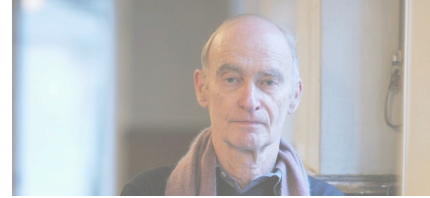




One could say that Her Teeth Were White was inspired by hearing Christian Wolff's "Percussionist Songs" in rehearsal (played by Robyn Schulkowsky). I was particularly interested in leaving the choice of instruments open, but specifying the type of material, in a similar manner to Wolff's choices of natural materials (wood, metal, skins, ceramic, a shaker or rattle). It was my hope that a colourful and interesting constellation of instruments might result, and that the instrument choices would be different with each percussionist.



Written for a friend. [Morton Feldman]  
Becoming commemorative while being written, made mostly out of counterpoints which tend to thin, becoming reverberations which the instrumentation reflects.

Dated July – August 1987



"resonae-piani I-III" are short piano pieces, which is quite unusual for me, since most of my piano pieces are long.

After a performance of "resonae-piani III", an audience came to me and asked, "which language is that?"

What I am trying to do in my music is to create sounds which invite attentive listening. When I am composing, I imagine what the audience will anticipate and then compose something which is unpredictable – both in the major form and in the details. I believe that we can still create piano music in a traditional manner, caring about each sound and silence.



„TRACE, ELEMENTS (IV) “ belongs to a series of works sharing the same title. In No 4, for piano and bass drum, the two instruments don't play simultaneously but alternate. The drum plays two quiet 45-second rolls, followed by 22 piano chords that consist of 4 or 5 notes, with variable phrasing; after which there is another quiet drum roll of around 45 seconds duration.

As with most of my recent work, in the TRACE, ELEMENTS series I am pursuing the idea of a music which in the performance space creates something pure and at the same time mysterious. I could describe it as time becoming spatial.



There are several traditions in which pieces of music are named after a person. Music can be named after a member of the band, like the Miles Davis tune "John McLaughlin". Dedications are sometimes used as titles, like Morton Feldman's "For Philip Guston".

"Jonathan Marmor" is the first substantial piece of music I wrote. In its original incarnation, it was written for six instruments in rhythmic unison covering six octaves. I've made numerous arrangements of it in the last 20 years, and I keep coming back to it for some reason. It's the place where all the other music I've made comes from. So it seemed appropriate — and funny — to call it "Jonathan Marmor".



This piece was commissioned by (the long defunct) London New Music.

As I was writing it I had a photograph of a Kente cloth from Ghana next to me, and tried as I went along to imitate its materials and structure: a series of dozens of small squares each containing a variation of a geometric pattern, using only a few colours.

A few years later I wrote another version, with an added trombone.

Adam studied music with Barnet Music Services under Freddie Stancliffe before obtaining a 1st class BA (hons) from Colchester Institute and MMus in performance with Distinction from the Guildhall School of Music and Drama. As a drummer and percussionist he has performed throughout Europe, North Africa, North America and the Caribbean. Performance credits include playing principal percussion for the National Symphony Orchestra backing ABBA the show; for JG Thirlwell's Manorexia; rehearsing with Birmingham Contemporary Music Group's European premiere of "The Importance of Being Earnest" and being the regular drummer and percussionist for artist Philidel. Adam has recorded for Warner Brothers, EMI Publishing, Warner Chappell Publishing, Decca Records and several times for BBC Radio 4.

Tim Parkinson, lives in London, writes music, puts on concerts, "Music We'd Like to Hear" since 2005 with John Lely and Markus Trunk, plays 'any sound producing means' with James Saunders as "Parkinson Saunders" since 2003, plays with groups from Set Ensemble to Manorexia, his music performed from LA to Tokyo, from Viitasaari to Christchurch, championed by especially Apartment House and Incidental Music and the excellent associated soloists therein, now has 2 Cds out on Edition Wandelweiser, featured in The Ashgate Research Companion to Experimental Music, web presence here [www.untitledwebsite.com](http://www.untitledwebsite.com), here [www.youtube.com/untitledparkinson](http://www.youtube.com/untitledparkinson), and here <https://soundcloud.com/tim-parkinson-1>. Born 7th July 1973, at school 11 years, at university for 3, studied briefly with Kevin Volans in his house in Dublin, went to Ostrava New Music Days 2001 met Christian Wolff and Alvin Lucier, aside of which never sought any further education except life and self.

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# music we'd like to hear 2014

St Mary at Hill, Lovat Lane, London EC3R 8EE

04.07.14

Chiyoko Szlavnic

Her Teeth Were White (1999)

Makiko Nishikaze

resonae-piani II (2010)

resonae-piani III (2011)

Jonathan Marmor

Jonathan Marmor (new version 2014)

-

Christian Wolff

For Morty (1987)

Kunsu Shim

trace, elements (iv) (original version 2005)

Matteo Fargion

Float Weave (1996)

Adam Morris - percussion

Tim Parkinson - piano