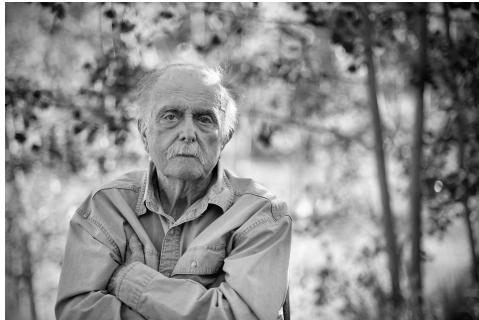


Music We'd Like to Hear

Saturday 17 July 2021

Alvin Lucier

Silver Streetcar for the Orchestra (1988)



A triangle of any size is hung from a stand. A player taps it with a metal beater with one hand, damping it with the other. During the course of the performance, the acoustic characteristics of the triangle, under continually changing conditions, are revealed.

Silver Streetcar for the Orchestra was written expressly for Brian Johnson. It was first performed on December 8, 1988, at the New Music America Miami Festival, Miami, Florida. The title was taken from the Surrealist text, *INSTRUMENTATION* (1922), by Luis Buñuel.

Alvin Lucier

Barbara Monk Feldman

The I and Thou (1988) UKP



The I and Thou for piano, was composed in 1988 and was inspired by the philosophy of Martin Buber, which I had been reading at that time.

The piece is dedicated to the memory of Morton Feldman.

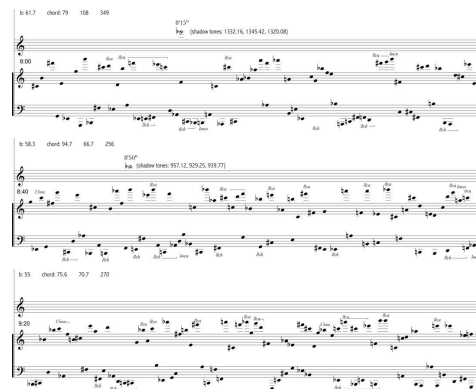
Barbara Monk Feldman, July, 2021



[interval]

Michael Pisaro-Liu

A mist is a collection of points (2014) UKP



A mist is a collection of points – but every mist has a context. There are the individual droplets, but then there are the forces that hold them in suspension and with enough proximity that we recognize coherence. Inside the mist there might be places where it seems to disappear altogether, where it becomes atomized and separate, even though, from a distance away one is still in the midst (of the mist). There might also be places where the mist becomes so dense that it is

more like a wall. We live in a kind of mist as well, in a world where there is neither absolute clarity nor absolute opacity. There are only degrees or intensities of these.

Michael Pisaro-Liu

George Barton, percussion
Siwan Rhys, piano



GBSR Duo, comprising George Barton (percussion) and Siwan Rhys (piano), is acquiring a national reputation for exceptional interpretations of the existing piano-percussion repertoire, well-chosen commissions, committed performances of new works, and inventive collaborations.

With a keen emphasis on commissioning and repertoire-building complemented by the respect and trust of composers, recent world premieres include works from Nicholas Moroz, Cee Haines (*CHAINES*), Arne Gieshoff, Oliver Sellwood and many others, while their interest in cross-disciplinary and experimental work has led to ongoing collaborations with Angharad Davies, Dejan Mrdja and Cameron Graham.

Their recording of Oliver Leith's *good day good day bad day bad day*, a 45-minute piece premiered in 2018 after long collaboration with the composer, was released in August 2020 by Another Timbre to general critical acclaim, including being a "Highlight of 2020" on BBC Radio 3's New Music Show.

Their recording of Stockhausen's *KONTAKTE* was released in October 2019 by all that dust. It was made album of the week in *The Guardian*, and was called a

"landmark performance" by Tom Service on BBC Radio 3.

Their recording of the piano and percussion works of Barbara Monk Feldman was released on Another Timbre in May 2021.

Recent performances include Kings Place, Huddersfield Contemporary Music Festival, Presteigne Festival, Music at Oxford, the Birmingham University concert series and City University of London concert series. They were also Featured Artists at the 2019 Hartley Residency, University of Southampton, and Artists in Residence at the Vale of Glamorgan Festival 2020.

Radio broadcasts include performances of new works on BBC R3's Night Tracks, New Music Show and In Tune, BBC World Service's The Arts Hour, BBC R6's Freak Zone, RTE's Sound Out, and PBS Australia's The Sound Barrier.

After their 2019 performance at Huddersfield they were invited to join the hcmf // Fielding Talent mentoring programme. Through this programme hcmf // will be working with them to develop, showcase and promote their work.

Individually they perform as soloists and chamber musicians, and work with ensembles including the Colin Currie Group, London Sinfonietta, Apartment House, Britten Sinfonia, Birmingham Contemporary Music Group, CBSO, Nash Ensemble, OAE, London Contemporary Orchestra, Aurora Orchestra, 12 Ensemble and many others.

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

Biographies

Alvin Lucier turned 90 years old this year. He is an American composer of experimental music and sound installations that explore acoustic phenomena and auditory perception. A long-time music professor at Wesleyan University, Lucier was a member of the influential Sonic Arts Union, which included Robert Ashley, David Behrman, and Gordon Mumma. Much of his work is influenced by science and explores the physical properties of sound itself: resonance of spaces, phase interference between closely tuned pitches, and the transmission of sound through physical media.

Lucier was born in Nashua, New Hampshire. He was educated in Nashua public and parochial schools and the Portsmouth Abbey School, Yale University and Brandeis University. In 1958 and 1959, Lucier studied with Lukas Foss and Aaron Copland at the Tanglewood Center. In 1960, Lucier left for Rome on a Fulbright Fellowship, where he befriended American expatriate composer Frederic Rzewski and witnessed performances by John Cage, Merce Cunningham, and David Tudor that provided compelling alternatives to his classical training. He returned from Rome in 1962 to take up a position at Brandeis as director of the University Chamber Chorus, which presented classical vocal works alongside modern compositions and new commissions.

At a 1963 Chamber Chorus concert at New York's Town Hall, Lucier met Gordon Mumma and Robert Ashley, experimental composers who were also directors of the ONCE Festival, an annual multimedia event in Ann Arbor, Michigan. A year later, Mumma and Ashley invited the Chamber Chorus to the ONCE Festival; and, in 1966, Lucier reciprocated by inviting Mumma, Ashley, and mutual friend David Behrman to Brandeis for a concert of works by the four composers. Based on the success of that concert, Lucier, Mumma, Ashley, and Behrman embarked on a tour of the United States and Europe under the name the Sonic Arts Group (at

Ashley's suggestion, the name was later changed to the Sonic Arts Union). More a musical collective than a proper quartet, the Sonic Arts Union presented works by each of its members, sharing equipment and assisting when necessary. Performing and touring together for a decade, the Sonic Arts Union became inactive in 1976.

In 1970, Lucier left Brandeis for Wesleyan University. In 1972, Lucier became a musical director of the Viola Farber Dance Company, a position he held until 1979.

Still very much active as a composer, recent works include *Performing Emily* (2017) for female voice (e'-c") and six pure wave oscillators, and *Double Helix* (2018) for 4 electric guitars with e-bows

Barbara Monk Feldman (b. 1950s, Québec) is a Canadian composer of mostly chamber and piano works that have been performed in Asia, Europe and North America. Barbara Monk Feldman studied composition with Bengt Hambraeus at McGill University in Montréal from 1980-83, where she earned her MMus. She then studied with Morton Feldman, to whom she was later married, at the University at Buffalo, The State University of New York from 1984-87 and there earned her PhD, on the Edgard Varèse Fellowship. Her music has been performed at the Ferienkurse in Darmstadt, the festival Inventionen in Berlin, the festival Nieuwe Muziek in Middelburg, the festival Other Minds in San Francisco, and elsewhere.

She is also active in other positions. Her research into music and visual art has led to collaborations with numerous artists, including Stan Brakhage, whose hand-painted film *Three Homeric*s was created for use with her work *Infinite Other*. She founded the Time Shards Music Series at the Georgia O'Keeffe Museum in Santa Fe, New Mexico in 2001 and served as its artistic director. Her article *Music and the Picture Plane* appeared in the journals *RES: Anthropology and Aesthetics* (1997) and *Contemporary Music Review* (1998).

She taught at the Ferienkurse in Darmstadt in 1988, 1990 and 1994, has given guest lectures at the Universität der Künste Berlin and has lectured and taught at universities in Canada and the USA. The Canadian Music Centre and Frog Peak Music are the distributors of her music.

Recent works include an opera *Io and Prometheus* (2019), and *A Veil for Time* for cello and piano (2020).

Michael Pisaro was born in Buffalo in 1961. He is a composer and guitarist, and a member of the Wandelweiser Composers Ensemble. He has composed over 80 works for a great variety of instrumental combinations, including several pieces for variable instrumentation. A particularly large category of his works is solo works, notably a series of 36 pieces (grouped into 6 longer works) for the three-year, 156-concert series organized by Carlo Inderhees at the Zionskirche in Berlin-Mitte from 1997-1999. Another solo piece, *pi* (1-2594), was performed in instalments by the composer on 15 selected days in February, 1999, in Evanston, Illinois, and in Düsseldorf in 2000-2001.

His work is frequently performed in the U.S. and in Europe, in music festivals and in many smaller venues. It has been selected twice by the ISCM jury for performance at World Music Days festivals (Copenhagen, 1996; Manchester, 1998) and has also been part of festivals in Hong Kong (ICMC, 1998), Vienna (Wien Modern, 1997), Aspen (1991) and Chicago (New Music Chicago, 1990, 1991). He has had extended composer residencies in Germany (Künstlerhof Schreyahn), Switzerland (Forumclaque/ Baden), Israel (Miskanot Sha'ananmim), Greece (EarTalk) and in the U.S. (Birch Creek Music Festival/ Wisconsin). Concert length portraits of his music have been given in Munich, Jerusalem, Los Angeles, Vienna, Brussels, Curitiba (Brazil), Berlin, Chicago, Düsseldorf, Zürich, Cologne, Aarau and elsewhere.

Most of his music of the last several years is published by Timescaper Music (Germany). Two CDs of his work have been released by Edition Wandelweiser Records. He has performed many of

his own works and those of close associates Antoine Beuger, Kunsu Shim, Jürg Frey and Manfred Werder, and works from the experimental tradition, especially John Cage, Christian Wolff, Robert Ashley and George Brecht.

Before joining the composition faculty at CalArts, he taught music composition and theory at Northwestern University from 1986 to 2000.

His music was featured in Music We'd Like To Hear in 2006, 2007 and 2012.