



st mary at hill
eastcheap, london ec3r 8ee

5th july 2013, 7.30 p.m.
£9 (£6)

Craig Shepard
Four Voice Canon
for four (or multiples of four) instruments
(2010)

Mieko Shiomi
Wind Music (Fluxversion II)
(1963)

Eva-Maria Houben
some tunes (from vol. I)
for one performer
(2006)

Tim Parkinson
two cardboard boxes
(2003)

Eva-Maria Houben
some tunes (from vol. IV)
for one performer
(2007)

Kunsu Shim
BUCH
for three players
(2006)

Eva-Maria Houben
some tunes (from vol. V)
for one performer
(2007)

John White
Newspaper-Reading Machine
(1971)

Daniel James Wolf
The Long March
for four off-the-shelf melodicas
(2009)

music we'd like to hear

MWLTH ensemble

Dimitra Lazaridou Chatzigoga

Angharad Davies

Tim Parkinson

Jennifer Allum

Markus Trunk

Henri Växby

Daniel Wolf

John Lely

Neil Luck

Craig Shepard writes music related to stillness. He writes mostly for acoustic instruments with rich tonal qualities. Recent projects include On Foot: Brooklyn, on which he walked everywhere he went for 13 weeks, writing a new piece each week; and Trumpet City, for 18 or more trumpets playing outside. His music has been featured at the Huddersfield Contemporary Music Festival, Moments Musicaux Aarau, the Akademie der Künste Berlin, the Kunstraum Düsseldorf, Experimental Intermedia New York, The Stone NYC, Issue Project Room Brooklyn, Real Art Ways in Hartford, the Deep Listening Center in Kingston, New York, and throughout Europe and the United States. He is published by Edition Wandelweiser. [craigshepard.net](#)

Mieko Shiomi was born in Okayama, Japan, in 1938. In 1960 she founded the group Ongaku with Takehisa Kosugi to explore improvisation and action. In 1964 she went to New York City on the invitation of George Maciunas and she took part in Fluxus events. After 1977, Mieko Shiomi returned to work on her own compositions but continued her links with Fluxus. Shiomi lives and works in Osaka.

- A text score has its own destiny.
- It always risks being misunderstood.
- In some cases it can inspire even more imaginative performances than the composer expected.
- A person who writes text scores must endure any undesirable performances which were realized from his/her scores.
- However text scores themselves are not damaged by any poor or messy performances.
- This is because text scores always maintain their original concepts.

Mieko Shiomi (2010)

Eva-Maria Houben (born 1955) studied Music Education at the Folkwang Musikhochschule in Essen and organ with Gisbert Schneider. Following her exams she taught both German and Music at secondary school level. She received her doctorate and postdoctoral lecturing qualification in musicology and was guest lecturer at Gerhard-Mercator-Universität Duisburg and Robert-Schumann-Hochschule Düsseldorf. Since 1993 she has been lecturing at Dortmund University's "Institut für Musik und Musikwissenschaft", with both music theory and contemporary music as her focus. She has published numerous books on contemporary music, contemporary composers and traditional music. As she is closely connected with the Wandelweiser group of composers, her compositions are published by "edition wandelweiser" in Haan. [evamariahouben.de](#)

Tim Parkinson (b.1973) is an independent composer, based in London since 1997. Music has been written for various groups and ensembles including Apartment House, [rout], Incidental Music, Dedalus, Basel Sinfonietta, London Sinfonietta; and for various instrumentalists including Stephen Altoft, Angharad Davies, Rhodri Davies, Julia Eckhardt, Anton Lukoszevieve, Tanja Masanti, Andrew Sparling, Craig Shepard, Philip Thomas, Stefan Thut. [untitledwebsite.com](#)

Kunsu Shim, composer and performance artist, born in South Korea. Since the early nineties co-organiser of Aktive Musik in Essen. Member of the Wandelweiser group of composers 1994 to 1999. Several residencies, eg. at the Djerassi Foundation in California, awards from Künstlerhof Schreyahn (Lower Saxony), Akademie der Künste (Berlin), Genko Uchida Fellowship (Japan), and numerous performing and lecturing trips around the world. Between 2000 and 2010, directed together with Gerhard Stäbler EarPort, a centre for new music in Duisburg. Has been living and working in Düsseldorf since 2012. [kunsu-shim.de](#)

"In the performance of BUCH, books are not conveyors of content but sounding bodies that enable us to listen. Books have been used in the past to expand the means of sound production and expression in music. However, my intention with BUCH was to employ books not as instruments but as entities that themselves speak. The question crossed my mind, whether their language, their singing even, might in the process reveal Robert Creeley's virtual vocal cords?"

John White (born in Berlin in 1936) trained and taught at the London Royal College of Music. He is closely associated with English experimental composers of the 1960s including Cornelius Cardew, Howard Skempton, Gavin Bryars and Michael Parsons; his pupils include composer and pianist Roger Smalley.

A skilled pianist and tuba player, he has written extensively for both instruments, including over 150 piano sonatas - short and very varied in style - and much incidental music for the theatre (for the Royal Shakespeare Company and the National Theatre), as well as symphonies, ballets and songs - often upon 'found' texts, such as his contribution to the NMC Songbook, which uses a National Trust tourist brochure as its text.

One of his innovations was 'systems music', a British precursor of minimalism; influences upon his music include Satie as well as Busoni. He is associated with numerous UK ensembles, including the Promenade Theatre Orchestra, Garden Furniture Music, and the Farewell Symphony Orchestra.

Daniel James Wolf was born in Upland, California in 1961, studied composition with Gordon Mumma, Lou Harrison, Alvin Lucier, & La Monte Young, studied tuning with Douglas Leedy & Erv Wilson. PhD in Ethnomusicology from Wesleyan University (fieldwork in Mexico, Java, Hungary, Nepal). Has lived in Europe since 1989, founding Material Press with Hauke Harder in 1992, blogging at Renewable Music since 2004. [home.snafu.de/djwolf](#)

"I like to find musical opportunities in which a compositional balance can be found between my own taste, choice, and habits, the consequential products of calculation or planning, and the unforeseen (unforeheard?) resources offered by chance, contingency, or circumstance. The Long March is one of those opportunities.

The Long March uses found materials (four off-the-shelf melodicas distributed among four players in the corners of a room), an acoustical phenomenon (interference beating between the not-quite unison tones of pairs of melodicas) and a composed continuity (with a trajectory from greater to lesser beating, and simple rules regarding the articulation from near-unison tone pair to another.) The piece begins with a paradoxical tempo caused by fast beating associated with long tones; the rate of beating and the tempo of the long tones approach a unison over the course of the piece. The sequence of tones played — the melody, if you like — as well as the sequence of the pairs of instruments (made vivid by their placement in space) don't follow any predictable pattern but are nevertheless part of a clear continuity. There may also be a paradoxical tone quality to the piece, with a sequence of elegant events created by inexpensive musical instruments.

The title is derived immediately from the "La Longue Marche à travers la Théorie de Galois", a 1600 page essay by the mathematician Alexander Grothendieck (Grothendieck's title may or may not refer to the 1934 retreat of the Red Army from the Kuomintang), and alludes to a work aesthetic in which a project is performed with great thoroughness and a strong sense of direction given by the material itself."

People we'd like to thank All the players, the Holst Foundation, and Linda at St Mary's