

music we'd like to hear

30th June 2010

church of st anne &
st agnes
gresham street

£9 (£6)

people we'd like to thank

Holst Foundation

Clemens Merkel

Conseil des arts et des lettres
du Québec

Lutheran Church of St Anne
and St Agnes

Violinist **Clemens Merkel** is considered one of the most versatile interpreters of contemporary music today. Integrating a large variety of different styles into his repertoire, he has performed at numerous concerts and festivals throughout Europe and North America. Pursuing a career as chamber musician and soloist he is a founding member of the Bozzini Quartet (Montréal).

Well known for his innovative and highly individualistic interpretations of such contrasting composers as Bach and John Cage, Merkel has made a name for himself for creating his own unconventional style, often characterised as intense, precise and sensitive at the same time.

Born in Freiburg (Germany), Clemens Merkel has lived in Montréal (Canada) since 1999. He studied at the Musikhochschule Freiburg with Joerg Hofmann and Nicolas Chumachenko and is a former member of Thuermchen Ensemble (Köln), Ensemble SurPlus (Freiburg) and Kore Ensemble (Montréal). He currently teaches at Concordia University in Montréal.

www.quatuorbozzini.ca

Christian Wolff was born in 1934 in Nice, France, but has lived mostly in the U.S. since 1941. He studied piano with Grete Sultan and, briefly, composition with John Cage. Though mostly self-taught as a composer, association with John Cage, Morton Feldman, David Tudor, Earle Brown, Frederic Rzewski and Cornelius Cardew have been important for him. Wolff has also been active as a performer and as an improviser - with, among others, Takehisa Kosugi, Steve Lacey, Keith Rowe, William Winant, Kui Dong, Larry Polansky and the group AMM. His writings on music, up to 1998, are collected in the book *Cues: Writings And Conversations*, published by MusikTexte, Cologne.

Markus Trunk was born in 1962 in Mannheim, Germany. Studied composition in Karlsruhe (Mathias Spahlinger, Walter Zimmermann) and the United States (Alvin Lucier). Resident in London since 1996.

On a clear day for large orchestra, a commission from Hessischer Rundfunk

Frankfurt, received its UK premiere in a performance by the BBC Symphony Orchestra. *twin/double* was premiered in 2007 by the Bozzini Quartet and broadcast by Radio 3. 2008 saw the first performances of *when air too still* and *Parhelion*, in interpretations by Exaudi and Apartment House.

www.bmic.co.uk/alias/markustrunk

Tim Parkinson (b.1973) is an independent composer, based in London, UK since 1997. Music has been written for various groups and ensembles including Apartment House, Reservoir, London Sinfonietta, [rout], Chroma; and for various instrumentalists including Stephen Altoft, Angharad Davies, Rhodri Davies, Julia Eckhardt, Anton Lukoszevieveze, Tanja Masanti, Andrew Sparling, Craig Shepard, Philip Thomas, Stefan Thut. Music has been performed in UK, Europe, USA, Armenia, New Zealand, Japan. Broadcasts of music have been on Resonance FM, Wandelweiser Radio, BBC Radio 3, and WDR Köln.

www.untitledwebsite.com

John Lely is a composer and performer based in the UK. He studied at Goldsmiths College, London with Roger Redgate and John Tilbury, and privately with Michael Parsons. In 2007 he was a resident composer at Ostrava New Music Days. His music has been featured internationally at festivals such as MaerzMusik, Ultima, Huddersfield Contemporary Music Festival, Cutting Edge and Open Sound Systems (Tate Modern, London). Broadcasts have included BBC 4 Television, BBC Radio 3, DeutschlandRadio and Resonance FM. He performs in groups Apartment House and LelyWhite (electronic chamber music with composer John White). Three improvised CDs are available through Matchless Recordings. From 2007-8 he was responsible for the digitisation of the Daphne Oram Collection at Goldsmiths College. John is currently working on 'Words and Music', a two-year AHRC funded research project about verbal notation, housed at Bath Spa University. He also teaches a course in experimental sound at Chelsea College of Arts. Hobbies include counting and balancing.

www.johnlely.co.uk

www.musicwedliketohear.com

Christian Wolff
The Death of Mother Jones
violin solo (1977)

The Death of Mother Jones is the second of two solo violin pieces in the form of free variations on songs from the United States Labor movement (after *Bread and Roses*, 1976). The violin–fiddle– was the primary instrument of the musical culture which produced the song– Anglo-American folk and ‘country’ musics of Appalachia. ‘Mother’ Jones, who died in 1930 at the age of a hundred, “was,” as Edith Fowke and Joe Glazer say in their *Songs of Work and Protest*, “the most remarkable woman produced by the American labor movement,” devoting fifty years of her life (after losing four children and husband in an epidemic in 1867) “fighting fiercely on behalf of her ‘children’: the coal miners and the rest of the working class.” The song appeared anonymously shortly after her death.

The song’s four parts are reflected in four larger sections of variations containing five, five, four and three subsections, the second generally characterized by much use of tremolo, the third by running sixteenth note figures and the fourth by longer, more freely measured lines usually moving around a sustained sound. The music is “concert music.” But the rough edged process of composing it means to be in the spirit of the song and its background. And the extreme technical demands made on the performer are intended also to evoke a sense of hard-working struggle.

CW

Markus Trunk
Four stills
for a bowed instrument
(2002/10)

*I doubt there is a way of producing
sound that is more satisfying than
bowing a string.*

MT

Tim Parkinson
violin piece (1999)

The original conception-image for this piece was a series of regular frames with an irregular distribution of things within them, like slabs on a pavement. "Things" in this case means ideas, thoughts, or more specifically, constellations of notes. As far as I remember, having made all the ideas, I picked them at random to form a sequence, to subvert my anxieties about beginning-middle-end, to make a non-linear progression. It was written with Brian Lee in mind, who had just moved to London, who made the first performance in a recording session in 2000.

TP

John Lely
**The Harmonics of Real
Strings**
(2006)

The Harmonics of Real Strings
(2006) is scored for any bowed string instrument, and is dedicated to Anton Lukoszevieve.

JL