

music we'd like to hear

Friday 21 October 2022

Wolfgang Rihm

Ländler (1979)

Tim Parkinson | piano

für Wilhelm Killmayer

12-15.IX.79

Roma



Markus Trunk

Vignettes

for two violins and viola

I *The Crane Reduction* (2007)

II *The Lucier Projection* (2011)

III *The Shim Detachment* (2018)

IV *The Parsons Relation* (2018)

Schöne Aussicht (2016)

for violin and viola

Mira Benjamin | violin

Amalia Young | violin

Bridget Carey | viola



The *Vignettes* are an open-ended series of homages to fellow composers; each written on occasion of a significant birthday, so far for Laurence Crane (50), Alvin Lucier (80), Kunsu Shim (60) and Michael Parsons (80).

Each miniature is a sort of portrait in which I am focusing on one or more aspects of the respective composer's musical voice, giving me the opportunity to try out ideas different from my own and see where they take me, and what I can learn in the process. While some resulted in near-pastiches, with others it proved more difficult to jump over my own shadow.

The Lucier Projection deals with one of Lucier's main preoccupations; temporal "beats" generated by closely tuned pitches. The spatial character of these interferences is here heightened by the players changing their position in the room while they gradually change frequencies, thereby creating a second layer of spatialisation.

The Shim Detachment is a "setting" of words by Robert Lax, a poet I was introduced to by Kunsu. The words of poem 22 from the collection *A thing that is* are not sung but each syllable is represented by a separate chord.

Like the second of the *Vignettes*, *Schöne Aussicht* was written on occasion of one of Alvin Lucier's birthdays, in this case his 85th. It was written for a three day Lucier festival organised by Zurich University of the Arts in October 2016 and performed in a version for two cellos, alongside new works by Daniel J Wolf, Roland Dahinden and Hauke Harder. The title ("beautiful prospect") appealed to me as it could be understood to allude to a typical Swiss mountain vista, beloved by Alvin, and at the same time to refer to the anticipation of all of Alvin's music that was surely still to come.

Markus Trunk

Anna Höstman

Harbour (2015)

Cheryl Duvall | piano

Harbour was commissioned by the extraordinary pianist and new-music supporter, Cheryl Duvall. It was composed in June and July 2015 at Gallery 345, Toronto. A harbour is a sheltered body of water.

Anna Höstman



We're grateful to the Canada Council for the Arts for their assistance, and we'd like to thank the Hinrichsen Foundation for their continued support of our series.

www.musicwedliketohear.com

Wolfgang Rihm (1952) is a prolific German composer and teacher. His music has been associated with the 'New Simplicity' movement.

Markus Trunk, born in 1962 in southwest Germany, studied composition at the music academy in Karlsruhe (Mathias Spahlinger, Walter Zimmermann), at Wesleyan University in Connecticut (Alvin Lucier) and the University of Birmingham (Vic Hoyland).

Anna Höstman's compositions seek out tactile encounters with the world while also extending into history, memory, and landscape. Performed throughout Canada and internationally, they have been described as "suggestive, elegant and hauntingly beautiful." Alongside works for chamber ensemble, voice, orchestra, solo performers and opera, she has composed for dance, installation, theatre, experimental film and video, and created music for the National Film Board. Supported by a SSHRC Joseph Bombardier scholarship, Anna's DMA in composition from the University of Toronto focused on the chamber works of experimental Toronto composer, Martin Arnold. Gary Kulesha supervised her composition thesis, a work for English horn, French horn and string orchestra. While a master's student at the University of Victoria, Anna studied composition with John Celona, Christopher Butterfield and Gordon Mumma.

From 2005-8, Anna was composer-in-residence of the Victoria Symphony. Her opera *What Time is it Now?* based on an original libretto by P.K. Page was premiered by the Symphony and recorded and broadcast by CBC radio. The Victoria Symphony also premiered *Light Unfolding*, with video by Anisa Skuce, and *Emily's Piece*, based on a quartet of Emily Carr paintings from the 1930s. Anna is a recipient of the K.M. Hunter Award, Canadian Music Centre's Toronto Emerging Composer's Award, a residency at Matralab (Concordia University) and a Chalmers Professional Grant. Her works is supported by numerous grants from the Canada Council for the Arts, BC Arts Council, Ontario Arts Council, Toronto Arts Council, K.M. Hunter Foundation, Koerner Foundation, SOCAN Foundation, as well as private donors.

Anna currently lives in Victoria with her sheepadoodle Blossom, and teaches composition at the University of Victoria.

Tim Parkinson (b.1973) has consistently pursued an independent path, seeking to engage with whatever it means today to be a functioning composer in the world. His music has been labelled as experimental, "reconstructing music from the ground up", and "sounding like nothing else", the work invariably returning to fundamental enquiries around the meaning of sound. He has been associated with other British independent voices of the same generation, such as Bailie Harrison, Newland, Saunders, Whitty.

He is also active as pianist and performer, both independently and also by invitation, having been an occasional performer with Apartment House, and Plus-Minus, and having performed in venues such as Tate Modern, Barbican, Cafe Oto, Union Chapel, and in festivals such as Huddersfield Contemporary Music Festival, Tectonics, Borealis, Frontiers, Roadburn, Donaufestival, All Tomorrows Parties, Audiograft, Edinburgh Fringe, Musica Nova, Cut & Splice, Sonorités, RDV de l'Erdre. As a soloist he has performed with Object Collection, Skögen, Apartment House, Set Ensemble, Incidental Music, Q-02, J.G. Thirlwell, Phill Niblock, Matteo Fargion, Lee Patterson, Angharad Davies, Rhodri Davies, Jürg Frey, Michael Pisaro, Michael Parsons, Gavin Bryars, Joshua Rifkin, Tom Johnson, and Christian Wolff, amongst others. Since 2003 has been regularly performing with composer James Saunders in the lo-fi electronics, auxiliary instrument and any-sound-producing-means duo Parkinson Saunders.

Mira Benjamin is a Canadian violinist, researcher and new-music instigator. She performs new and old music with an experimental outlook, and is interested in how the human body holds and experiences knowledge.

Mira's varied career has spanned many genres of musical practice, including work with electronics (CIRMMT, BEK Bergen, NOTAM); dance (Merce Cunningham Dance Company, Stopgap Dance Company, Marc Boivin); improvised music (with artists such as Radu Malfatti, John Tilbury, Angharad Davies, Christian Wolff, Michael Duch, and Michael Pisaro); film (David Lefebvre, Angela Guyton, Nathalie Boujold); theatre (Théâtre Momentum, Amber Priestley); and world-leading bands (Radiohead, Goldfrapp, Justice).

Her practice of collaboration with composers has seen the world premieres of over 200 new works. Close collaborators include composers Taylor Brook, Cassandra Miller, John Lely, Amber

Priestley, Jürg Frey, James Weeks, Linda Caitlin Smith, Gyrid Nordal Kaldestad, and Scott McLaughlin.

After growing up in Vancouver, British Columbia, Mira lived for many years in Montréal, where she was a member of the Bozzini Quartet. Since 2014 she has resided in the UK, where she now performs regularly as a violinist with Apartment House, Plus Minus Ensemble and Decibel Ensemble.

Amalia Young: I am a London-based violinist, working in the fields of classical and experimental music. My research interests are in listening, embodiment, and contemporary performance practice. A bodily, meditative, and granular attention to sound and how we share it is at the heart of everything I do.

As a recitalist and ensemble player, I have performed at St. Martin-in-the-Fields, the Holywell Music Room, Café OTO, the Ashmolean Museum, the Aldeburgh Festival, the RAM Piano Festival, the Athenaeum Club, London Fashion Week, the New England Conservatory, and the Isabella Stewart Gardner Museum (Boston), amongst others. I particularly enjoy collaborative work with my ensembles the Kavinsky Trio (violin/sax/piano), and the Komuna Collective (string quartet/DJs/visual artists). I have also premiered works by Martin Butler, Jordan Hunt (recording release coming soon), and Ross Harris, and enjoy interdisciplinary collaborations with composer and dancer friends. Also a choral singer, I worked as an alto at St James the Greater, Leicester from 2016-17, and St George Headstone, London from 2019-2021.

I am a graduate of the Royal Academy of Music, where I was also recipient of a scholarship and the Doris Faulkner Prize for Violin, and more recently the University of Oxford. I am currently reading for the MMus in Performance and Related Studies at Goldsmiths, University of London.

Bridget Carey studied jointly at the Royal Academy of Music and London University, graduating in 1987 with a Masters degree in Performance. Since that time she has pursued a varied freelance career based in London, and has developed a particular reputation in the field of new music. For 15 years she premiered new chamber opera for the Almeida, whilst working in dance scores with Siobhan Davies and Rambert companies, classical contemporary with Opus 20

and Music Projects/London and new complexity with Ensemble Expose. From 1995-2005 she was viola player with the Kreutzer String Quartet. More recently, her chamber music interests include the Goldfield ensemble, east-west fusion group Okeanos and the RPS award-winning experimental music group Apartment House, with whom she continues to add to her chamber music discography. She has been a member of Britten Sinfonia from its inception, and is a regular guest with London Sinfonietta and BCMG, among others. Beyond her performing career she regularly works with composers of all ages and genres, and also extensively with young musicians.

Toronto-based pianist **Cheryl Duvall** has established herself as one of Canada's foremost contemporary music interpreters, immersing herself in a wide variety of compositional aesthetics and collaborative endeavours. In 2011, she co-founded the "adventurous and smartly programmed" (Musicworks Magazine) chamber group Thin Edge New Music Collective. Since their inception, they've commissioned over 70 works, mounted lavish multidisciplinary productions such as *Balancing On The Edge*, and collaborated with leading performers like Charlotte Mundy, Jason Sharp, Ensemble Paramirabo (with whom they recorded an album.) They're also widely noted for their direct engagement with composers, among them Linda Catlin Smith, Elliott Sharp, Barbara Monk Feldman, and Sarah Hennies. Their tours and residencies across Europe, and in Japan and Argentina have positioned them as ambassadors for Canadian music abroad. Her lucid sense of contour, evocative sonic and emotional presence, and boundless versatility make her both a dynamic soloist and in-demand collaborator. Recently, Duvall has begun gathering commissioned works from cutting-edge artists such as Daniel Brandes (of the Wandelweiser collective), Kotoka Suzuki, James O'Callaghan, Emilie Lebel, and Anna Höstman, whose music is the subject of her debut solo recording, *Harbour* (Redshift Records). In 2016 her formidable skill was recognized with a nomination for the KM Hunter Award. She also made an acclaimed recording with Bespoken, and worked with the likes of stalwart choreographer Peggy Baker, cellist Paul Pulford, film composer Darren Fung, and Essential Opera. Duvall holds an Honours BMus and Diploma of Chamber Music from Wilfrid Laurier University, and a Master's of Piano Performance and Pedagogy from University of Toronto.