

# music we'd like to hear

three concerts on three wednesdays curated by three composers

II  
markus trunk

«piano +»

tom johnson	<b>Mersenne Numbers</b> from <i>Music for 88</i> (1988) for piano	john lely
kunsu shim	<b>Nackt-Musik</b> (1990) for two pianos with one player <i>UK premiere</i>	alastair bannerman
paul newland	<b>Figure and Ground</b> (2001) for one or two pianos <i>London premiere</i>	alastair bannerman markus trunk
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alastair bannerman	<b>the sound between</b> (2005) for piano and live electronics <i>world premiere</i>	alastair bannerman
alvin lucier	<b>Music for Piano with Slow Sweep Pure Wave Oscillators</b> (1993)	tim parkinson

7.30pm @ the church of st anne and st agnes, gresham st, ec2  
6th July 2005

with grateful financial assistance from the Holst Foundation and the Ralph Vaughan Williams Trust

**Tom Johnson**, born in Colorado in 1939, received B.A. and M.Mus. degrees from Yale University, and studied composition privately with Morton Feldman. After 15 years in New York, he moved to Paris, where he has lived since 1983. He is considered a minimalist, since he works with simple forms, limited scales, and generally reduced materials, but he proceeds in a more logical way than most minimalists, often using formulas, permutations, and predictable sequences. Johnson is well known for his operas: *The Four Note Opera* (1972) continues to be presented in many countries. *Riemannoper* has been staged more than 20 times in German-speaking countries, since its premiere in Bremen in 1988. His largest composition, the *Bonhoeffer Oratorium*, a two-hour work in German for orchestra, chorus and soloists, with text by the German theologian Dietrich Bonhoeffer, was premiered in Maastricht in 1996, and has since been presented in Berlin and New York. Johnson has also written numerous radio pieces, such as *J'entends un choeur* (1993), *Music and Questions* (1988), and *Die Melodiemaschinen*, premiered by WDR Radio in Cologne in January 1996.

**Kunsu Shim** was born 1958 in Pusan, South Korea as the son of re-migrants from Japan. Growing up by the ocean provided the teenager with a formative experience of spatial openness and expanse. From 1979 to 1983 he studied composition with Inyong La (amongst others) at the Yonsei University in Seoul. In 1985 he arrived in Germany, where he studied composition with Helmut Lachenmann in Stuttgart. In 1989 Shim moved to Essen, to continue his education until 1992 with Nicolaus A. Huber. It was then that his style moved in a new direction, through an increased interest in New Music from the U.S. (notably John Cage and Morton Feldman), the visual arts and literature. He found his own characteristic language with the composition "orchester in stereo mit fünf sinustönen" (1990). From 1992 onward, he was co-organizer of the "Aktive Musik" series in Essen. From 1994 to 1999 he belonged to the composers' group "wandelweiser" with whom he shared basic aesthetic positions such as silence and simplicity. In 2000, together with Gerhard Stäbler, he founded "EarPort" at Duisburg Innenhafen as a centre for the presentation of and discourse about New Music and for interconnecting the arts.

**Paul Newland** studied composition at the Royal Northern College of Music in Manchester with Anthony Gilbert and Sir Harrison Birtwistle and at the Royal Academy of Music in London with Michael Finnissy. In 1999 he was awarded a Monbusho scholarship by the Japanese government and spent three years living in Japan whilst studying at Elisabeth University of Music with the Japanese composer Jo Kondo. In 2005 his string quartet "mie" was shortlisted for the Aberdeen Music Prize. In 2004 he was one of three composers shortlisted for the 3rd Christoph Delz Foundation Composers Award and as such was invited to write a new work for Ensemble Recherche. In 1995, with composers Paul Whitty and Sam Hayden, he co-founded [rout], a collection of musicians and composers dedicated to collaborative interdisciplinary performance, with a preference for venues outside of the traditional concert hall. In 2004, together with David Arrowsmith, he formed the ensemble "exquisite corpse" for electric guitar duo and electronics. Paul's work is available through the British Music Information Centre's Contemporary Voices scheme - see [www.bmic.co.uk](http://www.bmic.co.uk).

**Alastair Bannerman** studied music at Clare College Cambridge, then continued his studies at Birmingham University under Jonty Harrison, specialising in electroacoustic work. In 2002-3 he attended the IRCAM cursus for composers, supported by a Bourse Entente Cordiale. His works include both instrumental and electro-acoustic pieces, amongst them *in th'air or th'earth* (1997), a tape piece performed in October 2001 at the Electronic Festival at the Barbican, and *intermediations* (2000), for flute, ensemble and 8-channel tape, premiered by Kate Lukas with Birmingham Contemporary Music Group in Birmingham in 2000. His work has received prizes at the Hungarian Electroacoustic Radio competition and the Prix Noïrot. He has collaborated extensively with choreographers and while at IRCAM, he worked with techniques for integrating live performance and electro-acoustic music, completing a real-time interactive piece, *Connected Spaces* for flute, dancer and live electronics, performed there in October 2003.

**Alvin Lucier** was born in 1931 in Nashua, New Hampshire. He was educated at Yale and Brandeis University and spent two years in Rome on a Fulbright Scholarship. Since 1970 he has taught at Wesleyan University in Connecticut. Lucier has pioneered in many areas of music composition and performance, including the notation of performers' physical gestures, the use of brain waves in live performance, the generation of visual imagery by sound in vibrating media, and the evocation of room acoustics for musical purposes. His recent works include a series of sound installations and works for solo instruments, chamber ensembles, and orchestra in which, by means of close tunings with pure tones, sound waves are caused to spin through space. Lucier performs, lectures and exhibits his sound installations extensively in the United States, Europe and Asia. In 1990-91 he was a guest of the DAAD Artist Programme in Berlin. In 1994, Wesleyan University honoured him with a five-day festival, *Alvin Lucier: Collaborations*, for which he composed twelve new works, including *Theme*, based on a poem by John Ashbery and *Skin, Meat, Bone*, a collaborative theatre work with Robert Wilson.