

1 july 2011

7.30 p.m.

music we'd like to
hear

Makiko Nishikaze
clavichord

st anne & st agnes, gresham street £9 (£6
conc)

Makiko Nishikaze (b. 1968 Wakayama, Japan)

1991-93 studied at Mills College, Oakland, CA; composition with Alvin Curran, percussion with William Winant, piano with Julie Steinberg.

1994-99 studied composition at Hochschule der Künste Berlin with Walter Zimmermann (MA). Lives and works as a composer, pianist and performance artist in Berlin.

2007 lecturer at Wakayama University, Wakayama, Japan; 2008 Associate Professor
2009 return to Berlin

Prizes: 1995 City of Stuttgart, 1996 Hochschule der Künste Berlin, 2007 Kunstpreis Berlin

Residencies: 1999 Künstlerhaus Lukas Ahrenshoop, 1999-2000 Akademie Schloss Solitude, 2000 GEDOK Atelierhaus Lübeck, 2001-02 Künstlerhof Schreyahn, 2003 Villa Aurora (LA), 2010 St.Lambrecht, Austria, 2011 Deutsches Studienzentrum Venice

Commissions from: Neuvel Ensemble Moderne, Montreal; GEDOK Berlin; Japan Choral Director Association; Chamber Music Festival Kanagawa, Japan; Modern Art Sextet Berlin; Kulturamt Stu Berliner Festspiele "MaerzMusik"; Guardini Stiftung, Berlin; SWR; Ernst von Siemens Musikstftu Concert Hall Shizuoka, Japan

www.makiko-nishikaze.de

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Erik Satie
L'Enfance de Ko-Quo
Ko-Quo's Childhood (Motherly Advice)
(1913)

1. Do not drink your chocolate with your fingers
2. Do not blow in your ears
3. Do not put your head under your arm



Alvin Curran
Inner Cities 4, part 1
in memoriam Lou Harrison
(2003)

Alvin Curran (b.1938):

In these Inner Cities there is no "drive-by" anything; there's merely back alleys, empty lots full of stubborn weeds and clear sky, trails of memory which may or may not lead anywhere or even have relevance to the music at hand. The bottom line: these pieces are a set of contradictory études - studies in liberation and attachment, cryptic itineraries to the old fountain on the town square where flows all artistic divination and groping for meaning in the dark.

IC 4 dedicated to the memory of Lou Harrison, is a long and wandering but very focused melody referring tangentially to many possible melodic practices around the world. (AC)

www.alvincurran.com



Mamoru Fujieda

Patterns of Plants XLVI: Pattern B
(1999)

Patterns of Plants XXIII: Pattern B
(1998)

dedicated to Lou Harrison



Michael Parsons

Oblique Piece 11
for clavichord (wp)
(2011)

Composer Mamoru Fujieda (b. 1955) received his Ph.D. in music from the University of California, Diego, in 1988. He studied composition with Morton Feldman, Joji Yuasa, Gordon Mumma, and Estrada, and has had his work performed in Europe, Japan, and the U.S. Since his return to Japan in 1989, Fujieda has organized a sound art festival (SoundCulture Japan '93), worked as music director for Interlink (a festival for new American music in Japan), and performed via computer in collaboration with musicians such as Malcolm Goldstein, Mineko Grimmer, and John Zorn. (Joslyn Layne) www.fujiedamamoru.com

Michael Parsons (b. 1938) has been active as a composer and performer since the 1960s. In 1969 he co-founded with Cornelius Cardew and Howard Skempton of the Scratch Orchestra. Recent works include settings of early Greek lyrics for the Finnish vocal ensemble Fiori, and an orchestral commission for the Basel Sinfonietta (to be premiered in November 2011).

Oblique Piece 11 was written for piano in 2009, and revised for clavichord in 2011. It is one of a continuing series of short keyboard pieces (so far 13) using a systematic method of pitch ordering to determine how notes of the chromatic scale are connected and combined. This sometimes gives (obliquely) tonal implications, but more often the resulting pitch shapes are unpredictable. Rhythmic organization is relatively free and independent. (MP)



Andrea Gabrieli (c.1533-1585)

Canzon francese detta Petit Jaquet
a quattro voci



Peter Ablinger
"Instruments
&"
(16 Stücke)
(2006)

"Sounds are not sounds! They are here to distract the intellect and to soothe the senses. Not one hearing 'hearing': hearing is that which creates me." The composer Peter Ablinger (born in Schwanenstadt, Austria in 1959) is, as Christian Scheib once put it, a "mystic of enlightenment" v "calls and litanies are aimed at cognition." At the same time, the composer, who - after studying graphic arts - studied with Gösta Neuwirth and Roman Haubenstock-Ramati, and has since 1982 in Berlin, is also a skeptic who understands the cultural rules and (destructive) habits enforced b tradition: "So let us play further and say: sounds are here to hear (-but not to be heard. That's something else). And that hearing is here to be ceased ('Das Hören ist da um aufzuhören'). More say." (Christian Baier) <http://ablinger.mur.at/engl.html>

The third performance, or incarnation, of "Instruments &" ("16 Stücke", first performance on 1 Fe 2007 at the Altes Rathaus in Potsdam) combined players (the score can be orchestrated in a vari ways) with a class of school children. Like in the earlier "versions" of this work, different realities juxtaposed: highly charged poignancy and everyday personal routine, the artful and the nondesc fiction - or poetry - and the 'here and now'. Into the pauses between the "16 pieces" (a music wh seems to be listening, rather than present itself for listening), the pupils, who are scattered amor audience, simply articulate what they are hearing that very moment, while the music is silent. (. speaking part can be arranged in various ways, too, or even taken by the players.)

Regarding the clavichord version: I can hardly imagine a better instrument for music that does n want to represent anything, or be in any way 'representative'... (PA)



Makiko Nishikaze
claviere I-VI (VI: wp)
(2008-11)