

Orchestral Masters Vol. 2

Brno Philharmonic Orchestra • Mikel Toms

Edward Smaldone

Peter Dayton

Symon Clarke

YoungWoo Yoo

Zhiyi Wang

Scott McIntyre

Kenneth Froelich

Bernard Hughes

Mauro Farrugia

Roydon Tse

Paul Siskind

Disc 1

1	<i>The Beauty of Innuendo</i>	Edward Smaldone	13:08
2	<i>From Sombre Lands</i>	Peter Dayton	5:27
3–5	<i>Three Orbits</i> I. <i>Iapetus</i> II. <i>Hyperion</i> III. <i>Tethys</i>	Symon Clarke	9:13 6:35 8:57
6	<i>Honbul (Re-creation from above)</i>	YoungWoo Yoo	6:17
7	<i>The Aroma of Exotic</i>	Zhiyi Wang	5:19



Edward Smaldone

Dr. Edward Smaldone is Professor of Music and, since 2002, the Director of the Aaron Copland School of Music at Queens College, City University of New York. He is the recipient of the Goddard Lieberman Fellowship from the American Academy of Arts and Letters, as well as grants and awards from ASCAP, The MacDowell Colony, Yaddo Corporation, the Charles Ives Center for the Arts, the Percussive Arts Society and the American Music Center.

Orchestras and ensembles in the United States, Canada, China and Europe have performed Smaldone's music. An active composer for dance, Smaldone has arranged music by and attributed to Pergolesi which has been performed

world wide by Mikhail Baryshnikov's *White Oak Dance Project*. His music is recorded on CRI, New World, Capstone and Naxos labels. His latest CD *Rituals: Sacred and Profane* was released on the Naxos label in April 2012.

Support for the recording of Edward Smaldone was provided by a PSC-CUNY Award, jointly funded by The Professional Staff Congress and The City University of New York, and by the Roger Shapiro Fund.

The Beauty of Innuendo

The Beauty of Innuendo was composed in 2013 at the invitation of conductor Daijiro Ukon and was first performed by him and

the Oratorio Sinfonica Japan in Tokyo in March 2013. The title comes from *Thirteen Way of Looking at a Blackbird*, by Wallace Stevens. This line comes from the fifth stanza of the poem: "I do not know which to prefer, / the beauty of inflections / or the beauty of innuendoes, / The blackbird whistling / or just after." The line indicates the dilemma of the choice between the beauty of the *inflections* of the blackbird's whistling (i.e. — the beauty of a thing we experience directly), and the beauty of the *innuendo* of the memory of it (i.e. — the beauty of something that is absent). My composition therefore explores the beauty found in the memory of something that is not experienced directly.



Peter Dayton

Peter Dayton graduated from Vanderbilt University with a Bachelor's degree in Composition in 2012. His works for soloists, voice, chamber ensembles, orchestra, jazz band, and chorus have been performed across the United States as well as internationally. With interests in crossing the fields of music and visual art, his interdisciplinary works have been met with praise by internationally acclaimed artists such as Fernando de Szyszlo and John Hitchens. A still-emerging composer, his career has already included private commissions, awards in national and international competitions, study at London's Royal Academy of Music and Malmö Sweden's Musikhögskolan, a benefit concert for Ohio's marriage equality organization Freedom to Marry Ohio, and participation in music festivals in Colorado and Italy.

For more information see www.peterdaytoncomposer.com

From Sombre Lands

I had originally conceived *From Sombre Lands* (2013) as a work for solo piano. It was requested by a dear friend and fellow composer for a recital, which would connect Rachmaninoff's *Etude Tableau* in D Minor Op. 33, No. 4 and Chopin's *Nocturne* in B Major Op. 62, No. 1 on her program. I turned to the work of British semi-abstract landscape artist John Hitchens for inspiration, as works inspired by or responding to pieces of visual art have figured largely in my creative impetus, and I had already composed a piece based on the paintings of John's father, Ivon Hitchens, himself a well-respected modern landscape artist. While the painting was integral in beginning the piano composition, upon completion it seemed that the work had taken a different direction. However, when I orchestrated *From*

Sombre Lands, I felt I recovered some of my original intentions, the use of varied timbres better matching Hitchens's own tactile, almost textile, textural variety and choice of warm colors than the piano's timbral limitations. *From Sombre Lands* is dedicated to Shelby Flowers and to Matthieu Cognet, who near-simultaneously performed this work at Vanderbilt University and as part of (SUNY) Stony Brook University's 2013 Piano Project respectively. The piano version was awarded first prize in the national division and fourth prize in the international division of the Golden Key Music Festival Piano Composition Competition. The recording is dedicated to John Hitchens, with whom I am privileged to have kept up a lively correspondence.



Symon Clarke

Symon Clarke has written music for conventional western instruments and both Javanese and Balinese Gamelan. Over the last few years, compositions for western instruments include *Midnight Verses*, Tara Bouman (clarinet) and Stephan Froleys (marimba); *Endgame*, a percussion quartet for Klangwerk Münster; *Time's Eye*, a song cycle, for the Concorde Ensemble in Ireland. The BBC Philharmonic Orchestra, under James MacMillan, performed his orchestral work *Statue Circle* in Manchester and *Dimensions of the Present Moment* was performed by the Chromatico Ensemble in London; *String Quartet No 3*, performed by the Kingfisher String Quartet and *Nine Sonnets in Memory of John Clare* for Violin and Piano by Beth Spendlove (violin) and Nigel Clayton (piano).

His compositions for gamelan include *The Dissolving Tree*,

Strange Attractor, *Fugitive Pieces*, *Bonang Spiritual*, *Magic Mirror*, *Landscape with Haiku*, *Earth Songs* and *Echo's Bones* for groups in the UK, Holland, Germany, France and Malaysia.

For more information see www.symonclarke.co.uk

Three Orbits

The piece is in three movements and each relates to one of Saturn's many moons: Iapetus, Hyperion and 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 on its own axis as it orbits Saturn—this is reflected in the somewhat turbulent music of the middle movement. Beyond that, the music does not relate to the orbits of the moons but rather 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 numerous daughters called the Oceanids.



YoungWoo Yoo

Born in Seoul, South Korea, YoungWoo Yoo began her classical composition studies at the age of fifteen and earned many prizes in several international and national competitions, including first place in the ValTidone International Music Competition — ‘Edigio Carella Composition Competition,’ and second prize in the American Prize, Orchestra Division–Student Category. Her works have been performed in Italy, France, Netherlands, Albania, Greece, USA, and South Korea.

Yoo holds a Bachelor of Music degree from Ewha Womans University and received her Master of Music degree from the Manhattan School of Music, where she studied with J. Mark Stambaugh. While at MSM, Yoo was selected to participate in masterclasses with Samuel Adler, Matthias Pintscher, and Jeff W. Nichols. She is currently a doctoral candidate (DMA, ABD) and has studied with Sever Tipei at

the University of Illinois at Urbana-Champaign.

Honbul (Re-creation from above)

The inspiration for my orchestral work *Honbul (Re-creation from above)* comes from the Buddhist concept of reincarnation. Traditionally, it is believed that when a person takes his final breath, a blue light escapes from his body and flies into the sky, searching the world for a newborn child. In Korea, the name for this blue light, what we consider to be the “fire of the soul,” is honbul.

My piece begins with the death of a human being, captured within a pronounced glissando in the violins and violas. This is followed by the winds blowing air through their instruments in both sustained breaths and through stagger breathing, accompanied by the upper strings continuing to glissando,

representing the human’s final breaths and the honbul escaping from its dying corporeal vessel. It then soars up into the atmosphere, searching for a new life to inhabit.

The honbul soon finds itself in the presence of countless other soul fires, swirling about each other in a chaotic cloud of luminescence. They scour the vicinity for every kind of new life, finding a newborn creature that would be a good fit for them. Eventually, each honbul will find its match, and as they reach the threshold of the infant creature’s mouth, they bury themselves deep within, all of this heralded by the easing of the musical tension and the return of the breathy, nebulous material of the work’s opening, but this time accompanied by a glockenspiel and xylophone, symbolizing the innocence of the newborn baby.



Zhiyi Wang

Zhiyi Wang is one of the foremost Chinese composers of his generation recognized by both academic and commercial music industries. As a core member in the music crew of 2008 Beijing Olympic Games, Wang contributed various music programs for the Opening Ceremony, including the official theme song *You and Me*.

Wang's music has been performed worldwide in many concerts and festivals, and has been recorded by Sony Classical and Universal Music, etc. He has received many prestigious awards and honors, as well as appointed residency by Shanghai Opera House. Born in Suzhou, China, Wang holds Bachelor and Master Degrees in composition from Oberlin College Conservatory and the University of Louisville respectively. He studied under Marc Satterwhite, Randolph Coleman and Ye Guohui.

Wang founded *Z-1 Music Studio* in Beijing, where he produces various music works for major commercial projects,

including the film scores of the *Flowers of War* and *Coming Home* by Zhang Yimou.

The Aroma of Exotic

The bouquet of the 'exotic' is always perceived in contrast to the 'local non-exotic', and thus the perception of 'exotic' colors by a 'non-exotic' subject seamlessly combines both color schemes. The eastern pentatonic nature of *The Aroma of Exotic* shifts colors implicitly and further fuses with western elements, creating a diversified montage reminiscent of our multicultural world. *The Aroma of Exotic* could thus either be the oriental cultural experience of a westerner or equally be the occidental interpretation by an easterner.

The construction and connection of harmony are the signatures of my music. Furthermore, my unique understanding as a Chinese musician allows me to explore pentatonic elements

with a contemporary approach. Inspired by my trip to Prague and Paris, this piece creates a layout of exotic characters by balancing both colors of seven-tone and five-tone scales, where the two essences fuse into one organic presentation; analogous to an Impressionist painting with contextual enrichment from Asian elements.

In spite of their brevity, the materials are compressed into a musical montage, consisting of micro-appearances that shift quickly from one to another new 'scent,' as an implication of the multiple aromas. The diversity of harmonic colors brings *Aroma* into life by shifting colors between groups of woodwinds, brass, percussion and strings. The piece intends to create "a Perfume to the Ear;" while the melodic motives transform into delicate harmonies, the multi-layer harmonies reflect *The Aroma of Exotic*.

The piece was awarded the first prize in 2014 Senzoku Gakuen International Composition Competition.

Disc 2

1	<i>Particles of Time</i>	Scott McIntyre	10:52
2–4	<i>Symphony No. 1: Dream Dialogs</i> I. <i>Thought in Process</i> II. <i>Spinning Yarns</i> III. <i>At A Loss For Words</i>	Kenneth Froelich	7:24 7:24 8:12
5	<i>Anaphora</i>	Bernard Hughes	14:14
6	<i>Capriccio Mediterraneo</i>	Mauro Farrugia	11:01
7	<i>Remembrances</i>	Roydon Tse	5:52
8	<i>Clarion Call</i>	Paul Siskind	4:02



Scott McIntyre

Scott McIntyre studied French horn at the Victorian College of the Arts in orchestral performance and composition from 1988–90 before he studied with Brenton Broadstock, graduating in 1993 with a Bachelor of Music in music composition from the University of Melbourne.

In 2009 he completed his Masters Degree in Composition at the University Of Melbourne and completed his PhD in Composition at the University of Tasmania with the assistance of an Elite Scholarship. His music has been performed in the United States, Europe, Asia and Australia by artists such as Michael Kieran Harvey, Barrie Webb, Brigid Burke, the Arditti String Quartet, Silo String Quartet, the Israel Contemporary Players and the Tasmanian, Adelaide and Melbourne Symphony Orchestras. In 2012 he attended the Composing in the Wilderness workshop in Denali National Park, AK as part of the Fairbanks Summer Arts Festival.

For more information see www.scottmcintyre.com.au

Particles of Time

The title of the piece suggests moments in time in the life of the Sydney Symphony Orchestra. The year 1932 saw the creation of the ABC as Australia's premiere broadcast and performance institution. Studio orchestras were formed in both Sydney and Melbourne and in 1934 the orchestra grew to a core complement of 24 players with government funding in 1936 boosting the ensembles to 45 players each. These ensembles formed the basis for the Sydney Symphony and Melbourne Symphony orchestras we have today.

This piece explores the growth of the ensemble over its early development. After an initial *tutti* introduction a complement of seventeen players introduces the first of three ensemble sections. A brief *tutti* punctuation ushers in the next growth of the orchestra, twenty-four players. An extended *tutti* outburst, reminiscent of the opening, exhausts itself giving way to the forty-five piece ensemble. This elegy slowly builds in stature but is interrupted by another brief *tutti*. The coda builds to a tutti

from the depths of the double bassoon and basses, culminating in the full sonority of an orchestra of the dimensions of the Sydney Symphony that is heard today.

Embedded into the musical language of the piece are the names of three important conductors; Heinze, Goossens and Challender. It was Bernard Heinze's drive and determination that each Australian city housed its own professional orchestra. His School Concerts in the late 1920s helped cement his vision for the establishment of the ABC orchestras in Australia. The music for Heinze has been paired with the early seventeen-piece ensemble, its long melody casting its tendrils out over the Australian cultural landscape. Music representing Eugene Goossens, the orchestras first Chief Conductor, is played by a twenty-four piece ensemble. A forty-five piece ensemble takes up Stuart Challender's elegy. A furtive woodwind sixteenth note figure and rich strings are accompanied by Mahlerian suggestions in the horns and harp.



Kenneth Froelich

Described as “energetic, exciting, and rhythmically dynamic,” composer Kenneth D. Froelich’s music has been performed internationally in Europe, Asia, and North and South America. He has been honored with awards from ASCAP, NACUSA, Meet the Composer, the Percussive Arts Society, and the American Composers Forum, and his music has been presented by Pacific Serenades, CMASH, the American Composers Orchestra, Duo46, Earplay, the Empyrean Ensemble, the California E.A.R Unit, the Jolles Duo, and the Indianapolis Symphony Orchestra, among others. Kenneth received his DM and MM degrees from Indiana University, and received his BM degree *summa cum laude* from USC in 1999.

SYMPHONY No. 1: Dream Dialogs

My *Symphony No. 1* is inspired by the innate property of

music to create a dialog on a completely abstract level. The first movement of the Symphony, *Thought in Process*, is inspired by patterns of thought that mimic my own personal inner-dialog. The movement begins with a collection of incomplete motives. Over the course of the movement, a single motive emerges as a principal idea. This idea becomes an obsession, a musical thought that refuses to yield regardless of the presence of other ideas.

Spinning Yarns, the second movement, is inspired by the jazz concept of “trading fours” where the drummer performs a series of solos that alternate with solos by the rest of the ensemble. The movement’s form is divided up into three large sections, which can be further divided into thirteen separate “strands.” Each of these strands, with the exception of the middle seventh one, is presented as a call

and response utilizing different sections of the orchestra.

The third movement, *At a Loss for Words*, is the emotional core of the symphony. The form of the movement loosely mirrors a conversation between two unidentified individuals. This conversation builds organically, slowly introducing musical material in a hesitating manner, and intensifying as “details of the dialog” emerge through thematic development. The conversation builds until one voice explodes through a frantic, uncontrolled trombone solo. This is followed by a surprisingly peaceful and introverted song incorporating both voices. This song concludes the movement, with an ever-so-brief interruption from the first movement.



Bernard Hughes

London-based composer Bernard Hughes studied Music at Oxford and London universities, receiving a PhD in Composition in 2010. His work has received performances at major venues in the UK including St Paul's Cathedral and Symphony Hall in Birmingham.

Bernard Hughes has had several pieces performed and broadcast by the internationally-renowned BBC Singers, including the radio-opera *The Death of Balder*, which was runner-up in the 2009 British Composer Awards. A major commission for the BBC Singers, *A Medieval Bestiary*, was premiered and broadcast in January 2011.

Recent performances include the premiere of *I Sing of Love* in Seattle, *All across this jumbl'd earth* at the Three Choirs Festival in Hereford (UK) and *Salve Regina* at Southwark

Cathedral in June 2014.

For more information see www.bernardhughes.co.uk

Anaphora

Anaphora takes its title from a Greek rhetorical device. 'Anaphora' means the repetition of a word or phrase at the beginning of a series of phrases; notable examples include Martin Luther King's 'I have a dream' speech, or Winston Churchill's 'we shall fight on the beaches, we shall fight on the landing grounds'. The piece begins with five notes on a solo oboe — A, E, C#, F# and G — which return, sometimes straightforwardly and sometimes heavily disguised, at the beginning of each section of music. The music moves through a number of sections in its fourteen

minute duration, some still and slightly mysterious, others joyously extrovert, reaching a climax over a ground-bass made from the opening five notes in inversion, before dying away to end quietly.

Anaphora was written for the Woking Symphony Orchestra as part of Making Music's Adopt-a-Composer programme, and premiered by them in June 2012. The London premiere was given by Sinfonia Tamesa in October 2012.



Mauro Farrugia

Mauro Farrugia B.A. (Hons.) Music Comp. (Melit., 2011), P.G.C.E. Music (Melit., 2012) is a composer, orchestrator, educator, freelance trombone and euphonium player, and chorister. Born into a highly musical family, he is involved in the classical, contemporary, chamber, jazz, pop, and ska music scenes of his native island.

Beginning first music lessons with his father Alfred, lead to obtain a First Class Bachelor of Arts (Honours) Degree in Music Composition (Melitensis, May 2011), under the tuition of coordinator Dr. John Galea. During the final year of this degree, Mauro was able to attend a symposium on Contemporary Mediterranean Music at the Conservatorio Antonio Scontrino in Trapani, Sicily (March 2011). In May 2012, he finished reading a pedagogic Postgraduate Cer-

tificate in the Education of Music Studies (P.G.C.E.) under tuition of coordinator Ms. M. Azzopardi Barbieri.

Capriccio Mediterraneo

Capriccio Mediterraneo is a work that is modern yet bright, folk-like and elegant. The music seeks to blend themes that represent the Mediterranean culture with both Western music traditions as well as those that come from Africa and the eastern parts of the Mediterranean in a work that is light, colorful, infectious and fun. The piece is idiomatically scored and its three themes have been tailored to portray the Upper, Middle and Lower Mediterranean—distinctive approaches that promote the unity that exists in their diversity. An important aspect of the work is a sense of longing

and feeling for one's own native identity suggested through particular 'sound-moods.'

Capriccio Mediterraneo is a composition that strives to excel in portraying a soundscape determined by moods, pre-compositional thought and logical well-articulated construction. The three themes used had been all inspired by various aspects of the Mediterranean cultures such as the sounds of the east, the harmonies of the west, the percussive sounds of Northern Africa and the highly embellished melodies coming from the Iberian region.



Roydon Tse

Hailed as a composer “glittering with professionalism” (Vancouver Sun) and known for his pieces that are “beautifully crafted in a classical style” (La Liberté), Roydon Tse is an emerging Hong Kong/Canadian composer and pianist who seeks to write music that moves and inspires audiences, from first time listeners to the classical connoisseur. His music has been performed by the Toronto, Vancouver, Victoria, Edmonton, and Winnipeg Symphony Orchestras, and has won several prizes both nationally and internationally. Roydon holds a Bachelor degree in Music Composition from the University of British Columbia, where he studied with Dorothy Chang and Stephen Chatman, and is currently pursuing his Masters degree in Composition at the University of Toronto with Christos Hatzis and Gary Kulesha.

For more information see www.roydontse.com

Remembrances

Commissioned in 2008 by the Edmonton Symphony Orchestra, *Remembrances* was written as part of the ESO’s young composers’ project. The premiere was given by the ESO in September 2008 by conductor Robert Bernhardt, and was subsequently chosen to be performed by the Toronto Symphony Youth Orchestra in 2012 under Shalom Bard.

A piece in memory of friends and family in Hong Kong and the UK, *Remembrances* is a short prelude for orchestra written shortly after immigrating to Canada from Hong Kong. During the composition of *Remembrances*, I was listening continuously to the music of Ravel and Stravinsky, in

particular *Suite No. 2* from *Daphnis et Chloe* and the *Firebird*. *Remembrances* begins with a melody for the English horn, which is then passed from the winds, to the strings, and then to the French horns. There are moments of turmoil, among otherwise lyrical and pastoral sounds as I attempt to capture the feelings of loss as I left familiar homelands to start a new chapter in life.

Remembrances is dedicated to my parents Kenway and Vickie, for their assistance in making this recording possible, and for all their support and advice throughout my career in music. Thanks also to composer John Estacio, who discovered my potential and mentored me during the composition of *Remembrances*.



Paul Siskind

Paul Siskind's music encompasses many genres, and has been performed across the US and abroad by ensembles such as the Pittsburgh Symphony, Minnesota Orchestra, Arditti String Quartet, Dale Warland Singers, Burklyn Ballet Theatre, counter)induction, and mezzo-soprano Stephanie Blythe. He has received numerous awards and grants, including ASCAP, Meet The Composer, American Music Center, National Federation of Music Clubs, New York State Music Fund, and the McKnight, Jerome, Puffin, and Dodge foundations. His work is published by G. Schirmer Inc., Canto Musikkforlag, and Sweet Child Music, and has been commercially recorded on the Innova, Albany, Ravello, New Ariel, Equilibrium, ERM Media and Ablaze Records labels.

Dr. Siskind is on the faculty of the Crane School of Music,

SUNY-Potsdam, where he was voted "Teacher of the Year" three times. He has received the SUNY Chancellor's Award for Excellence in Teaching, and a President's Award for Scholarship and Creative Activity.

Clarion Call

The Crane Symphony Orchestra, the resident orchestra of the college where I teach, commissioned *Clarion Call* for its fall 2008 tour. Conductor Christopher Lanz asked for a short piece that would work well as a concert opener (i.e. attention-grabbing), but which would be more substantial than just a fanfare.

The main theme is indeed an angular fanfare, which reappears in various guises throughout the piece to provide

a sense of unity. Two additional themes are juxtaposed against the main theme, for variety and contrast. The second theme is more lyrical in nature, whereas the third theme is more animated and rhythmic. The harmonic language of the piece is mostly based on alternation between the two whole-tone collections, although the third theme suddenly introduces octatonic scales for variety.



Mikel Toms, conductor

British conductor Mikel Toms was born in London in 1968. He read Music at Oxford University where he was President of the first Oxford Contemporary Music Festival, conducting a complete performance of Messiaen's *Des Canyons Aux Étoiles* at the age of 20. He studied subsequently with Peter Eötvös as a member of the International Eötvös Institute Foundation and at the Darmstadt Internationales Ferienkurse, twice being awarded a Patenring Scholarship and also winning 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.

Mikel has been Artistic Director of the contemporary music chamber orchestra Reservoir since 1993. He is a regular conductor and Director of Recordings of the Brno Philharmonic Orchestra and is a consultant to the Czech Philharmonic Orchestra in Prague.

Mikel has performed, recorded and broadcast with many prominent orchestras and ensembles including the Royal Philharmonic Orchestra, London Chamber Orchestra, Oslo Sinfonietta, Ensemble Modern, Brno Philharmonic Orchestra, Janáček Philharmonic Orchestra, New Prague Sinfonia, Kazakhstan State Symphony Orchestra, Uralsk Philharmonic Orchestra, Czech Film Orchestra, Elision (Australia's national contemporary music ensemble), Apartment House, Oxford Contemporary Music Festival Ensemble, Topologies and Grup Instrumental de Valencia. He has conducted several broadcasts for BBC Radio 3's *Hear and Now* programme, has broadcast on Italian, German, Spanish and Irish radio, and has appeared at festivals in London, Bath, Huddersfield, Belfast, Darmstadt, Innsbruck, Sligo, Almaty, Valencia, Dortmund and Berlin.

With Reservoir, Mikel has performed, recorded and broadcast a wide range of contemporary repertoire. The orchestra has released two CDs of contemporary Irish music on the

Black Box label and Mikel has also recorded discs of music by Richard Emsley and Michael Finnissy on the Metier label with the ensemble Topologies and of concertos by Schnittke, Langer and Mozetich on Quartz.

With saxophonist Amy Dickson and the Royal Philharmonic Orchestra, Mikel conducted the world premiere recording of Philip Glass's *Saxophone Concerto* for Sony Music on the RCA Red Label. His recording of Samuel Barber's *Adagio* was broadcast as part of Fox TV's *So You Think You Can Dance* series.

From 1997 to 2000, Mikel was Director of British Youth Opera, the UK's opera training company. Mikel was also Founder and Creative Director of the Classical Brit Award-winning label Quartz and is currently Director of the production company First Creative which specialises in producing arts films and videos and also orchestral recordings.

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



Brno Philharmonic Orchestra

The Brno Philharmonic 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 labelled as Janáček's

orchestra, and rightly so. Brno, where the composer lived and worked, has always been a lively centre 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, 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.

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— Daniel Coombs

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