

# Sam Hayden

## Solos/Duos

*Gianpaolo Antongirolami—soprano saxophone  
Michele Selva—baritone saxophone  
Carla Rees—flute  
Richard Haynes—contrabass clarinet  
Karolina Öhman—cello  
Tamriko Kordzaia—piano  
Darragh Morgan—violin  
Mats Scheidegger—guitar*

## CD1

<b>1</b>	<b><i>frammenti di divenire</i> (2018)</b>	<b>4:01</b>
	Gianpaolo Antongirolami (soprano saxophone) Michele Selva (baritone saxophone)	
	<b><i>attente</i> (2018-19)</b>	<b>18:09</b>
<b>2</b>	<b><i>I</i></b>	<b>7:19</b>
<b>3</b>	<b><i>II</i></b>	<b>4:58</b>
<b>4</b>	<b><i>IIIa</i></b>	<b>2:27</b>
<b>5</b>	<b><i>IIIb</i></b>	<b>3:20</b>
	Carla Rees (solo flute)	
<b>6</b>	<b><i>remnants I</i> (2018-19)</b>	<b>7:25</b>
	Richard Haynes (solo contrabass clarinet)	
<b>7</b>	<b><i>remnants III</i> (2021)</b>	<b>11:40</b>
	Karolina Öhman (cello) Tamriko Kordzaia (piano)	
<b>Total duration A (including track gaps)</b>		<b>41:21</b>

## CD2

<b>1</b>	<b><i>picking up the pieces</i> (1991, rev. 2019)</b>	<b>14:51</b>
	Darragh Morgan (solo violin)	
<b>2</b>	<b><i>AXE[S]</i> (1997, rev. 2009/2019/2021)</b>	<b>28:36</b>
	Mats Scheidegger (solo guitar)	
<b>Total duration B (including track gaps)</b>		<b>43:30</b>

# The Music

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This album features world premiere recordings of some of Sam Hayden's most significant acoustic music for solos and duos, performed by an array of internationally renowned contemporary music specialists. Acoustic solo and duo pieces as such have been relatively rare occurrences for Hayden and are mostly a recent phenomenon in his output, usually being the result of close collaborations with specific performers interested in his particular brand of avant-gardism. Both the early works included here reflect a diversity of post-war European modernist and American experimentalist influences and can be seen as sowing the seeds for the later works where the intersections between various avant-gardist trajectories and tendencies are apparent. Although sometimes associated with traditions of 'complexism', Hayden's recent output as much reflects his interests in 'spectralist' approaches to composition and Xenakis-inspired stochasticism, resulting in a synthesis all of his own.

The two early works on this album can both be seen as examples of Hayden's initial forays into traditions of 'complexity' in very different ways: the rhapsodic and emotionally charged *picking up the pieces* (1991, rev. 2019) for solo violin, performed here (and edited) by Irish violinist Darragh Morgan was certainly influenced by Michael Finnissy's works based on folk music. In contrast, the epic *AXE[S]* (1997, rev. 2021) for solo guitar, written for and performed by Hayden's long-time collaborator Swiss guitarist Mats Scheidegger, is more reminiscent of the angular, gestural modernisms of Ferneyhough and Carter amongst others, with its combinations of irregular rhythmical subdivisions, microtonalities, harmonics and 'extended' techniques.

The four recent pieces include the fragile spectral sounds and multiphonics of *attente* (2018-19) for solo flute, originally written for Belgian flutist Ine Vanoeveren and performed here by British flutist Carla Rees; the exuberant microtonal gestures and overtone harmonics of *remnants I* (2018-19) for solo contrabass clarinet, written for and performed by Australian clarinetist Richard Haynes; the energetic, fractured

textures of *frammenti di divenire* (2018) for soprano and baritone saxophones, written for and performed by Italian saxophonists Gianpaolo Antongirolami and Michele Selva (duo Antongirolami-Selva) – and the more discontinuous, interior sounds of *remnants III* (2021) for cello and piano, written for and performed by Swedish cellist Karolina Öhman and Georgian-Swiss pianist Tamriko Kordzaia, the latter duo being a subset of the Swiss Mondrian Ensemble. The most recent piece on the album, *remnants III*, intriguingly hints at something of a return to the more lyrical writing of *picking up the pieces*, the earliest solo work on this album, albeit in a more fragmentary manner.

Hayden's compositional processes are often computer-mediated: all the recent solos and duos continue his interest in computer-assisted composition (CAC) using IRCAM's Open Music (OM), combining algorithmic and spectralist approaches to composition. Hayden often uses OM to generate underlying duration structures and their rhythmical subdivisions, and pitch field transformations between invented 12TET or 24TET scales and more overtone-based pitch structures. Such computer-generated structures are always regarded by Hayden very much as starting points (or 'found objects') for further elaboration rather than being ends in themselves.

Hayden's monumental *Becomings (Das Werden) I-VII* (2016-18) cycle for solo piano, written for José Menor and Ian Pace (MSV 28611) just prior to the composition of *frammenti di divenire*, *attente* and *remnants I*, involved some of the most extensive OM programming Hayden has undertaken to date; both rhythmical and pitch materials were combined by the computer algorithmically during the highly formalised 'pre-compositional' stage, before being overwritten to a great extent by much more intuitive compositional elaboration. This is a trend he continued in the recent solo and duo works on this album, particularly in the three pieces involving wind instruments (*frammenti di divenire*, *attente* and *remnants I*) where the sonic instabilities of multiphonics, overtone harmonics and other sounds on the continuum between pitch and noise exist in tension with more rationalised formal conceptions.

Although Hayden's output for solos and duos spans over three decades, such pieces (not involving keyboards) are relatively rare in his output and are usually 'solutions' to

very specific compositional ‘problems’, written in collaboration with specific performers who are closely involved during the compositional process as well as editing the final scores. The relative rarity of acoustic solos and duos in Hayden’s oeuvre is partly explained with reference to his obvious interest in combining multiple layers of sound, evident in his larger chamber, ensemble and orchestral music, most overtly articulated in *Substratum* (2008) for large orchestra. For the same reason, Hayden’s solo instrumental works are also often combined with live electronics, such as *schismatics II* (2010) for electric violin and computer, written for Mieko Kanno, or *instabilités* (2016-19) for solo cello and computer, written for Séverine Ballon in collaboration with the Centre Henri Pousseur (Liège), where live computer synthesis expands, multiplies, elaborates or resonates the gestural and timbral characteristics of the instrument.

Hayden has also composed several works for solo instrument and ensemble where the concept of the sonic expansion of a solo line, very much borrowed from electronic music, also applies: for example his *surface/tension* (2012) for solo oboe and ensemble, written for Cikada Ensemble with Christopher Redgate as soloist. Even in the duo version of *surface/tension* (2012) for oboe and piano (MSV 28531), the piano acts both as a polyphonic elaborator of rapid oboe gestures and as a resonator for more sustained textures based on oboe multiphonics and computer analysis of their partials, via a combination of 12TET piano sonorities and oboe microtonalities. This idea of a soloist being elaborated both by an ensemble and through live computer processing can be observed in his other concerto-like work, *Emergence* (2004) for solo accordion, ensemble and live electronics, written for Frode Haltli as soloist in collaboration with NoTAM (Oslo), an ensemble which includes both a piano and a MIDI keyboard playing accordion samples tuned in quarter-tones in addition to the soloist.

Solo and duo *acoustic* works are much rarer entities in Hayden’s output, given that the concept of the elaboration of a soloist by electronics and/or ensemble has to be replaced by entirely different compositional paradigms, often involving the juxtaposition or transformation of gestural and spectral materials. Nevertheless, it was through the mediation of technology during the compositional processes (via OM) that

Hayden found ways to think about the various acoustic solo and duo instrumentations and conceptions of musical material consistent with the avant-gardist idea of the necessity of the new.

## **CD1**

### ***frammenti di divenire* (2018) for soprano and baritone saxophones**

*frammenti di divenire* (*fragments of becoming*) has its origins in some previously unused material from the composition of Hayden's *Becomings* cycle for piano, where spectral and algorithmic approaches to composition are combined. Broadly speaking, the two hands of the piano were replaced by the soprano and baritone saxophones, but the very different instrumental context provided new sonic possibilities such as the use of multiphonics and microtonal pitches. On the other hand, the physical constraints of breathing and the comparatively narrow registers of the saxophones resulted in shorter, more fragmentary phrases, and there is an emphasis on linear counterpoint and the layering of sounds rather than more overt harmonic concerns. There is a constant state of transformation between energetic, scale-based gestures and more vertically-conceived moments of relative stability featuring multiphonics and tremolo-based textures during which the two instruments briefly come together: such moments are exceptions to a general state of divergence. The piece was written for Gianpaolo Antongirolami (soprano sax) and Michele Selva (baritone sax) and is dedicated to them.

### ***attente* (2018-19) for solo flute**

*attente* (2018-19) arose from a collaboration with Belgian flutist Ine Vanoeveren. Many multiphonics and overblowing techniques are featured, the production of which require both extreme effort and precision: the intense physicality involved in its performance is inseparable from the conception of material. In the original version, Vanoeveren edited the multiphonic fingerings, microtonal tremolos, harmonics and other techniques such as pizzicato tonguing, pitch bends and glissandi, solutions that had a direct impact on the overall form which involves the intercutting of relatively

static textures based on multiphonics (material associated with the idea of 'waiting' referred to in the title) with more rapid and directional linear gestures. The underlying pitch and rhythmical materials were computer-generated using IRCAM's OpenMusic. The piece is constructed around harmonic cycles which transition between inharmonic microtonal scales and quasi-harmonic spectra. The sonic surfaces oscillate between virtuosic gestures and the more static spectral sonorities, although the distinction between these two materials is ambiguous from the outset, and becomes increasingly blurred as the piece progresses. This world premiere recording performed by British flutist Carla Rees uses a Kingma System quarter-tone flute, an instrument ideally suited for the precise realisation of the microtonal materials.

*attente* is a reference to Roland Barthes' *A Lover's Discourse: Fragments*.

*attente / waiting*

*Tumulte d'angoisse suscité par l'attente de l'être aimé, au gré de menus retards (rendez-vous, lettres, téléphones, retours).*

*Tumult of anxiety provoked by waiting for the loved being, subject to trivial delays (rendezvous, letters, telephone calls, returns).*

Roland Barthes, *Fragments d'un Discours Amoureux*. Paris: Éditions du Seuil (1977), p.47

Roland Barthes, *A Lover's Discourse: Fragments*. London: Vintage (2002), p.37

### ***remnants I* (2018-19) for solo contrabass clarinet**

This composition is the first piece in Hayden's 'remnants' series (the others currently being *remnants II* for solo bass trombone and *remnants III* for cello and piano) where low register instruments and sonorities are an obvious feature in common. *remnants I* continues the trend of Hayden's recent work combining spectral ideas with algorithmic approaches to composition, using OpenMusic to generate and combine pitch structures, metrical partitions and rhythmical subdivisions. There is an interplay between rapid, energetic gestures formed from microtone-inflected scales punctuated by slap tongue accents, and moments of relative stillness utilising more 'spectral' textures featuring overtone harmonics and delicate tremolos. The computer-

generated background structure of the piece was a starting point, (or ‘found object’) which became largely overwritten during the later more intuitive stages of Hayden’s compositional process when the timbral specifics of the contrabass clarinet became foregrounded. What is heard can be regarded as fragmentary surface ‘remnants’ of the computer-generated process of transitioning between the two main types of material. The piece was edited with the expert advice from Richard Haynes and is dedicated to him.

### ***remnants III (2021) for cello and piano***

*remnants III* (subtitled *variationen ohne thema*) continues the trend of combining ‘spectral’ techniques with algorithmic approaches to composition using OpenMusic. There is an unstable continuum between computer-generated scales and quasi-spectral harmonic fields which is constantly evolving. The piece oscillates between dense polyphonic textures and moments of relative clarity and stillness in a paradoxical form which Hayden conceives as both cyclical and without repetition. Similar music is repeatedly stretched and compressed, recognisable but different every time: hence, there is the sense of a variation form, but the variation of a certain state or process rather than of clearly repeating gestural archetypes or themes. It is unclear whether the cello and piano are in opposition or acting as a single sonic entity, a relationship that is also in a continuous state of flux, especially given that the cello part is microtonal whereas the piano remains in conventional 12TET. As in *remnants I* for contrabass clarinet, ‘remnants’ of overwritten computer-generated structures remain on the surface of the music, perhaps akin to obscure archaeological artefacts whose original functions are now mysterious. The piece was written for Karolina Öhman (cello) and Tamriko Kordzaia (piano), and is dedicated to them.



***picking up the pieces* (1990-91 rev. 2019) for solo violin**

This piece evokes an invented 'folk' violin style through the use of irregular meters, grace-notes, pedal tones, diatonic modalities, microtonal inflections and irregular rhythmical subdivisions. Such techniques create a quasi-improvised feel to the surface of the music, yet every detail is notated precisely. The piece involves no quotation, transcription or transformation of any pre-existing musical material. A simple five-note motive is the basis for all the melodic and harmonic material, becoming gradually less tonal as the piece progresses. A continuous line becomes increasingly displaced between registers and a general formal trajectory from low to high registers is combined with an acceleration of pulse and harmonic rhythm and a transformation of texture from modality to timbre. The piece is dedicated to Finnish violinist Virpi Taskila.

***AXE[S]* for solo guitar (1997, rev. 2008-09 / 2019-21)**

*AXE[S]* was composed using seven different symmetrical pitch-sets over the full range of the standard acoustic 6-string guitar. Certain microtones form 'axis' pitches that divide the pitch-fields in half and these usually sound as bi-tones (a technique where two pitches sound simultaneously from a single string divided into unequal lengths either side of the finger position on the fretboard). Intervals are freely repeated, transposed, verticalised and inverted and there is no fixed linear ordering of pitches. Only registers remain fixed and the statistical predominance of certain bass pitches at times gives the music a quasi-modal sense. The complex rhythmical patterns were generated using random numbers to define attack points within rhythmic groupings. A two-part counterpoint articulates the upper and lower registers of the pitch-fields. The upper register is dominated by harmonics and multiphonics (sounds where multiple overtones sound simultaneously). The lower register is dominated by fretted notes, bi-tones, hammer-on, 'snap'-pizzicato and half-harmonics, often giving a more percussive effect. An important part of the formal process involves the exploitation of the tensions between the equal-temperament of the lower voice and the just-intonation of the harmonics in the upper voice. Hayden used a background proportional grid to

intercut five distinct gestural types, but the proliferation of these musical surfaces to an extent obscures the audibility of the global proportions. A slower, more intuitively composed music (appearing visually on the score in parenthesis, echoing Boulez's 3<sup>rd</sup> Piano Sonata) is intercut with the other four more energetic materials that were constructed through more rationalised procedures. This guarantees an unpredictable, non-narrative structure and a fragmented rather than monolithic form. The title not only refers to the pitch organisation but 'axe' is also a slang word for the guitar. Hayden's aim was to explore the myriad of sound possibilities of the instrument which he only became aware of after an intense collaboration with Mats Scheidegger. He recently undertook a major reworking of *AXE[S]* in close collaboration with Mats Scheidegger in preparation for this album. After a 25-year collaboration, *AXE[S]* is of course dedicated to him!

Mats Scheidegger wrote the following about the work:

After individual solo works by Giacinto Scelsi and Benjamin Britten, most of the great contemporary works for solo guitar were composed in the 1970s and 1980s, for example by Franco Donatoni, Helmut Lachenmann, Elliott Carter, Luciano Berio and Brian Ferneyhough. During this period, the guitar became established in the canon of classical solo repertoire. Arguably, for the first time in the history of music, the guitar was really taken seriously by the most significant contemporary composers, enabling the instrument to establish itself on concert podiums.

In 1997, I commissioned the work *AXE[S]* by Sam Hayden for solo guitar. At that time, under the influence of late-modernist music, the most comprehensive and complex guitar work in the repertoire to date was created. When I received the meticulously hand-written 35-page score, I was struck and thrilled by its blackness: pages and pages of continuous 64th and 128th notes. With great enthusiasm, I was able to premiere excerpts (a third) of the work at the 1997 Gaudeamus New Music Week in *De IJsbreker*, Amsterdam. But since that time, the work lay more or less untouched on the shelf. Because of its technical difficulties, I saw no way to give the complete work a valid interpretation. After several attempts over the decades, thanks to the various Covid-19

lockdowns and recent technological possibilities for transnational communication such as Zoom, file-sharing and home recording, we were able to exchange ideas and fine-tune the score on a regular basis over an extended period. That path now led to this recording.

In *AXE[S]*, Sam Hayden has explored the guitar and its sonic possibilities in the densest and most comprehensive way. All sounds immanent to the instrument, such as harmonics, bi-tones, muted tones, Bartok pizzicatos, hammer-on and extreme chords, are interwoven in such a way that all imaginable combinations are realised. In 26 parts ([a]-[z]), aspects such as tempo, density, dynamics, phrase length, counterpoint, intensity, sound constellations and concrete instrumental sounds are variously prioritised. The whole work is held together by a phenomenal sense of harmony and rhythm. For me, this work represents the zenith of composition for solo guitar based on structural development, within and beyond the classical tradition. Thank you, Sam!

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[page 1 of the original handwritten score of *AXE[S]* is reproduced on page 14]

Sam Hayden's music is published by Verlag Neue Musik (Berlin)  
and Composers Edition (UK).

[http://www.verlag-neue-musik.de/verlag/index.php?manufacturers\\_id=640](http://www.verlag-neue-musik.de/verlag/index.php?manufacturers_id=640)

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# The Composer

**Sam Hayden** (b.1968, Portsmouth, UK) studied composition with Martin Butler, Michael Finnissy and Jonathan Harvey at the University of Sussex, Joseph Dubiel and David Rakowski at Columbia University, Louis Andriessen at the Royal Conservatory, The Hague, and Brian Ferneyhough at Stanford University. He has been the recipient of many awards including first prize in the 1995 Benjamin Britten International Competition and first prize in the 2003 Christoph Delz Foundation Competition for Composers. He has had composition residencies at the Civitella Ranieri Center, Umbria, and the Akademie Schloss Solitude, Stuttgart, and computer music collaborations with NOTAM (Oslo), and the Centre Henri Pousseur (Liège).

Hayden's work utilises computer-assisted composition techniques and live DSP using IRCAM's OpenMusic and Max, combining spectralist and stochastic approaches to composition. Recent commissions include works for Duo Antongirolami-Selva, BBC Symphony Orchestra, Séverine Ballon, Christopher Redgate and Cikada Ensemble, ELISION Ensemble, London Sinfonietta, Ensemble Musikfabrik, Ensemble Mosaik, Frode Haltli and Oslo Sinfonietta, Quatuor Diotima, RepertorioZero and Steamboat Switzerland, performed at festivals including Ars Musica (Brussels), BBC Proms (London), Música Contemporánea Fundación BBVA (Bilbao), Bludenzer Tage zeitgemäßer Musik, Gaudeamus Muziekweek (Utrecht), Huddersfield Contemporary Music Festival, Festival Images Sonores (Liège), London Ear Festival, MaerzMusik (Berlin), Musik im 21. Jahrhundert (Saarbrücken), Spitalfields Winter Festival (London), Tage für Neue Musik (Zürich), Ultima Festival (Oslo) and Warsaw Autumn.

Other performers of Hayden's works include ASKO Ensemble, Ensemble Antidogma, Birmingham Contemporary Music Group, Canto Battuto, Ensemble Cattrall, De Erepijs, Ensemble Ernst, Ensemble Exposé, Gruppe für Neue Musik Baden, Takao Hyakutome, Ictus Ensemble, Ensemble Intercontemporain, Fidelio Trio, Mieko Kanno, Kokoro Ensemble, José Menor, Darragh Morgan, Thierry Miroglio, NYD Ensemble, Ian Pace, Carla Rees, Mats Scheidegger, Ensemble Surplus, Uroboros Ensemble, Ine Vanoeveren and Orkest de Volharding. His work is published by Verlag Neue Musik and Composers Edition. Hayden is Professor of Composition at Trinity Laban Conservatoire of Music and Dance, London.

[www.samhaydencomposer.com](http://www.samhaydencomposer.com)



Sam Hayden

AXE(S)

(a)  $\int_{-48}^{48} \frac{1}{(1+x^2)^2} dx$

The musical score for "The Song of the Lark" by Maurice Strakosky is presented in a single system. It features a vocal line (Soprano) and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one flat (B-flat). The piano accompaniment is written for the right hand (RH) and left hand (LH) on grand staves. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' and 'pp'. The tempo is marked 'Allegretto' and the time signature is 4/4. The score is divided into measures by bar lines, and there are repeat signs at the beginning and end of the piece. The title 'The Song of the Lark' is written in a stylized font at the top right, and the composer's name 'Maurice Strakosky' is written below it. The score is a page from a larger manuscript, as indicated by the page number '1' in the bottom right corner.

The musical score is divided into two main sections: 'A Tempo' and 'Poco rit.'. The 'A Tempo' section includes measures 1-8, 13-16, and 21-24. The 'Poco rit.' section includes measures 9-12 and 17-20. The score features piano (p) and violin (vln) parts. Dynamics include *fff*, *ff*, *sfz*, *pp*, *sfz sempre*, and *sfz*. Articulations include accents (*acc.*) and slurs. The tempo markings are 'A Tempo' and 'Poco rit.'. The score is numbered 1 through 24.

# The Performers

## Duo Antongirolami-Selva

The saxophone duo of **Gianpaolo Antongirolami** (b.1964) and **Michele Selva** (b.1974) was founded in 2013 on the occasion of a concert dedicated to the modern and contemporary repertoire for their ensemble. Their keen interest in contemporary music in all its forms – from the avant-garde of the 1950s to the most recent innovations, with electroacoustic devices, live electronics and improvisation – together with a continuous desire to innovate the repertoire, led the duo to collaborate with many composers, both for the creation of new works and authorised transcriptions and arrangements of pre-existing scores. These include Sylvano Bussotti's *Ballerina Gialla e Pettiroso*, adapted by Selva for saxophones and live electronics, and Louis Andriessen's *Lacrimosa* (originally for two bassoons), adapted by Antongirolami for two alto saxophones (Donemus).

Their arrangements also include works for solo saxophone and other saxophone ensembles, like *Solo-Kunst* by Luis de Pablo, arranged by Selva for solo saxophone (Suvini Zerboni), and three compositions by Arvo Pärt - *My heart's in the Highlands*, *Psalom*, *Magnificat* - arranged for saxophone quartet by Antongirolami, recorded for the compact disc *Anima* (Col Legno, 2017) and published by Universal Edition. The Antongirolami-Selva duo have made other transcriptions of works by Bruno Maderna, Karlheinz Stockhausen, Isang Yun, John Cage, Philip Glass, Steve Reich, Terry Riley and James Tenney.

There are many works written for and dedicated to the Antongirolami-Selva duo, including *Crai* by James Erber (Composers Edition) for two soprano saxophones, *Frammenti di divenire* by Sam Hayden for soprano and baritone saxophones (Verlag Neue Musik), *Interlude* by Reinhard Febel (Ricordi, Berlin) for soprano and tenor saxophones, *Antidynamica* by Roberto Doati for alto and baritone saxophones and live electronics and *Horizon and Siren* by Yuval Avital, a full-length piece which combines the two saxophones with live electronics, voice and video. Other composers of original works for the Antongirolami-Selva duo include Georges Aperghis, Christian Lauba, Anthony Braxton, Christopher Fox, Tigran Mansurian, Michael Edwards, Ondřej Adámek, Dimitri Nicolau, Lamberto Lugli and Cristian Gentilini.

<https://www.selmer.fr/en/artist/duo-antongirolami-selva>

[https://www.siderasaxophonequartet.com/bio\\_ga.htm](https://www.siderasaxophonequartet.com/bio_ga.htm)

[https://www.siderasaxophonequartet.com/bio\\_ms.htm](https://www.siderasaxophonequartet.com/bio_ms.htm)

British flute player **Carla Rees** (b. 1976) (low flutes, Kingma system and baroque flutes) is a performer, arranger and composer with an international reputation for innovative work. Her career focuses on collaboration between composer, performer and flute maker in order to extend the repertoire. Carla studied flute and composition at the Royal College of Music, London. Her teachers included Graham Mayger, Simon Channing, Timothy Salter and Edwin Roxburgh. She completed her PhD in 2014, focussing on the use of extended techniques for Kingma System alto and bass flutes.

In 2003 she formed (and is artistic director of) *rarescale*, an ensemble dedicated to the creation and promotion of new repertoire for her instruments. She is an active chamber musician, performing with the Goldfield Ensemble, Edison Ensemble, Duo NewFlow and in duo with piccolo player Milica Milojevic Bogdanovic. Other collaborations include improvised interdisciplinary work with artist Caroline Wright, an exploration of telematic performance systems with composer Scott L Miller, and performances and recordings of the flute chamber works of Feldman with pianist John Tilbury and percussionist Simon Allen.

Several hundred new works have been written for Carla, by composers including Claes Biehl, Stephen Davismoon, Simon Emmerson, Sungji Hong, Robert Fokkens, Ben Gaunt, Daniel Kessner, Nicola LeFanu, Florence Anna Maunders, Adam Melvin, Patrick Nunn, Michael Oliva, David Bennett Thomas, Sohrab Uduman, Ian Wilson, Scott Wilson and Elizabeth Winters. She also performs historical and new repertoire on baroque flutes. She has over 80 published compositions and arrangements (Tetractys Publishing).

As a recording artist, she has appeared on over 30 CDs for NMC, Métier, Delphian, Divine Art, Atopos, Capstone, Red Sock, Heritage, Edition Troy and rarescale records among others. She appears frequently at international festivals including at the American National Flute Association Convention (2015, 2017, 2018), Canadian Flute Convention (2015), French Flute Convention (2016), Kulturforum Pax Christi, Krefeld, Germany (2016), Open Spaces Festival Nuremburg, Germany (2016), Tirol Easter Festival, Austria (2016), Eglise Saint-Merri, Paris (2016), La Cote Festival, Switzerland (2016), German Flute Festival (2017), Japan Flute Association Festival (2017, 2019), International Low Flutes Festival (2018), Lunalia Festival, Belgium (2018), European Flute Council Festival, Poland (2019), Adams Flute Festival (2019), Costa Rica Flute Festival (2019), ABRAF Festival, Brazil (2019), eFlute Festival (2022) and the Southern Flute Festival (2022).

Carla is an enthusiastic and dedicated teacher. In 2015, she designed a fully online practical BA(Hons) Music degree for the Open College of the Arts, where she continues to lead the music department. She is Professor of Low Flutes and Contemporary Flute at the Royal



Academy of Music, flute teacher at Royal Holloway, University of London, and a faculty member for the FluteXpansions Sonic Immersion summer program.

<https://www.carlarees.co.uk/>

<https://www.ram.ac.uk/people/carla-rees>

<https://www.royalholloway.ac.uk/research-and-teaching/departments-and-schools/music/about-us/instrumental-and-vocal-tutors/carla-rees/>

**Richard Haynes** (b.1983, Brisbane, Australia) is based in Bern, Switzerland. After a solo debut aged 17 with the Queensland Symphony Orchestra performing the *Clarinet Concerto* by John Veale, he has gone on to perform concertos by Mozart, Copland, Rankine, Scelsi, Schweitzer, Smetanin, Westlake and Xenakis. He is a First Prize winner of Australia's Young Performer of the Year and the International Concours Nicati Switzerland, and winner of an Australian Art Music Award for Performance of the Year and the Eduard Tschumi Music Prize. Haynes has appeared at many of the major Australian, American and European festivals for classical and contemporary music, including the international arts festivals of Adelaide, Brisbane, Melbourne, Perth and Sydney, Holland Festival, Budapest, Paris and Warsaw Autumn Festivals, Tage für Neue Musik Zurich, MaerzMusik, Archipel, Vienna Modern, Berlin and Salzburg Festspiele and Lincoln Center Festival (NYC). He has enjoyed orchestral engagements with the Basel Sinfonietta, the Christchurch, Queensland and Tasmanian Symphony Orchestras, RTE National Symphony Orchestra and the SWR and WDR Radio Symphony Orchestras as principal, section and solo clarinetist. Haynes has been regularly engaged by Blattwerk Quintett, Collegium Novum Zurich, Elision Ensemble, Ensemble Garage, Ensemble Modern, Ensemble Musikfabrik, Ensemble Phoenix, Ensemble Proton, Ensemble Resonanz, Klangforum Wien, Manufaktur Aktueller Musik, Praesenz, Stroma and 175 East. As dedicatee of solo works for clarinet by Andreyev, Barrett, Dench, Feldmann, Lim, McCormack, Norris, Poppe, Schafer and Speak, Haynes is active in nurturing new music for all clarinets. He has played in performances of major instrumental, operatic and theatrical works such as *Gurrelieder* (Schoenberg), *explosante fixe* (Boulez), *CONSTRUCTION* (Barrett), *Written on Skin* (Benjamin), *BEGEHREN* (Furrer), *Par-Ze-Fool* (B. Lang), *The Navigator* (Lim), *Delusion of the Fury* (Partch), *Stasis* (Saunders) and *KLANG* (Stockhausen). Haynes has been invited to undertake residencies at the Berkeley, Canterbury, Griffith, Harvard, Huddersfield, Melbourne, Stanford and Sydney Universities, CALarts, New Zealand School of Music and the Hochschule für Musik Stuttgart whilst providing clarinet coaching for Studio Musikfabrik and the Hochschule für Musik und Tanz, Cologne.

<https://richardehaynes.com/>

The Swedish cellist **Karolina Öhman** (b.1985, Umeå, Sweden) performs internationally with a diverse repertoire. Tours and festival appearances have taken Karolina to numerous countries across Europe and Asia. She is especially committed to the performance of contemporary music, and has premiered over 100 solo, chamber music and ensemble works.

Karolina has appeared as a soloist with the Basel Symphony Orchestra, WDR Sinfonieorchester, Meininger Hofkapelle, Camerata Zürich, Kammerphilharmonie Graubünden and Basel Sinfonietta among others. Being a devoted chamber musician, she performs in several ensembles: in 2008 she founded the cello-percussion duo UmeDuo with her sister Erika Öhman, and since 2014 Karolina has been a member of Mondrian Ensemble, which was awarded the Swiss Music Prize in 2018. In 2016 she became the principal cellist of the Kammerphilharmonie Graubünden.

Karolina studied with Torleif Thedéen, Thomas Demenga and Thomas Grossenbacher and graduated with a soloist diploma from the Zurich University of the Arts. After completing her studies she won several awards, including the 1st prize at the prestigious Concours Nicati for contemporary music. In addition, she received scholarships from foundations such as Pierino Ambrosoli Foundation and Ernst Göhner Stiftung, and became a beneficiary of the Concert Promotion Migros in Zürich.

**[www.karolinaohman.com](http://www.karolinaohman.com)**

**<http://www.mondrianensemble.ch/en/ensemble/karolina-ohman/>**

Georgian-Swiss pianist **Tamriko Kordzaia** (b.1970) became renowned in her native Georgia as an interpreter of Mozart and Haydn. After moving to Switzerland, she continued in this field, but became more and more engaged in new music, especially in the works of the younger generations of composers. She has received numerous national and international awards, including the first prize and the prize for Mozart interpretation at the International Sakai Competition in Osaka, the culture award of the City of Winterthur and the Swiss Music Prize in 2018 (as member of the Mondrian Ensemble). She has been a member of the Mondrian Ensemble in Zürich since 2008 while constantly touring the world for concerts. She premiered pieces by Klaus Lang, Jürg Frey, David Dramm, Felix Profos, Roland Moser, Mikheil Shugliashvili and others and released CDs on Edition Wandelweiser, NEOS, WERGO, A Tree in a Field Records and Guild. In 2020 Col Legno released a CD with music by the Austrian composer Thomas Wally, the solo piece "Experience of Limits" by Antoine Chessex was published on vinyl on the Berlin label Tochnit Aleph and the Label Black Truffle released Alvin Luciers "Works for the Ever

Present Orchestra". In 2021, Klaus Lang's work for solo piano, "sieben sonnengesichter." was published as double CD on Swiss label DOMIZIL. Since 2005 Tamriko Kordzaia is artistic director of the Georgian-Swiss festival for current music "Close Encounters". Tamriko Kordzaia is piano professor at the Zürich University of the Arts.

[www.tamriko.net](http://www.tamriko.net)

<http://www.mondrianensemble.ch/en/ensemble/tamriko-kordzaia/>

### **Darragh Morgan** (b. 1974, Belfast, Northern Ireland)

Belfast born violinist and founder member of Fidelio Trio, Darragh Morgan studied at Guildhall School of Music & Drama with Detlef Hahn, and often in masterclasses with Yehudi Menuhin, Pinchas Zukerman, Pierre Amoyal, Mauricio Fuks, Paul Zukofsky and the Takacs and Amadeus String Quartets. Darragh has performed at international festivals including Aldeburgh, Cheltenham, Huddersfield, FuseLeeds, BBC Proms Chamber Music, Festival D'Automne à Paris, Wien Modern and the Luzern Festival. As a renowned interpreter of contemporary music, Darragh's collaborators include Arvo Pärt, Philip Glass, Tunde Jegede, Mira Calix, David Holmes and Scanner, Steve Reich, Michael Nyman, Michael Finnissy and Kevin Volans.

He regularly leads London Sinfonietta and has also guest led The Philharmonia (Music of Today), London Symphony Orchestra (Soundhub), Ensemble Modern, MusikFabrik, BCMG, Remix Ensemble (Porto), Les Siècles and Athlèsas Sinfonietta (Copenhagen).

Darragh has performed chamber music with Bang On a Can All Stars, Thomas Adès and Emmanuel Pahud, and was a member of the acclaimed Smith Quartet from 2005-11. Solo appearances include Vienna Konzerthaus, Wigmore Hall, Shanghai Oriental Arts Center, Seoul Arts Center, Philips Collection Washington DC and National Sawdust New York. He has recorded over fifty albums for Naxos, Resonus, NMC, Métier, Delphian and Signum, including the complete violin and piano music of Michael Finnissy (Mode Records) with pianist Mary Dullea, and Morton Feldman's *For John Cage* with pianist John Tilbury (Matchless Recordings).

He has performed concertos with the European Union Chamber Orchestra, Istanbul Symphony, Cyprus Chamber Orchestra, Johannesburg Philharmonic, RTE Concert Orchestra, Kölner Kammerorchester and invitations from the National Symphony Orchestra of Ireland (performing *Elastic Harmonic* by Donnacha Dennehy), the Ulster Orchestra (WP of *Hymn of Dawn* by Sir John Tavener), and the KZN Philharmonic (South African premiere of Samuel Barber's violin concerto).

A keen pedagogue, he is regularly invited to work with string and composition students at the Royal Academy of Music, Royal College of Music and the Britten Pears Young Artists Programme. From 2009-19 he was on the violin faculty at Royal Welsh College of Music and Drama and has given masterclasses at Curtis Institute, Peabody Conservatory, Central Conservatory Beijing and YST Singapore.

He has recently been awarded a prestigious Finzi Scholarship received a Creative Collaborative Award from Hong Kong Academy for Performing Arts (2021). He plays an 1848 Giuseppe Rocca violin, generously on loan from The Morgan-Rocca Instrument Trust which is administered by The Royal Society of Musicians, and a bow by Alfred Lamy.

<https://sound-scotland.co.uk/site/2008/artists/MorganDarragh.htm>

[https://www.naxos.com/person/Darragh\\_Morgan/92449.htm](https://www.naxos.com/person/Darragh_Morgan/92449.htm)

<https://www.cafeoto.co.uk/artists/darragh-morgan/>

<https://www.fideliotriowinterfestival.org/darragh-morgan>

**Mats Scheidegger** (b. 1963, Baden, Switzerland) has focused primarily on the interpretation of contemporary guitar music. He has a repertoire which brings together the most important works of the twentieth and twenty-first centuries and allows him the privilege of pursuing an intense concert career performing as soloist at such festivals as the Lincoln Center Festival New York, Festival D'Automne Paris, ENO London, Lucerne Festival, Wien Modern, Festspiele Berlin and the RuhrTriennale.

He maintains a lasting collaboration with composers such as Franck Bedrossian, Brian Ferneyhough, Sam Hayden and Helmut Lachenmann. Scheidegger has performed many world premieres and first performances by Luciano Berio, Brian Ferneyhough, Sam Hayden, Hans Ulrich Lehmann and Nadir Vassena, among others, as well as numerous CD recordings (NMC, Harmonia Mundi, Grammophon) and radio recordings. In recent times he has increasingly devoted himself to the electric guitar and live electronics in numerous concerts including with ensemble Soyuz21. He teaches guitar and chamber music at the Lucerne School of Music. He lives as a freelance musician in Zürich.

On this recording Mats Scheidegger played a Daniel Friederich guitar (1977)

<https://soyuz21.ch/en/ensemble/mats-scheidegger>



Carla Rees



Gianpaolo Antongirolami | Michele Selva

Richard Haynes



Karolina Öhman





**Darragh Morgan**

**Mats Scheidegger**



**Tamriko Kordzaia**

# Recording Data

## ***frammenti di divenire* (2018) for soprano and baritone saxophones**

Gianpaolo Antongirolami and Michele Selva (soprano and baritone saxophones)

Recorded at Pinkhouse Studio, Monsano, Ancona, Italy, on June 29, 2022

Recording Engineer: Francesco Sardella

Editing: Sam Hayden & Gianpaolo Antongirolami

Mixing: Sam Hayden

## ***attente* (2018-19) for solo flute**

Carla Rees (Kingma system flute)

Recorded at the University of Nottingham, Department of Music Recording Studio, Nottingham, UK,  
on January 7, 2022

Recording Engineer: Simon Paterson

Editing & Mixing: Sam Hayden

## ***remnants I* (2018-19) for solo contrabass clarinet**

Richard Haynes (contrabass clarinet)

Recorded at Yehudi Menuhin Forum, Kleiner Saal, Helvetiaplatz, Bern, Switzerland, on May 13, 2022

Recording Engineer: Fabio Oehrl

Editing: Fabio Oehrl, Richard Haynes & Sam Hayden

Mixing: Sam Hayden

## ***remnants III* (2021) for cello and piano**

Karolina Öhman and Tamriko Kordzaia (cello and piano)

Recorded at SRF Studio Zürich Brunnenhof (co-production with SRF), Switzerland, on September 21, 2021

Recording Engineer: Marcel Babazadeh

Editing & Mixing: Sam Hayden

## ***picking up the pieces* (1991, rev. 2019) for solo violin**

Darragh Morgan (violin)

Recorded at Trinity Laban Conservatoire of Music and Dance, Recording Studio, Music Faculty,  
King Charles Court, Greenwich, London, UK, on July 11, 2019

Recording Engineer: Mikey Parsons

Editing & Mixing: Sam Hayden

## ***AXE[S]* for solo guitar (1997, rev. 2008-09 / major reworking: 2019-21)**

Mats Scheidegger (guitar)

Recorded at home studio in Zürich, Switzerland, between February 25 and May 8, 2022

Recording Engineer: Mats Scheidegger

Editing & Mixing: Sam Hayden & Mats Scheidegger

All tracks mastered by Simon Paterson

## Credits and thanks

This production was made possible with the generous financial support of

**TRINITY LABAN CONSERVATOIRE  
OF MUSIC & DANCE**

Through an REF Seed Funding Research Grant

and with the generous support of

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which also commissioned *remnants III*

*remnants III* is a co-production



with Swiss Radio SRF 2 Kultur

Recording of AXE[S] generously supported by

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Stephen Robbings (piano)

New Music for a New Oboe,

vol. 2

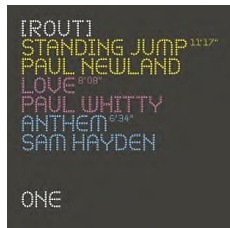
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"Sometimes intricate, frequently oblique, and always provocative music. These are fiercely committed readings, recorded with clarity and presence, making for a release worthy of attention from all adventurous and inquiring listeners for its dedicated and impressive music-making." – Richard Whitehouse (Arcana.com)

"Hayden's piano music is formidably complex but Ian Pace proves an exceptional interpreter, clarifying every element of Hayden's contrasting demands. This is music of fearless intensity performed with exceptional technique and perception from one of Britain's leading exponents of contemporary piano music." – Jonathan Woolf (MusicWeb International)

"Hayden's music will appeal to more adventurous listeners... ambitious and demanding... a comparable stylistic terrain to Ferneyhough." – Andy Hamilton (International Piano)

"Hayden has foregone some of the proven avant-garde ways of ensuring a certain visceral accessibility of musical tone. With its obsessive faithfulness to its own particular manners and mechanisms, *Becomings* seems impelled by a particular paradox, achieving a very intense kind of detachment, which it sustains throughout. So much remains to be learned about what *Becomings* itself has to say. Fortunately, these remarkable discs make it possible for us to do just that." – Arnold Whittall (The Musical Times)



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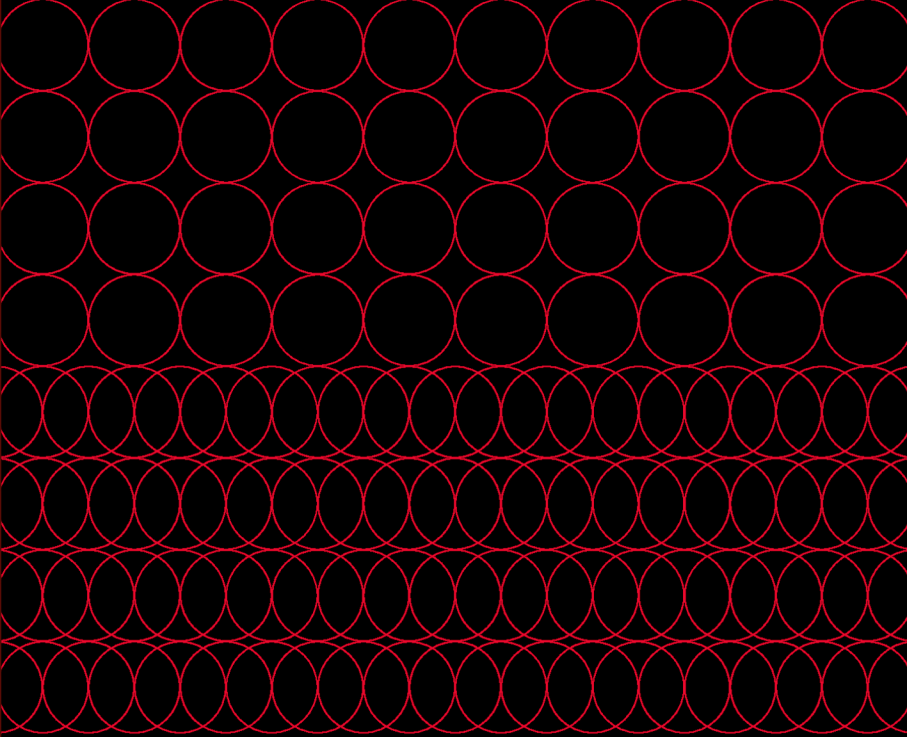
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