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Symon Clarke

***Concerto for Violoncello
and Orchestra (Tupaia's Map)***

Alexander Baillie, cello

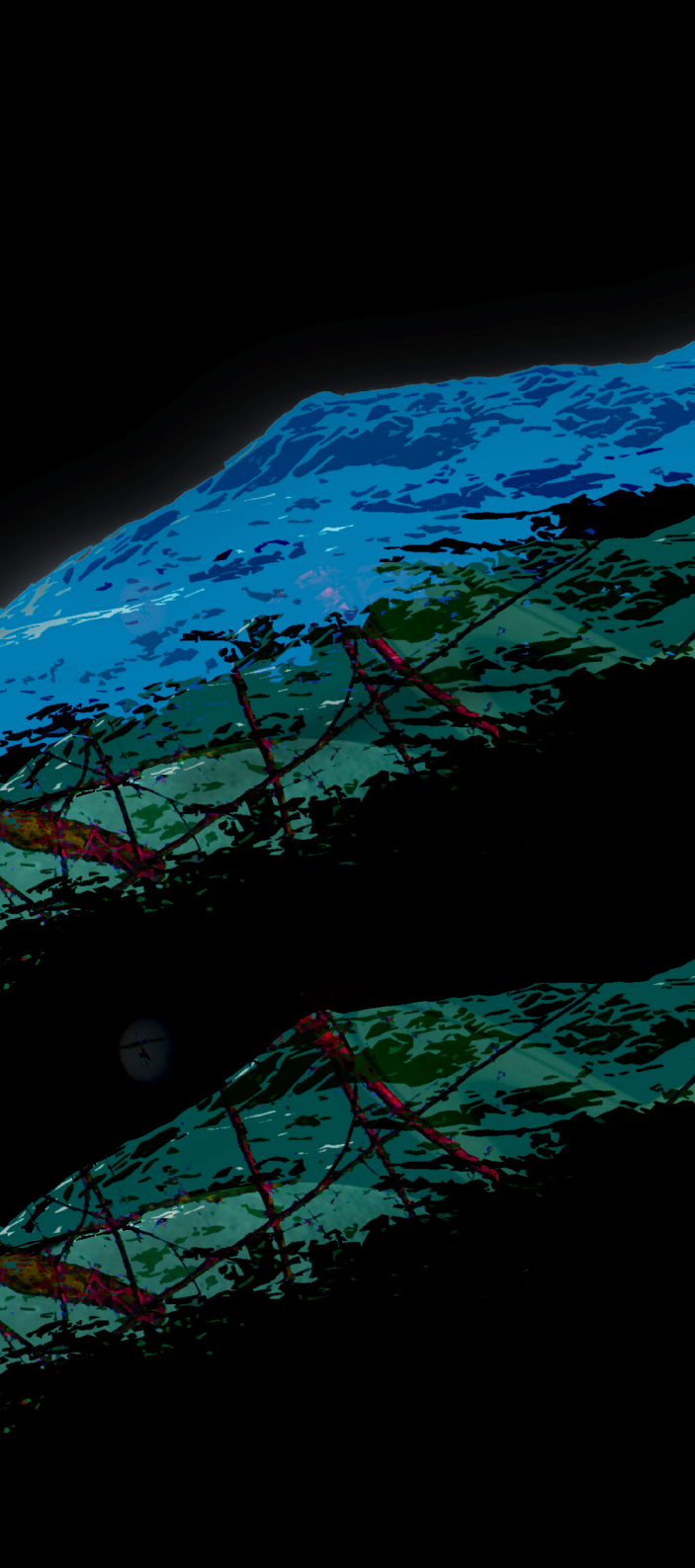
Royal Scottish National Orchestra • Mikel Toms

Three Orbits

Brno Philharmonic Orchestra • Mikel Toms

ar-00079

New Classical



CONCERTO FOR VIOLINCELLO AND ORCHESTRA (TUPAIA'S MAP)

I had thought about how to write a concerto for the violoncello for many years without ever finding a way to do it until I learned about Tupaia's map. I had been reading about the origins of the Royal Society and Cook's voyages in the Pacific and discovered that Tupaia was a native of Tahiti who travelled with Cook as a guide and interpreter until he died of fever in Java, along with many other members of the expedition crew.

While still in Tahiti, Cook mapped the surrounding islands and asked Tupaia to draw his own map to help with the process. The native islanders navigated between their islands using the stars, the sun, winds and the movement of the water. A two-dimensional map was therefore a strange concept because it gave no indication of the ever-changing conditions surrounding a journey. Tupaia's map therefore gave shape to the islands as a navigator; those islands easy to reach were shown closer to his own and those where the journey was more difficult, he placed further away. Similarly, the more important islands to him were made larger and the less important ones relatively smaller.

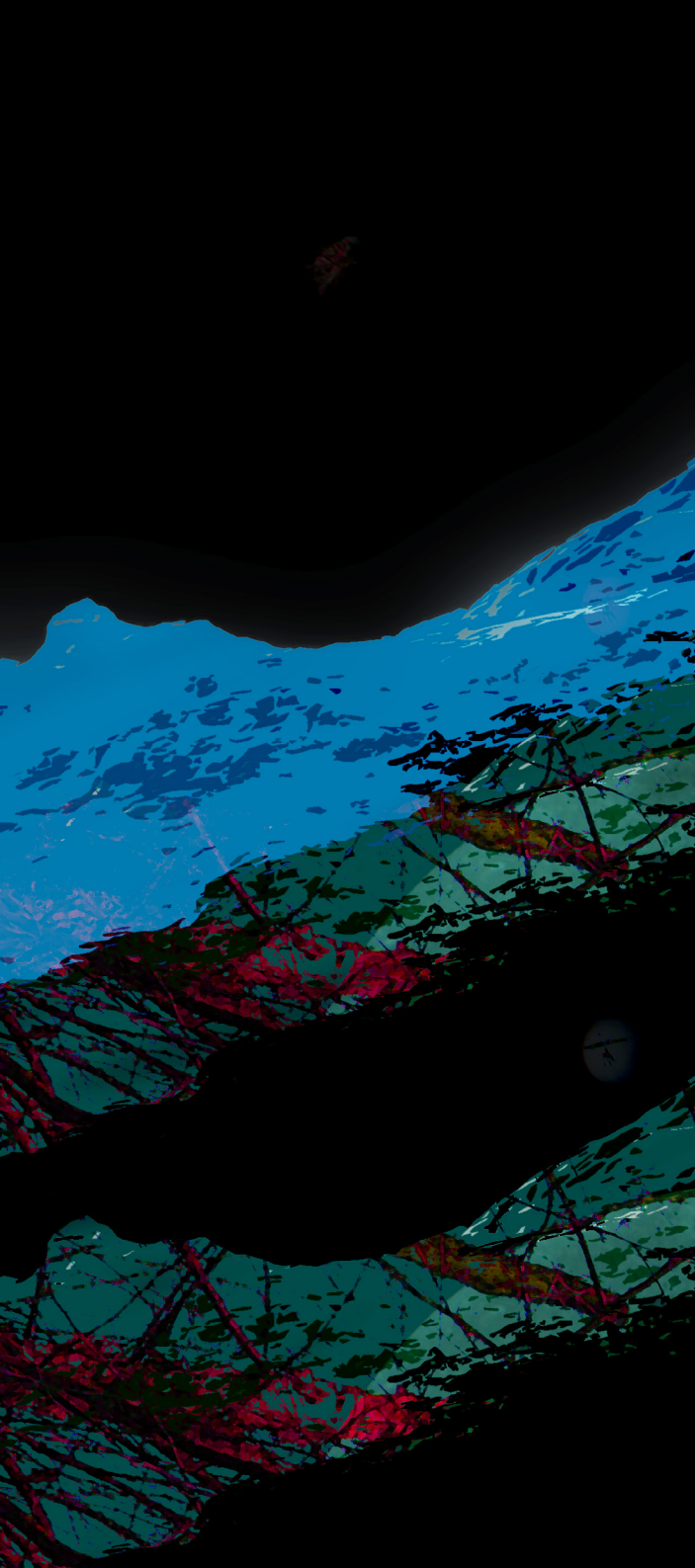
Tupaia's map was scientifically inaccurate but it gave substance instead to a view of the world from his journeys by boat where the stars, sun, moon, winds and water moved around him and he navigated accordingly.

This perspective gave me the basic idea for the concerto, where the soloist charts a single path around which all the other instruments move; sometimes in sympathy, sometimes in opposition and sometimes on separate paths where the soloist merely observes and reflects.

The concerto is in two movements which are linked thematically and the first begins and ends in the same place while the second movement ends in a very different place from is beginning.

In memoriam Louie, who walked by himself.

—Symon Clarke



THREE ORBITS

The piece is in three movements and each relates to one of Saturn's many moons: 1. Iapetus, 2. Hyperion and 3. Tethys. Each movement follows the form of an arch that begins and ends in a similar place, rather like the journey of a single orbit. The three movements together also form an arch and the whole piece completes a circle that ends where it began.

All the movements are related to each other by taking their thematic and harmonic material from the same source as they all revolve around the larger planet Saturn. The main themes of the piece are finally distilled and heard as instrumental solos towards the end of the final movement (Tethys).

Hyperion is a unique moon in the solar system in that it tumbles around unpredictably as it orbits the mother planet Saturn—this is reflected in somewhat turbulent and capricious music. But overall, the music for all three moons relates more to the characteristics of the Greek gods after which they are named. Iapetus, the god of mortality and craftsmanship; Hyperion the god of watchfulness, wisdom and light and Tethys the goddess of water, with her numerous daughters called the Oceanids.

In memoriam my friends Glynn and Jo.

—Symon Clarke



Symon Clarke, Composer

As a student, Symon Clarke (b. 1957) composed music for string orchestra, quartets for the Medici String Quartet, and a large-scale orchestral work to a commission from the Stoneleigh Youth Orchestra, entitled *The Place of the Solitaires*, which was performed to critical acclaim at the Fairfield Halls, Croydon in 1980.

He won first prize in the Greater London Arts Association's Young Composers Competition in 1981 with a piece for clarinet and piano. The success of these works led to further commissions and performances, including *Ouvrage en Mosaïque* for solo piano (Andrew Ball), *Perihelion* for Lontano, *Cepheid Variables* for Divertimenti, *Metoikos* for the Gabrielli Brass Ensemble (featuring soloists Mary King and Jane Manning), and *String Quartet No 1* for the Brindisi String Quartet.

During the 1990s, Clarke concentrated on studying, playing, and composing for the Javanese gamelan, working with several performing ensembles as composer, conductor, and performer. He has also taught composition for the gamelan in classes at the South Bank Centre's Education Programme in London and at Kingston University.

He has composed many innovative and successful pieces for these unique instruments, attracting wide critical acclaim, including the song cycle *The Dissolving Tree* (with Mary King), performed at the Bridgewater Hall in Manchester, and *The Magic Mirror*, performed in many places, including the BBC Broadcasting House in Manchester, the Purcell Room in London, and elsewhere in Germany and Holland.

He composed a ballet for the Colourscape Festival combining “Western” flute and electroacoustic sounds with the gamelan and also made successful arrangements for gamelan of two classic American compositions: *The Unanswered Question* by Charles Ives and *Short Ride in a Fast Machine* by John Adams. The latter has been performed and broadcast in versions for both Javanese and Balinese gamelan in concerts with the BBC Symphony Orchestra (Maida Vale), the London Symphony Orchestra (The Barbican and LSO St. Lukes), and the Philippines Philharmonic Orchestra (Petronas Concert Hall, Kuala Lumpur).

In the late 1990s, he composed two pieces for the Dutch group Ensemble Multifoon, using gamelan instruments in Western tuning: *Earth Songs* with mezzo-soprano Kristina

Fuchs and clarinet and *Echo's Bones* featuring violin and clarinet.

Several pieces for the South Bank Gamelan Players and Alpha Beta Gamelan (*Bonang Spiritual*, *Fugitive Pieces*, and *Bone Shadows*) have been performed to great acclaim at the Rhythm Sticks Festival at London's South Bank Centre, the Bridgewater Hall and BBC Broadcasting House in Manchester, and on tour in Holland, France (Cité de la Musique de Paris), and Germany. Two further works, *Landscape with Haiku* and *Strange Attractor*, were recorded and released by Alpha Beta Gamelan on CD in 1998.

Since 2001, Clarke has returned to composing for “Western” instruments, and recent works include *Midnight Verses*, a duo for clarinet and marimba for the virtuoso Tara Bouman and percussionist Stephan Froleys, which has been played several times to acclaim in Germany and Holland. A percussion quartet, entitled *Endgame*, was premiered in Germany by Klangwerk Münster in 2005.

A song cycle, *Time's Eye*, setting texts by Paul Celan and Samuel Beckett for soprano and three instruments, was performed by the Concorde Ensemble with Tine Verbeke in the Samuel Beckett Festival in Dublin in 2006.

His large-scale orchestral work *Statue Circle* was performed by the BBC Philharmonic Orchestra conducted by James MacMillan in 2006 and broadcast on BBC Radio 3 the following year. The quintet *Dimensions of the Present Moment* was performed by the Chromatico Ensemble in the Notting Hill Festival in 2009.

Nine Sonnets in Memory of John Clare for violin and piano was performed by Beth Spendlove and Nigel Clayton in Colchester in 2014, and *String Quartet No. 3* was performed by the Kingfisher Quartet the same year. The Kingfisher Ensemble also gave the first performance of *Threnodia* in Wissett, Suffolk, at a concert to mark the anniversary of the start of the First World War.

Clarke's large-scale orchestral work *Three Orbits* was performed and recorded in the Czech Republic by the Brno Philharmonic Orchestra under Mikel Toms in 2014 and was released on CD by Ablaze Records in 2015.

A major piece for chamber orchestra, *Pour Finir Encore* (highly recommended in the International Uuno Klami Composition Competition in Finland and shortlisted by Sound and Music in 2009), has also been recorded by the Brno Philharmonic Orchestra under Mikel Toms and was



Acknowledgements

My thanks to Sandy Baillie for believing in the concerto and playing it so brilliantly. I would also like to thank Mikel Toms for his skill and good humour in the rehearsals and recording sessions and to Douglas Knehans for also believing in this music and using all his formidable skills to bring it to life.

released by Ablaze Records in 2016. The disc also includes premiere recordings of *Galileo's Dream* (octet), *Dead Voices* (twelve solo strings), and *Silentium* (full orchestra).

He has recently composed a series of duos for stringed instruments and . . . *if not, winter* . . . (viola/cello) was premiered at the William Alwyn Festival in 2015. This work,

and the other three works in the series, *Shadow Songs* (violin/cello), *In the Circle of the White Moon* (two violins), and *The Brightness of Shadows* (violin/viola), were played and recorded alongside *Threnodia* and *Dimensions of the Present Moment* by players from the Brno Philharmonic in 2016; the recording was released in 2017.

Clarke's music has been broadcast on BBC Radio 3 in Music of Our Time, Hear and Now, Late Junction, and World Music Week, on RTI in Ireland, and elsewhere in Europe and Asia.

www.symonclarke.co.uk

**Alexander Baillie, cellist**

Alexander Baillie is internationally recognized as one of the finest cellists of his generation. Inspired by the late Jacqueline du Pré, he began playing the cello at the relatively late age of twelve. He went on to study at London's Royal College of Music under Joan Dickson and Anna Shuttleworth, later continuing his studies with André Navarra in Vienna.

Baillie has performed extensively with leading British orchestras. His notable appearances include the Elgar Concerto with the London Symphony Orchestra under Andrew Litton, the Schumann Concerto with the BBC Symphony Orchestra under Marek Janowski at the Proms, the Walton Concerto with the Royal Philharmonic under the late Sir Alexander Gibson, and the Dvořák Concerto with the City of Birmingham Symphony Orchestra under Sir Simon Rattle. He has also both directed and performed the Haydn and

Boccherini concertos with the English Chamber Orchestra.

His contributions to contemporary music include the Canadian premieres of Penderecki's *Second Cello Concerto* (1992) and H.K. Gruber's *Concerto*, as well as Andrew MacDonald's concerto, commissioned by the Manitoba Chamber Orchestra. He has been a featured soloist at the BBC Proms, premiering Colin Matthew's *Concerto* (1984), Henze's *Sieben Liebeslieder* under the composer's direction (1988), and Takemitsu's *Orion and Pleiades* (1989). His Proms performances include the Delius and Schumann *Concertos* and Beethoven's *Triple Concerto*.

Baillie's international engagements have included a tour of the Elgar *Concerto* in Germany, performances at the Royal Palace in Oman, Shostakovich's *Cello Concerto No. 2* in Boston under Benjamin Zander, and Haydn's *Cello Concerto in C Major* under John Eliot Gardiner. He has given recitals at Wigmore Hall and premiered George Lloyd's recently discovered *Cello Concerto* in Europe, as well as Stephen Watson's *Concerto* with the Hallé Orchestra. His performances have also featured at the International Festival au Côté des Îles in France and on tour with the

National Youth Orchestra of Scotland.

His recordings include Elgar's *Concerto* on Conifer, Tippett's *Triple Concerto* on Nimbus (with Sir Michael Tippett conducting), and Gordon Crosse's *Concerto* with the BBC Symphony Orchestra under Martyn Brabbins on the NMC label. His recordings of Britten's *Cello Suites* and *Sonata* received high acclaim, with *The New York Times* praising his interpretation:

"Many other cellists have made a strong claim on this repertory. Perhaps the most successful is Alexander Baillie."

In 2005, two significant new works were composed for Baillie and his duo partner, pianist James Lisney. Jan Vriend's *The Anatomy of Passion*, a technically and emotionally demanding half-hour work, received its world premiere at Wigmore Hall. In contrast, Thomas Schmidt-Kowalski's *Atlantis Sonata*—the third in his series of cello sonatas—offers a flowing, romantic evocation of the Atlantis legend. *Atlantis* received its UK premiere in 2006 at the Purcell Room in London, with recordings of the three

sonatas later released on the Woodhouse record label.

Baillie is also featured in the film *Dvořák . . . Who?* by Jan Harlan, which documents his performance of the Dvořák *Concerto* and his work with young musicians of the European Youth Philharmonic Orchestra. The film has been praised for its insightful portrayal of musical communication.

Beyond his solo career, Baillie has mentored the next generation of cellists. His students from the Bremen Hochschule "CelloSoundBremen" participated in the ninth Profil Intermedia Festival, exploring the theme of communication through music. Additionally, he played a key role in launching *The Red Hedgehog*, a chain of relaxed-ambience music cafés inspired by the Viennese tavern frequented by Brahms, offering informal concert performances in an intimate setting.

Alexander Baillie is currently Professor of Cello at the Hochschule für Künste Bremen and a Guest Visiting Professor at the Australian National Academy of Music in Melbourne.



Mikel Toms, Conductor

British conductor Mikel Toms has worked with many orchestras and ensembles, including the Royal Philharmonic Orchestra, the London Chamber Orchestra, the Oslo Sinfonietta, Ensemble Modern, the Brno Philharmonic Orchestra, the Janáček Philharmonic Orchestra, the City of Prague Philharmonic Orchestra, the New Prague Sinfonia, the Kazakhstan State Symphony Orchestra, the Uralsk Philharmonic Orchestra, the Czech Film Orchestra, and Elision (Australia's national contemporary music ensemble). He is currently Resident Conductor of the Symphony Orchestra of India.

He has recorded over thirty CDs for many labels, including Sony BMG (the world-premiere recording of Philip Glass's *Saxophone Concerto*), Decca, Métier, Quartz, and Ablaze Records. He was also the founder of the independent CD label Quartz and is the director of a successful film and music production company (First Creative), working mainly in the United Kingdom and the Czech Republic. He recently appeared in the three-part BBC FOUR television series *Romance and Revolution—Musical Masters of the 19th Century*.

He has conducted for BBC Radio 3's *Hear and Now* program; has broadcast on Italian, German, Spanish, and Irish radio; and has appeared at festivals in London, Bath, Cheltenham, Huddersfield, Belfast, Darmstadt, Innsbruck, Sligo, Almaty, Valencia, Dortmund, and Berlin.

Mikel read music at Oxford University, where he conducted a complete performance of *Messiaen's Des Canyons Aux Étoiles* at the age of twenty. He studied with Peter Eötvös as a member of the International Eötvös Institute Foundation and at the Darmstadt Internationales Ferienkurse, where he won the Stipendium Prize for performance. In 1996, he was selected to conduct the Ensemble Modern in a performance of Karlheinz Stockhausen's *Mixtur*, in collaboration with the composer.

From 1993 to 2001, Mikel was artistic director of the contemporary music chamber orchestra Reservoir. He is closely associated with the Brno Philharmonic Orchestra, with whom he has made many recordings of contemporary and classical repertoire as well as a number of TV and film soundtracks.

He has recorded over eighty new works for orchestra and has collaborated with major composers, including Iannis Xenakis, James Dillon, Michael Finnissy, Karlheinz Stockhausen, and Harrison Birtwistle.

Mikel is also well known as a writer and broadcaster about classical music. In addition to his well-known conducting blog, his writing has appeared in the *Times*, the *BBC Music Magazine*, and other publications.

From 1997 to 2000, Mikel was director of the British Youth Opera, the United Kingdom's opera training company.

He is a Fellow of the Royal Society for the Arts.



Royal Scottish National Orchestra

Formed in 1891 as the Scottish Orchestra, the company became the Scottish National Orchestra in 1950, and was awarded Royal Patronage in 1977.

Throughout its history, the orchestra has played an integral part in Scotland's musical life, including performing at the opening ceremony of the Scottish Parliament Building in 2004. Many renowned conductors have contributed to

its success, including George Szell, Sir John Barbirolli, Walter Susskind, Sir Alexander Gibson, Neeme Järvi, Walter Weller, Alexander Lazarev, and Stéphane Denève.

The orchestra's artistic team is led by Danish conductor Thomas Søndergård, who was appointed RSNO Music Director in 2018, having previously held the position of Principal Guest Conductor. Hong Kong-born conductor Elim Chan succeeds Søndergård as Principal Guest Conductor.

The RSNO performs across Scotland, including concerts in Glasgow, Edinburgh, Dundee, Aberdeen, Perth, and Inverness. The orchestra appears regularly at the Edinburgh International Festival and the BBC Proms, and has made recent tours to the USA, China, and Europe.

The orchestra is joined for choral performances by the RSNO Chorus, directed by Stephen Doughty. The RSNO chorus began as a choir formed in 1843 to perform Handel's *Messiah* in full for the first time in Scotland. Today, the RSNO Chorus is one of the most distinguished large symphonic

choruses in Britain. The chorus has performed nearly every work in the standard choral repertoire as well as contemporary works by renowned composers, including John Adams, Howard Shore, and James MacMillan.

The RSNO has a worldwide reputation for the quality of its recordings, receiving a 2020 Gramophone Classical Music Award for Chopin's Piano Concertos (soloist: Benjamin Grosvenor), conducted by Elim Chan, two Diapason d'Or awards for Symphonic Music (Denève/Roussel 2007; Denève/Debussy 2012), and eight GRAMMY Awards

nominations. Over 200 releases are available, including the complete symphonies of Sibelius (Gibson), Prokofiev (Järvi), Glazunov (Serebrier), Nielsen and Martinů (Thomson), Roussel (Denève) and the major orchestral works of Debussy (Denève). Thomas Søndergård's debut recording with the RSNO, of Strauss's *Ein Heldenleben*, was released in 2019.



Brno Philharmonic Orchestra

The Brno Philharmonic (BPO) has an illustrious history of music making, its beginnings dating back to the 1870s, when its first predecessor, the amateur Czech Symphony Orchestra, was established under the auspices of Leoš Janáček and housed in the purpose-built Besední dům, the present orchestra's magnificent home. Formed in 1956 after the merger of the Radio Orchestra and the Brno Region Symphony Orchestra, the Brno Philharmonic has long been regarded as one of the best orchestras in this country.



The Brno Philharmonic has often been labeled as Janáček's orchestra, and rightly so. Brno, where the composer lived and worked, has always been a lively center for his music. Since its foundation in 1956, the ensemble has given well over three hundred performances of works by Janáček, at concerts both in the Czech Republic and abroad. It has also recorded Janáček's complete symphonic and cantata works.

The BPO has recorded extensively with Supraphon—a record company boasting a long and distinguished history, and which is nowadays the largest and most prestigious in the Czech Republic—and has also made a number of high-quality recordings with Sony Music, IMG Records, and BMG, as well as with a number of other well-known record labels. Most recently, the orchestra has recorded

with Music Sales, Classic FM and Sony BMG, Channel 4, Supraphon, the Royal National Theatre in London, Ablaze Records, and Universal. In 1956, when it was formed, the Brno Philharmonic began to collaborate with Czech Radio, and this relationship has continued up until the present day



Symon Clarke

Concerto for Violoncello and Orchestra (Tupaia's Map)

Royal Scottish National Orchestra • Mikel Toms, Conductor

- | | | | |
|-----|--|--------------------------|-------|
| 1–2 | <i>Concerto for Violoncello and Orchestra (Tupaia's Map)</i> | Alexander Baillie, cello | |
| | I. <i>Movement 1</i> | | 15:01 |
| | II. <i>Movement 2</i> | | 17:02 |

Three Orbits

Brno Philharmonic Orchestra • Mikel Toms, Conductor

- | | | | |
|-----|---------------------|--|------|
| 3–5 | <i>Three Orbits</i> | | |
| | I. <i>Iapetus</i> | | 9:13 |
| | II. <i>Hyperion</i> | | 6:35 |
| | III. <i>Tethys</i> | | 8:57 |

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Douglas Knehans, producer

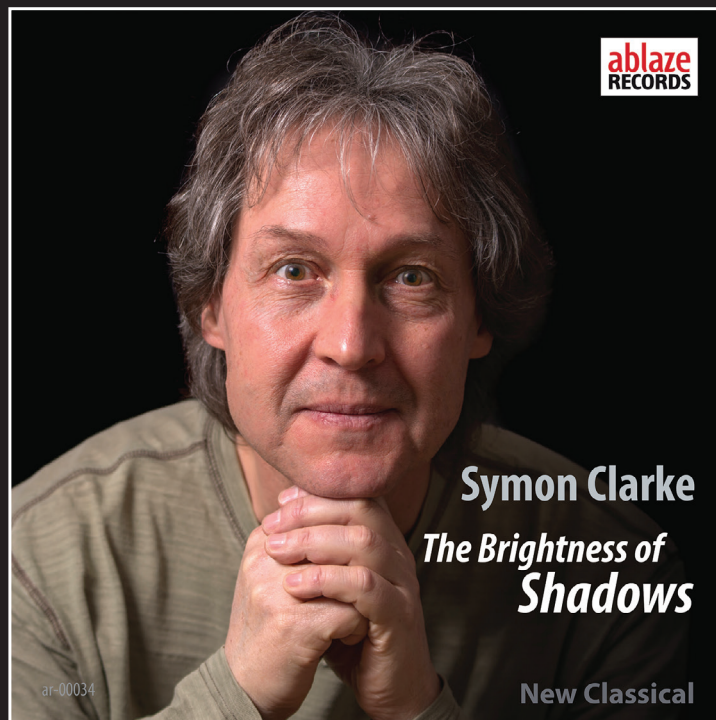
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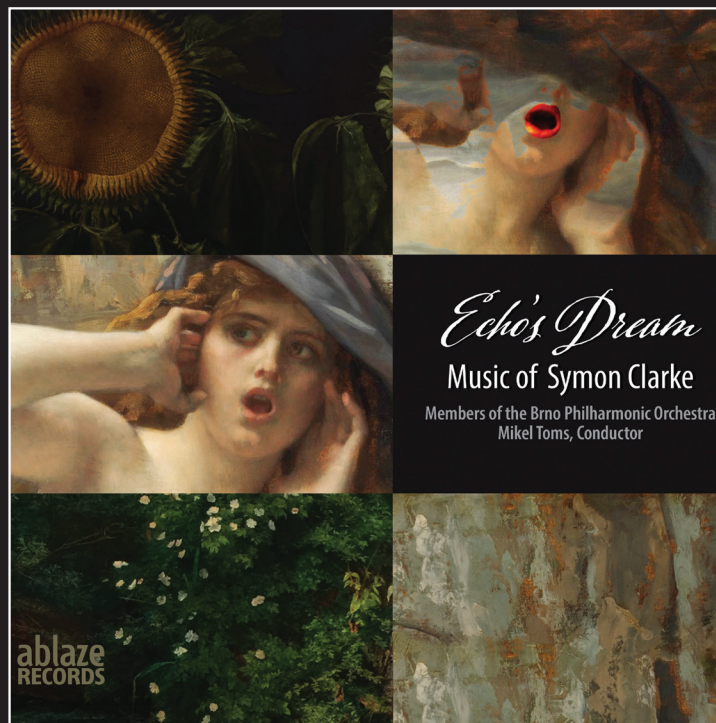
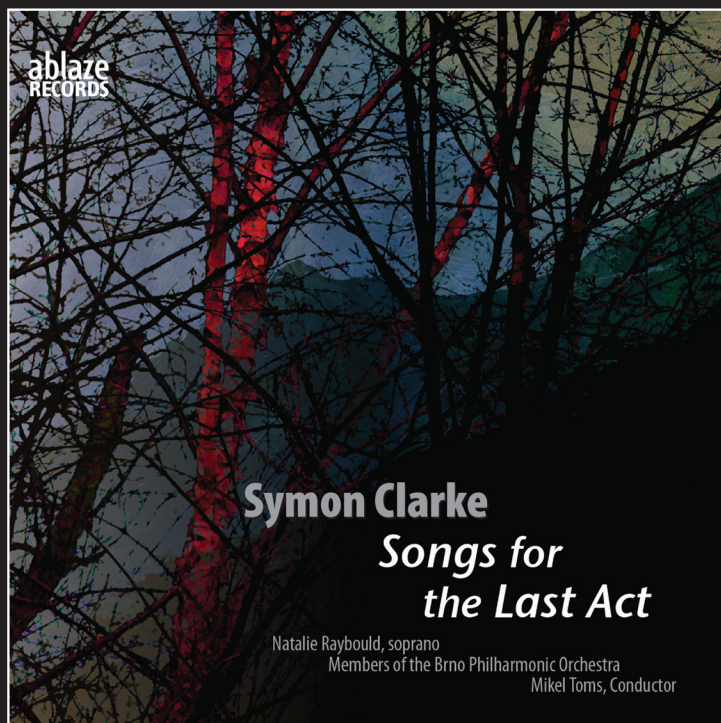
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Clarke—*Pour Finir Encore*

“... a composer who builds narrative not through linear plot but rather through a constant circular flickering between ideas.”

—Aaron Holloway-Nahum





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from specialist composers and performers from around the world.**

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— Daniel Coombs

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