

music we'd like to hear 7.30 pm, 8 July 2011

performed by William Cheshire, Richard Jones, John Lely, Michael Ormiston, Michael Parsons, Tim Parkinson and Markus Trunk

Christopher Hobbs, Aran Michael Parsons – oboe/bass; Tim Parkinson – tin whistle; Richard Jones – tubular bells; John Lely – reed organ

Aran and McCrimmon Will Never Return were written for the Promenade Theatre Orchestra (Alec Hill, Hobbs, Hugh Shrapnel and John White) between 1970 and 1972. *Aran* uses a knitting pattern for an Aran sweater and applies the directions to discrete musical cells (so kb would mean cell k played six times). CH

William Cheshire, Slat William Cheshire – electronics

Slat (2011) consists of three pitches which shift between three registers. It aims to create a saturated sonic surface, whilst retaining structural clarity. The piece is performed using nine faders and a score containing indeterminate durations. WC

Alvin Lucier, Opera with Objects Markus Trunk – percussion

Opera with Objects (2007) is one of a series of works I have made which explore the resonant properties of everyday objects. In *I remember* (1996) singers search for the resonant regions of bottles, cans and other small chambers which, when arrived at, produce significant gains in loudness levels. In *Opera with Objects* one or more performers taps one object which, when coupled with another, produces vivid changes in timbre as well as loudness. *Opera with Objects* was composed for and first performed by students in Music 101, Worlds of Music, on 4 October 1997, World Music Hall, Wesleyan University, Middletown, Connecticut. AL

Travis Just, Everybody's Everyone (It's time to love life again) William Cheshire, John Lely, Markus Trunk – percussion

Everybody's Everyone (It's time to love life again) (2009) is essentially a percussion piece. Objects (instruments) are pulled at various and changing rates of speed resulting in attack (contact with the floor) and duration (string length, speed of pulling). Objects are specified and categorized as STONE, PLASTIC, WOOD/VEGETAL, METAL. Performers gather objects that fit within these categories (and are able to be pulled by string). Colored tape indicates pulling speed, also occasional pauses and altered pulling technique: intermittent instead of constant. Object material and order of colored tape are specified in the score for each string. The performers select string length, exact placement of the tape upon the string and arrangement of the objects/strings in the performance space. Order of strings pulled, simultaneously or lack thereof, movement through the space to the next string, silences between strings etc. are done in performance. The piece is over when all strings have been pulled. Dedicated to friend and filmmaker Aaron Schimberg. TJ

Kebadi (traditional, arranged John Lely) Richard Jones – viola; John Lely, Tim Parkinson, Michael Parsons – reed organ

Georgia has a rich tradition of polyphonic singing, which dates back to the tenth-century, and perhaps even earlier. I first heard Georgian vocal music when I was 17, in recordings made by the Rustavi Choir. In an attempt to understand how the music worked, I made a set of transcriptions. Two of these I arranged for the Trebus String Quartet, who performed them at The King of Hearts in Norwich in 1993. Early in 2011, while looking through my old scores, I was pleased to rediscover these arrangements. Reading them again, I imagined a new instrumentation of three reed organs and viola. JL

— interval! —

Tsimtsiaou Chmereto (traditional, arranged John Lely) Richard Jones – viola; John Lely, Tim Parkinson, Michael Parsons – reed organ

Michael Parsons, Ocarina Countdown William Cheshire, Richard Jones, John Lely, Michael Ormiston, Michael Parsons, Tim Parkinson, Markus Trunk – ocarina in memoriam John Taylor (1940–2011) for more information on John Taylor, please visit: <http://johnstaylorocarinas.wordpress.com>

John Taylor was an English instrument maker, inventor and performer who created many ingenious designs and tuning systems for the ocarina, contributing to a widespread revival of interest in this traditional instrument. Some of his original instruments are played in this performance. MP

Philip Corner, 'KHUSUS' Gamelan II ('Special') Richard Jones, John Lely, Tim Parkinson, Michael Parsons, Markus Trunk – percussion

Philip Corner's Gamelan Series, which began with *GAMELAN* (1975), consists of over 500 works for a broad range of instrumentations. These scores make use of a mixture of verbal instructions, graphic notations and regular staff notation. Corner's whole Gamelan Series represents a careful and sustained exploration of a very few compositional principles. Probably the most pervasive principle is, broadly speaking, the lower the sound, the longer its duration. 'KHUSUS' was made for a workshop in Medan, Sumatra, in 1991. PL

Christopher Hobbs, McCrimmon Will Never Return Richard Jones, John Lely, Tim Parkinson, Michael Parsons – reed organ

McCrimmon Will Never Return presents the eponymous probaireachd melody in four variants played simultaneously, with the characteristic skirls of the original slowed down to the length of quavers. CH

Christopher Hobbs is a pioneer in the field of Systemic Music in Britain. He is widely known as a composer, performer and free improviser. He studied with Cornelius Cardow at the Royal Academy of Music. He has appeared with Gavin Bryars, Michael Nyman, Steve Reich, John Tilbury, John White and Christian Wolff among others. He was a member of the Scratch Orchestra and the improvisation group AMM from 1969-71, and the Promenade Theatre Orchestra from 1971-73. In 1968 he founded the Experimental Music Catalogue (EMC) which was re-launched by Virginia Anderson and Hobbs in 2000 and which has released CDs of his and others' music. He has lectured, performed and broadcast widely throughout Europe and the United States, where he was particularly associated with the University of Redlands, California. Apart from his own music, and that of his contemporaries he is a noted performer of the work of Erik Satie, giving a celebrated performance with Gavin Bryars of *Vexations* in 1971 and premiering the complete score to *Le fils des étoiles*, Satie's longest through-composed piece, in 1989. He has subsequently recorded the work twice and published a critical edition of the score through EMC.

William Cheshire is a sonic artist and composer based in London. Recent performances have included supporting Philip Jeck at the BEAM festival, a night of new electro-acoustic music in Sheffield and a slot at the Barbican's esteemed More Soup and Tart event. He is currently studying composition at the Guildhall School of Music.

Alvin Lucier was educated in Nashua public and parochial schools, the Portsmouth Abbey School, Yale, and Brandeis and spent two years in Rome on a Fulbright Scholarship. From 1962 to 1970 he taught at Brandeis, where he conducted the Brandeis University Chamber Chorus which devoted much of its time to the performance of new music. Since 1970 he has taught at Wesleyan University where he is John Spencer Camp Professor of Music. 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.

Travis Just comes from a background in improvised music and experimental composition. His work often uses texts, gesture, and unconventional technologies in addition to instruments and electronics. His music has been presented around the world at PS122, Prelude Festival, Ontological Theater, The Stone, Issue Project Room, Le Pissier Rouge, NYC; Podewil, Kule, Berlin; Huddersfield Contemporary Music Festival, among others. Travis' music has been broadcast on WFMU, WKCR, WNYC (New York), SWR (Germany), Radio New Zealand, and JCFW (Japan). His scores have been published in the journals *Antennae* and *Play*. Travis received a BFA (composition/performance) in 1999 from the Mannes College of Music/New School University while studying with Andrew Cyrille. In 2002 he received an MFA (composition/performance) from California Institute of the Arts and studied with James Tenney, Wadada Leo Smith and Michael Pisaro. Travis was a 2003 DAAD Scholar at the Hochschule für Musik, Köln and studied composition there with Johannes Fritsch. His opera *Invova* (written/directed by Kara Feely) premiered in May 2011 at Abrons Art Center in New York. His previous opera *Problem Radical(s)* premiered in 2009 at Performance Space 122. He is the Music Curator at Incubator Arts Project and has also curated at The Stone. Travis is co-director of the New York-based performance group Object Collection. He lives in Brooklyn, NY. More information at www.objectcollection.us

Michael Parsons has been active as a composer and performer since the 1960s. In 1969 he was co-founder with Cornelius Cardow 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).

John Lely is composer and performer based in London. He frequently collaborates with various musicians and groups, including Apartment House, Angharad Davies, Rhodri Davies, edges, Pedro Gomez-Egana, Seth Kim-Cohen, Sebastian Lever, Russ Parfitt, Michael Parsons, the Post Quartet, Michael Pisaro, Talyan Szam, Philip Thomas, Manfred Worder, John White and Seymour Wright. He is co-author, with James Saunders, of *Word Events: Perspectives on Verbal Notation* (Continuum 2011, in preparation).

Philip Corner is a musician, composer/performer, writer and visual artist who has been active on the New Music scene for almost 50 years. A great part of this activity has taken place in New York, the city where he was born (in the Bronx, actually; on the eve of Passover; with the Sun in Aries, conjunct Venus and Uranus, Moon in opposition and Leo rising), and educated—High School of Music & Art, City College of N.Y. (BA 1955) and Columbia University (MA 1959); with a two-year period (1955-7) at the Conservatoire Nat'l de Musique de Paris in the class "Philosophie Musicale" of Olivier Messiaen. The two years of his enforced military service (as a trombone player) took him to Korea where he studied the traditional music as well as the art of calligraphy—his master being Kim Ki-Sung, who gave him the pen name Gwan Pok ("Contemplating Waterfall"); this work would become very influential on his development of new forms of graphic notation. Among important teachers should be especially mentioned, for piano and general musicianship, Fritz Jahoda and Dorothy Taubman. His live performances typically use extra-musical sounds, including body and breath, but favor the deep concentrations of gongs and other resonant metals.

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