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Music We'd Like To Hear in Falmouth

Thursday 17 November 2011, 7.30pm

Studio L, The Performance Centre, University College Falmouth

Apartment House:

Mark Knoop, piano
Bridget Carey, viola
Alexandra Reid, violin
Anton Lukoszevics, cello
Andrew Sparling, clarinet

perform:

Jürg Frey	Haut Jorat (2008-9) for violin, clarinet, piano (5') UK Premiere
Christian Wolff	String Trio for Robert Ashley (2009) for violin, viola, cello (15') UK Premiere
Richard Emsley	Still/s 7 (2011) for solo clarinet (c.10') World Premiere
Philip Corner	gamelan The Gold Stone (1985) (c.7')
Alvin Lucier	Fideliotrio (1987) for viola, cello, piano (13')
Thomas Stiegler	Treibgut 1/2 (2011) for violin and cello (4') World Premiere
Martin Arnold	Rat-drifting (1999) for solo piano (c.10')

This event is produced and presented by Sound and Music.

About Apartment House

Apartment House is an experimental music ensemble created by the cellist Anton Lukoszevics in 1995. Under his direction it has become a venerable exponent of avant-garde music. Performances have included many UK and world premieres of music by a wide variety of composers, including Jennifer Walshe, Christian Wolff, Luc Ferrari, Dieter Schnebel, Christopher Fox, Laurence Crane, Michael Parsons, James Clarke, Helmut Oehring, Clarence Barlow, David Behrman, Philip Corner, and Richard Ayres. The ensemble is of flexible instrumentation, allowing for a large range of performance possibilities. www.apartmenthouse.co.uk

About Sound and Music

Sound and Music promotes fresh and challenging new music and sound through a range of live events, learning projects and digital content. Its focus is growing the stature and appreciation of contemporary music, and its significant scale enables it to make a major impact on public perceptions. www.soundandmusic.org

About Music We'd Like to Hear

Since 2005 three composers (John Lely, Tim Parkinson, Markus Trunk) have organised a series of three concerts every year in London called "Music We'd Like to Hear", being an unashamedly personal selection of pieces of music that each of them had long been interested in hearing, with the intention of sharing their fascination and enthusiasm for this music with a wider audience. The music chosen has often never been performed before in Britain, or is seldom programmed in any other concerts. This is because either the work is completely new and unknown, or because it is older work that has been forgotten, or because it falls into the category of experimental work which does not easily fit into other programming. Though the series is low budget, they've managed to commission five new works, hosted ten world premieres, over forty UK premieres, and introduced the music of many composers to the UK for the first time, as well as attracting international attention and participation. "The best concert series in town" - The Rambler www.musicwedliketohear.com



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Programme notes

JÜRIG FREY **HAUT JORAT**

(2008-9) for violin, clarinet, piano (5') UK Premiere

Six pieces for violin, clarinet and piano, written for the New York Miniaturist Ensemble. The title refers to a landscape near Geneva. Haut-Jorat is the country of the domicile of Gustave Roud (1897 -1976). The poet spent his life as an author, roamer and contemplator of his environment in this landscape. (JF)

For more on Jürg Frey, visit www.timescraper.de

CHRISTIAN WOLFF **STRING TRIO FOR ROBERT ASHLEY**

(2009) for violin, viola, cello (15') UK Premiere

String Trio for Robert Ashley was written shortly after my attending several Ashley operas, by which, as on earlier occasions, I was very moved: the humour, the somehow both involved and detached pathos (especially in 'Dust'). Also (again in 'Dust'), vernacular elements (finely wrought pop song moves and "bland" synthesised background music) in an avant-garde/experimental (I suppose Bob would hate those terms) setting. The Trio is simply a tribute, not necessarily referring to any of that. It's written both freely and with continually changing micro-systems (guiding pitch choices, rhythms, counterpoints), in a series of mostly short units falling into three larger sections (which are also internally diverse), ending with a kind of triple canon (2 voices for each of the strings) based on the tune of "Which Side Are You On?". (CW)

For more on Christian Wolff, visit [http://en.wikipedia.org/wiki/Christian_Wolff_\(composer\)](http://en.wikipedia.org/wiki/Christian_Wolff_(composer))

RICHARD EMSLEY **STILL/S 7**

(2011) for solo clarinet (c.10') World Premiere

Nine sections.

In each section a tiny item is reiterated.

Each reiteration is minutely different.

But always drawn towards extinction, silence.

Occasionally an item is placed inside itself, creating another level of 'vertical' structure.

At the end, an item is placed 'outside' itself, so that one note stands for many.

Generally, a wabi sabi aesthetic exploring the beauty of imperfections.

The piece was composed in November 2011 and is here receiving its first performance. It was written for and is dedicated to its present performer, Andrew Sparling. (RE)

For more on Richard Emsley, visit www.richardemsley.com

PHILIP CORNER **GAMELAN THE GOLD STONE**

(1985) (c.7')

gamelan The Gold Stone is a homage to the violinist and composer Malcolm Goldstein, a colleague and friend of Corner for over 50 years. The word gamelan relates to the form of the piece, whereby structure is determined by corresponding 'counts' or 'beats'. The musical material consists of improvised moments, filling the sections with ecstatic flurries of sonic activity. (Anton Lukoszevieve)

For more on Philip Corner, visit www.composers21.com/compdocs/cornerp.htm

ALVIN LUCIER **FIDELIOTRIO**

(1987) for viola, cello, piano (13')

Two string players sweep slowly up and down a semitone around a centre tone. As they do so, a pianist repeats the tone at irregular intervals, varying the loudness of her attacks. The interaction between the sounds of the two bowed strings of the viola and cello and those of the three hammered strings of the piano create interference patterns which are heard as timbral alterations of the instrumental sounds. Fideliotrio was first performed by The Fideliotrio on the Chamber Music Plus Series, January 3, 1988, at The Old State House, Hartford, Connecticut. (AL)

For more on Alvin Lucier, visit <http://alucier.web.wesleyan.edu>

THOMAS STIEGLER **TREIBGUT 1/2**

(2011) for violin and cello (4') World Premiere

Treibgut 1/2 (flotsam) is part of a series of four pieces (number five [for the Thürmchen-Ensemble] and six [for saxophone solo] are already planned). This is an arrangement of the first piece for violin and double bass, which has a duration of about four minutes and was written during a railway trip from Frankfurt to Konstanz in 2008. All the pieces in the series have the same beginning. However, the subsequent discoveries during the course of each piece are different. (TS)

For more on Thomas Stiegler, visit www.timescraper.de

MARTIN ARNOLD **RAT-DRIFTING**

(1999) for solo piano (c.10')

Martin Arnold's Rat-drifting takes its name from the colloquial term 'rat-running', the practice of "driving through residential side streets to avoid congested main roads." It's a happy metaphor for a kind of music-making: it has all that "off-the-beaten-track" stuff going for it but, more significantly, it suggests taking an activity to a place where it isn't intended, using something in a way it isn't meant for, and unintentionally disturbing someplace comfortable (the disturbance being merely a byproduct of an activity that has another set of preoccupations). It also has the completely undesirable connotation of someone trying anything to get to a destination more quickly. This idea of being highly motivated to reach a goal has nothing in common with my music; thus, we're drifting not running. With 'drifting', I was thinking about the Situationist International's idea of drifting, the *dérive*, a term they coined to suggest a "technique of transient passage through varied ambiances". The *dérive* entails playful-constructive behavior and awareness of psychogeographical effects; which completely distinguishes it from the classical notions of the journey and the stroll. (MA)

For more on Martin Arnold, visit www.arraymusic.com/video/studio/arnold.html