'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
Francisco Coll (b. Valencia, 1985) studied at the Valencia and Madrid Conservatories 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 Festival. Other festivals that have presented his music include Aspen, Cheltenham, Huddersfield and Verbier. 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 which premiered Coll’s works include: Aspen, Barbican, Barbican, BBC Proms, Britten Sinfonia, Café Kafka, Cheltenham, Festival Madrid, Huddersfield, Jones, Verbier, Wiener Konzerthaus, and the Yale Symphony Orchestra. In 2016 his Concerto Grosso 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 which premiered Coll’s works include: Aspen, Barbican, Barbican, BBC Proms, Britten Sinfonia, Café Kafka, Cheltenham, Festival Madrid, Huddersfield, Jones, Verbier, Wiener Konzerthaus, and the Yale Symphony Orchestra. In 2016 Coll made his BBC Proms debut with a performance of the Four Iberian Mediterranean Youth Orchestra. 2016 also saw the premiere of a work for the violinist Patricia Kopatchinskaja, including a concerto. In 2018 Coll begins a two-season residency with the Orquesta de Valencia.

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 Akfham, 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 Karlson.

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.

March 2018
CHAMBER OPERA

Café Kafka (2013)
chamber opera in one act for 5 singers and 10 players

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

5 players: picc(=fl).cl.cbsn (or contraforte) – trbn (with splash.cym) – perc(1): glsp/crot/small cymbal/susp.cymbal (dark)/large susp.cymbal/small splash.cymbal/2 wdbl (small and large)/3 tgl.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 cajon – pno – vln/vla/vlc/db


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

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 sparring 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 (David Allen), 16 January 2012

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

Cultur Plaza (Rosa Solà), 23 May 2016

ORCHESTRA

Aqua Cinerea (2006)
orchestra

12 minutes

FP: 18.9.2007, Palau de la Música, Valencia, Spain:
Orquesta Filarmónica de la Universitat de Valencia/Cristóbal Soler

Score and parts for hire

‘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

Hidd’n Blue (2009)
orchestra

4½ minutes


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

‘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

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 sparring 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.’
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Bachtrack (David Allen), 16 January 2012

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

Cultur Plaza (Rosa Solà), 23 May 2016
In Extremis

‘The excellence of In Extremis justifies Coll’s residence with the Valencia Youth Orchestra. Its movements are handled by a large and constantly spectacular orchestral apparatus.’
Levante (Alfredo Brotons), 31 July 2012

Mural

‘Ades’s only pupil shares his teacher’s ear for alluring orchestral effects. Apollo meets Dionysus, slow and fast moves 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 Frank), 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), 8 August 2017

Tapias

‘Febrile with imaginative ideas... it does not feel a minute too long.’
The Financial Times (Richard Fairman), 8 August 2017

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), 29 January 2015

‘It dances in the stratosphere, tugged back to earth by contrabassoon, 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.Engl.2.bcl.2.cbsn – 4.3.2.3.btrbn – perc(6): glosn/xyl/mar/bag full of paper/BD/chimes treble/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/tamb-t/4 t.pbl/6 t.pbl/tin (large and small)/2 large tom-t/1 medium tom-t/traffic signal “stop”/hpschd (synth) – hpschd (synth) – hpschd (synth) – perc – 6vic.2 db
FP: 26.7.2012, Teatre Romàs, 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.Engl.2.bcl.2.cbsn – 433 – perc(6): xyl/mar/glosn/crot/t.bells/susp.cym/Chinese cym/splash cym/2 wdbl/tamb/ratchet/whisp/c.bell/4 small t.pbl/6 t.pbl/4 metal bars/2 tins (small and large)/4 wheel rims/quad/“stop” traffic sign/2 SD/2 large tom toms/ BD – harp – pno/cel. – SATB choir – 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
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 Sofia (Valencia)
Score and parts for hire

SOLOIST(S) AND ORCHESTRA

Tapias (2008)
trombone and orchestra
16 minutes
picc.2.2.ca.Engl.2.bcl.2.cbsn – 4.4.1.1 – assia ptp(2)/2.btrbn(assia: chtrbn.1) – timp(assia: tamos) – perc(4): glosn/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 pan/3 sizes/glass/hot hard plastic/bar/3 met.bars/met.bl/opera gong/piece of wood/pedal BD/rotom-toms/siz.cym/sleigh bells/snare drum/susp.cym (small and medium)/tamb/tamb-t (small and large)/tins (large and small)/tom-toms (large and medium)/traffic signal “STOP”/hpschd (synth) – hpschd (synth) – perc – 6vic.2 db
FP: 26.7.2012, Auditorio de Torrevieja, Spain:
Nicolas Hodges/Jove Orquestra de la Generalitat Valenciana/Manuel Galduf
Commissioned by the Valencia Youth Orchestra
Score and parts for hire

Piano Concertino ‘No sére yo quien diga nada’ (2012)
piano and orchestra
12 minutes
FP: 12.4.2012, Auditorio de Torrevieja, Spain:
Francesco Coll
Score 0-571-53898-3 on sale, parts for hire
Four Iberian Miniatures (2014)
violin and chamber orchestra
12 minutes
2.1.1.1.bcl.1.1.bsn – 1110 – perc(2) I: crot A/roto-toms (F,B,D)/whistle/sleigh bells/cast/c.bell/2 guiros (1 very small, 1 metal)/3 tpt.bl/pandiero/quads [medium]/tavola (table hinao)/shoe box/tin (medium size)/SD/tom-tom (low)/chamber BD
II: xyl (with low F)/vib (assia marimba)/mar/flexatome/whistle/small.cym (parat)/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 an 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)
Commissioned by Camerata Bern
new work: violin concerto
violin and orchestra
c.25 minutes
2(=picc.2.2[=bcl.2(=bsn)] – 4221 – harp – pno[=cel] – strings
FP: 2019/20: Patricia Kopatchinskaja/Orchestre Philharmonique du Luxembourg/Gustavo Gimeno

Piedras (2009)
ensemble of 16 players
15 minutes
1.1.1.[=bcl.]1.[=bsn] – 1110 – perc(2) / BD: cast/flexatome/glass bottle/gluo/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/totem/susp cym(crash)/susp cym(dark)/susp cym(splash)/g/t/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
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/gb/sp/2 crat (F,G)/splash cym/siz.cym/chn.cym/medium susp.cym/small cym/very high tpt.bl/wdbl/c.bell/guero/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 Sofia, Madrid, Spain: Grupo MadusNovus/Santiago Serrate
Commissioned by Centro Nacional de Difusión Musical
Score and parts for hire

Piedras (2009)
ensemble of 16 players
15 minutes
1.1.1.[=bcl.]1.[=bsn] – 1110 – perc(2) / BD: cast/flexatome/glass bottle/gluo/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/totem/susp cym(crash)/susp cym(dark)/susp cym(splash)/g/t/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

Piedras (2009)
ensemble of 16 players
15 minutes
1.1.1.[=bcl.]1.[=bsn] – 1110 – perc(2) / BD: cast/flexatome/glass bottle/gluo/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/totem/susp cym(crash)/susp cym(dark)/susp cym(splash)/g/t/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
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/gb/sp/2 crat (F,G)/splash cym/siz.cym/chn.cym/medium susp.cym/small cym/very high tpt.bl/wdbl/c.bell/guero/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 Sofia, Madrid, Spain: Grupo MadusNovus/Santiago Serrate
Commissioned by Centro Nacional de Difusión Musical
Score and parts for hire
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.)

mezzo-soprano and ensemble of 17 players
Text: Mathilde Wesendonck (Ger)
c.18 minutes
1(=afl).1.1.0.cbsn – 1110 – perc(2): xyg/glsp/suspm/cm/alash/cm (small)/gl/c.bell/metal guiro/5 tpt.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

Ceci n’est pas un Concerto (2016)
soprano and ensemble of 15 players
Text: Francisco Coll (Eng)
c.18 minutes
0.0.1(=bcl).1.0.cbsn – 0200 – perc(1): glsp/xyg/cm/small splash/cm/alash/cm (small)/sleigh bells/metal guiro/6 in 1 duck call – solo harpsichord – strings (2.2.2.2.1)
Commissioned by the Britten Sinfonia
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/xyg/cm/alash/cm (small)/sleigh bells/metal guiro/6
in 1 duck call – solo harpsichord – strings (2.2.2.2.1)
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

Turia (2017)
concerto for guitar and ensemble of 7 players
18 minutes
fl.cl(=bcl) – perc(1): glsp-ibow/xyg/cm/crot/cajon/3 tpt.bl/metal guiro/2 susp.cm/mark tree/large tin – pno – vln.vla.vlc
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

Excerpt from ‘Turia’ © Faber Music
**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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**Cuando el niño era niño… (2008)**

piano quartet
11 minutes
pfn.vla.vlc.pno
FP: 30.11.2008, CDMC Festival, Auditorio 400 del Museo de Arte Contemporáneo Reina Sofia de Madrid, Spain: Barcelona Modern Project/Marc Moncusí
Score and parts on special sale from the Hire Library

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**Óxido (2010)**

soprano and chamber ensemble of 4 players
Text: Albert Pellicer (Eng)
4 minutes
cfl.bcl.cbsn.db
FP: 20.5.2010, Wigmore Hall, London, UK: Guildhall Students/FRANCISCO COLL
Score and parts for hire

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**…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

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**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

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**Aurum ‘Golden Fanfare’ (2012)**

brass quintet
5 minutes
pppt.tpt.hn.trbn.tuba
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

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**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

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**Chanson et Bagatelle (2016)**

trombone and piano
8 minutes
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

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**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

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**Rizoma (2017)**

violin and cello
5 minutes
FP: 30.7.2018, Satead, Bern, Switzerland: Patricia Kopatchinskaja/Sol Gabetta
Commissioned by Patricia Kopatchinskaja
Playing score in preparation

new work: brass quintet (2018)
< 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
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, Ensemes International Festival of Contemporary Music, Centre Cultural La Beneficència, Valencia, Spain: Elina Rubio
Hyperludes IV FP: 25.3.2015, King’s Place, London, UK: Thomas Gould
Hyperludes V FP: 25.9.2015, Valencia, Spain: Raul Arias
Hyperludes I-III were commissioned by CulturArts, Hyperludes 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
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 Valldècubres
Commissioned by the Orfeó Universitari de València
Score in preparation

DISCOGRAPHY

Piano Concertino; In Extremis
Nicolás Hodges/Cor de la Generalitat Valenciana/
Jove Orquestra de la Generalitat Valenciana/Manuel Golduf
2013 PMV ACTUAL 009

Stella
ORA/Suzi Digby
2018 Harmonia Mundi