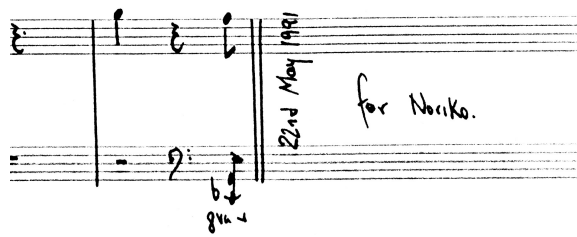


# music we'd like to hear 2013



19th July

7.30

st mary at hill  
london ec3r 8ee

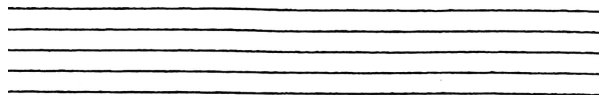
with thanks to the HOLST FOUNDATION

## anton lukoszevieze

Cellist, composer and interdisciplinary artist Anton Lukoszevieze is a performer of new (and older) contemporary and experimental music. Anton has given many performances at numerous international festivals throughout Europe and the USA. He has performed as a soloist with the City of Birmingham Symphony Orchestra, the BBC Scottish Symphony Orchestra and the Netherlands Radio Symphony Orchestra. Anton is founder and Director of the group Apartment House and a member of the Berlin group Zeitkratzer. In 2012 he was presented with a Royal Philharmonic Society Award for outstanding contribution to Chamber Music for his group Apartment House. He is currently writing a (n)opera for the Amsterdam group Trio Scordatura (expanded) to be premiered in October 2013 at the Transit Festival, Leuven and November Music, Holland.



CHRISTIAN WOLFF



## Cattle in the Woods



3'00"  3'15"



**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, music performed from LA to Tokyo, Bergen to Christchurch, championed by especially Apartment House and Incidental Music and the excellent associated soloists therein, now has 2 Cds out on Edition Wandelweiser, an interview (from 2003) in The Ashgate Research Companion to Experimental Music, a website at [www.untitledwebsite.com](http://www.untitledwebsite.com). 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 2001 met Christian Wolff and Alvin Lucier, aside of which never sought any further education except life and self.



## Matteo Fargion - 11 Notturmi (1991)

Written for Noriko Kawai

At the time I was obsessed with the music of Morton Feldman, and *11 Notturmi* was my take on his piece *Piano* from 1977. I could never quite write music as chromatic and atonal as Feldman though, so there's quite a lot owed to Chopin too. My unhealthy obsession was finally cured, in 2000, by making *Both Sitting Duet* with choreographer Jonathan Burrows: we translated *For John Cage* note for note into arm movements, sitting on 2 chairs, in silence. We've performed that piece over 200 times to date.

## Christian Wolff - Cello Suite Variation (2000)

"Cello Suite Variation" was made in response to a request for a piece somehow related to Bach's first unaccompanied cello suite. It's in three parts, the first using the prelude, partly by subtracting from Bach's notes, the second leaning on the sarabande (with decorations), and the third varying the gigue. A brief coda collects the final chords of the remaining movements of Bach's suite.

## Jonathan Marmor - Cattle in the Woods (2008)

"Cattle in the Woods" attempts to set up musical scenarios that help the listener hear common musical sounds in a new context. It is unusual for cattle to be in the woods.

For example, individual harmonies are consonant, but they appear in a random sequence. The lead melody part has many notes that are randomly out of tune.

The piece was written as a set of rules governing which types of things can happen and ensuring the results are close to pre-determined statistical properties. The specifics were chosen using chance procedures.

This is the fourth arrangement of this piece. The first was for violin, trumpet, five acoustic guitars, and field recordings. The second was for multitracked acoustic guitars and synthesizer. The third was for violin, trumpet, electric vibraphone, Fender Rhodes, electric guitar, and synthesizer. The fourth -- this one -- is for cello, violin (or melodica or something similar), two reed organs, prerecorded synthesizer tones, and electric fan.

"Cattle in the Woods" is dedicated to the violinist and composer Johnny Chang, who performed the first and third arrangement.

## Julia Eckhardt - speling#4 (2013) PREMIERE

"Speling" is Flemish for "scope", with a connotation of play, free space, and at the same time, limits. What decisions can be taken in the given circumstances? "Speling#4" is part of a series of compositions and collaborative projects exploring the possibilities of these notions.

## Luiz Henrique Yudo - Five Palindromes (1997)

**LUIZ HENRIQUE YUDO** (1962) is a Dutch/Brazilian composer of Japanese descent. For several decades however, he has lived and worked in Holland. He currently resides in Amsterdam. He received his training as an architect at the University of São Paulo (FAU-USP) and later studied at the Nederlandse Film en Televisie Academie in Amsterdam. He studied privately with the Brazilian composer Damiano Cozzella and the American composer Tom Johnson. Many of his compositions are strongly inspired by visual associations. He writes scores in which there are aspects left open to the musicians in order to create an individual interpretation. His music can be adapted to many situations.

## Jürg Frey - 2 Stücke (1991) PREMIERE

"It's funny, when I was looking at the score this morning, it remembered me what I did at time. The Cello part is exactly the same as in *unbetitelt V* (1990) and it's the same, but an octave lower as the viola part in *unbetitelt IV* (1990) and *unbetitelt VI* (1991) for string quartet. And the Piano plays mostly the material of my *Klavierstück Arrangement I, II, III* (1991). The music is therefore a combination of two other pieces...."

email 16th May 2013