

UPROAR

We want to bring contemporary classical music into the heart of everyday culture.

Contemporary music inspires us to think about what it feels like to be alive at this time and place in history. It challenges us to think in new ways about the world around us and about ourselves.

Our approach combines an extensive commissioning programme of new works from Wales based composers with visceral performances of the most exciting classical music by living composers performed at the highest international standard.

Underpinning all of UPROAR's work is a commitment to developing and investing in music, musicians and music-making representing the breadth of Welsh lived experiences. We support composers telling their first story and creating their first ever work for public performance as well as those at the peak of their career embarking on a new creative collaboration. Performances are just as likely to take place in a local school or community hall as they are on the international concert platform.

UPROAR is constantly searching for new ways to break down fears and misconception about new music, to give audiences the courage to take a risk with something new.

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Cenhadaeth UPROAR yw dod â cherddoriaeth glasurol gyfoes i ganol diwylliant bob dydd.

Mae cerddoriaeth gyfoes yn ein hysbrydoli i feddwl sut mae'n teimlo bod yn fyw ar yr adeg hon a'r lle hwn mewn hanes. Mae'n ein herio i feddwl mewn ffyrdd newydd am y byd o'n cwmpas ac amdanom ein hunain.

Mae ein dull yn cyfuno rhaglen gomisiynu eang o weithiau newydd gan gyfansoddwyr yng Nghymru gyda pherfformiadau llawn teimlad o'r gerddoriaeth glasurol fwyaf cyffrous gan gyfansoddwyr byw yn cael ei pherfformio ar y safon ryngwladol uchaf. Yn sail i holl waith Uproar mae ymrwymiad i ddatblygu a buddsoddi mewn cerddoriaeth, cerddorion a chreu cerddoriaeth sy'n cynrychioli hyd a lled profiadau pobl yng Nghymru. Rydym yn cefnogi cyfansoddwyr sy'n dweud eu stori gyntaf ac yn creu eu gwaith cyntaf erioed i'w berfformio'n gyhoeddus yn ogystal â'r rhai yn anterth eu gyrfa sy'n cychwyn ar waith creadigol newydd. Mae'r perfformiadau'r un mor debygol o ddigwydd mewn ysgol leol neu neuadd gymunedol ag y maent ar y llwyfan cyngerdd rhyngwladol.

Mae Uproar yn chwilio yn gyson am ffyrdd newydd o chwalu ofnau a chamsyniadau ar gerddoriaeth newydd, i roi'r hyder i'r gynulleidfa gymryd risg gyda rhywbeth newydd.

"...virtuosic, exuberant and playful" ** On UPROAR's 10x10, The Guardian 2018.**

Programme | Rhaglen

David John Roche - Harm Reduction (10 minutes | minud)

Anna Thorvaldsdottir – Hríml (10 minutes | munud)

Litang Shao - Floating Theatre (10 minutes | munud)

Interval | Cyfwng

Ashley John Long - Imagin'd Games (10 minutes | munud)

György Ligeti - Chamber Concerto (20 minutes | munud)

Be part of the Ensemble

Composer Kiko Shao has invited you the audience to be part of the ensemble tonight. You will help create the Electronic Bird Choir sounds in her piece, Floating Theatre.

If you would like to take part and play the sounds, scan the QR Code below or go to www.uproar.org.uk/ligeti and follow the simple instructions. When you see the conductor cue the part, press 'PLAY' on your screen. There's also a few tips to practice before the show starts.

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Byddwch yn rhan o'r Ensemble heno.

Mae'r cyfansoddwr Kiko Shao wedi eich gwahodd chi'r gynulleidfa i fod yn rhan o'r ensemble heno. Byddwch yn helpu i greu synau'r Côr Adar Electronig yn ei darn, 'Floating Theatre'. Os hoffech chi gymryd rhan, sganiwch y Cod QR isod neu ewch i uproar.org.uk/ligeti a dilynwch y cyfarwyddiadau syml.

Pan welwch yr arweinydd yn ciwio'r rhan, pwyswch 'CHWARAE' ar eich sgrin. Mae yna hefyd ychydig o awgrymiadau i ymarfer cyn i'r sioe ddechrau.



ENSEMBLE

Ffute | Ffliwt - Joanna Shaw
Oboe | Obo - Gwenllian Davies
Clarinét - Chris Goodman
Clarinét - Michelle Hromin
Horn | Corn - Richard Bayliss
Trumpet | Trwmped - Torbjorn Hultmark
Trombone | Trombôn - Huw Evans
Percussion | Offerynnau Taro - Julian Warburton
Piano - Clíodna Shanahan
Piano - Ben Smith
Electric Guitar Gitâr Trydan - James Woodrow
Violin | Feiolín - Miranda Fulley ove
Violin | Feiolín - Philippa Mo
Viola | Fiola - Nancy Johnson
Cello - Ben Michaels
Double Bass | Bas Dwbl - Ashley John Long

Artistic Director & Conductor | Arweinydd - Michael Rafferty
Sound / Video | Sain/Fideo - Eugene Capper
Ensemble Manager | Gweinyddwr - Ruth Haugen
Marketing | Marchnata - Suzanne Carter
Press | Wasg - Penny James

BOARD

Cathy Boyce
Professor Michael Ellison
Sally Groves MBE
Professor Mick Peake OBE
Jackie Yip

FUNDERS

UPROAR Funders 2025

We would like to thank our funders and supporters who made this programme possible

Arts Council of Wales
Welsh Assembly Government
National Lottery
Garfield Weston Foundation
Vaughen Williams Foundation
Hinrichsen Foundation
Gibbs Trust
Gwendoline and Margaret Davies Charity
PRS Foundation
The Stafford House Foundation
Tŷ Cerdd



ARTISTIC DIRECTOR & CONDUCTOR, MICHAEL RAFFERTY

Michael Rafferty, founder of UPROAR, is an award winning conductor based in South Wales. Passionate about contemporary culture, he conducts the world's finest contemporary music ensembles and has collaborated with over 100 living composers. He co-founded Music Theatre Wales and was its music Director for 25 years. He was awarded an MBE in 2016 for services to music in Wales and the John Edwards Memorial Award in 2020.

COMMISSIONED COMPOSERS FROM WALES

ASHLEY JOHN LONG

Ashley John Long is an award-winning virtuoso double bassist and composer active in a diverse range of musical idioms including jazz and improvisation, early and contemporary chamber music, and as a soloist.

He has performed and recorded internationally with some of the UK's leading Jazz musicians, as well as accompanying visiting international artists, whilst his work as a soloist has seen the premiers of numerous new works for solo bass. He toured in 2008 with French double bassist Louis-Michel Marion in a series of recitals featuring music by Xenakis, Bussotti, Scelsi and Barry Guy. Over 20 composers have written new works for him and has had performances broadcast on television and radio throughout the U.K and Europe.

A virtuoso improviser, Ash has developed a unique approach to the instrument, creating innovative new performance techniques including methods of preparing the bass and performed and recorded with some of the genre's leading players and released a solo disc Psi on FMR in 2017.

His work in the orchestral world has taken in everything from Gabrielli to Stockhausen and he has performed as principal double bass with various ensembles, as well as playing a great deal of chamber music.

From 2012-14 Ash toured the world with NoFit State Circus' critically acclaimed show Bianco out of which grew his collaboration with Gareth Jones, resulting in the A Place to Start EP by Fireproof Giant.

As a composer, Ash has carved a reputation as a creator of innovative scores that balance fine detail with freedom and flexibility whilst retaining a strong melodic sense. Recent commissions have been acclaimed for their original and inventive writing including: Flux (2006) and Hevelspending (2010) for the Lunar Saxophone Quartet, Songs of the Night (2007) for Joel Garthwaite, XAS (2008) for himself and Louis-Michel Marion, Dance Miniatures (2013) for the Syzygy Saxophone Quartet, Natasha (2015-2018) for Asking4It, Etiäinen (2020) and Shadow Play (2021) for UPROAR, my way is in the sand flowing (2020) for Matthew Featherstone and Somewhere Becoming Rain (2021) for Trio Anima.

He has also taught composition workshops for Arts Active in jazz and classical composition and led schools-based composition projects which have resulted in a series of orchestral works for children. 2018-2019 saw him participating in the London Philharmonic Orchestra's young composers scheme which culminated in the orchestral work Lune (2019).

He also works as an educator and is a lecturer in musicology, composition and performance at Cardiff University. He has also taught at The University of Glamorgan and given masterclasses at the Royal Welsh College of Music and Drama, County Wexford School of Music (Ireland) and MusicTime School (Milan, Italy) and acted as an orchestra sectional and Mini Bass project tutor for Gwent Music.



COMPOSERS NOTES ON *IMAGIN'D GAMES*

"In one of the valleys, on a mountaintop near where I grew up, there are the remains of an Iron Age hillfort. As a child, I would imagine what treasures might have lay beneath the earth; as an adult, I walk there with my dog and think of the feet that have trodden the same paths and the voices that have been heard on the wind down the centuries. Imagin'd Games takes inspiration from that landscape and the echoes/whispers I hear as I walk there."

DAVID JOHN ROCHE

In 2024, David completed his first two symphonies. The first, commissioned by Tŷ Cerdd, Arts Council Wales, and Aberystwyth University, was performed to a sold-out audience. The second was commissioned by County Hall Arts, with its premiere TBC. David's concerto for Grammy-nominated guitarist Sean Shibe, Chorus in Alto, was co-commissioned and toured by Sinfonia Cymru and Britten Sinfonia, receiving performances and coverage on BBC 3 Radio in Concert, BBC Radio Wales Arts Show, and BBC Radio Cymru to over 80,000 listeners. Of the work, The Guardian stated that "rhythmic patterns always defied expectation" and that it was "a vibrantly energetic conclusion", Seen and Heard International stated that Chorus in Alto was "An impressive close to the concert" where "the rhythmic drive had most of the audience tapping a foot or involving themselves in the rhythm in some way".

Recent CD releases include HEARTBREAK for trumpet (Oscar Whight) and piano (Zeynep Özsuca) on Willowhayne Records, described by the British Music Society as "slow and sorrowful [...] the trumpet playing enters with a genuine depth of feeling", with Gramophone noting "Fragility is brought to the surface". For Alex, performed by Gerard Cousins, was released on Prima Classic, receiving over 200,000 streams since its release, and The Harp of Wales for solo guitar, performed by the composer, was released on NMC Recordings.

Over the next year, David is completing a new electric guitar concerto for CoMA London (where he is Composer in Residence), alongside commissions for Britten Sinfonia in conjunction with Thundersley Brass Band, Soham Comrades, and Stamford Brass, a new guitar duo for the International Guitar Foundation, a chamber arrangement of Beethoven's Violin Concerto for Sinfonia Cymru and Hyeyoon Park, a composition for metal band and organ in conjunction with Theatr Soar.



COMPOSERS NOTES ON HARM REDUCTION

"Welsh rock and metal music has given (and continues to give) a powerful voice to the disadvantaged and deindustrialised places - including my hometown and the surrounding areas (it certainly changed my life!). In Harm Reduction I take the exhilarating, beautiful aspects of the South Walian music I grew up listening to (lots of heavy, riffy electric guitar music) and build them into a wild and celebratory composition, showing how these musical materials are throwaway or trivial - they are serious, nourishing, rejuvenating, and profound."

LITANG SHAO

Litang SHAO, born in Guangzhou, and lived in Hong Kong for many years, is currently living in the UK and is a lecturer of Composition and Music theory at the Cardiff University School of Music, previously taught at The University of Hong Kong, Hong Kong Academy for Performing Arts, and Xinghai Conservatory of Music in Guangzhou.

Deeply influenced by traditional Chinese culture, a predominant feature of SHAO's music is inspired by the beauty of Chinese arts and culture and the exploration of the possibilities of the Chinese instruments in her pieces. Her music has been described as 'evocative' by audiences.

She earned her PhD in Music Composition with a full studentship from The University of Hong Kong under the supervision of Dr. Joshua Chan and obtained her master's degree in music composition at the Hong Kong Academy for Performing Arts with the Lions Joseph Koo Music Foundation Compositional Scholarship as well as a bachelor's degree at the Xinghai Conservatory of Music in Guangzhou with National Outstanding Scholarship and title of outstanding graduates. She also received the Postgraduate Diploma in Education from The Chinese University of Hong Kong and has been awarded the Academic Performance Award.

SHAO was one of the selected young composers in the "Young China -Ten Talented Composers" Chamber Music Festival in Germany, the third prize recipient of the 7th Con Tempo New Chamber Music Composition Competition presented by the Central Conservatory of Music, the Special Prize Award in the Liu Tianhua composition competition held by Shanghai Conservatory of Music, Best Instrumental Music Award in the LingNan Music Annual Best Composition Competition 2015, finalist in the New Generation Composition Competition in Hong Kong. Her music 'Abstruse Ancient Sound' for two violins has been published in the compact disc series New Music from the Ancient Empire in Germany.

SHAO's works have been performed and featured in several music festivals and commissions, of which examples include Beijing Modern Music Festival, "Young China -Ten Talented Composers" Chamber Music Festival in Germany, Musicarama Hong Kong, "Music from the Heart" held by the Hong Kong Chinese Orchestra, Chinese Composers' Festival, and the Intangible Cultural Heritage concert at Guizhou Province, to name a few. She has also collaborated with various international ensembles, such as the Hong Kong New Music Ensemble, Hong Kong Academy for Performing Arts Orchestra, Windpipe Chinese Music Ensemble, National Chinese Orchestra Taiwan, Guangdong National Orchestra, Yuanyang Chinese Music Ensemble of Central Conservatory of Music in Beijing, Hong Kong Chinese Orchestra, Szymanowski Quartet in Warsaw, Sonar Quartet in Germany and many more.

SHAO has also served as the chief secretary of Hong Kong Association for Music Educators, and a member of the Hong Kong Composers Guild (HKCG) as well as the Composers and Authors Society of Hong Kong (CASH). Also, previously was the music committee member of the Hong Kong School Music-Speech Association.



COMPOSERS NOTES ON FLOATING THEATRE

"This piece titled Floating Theatre, is inspired by the energetic and unpredictable character of the sea. The sea is filled with a spectrum of emotions and dynamics; as people watch its waves rise and fall, they often find themselves reflecting on a range of imaginations, emotions, and memories.

In this composition, I have tried to explore the musicality of water for the first time, weaving its natural character into the musical texture to capture its subtle motions and dynamic energy. Water is used as one of the percussion instruments to produce various colours, characters, and interactions within the ensemble. This piece also incorporates inspiration from musical elements and flavour of the Chinese music.

This piece aims to create a special listening journey, inviting the audiences to immerse themselves as if they were in a floating theatre, to experience various energetic and adventurous scenes on the sea, evoking imaginative scenes of water, the sea, and the vibrant energy of nature."

COMPOSERS OF OTHER WORKS IN THE PROGRAMME

Anna Thorvaldsdottir

Anna's "detailed and powerful" (Guardian) orchestral writing has garnered her awards from the New York Philharmonic, Lincoln Center, the Nordic Council, and the UK's Ivors Academy, as well as commissions by many of the world's top orchestras. CATAMORPHOSIS was premiered by the Berlin Philharmonic and Kirill Petrenko in January 2021, following the orchestra's European premiere of METACOSMOS with Alan Gilbert in 2019. CATAMORPHOSIS received its UK premiere by the City of Birmingham Symphony Orchestra and Ludovic Morlot in June 2022, with the US premiere with the New York Philharmonic and Santtu-Matias Rouvali taking place in January 2023. ARCHORA - the latest addition to Anna's "ever-growing and ever more essential catalogue of orchestral pieces" (BBC Radio 3) - was premiered at the BBC Proms in August 2022, by the BBC Philharmonic and Eva Ollikainen. The work received its US premiere with the LA Philharmonic and Eva Ollikainen in May 2023, and its French premiere with Orchestre de Paris and Klaus Mäkelä in January 2024. A recording of the work was named among the best of 2023 by the New York Times, Boston Globe, and NPR. And "while [she] has made the symphony orchestra her own," according to Gramophone Magazine, "her chamber music is cut from the same cloth and somehow sounds with much the same combination of immensity and intimacy." Anna's first string quartet Enigma was recorded and released by Sono Luminus in August 2021, performed by the Spektral Quartet, and was one of the New York Times's recordings of the year ("a masterly entrance to the genre"). Her second "entrancing" (New York Times) quartet Rituals was commissioned by the Danish String Quartet and premiered in 2023. Portrait albums with Anna's works have appeared on Deutsche Grammophon, Sono Luminus, and Innova.

Anna's music is widely performed internationally and has been commissioned by many of the world's leading orchestras, ensembles, and arts organizations – such as the Berlin Philharmonic, New York Philharmonic, Los Angeles Philharmonic, Orchestre de Paris, City of Birmingham Symphony Orchestra, Gothenburg Symphony Orchestra, Munich Philharmonic, International Contemporary Ensemble, Ensemble Intercontemporain, Danish String Quartet, BBC Proms, and Carnegie Hall. Among the many other orchestras and ensembles that have performed her music include the Royal Concertgebouw Orchestra, Boston Symphony Orchestra, BBC Symphony Orchestra, BBC Philharmonic, London's Philharmonia Orchestra, San Francisco Symphony, NDR Elbphilharmonie Orchester, Frankfurt Radio Symphony Orchestra, Toronto Symphony Orchestra, Oslo Philharmonic, Iceland Symphony Orchestra, Bang on a Can All-Stars, Quatuor Bozzini, BBC Singers, The Crossing, the Bavarian Radio Choir, Münchener Kammerorchester, Avanti Chamber Ensemble, Royal Stockholm Philharmonic, Vienna Radio Symphony Orchestra, BBC Scottish Symphony Orchestra, Finnish Radio Symphony Orchestra, Helsinki Philharmonic, Netherlands Radio Philharmonic Orchestra, Tokyo Metropolitan Symphony Orchestra, Shanghai Symphony Orchestra, and Royal Scottish National Orchestra.

György Ligeti

Born in Transylvania in 1923, György Ligeti said that he wanted "to fuse the fear of death with laughter". His father and brother were killed during the War, and his early works were written in the constricting atmosphere of post-war Hungary. He escaped after the uprising in 1956 and for a year worked as a freelance at the West Germany Radio electronic studios in Cologne, where he intensively studied the music of Stockhausen, Kagel and Boulez. The works that first brought him fame - Apparitions and Atmosphères (both for large orchestra) and the Requiem - are composed using micropolyphony techniques, but in the early 1970's his style became simpler and more transparent. The Horn Trio (1983), composed after a long period of thought and study, marked another new departure, as may be guessed from its subtitle, 'Hommage à Brahms'. In the following years, he expanded his musical horizons again, incorporating structural principles of African drumming and fractals into music of intricate polyrhythmic beauty: the three collections of Études for piano are for the late 20th century what Debussy's were for the beginning of it.

Ligeti was honoured with all the world's major musical awards and was the mentor of a generation of composers. He died on 16 June 2006.

An abstract graphic design featuring a vibrant color palette of magenta, purple, orange, and dark blue. The composition includes stylized musical elements: a large pink violin silhouette on the left, a central orange circular motif resembling a sun or a musical instrument, and various floating musical notes and abstract shapes. A dark blue curved band at the bottom serves as a background for the text.

CONCERTO SIAMBR LIGETI CHAMBER CONCERTO

A CHERDDORIAETH NEWYDD O GYMRU
& NEW MUSIC FROM WALES

UPROAR

WALES NEW MUSIC ENSEMBLE
ENSEMBLE CERDDORIAETH NEWYDD CYMRU