



TRINITY LABAN CONSERVATOIRE  
OF MUSIC & DANCE

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# THE CARNE TRUST CHAMBER COMPETITION 2022

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ST JOHN'S SMITH SQUARE  
22 JUNE 2022

## About the Competition

The Carne Trust Chamber Competition celebrates the incredible wealth of chamber music happening at Trinity Laban.

Open to student ensembles from across our Faculty of Music, the competition is the premier showcase for the technical skill and musical creativity of Trinity Laban's student ensembles.

Following the preliminary rounds in March, tonight's final will see the four ensembles compete for a share of the prize fund, generously supported by The Carne Trust.

The Carne Trust Chamber Competition Final 2022

Wed 22 Jun, 19:00

St John's Smith Square

I am delighted to welcome you to the final of The Carne Trust Chamber Competition. The Carne Trust exists to support young talent in the performing arts, and we are passionate about creating opportunities for emerging artists to develop their professional skills in advance of a career in the arts. The Carne Trust has enjoyed a long and happy association supporting chamber music at Trinity Laban, which is now in its seventeenth year.

The Competition was conceived in 2019 to celebrate excellence in chamber music at Trinity Laban, and to encourage students to work collaboratively to form ensembles, enabling them to learn and perform together.

Tonight, four very different ensembles compete for The Carne Trust Chamber Competition Prize 2022, and I am very much looking forward to hearing all of them and the range of music they bring to the stage.

**Philip Carne MBE, Hon FTL**  
Trustee of The Carne Trust



Trinity Laban is London's Creative Conservatoire: an internationally celebrated centre of excellence, offering world-class training in dance, music and musical theatre. Trinity Laban identifies, supports and develops a diverse intake of talented performers and creators, wherever they may be found and throughout their creative lives. The supportive atmosphere, outstanding landmark buildings and innovative curriculum at Trinity Laban instil technical excellence and enable creativity to flourish, transforming those with potential into resourceful, enterprising and adaptable artistic leaders. Trinity Laban also provides exciting opportunities for the public to encounter dance and music, and to access arts health programmes.

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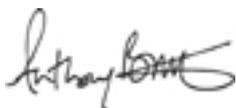
Mr Paul Strang

## Welcome

It is with great pleasure that I welcome you this evening to St John's Smith Square for the final of The Carne Trust Chamber Competition 2022.

Chamber music is central to a musician's development. Through regular chamber concerts, masterclasses and coaching days, our students discover how to realise their shared artistic ambitions. The Carne Trust Chamber Competition is an opportunity for us to recognise the fantastic collaborations that take place here at Trinity Laban. This evening you will hear performances from four outstanding ensembles, each of whom are artistically distinct and a testament to our students' creativity and dedication to their art forms.

I thank The Carne Trust, with whose support we are able to celebrate Trinity Laban's exceptional musicians and chamber music scene tonight, and I hope you enjoy the evening.



Professor **Anthony Bowne**  
Principal



## Havilland Wilshire

### Chair of the Adjudication Panel

Passionate about his beliefs in the value of a wide variety of music-making, Havilland Willshire is regularly invited to speak about the role of music in the lives of young people. He has worked extensively with young musicians as a conductor and pianist and is highly sought after as an adjudicator and competition jury member. An experienced examiner, he has served on numerous validation and review panels.

Havilland Willshire studied piano with Ryszard Bakst and accompaniment with Clifton Helliwell at the Royal Northern College of Music, and music education at the University of Manchester. He held the post of Head of Metropolitan Wigan Instrumental Music Service for nine years before accepting the position of Head of Junior Conservatoire of Music at the Royal Conservatoire of Scotland in 2000. Following a year as Head of Music Education in 2008 he became Dean of the School of Music in 2009. In 2014 he was appointed Assistant Director of Music and Head of Performance at Trinity Laban Conservatoire of Music and Dance, leading to his appointment as Director of Music in 2018.

A dedicated teacher, he taught for a number of years at the Birmingham Conservatoire of Music Junior Conservatoire and continued to teach throughout his time in Scotland. He also enjoyed an active concert career as soloist and chamber musician including live broadcasts and recordings for BBC Radio.

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# PROGRAMME

## The Bolling Quartet

**Claude Bolling**, *Suite No. 1 for Flute and Jazz Piano Trio*

- i. Baroque and Blue
- iii. Javanaise
- iv. Fugace
- v. Irlandaise
- vi. Versatile
- vii. Veloce

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## Beyond the Bell

*Henry VIII Suite* **Arr. Beyond the Bell**

**Eric Ewazen**, *Myths and Legends*

- i. Allegro Ritmico
- ii. Adagio
- iii. Allegro Giocososo
- iv. Allegro Vivace

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## Waldstein Quartet

**Beethoven**, *Razumovsky quartet Op.59 No.1 in F Major*

- i. Allegro
- ii. Allegretto vivace e sempre scherzando
- iii. Adagio molto e mesto
- iv. Thème Russe: Allegro

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## Meridian Guitar Quartet

**Andrew York** *Quiccan*

**César Franck** *Prélude, Fugue et Variation Op. 18 (arr. Ophée)*

**Astor Piazzolla** *Zita*

**Paolo Bellinati** *A Furiosa*

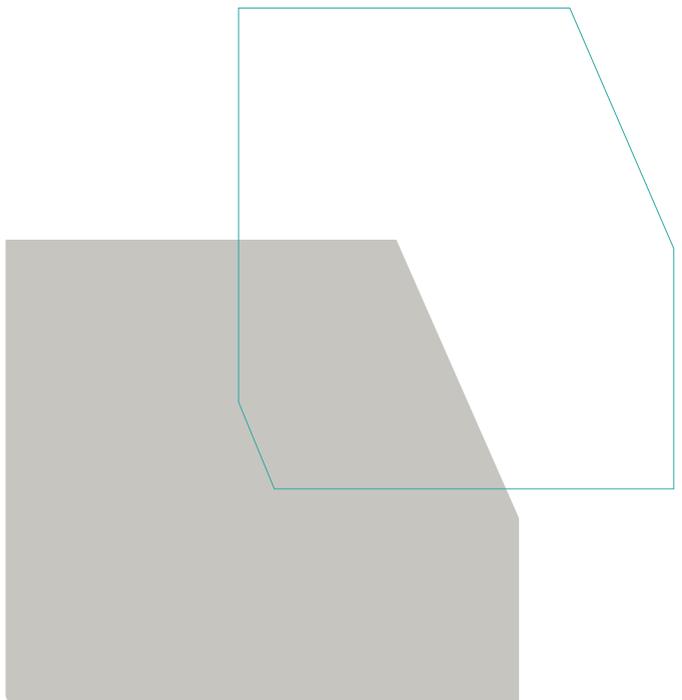
## Interval Performance

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### Levedy

#### Shaye Poulton Richards *Alone, Together*

- I. Alone, words by Sara Teasdale
- II. The Separation, words by Sarah Louisa Forten Purvis
- III. We Never Said Farewell, words by Mary Elizabeth Coleridge
- IV. Farewell (Lebt Wohl), words by Annette von Droste-Hülshoff
- V. On The Death of a Young Lady of Five Years of Age, words by Phillis Wheatly
- VI. Solitude of Space, words by Emily Dickinson
- VII. Midnight Poem, words by Sappho



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## THE BOLLING QUARTET

**Catriona Bourne Swinton Hunter** Flute

**Raymond Wui-Man Yiu** Piano

**Ethan Windle** Drumkit

**Kobe Heath-Ngugi** Double Bass



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“We are delighted to perform in The Carne Trust Chamber Competition final, held at the prestigious venue of St John’s Smith Square. We look forward to pushing the boundaries of genre and performance conventions in this collaboration between jazz and classical musicians.”

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The Bolling Quartet came together in 2021 and consists entirely of Trinity Laban undergraduate and postgraduate students, performing music that lies on the boundary between classical and jazz genres. Between them, the quartet’s members play a broad range of instruments including several types of flute and other woodwind, piano, double bass, bass guitar, drumkit and marimba.

The group are named after composer Claude Bolling, who notably wrote several suites for flute and jazz piano trio. They have played repertoire by a number of other composers including Uri Brener and Joachim Horsley, on occasion making their own arrangements to suit this unique combination of instruments.

Within the group, Raymond and Catriona perform classical repertoire as a duo, with upcoming engagements including recitals at St. Mary’s Church, Banbury and Leatherhead Concert and Arts Society. Ethan and Kobe also perform together in Afro-pop group The Amalgam. The Bolling Quartet are grateful to have benefited as a group from coaching by Melanie and Richard Henry and look forward to performing this evening.

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## BEYOND THE BELL

**Jonathan Stevens** Alto Sackbut, Trombone

**Lewis Chinn** Tenor Sackbut, Trombone

**Sam Stokes** Tenor Sackbut, trombone

**Owain Davies-McCrorie** Bass Sackbut, Bass Trombone

**Micah Baker** Percussion

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“We are honoured to have the opportunity to perform at The Carne Trust Chamber Competition final at St John’s Smith Square.”

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Beyond the Bell are a new and vibrant brass quartet. The group enjoy a myriad of musical styles and are constantly exploring new genres, from medieval and renaissance to jazz and pop. This ensemble takes advantage of its members multi-faceted instrumental skills alongside collaborations with musicians.



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## MERIDIAN GUITAR QUARTET

**Bárbara Matos** Classical Guitar

**Kolja Gibbs** Classical Guitar

**Nick Tait** Classical Guitar

**Antoine Assaf** Classical Guitar



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“We are extremely proud to be in the final of the Carne Trust Chamber Competition and honoured to be able to share our music in a venue such as St. John’s Smith Square!”

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Meridian Guitar Quartet formed in 2018, under the tutelage of Graham Devine, professor of guitar at Trinity Laban Conservatoire of Music and Dance. The quartet is currently formed of four Trinity Laban classical guitar students: Antoine Assaf, Kolja Gibbs, Bárbara Matos and Nick Tait.

Since the group first formed, they have performed around London in concerts and masterclasses, and in venues such as Southwark Cathedral, King’s Place, St. Alfege Church, Polish Hearth Club, Old Royal Naval College Chapel, Morden College, Wigmore Hall and King’s College. They have also had the pleasure of performing in the Royal Greenwich Guitar Festival 2018, as well as playing in masterclasses with Augustin Wiedemann, Xuefei Yang and Odaline de la Martínez.

In October 2020, they were finalists in The Carne Trust Chamber Competition and in the same year they were awarded the John Thompson String Ensemble Prize 2019/2020.

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## WALDSTEIN QUARTET

**Greta Papa** Violin I

**Daniel Pukach** Violin II

**Natalia Solís Paredes** Viola

**Miguel Ángel Villeda** Cello

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“We are honoured and proud to have been chosen to take part in The Carne Trust Chamber Competition final. It means a lot to us to present this monumental work by Beethoven which we truly believe to be one of the diamonds amongst others in the chamber music repertoire. Thank you!”

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Only one year since the formation of Waldstein Quartet, they have already achieved several accomplishments and notable performances. They have performed at Wigmore Hall, St. James's Piccadilly and St. Mary's Perivale, amongst other venues in London. They have won the Barbirolli Chamber Music Competition, the John Thompson String Ensemble Prize and were finalists at the Cavatina Intercollegiate Chamber Music Competition in 2021.

Alongside their journey of exploration through the pinnacles of chamber music, they are passionate about collaborating with artists of different disciplines and contemporary composers.

The Waldstein Quartet are brought together from all around the world by their love for music and are formed exclusively by Trinity Laban alumni.

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## LEVEDY

**Madeleine Todd** Soprano

**Olivia Bell** Soprano

**Helen Daniels** Mezzo Soprano

**Rhian Davies** Mezzo Soprano

**Laudine Dard** Harp



Levedy has found a niche performing works for upper voices with harp and were delighted to be announced as winners of the inaugural Carne Trust Chamber Competition in 2020. Last year they collaborated with the Padova-based Liliun SoundArt as part of the ‘A risentir le stelle’ project, which highlights creative dialogues between music and contemporary art, reacting to the artworks of the exhibition ‘A riveder le stelle’ – Eremitani Museums.

In summer 2021 Levedy were thrilled to be announced as recipients of the Trinity Laban Innovation Award and commissioned rising female composer Shaye Poulton Richards to set seven poems written by female poets to music. The group also asked Shaye to write five accompanying soundscapes. The soundscapes, unlike the songs, are improvisatory, and use material written by Shaye to create artistic responses to the songs in the cycle. These soundscapes will act as a tool through which Levedy, partnered with charity Sing Inside, will work with isolated communities in prisons in the UK over the coming months.

The members of Levedy (a Middle English word meaning ‘lady’, inspired by the language in Britten’s Ceremony of Carols) are particularly interested in the juxtaposition of solo and ensemble voices with harp, and cultivating a unique and mature blend. Formed of opera singers with choral backgrounds, and a multifaceted harpist with experience as a concert soloist and opera pit musician, Levedy seeks to push the boundaries of the classic ethereal voice-harp sound and create instead a rich, robust and full-bodied scape.

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## SUPPORT US

### Join our Trinity Laban community

Trinity Laban is London's creative conservatoire. We are characterised by our world-class training in the performing arts and the provision of innovation in education. We embrace the new, the experimental and the unexpected.

Our confidence in the future rests above all in the inspiring creative talents of our students, graduates and staff, which provide the strongest possible foundation from which our ambitions can grow.

We are most grateful to our many friends and supporters for their generosity and commitment. They ensure that talented students can be given the crucial support they need in furthering their studies, through scholarships, bursaries, prizes and outstanding training opportunities.

Why not support Trinity Laban and become part of our community? As such, you can meet students and teachers, watch rehearsals, attend masterclasses and join us for special events.

Contact us to find out more about giving to Trinity Laban and to see what your gift can do.

**Paula Mallottides, Development Manager**  
**[p.mallottides@trinitylaban.ac.uk](mailto:p.mallottides@trinitylaban.ac.uk)**



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## ADJUDICATORS



### Lauren Redhead

Lauren Redhead is a composer, an organist, and a musicologist who writes about 20th and 21st Century Musics.

As a composer, her work falls broadly within the context of experimental music and is published by Material Press (Berlin) and by Firehead Organ Works (UK). Increasingly, she works on a project-based and collaborative basis, creating a series of graphic scores, notated scores, texts, and audio fragments or sound compositions. These aspects of her work can be performed, layered and responded to in many different ways, resulting in multiple performance presentations and A/V works.

Some of her work of this type is released on the pan y rosas discos label (Chicago), including recently the digital opera *the octopus* (2020), and *hearmleop-gieddunga* (2018), a project of pieces responding to medieval and Anglo-Saxon art, texts, and poetry.

She is interested in notation and materiality, and uses a combination of experimental approaches to the creation of scores and electronic materials, alongside improvisation. This often means that she takes on the role of composer-as-performer, including working with others so that many of her pieces are devised and created collaboratively. The often graphic and text-based approaches to notation that she has developed have further been presented in art galleries and as video work.

## Crispin Woodhead

Born in 1971, Crispin Woodhead attended Manchester Grammar School and later studied modern languages (French and German) as organ scholar at Pembroke College, Oxford. He then joined the Royal Northern College of Music as postgraduate pianist, subsequently becoming junior fellow in keyboard studies and lecturer.

In 1998 he co-founded MusicTeachers.co.uk, the largest independent UK internet service for music teachers and in 1999 he founded Phoenix Arts Management, representing opera singers and conductors. In 2002 he taught at Rugby School where he was appointed Head of Modern Languages and was Assistant Housemaster. In 2010 he co-founded the award-winning period orchestra, Arcangelo with cellist Jonathan Cohen, before joining the Orchestra of the Age of Enlightenment (OAE) in 2015.

With the OAE, he has toured the major concert halls of the world and achieved critical acclaim in a series of landmark projects at home and overseas e.g. Agrippina (Royal Opera House, Covent Garden), St John Passion with Simon Rattle and Peter Sellars, and Brahms Piano Concerti with Sir András Schiff (first period instrument recording).

In September 2020, the OAE, in a ground-breaking private–public sector agreement, was the first UK orchestra to take up a full time school residency at Acland Burghley Comprehensive School, North London and in the same year became the first orchestra to launch its own dedicated digital channel, OAE Player, achieving 5 stars (Telegraph) for its in-house production of the St John Passion with cult rock director, Grant Gee.

In 2021 he was voted Orchestra Manager of the Year by the Association of British Orchestras.





**For more information on forthcoming events at Trinity Laban please visit [trinitylaban.ac.uk/whatson](https://trinitylaban.ac.uk/whatson)**

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**TRINITY LABAN, KING CHARLES COURT, OLD ROYAL NAVAL COLLEGE, GREENWICH, LONDON SE10 9JF  
TEL: +44 (0)20 8305 4444 | [CONTACT@TRINITYLABAN.AC.UK](mailto:CONTACT@TRINITYLABAN.AC.UK) | [TRINITYLABAN.AC.UK](https://TRINITYLABAN.AC.UK)**