

<p>Lichtung (2011)</p> <p>Carola Bauckholt b. 1959 Krefeld</p>		<p>A <i>Lichtung</i> (glade or clearing) is an area free of trees in the middle of the woods. Clearings play an important role in promoting the biodiversity of forest ecosystems by creating additional structural elements and offering a suitable habitat for full-sun plants. CB</p> <p>carolabauckholt.de</p>
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<p>Mr. Bloomfield, His Spacing (1973)</p> <p>Jō Kondō b. 1947 Tokyo</p>		<p>Since the early seventies, I have been interested in writing music in such a way that the whole structure derives from a single melodic line. Mr. Bloomfield, His Spacing, for string quartet, is one of my earliest works that reflect this idea of composition. The first half of the piece is characterised by a heterophonic texture created by the four instruments playing in a unison rhythm, while the second half a complex texture in which each part plays an independent line. JK</p> <p>uymp.co.uk/composers/jo-kondo</p>
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<p>Chinese Wall Paper (2012)</p> <p>Luiz Henrique Yudo b. 1962 Barretos (Brazil)</p>		<p>Several times while visiting Taiwan I noticed a very popular and ancient decorative pattern appearing in windows, packagings, in some metro halls, temples and even on the sewer lids of Taipei. It is an ornament with Swastikas, which are linked originally to Buddhism. The complexity and symmetry of that design appealed to me firstly as a visual and then as a musical structure. LHY</p> <p>soundcloud.com/luiz-henri</p>
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<p>String Quartet No 1: Pining For Madame Lupukhov (1985)</p> <p>Matteo Fargion b. 1961 Milan</p>		<p>Looking at the score for this piece written 29 years ago I am struck by how little has changed, and more convinced than ever that composers spend our lives writing the same piece over and over! MF</p> <p>jonathanburrows.info/#/text/?id=7&amp;t=content</p>
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<p>Five Famous Adagios (2002/2006/2014)</p> <p>Joanna Bailie b. 1973 London</p>		<p>It is a piece that was first realized using computer programmes and then transcribed for "real" instruments. The first part of Five Famous Adagios is in three sections. Each section consists of a counterpoint between three horizontal frequency bands extracted from recorded material (the cadence points of several pieces by Bach). The next part of the work is in two sections. This time the sections use frequency bands extracted from the previous stage of the work. In turn the last part uses frequency bands from the second part. The original material (the Bach) becomes increasingly unrecognizable as it is processed over and over again. For this Music We'd like to Hear performance I've 'updated' the piece, by making a couple of cuts (I felt that the original version was overly-long) and putting an addendum at the end. The function of the addendum is to make the work clearer, its origins and process more explicit — and in doing so bring Five Famous Adagios more in line with my current compositional outlook. JB</p> <p>joannabailie.com</p>
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The **Ligeti Quartet** (Mandhira de Saram, Patrick Dawkins, Richard Jones, Val Welbanks) is dedicated to performing modern and new music by both established and emerging composers. Formed in 2010, the Quartet comprises graduates from the Royal Academy of Music, Royal College of Music, and the University of Oxford. They were united by their fascination with the music of György Ligeti.

The Quartet have performed extensively throughout the UK, in Europe and China including The Rest is Noise Festival in London, Pablo Casals Festival in France and Hell Hot New Music Festival in Hong Kong. Throughout June 2014 they were in residence at West Yorkshire Playhouse for a production of Alan Bennett's Untold Stories.

They regularly collaborate with artists outside classical music, such as You Are Wolf (Kerry Andrew), Neil Hannon (The Divine Comedy), Shabaka Hutchings, Laura Jurd and Wadada Leo Smith. Later this year they will record a CD for Signum Classics featuring a collection of new commissions for the Quartet and trumpeter Simon Desbroux.

The Ligeti Quartet are grateful to have received awards from Help Musicians UK, the Tillett Trust, and the Zetland Foundation. In 2012 they were selected as Park Lane Group Young Artists, and in 2013 were invited to join the European Chamber Music Academy (ECMA), directed by Hatto Beyerle (Alban Berg Quartet). They have also received coaching from members of the Arditti, Chilingirian, Lindsay and Talich Quartets, and are mentored by the Kronos Quartet in association with the Barbican Centre. For further information see [www.ligeti quartet.com](http://www.ligeti quartet.com).

music we'd like to hear  
11th july 2014, 7.30 pm  
st mary-at-hill, lovat lane, ec3r 8ee



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