

Thomas Adès (b. 1971, London) *Catch, Op 4 (1991) for clarinet, violin, cello, piano*

This 10-minute piece provides an interesting complement to the Soldier's Tale in the first half - part music, part theatre. Its concern with group dynamics is socially universal but might specifically resonate with the chamber-music players among us: "We'd love to play with x but will they have us? How can we persuade them?". The violin, cello and piano are on-stage and lure the clarinet to join them. They try various emotional tricks as the clarinet escapes, reappears, escapes, and finally agrees to be caught by the group. This scenario gives Adès the opportunity to show us a dazzling range of music in a tiny space.

Thomas Adès is perhaps the most exciting and successful of his generation of British composers. He studied music and composition at the Guildhall before reading music at King's College, Cambridge. His recent compositions have included *Asyla* (1997) which was commissioned by the Feeney Trust for Sir Simon Rattle who performed it both in his last concert with the CBSO and his first concert with the Berlin Philharmonic in September 2002; it won the prestigious Grawemeyer Award from the University of Louisville. His second opera, *The Tempest*, was performed first in Covent Garden in 2004 and revived in 2007. His violin concerto *Concentric Paths* was written for Anthony Marwood and premiered at the 2005 Berliner Festspiele and the BBC Proms. You can see a revealing portrait of Adès by Philip Hale in the National Portrait Gallery.