



**Friday 12 May 2023 7.00pm**  
National Centre for Early Music  
St Margaret's Church, Walmgate, York

*Supported by* **Mayfield Valley Arts Trust**



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## NCEM YOUNG COMPOSERS AWARD

The annual NCEM Young Composers Award was launched in 2008 and is the only such scheme in the UK. It offers a unique opportunity for young composers to engage with the instruments and performance styles of early music, and to work with leading professional early musicians. In bridging the worlds of 'early' and 'new' music, the Award complements the NCEM's education policy, to support and nurture young composers and demonstrate to all participants that the music of previous centuries is relevant to today's creative endeavours.

This major national annual award is open to young composers resident in the UK, up to the age of 25 at the time that entry closed (this year, 17 March). There are two age categories: 18 years and under; and 19–25 years.

This year the NCEM and BBC Radio 3 are delighted to welcome as partners **The English Cornett & Sackbut Ensemble (ECSE)**. The Ensemble plays historic wind instruments and young composers were invited to create a new piece in the spirit of one of two popular tunes from the sixteenth and seventeenth century Spanish Golden Age, using their chosen melody as a starting point for their own musical ideas.

## YOUNG COMPOSERS: 2023 SHORTLIST

### 18 years and under

Tommaso Bailo	<i>Out of the Cradle Endlessly Rocking</i>
Edwin De Nicolò	<i>Alemada and Toccata</i>
Jacob Jordan	<i>A Ceremonial Dance For Mice</i>
Reese Carly Manglicmot	<i>FLY!</i>

### 19 to 25 years

Mollie Carlyle	<i>Not Quite Music To Dance To</i>
Sam Meredith	<i>Ayo Visto lo Mappamundi</i>
Owen Spafford	<i>Bog Bodies</i>
Rachel Sunter	<i>Nada que perder</i>

Earlier today these shortlisted entries were presented by ECSE in a workshop with the young composers led by composer **Liz Dilnot Johnson**.

Tonight, the pieces will be performed in front of a panel of judges:

**The English Cornett and Sackbut Ensemble**

**Les Pratt** *Producer, BBC Radio 3*

**Delma Tomlin** *Director, NCEM*

At the end of the evening the two winners will be announced, one for each of the two age groups. Composers will be judged on their:

- skill of compositional techniques, including writing for historic wind instruments;
- innovation of composition, fused with an awareness of the ECSE's style.

The performances will be streamed live and will be available to view again at <http://www.youngcomposersaward.co.uk/>

The winning works will be premiered by ECSE in a public concert at The Stoller Hall, Manchester on Thursday 9 November 2023. The concert will be recorded for broadcast on BBC Radio 3's **Early Music Show** on Sunday 26 November 2023.

## **Liz Dilnot Johnson**

Award-winning British composer Liz Dilnot Johnson (b. 1964) lives on the Malvern Hills in Herefordshire. Her diverse music includes danceworks, films, opera, choral, vocal and orchestral works and a wealth of chamber music, performed all over the world. *When A Child Is A Witness – Requiem for Refugees* won the Ivors Composer Award 2022 for Community and Participation involving over 100 performers including children, refugee groups and professional musicians. Johnson's debut double album *Intricate Web* (2017) features the prize-winning *Sky burial* performed by the Fitzwilliam String Quartet with vocalist Loré Lixenberg. The award-winning music video *Can You Hear Me?* includes music from Johnson's cantata *I Stand At The Door* for mezzo-soprano, baroque violin, choir and baroque orchestra with words by Greta Thunberg, Kurt Masur, the Book of Revelation, David Hart and the composer herself. Projects for 2023 include three recordings: *The Space Between Heaven and Earth* for basset horn with piano; *Inflorescence* for soprano saxophone with piano; and an album of choral works recorded by Ex Cathedra, with which Liz is Composer-in-Residence.

## **The English Cornett & Sackbut Ensemble**

**Gawain Glenton, Conor Hastings** *cornetts*

**Emily White, Miguel Tantos Sevillano, Adrian France** *sackbuts*

**Silas Wollston** *organ*

The English Cornett & Sackbut Ensemble is a virtuoso period instrument group with a host of distinguished recordings to its name. In addition to its recital work, the Ensemble collaborates with leading vocal ensembles such as I Fagiolini, The Tallis Scholars, Alamire, Resurgam, The Marian Consort, and Westminster Cathedral Choir and is a regular at major festivals. ECSE is in demand as a recording ensemble, contributing to *Gramophone* Award winning discs such as *The Spy's Choirbook* (Obsidian) in 2015, and the monumental Striggio Mass in 40 parts, *Missa ecco si beato giorno*, with I Fagiolini (which scooped the *Gramophone* Award for Early Music 2011 and also the Diapason d'Or). ECSE celebrated its 25th anniversary in 2018 with a solo CD on the Resonus label entitled *Music for Windy Instruments: sounds from the Court of James I*. ECSE celebrates its 30th anniversary this year. Plans include several trips to Ireland with the Irish vocal ensemble Resurgam – with which the Ensemble will be releasing a recording of music by Thomas Weelkes later in the year. Other performances include Monteverdi's *Vespers of 1610* with I Fagiolini and a Christmas concert celebrating William Byrd's 400th anniversary with the BBC Singers, directed by former NCEM Young Composers Award winner Owain Park.

Cancion à 5 (Puebla MS.XIX)	Philippe Rogier c.1561-1596
Propiñán de Melyor à 3	Anon (from <i>Cancionero Musical de la Colombina</i> , late 15th c.)
Alta <i>La Spagna</i> à 3	Francisco de la Torre fl.1483-1504
Not Quite Music to Dance To	<b>Mollie Carlyle</b> b. 1999
Out of the Cradle Endlessly Rocking	<b>Tommaso Bailo</b> b. 2004
Diferencias sobre el canto llano del Caballero	Antonio de Cabezón c.1510-1566
Ayo visto lo mappamundi	Anon
Nada que perder	<b>Rachel Sunter</b> b. 2001
Alameda & Toccata	<b>Edwin De Nicolò</b> b. 2005
Counterpoints on <i>La spagna</i>	Costanzo Festa c.1490-1545
Diferencias sobre La Gallarda Milanese	Antonio de Cabezón
Fly!	<b>Reese Carly Manglicmot</b> b. 2004
Ayo visto lo Mappamundi	<b>Sam Meredith</b> b. 2002
Secondo tiento de quarto tono	Francisco Correa de Arauxo 1584-1654
Bog Bodies	<b>Owen Spafford</b> b. 2002
A Ceremonial Dance for Mice	<b>Jacob Jordan</b> b. 2006

**Tommaso Bailo**  
(b. 2004)

*Out of the Cradle Endlessly Rocking*

*Out of the Cradle Endlessly Rocking* takes inspiration from a Walt Whitman poem of the same name. I've realised this connection on a musical and metaphorical level. The character of the piece jumps back and forth between contrasting passages throughout. More metaphorically, the piece fuses traditional Spanish Renaissance elements with more modern compositional techniques, almost as if these features of the Renaissance were rippling timelessly and endlessly through time, finally meeting contemporary styles of composition.

The piece is written for two cornetts and alto, tenor, and bass sackbuts, specifically taking into account the unique timbres of these instruments. The melodic material of the piece is drawn from two motives contained in the traditional Spanish tune: *La Spagna*. Throughout the piece, I have integrated other features typical of traditional Spanish music, such as contrasting 6/8 and 3/4 time signatures. In the piece I also explore bitonality, with the predominant key centres of B major in the tenor and bass sackbuts and D (alternating between major and minor) in the two cornetts.

**Tommaso Bailo** is a composer, pianist, and double bassist. He began composition studies at St Paul's School in London where he won the Viita prize in composition (2021), and his *3 Preludes for piano* was workshopped by Matthew Schellhorn, Martin Bussey and Edwin Roxburgh as part of the 2022 Barnes Music Festival. Tommaso will continue to study composition at Yale

University. Twentieth-century modernist music is a particular interest, and his personal style has been influenced especially by Igor Stravinsky and Darius Milhaud. He admires their incorporation of diverse influences, including jazz, classical aesthetics, and folk music from myriad cultures combined with unceasing innovation and seeks to achieve a similar eclecticism in his own music.

**Mollie Carlyle**  
(b. 1999)

*Not Quite Music To Dance To*

*Not Quite Music To Dance To* is a setting of *La Spagna*, a popular courtly dance during the fifteenth and sixteenth centuries. This piece is inspired by the movements and music of Spanish classical dance music, featuring familiar nods to Spanish melodies and rhythms as well as twists, turns and flourishes that attempt to emulate the florid movements of the dancers themselves. The name of the piece refers to the lingering unease that comes from unexpected shifts in time signature, rhythm and tempo that are designed to confound the dancers and keep them on their toes – almost as if the musicians are playing a trick on those trying to keep their courtly demeanour as they dance. The interweaving of the instrumental voices is meant to be playful, constantly interacting with one another in a fluid manner, yet at the same time retaining an element of formality that would have been expected at the courtly dances where the melody was first heard. Rather than a grand, unified finale the piece winds down



like clockwork and gradually unravels into a potentially limitless ending – the final subversion of the dancers.

**Mollie Carlyle** graduated from Royal Holloway, University of London with first class honours in Philosophy and Music in 2020, obtaining a Masters in Musicology from the University of Oxford the following year. Mollie is currently a second-year PhD student undertaking research into sea shanties at the University of Aberdeen. Mollie also works for Aberdeen City Council as a doctoral intern looking at the history and legacy of enslavement within the city of Aberdeen and is a research intern on a University of Aberdeen project that looks at ethical engagements in creative practice research and teaching. Mollie's wider interest in maritime history has led to her being commissioned to create audio guides for classic works of nautical literature, including the behemoth that is Herman Melville's *Moby Dick*, as well as performing shanties and sea songs at folk clubs in Scotland.

**Edwin De Nicolò**  
(b. 2005)

*Alameda and Toccata*

*Alameda and Toccata* is based on *La Spagna* and uses the instrumentation of two cornetts and alto, tenor and bass sackbuts. The piece intends to showcase the instruments' ability, character and wide dynamic potential while giving the theme structure and following it closely. This is achieved through two contrasting sections, the *Alameda*, which introduces the theme and establishes the instruments' roles, and the *Toccata*, which departs from the bitonal opening, with the instruments passing

fragments of the theme around while playing more like a chamber ensemble. This climaxes with a return and final resolution of the opening *idée fixe*, dissolving into an even more fragmented coda in which the bass returns for the final chord.

**Edwin De Nicolò** is a pianist and composition student born in Italy. He was introduced to the piano at age six with Eleonora Celesia and subsequently Paola Piasentin until he began studies in Milan in 2016 under the guidance of the Armenian teacher and concert pianist Ani Martirosyan. He has participated in over a dozen national and international piano competitions in Italy, Austria and the Czech Republic, winning several first prizes. In the summer of 2020, he moved to London where he had masterclasses with Dr Leslie Howard, and was shortly after admitted to Junior Guildhall where he began studying with Lucy Parham, followed by his current teacher, Gareth Owen. He moved to joint first-study composition in January 2022, and was an ORA choral composition singers' apprentice that spring. He recently completed an LTCL diploma in piano with distinction, and was offered a scholarship to study piano at the Guildhall School of Music and Drama and a place at Oxford University to study physics.

**Jacob Jordan**

*A Ceremonial Dance for Mice*

(b. 2006)

*A Ceremonial Dance for Mice* was written as a response to the Renaissance song *Ayo Visto lo Mappamundi*. Elements of this song can be heard woven into the music – almost all of the main tune is taken from it. Despite this, the song's main tune is only stated once: when the sackbuts play it as a chorale in the central section.

I decided to use the time signature 5/8 (five quavers in a bar) instead of a more common time signature like 3/4 (six quavers in a bar). This means that there is in effect one quaver fewer than would be expected, which gives the piece much more forward momentum and 'bounce'. It also gave me the ability to experiment with changes in stress patterns: there are sections when the five is grouped as two followed by three, and vice versa. There are even some sections where different instruments have stresses on different beats, creating confusing and syncopated rhythmic effects.

Through this piece I aimed to create a fun and bouncy atmosphere, while showcasing the virtuosity of these period instruments. The piece is at times majestic and at times mischievous – and mouse-like – and underlying all this is a quirky and vibrant dance.

**Jacob Jordan** is 17 years old and lives in Sheffield, where they attend Birkdale School and play clarinet, piano and saxophone in addition to composing. They attend Sheffield Music Academy on Saturdays, as well as playing clarinet and bass clarinet in the

City of Sheffield Youth Orchestra. They started composing when they were 15 and since then it has developed into a major interest, with their pieces being performed by groups including the Villiers Quartet.

## **Reese Carly Manglicmot**

*FLY!*

(b. 2004)

*FLY!* takes inspiration from the fifteenth-century Spanish tune *Ayo visto lo mappamundi*, a popular piece from the Golden Age. I used the dance-like rhythms and meandering harmonic scheme of the tune to create my piece, which led me to experience a liberating feeling similar to flight during the compositional process. This sensation can be compared to the physical act of jumping or soaring through the air in an aeroplane, but it can also represent the metaphorical feeling of being lifted or soaring in life after overcoming mental barriers or simply enjoying the present moment. In this piece, listeners are invited to connect with and experience a feeling of flight.

**Reese Carly Manglicmot** is a composer-performer who is based in both Glasgow and Milton Keynes. She was highly commended in the BBC Young Composer of the Year 2021 competition and has performed in the UK, Lithuania and Romania. Whilst in Romania, she premiered her own work and played with the Gaudeamus Quartet (Braşov). Reese's artistic identity is shaped by her compositional practice and work in classical and early performance, as well as her experience as an

improviser and collaborator on contemporary and theatre projects. Currently, she is a joint piano and composition student at the Royal Conservatoire of Scotland, where she holds an RCS Trust Scholarship. Prior to that, she attended the Purcell School.

**Sam Meredith**

*Ayo Visto lo Mappamundi*

(b. 2002)

This is the first time I have composed for this group of instruments. I based my work on a transcription of the fifteenth-century Spanish tune, *Ayo visto lo mappamundi* ('I have seen the map of the world'), using this for both melodic and harmonic inspiration and as a guide for the overall form. My piece is in three sections: the first attempts to relay the curiosity and wonder of seeing a map of the world for the first time; the middle section is faster and more excited, anchored by an organ ostinato through changing time signatures, notably 5/8, which offsets the regular metre of the tune; and in the final section, the recapitulation of the melody is heard (as in a *da capo al fine*), but within changing contexts, initially returning to the opening flourishes, then through a brief chorale for brass settling on two repeating chords that undulate below an organ solo. The piece ends with a sober version of the opening melody: originally jaunty, full of the hope, expectancy and anticipation of discovery, but now self-conscious, resigned and regretful. The dissonance between organ and ensemble at the end reflects the disparity between the thirst for exploration, and the inevitable disappointment of it.

**Sam Meredith** is a composer from Wakefield, West Yorkshire. He began his musical life as a chorister at Wakefield Cathedral before going on to study violin with Claire Osborne. He is currently studying composition with Paul Whitmarsh at the Guildhall School of Music and Drama. His music has recently been performed as part of the London Song Festival, where he won joint first prize in the AESS English Song Competition setting a text by Emily Dickinson, and also as part of the '12' project, writing for string orchestra at the Royal Academy of Music. Last year he finished a string quartet workshopped by the Ligeti Quartet in Milton Court and a piece for big band featured in John Harle's inaugural Bauhaus Festival.

**Owen Spafford**

*Bog Bodies*

(b. 2002)

A bog body is a human cadaver that has been naturally mummified in a peat bog. Pulled from the mire, the well-preserved faces of bog people tell a hidden story long concealed in the damp peat. I was inspired by the process by which musicians draw on source material within early music and folk music traditions, reviving and reinterpreting buried cultural treasures. I was also intrigued by the similarity between imagery used in *vanitas* paintings of the Spanish Golden Age and that of death and renewal in English folk song, specifically the description of Whinny Moor and Brig O' Dread in the Yorkshire folk song *The Lyke-Wake Dirge* which dates from the same period as *Ayo Visto Lo Mapamundi* and was passed down through the oral tradition: I first heard it from my mother who learnt it at

school in York. The song employs a combination of Christian and Pagan imagery depicting Whinny Moor as a liminal space between the living and the dead, the past and the present. I have buried fragments from both *Ayo Visto Lo Mapamundi* and *The Lyke-Wake Dirge* in this piece.

**Owen Spafford** is a fiddle player and composer from Leeds. He has performed for the leaders of the Commonwealth states, toured with Giffords Circus and has received a scholarship to study composition at the Royal Academy of Music. Owen is also an All-Britain Fiddle Champion in the Fleadh Cheoil na Breataine and a BBC Young Composer Competition nominee. He is studying with Sam Amidon and Edmund Finnis.

**Rachel Sunter**

*Nada Que Perder*

(b. 2001)

*Nada Que Perder* is Spanish for 'Nothing to lose'. The opening chords take the harmony from the closing section but give time for the chords to ring out. *Nada que perder* takes the first three notes of the popular Spanish Golden Age tune *Ayo visto lo mapamundi* to create the driving repeating motif. The strong bass line establishes the groove and frames the 4/4, 5/4 two-bar phrases. It plays with pulse and time signature using fragments of the original melody throughout adding melodic interest. The more traditional choral-like sections bookend the rhythmic driving main body of the piece. This takes the listener from the sounds of the past before bringing them into the present and

then back to the inspiration with the recapitulation of the original tune.

**Rachel Sunter** is in her final year studying music at the University of Aberdeen. She is a first-study percussionist and is an active member of several music ensembles in Aberdeen including the University's Concert Band, Orchestra, Chamber Choir and Percussion Ensemble, and the Aberdeen City Orchestra. From Edinburgh she grew up playing drums and guitar with her church band and enjoyed playing cello and percussion with Edinburgh Secondary School Orchestra. From steel pans to symphony orchestras to Steve Reich, Rachel has loved having the opportunity to perform with a large range of ensembles. She is passionate about musical engagement in the community and the power of music to bring people together and improve mental wellbeing. She has led several musical activities for children and the elderly, from samba drumming workshops and children's songs and dance to afternoon tea sing-alongs.



## PREVIOUS WINNERS

<i>Year</i>	<i>In association with</i>	<i>18 years and under</i>	<i>19–25 years</i>
<b>2022</b>	Consone Quartet	Christopher Churcher	Adam Possener
<b>2021</b>	Palisander	Jacob Fitzgerald	Delyth Naya
<b>2020</b>	The Tallis Scholars	Eilidh Owen	Fintan O'Hare
<b>2019</b>	Liam Byrne		Sarah Cattley Derri Joseph Lewis
<b>2018</b>	English Cornett & Sackbut Ensemble	Lilly Vadaneaux	Andrew Blair
<b>2017</b>	The Tallis Scholars	Dominic Wills	Frederick Viner
<b>2016</b>	Theatre of the Ayre	Alex Dakin	Kristina Arakelyan
<b>2015</b>	Dunedin Consort	Joshua Urben	John Goldie-Scot
<b>2014</b>	The Tallis Scholars	Fraz Ireland	Hugo Bell Kerensa Briggs
<b>2013</b>	Florilegium	Lilly Vadaneaux	Joseph Howard
<b>2012</b>	The Tallis Scholars	Alex Woolf	Ben Rowarth
<b>2011</b>	Fretwork	Bertie Baigent Sarah Gait	Chris Roberts
<b>2010</b>	The Tallis Scholars	Owain Park	Alexander Campkin
<b>2009</b>	The Tallis Scholars	Elizabeth Edwards	Michael Perrett
<b>2008</b>	The Tallis Scholars	Kerrin Tatman	