

Nathan James Dearden

Nathan James Dearden has been fortunate to have his music performed across the UK and overseas by a variety of different instrumentalists and ensembles from both community ensembles to internationally renowned musicians. Notable performances include *riffs* for piano trio at The Boilerhouse, London (Fidelio Trio), *clear history* at Kings Place (Jane Manning and James Young, as part of the Tête à Tête Festival 2014), '24. Juni. *Hamburg*, supported by Help Musicians UK (Carla Rees), *ecstasy swept over me* at Dartington International Summer Festival, supported by The Hinrichsen Foundation (The Heath Quartet), *and one cried...* at Cheltenham Music Festival (Genesis Sixteen; Eamonn Dougan), *compassion. love* at the National Centre for Early Music (Dunedin Consort; John Butt), *we cannot let this stand* (orkest de ereprijs, Rob Vermeulen), *blind bells, cry out: drones and chorus for eight instruments* at Royal Holloway University of London (CHROMA; Mark Bowden) and *hafan: diptych* for orchestra at BBC Hoddinott Hall, Wales Millennium Centre (BBC National Orchestra of Wales; Jac van Steen). Nathan was also an inaugural Young Composer-in-Residence with the National Youth Orchestra of Wales in 2013.

Upcoming projects include *things come apart* for friend, pianist and mentor, Michael Finnissy, a new work for the London Philharmonic Orchestra, commission from Choir & Organ Magazine for Rupert Gough and the Choir of Royal Holloway, plus a collaboration with Irish pianist Mary Dullea and the Tippett Quartet.

Nathan is currently Performance Manager at Royal Holloway Department of Music, Conductor of the New Voices Consort and New Music Collective and Postgraduate Research Scholar at Royal Holloway, University of London. Supervised by Mark Bowden and Helen Grime, Nathan's research interests include parody in music, and music as a form of social commentary.

Nathan has recently been awarded an Early Career Public Engagement Grant from the Institute of Musical Research in support of *Spotlight Series: Finnissy at 70* and has been selected as a London Philharmonic Orchestra Young Composer for their 2016/2017 season.

Love holds me captive again (after Sappho) for solo piano

Sappho was exiled for a time in Sicily due to political upheaval in Lesbos; this is the only event in her life for which there is actual documented evidence. During her time in Sicily, it is said that she flung herself off of the Leucadian promontory over unrequited love for a boatman named Phaon. Even during times of abject terror and being in fear of the world around us, love can still stop us in our path

and eclipse the things that we once thought were significant.

Love holds me captive again
and I tremble with bittersweet longing

As a gale on the mountainside bends the oak tree
I am rocked by my love*

*Sappho, 'Two Fragments' in *Poems of the Underground*, trans. Cicely Herbert (London: Particular Books, 2012), p. 2