymbal
SD	side drum
siz.cym	sizzle cymbal
susp.cym	suspended cymbal
t.bells	tubular bells
t.mil	tambour militaire
tab	tabour
tam-t	tam-tam
tamb	tambourine
TD	tenor drum
tgl	triangle
timb	timbales
tpl.bl	temple blocks
vib	vibraphone
wdbl	wood block
xyl	xylophone
xylrim	xylorimba

### STRINGS

vln	violin
vla	viola
vlc	cello
db	bass

### KEYBOARDS

pno	piano
cel	celesta
synth	synthesizer

### OTHERS

gtr	guitar
bgtr	bass guitar

All other instrument names are given in full.

## ORCHESTRA

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### Solvitrambulando (2012)

chamber orchestra

17 minutes

2.2.2(II=bcl).2 – 2.2.0.0 – strings (6.5.5.4.2)

Young Composer-in-Residence Commission by Lancashire Sinfonietta and Lancaster Institute for the Contemporary Arts

FP: 22.3.12, LICA Concert Hall, Lancaster, UK: Lancashire Sinfonietta/Andrew Watkinson

Score and parts for hire

### Codex (Homage to Serafini) (2013)

orchestra

12 minutes

3(III=picc).3(III=ca).3(II=Ebcl.III=bcl).3(III=cbsn) – 4.3.3(III=btrbn).1 – timp – perc(3):

I: BD/vib(shared with II)

II: 2 tpl.bl/tam-t/vib(shared with I)/snare drum/susp.cym/whip

III: susp.cym/tam-t/crot/mar/xyl/glsp – harp – strings (14.12.10.8.6)

Embedded Composer-in-Residence Commission by Sound and Music

FP: 14.11.13, BBC Maida Vale Studios, London, UK: BBC Symphony Orchestra/Garry Walker

Score and parts for hire

### Beautiful Caged Thing (2015)

soprano and chamber orchestra

12 minutes

2(II=picc+ bfl).2.2(II=bcl).1.cbsn – 2.2.1.0 – perc(1): 5 pitched gongs/mar/vib/bongos/BD/tam-t/vibraslap – harp – strings (min. 6.6.4.4.3)

Commissioned by Aldeburgh Music for the 2015 Aldeburgh Festival

FP: 13.6.15, Snape Maltings, Snape, UK: Claire Booth/Mahler Chamber Orchestra/George Benjamin

Score and parts for hire

### Sonnet Machine (2016)

orchestra

8 minutes

3(III=picc).0.3(II=Ebcl.III=bcl).2.cbsn – 4.3.2.btrbn.1 – perc(4):

I: medium susp.cym/whip/mar

II: large susp.cym/tabla/bongos/tamb/whip

III: small susp.cym/BD/glsp

IV: sleigh bells/whip/vib – harp – strings (14.12.10.8.6)

Commissioned by the BBC Philharmonic

FP: 23.4.16, Bridgewater Hall, Manchester, UK: BBC Philharmonic/Andrew Gourlay

Score and parts for hire

## STRING ORCHESTRA

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### My Curves are not Mad (2015)

string orchestra

14 minutes

6.5.4.3.2

Commissioned by the Britten Sinfonia with support from the William Alwyn Foundation

FP: 20.3.15, Milton Court, Guildhall School of Music and Drama, London, UK: Britten Sinfonia/Carlos del Cueto

Score and parts for hire

## ENSEMBLE

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### Four Perpetual Motions (2013)

10 players

13 minutes

fl.ob.cl – tpt – perc(1): vib/mar/glsp/crot/2 bongos – harp – vln.vla.vlc.db

Coult was one of the winners of the 2012 Royal Philharmonic Society Composition Prize and was consequently commissioned to write this work for the Philharmonia Music of Today Series.

FP: 27.6.13, Royal Festival Hall, London, UK: Members of Philharmonia Orchestra/Rüdiger Böhn

Score 0-571-53909-2 on sale and parts for hire

### Rainbow-Shooting Cloud Contraption (2013)

15 players

5 minutes

1(=picc).1.1(=bcl).1 – 1.1.1.0 – perc(1): tam-t/2 tpl.bl/vib/xyl – pno – harp – strings (1.1.1.1.1)

Written for the Britten-Pears Young Artist Programme 2013

FP: 12.7.13, Britten Studio, Snape, UK: Britten-Pears Composers Ensemble/Gregory Charette

Score and parts for hire

## Codex

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‘Exploring a colourful landscape of the mind, the score’s capricious twists and turns were anchored by a germinal rising figure and a striking use of temple blocks... there was sufficient grit and heft within its flights of fancy to suggest Coult is someone to watch out for...’  
Tempo (Paul Conway), April 2014

## Beautiful Caged Thing

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‘Promising and very successful... (remarkably sung by soprano Claire Booth).’

Le Monde (Marie-Aude Roux), 20 June 2015

‘Balletic, full of leaping patterns of harp and gong and plucked strings... clever and ear-tickling’  
The Daily Telegraph (Ivan Hewett), 14 June 2015

‘Coult scored a vibrant triumph... it was music of opulent but disciplined allure that promised much for the future. In fact, it made for one of those classic first encounters that feels as if one is in at the beginning of something truly significant.’  
The Catholic Herald (Michael White), 25 June 2015

‘Full of striking effects’  
The Guardian (Andrew Clements), 16 June 2015

## My Curves are not Mad

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‘This young composer has an ear for subtly overlaid string textures and timbres... including some fanfaring violins that seemed to carry Britten’s string-writing into 21st-century landscapes.’  
The Times (Richard Morrison), 24 March 2015

‘Gritty... built on a foundation of sustained pitches that are interrupted by sforzando attacks and flurries of activity.’  
The Guardian (Andrew Clements), 23 March 2015

‘It contains an array of attractive timbral effects, with an effective structural principle’  
Bachtrack (Katy Wright), 21 March 2015

## ENSEMBLE (cont.)

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### Antic Rounds (2014)

17 players

13 minutes

1(=picc).1(=ca).1(=Ebcl).1 – 1.1.1.0 – timp – perc(1): mar/crot/t.bells – 2 vln.2 vla. 2 vlc.2 db

Commissioned by Bangor New Music Festival as a result of winning the William Mathias Composition Prize

FP: 14.3.14, Bangor New Music Festival, Bangor University, Bangor, UK: Orchestra of the Swan/David Curtis

Score and parts for hire

### New Work (2016)

15 players

c.15 minutes

Commissioned by the London Sinfonietta

FP: 1.6.16, St John's Smith Square, London, UK: London Sinfonietta/Martyn Brabbins

Score and parts in preparation

## CHAMBER

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### Piano Trio 'The Chronophage' (2011)

violin, cello and piano

15 minutes

FP: 26.4.12, Lincoln Hall, Portland, OR, USA: Third Angle Ensemble

Score and parts on special sale from the Hire Library

### Limp (2012)

violin and piano

7 minutes

Commissioned by Richard Whalley and Helen Tonge

FP: 21.5.12, Chorlton Arts Festival, St. Werbergh's Church, Manchester, UK: Richard Whalley/Helen Tonge

Score and part on special sale from the Hire Library

### Enmîmés sont les gougebosqueux (2012/13)

In versions for five or four players

12 minutes

fl.2 cl – vla.vlc OR fl – pno – vla.vlc

FP (Quintet): 27.5.12, St Magnus Festival, Kirkwall, Orkney, UK: Gemini/Hyun-Jin Yun

FP (Quartet): 14.3.13, Bangor New Music Festival, Penrhyn Hall, Bangor, UK: Psappha/Mark Heron

Score and parts of both versions available on special sale from the Hire Library

### Sparking and Slipping (2014)

violin, piano, harp and percussion

12 minutes

vln.pno.harp.perc(1): glsp/vib/crot/tam-t

Written for Sarah Hill

FP: 11.9.14, Trinity Laban Conservatoire of Music and Dance, London, UK: Sarah Hill/Hannah Ely/Anne

Denholm/Henry Fynn/Tom Coult

Score and parts on special sale from the Hire Library

## INSTRUMENTAL

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### Études (2010/14)

violin

8 minutes

Études I & II were commissioned by Sarah Hill, Études III & IV were commissioned by the London Sinfonietta

FP (I-II): 19.3.10, Cosmo Rodewald Hall, Manchester, UK: Sarah Hill

FP (III-IV): 23.7.14, Kings Place, London, UK: Jonathan Morton

Score on special sale from the Hire Library

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### MUSIC EXTRACT

IV from *Four Perpetual Motions*