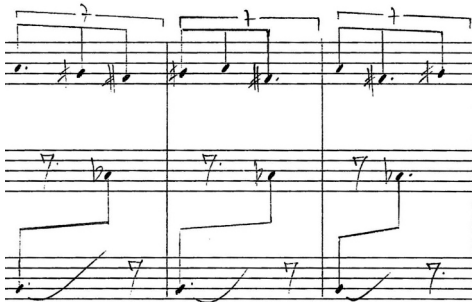


music we'd like to hear

Friday 5 July 2019

Thomas Stiegler *Inferner Park* (2018) UKP



The sixteen drawings of the Inferner Park by Paul Klee transformed into just as many short and shorter pieces, joined by 15 tiny passages. However, the entire piece isn't that short, and takes about 25 minutes.

TS

[interval]

Nomi Epstein *Violin and Piano* (2004) UKP



Most simply put, this piece is a color study in violin concentrating only on a small palette of colors created by various techniques. Though applicable not only to this piece in my output, but to others as well, concepts I considered were: how different colors contrast each other, how one color moves to the next, and what is achieved when certain techniques/colors are juxtaposed or superimposed.

NE

Tim Parkinson *Violin and Piano* (2017) WP



Violin and Piano I wrote in 2017. The image of Melody and Accompaniment (an inheritance), as container of content arising from the articulation of that image and the activity within it. It is my fourth inquiry into the pairing of violin and piano. The others are from 1998, 2001 and 2009.

TP

Georgia Denham *kindly, softly* (2019) WP



kindly, softly is a study of gentle and lilting arpeggiation, through repetition and subtle variation. Working with this simple material, I was drawn to treating it with delicate care and an intuitive direction. The kindness and patience of others toward their art became a stimulus for my approach in this music.

GD

[interval]

Marc Sabat & Matteo Fargion *YOU MAY NOT WANT TO BE HERE* (after Bruce Nauman) (2000) UKP

YOU MAY NOT WANT TO BE HERE (after Bruce Nauman) is based on a series of text variations of the seven word phrase "You May Not Want To Be Here" by Bruce Nauman (originally used in his Poem Piece). In an annotation to one of his sketches, Nauman suggests a possible performance in which this phrase is spoken repeatedly with different words omitted. In our piece, the seven words are doubled by the seven 'white' notes (E4/E5 F4 G4 A4 B4 C5 D5). Whenever a word is omitted in the spoken text, it is replaced by the corresponding note. The resulting sequences of pitches suggest harmonies or melodies in a manner analogous to the shifting meanings of the text. In the first performance, two violins were used: an electric violin for the harmonics and pizzicato in the beginning and a retuned acoustic violin for the descending scale at the end. In the current score a scordatura violin or ossia viola is indicated. Any string instrument which can produce the desired pitches and color changes is possible. The piano is prepared by wedging pencils between the two rightmost strings on the pitches A#4 D#5 F#5 A#5 C#6 D#6 F#6 G6. The una corda pedal (used throughout) ensures that only the prepared strings sound. If not, paper or rubber may be used to damp the leftmost strings in such cases. The resulting 'gong'-like timbres are tuned to the same diatonic pitches played earlier (E4/E5 F4 G4 A4 B4 C5 D5).



Over the course of the piece, the pianist gradually replaces normal notes with correspondingly-pitched prepared sounds. The words are spoken sometimes solo, sometimes together. They should be spoken plainly, without drama. They are amplified to a normal speaking volume, but spoken softly. The general mood of the music is of a kind of contained intensity, aggressive but never overt, precise rather than dreamy. The music was premiered at the Staatsgalerie Stuttgart in 2000.

MS + MF



Mira Benjamin, violin
Philip Thomas, piano

curated by John Lely and Tim Parkinson
www.musicwedliketohear.com

Thomas Steigler

1987-94 Medical studies in Cologne, Freiburg and Frankfurt/Main.

1990-93 Studies in composition with Emmanuel Nunes and Mathias Spahlinger in Freiburg.

1997 First prize in International Composition Competition Boswil (for *quasi una fantasia*).

2007 Recording of Portrait CD (Deutscher Musikrat, Edition Zeitgenössische Musik).

2007 First prize in Ensemblia Composition Competition Mönchengladbach (for *Und.Ging.Außen.Vorüber IV*).

Lives in Frankfurt/Main.

Nomi Epstein is a Chicago-based composer, curator, performer and music educator. Her compositions center around her interest in sonic fragility, where structure arises out of textural subtleties. Her music has been performed throughout the US, Europe, and Asia by such artists as ICE, Ensemble SurPlus, Mivos Quartet, Wet Ink, Dal Niente, Noble Fowl Trio, Quince Vocal Ensemble, Rhymes With Opera, Seth Josel, and Eliza Garth, and at festivals such as Ostrava Days, Huddersfield Contemporary Music Festival, Darmstadt, Bang on a Can, and Akademie Schloss Solitude. She has contributed works to Australian flutist Janet McKay's 2009 US tour "Those Vanished Hands," guitarist Aaron Larget-Caplan's "New Lullaby Project" and percussionist Joe Bergen's new vibraphone collection "For Semy." She was twice invited as an Artist-in-Residence at The Atlantic Center for the Arts, and has received grants from The Foundation of Contemporary Arts (Emergency Grant), Chicago's DCASE (Individual Artist Grant), and New Music USA (CAP Grant). In 2016, she was awarded the inaugural Staubach Fellowship for Darmstadt. She was featured in the Chicago Tribune for her work as a composer, curator, teacher, and performer. Epstein is an active and passionate curator and producer, founding and leading a.pe.ri.od.ic, the critically acclaimed experimental music performance collective devoted to notated, acoustic, post-Cagean experimental music. In 2012, she curated and produced the 5-concert John Cage centennial festival in Chicago involving performers, sound artists, dancers, and multi-media artists from around the Midwest. Her work with Cage's music and influence led her to present at numerous centennial events. She was invited to present at the Northwestern University Cage Symposium and serve as composer-in-residence at the Florida State University Cage Festival.

Tim Parkinson (b.1973) has consistently pursued an independent path, seeking to engage with whatever it means today to be a functioning composer in the world. His music has been labelled as experimental, "reconstructing music from the ground up", and "sounding like nothing else", the work invariably returning to fundamental questions around the meaning of sound. He has been associated with other British independent voices of the same generation, such as Bailie, Crane, Harrison, Newland, Saunders, Whitty. His music is mostly performed by a dedicated community of friends and musicians, but he has also written for various groups and ensembles including Apartment House, [rout], Incidental Music, Dedalus, Edges, Basel Sinfonietta, London Sinfonietta; and for various

instrumentalists including Stephen Altoft, Angharad Davies, Rhodri Davies, Julia Eckhardt, Tanja Masanti, Andrew Sparling, Craig Shepard, Silvia Tarozzi, Stefan Thut, Deborah Walker. His music has been performed in UK, Europe, USA, Armenia, Australia, New Zealand and Japan. Broadcasts of music have been on BBC Radio 3, Resonance FM, WDR Köln, and Schweizer Radio SRF2. Two albums of music have been released on Edition Wandelweiser (2006, 2010), and in 2019 *Pleasure Island* was released on Slip. *Time With People*, an opera, (2012-13) has received performances in London and Huddersfield (by Edges), Los Angeles (by Southland Ensemble); Chicago, Oberlin, Ohio and Beloit (by a.pe.ri.od.ic, with set design by Parsons & Charlesworth); Cardiff (by Good News From The Future); New York (by Object Collection); Ghent (by G.A.M.E.); La Chaux-de-Fonds (French language version, translated by Louis d'Heudieres, performed by Nouvel Ensemble Contemporain); Helsinki (multilingual version, at Tulkinnanvaraista). A German language version is in preparation for performance in 2019. In 2018 he was appointed a Creative Fellowship at the Samuel Beckett Research Centre.

British composer/singer **Georgia Denham** currently studies composition with Andrew Hamilton at The Royal Birmingham Conservatoire, where she was awarded The Conservatoire Scholarship Award for Composition. Crossing genres in her practice, to find a new home for these sounds, intense and diverse expression characterise her music. Georgia is committed to the development of vocal music, creating and performing new work, as a soloist and as part of the Via Nova Vocal Ensemble. Previously, Georgia has written for Juice Vocal Ensemble, the New European Ensemble, Birmingham Contemporary Music Group and Orkest de Ereprijs.

Canadian composer of Ukrainian descent **Marc Sabat** (*1965) has been based in Berlin since 1999. He makes pieces for concert and installation settings, drawing inspiration from investigations of the sounding and perception of Just Intonation and of various music forms – folk, experimental and classical. He is a frequent collaborator, seeking fruitful interactions with other musicians and artists of visual and literary modes to find points of shared exploration and dialogue between various forms of experience and different cultural traditions. Sabat studied composition, violin and mathematics at the University of Toronto, at the Juilliard School in New York, and at McGill University, as well as working privately with Malcolm Goldstein, James Tenney and Walter Zimmermann. Together with Wolfgang von Schweinitz he has developed the Extended Helmholtz-Ellis JI Pitch Notation and is a pioneer of music written and performed in microtonal Just Intonation. He teaches composition and the theory and practice of intonation at the Universität der Künste Berlin. Creative commons scores and artist editions are available from Plainsound Music Edition.

Matteo Fargion

from Morton Feldman: The Johannesburg Masterclasses, July 1983 (transcribed by Dirk de Klerk)

Morton Feldman: *Well listen, I think you [Matteo] have an affinity for this world that amounts to a kind of genius. I suggest that you stop studying, stop coming to places like this. Go to America. Do you know the art songs of Ned Rorem?*

Matteo: No.

MF: *He'll commit suicide if you don't! Don't get involved with any... Don't study anymore, you don't need it.*

Kevin Volans: *He's my student.*

MF: *He's your only student!*

KV: *You can't do that to me!* [Laughter]

MF: *I think they [Matteo's songs] are wonderful. I mean it's like a duck to water. I mean it's just marvellous. Everything about it is marvellous. But I wouldn't advise you to study in case you might go off in another direction. How you do it in a sense of theatre, everything about it is like, it's faultless, there's nothing to criticise. So what the hell do you have to go to him [KV] for, there's nothing to criticise. Could you criticise anything?*

KV: No.

Mira Benjamin is a Canadian violinist, researcher and new-music instigator. She performs new and experimental music, with a special interest in microtonality & tuning practice. She actively commissions music from composers at all stages of their careers, and develops each new work through multiple performances. Current collaborations include new works by James Weeks, Gyrid Nordal Kaldestad, Scott Mc Laughlin, Cobi van Tonder, and Taylor Brook. Since 2011, Mira has co-directed NU:NORD, a project-based music and performance network which instigates artistic exchanges and encourages community building between music creators from Canada, Norway & the UK. To date NU:NORD has engaged 79 artists and commissioned 62 new works. Through this initiative, Mira hopes to offer a foundation from which Canadian artists can reach out to artistic communities overseas, and provide a conduit through which UK & Norwegian artists can access Canada's rich art culture. Originally from Vancouver, British Columbia, Mira lived for ten years in Montréal, where she was a member of Quatuor Bozzini. Since 2014 she has resided in London (UK), where she regularly performs with ensembles such as Apartment House and Decibel, and is currently the Duncan Druce Scholar in Music Performance at the University of Huddersfield. Mira was the recipient of the 2016 Virginia Parker Prize from the Canada Council for the Arts. The prize is awarded annually to a Canadian musician in recognition of their contribution to the artistic life in Canada and internationally.

Philip Thomas (b.1972, North Devon) specialises in performing new and experimental music, including both notated and improvised music. He is particularly drawn to the experimental music of John Cage, Morton Feldman and Christian Wolff, and composers who broadly work within a post-Cagean aesthetic. In recent years he has been particularly associated with the music of Christian Wolff, giving the world premiere of his *Sailing By* in 2014 and *Small Preludes* in 2009, the UK premiere of *Long Piano* (Peace March 11), having co-edited and contributed to the first major study of Wolff's music, *Changing the System: the Music of Christian Wolff*, in 2010, and currently recording all

of Wolff's solo piano music for sub rosa. He is an experienced performer of John Cage's music, having performed the Concert for piano and orchestra with both Apartment House and the Merce Cunningham Dance Company as well as most of the solo piano and prepared piano music, including a unique 12-hour performance of *Electronic Music* for piano. He has commissioned new works from a number of British composers whose ideas, language and aesthetic have been informed in some ways by the aforementioned American composers, such as Stephen Chase, Laurence Crane, Richard Emsley, Michael Finnissy, Christopher Fox, Bryn Harrison, John Lely, Tim Parkinson, Michael Parsons, and James Saunders. After significant encounters with the music of AMM and Sheffield-based musicians Martin Archer, Mick Beck and John Jasnoch, Philip has worked with improvisers in a variety of contexts and in 2005 devised a programme of composed music by musicians more normally known as improvisers as well as others who have been influenced by improvisation in some form. This led to his first CD release, *Comprovisation*, which featured newly commissioned works by Mick Beck, Chris Burn and Simon H Fell. Since then he has released many more CDs, including music by Martin Arnold, John Cage, Laurence Crane, Christopher Fox, Jürg Frey, Bryn Harrison, Tim Parkinson, Michael Pisaro, James Saunders, Linda Smith, Christian Wolff, as well as with improvisers Chris Burn and Simon H Fell. Philip is a regular pianist with leading experimental music group Apartment House, with whom he has performed in festivals across the UK and Europe. In recent years he has performed and recorded with Quatuor Bozzini, Ensemble Grizzana, and pianist Mark Knoop. He has also performed with pianists Catherine Laws, Ian Pace and John Tilbury, as a trio with flutist Richard Craig and percussionist Damien Harron, and with composer James Saunders (electronics). He performed with the Merce Cunningham Dance Company during their farewell tour in 2010-11. In 1998 Philip was awarded a PhD from Sheffield University in the performance practice of contemporary piano music. Between 2000 and 2005, he was Head of the Sheffield Music School whilst pursuing an active performing and teaching career. He joined the staff team at the University of Huddersfield in 2005, and became Professor of Performance in 2015. Philip is one of the Directors of CeReNeM, the University's Centre for Research in New Music. In 2016 he was awarded an AHRC grant to fund research about John Cage's *Concert for Piano and Orchestra*. He lives in Sheffield, where he premieres the majority of his programmes, with his wife Tiffany and children Naomi and Jack.

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People We'd Like to Thank:

The Hinrichsen Foundation
The Richard Thomas Foundation

