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<tbody>
<tr>
<td>1</td>
<td>Co27 (Cobalt)</td>
<td>5:06</td>
</tr>
<tr>
<td>2</td>
<td>Two Shakespeare Songs</td>
<td>(6:14)</td>
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<tr>
<td>3</td>
<td>Mine eye and heart are at a mortal war</td>
<td>2:46</td>
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<td>4</td>
<td>Betwixt mine eye and heart a league is took</td>
<td>3:27</td>
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<tr>
<td>5</td>
<td>Ag47 (Silver)</td>
<td>20:07</td>
</tr>
<tr>
<td>6</td>
<td>C12</td>
<td>3:46</td>
</tr>
<tr>
<td>7</td>
<td>L.S. No. 1 –</td>
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<tr>
<td>8</td>
<td>L.S. No. 2</td>
<td>3:25</td>
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<tr>
<td>9</td>
<td>Au79 (Gold)</td>
<td>(13:29)</td>
</tr>
<tr>
<td>10</td>
<td>I.</td>
<td>3:04</td>
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<td></td>
<td>II.</td>
<td>7:20</td>
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<tr>
<td></td>
<td>III.</td>
<td>3:05</td>
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<td>total playing time:</td>
<td>58:25</td>
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</table>

Fumiko Miyachi and Kate Halsall (piano duet) – tracks 1 & 4
Fumiko Miyachi (piano solo) – tracks 6-7
Suzie Purkis (voice); Jack McNeill (clarinet); Fumiko Miyachi (piano) – tracks 2-3
Louis Stanhope (alto sax); Matt Johnstone (viola); Patrick Womack (drum);
Jose Daniel Martinez Martin (vibraphone) – track 5
Birmingham Conservatoire Brass Band, conductor Ian Porthouse – tracks 8-10
**THE MUSIC**

*Transitional Metal* is my first portrait album featuring six pieces written between 2003 and 2016. I have always been drawn to the neatness of the periodic table; the rhythmic drive and clarity of texture inherent in my music somehow conjure the “metal” connection. Starting with carbon (which is not a metal, I know!) in 2010, I have named four more pieces after metal elements, three of which are included here.

**Co27 (Cobalt) 2015**
This is the first piano duet written for Miyachi-Halsall duo, now called Cobalt Duo. It has a mellow, lyrical first section followed by a rhythmically driven second section and the two are bound by bright harmonies. The job share between the pianists is entirely equal throughout and the luxurious textures only achievable with four hands are exploited fully.

**Two Shakespeare Songs 2009**
I wrote these songs for a group of four students I was teaching in 2009, who wanted to perform a new piece together; this dictated the instrumentation and the tuba player (who went on to study Classics and didn’t want to be in the ensemble) gave me the two Shakespeare Sonnets to use.

**Sonnet 46**
Mine eye and heart are at a mortal war
How to divide the conquest of thy sight;
Mine eye my heart thy picture’s sight would bar,
My heart mine eye the freedom of that right.
My heart doth plead that thou in him dost lie,
A closet never pierced with crystal eyes,
But the defendant doth that plea deny,
And says in him thy fair appearance lies.

To ‘cide this title is impanellèd
A quest of thoughts, all tenants to the heart;
And by their verdict is determined
The clear eye’s moiety and the dear heart’s part:
As thus – mine eye’s due is thy outward part,
And my heart’s right thy inward love of heart.
Sonnet 47
Betwixt mine eye and heart a league is took,
And each doth good turns now unto the other.
When that mine eye is famished for a look,
Or heart in love with sights himself doth smother,
With my love's picture then my eye doth feast,
And to the painted banquet bids my heart.
Another time mine eye is my heart's guest
And in his thoughts of love doth share a part.
So, either by thy picture or my love,
Thyself, away, are present still with me;
For thou not farther than my thoughts canst move,
And I am still with them, and they with thee;
Or, if they sleep, thy picture in my sight
Awakes my heart to heart's and eye's delight.

Ag47 (Silver) 2016
This is the second piano duet written for Cobalt Duo; much more substantial in its framework than Co27(Cobalt), it is loosely based on variation form and explores the inside resonance combined with the rich harmonies from the keys. In the first section, the first player stays on the high inside strings with the second player on the keys. In the second section the roles are switched and in the final part, both players settle on the keyboard together.
Commission supported by Ambache Charitable Trust and Hinrichsen Foundation.

C12 2010
This was the first piece to be named after a chemical element; this is why it has no 'carbon' in brackets after the symbol as others do and it is not a metal. The instruments have clearly assigned roles and the rhythmic patterns are never quite predictable, though it is written entirely in 4/4. It was originally written for decibel for the 2011 Andriessen Festival at Birmingham Conservatoire.
**L.S. no.1 & no.2 2003**
These were written early on in my DPhil studies at University of Sussex and form the only substantial solo piano piece to date. The slow, rhapsodic first movement is joined *attacca* into the fast, rhythmic second movement. The pedals are used to maximize the range of resonances and the rhythmic instability propels the second part.

**Au79 (Gold) 2011, revised 2015**
This was my first attempt at writing for brass band. The original impetus came from a chance meeting with a Scottish brass band player I met in Ireland, who explained to me the unique workings of brass band with much passion and enthusiasm. The three movements follow the traditional fast-slow-fast format, though Ian Porthouse tells me there is nothing traditional about my brass band writing… *Au79(Gold)* was nominated and shortlisted for the BASCA British Composer Award in 2016.

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Fumiko Miyachi

Having had piano lessons since the age of three (thanks mum), music has always been part of Fumiko’s life. She was born in Tokyo, Japan in 1979 and has been living in the UK since 1993 (thanks dad). She stumbled into composition when she was asked to take up a second study at Royal College of Music Junior Department; though she took up the cello a years later, composition came to mind first, as she had always enjoyed notating familiar tunes like movie themes and pop songs (thanks mum). Since then, she has been a composer and pianist. After completing her BMus(Hons) and MMus studies in composition at the Guildhall School of Music and Drama, she obtained a DPhil from University of Sussex under Martin Butler’s supervision.

Her music has been performed and commissioned by many musicians and performance groups worldwide, including the BBC Singers (Spitalfields Festival), Opera North (National New Composers’ Forum University of York), MAE (Huddersfield Contemporary Music Festival), Lontano (La Linia Latin Music Festival, Southbank Centre), Orkest ‘de ereprijs’ (Gaudeamus Music Week), Concorde (Galway Arts Festival) and decibel (Cutting Edge Series) to name a handful.

Awards and prizes include Joan Weller Composition Prize (1997), Tracey Chadwell Memorial Prize (2002), Aldworth Philharmonic Orchestra Young Composers’ Award (2005), The New Millennium Composition Prize (2006), PRSF Women Make Music Award (2016) and BASCA British Composer Award shortlist (2016).

As a pianist, Fumiko specializes in performing contemporary repertoire and has premiered and performed many pieces by composers including Howard Skempton, Michael Finnissy, Laurence Crane, Diana Burrell, Michael Wolters, Joe Cutler, Donnacha Dennehy and Colin Riley. Since 2013, she has been one half of Cobalt Duo with Kate Halsall.

Fumiko has been a visiting tutor at Birmingham Conservatoire since 2006.
“Not only an amazing pianist, but also an amazing composer”-
Louis Andriessen 2011

Fumiko Miyachi
Kate Halsall
Kate Halsall is a pianist working with a number of ensembles, commissioning new music. She studied at Royal College of Music with Kendall Taylor and Yonty Solomon. Kate has performed in the UK and internationally including for Aldeburgh Music, aerial theatre company Ockham's Razor (music Graham Fitkin), hcmf//, Sonorities, Oxford Contemporary Music, Tête à Tête Opera Festival, Imagine Festival at Southbank Centre, LIFEM, John Cage Uncaged (Musicircus, Barbican), Multiplier Series, Peak Performances, New Jersey, Colorado College, Timezones Festival, Italy, Michael Clark Dance Company (Oh My Goddess), sound festival, ICT + Art NEM Summit, Nantes, Banff Centre, Canada (Miniaturised Concertos), ICMC, Athens.

Recent projects include Happenstance with Galvanize Ensemble, Hear the City, a music app, designed with Stromatolite and a Boom residency with OCM. She received the John and Sheilagh Langille Scholarship for a residency at the Banff Centre, Canada for her project Miniaturised Concertos. Kate has commissioned and premiered new works by composers including Kerry Andrew, Christine Abdelnour, Elo Masing, Helena Gough, Yuko Ohara, Ailís Ní Ríain, Shiva Feshareki, Graham Fitkin, Dominic Murcott, Angie Atmadjaja, Edward Jessen, Colin Riley, Naomi Pinnock, Andrew Poppy, Katharine Norman, Ryoko Akama and Leo Chadburn. Releases on Metier, Squeaky Kate, Summerfold Records and NMC.
http://katehalsall.co.uk

Jack McNeill
Jack’s work as a freelance player includes the London Symphony Orchestra, City of Birmingham Symphony Orchestra, BBC Singers and the Hilliard Ensemble, Birmingham Contemporary Music Group and Britten Sinfonia among others, and as an on-stage musician/actor with Sebastian Mathias's Danserye and Thom Luz's When I Die. Jack performs as a soloist and is a member of Incus Ensemble, FEWS
Suzie Purkis
Suzie Purkis is a singer based in Birmingham UK. Her operatic career has seen her working for Diva Opera, Buxton Festival Opera, Kentish Opera and Graham Vick’s Birmingham Opera Company. Operatic roles performed include Carmen, Juno (Semele), Ottavia (L’incoronazione di Poppea), Mother (Amahl and the Night Visitors). Her premiere performance for Michael Wolters’ short opera The Voyage was broadcast on BBC Radio 3. Other projects have included opera in a swimming pool, performing in an ice rink during public skating hours and singing with gibbons in a cage in a zoo. She also likes to improvise and experiment with her voice. Her approach to physicality in performance is influenced by experience she has gained attending workshops with leading theatre practitioners.

Ian Porthouse
Ian Porthouse began his musical career aged nine with Flimby Saxhorn Silver Band in Cumbria. He has been conducting the Tredegar Town Band since 2007 who have progressed to be one of the world’s leading ensembles. Ian has appeared as soloist all over the world in venues as far afield as Carnegie Hall, New York to the Tchaikovsky Hall in Moscow. He has held the position of Head of Brass Band Studies at Birmingham Conservatoire for over ten years and is professional conductor of Brass Band Oberosterreich, the double Austrian champions and music adviser to ECV, one of Switzerland’s premier brass bands. Recent events include appearances in the award winning film Pride, on screen and soundtrack.
**Louis Stanhope**
Louis began playing the saxophone at the age of eleven, after showing a keen interest in music from a young age, and is currently studying at Birmingham Conservatoire with Naomi Sullivan. He is a member of the Avesta Saxophone Quartet and performs regularly with them, playing for the Royal Shakespeare company in 2016 and winning the 2017 Leamington Music Prize. He currently plays clarinet in the Conservatoire Folk Ensemble, performing all over the country, including three nights at the Royal Albert Hall in 2015. Louis also performs regularly as a soloist, having played in masterclasses with distinguished saxophonists such as Gerald Preinfalk and Kyle Horch.

**Matt Johnstone**
Matthew began playing the violin when he was five, switching to viola before starting to study with Louise Lansdown. He has taken part in masterclasses with Nobuko Imai, Tatjana Masurenko and Thomas Riebl. He had a place on the CBSO training scheme for 2015/2016 and is currently principal viola of Birmingham Conservatoire String Orchestra and Symphony Orchestra. He is also involved in the ARCO project at Birmingham Conservatoire as a teacher and fundraiser. Matthew plays chamber music regularly as part of a string quartet and clarinet trio. He plays on a Jurgen Manthey viola which is on loan to him from Birmingham Conservatoire.
Patrick Womack
Patrick is currently performing as the second percussionist of the Oklahoma City Philharmonic. He earned his Bachelor’s degree from Oklahoma Baptist University USA, Masters degree in Percussion from Oklahoma City University and a Postgraduate Diploma in percussion performance at the Birmingham Conservatoire in the UK under Adrian Spillett. He has performed with many different ensembles such as the Birmingham Contemporary Music Group and the CBSO as an extra player. Patrick was a finalist in the 2015 Great Plains Marimba Competition. He is also part of a duo with trombonist David Giaco and involved with the Great Plains Percussion Group.

Jose Daniel Martinez Martin
Daniel Martinez Martin was born in Granada, Spain. After graduating from the Royal Academy of Music in London, he is currently studying for a Masters degree at Birmingham Conservatoire. He made his debut with a professional orchestra at the age of twelve with the City of Granada Orchestra conducted by Josep Pons. He has performed with great artists including Daniel Barenboim, Pierre Boulez, Peter Eötvös, Rene Pape and Waltraud Meier and at Lucerne Festival, Salzburg Festival, BBC Proms to name a few major festivals. In 2011 he created his own line of timpani mallets ‘InSound Mallets’ which he continues to work on alongside his performing career.
Birmingham Conservatoire Brass Band

<table>
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<tr>
<th>Instrument</th>
<th>Players</th>
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<tr>
<td>Soprano Cornet</td>
<td>Chris Musgrave</td>
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<tr>
<td>Repiano Cornet</td>
<td>Mitch Siviter</td>
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<tr>
<td>2nd Cornet</td>
<td>Rachael Ames, Tom Carr</td>
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<td>3rd Cornet</td>
<td>Harrison Williams, Elspeth Goacher, Katie-Ann Hodgson</td>
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<tr>
<td>Flugelhorn</td>
<td>Tom Stoneman</td>
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<tr>
<td>Solo Tenor Horn</td>
<td>Jenny Brown</td>
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<td>1st Tenor Horn</td>
<td>Josh Reah</td>
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<td>2nd Tenor Horn</td>
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<td>Jon Rottenbury</td>
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<td>Ryan Richards</td>
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<td>Percussion</td>
<td>George Kirkham, Stephen Plummer</td>
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</table>

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‘Transitional Metal’ was recorded at:
Birmingham Conservatoire, Paradise Place, Birmingham, England:
*L.S. no.1 & no.2*: 11 August, 2015 (engineer: Simon Hall)
*Two Shakespeare Songs*: 18 August & 7 October, 2015 (engineer: Matt O’Malley)
*Co27(Cobalt)*: 22 February, 2016 (engineer: Matt O’Malley)
*C12*: 21 April, 2016 (engineer: Matt O’Malley)
*Au79(Gold)*: 4 May, 2016 (engineer: Simon Hall)
*Ag47(Silver)*: 6 January, 2017 (engineer: Simon Hall)

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Photo of Ian Porthouse: Ian Clowes | Photo of Suzie Purkis: herself
Program notes by Fumiko Miyachi
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