

FRANCISCO COLL

CATALOGUE OF WORKS

'A major talent, with a potent, dark-hued voice
all his own... Could Coll be the composer
Spain has long been waiting for?'

BBC MUSIC MAGAZINE

FABER *ff* MUSIC



Francisco Coll (b. Valencia, 1985) studied at the Valencia and Madrid Conservatoires before moving to London as a private pupil of Thomas Adès (his only pupil to date). He was also a student at the Guildhall School of Music and Drama, where he won the 2010 Ian Horsburgh Memorial Prize for the best postgraduate composition.

Coll's music has received the advocacy of some of the world's leading ensembles including the Los Angeles Philharmonic New Music Group, Ensemble intercontemporain, Birmingham Contemporary Music Group, and the London Sinfonietta. In 2014 his chamber opera *Café Kafka*, to a libretto by Meredith Oakes, premiered to great acclaim in a production by the Royal Opera House Covent Garden, Aldeburgh Music, and Opera North, and has since been staged at the Palau de les Arts Reina Sofia, Valencia. The Piano Concertino 'No seré yo quien diga nada', one of several works written as Composer in Association with the Joven Orquesta de la Generalidad Valenciana, was given its UK premiere by Nicolas Hodges and the City of Birmingham Symphony Orchestra under Thomas Adès, and featured at the Aldeburgh Festival. Other festivals that have presented his music include Aspen, Cheltenham, Huddersfield and Verbier. *Hidd'n Blue* – originally written for the London Symphony Orchestra and François-Xavier Roth – has since been performed by the SWR Sinfonieorchester Baden-Baden und Freiburg, Orchestre Philharmonique du Luxembourg, Munich Philharmonic and the Mediterranean Youth Orchestra.

In 2016 Coll made his BBC Proms debut with a performance of the *Four Iberian Miniatures* for violin and chamber orchestra by Augustin Hadelich and the Britten Sinfonia conducted by Thomas Adès. 2016 also saw the premiere of *Mural* by the Orchestre Philharmonique du Luxembourg under Gustavo Gimeno, and a Harpsichord Concerto for Mahan Esfahani and the Britten Sinfonia. The performance of *Mural* at the 2017 BBC Proms by Thomas Adès and the National Youth Orchestra of Great Britain was televised, and a recording by La Joven Orquesta Nacional de España under Cristóbal Soler is currently in production.

Coll has written two works for Cuarteto Casals: a short quartet movement entitled *Cantos*, and a *Concerto Grosso* for the Orquesta Nacional de España and David Afkham, both of which premiered in 2017. Other recent pieces include *Stella*, an unaccompanied motet for ORA and Suzi Digby, and *Turia*, a concerto for guitar and ensemble premiered by Jacob Kellermann and Norrbotten NEO under Christian Karlsen.

Future projects include a second chamber opera – based on Dostoyevsky's *The Dream of a Ridiculous Man* – and several works for the violinist Patricia Kopatchinskaja, including a concerto. In 2018 Coll begins a two-season residency with the Orquesta de Valencia.

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	contra bass clarinet
bsn	basoon
cbsn	contra basoon
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	cornets
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	crotales
cym	pair of cymbals
glsp	glockenspiel
mcas	maracas
mar	marimba
met.bl	metal block
mil.glsp	military glockenspiel
riv.cym	rivit cymbal
SD	side drum
siz.cym	sizzle cymbal
susp.cym	suspended cymbal
t.bells	tubular bells
t.mil	tambour militaire
tab	tabor
tam t	tam tam
tamb	tambourine
TD	tenor drum
tgl	triangle
timb	timbales
tpl.bl	temple blocks
vib	vibraphone
wdbl	wood block
xyz	xylophone
xyrim	xyloimba

STRINGS

vln	violin
vla	viola
vlc	cello
db	bass

KEYBOARDS

pno	piano
cel	celesta
synth	synthesizer

OTHERS

gtr	guitar
bgr	bass guitar

All other instrument names are given in full.

CHAMBER OPERA



Café Kafka (2013)

chamber opera in one act for 5 singers and 10 players

text: Meredith Oakes, after Franz Kafka (Eng)

45 minutes

5 singers: GIRL (CoS)/MAN 1 (T)/WOMAN (MS)/MAN 2 (CT)/THE HUNTER GRACCHUS/POLICEMAN/MAN 3 (BBar)

picc(=fl).cl.cbsn (or contraforte) – trbn (with splash.cym) – perc(1): glsp/crot/small cym/susp.cym (dark)/large susp.cym/small splash.cym/2 wdbl (small and large)/3 tpl.bl (very small, medium, large)/3 opera gongs (very small, small, medium)/2 tins (small, medium)/very small tuna tin/sleigh bells/tamb/guero/bamboo/wine bottle/flamenco cajón – pno – vln.vla.vlc.db
FP: 14.3.2014, Britten Studio, Snape, Suffolk, UK: Suzanne Shakespeare/Daniel Norman/Anna Dennis/William Purefoy/Andri Björn Róbertsson/CHROMA Ensemble/Richard Baker

Commissioned by Aldeburgh Music, Opera North and Royal Opera Covent Garden with support from Arts Council England Britten Centenary Fund
Vocal score 0-571-53931-9 on sale, full score and parts for hire



ORCHESTRA

Aqua Cinerea (2006)

orchestra

12 minutes

picc.2.2.ca.2.bcl.2.cbsn – 4.3.2.btrbn.1 – perc(5): glsp/crot/crash.cym/anvil/crash.cym (pair)/wdbl/flexaton/xyl/t.bells/vib/glsp/wood bells/gong/pang.cym/geophono/macetofono/xyl/BD/t.bells/metal.cast/crash.cym/splash.cym/verga/bass drum/pair of frying pans/tgl/snare drum/stones/rattle/metal desk/hi-hate/cabasa/BD/metal fork/bata/c.bell/swish.cym/chinese.cym/bidon/bag full of paper/sizz.cym/BD/dark.cym/tam-t/freno drum/tom-t/c.bell/sml.bidon/vibraslap – harpsichord – pno – strings
FP: 18.9.2007, Palau de la Música, Valencia, Spain:

Orquesta Filarmónica de la Universitat de Valencia/Cristóbal Soler
Score and parts for hire

Hidd'n Blue (2009)

orchestra

4½ minutes

picc.2.2.ca.2.bcl.2.cbsn – 4331 – timp – perc(3): glsp/vib/xyl/mar/t.bells/crot/c.bells/susp.cym/crash.cym/sizz.cym/Chinese.cym/hi-hat.cym/2 tgl/2 temple blocks/ratchet/cabasa/sleigh bells/plastic bag full of crinkled paper/roto-t/tom-tom/conga/snare drum/BD/tam-t – harp – pno – strings

FP: 15.1.2012, Barbican Hall, London, UK: London Symphony Orchestra/Thomas Adès

Commissioned for the London Symphony Orchestra through the LSO Discovery Panufnik Young Composers Scheme, supported by the Helen Hamlyn Trust

Score and parts for hire

Café Kafka

'Quite dazzling, both in terms of its originality and sonically... [The] treatment of disconnected fragments, mainly dialogues, had a Pinterish insouciance with non sequiturs, a dramatic freedom and indeed a poetic quality... Astonishing compositional assurance.'

The Sunday Times (Paul Driver),
23 March 2014

'A major talent, with a potent, dark-hued voice all his own. Oakes has distilled the claustrophobia and despair of Kafka's writing into a few brief lines that drive a hot-blooded score, voices and instruments sparking off each other in an intimate dance, mirrored by the vivacious jiving on stage... Could Coll be the composer Spain has long been waiting for?'

BBC Music Magazine (Helen Wallace),
20 March 2014

'Spikey and energetic.'

Musical America (Keith Clarke),
24 March 2014

'A brightly-coloured high-wire act; its musical coup de théâtre revealed Coll to be a master of his art. This could become a classic.'

The Independent (Michael Church),
18 March 2014

'A witty fantasy set to music of real imagination and prodigious technical skill... it entertains in a sophisticated fashion... My guess is that it will have an afterlife.'

The Stage (George Hall), 18 March 2014

'A taut, memorable work... An assured musical voice, sensitive to nuanced sonorities and possessing a broad expressive palette.'

Bachtrack (Katy Wright), 18 March 2014

'The music conveyed loneliness, dizziness and restlessness... perfectly calibrated, producing a limpid and clear effect.'

Cultur Plaza (Rosa Solà), 23 May 2016

Hidd'n Blue

'Its scary view of a polarised world of extremes seemed full of Adès-like gestures refracted through an extended scream, leaving only a lone violin wailing. Coll is clearly one to watch.'

Bachtrack (David Allen), 16 January 2012

'The piece certainly lives up to Coll's description as "3D music for a virtuoso orchestra of the 21st century". It displays a brilliant colouristic range.'

The Guardian (George Hall),
17 January 2012

In Extremis

'The excellence of *In Extremis* justifies Coll's residence with the Valenica Youth Orchestra. Its movements are handled by a large and constantly spectacular orchestral apparatus.'

Levante (Alfredo Brotons),
31 July 2012

Mural

'Adès's only pupil shares his teacher's ear for alluring orchestral effects. Apollo meets Dionysus, slow and fast movements alternate, fragments of Victoria's Requiem meet modern anxiety. And Coll is good at endings: a marvellous chord that seems to be at once standing still and teeming with life concludes the central movement, while the finale is pared back to a simple glimpse of E-major purity. Yet when that evaporates, a quiet cluster hangs on – a shadow of doubt.'

The Times (Rebecca Franks),
7 August 2017

'Vivid instrumental imagery...

It is music of extremes, which is constantly reassessing its options and the directions it can take. The whole structure is tethered by a pair of slow movements – the churning, string-dominated canon that's placed at the centre, and the finale, which opens vast, almost Brucknerian harmonic vistas as it proceeds.'

The Guardian (Andrew Clements),
4 August 2017

'Febrile with imaginative ideas... it does not feel a minute too long.'

The Financial Times (Richard Fairman),
8 August 2017

Tapias

'An oddball piece with a tremendous racket that suggested to me, repeatedly, a busy, heavy urban landscape.'

The Herald (Michael Tumely),
29 January 2015

Piano Concertino

'An elegant, feisty showpiece, full of vividly imagined ideas and quicksilver changes of direction and mood, through which the soloist cavorts like a high-wire artist, over an orchestra... which comments on and supports its act.'

The Guardian (Andrew Clements),
12 June 2014

'It dances in the stratosphere, tugged back to earth by contrabassoons, contrabass clarinet and sax. In four almost continuous movements, the work is gloriously yet anarchically pianistic.'

The Times (Hilary Finch), 23 June 2014

ORCHESTRA (cont.)

In Extremis (2012)

cantata for choir and orchestra

Texts: 32 and 56 from the poems of Catullus (Latin)

17 minutes

picc.2.2.ca.Ebcl.2.bcl.2.cbsn – 4.3.2.btrbn.0 – perc(6): glspn/xyl/mar/bag full of paper/BD/chimes tree/2 Chinese.cym/c.bell/crot/glass/2 hi-hat/large wood/3 metal bars/opera gong (dead sound)/2 siz.cym/sleigh bells/2 snare drums/splash cym/2 susp.cym/2 tamb/2 tam-t/4 tpl.bl/6 tpl.bl/tin (large and small)/2 large tom-t/1 medium tom-t/traffic signal "stop"/tgl/tubular bells/tuned gongs/4 wheel rims/whip/wdbl/vibraslap – harp/pno/cel – SATB choir – strings

FP: 26.7.2012, Teatre Romà, Sagunto, Spain:

Cor de la Generalitat Valenciana/Jove Orquestra de la Generalitat Valenciana/Manuel Galduf

Commissioned by the Institute of Music of Valencia for the Jove Orquestra de la Generalitat Valenciana

☉ Full score, choral score and parts for hire

Overture after 'In Extremis' (2014)

orchestra

4 minutes

picc.2.2.ca.Ebcl.2.bcl.2.cbsn – 4331 – perc(6): xyl/mar/glsp/crot/t.bells/susp.cym/siz.cym/Chinese.cym/splash.cym/2 wdbl/tamb/ratchet/whip/c.bell/4 small tpl.bl/6 tpl.bl/4 metal bars/2 tins (small and large)/4 wheel rims/quads/'stop' traffic sign/2 SD/2 large tom toms/BD – harp – pno.cel – strings

FP: 5.9.2014, Palau de la Música, Valencia, Spain: Orquesta Federal/Cristóbal Soler

Score and parts for hire

Mural (2015)

orchestra

20 minutes

2 picc.2.2.ca.2.bcl.2.2.cbsn – 4.4.2.btrbn.cbtrbn.1 – timp – perc (6): 1: glsp/aluphone (ossia: tuned c.bells)/small tgl/rain stick 2: crot (2 octaves)/slide whistle/vib/ch.cym/tin (medium)/lion's roar 3: Tibetan singing bowls/anvil/tin (large)/snare drum/mar/xyl/tuned gongs/whip/vib/t.bells/Mahler hammer/ch.cym 4: t.bells/tuned gongs/tom-toms (5)/tam-t/tins (small, medium, large)/opera gong/metal dustbin/metal guiro/bongo/crash.cym (small pair)/flexatone/aluphone (ossia: tuned c.bells - shared with 1) 5: dark susp.cym/c.bells/sleigh bells (small and very small)/tins (small, medium, large)/crash.cym/high susp.cym/tom-toms (5)/marching.cym (small pair)/opera gongs (small, medium, large)/metal cast (ossia: small tin)/whip/small splash.cym/thunder sheet/flexatone/anvil/tam-t 6: BD/ch.cym – harp – pno – strings

FP: 23.9.2016, Philharmonie, Luxembourg: Orchestre Philharmonique du Luxembourg/Gustavo Gimeno

Commissioned by Orchestre Philharmonique du Luxembourg, Philharmonie Luxembourg, the National Youth

Orchestra of Great Britain and Palau de les Arts Reina Sofía (Valencia)

Score and parts for hire

SOLOIST(S) AND ORCHESTRA

Tapias (2008)

trombone and orchestra

16 minutes

picc.2.2.ca.2.bcl.2.2.cbsn – 4.4(l+ll=ossia ptp).2.btrbn(=cbtrbn).1 – timp(=roto-toms) – perc(4): glsp/vib/xyl/mar/anvil/baking tin/BD/bombo/Chinese.cym/c.bells (tuned)/2 crash.cym(big pair and very small pair)/crinkled paper (in a bag)/crot/frying pans (3 sizes)/glass/hi-hat/hard plastic bar/3 met.bars/met.bl/opera gong/piece of wood/pedal BD/roto-toms/siz.cym/sleigh bells/snare drum/susp.cym (small and medium)/tamb/tam-t (small and large)/tins (large and small)/2 tom-tom (large and medium)/traffic signal "STOP"/tgl (small)/t.bells/vibraslap – harp – pno – solo trbn – strings

FP: 13.10.2010, Palau de la Música de Valencia, Spain: Juan Carlos Matamoros/Orquesta Filarmónica de la Universitat de Valencia/Cristóbal Soler

Commissioned by the Orquesta Nacional de España

Score and parts for hire

Piano Concertino 'No seré yo quien diga nada' (2012)

piano and orchestra

12 minutes

2 picc.0.1.ca.cl.bcl.cbcl.bsax.2.cbsn – 2110 – perc(3): glsp/xyl/mar/BD/cabasa/cast/Chinese.cym/crot/glass bottles/guio/hi-hat cym/large tin/metal bar/piece of wood/siz.cym/snare drum/susp.cym/tamb/tom-t/tgl/tuned gong – hpschd (synth) – pno – 6 vlc.2 db)

FP: 12.4.2012, Auditorio de Torrevieja, Spain:

Nicolas Hodges/Jove Orquestra de la Generalitat Valenciana/Manuel Galduf

Commissioned by the Valencia Youth Orchestra

☉ Score 0-571-53898-3 on sale, parts for hire



Four Iberian Miniatures (2014)

violin and chamber orchestra

12 minutes

2.1.1.bcl.1.cbsn – 1110 – perc(2) I: crot A/roto-toms (F,Bb,D)/whistle/sleigh bells/cast/c.bell/2 guiros (1 very small, 1 metal)/3 tpl.bl/pandeiro/quads (medium)/tavola (table hinoki)/shoe box/tin (medium size)/SD/tom-tom (low)/chamber BD

II: xyl (with low F)/vib (ossia marimba)/mar/flexatone/whistle/small.cym (pair)/susp.cym/tamb cast/tin/quads/SD/tom-tom – pno – strings

FP: 2.11.2014, Saffron Hall, Saffron Walden, UK:

Pekka Kuusisto/Britten Sinfonia/Thomas Adès

Commissioned by Britten Sinfonia and Saffron Hall

Full score 0-571-54014-7 on sale, piano reduction and solo part on special sale from the Hire Library and parts for hire. Also available in versions for piano quintet, and violin and piano.



Concerto Grosso 'Invisible Zones' (2016)

string quartet and string orchestra with harp

16 minutes

FP: 31.3.2017, Auditorio Nacional de Música, Madrid, Spain:

Cuarteto Casals/Orquesta Nacionales de España/David Afkham

Commissioned by the Orquesta y Coro Nacionales de España

Score and parts for hire

Les Plaisirs Illuminés (2017/18)

double concerto for violin, cello and chamber orchestra

c.20 minutes

Not exceeding 1111 – 1100 – perc(1) – strings (4.4.3.2.1)

FP: 16.6.2019, Bern, Switzerland: Patricia Kopatchinskaja/Sol Gabetta/Camerata Bern

Commissioned by Camerata Bern

new work: violin concerto

violin and orchestra

c.25 minutes

2(=picc).2.2(=bcl).2(II=cbsn) – 4221 – harp – pno(=cel) – strings

FP: 2019/20: Patricia Kopatchinskaja/Orchestre Philharmonique du Luxembourg/Gustavo Gimeno

ENSEMBLE

Piedras (2009)

ensemble of 16 players

15 minutes

1.1.1(=bcl).1(=cbsn) – 1110 – perc(2): BD/cast/flexatone/glass bottle/glsp/guiro/mortero/roto-t/small can/snare drum/sticks/susp cym/tamb/tin drum/vib/wood/BD/pedal BD/coconut shell/conga/c.bell/frying pan/glass bottle/hi-hat/maraca/4 unpitched metal bars/small can/snare drum/stones/susp cym(crash)/susp cym(dark)/susp.cym(splash)/tgl/wood drum/piece of wood – harp – pno – strings (1.1.1.1.1)

FP: 5.4.2011, Walt Disney Concert Hall, Los Angeles, CA, USA:

Los Angeles Philharmonic New Music Group/Thomas Adès

Commissioned by Los Angeles Philharmonic Association, Gustavo Dudamel, Music Director

Score and parts for hire

Ad Marginem (2013)

viola and ensemble of 12 players

15 minutes

picc.Ebcl.bcl – hn.tpt – perc(2): 4 tin cans/frying pan/4 bongos/tgl/wdbl/temple block/guero/flexatone/small susp.cym/pedal BD/chamber BD/xyl/glspn – 2 vln.vla.vcl.db

FP: 8.12.2013, Queen Elizabeth Hall, London, UK: Paul Silverthorne/London Sinfonietta/Baldur Brönnimann

Commissioned by the London Sinfonietta

Score and parts for hire

Liquid Symmetries (2013)

ensemble of 15 players

12½ minutes

1.1.1.bcl.0 – 1.1(in C).1.0 – perc(2): xyl/glsp/2 crot (F&G)/splash.cym/siz.cym/chin.cym/medium susp.cym/small cym/very high tpl.bl/wdbl/c.bell/guiro/shaker/caxixi/pandiero/2 tins (large and small)/kitchen pot (low sound – F)/Cajon (flamenco)/Wood box (mounted on a resonant, small wooden table)/glass bottle and hammer/tabla/bongos/3 taiko drums (very small, small, large)/TD/BD – pno – 2 vln.vla.vlc.db

FP: 3.3.2014, Auditorio 400 del Centro de Arte Reina Sofía, Madrid, Spain: Grupo Modus Novus/Santiago Serrate

Commissioned by Centro Nacional de Difusión Musical

Score and parts for hire

Four Iberian Miniatures

'Hadelich brought bravura technique and personality to his sometimes soulful, sometimes flamboyant solo line as it filtered through the score's lucid textures... Coll was making his debut as a Proms composer with this witty and attractive piece, whose heritage in the idioms of flamenco and tango was brazenly flaunted.'

The Guardian (George Hall),
16 August 2016

'Like images of Spain seen through an insect's eye. Spanish elements such as tango and flamenco become flickers of light, colour and rhythm.'

The Financial Times (Richard Fairman),
16 August 2016

'Glittering with sharp, Andalusian light.'

The Observer (Fiona Maddocks),
21 August 2016

Piedras

'A sophisticated and daring soundscape of extreme and polarised sonorities, coalescing and sliding between stability and instability.'

The Times (Hilary Finch),
7 November 2011

'Coll's glittering *Piedras* was positively stuffed with brilliantly focused musical images. A young composer with a fund of fiercely original ideas and all the technique needed to realise them.'

The Guardian (Andrew Clements),
8 November 2011

Ad Marginem

'Soloist Paul Silverthorne's often combative role successfully took on the brittle brilliance of the ensemble around him.'

The Guardian (George Hall),
12 December 2013

Liquid Symmetries

'A dark, brilliantly inventive evocation of the anxieties of living in the modern age... The piece began as if fired from a gun, the bass and muted trumpet sprinting with jazz-like haste... Coll's piece showed a young man troubled by the world.'

The Telegraph (Ivan Hewett),
2 June 2016

'Music that seems to be crammed with ideas, which tumble over each other in a constant state of flux, sometimes bewildering but fabulously vivid.'

The Guardian (Andrew Clements),
3 June 2016

'Coll studied with Adès and has the same gift for ear-popping instrumentations.'

The Times (Richard Morrison),
3 June 2016

Ceci n'est pas un Concerto

'Surreal, expressionist and sometimes rather unsettling...'
The Guardian (Andrew Clements),
12 December 2016

Harpsichord Concerto

'With a solo part that's hyperactive in the outer movements, dark and inward in the central Lento, which is linked to the finale by the briefest of retrospective cadenzas, it has all the characteristics we've come to associate with Coll's works. The disruptive and unstable rhythms, abrupt switches of mood and direction, and intricate, slightly brittle meshing of the harpsichord and the orchestra kept the music constantly on the move, never staying in one place for too long. Even its ending seems provisional.'

The Guardian (Andrew Clements),
5 February 2017

ENSEMBLE (cont.)

Wagner arr. Coll – Wesendonck Lieder (2015)

mezzo-soprano and ensemble of 17 players

Text: Mathilde Wesendonck (Ger)

20 minutes

1(=aff).1.1.bcl.0.cbsn – 1110 – harp – pno – 2 vln.2 vla.2 vlc.db

FP: 24.10.2015, Het Concertgebouw, Amsterdam, Netherlands: Christiane Iven/Ensemble Intercontemporain/

Matthias Pintscher

Commissioned by Ensemble intercontemporain

Score and parts for hire

Ceci n'est pas un Concerto (2016)

soprano and ensemble of 15 players

Text: Francisco Coll (Eng)

c.18 minutes

1.1.1.0.cbsn – 1110 – perc(2): xyl/glsp/susp.cym/clash.cym (small)/tgl/c.bell/metal guiro/5 tpl.bl/sleigh bells/cast/whip/cajon/quads/breaking glass/telephone/wooden box (cajón flamenco)/clothes brush – pno – strings (1.1.1.1.1)

FP: 10.12.2016, CBSO Centre, Birmingham, UK:

Elizabeth Atherton/Birmingham Contemporary Music Group/Thomas Adès

Commissioned by Birmingham Contemporary Music Group, with financial assistance from BCMG's Sound Investment Scheme

Score and parts for hire

Harpsichord Concerto (2016)

harpsichord and ensemble of 14 players

10 minutes

0.0.1(=bcl).cbsn – 0200 – perc(1): glsp/xyl/clash.cym/small splash.cym/cajon/small tin/sleigh bells/metal guiro/6 in 1 duck call – solo harpsichord – strings (2.2.2.2.1)

FP: 3.2.2017, Milton Court, London, UK: Mahan Esfahani/Britten Sinfonia/Thomas Gould

Commissioned by the Britten Sinfonia

Score and parts for hire

Turia (2017)

concerto for guitar and ensemble of 7 players

18 minutes

fl.cl(=bcl) – perc(1): glsp+bow/xyl/crot/cajon/3 tpl.bl/cast/metal guiro/2 susp.cym/mark tree/large tin – pno – vln.vla.vlc

FP: 14.12.2017, Kulturens Hus, Luleå, Sweden: Jacob Kellerman/Norrbottn NEO/Christian Karlsen

Commissioned by Christian Karlsen, Jacob Kellermann, Föreningen Kammarmusik NU and the Norrbotten NEO

Ensemble with kind financial support from the Swedish Arts Council and the Swiss Arts Council Pro Helvetia

Score and parts in preparation

CHAMBER

Cuando el niño era niño... (2008)

piano quartet

11 minutes

vln.vla.vlc.pno

FP: 30.11.2008, CDMC Festival, Auditorio 400 del Museo de Arte Contemporáneo Reina Sofía de Madrid, Spain: Barcelona Modern Project/Marc Moncusí
Score and parts on special sale from the Hire Library

Óxido (2010)

soprano and chamber ensemble of 4 players

Text: Albert Pellicer (Eng)

4 minutes

cl.bcl.cbsn.db

FP: 20.5.2010, Wigmore Hall, London, UK: Guildhall Students/Francisco Coll
Score and parts for hire

...de voz aceitunada (2010)

flute (doubling piccolo), viola and harp

12 minutes

FP: 13.7.2010, St Mary's Church, Twickenham, UK: Trio Anima

Commissioned by Richmond Concert Society, as a winner of the II RCS Composition Prize (2009)

Score and parts on special sale from the Hire Library

Sguardo verso l'interno (2011)

clarinet and string quartet

10 minutes

FP: 17.6.2011, Aldeburgh Festival, Snape, Suffolk, UK:

Dimitry Rasul-Kareyev/Barbirolli Quartet

Jointly commissioned by the Aldeburgh Festival, Aix-en-Provence Festival, European Music Academy, and Verbier Festival Academy

Score and parts on special sale from the Hire Library

Aurum 'Golden Fanfare' (2012)

brass quintet

5 minutes

ptpt.tpt.hn.trbn.tuba

FP: 27.6.2012, City of London Festival, Goldsmiths' Hall, London, UK: LSO Brass Players

Commissioned by The Worshipful Company of Goldsmiths for the City of London Festival's Golden Jubilee

Score and parts on special sale from the Hire Library

1-minute version

Score and parts on special sale from the Hire Library

Four Iberian Miniatures (2013)

violin and piano

12 minutes

FP First Miniature (originally 'Melisma'): 20.6.2013, Festspiele Mecklenburg Vorpommern: Byol Kang and Boris Kusnezow

First Miniature (originally 'Melisma'): Commissioned by the Borletti-Buitoni Trust for Duo Kang Kusnezow

Score and part on special sale from the Hire Library

version for piano quintet (2015)

12 minutes

pno.2 vln.vla.vlc

Score and parts in preparation

Chanson et Bagatelle (2016)

trombone and piano

8 minutes

FP: 19.11.2016, The Venue, Leeds College of Music, Leeds, UK: Peter Moore/Richard Uttley

Commissioned jointly by BBC Radio 3 and the Royal Philharmonic Society as part of the New Generation Artists Scheme

Score and part on special sale from the Hire Library

Cantos (2017)

string quartet

5 minutes

FP: 10.4.2017, Iglesia de San Miguel, Cuenca, Spain:

Cuarteto Casals

Commissioned by Semana de Música Religiosa de Cuenca for Cuarteto Casals

Score and parts in preparation

Rizoma (2017)

violin and cello

5 minutes

FP: 30.7.2018, Gstaad, Bern, Switzerland: Patricia

Kopatchinskaja/Sol Gabetta

Commissioned by Patricia Kopatchinskaja

Playing score in preparation

new work: brass quintet (2018)

c.20 minutes

FP: November 2018, St Andrews Brass Festival: Wallace Collection/Stockholm Chamber Brass

Commissioned by the Wallace Collection and Stockholm Chamber Brass

Score and parts in preparation

Aurum

'The short but dense, brilliantly hocketing *Aurum* proved plausible musical alchemy, brass becoming the gold of inspiration. The wildly veering piccolo trumpet part stays with me.'

The Sunday Times (Paul Driver),
8 July 2012

Vestiges

'A concentrated, brief triptych... Coll adapts [Nancarrow's] language of impossibly dynamic canons with originality and force.'

The Sunday Times (Paul Driver),
29 November 2015



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IMAGE FROM CAFE KAFKA -
WILLIAM PUREFOY AS MAN
2, DANIEL NORMAN AS MAN
1, SUZANNE SHAKESPEARE
AS GIRL © ROH - STEPHEN
CUMMISKEY

INSTRUMENTAL

Vestiges (2012)

piano

9 minutes

FP: 21.11.2015, Huddersfield Contemporary Music Festival, Phipps Hall, University of Huddersfield, Huddersfield, UK: Richard Uttley
Dedicated to Hugo Fontela

Score on special sale from the Hire Library

Hyperludes (2014)

violin

20 minutes

Hyperludes I-III FP: 24.5.2015, Ensembles International Festival of Contemporary Music, Centre Cultural La Beneficència, Valencia, Spain: Elina Rubio

Hyperlude IV FP: 25.3.2015, King's Place, London, UK: Thomas Gould

Hyperlude V FP: 25.9.2015, Valencia, Spain: Raul Arias

Hyperludes I-III were commissioned by CulturArts, Hyperlude IV was commissioned by London Sinfonietta

Score on special sale from the Hire Library

CHORAL

Stella (2016)

A reflection on Victoria's 'Ave Maris Stella'

SATB a cappella choir in 8 parts

Text: Ave Maris Stella (Latin)

c.5 minutes

FP: 24.2.2018, LSO St Luke's, London, UK: ORA Singers/Suzi Digby

Commissioned by Stephen Fry for Suzi Digby OBE and the singers of ORA

© Score 0-571-53652-2 on sale

Lacrimae (2017)

SATB a cappella choir in 8 parts

Text: Stabat Mater (Latin)

6½ minutes

FP: 7.6.2017, ENSEMS Contemporary Music Festival of València, Spain: Orfeó Universitari de València/Francesc Valldecabres

Commissioned by the Orfeó Universitari de València

Score in preparation



DISCOGRAPHY

Piano Concertino; In Extremis

Nicolas Hodges/Cor de la Generalitat Valenciana/

Jove Orquestra de la Generalitat Valenciana/Manuel Galduf

2013 PMV ACTUAL 009

Stella

ORA/Suzi Digby

2018 Harmonia Mundi

