

GARY CARPENTER



DIE FLIMMERKISTE

WORKS FOR ENSEMBLE

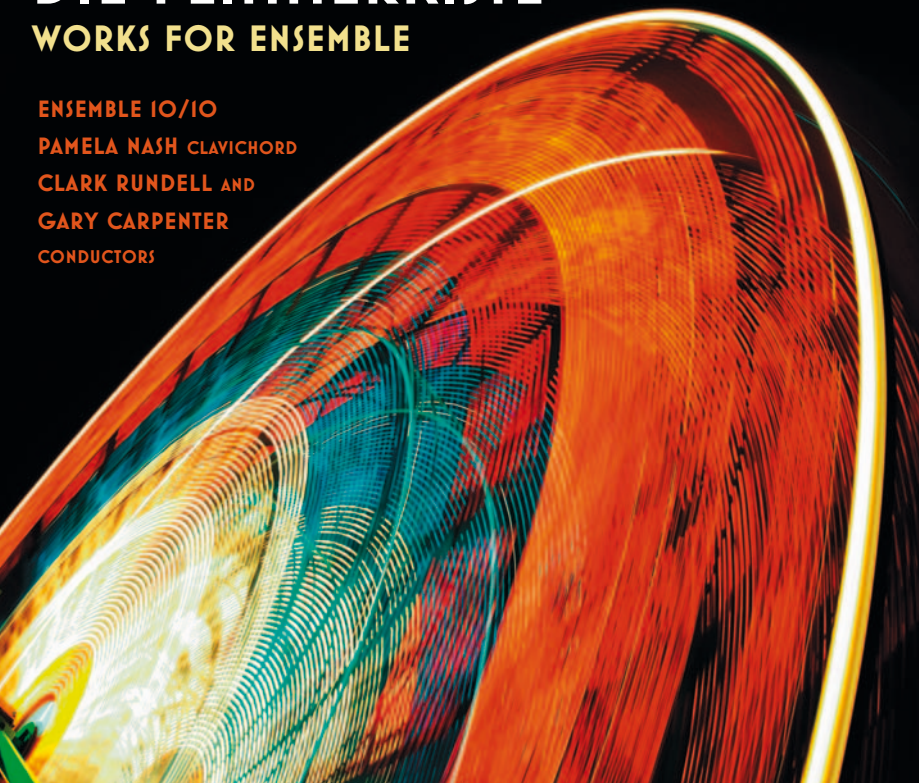
ENSEMBLE 10/10

PAMELA NASH CLAVICHORD

CLARK RUNDELL AND

GARY CARPENTER

CONDUCTORS



DIE FLIMMERKISTE WORKS FOR ENSEMBLE

1	Ein musikalisches Snookerspiel * <i>for wind octet</i>	8'21
	Frame 1: Vivace	1'22
2	Frame 2: Andantino - più mosso (Wie ein Holzschuhtanz)	1'41
3	Frame 3: Pastorale	1'57
4	Frame 4: Allegro pesante	1'31
5	Frame 5: Finale (Vivace)	1'50
6	Da Capo <i>for 6 players</i>	6'40
7	Distanza <i>for 23 players</i>	11'02
8	Van Assendelft's Vermeer + <i>for clavichord</i>	4'06
	After Braque <i>for 20 players</i>	12'48
9	Part I	5'05
10	Interlude I – Woman with Mandolin (1937)	1'30
11	Part II	1'08
12	Interlude II – Aria de Bach	1'56
13	Part III	3'09
	Die Flimmerkiste <i>for 11 players</i>	25'33
14-25	Volume 1 – Vorstellungen	6'41
26	Volume 2 – Ein Ausflug auf der Kirmes	6'36
27-43	Volume 3 – Drei Eisbock	12'16
	Total timing	69'30

Ensemble 10/10
 Pamela Nash *clavichord* +
 Clark Rundell *conductor*
 Gary Carpenter *conductor* *



photo: Lucy Smith

With the release of this NMC disc, we at last have an opportunity to survey music written over the last twenty-five years by one of this country's most important composers. I first met Gary Carpenter at the very end of the 1960s, whilst we were both young composition students at the Royal College of Music. They were heady days and our keen ears were overwhelmed by the potent compositions of the European *avant garde* and the ever-forceful presence of the US and British rock scene. Even in those early days, all of Gary's pieces were informed by a deep musical intelligence and technical craftsmanship. In the youthful orchestral piece *Blues Sequences*, written during those student years, we got a glimpse of his emerging harmonic language, where a simple blues progression is cleverly woven into the context of an atonal vertical structure.

It is indeed this aspect of his work that can be heard in various guises throughout his substantial compositional output. Often beginning with the planting of an *objet trouvé*, tonal and non-tonal elements are subtly integrated into a rich and sophisticated harmonic fusion. One is taken on a journey in which, however complex the polyphonic surface of the music, there is always a clear sense of time, space and direction to lead one through the fascinating 'sound canvasses' of his imagination.

A life-long love affair with instrumental timbre and an acute aural sensitivity are characteristic of all his pieces. Listen, for example to track 10: in the exquisite Interlude I, *Woman With*

Mandolin (1937) from *After Braque*, he deploys an unusual quartet of saxophone, mandolin, accordion and marimba to create a beautifully imagined and intriguing melange of sound, highlighted for me by a delicious melodic doubling between accordion and mandolin. In the clavichord piece *Van Assendelft's Vermeer*, his intricate and complex keyboard textures sit tantalisingly on the edge of sound and silence. His musical roots are definitely embedded in the French tradition, and one could name Debussy and Ravel as distant influences. However, it is probably the music of Erik Satie that is closest to his heart. Lightness, wit and irony are present in all of Gary's work!

He has never been a composer to stand in one particular corner, and throughout his career has worked in many areas of the profession. Immediately after leaving the RCM he was employed as orchestrator and musical director on the cult movie *The Wicker Man*, and in addition to his many works for the concert hall, he has written three musicals – one of which, *The Streets of London*, was greatly admired by Stephen Sondheim during its West End run.

In my opinion, one of his most precious qualities is the complete originality, invention and passion of his creative voice and a total habitation and profound understanding of the craft of composition.

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EIN MUSIKALISCHES SNOOKERSPIEL for wind octet

1991 was Mozart year. The New Macnaghten Concerts were promoting a short series of concerts, 'Mozart to Post-Modernism', and invited Colin Matthews, Nicholas Maw and myself to realise Mozart's proto-aleatory 'Musical Dice Game' (*Ein musikalisches Würfelspiel*). Due to a non-delivery by another invitee, my own contribution was only requested some nine days before the concert. Three things influenced my approach to this piece: John Cage's wise words that the amount of time available to write a piece is a vital component of the composition; his application of chance mechanisms in his own work (pre-empted in Mozart's dice game); and a radio disc-jockey's comment to the effect that had Mozart been alive today he would have been writing pop songs. Using the latter's spurious logic, it seemed to me that had the billiard-playing Mozart been alive today, he would have certainly been playing snooker: so I set about devising a version of the dice game whereby the form and content of the final composition would be determined by the form and content of an actual

snooker game. The violinist Peter Leighton-Jones was my opponent in a five-frame game played at the Tatler Snooker Club, Walthamstow, London on 8 March 1991.

The Rules:

The first 16 bars of each frame (or 32, with repeats) conform to the letter of Mozart's dice game protocol; greater indeterminacy was achieved by having the dice thrown by a third party. After the initial 16 (32) bars, 'snooker' rules were enforced as follows:

The first 16 (32) bars of each part formed the blueprint for that frame. The balls were assigned 'bar number' values, thus: red was 1 (or 9), white 2 (or 10), yellow 3 (11), green 4 (12), brown 5 (13), blue 6 (14), pink 7 (15), and black 8 (16). This ensured that the final 6 bars, at least, of each frame retained a certain integrity. Only 'scoring' shots were counted. The balls I potted successfully were represented by major-mode versions of the Mozart original, my opponent's successes by minor ones. Flukes

DA CAPO for 6 players

(accidentally successful pots) were represented by random transpositions of the given material, whilst fouls were represented by the final chord of Mozart's *A Musical Joke*. The fourth frame records the only use of the 'long rest'.

Mozart's original is written in C, but for the sake of tonal variety, each of my 'frames' was set a minor third higher than its predecessor. The third one reverses Mozart's wholly major modality to become a *minore* variant; the first and last frames remain in C.

Unless you and your opponent are professional snooker players, it is very likely that many consecutive reds will be potted, and few subsequent colours: a slight liberty was taken with the rules to stop the piece sounding too much like Philip Glass. *Ein musikalisches Snookerspiel* was first performed on 15 March 1991 at the Blackheath Concert Halls by the Composers Ensemble (led by Nicholas Daniel) and was cited in the *Times*' 1991 'Best of British' end-of-year round-up.

Da Capo was first performed at the Purcell Room, London by the London Sinfonietta in 1981 and quickly taken up by groups in several countries including Poland and Sweden. It is a six-minute scherzo and trio, in which five wildly disparate musical characters (alto flute, english horn, bass clarinet, viola and cello) achieve common purpose and peace through the initially assertive, but ultimately conciliatory, offices of the piano.

DISTANZA for 23 players

Jacob (or Jacques) Arcadelt — or Harcadelt — was a Dutch composer who lived much of his life in Italy. He was born either at the end of the fifteenth century or the beginning of the sixteenth, and died somewhere between 1565 and 1575; evidently, not much is known about his life. However, he did leave a substantial body of work, nearly all of which — apart from an *Ave Maria* — remains infrequently performed. Lurking in the many volumes of complete works is a delightful chanson, cast in chorus/verse/chorus

form, called *Franz Berger* (Kind — or Honest — Shepherd), which is heard five times in *Distanza*:

At the beginning in the strings, slowed down beyond recognition, its counterpoint hazy;

In the separate, 'gallery' brass group — commencing shortly after the strings and running in parallel with them: this is the most complete and unaltered version of the 'chorus' of the original;

Again in the 'gallery' brass towards the end of the first fast section — the 'verse' section commencing as preserved, but collapsing as if under the weight of its own obscurity;

In the harp after the central slow section — the 'chorus' melody only, with the lower voices omitted;

In the three clarinets towards the end of the piece — the 'chorus' again, its existence this time reduced to the barest harmonic outline.

Shards of the original are also splintered throughout the fabric of the piece.

In commissioning *Distanza*, 10/10 particularly requested an antiphonal element, namely a brass

choir positioned behind and above the audience but placed to the left (in opposition to the main brass ensemble) for this recording. I extended the idea to the overall platform layout itself (flutes are placed hard left, clarinets hard right and so on) — and this is the most obvious *spatial* aspect of the title. 10/10 also asked that the piece nod towards renaissance or medieval music, and the 500-year gap between Arcadelt and this piece translated in my own mind into *temporal* distance. Other 'distances' crept in as the work progressed — for example, Arcadelt's exile from the north of Europe to the south (a considerable relocation for the time), and the aesthetic distance between the religious nature of *Franz Berger* and my pervasive use of samba rhythms and harmonic gestures. Even the nuts and bolts of the music itself became imbued with notions of distance so that dynamics, register, tempo — even density — were all cast in its shadow.

Distanza was commissioned and first performed by Ensemble 10/10 on 16 October 2004 under Clark Rundell at the Royal Northern College of Music in Manchester.

VAN ASSENDELFT'S VERMEER for clavichord

Clavichord by Peter Bavington (1999); tuning (after Valotti) by Malcolm Greenhalgh.

A 1711 inventory of property belonging to the widow of Nicholas Van Assendelft mentions 'A damsel playing on the clavichord by Vermeer.' Does this painting still exist? It could be one of the pair of Vermeers at the National Gallery, London — in which case 'clavichord' is merely a mistake for 'virginals' — or it could be a lost work.

From Essential Vermeer: The life and work of the 17th-Century Dutch Master Johannes Vermeer by Jonathan Janson.

This experience of perceiving something, then losing sight of it, is the theme and inspiration of the work. I was fascinated by the small and evanescent sound

of the clavichord, of music half heard, half sensed. Long-held notes continue into silence; staccato ones only just produce a definite pitch, before they disappear. Of the piece's four short movements, the third actually contains more silence than sound. The first and last movements frame the piece, like the two paintings in the National Gallery.

Van Assendelft's Vermeer, was awarded first prize in the British Clavichord Society Awards for Clavichord Composition 2004 and was shortlisted for a British Composer Award in 2005. It was first performed on 29 August 2004 by its dedicatee, Pamela Nash at St Cecilia's Hall, Edinburgh.

The British Clavichord Society is delighted to help support the recording of *Van Assendelft's Vermeer*, which was written by Gary Carpenter in response to the Society's first competition for new music for clavichord, won first prize, and was premiered by Pamela Nash at the awards ceremony in Edinburgh in 2004. The Society is committed to promoting new music for the clavichord alongside its historic repertoire; more information is available on www.bcs.nildram.co.uk.



AFTER BRAQUE for 20 players

After Braque is scored for a 20-piece ensemble that includes two saxophones, three cellos, mandolin and free bass accordion. It was written without commission and with no realistic expectation of performance — a liberating experience in one sense! I subsequently wrote two ‘more practical’ versions, for piano duet and for two harpsichords. It’s ironic (but nice) that this large ensemble version was the first to be performed — in Liverpool on 22 November 2006 by Ensemble10/10, conducted by Clark Rundell.

After Braque plays continuously — or would do, but for the insertion of two interludes. These are instrumental versions of solo songs from an ongoing opera project: *One Two*, with libretto by Eva Salzman. Another piece, *Secret Love Songs* for trombone quartet, uses other material from *One Two*, but in an altogether different way. The first Interlude here features the mandolin as soloist; the second uses a song that modelled on a Baroque *da capo* aria. The title *After Braque* fell into place after the Interludes were written and appeared to be consonant with two of Georges

Braque’s most famous paintings: *Woman With Mandolin* (1937) and *Aria de Bach*.

After Braque is dedicated in friendship to the ethnomusicologist and composer and David Fanshawe, without whom a substantial proportion of the world’s music would have been lost for all time.

DIE FLIMMERKISTE for 11 players

From 1974 to '76 I worked in a minor German opera house in Krefeld, as a ballet répétiteur and conductor. In 1981 I participated in a two-week course in Guildford, Surrey, with John Cage and Merce Cunningham where, not surprisingly, indeterminacy and chance operations were central themes. In 1982, Odaline de la Martinez and Lontano commissioned *Die Flimmerkiste*, and these two seemingly unrelated experiences came together; the piece was first performed at the Purcell Room, London in 1983.

Die Flimmerkiste is a diary of sorts, in which many of the people and events I encountered in Krefeld are remembered. It is in three volumes: *Volume 1 – Vorstellungen (Introductions or Performances or Imaginings* – or something else if you're into Schopenhauer) is in 12 short movements. Movement 1 is in the Dorian mode (D – D on piano white notes). Movement 2 adds one note (C#), 3 another (Bb) and so on until Movement 6, where all 12 notes of the chromatic scale are employed. Movement 7 returns to the Dorian mode, and the process – but not the music – is replicated through to Movement 12.

Derived from the 12 movements of Volume 1, *Volume 2 – Ein Ausflug auf der Kirmes (A Trip to the Fair)* consists of 38 interlinked movements, split equally between the wind and strings (with the harp as intermediary), which I like to think of as the swings and roundabouts of a carnival fair that I visited with a friend. What made this trip especially memorable was that we found ourselves caught up in a large crowd surging towards the fair's centrepiece: an enormous Ferris wheel of (to us) increasingly Babylonian splendour – behind which, quite suddenly, began the most spectacularly colourful firework display.

Volume 3 – Drei Eisbock is in 17 movements (8/9 and 16/17 are linked,) – all of which also relate to Volume 1, though often refracted through the prism of Volume 2. Sub-groups predominate and all players shine as soloists at least once.

The order of all the notes in this piece were predetermined by computer-generated random number operations, and the resultant numbers

require that order to remain constant throughout the piece: there are no transpositions, inversions or retrogrades and no development as such. The subsequent juxtapositions of material and, in the first Volume, the durations between movements, are also subject to the same pre-determined number operations.

Krefeld was a rather dreary, provincial town with a rather dodgy but characterful bar, attached to a small fleapit cinema with an unhealthy (and legally questionable, I'd have thought) collection of late 1930s German memorabilia. This was *Die Flimmerkiste*: German slang for 'cinema' (my parents' generation would have said 'the flicks' or 'flickers', which is an almost exact translation, although the word is now colloquially applied to 'the telly'). It stayed open late, making it popular with theatre employees; it served delicious snacks (the *Flimmerkisteschnaus*) and the lethal *Eisbock* beer, more than three of which rendered you incapable of most things...

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The full track names are:

- 14 Tänzerin 1 – Alison K
- 15 Tänzer 2 – Timothy F
- 16 Tänzerin 2 – Johanna B
- 17 Der Techniker – Herbert G
- 18 Der Generalmusikdirektor – Robert S
- 19 Tänzerin 3 – Odile v R
- 20 Der Intendant – Joachim F
- 21 Der Balletmeister – Frank C
- 22 Tänzer 2 – Thomas F
- 23 Die Orchester Musiker – Matthias R, Werner S
- 24 Sänger und Repetitorin – Philip und Jackie G
- 25 Ein Geburtstagsfeier
- 26 Ein Ausflug auf der Kirmes
- 27 Tänzerin 4 – Sharyl L
- 28 Tänzer 3 – Carlos L
- 29 Tänzer 4 – Simon de M
- 30 Tänzerin 5 – Linda W
- 31 Tänzerin 6 – Joanne B
- 32 Bariton – Karlheinz M (in memoriam)
- 33 Tänzerin 7 – Ruth H
- 34 Tänzerin 8 – Janet C
- 35 Tänzer 5 – Michael D
- 36 Tänzer 6 – Philip M
- 37 Tänzerin 9 – Erika T
- 38 Tänzerin 10 – Maureen D
- 39 Der Geiger – Klaus Peter D
- 40 Tänzerin 11 – Marianne D
- 41 Prima Ballerina – Annabelle C
- 42 Der Kappellmeister – Charly S
- 43 Tänzerin 12 – Lynda K (Finale)

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GARY CARPENTER

Gary Carpenter (b.1951 in Hackney, London) studied composition under John Lambert at the Royal College of Music. He has lived in Holland and Germany and has written four operas, five musicals and a radio music drama – *The One Alone* – with Dame Iris Murdoch, as well as animated and live action film scores, several ballets (mainly for Nederlands Dans Theater) and a large amount of concert music including a Horn Concerto for Stephen Stirling and the BBC Philharmonic Orchestra, and *Sonatinas* (a concerto for alto saxophone and chamber orchestra) for Christian Forshaw and Ensemble 10/10.

He has been musical director and arranger/orchestrator on many films including *The Wicker Man* (1973) and *The Hitchhiker's Guide To The Galaxy* (2005). *Van Assendelft's Vermeer* won the British Clavichord Society Composition Competition in 2004 and was shortlisted for a 2005 British Composer Award, whilst *Azaleas* (for harp, violin and cello) received a Victor Salvi Award in Venice in 2004, and won the 2006 British Composer Award for chamber compositions. He has also won prizes in Monaco and Vienna and received bursaries and awards from the Arts

Council and the Holst and Gulbenkian Foundations.

His *Songs Of Sadness and Piety* for voices, saxophone, organ and percussion appears on Christian Forshaw's CD *Renouncement and his Variations for Organ* have been recorded by Timothy Bond for release on the Regent label. Gary teaches composition at the Royal Northern College of Music, Manchester and the Royal Academy of Music, London, is a guest composition professor on National Youth Orchestra courses, and sometimes appears on television as a cultural pundit.

www.garycarpenter.net

ENSEMBLE 10/10

Ensemble 10/10 is the contemporary music group of the Royal Liverpool Philharmonic Orchestra. Since its first concert in 1997, it has become established as a regular feature of Liverpool concert life. 10/10 aims to expand the range of contemporary music performed in the North West and to maintain very high standards of performance. Clark Rundell was appointed Director of 10/10 in 2005.

10/10 programmes a mix of new and established repertoire. To celebrate its 10th anniversary it commissioned works from Gary Carpenter, Graham

Fitkin, Ian Gardiner, Kenneth Hesketh, David Horne, Steve Martland, Stephen Pratt, Kurt Schwertsik, Howard Skempton and Ian Stephens. For 2008, Liverpool's year as Capital of Culture, it has commissioned works from Ian Gardiner, Mark Simpson and Michael Torke.

Among the artists 10/10 has worked with are singers Valdine Anderson, Rosemary Hardy and the Hilliard Ensemble, and instrumentalists John Helliwell (from Supertramp) and Joanna MacGregor. It made its debut outside Liverpool at the 2000 Huddersfield Contemporary Music Festival; in 2004 it performed with the Zappa tribute band The Muffin Men at the Glastonbury Festival.

10/10 features on two CDs – 'When Worlds Collide' in 2004 and a John Casken disc in 2005 (Metier). Future plans include CDs showcasing the music of Kenneth Hesketh, David Horne and Stephen Pratt.

CLARK RUNDELL

CONDUCTOR

Clark Rundell is Director of Contemporary Music and Head of Conducting at the Royal Northern College of Music, Manchester, and Artistic Director of the Royal Liverpool Philharmonic's new music group, Ensemble 10/10.



At Northwestern University, Chicago, he studied conducting with John P. Paynter and trombone with Frank Crisafulli of the Chicago Symphony Orchestra; he was subsequently awarded a Junior Fellowship to study conducting with Timothy Reynish at the RNCM.

A highly versatile musician, Clark served for fourteen years as Director of Jazz Studies at the Royal Northern College of Music, and has performed with artists such as John Dankworth, Bob Brookmeyer, Guy Barker, Julian Argüelles, Ed Thigpen, Cleo Laine and Andy Sheppard.

He regularly conducts the Royal Liverpool Philharmonic Orchestra,

with whom he made his debut in 1987, as well as the BBC Philharmonic Orchestra, Northern Sinfonia, BBC Concert Orchestra, Hallé Orchestra and the Philharmonia Orchestra. In September 2005 he conducted the Residentie Orchestra in the Hague, in a programme including the world premiere of the suite from Louis Andriessen's opera *Writing to Vermeer*, which he made in collaboration with the composer. Clark also worked with Mark-Anthony Turnage on an expanded version of Turnage's *Invention on Solitude*, and recently collaborated with Dutch Latin Jazz group Zuco 103 on a joint concert with the Residentie Orchestra.

Deeply committed to the performance of new music, Clark has given world premieres of works by composers including Louis Andriessen, Django Bates, David Bedford, Sir Richard Rodney Bennett, Judith Bingham, Martin Butler, Gary Carpenter, Tim Garland, Sam Hayden, Kenneth Hesketh, David Horne, Julian Joseph, Roger Marsh and Mark-Anthony Turnage, in addition to dozens of British premieres. For NMC he has conducted RNCM ensembles in music by Anthony Gilbert, on *Dream Carousels* (NMC D068) and *On Beholding a Rainbow* (NMC D105).

PAMELA NASH

CLAVICHORD

Pamela Nash began studying the harpsichord in 1976 at Chetham's School of Music. The recipient of several awards and scholarships including the Harkness Fellowship, she has studied in London, Paris and the USA, and holds a Master of Music Degree in Early Keyboard Instruments from the University of Michigan. Her teachers have included Huguette Dreyfus, Valda Aveling, Edward Parmentier and Penny Crawford.

She has appeared as soloist and ensemble player at major festivals



and venues throughout Britain, and as a duo performer with Jane Chapman, is active in promoting and commissioning new works for two harpsichords; reviews include "played with exquisite sensitivity" (*The Guardian*). Her recording of Scarlatti Sonatas has recently been released on the Campion label, and upcoming recordings include a contemporary harpsichord disc on ASC.

She has published several articles on the contemporary harpsichord, and has edited the complete solo harpsichord works by Stephen Dodgson. She is also director of Manchester's Harpsichordfest, which is dedicated to promoting new music by British composers.

The pieces on this disc were recorded as follows:

Ein musikalisches Snookerspiel on 12 May 2007 at the Philharmonic Hall, Liverpool
Distanza and *Da Capo* on 20 October 2006 at Bushell Hall, Birkenhead
After Braque and *Die Flimmerkiste* on 15 January 2007 at the Philharmonic Hall, Liverpool
Producer MICHAEL OGONOVSKY
Sound Engineer DAVID A. PIGOTT
Editing & Mastering DAVID A. PIGOTT for MSR

Van Assendelft's Vermeer on 15th December 2006 in the Concert Room, Royal Academy of Music, London
Producers GARY CARPENTER & MILTON MERMIKIDES
Engineer MILTON MERMIKIDES
Editing MERSEYSIDE SOUND RECORDINGS

Executive Producer for NMC COLIN MATTHEWS
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Da Capo and *Die Flimmerkiste* are published by Ricordi.

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	Total timing	69'30

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