

hcmf40

Friday 17 – Sunday 26 November 2017

www.hcmf.co.uk

**huddersfield
contemporary
music festival**

In partnership with
The University of Huddersfield

Box Office 01484 430528

www.hcmf.co.uk

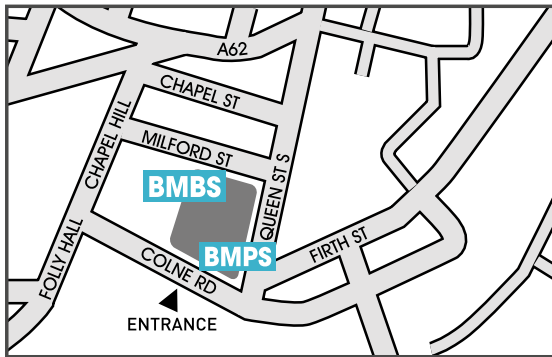


#hcmf2017

FESTIVAL DIARY

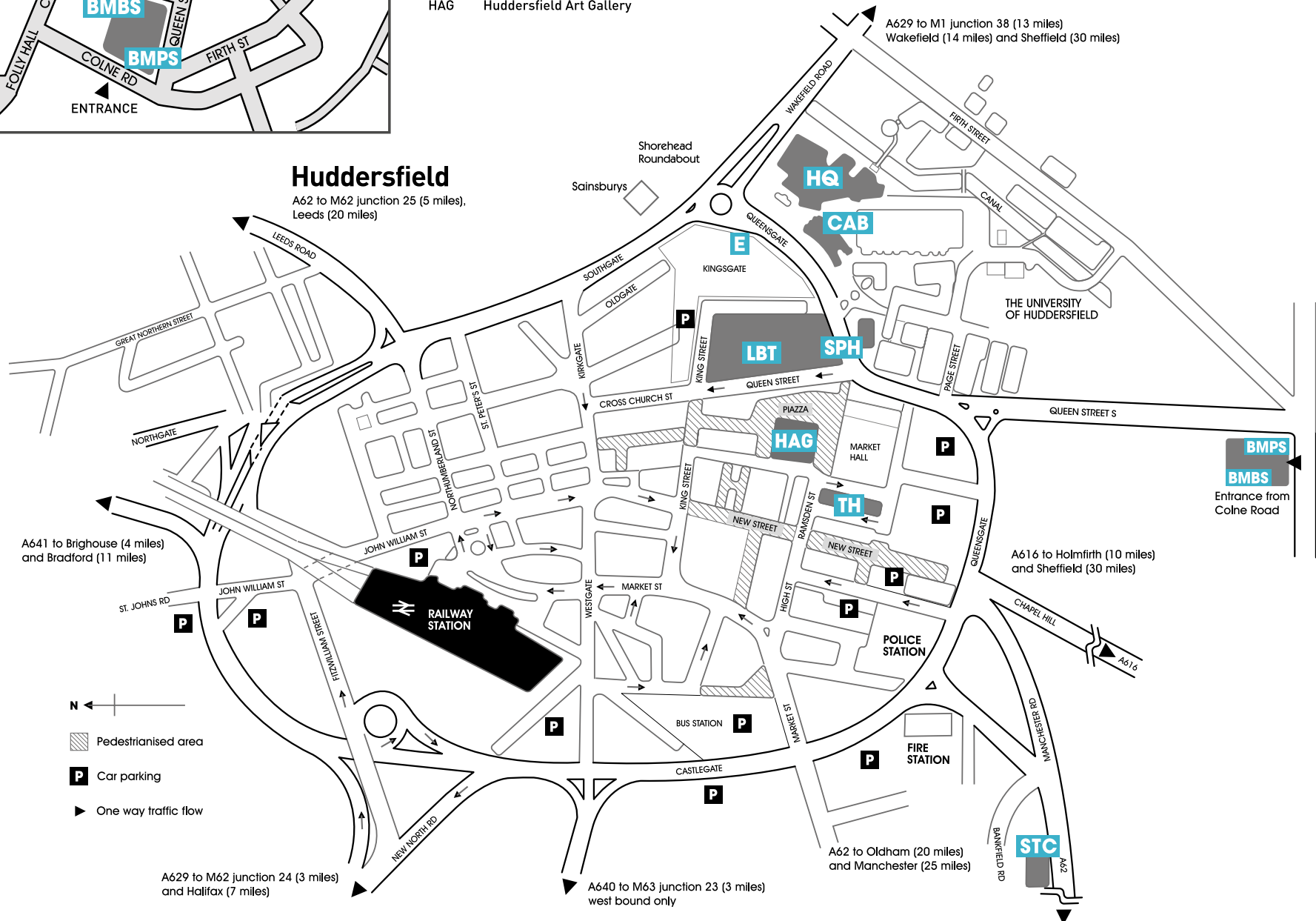
[UK](#) [UK PREMIERE](#)
[W](#) [WORLD PREMIERE](#)

DATE	NO	EVENT	TIME	VENUE
Fri 17	1	CeReNeM Guest Lecture: Christopher Trapani	1.30pm	Creative Arts Building, CAM G/05
	2	Red Note Ensemble: Dillon W UK Metal Machine Music UK Aeolian W	6pm 9pm 11.30pm	St Paul's Hall Bates Mill Blending Shed Bates Mill Photographic Studio
Sat 18	3	Coffee with the Composer: Linda Catlin Smith	10.45am	Epicure Bar + Kitchen
	4	Linda Catlin Smith: Piano UK The Otherroom UK	12pm 2pm	St Paul's Hall Huddersfield Town Hall
	5	Talk: James Dillon + Brian Ferneyhough	3.30pm	Creative Arts Building, CAM G/01
	6	Michaela Grill / Philip Jeck / Karl Lemieux W Ensemble Modern + Arditti Quartet: Ferneyhough UK	5pm 7.30pm	Phipps Hall St Paul's Hall
	7	zeitkratzer perform Kraftwerk UK PRES@60: Jacek Sienkiewicz plays Bohdan Mazurek W	10pm 11.30pm	Bates Mill Blending Shed Bates Mill Photographic Studio
Sun 19	8	Coffee with the Composer: Rolf Hind + Dai Fujikura	10.45am	Epicure Bar + Kitchen
	9	Linda Catlin Smith: Piano + Strings UK The Metal Playground	12pm 1pm-3pm	St Paul's Hall Creative Arts Building Atrium
	10	Polish Radio Choir W UK	3pm	Huddersfield Town Hall
	11	Karin Helqvist W UK	5pm	Phipps Hall
	12	On what weft are woven the waters W Nik Bärtsch's MOBILE	8pm 10pm	Bates Mill Blending Shed St Paul's Hall
Mon 20		Harmonic Canon 1 W hcmf// in LEGO	11am	Creative Arts Building Atrium
		Gilles Grimaître UK LUX-NM UK	11am-4pm 11.40am	Creative Arts Building Atrium St Paul's Hall
		PRES@60: Mate Instrumenty plays Kartacz UK Serge Vuille performs Christopher Fox W	12.20pm 1pm	Huddersfield Town Hall Huddersfield Art Gallery
		Philip Thomas + edges ensemble Kevin Fairbairn UK	2pm 2.40pm	Phipps Hall Creative Arts Building Atrium
		Nik Bärtsch + Trinity Laban CoLab Ensemble UK No [more] Pussyfooting	3.20pm 4pm	St Paul's Hall Huddersfield Town Hall
		Harmonic Canon 2 W Passepartout Duo W	5pm 6.30pm	Bates Mill Photographic Studio Creative Arts Building Atrium
		Bastard Assignments Phurpa UK	7.10pm 8pm	Phipps Hall Bates Mill Blending Shed
		Sukitoo o Namau UK Christian Weber + Joke Lanz	9.15pm 11pm	St Thomas' Church Bates Mill Photographic Studio
		Curator's Talk: PRES@60 Philip Thomas + Quatuor Bozzini UK	11.30pm	Bates Mill Photographic Studio
Tue 21	13	Heavy Metal: An Exploration of bells and metal percussion Talk: Michat Libera + Michat Mendyk	10.30am	Huddersfield Art Gallery
	14	Karkowski: Encumbrance W UK	12pm 2pm-4pm	St Paul's Hall Phipps Hall
	15	The blurred line: between drawing and sound Our Ears Felt Like Canyons UK	3pm 5pm	Huddersfield Art Gallery St Paul's Hall
	16	Julie Kjør UK	6pm-8pm 8pm 10pm	Heritage Quay Bates Mill Blending Shed Bates Mill Photographic Studio
Wed 22	17	Coffee with the Composer: Hilda Paredes	10.45am	Epicure Bar + Kitchen
	18	Clara de Asís UK We Spoke W UK	1pm 4pm	Bates Mill Photographic Studio Phipps Hall
	19	London Sinfonietta + Irvine Arditti UK GGR Betong UK	7.30pm 10pm	St Paul's Hall Bates Mill Blending Shed
	21	Explore Ensemble W UK Why is gender still an issue in music? CeReNeM Masterclass: Hilda Paredes	12pm 2pm 4pm	Phipps Hall Creative Arts Building, CAM G/01 Creative Arts Building, CAM G/01
	22	Music for Young Players Polwechsel + John Butcher + Klaus Lang W UK	5pm 7.30pm	Huddersfield Town Hall St Paul's Hall
Thu 23	23	PRES@60: Thomas Lehn plays Bogusław Schaeffer UK Rhodri Davies W	7.30pm 9.30pm 10.30pm	Bates Mill Photographic Studio Bates Mill Blending Shed
Fri 24		PRES@60: TAPE Talk: Tim Rutherford-Johnson	11am	Phipps Hall
	24	Archer Spade W UK Lauren Sarah Hayes: Improvising Electronics Workshop	3pm 5pm	Creative Arts Building, CAM G/01 Bates Mill Photographic Studio
	25	The Riot Ensemble Ensemble PHACE + Laura Bowler W UK	5.30pm-7.30pm 7pm	Creative Arts Building, CAM G/01 St Paul's Hall
	26	PRES@60: Valerio Tricoli plays Bohdan Mazurek W	10pm 11.30pm	Bates Mill Blending Shed Bates Mill Photographic Studio
Sat 25	27	Kit Downes W Pop-Up Art School	12pm	St Paul's Hall
	28	Laura Cannell: FEATHERS UNFURLED W Talk: Pauline Oliveros	12pm-3pm 2.30pm	Creative Arts Building Atrium Bates Mill Photographic Studio
	29	ICE + Distractfold + Fritz Hauser + Anne Bourne + IONE: Oliveros UK hcmf// mix tape	4pm 6pm 10pm	Phipps Hall Huddersfield Town Hall Bates Mill Blending Shed
	30			
Sun 26	31	Music at Play: Imaginary Communities Ensemble Grizzana W	10am-11.30am 1pm	Heritage Quay St Paul's Hall
	32	hcmf// SMS Sam Amidon + Guests	4pm	Huddersfield Town Hall
	33	Niket: Alexander Schubert UK	7pm 9pm	Lawrence Batley Theatre Bates Mill Blending Shed



Venue Key

BMPS	Bates Mill Photographic Studio	SPH	St Paul's Hall
BMBS	Bates Mill Blending Shed	STC	St Thomas' Church
CAB	Creative Arts Building (Phipps Hall, Atrium & CAM G/01)	TH	Town Hall
LBT	Lawrence Batley Theatre	HQ	Heritage Quay
HAG	Huddersfield Art Gallery	E	Epicure Bar & Kitchen (hcmf// info desk)



Music at Huddersfield

40 years of shaping the future of new music



Be at the centre of 21st Century music training. Our outstanding facilities and international community of musicians offer exciting opportunities for undergraduate and postgraduate study, collaboration and innovation in composition, performance, musicology, new media and music technology.


The University of Huddersfield has a long-standing reputation as a world-leading institution for teaching and research in contemporary music. Our **internationally recognised staff** were awarded over £4m in external research grants in 2017, and our extensive industry partnerships with top ensembles, record labels, and software companies provide unrivalled **professional development opportunities** for our students.

Have a look at our courses, including the new **Sonic Arts and Composition BMus(Hons)**, a new addition to our diverse portfolio of undergraduate, Master's, and PhD programmes.

For more information, email us at musicadmissions@hud.ac.uk.

University of
HUDDERSFIELD
Inspiring tomorrow's professionals

Tel: +44(0)1484 472003
Email: musicadmissions@hud.ac.uk
Web: www.hud.ac.uk/

 [huddsunimusic](https://www.facebook.com/huddsunimusic)
 [@Hudds Uni Music](https://twitter.com/Hudds_Uni_Music)



**THE QUEEN'S
ANNIVERSARY PRIZES**
FOR HIGHER AND FURTHER EDUCATION
2015

Awarded to the University of Huddersfield for four decades of "world-leading work to promote, produce and present contemporary music to an international audience".



Funders



Project Funders



Trusts and Foundations



In partnership with



Festival Partners



The Festival also gratefully acknowledges support from

hcmt// Members
Professor Mick Peake

CONTENTS

Page 06 Director's welcome

FESTIVAL PARTNERS

Page 08 University of Huddersfield

Page 08 Arts Council England

Page 09 Kirklees Council

Page 09 BBC Radio 3

Page 09 Adam Mickiewicz Institute

Page 10 STIM

Page 10 Swiss Arts Council Pro Helvetia

Page 11 Goethe-Institut London

PROGRAMME

Page 12 Exhibitions

Page 14 Talks

Page 16 Friday 17 November

Page 18 Profile: James Dillon

Page 24 Saturday 18 November

Page 26 Profile: Linda Catlin Smith

Page 29 Profile: Brian Ferneyhough

Page 35 Sunday 19 November

Page 42 Monday 20 November

Page 53 Profile: Bastard Assignments

Page 54 Learning & Participation

Page 58 Tuesday 21 November

Page 64 Wednesday 22 November

Page 72 Thursday 23 November

Page 76 Profile: Rhodri Davies

Page 79 Friday 24 November

Page 84 Profile: Laura Bowler

Page 88 Saturday 25 November

Page 92 Profile: Pauline Oliveros

Page 96 Sunday 26 November

Page 97 Profile: Magnus Granberg

Page 100 Profile: Alexander Schubert

PATRONS

Sir Ernest Hall OBE DL

Sir Simon Rattle CBE

BOARD OF MANAGEMENT

Professor Mick Peake (Chair)

Professor Michael Clarke

Andrew Kurowski

Professor Liza Lim

Baroness Kath Pinnock

Mirjam Zegers

FESTIVAL TEAM

Graham McKenzie

Artistic Director and Chief Executive

Roisin Hughes

Festival & Development Manager

Alexandra Richardson

Learning & Participation Officer

Lauren Day

Festival Coordinator

Robin Smith

Marketing & Development Assistant

Sheralyn Bonner

Marketing Director & Regional

PR Manager (Bonner & Hindley)

James Eaglesfield

Digital & Social Media Manager

(Bonner & Hindley)

Faith Wilson

National PR Manager

Tim Garbutt and Adam Long

Production Managers

(Tim Garbutt Events)

hcmf// would especially like to thank the following for their service and support:

Barry Hynes, Kitty Porteous, Bob Cryan CBE,

Rachel Cowgill, Jacqui Gedman, Adele

Poppleton, Kath Davies, Victoria Firth, Karen

O'Neill, Nigel & Richard Bates, Brendan Hulse,

The Cedar Court Hotel, The Central Lodge Hotel,

The Elm Crest Guest House and The Briar Court

Hotel.

HUDDERSFIELD CONTEMPORARY MUSIC FESTIVAL

Room CAM1/10

University of Huddersfield

West Yorkshire HD1 3DH UK

Tel: +44 (0) 1484 472900

Email: info@hcmf.co.uk

www.hcmf.co.uk

Charity registration number 514614

PROGRAMME BOOK PRODUCTION

Abi Bliss Editor

Peter Davin Designer

Tom Pitts Cover Image

Marcus Netherwood Advertising Sales

Muso Communications Ltd

Tel: + 44 [0] 161 638 5615

www.musocommunications.com

Printed by Bahson Colour

hcmf// would like to thank the following Members for their support:

Benefactors

Roz Brown & Colin Rose

Peter Bamfield

Mervyn & Karen Dawe

Professor Mick Peake

Mr Martin Staniforth

Professor Emeritus Richard Steinitz OBE

Anonymous

Patrons

Sir Alan Bowness

Barnaby & Maria Woodham

Dr M R Spiers

Mrs Shirley Bostock

Mr John Moffat

Martin Archer

Mr C W Dryburgh

Graham Hayter & Kevin Leeman

Dr Colin G Johnson

Ms Rosemary Johnson

Joe Kerrigan & Christine Stead

Terence Thorpe

Mr Alex Bozman

Mr Paul Hubert

Laurence Rose

Peter John Viggers

Ian Partridge

Dr E Anna Claydon

Susan Burdell

Liza Lim & Daryl Buckley

Jonathan Lissemore

Mr Adrian Fry

Friends

Mr Nicholas Meredith

Ms Rona Courtney

Mr & Mrs Vic & Alison Slade

Mr Richard Chalmers

Dr Anthony Littlewood

Miss Mary Black

Mr Gordon Sykes

Mr Graham Moon

Mr & Mrs David & Phillida Shipp

Mr Derrick Archer

Dr Margaret Lucy Wilkins

Dr Roger M W Musson

Mrs Mavis Green

Mr Bryn Harrison

Mr Philip Bradley & Ms Geraldine Kelly

David Hanson

Judith Serota OBE

Rob Vincent

Mr David A Lingwood

Andy Hamilton

Gregory & Norma Summers

John Bryan

Colin Stoneman

James Saunders

Dr John Habron

Piers Quick

James Weeks

Marie Charnley

Lizzie & Dan Hunt

John Truss

Nikki & James McGavin

Dr Richard Fox

Dr Anthony Littlewood

Miss Harriet Richardson



Welcome to the 40th edition of Huddersfield Contemporary Music Festival!

It is an enormous privilege and honour to be the current custodian of Huddersfield Contemporary Music Festival, and especially so this year, which heralds the 40th edition of this important

annual celebration of contemporary and new music of the highest international standard.

No-one could possibly have envisaged when the inaugural Festival was launched over a weekend in October 1978 that it would grow into one of the leading new music festivals in Europe, renowned across the world for its quality and innovation; that Huddersfield would be host to many of the great composers of the 20th century, including Stockhausen, Cage, Boulez and Messiaen.

On behalf of everyone at **hcmf//**, I would like to express my admiration for, and say thank you to all those who have contributed to this remarkable journey, especially to the founder of the Festival, Professor Richard Steinitz, for his incredible vision, to Susanna Eastburn, who succeeded Richard as the Festival Director, and to Tom Service, Guest Director in 2005. To all the Board Members and staff, past and present, to all the wonderful composers and musicians who have participated over the years, and to all the funders and supporters who have and who continue to generously contribute the resources required to enable the festival to continue to grow, develop and thrive artistically. Most importantly of all, let me give special thanks to the wonderful Huddersfield audience, which each year turns out in ever-increasing numbers.

The world is a much-changed place since the inaugural Festival in 1978. The globalisation of art and culture, combined with the advent of low budget air travel, has significantly increased audience mobility, enabling many of us to now get our cultural fix in Berlin, Paris, Copenhagen and many other European cities just as regularly as we do in the UK, while startling developments in digital technology allow us to take our seats in auditoriums all over the world from the comfort of our own homes. Via a plethora of social media, young people now expect to be much closer to the artist, in dialogue with them as equals on a whole variety of issues and across a range of platforms. The conditions which led to a sense of mystique about artists in general have been removed, and there is less of a tendency for the artist to be elevated to status of 'idol' or 'god'. Instead there is more of a sense of the artist and fan being part of the same community. For festivals and programmers, therefore, success is less defined by a roster of 'star' names, but rather by an organisation's ability to capacity build, and its effectiveness as a 'hub' for that community.

In contemporary music there may never be another Stockhausen or Cage, just as in jazz there will never be another Miles Davis, or another Bob Dylan or Rolling Stones in popular music. This should not be interpreted as any lessening of quality or invention in music today, but simply a shift in context. Levels of creativity and invention remain as high as ever, and I am genuinely excited about a whole raft of current composers and practitioners, and where their music might take us in the coming years.

How we listen to music and what we hear does not remain static over a 40-year period either. Works dismissed or even vilified on first hearing or release may now be heralded as ground-breaking classics years later. Few works exemplify this

more than Lou Reed's *Metal Machine Music* – widely regarded as a 'joke', the result of a grudging contractual obligation on its release in 1975, it is now acclaimed as a 'visionary classic' and a forerunner of industrial music, noise music and contemporary sound art.

The critic Paul Morley described *Metal Machine Music* as 'a portal through which you can find a provocative history of the avant-garde'. Today we can clearly see the work as a direct continuum of the mid 1960s drone music of La Monte Young and Tony Conrad, whereas in 1975 its true value was obscured by our understanding of Reed as a rock icon, sitting somewhere between 'Mott' and Bowie.

It is also interesting that *Metal Machine Music* was released in the same week as Brian Eno's 'ambient' classic *Discreet Music*. Perhaps these two works – polar opposites in volume and aesthetic – have cast an influence over modern music for the past 40 years or so, in ways that we are only now beginning to recognise.

Lou Reed didn't turn to *Metal Machine Music* again until March 2002, when he performed the original album on stage at MaerzMusik in Berlin, with the 10-member group zeitkratzer in a new arrangement featuring classical string, wind, piano, and accordion. Reinhold Friedl and zeitkratzer continue to champion the work, and here they perform the UK premiere of a new version scored for strings, horns, and percussion with the added forces of Ensemble 2e2m.

The influence of *Metal Machine Music* can certainly be seen as a thread running through this edition of **hcmf//** – it is evident in Karkowski's rarely performed vocal work *Encumbrance*, in Kobe van Cauwenberghe's deft re-imagining of Fripp & Eno's No (more) Pussyfooting, and in the techno culture of Alexander Schubert's *Supramodal Parser*, which closes this year's Festival.

Contemplating Reed's 'symphony' of electric guitar and distorted feedback has provided a context with which to give prominence to the

instrument within the programme, whether it be Huddersfield debuts for the adventurous Belgian group Zwerm, or French guitarist Clara de Asis. It is present also in the commissioning of a new work from composer James Dillon (himself a guitar player), where the electric guitar never seemed far from the forefront of the conversation.

Suffice to say that the 2017 Huddersfield Contemporary Music Festival will not be a nostalgic affair. We are rightly proud of the festival's past achievements and contributions to British new music, but the emphasis as always will be to discover the new and challenge and widen the boundaries and definitions of contemporary music practice.

Which brings me back to the question: for a festival full of first performances and new works, as consumers and critics, how will we respond to what we hear today, and how will that differ 40 years down the line?

All of the above is made possible with the support of our core partners and funders, and I would like to thank Arts Council England, Kirklees Council, and the University of Huddersfield. The international programme is supported by the Swiss Arts Council Pro Helvetia, the Adam Mickiewicz Institute as part of the Polska Music Programme, STIM, Export Music Sweden, Kultur i Väst, Musik i Syd, and the Goethe-Institut London. My thanks of course go to all of our partners, and full details can be found throughout the programme.

I look forward to welcoming you to Huddersfield in November.

Graham McKenzie
Artistic Director & Chief Executive

University of Huddersfield

Congratulations to **hcmf//** on 40 years of success. I have been attending the Festival for 35 of those years and it has always been a highlight, always exciting and stimulating, and very often surprising. As Dean of the School of Music, Humanities and Media, I am delighted to affirm the University's continued support for **hcmf//**. The Festival is one of the high points of the cultural year for both the town and University – it provides an unparalleled opportunity for students, staff and the community to hear some of the best and most innovative contemporary music not only from Britain but from around the world.

Over the last 40 years the Festival has grown and established itself as an independent cultural organisation, but its links with the University have remained strong, resulting in manifold benefits to both organisations in their commitment to what is new, contemporary and cutting edge. The fact that the **hcmf//** team is based in the Creative Arts Building alongside Music Department staff and students also strengthens the relationship to the mutual benefit of both organisations, resulting in a vibrant and stimulating environment for all involved, not only for the 10 days of the Festival but throughout the year. Some of the benefits of such a partnership – for a modern, progressive university and the UK's leading contemporary music festival – are perhaps undefinable, or hard to quantify, but they are also pervasive and undeniable.

The School of Music, Humanities and Media seeks to offer all its students 'space to release your creativity', and its partnership with **hcmf//** certainly does this. Our students and staff gain enormous benefit from listening to or participating in events during the Festival and it is the high point of our concert calendar. Contemporary music is a major part of our work in Music at Huddersfield, including composition, performance, technical and musicological research into new music, with much of this work being recognised as world-leading. Especially through CeReNeM, the Centre for Research in New Music, the University continues to attract some of the brightest and best

doctoral students in music from around the world, and now probably has the largest cohort of PhD students in Music in the country. We aim to develop the musical curiosity of all our students and open them to the widest range of new music, and what better way to do it than to have Europe's foremost contemporary music festival not merely on the doorstep, but also in our front room.

Professor Michael Clarke

Dean of the School of Music, Humanities and Media, University of Huddersfield

Arts Council England

We are proud to have invested in Huddersfield Contemporary Music Festival as one of our National Portfolio Organisations from 2015 – 2018. I would like to congratulate the team, past and present, on reaching the significant milestone of the 40th Edition and on continuing to be one of the leaders in contemporary new music. In June 2017, we announced our continued support for **hcmf//** as part of our portfolio over the next four years. With this in mind, we celebrate the successes of previous editions and pay tribute to the hard work and dedication of the team, and look forward to experiencing **hcmf//**'s future contribution to the development of experimental and new music on a national and international scale. This edition also marks the second year of the Festival's International Showcase funding from the Arts Council. That funding has enabled new and significant international partnerships and has created fresh opportunities – such as co-commissions and touring in new international markets – for artists and composers. This activity has helped to affirm **hcmf//**'s strong international reputation as the place to hear the very best in new music, as well as a place to do business. On behalf of all my colleagues at the Arts Council, I wish **hcmf//** every success with its 40th Edition and beyond.

Darren Henley

Chief Executive, Arts Council England

Kirklees Council

Huddersfield is renowned for its innovation; our town's heritage is built on continually pushing at the boundaries, from leading the industrial revolution of textiles to the new technologies and advanced manufacturing of today.

This drive for innovation and exploring new ideas also manifests itself in our musical heritage, with **hcmf//** a shining beacon in this story. For 40 years, the Festival has brought to the town the very best of contemporary music from around the world, and I am delighted to welcome it back for a very special celebratory year.

Kirklees Council are proud to be partners of the Festival, and we urge everyone to come along and be part of this very special year – and if you have never been, do try out some of the free concerts. I am sure once you have been you will want to come back again and again!

We are also proud to be a partner and collaborator with **hcmf//** beyond the 10-day festival. By working together and alongside our fellow music organisations and festivals we are embarking on our journey with big music ambitions for the district. I look forward to being able to share more with you in the future.

But for now, I would like to take this opportunity to extend a warm welcome to new visitors and to let you know that as a Premier League Town, we have plenty to offer and places to explore! To festival-goers who come back year on year, it is like we are becoming good friends, great to see you again.

Councillor David Sheard

Kirklees Council

BBC Radio 3

Over the decades, BBC Radio 3's November presence in Huddersfield has become one of the cornerstones of the station's year. In the lead up to this 40th edition of **hcmf//**, BBC Radio 3 has

been taking a look back at the Festival's history and revisiting some of the many recordings we've broadcast over the last 40 years. It's been fascinating hearing again some of those key recordings from James Dillon, Brian Ferneyhough, Jonathan Harvey, Iannis Xenakis, Luigi Nono, Claudia Molitor and Rebecca Saunders and it reminds us of how the Radio 3 / **hcmf//** partnership brings new music to listeners across the UK and around the world.

At Radio 3, we aim not just to reflect what's happening musically and culturally across the UK, but to work with composers and artists to make new things possible. As the most significant commissioner of new music in the UK, Radio 3 has also historically been an important commissioner of new music at **hcmf//**. This year I'm delighted that we've been able to co-commission with **hcmf//** two new works - Laura Bowler's *FFF* and Dai Fujikura's *Sawazawa*. You can hear both of those pieces along with many others from the festival in over 10 hours of programming in our new music show, *Hear and Now*, on Saturday evenings between now and Christmas.

We also have two live broadcasts from Huddersfield this year on 18 and 25 November – I do hope you can join us for those – and then enjoy tuning into *Hear and Now* throughout December, or download the shows from the iPlayer Radio app to listen to at any time and relive the excitement of the Festival.

Alan Davey,

Controller, BBC Radio 3, BBC Proms, Orchestras and Choirs

Adam Mickiewicz Institute

With a new line-up, Polish music is returning to Huddersfield. The 2015 presentation of the Polish Radio Experimental Studio was enthusiastically received by the British audience. Therefore, in collaboration with Graham McKenzie, we decided to launch a comprehensive, interdisciplinary programme devoted to Warsaw's legendary

electroacoustic music centre, whose oeuvre continues to reverberate in Eastern Europe's high and popular culture. The focal point of our presentation will be the exhibition at the Huddersfield Art Gallery, created in co-operation with Daniel Muzyczuk, curator and experimental music expert at Muzeum Sztuki w Łodzi, one of Poland's major exhibition venues. This undertaking most accurately illustrates the philosophy behind the Adam Mickiewicz Institute – the promotion of Polish culture through international artistic relations. A relationship founded on trust, knowledge and meetings with artistic milieus in Poland.

The exhibition will be accompanied by a cycle of concerts showcasing original Experimental Studio compositions and their modern adaptations by such diverse European artists as the analogue synthesiser virtuoso Thomas Lehn, the brilliant improviser Valerio Tricoli, whose work has been inspired by the magnetic tape, the ambitious techno composer Jacek Sienkiewicz, or the Polish champions of toy instruments, Mate Instrumenty ensemble.

The musical discoveries of **hcmf//** have resonated throughout Europe for years. Thus, it is difficult to imagine a better venue for the inauguration of an international project promoting the phenomenon of the Polish Radio Experimental Studio.

Ewa Bogusz-Moore

Polska Music Manager, Adam Mickiewicz Institute

A Swedish Focus at hcmf//

STIM's Council for the Promotion of Swedish Music, together with Export Music Sweden, Kultur i Väst and Musik i Syd, are delighted to jointly announce a multi-annual partnership with Huddersfield Contemporary Music Festival and its custodian Graham McKenzie.

This collaboration has been on our wish list for several years, but for different reasons it was

only this year it became possible to realise the partnership. To be able to announce this at the Festival's 40th edition is quite an honour, especially since the celebration promises to not be a nostalgic affair, but rather a platform for looking into the future. During this year's Festival, several world and UK premieres will take place, displaying a rich variety of Swedish music, composers and musicians. Karin Hellqvist (violin/electronics) and Natasha Barrett (live electronics) will premiere compositions by internationally acclaimed Malin Bång (*Siku*) and Ylva Lund Bergner (*viivii*). The Swedish noise orchestra GGR Betong will be performing an international programme including the UK premiere of Anna Eriksson's *Three minutes and ten seconds*. On the last day of this year's Festival, Ensemble Grizzana will give Magnus Granberg's *How Vain Are All our Frail Delights?* its world premiere.

Next year, when **hcmf//** will enter its fifth decade, the Swedish presence in Huddersfield will continue and grow. We are looking forward to exploring the future together with one of the world's leading festivals for new and experimental music, and its partners in the UK and abroad.

Mattias Franzén

Director of Operations, STIM Council for Promotion of Swedish Music

Swiss Arts Council Pro Helvetia

The journey to autumnal West Yorkshire has long become a kind of pilgrimage for anyone more interested in exploring new sounds than getting dazzled by glamour. When outdoor temperatures seem to approach freezing point, Huddersfield becomes the place for truly thrilling listening experiences. The curatorial policy displayed by Graham McKenzie over the years has made **hcmf//** indispensable to the European festival landscape. It holds up a magnifying glass to the most compelling and diverse developments in contemporary music, and it is precisely this that makes an annual pilgrimage so worthwhile for listeners as well as musicians. This year,

Graham McKenzie will again feature many different aspects of the Swiss music scene. Composer Stephanie Haensler will be working with two British ensembles – the Riot Ensemble and Red Note Ensemble – while Distractfold will be engaging with the Swiss composer and percussionist Fritz Hauser. Huddersfield will also experience Hauser's grandiose concept piece *Schraffur* in a version with the We Spoke ensemble, who will also be performing a piece by the sound artist Cathy van Eck. In 2015, Jürg Frey made a lasting impression as Composer in Residence in Huddersfield; this year, the Festival will feature the world premiere of a large new work that Frey has written for Ensemble Grizzana. There will also be a reunion with Joke Lanz and Christian Weber, who were in Huddersfield last year and were promptly invited back again. Serge Vuille will be performing a solo drum gig; Laurent Peter, aka 'd'incise', will present his 40-minute guitar piece *Appalachian Anatolia*; young pianist Gilles Grimaître will perform as part of **hcmf//** shorts; and – last but not least – the celebrated Swiss pianist Nik Bärtsch will plunge into ritual, occasionally funky grooves with his group MOBILE. **hcmf//** could hardly offer a broader, more exciting selection of the music of Switzerland today.

Andri Hardmeier

Head of Music, Swiss Arts Council Pro Helvetia

Goethe-Institut London

The Goethe-Institut, Germany's cultural centre in the UK, is delighted to be entering its 10th year of collaboration with Huddersfield Contemporary Music Festival, a consistent beacon in the contemporary music calendar, delivering an outstanding programme year upon year and this year celebrating its 40th edition.

We would first of all like to acknowledge this tremendous achievement and success, and congratulate everyone involved in creating this milestone event: the local community joins music appreciators who find their way from all over the world into this wonderful Yorkshire town in

an inclusive atmosphere, together enjoying an unswervingly exceptional and qualitative superb programme, curated by the Festival's Artistic Director Graham McKenzie since 2006.

Contemporary, new and experimental music is as much emotionally rewarding as it is thought-provoking. Looking at the history of the Festival we also look at the nature of music itself, the role it plays within in our multi-polarised world. Neither the artists who create and perform the music, nor the music itself, exist in a vacuum: thoughtfully reflecting the world in its pluralisms, all its joy and hardship, it contemplates and beams back contemporary society's fears and hopes.

The Festival also allows composers, musicians and multi-disciplinary artists to congregate and forge enduring, sustainable relationships with each other, which further international cultural exchange – new ideas are born in Huddersfield as much as they are presented in this distinctly international heart for contemporary music in Europe.

We are immensely grateful for being able to contribute to this coming together of artists and audience through the support of fellow European, Germany-based creatives, who with all their international peers devote themselves to inspiring our senses and intellect alike.

We all look forward to enjoying the next 40 years of explorative work, which cultural practitioners embark on for us all, presented at **hcmf//**!

Katrin Sohns

Head of Culture, Goethe-Institut London

PRES@60

Huddersfield Art Gallery

Saturday 18 – Saturday 25 November

Mon, Tue, Wed, Fri + Sat: 11am-4pm

Thu: 11am-7pm

Sunday: closed

The Polish Radio Experimental Studio (PRES) was founded in Warsaw in 1957. Its establishment is of a particular symbolical value as it has become a major tool for the freedom of expression within the Eastern Bloc. PRES was not devoted exclusively to the production of independent electroacoustic pieces, but was also used to create musical 'illustrations' for films, radio and television. In fact, creating incidental music, as well as what today we would call sound design, for different media, was officially one of the Studio's main tasks. By these means, the electroacoustic experiments undertaken at the PRES headquarters in Warsaw influenced not only the development of art music around Europe, but also changes in popular culture and imagination in the Eastern Bloc. One of the first films to be scored in the studio was *The Silent Star* (Kurt Maetzig, 1959, later entitled *First Spaceship on Venus*), a science-fiction Socialist mega-production based on Stanisław Lem's novel *The Astronauts* (1951).

Unusual abstract sounds were used to emphasise the atmosphere of space travel and futuristic technology, a soundtrack that may well have been inspired directly by Lem's own literary descriptions. On the other hand, the Experimental Studio also inspired a fruitful development within the field of experimental film, creating – amongst others – the music for video art pioneer Józef Robakowski's abstract film, *Prostokąt Dynamiczny*.

Subsequently, the Studio was expected to develop into an interdisciplinary institute of new media. The members of PRES were constantly attempting to spread and promote new forms of music, organising lectures, producing series of radio broadcasts, and publishing papers on the subject. Nevertheless, their efforts were soon interrupted by crisis and martial law, followed by

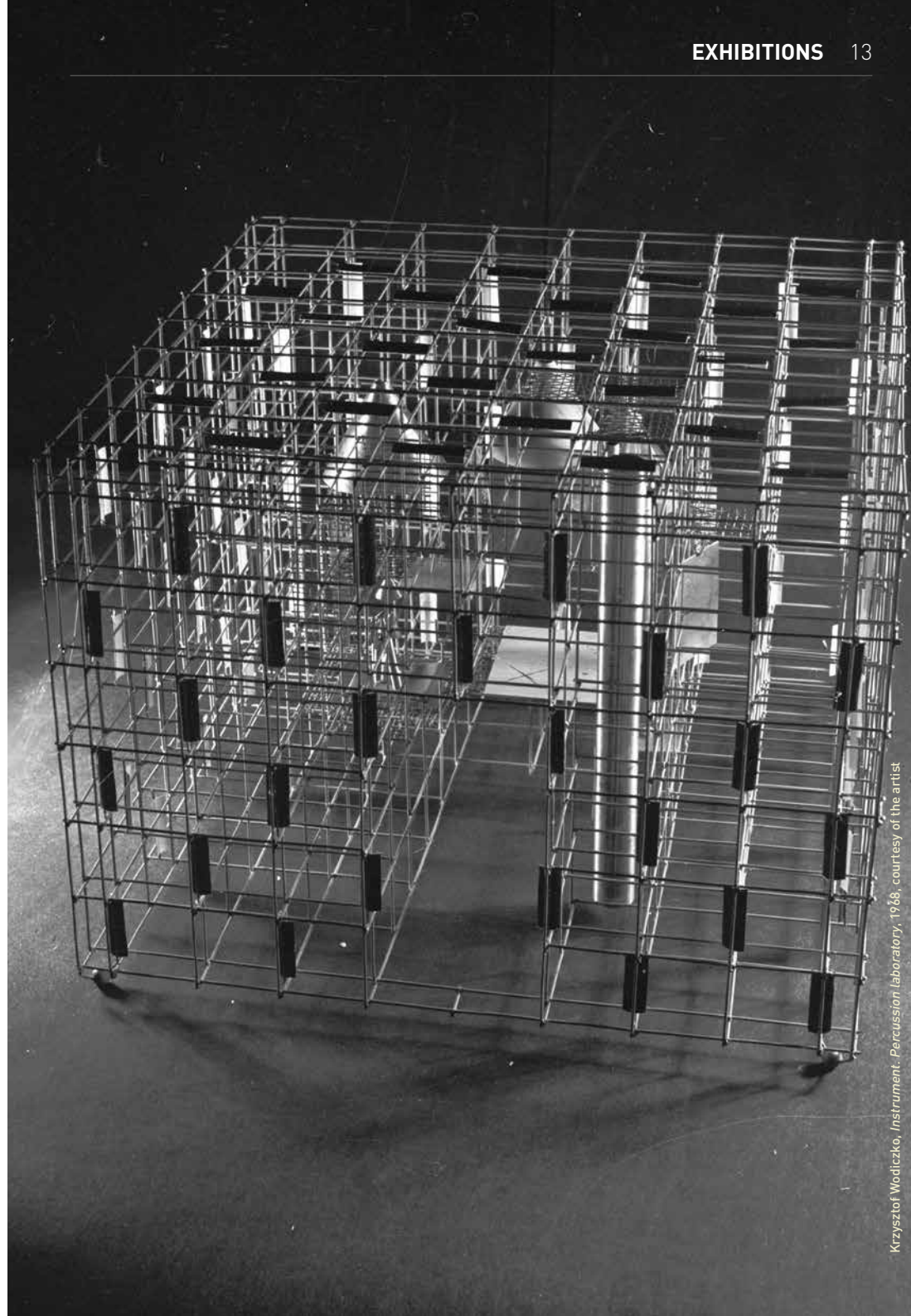
the transformation of the political system, and despite the fact that the Studio has never been disestablished from a legal perspective, it was certainly in a poor condition after the dismissal of Józef Patkowski as its director in 1985. Consequently, all of its activities ended at the beginning of 2000.

This exhibition attempts to introduce PRES as an institution oriented towards audiovisual experimentation, constantly looking forward. Influenced by visual arts and happenings, artists and composers managed to establish a new language open to the listener's interpretation. Therefore, the exhibition contains a series of selected graphic scores, which served the purpose of forming an original, innovative and more liberated approach towards the practice of composing and performing. The exhibition also includes excerpts from a selection of films with scores that were prepared at the Studio, illustrating the full scope of approaches towards the concepts of audiovisuality and synesthesia. The theme of another part of the display will be the Studio's involvement in creating sonic spaces. It will contain the fully functional and innovative design of the Studio, created by visionary architects Oskar and Zofia Hansen, as well as quadrophonic compositions presented within an individually designed space alongside artist Krzysztof Wodiczko's famous Personal Instrument.

The exhibition is a part of a bigger project coordinated by the Adam Mickiewicz Institute and Muzeum Sztuki in Łódź.

Produced by hcmf// organised in collaboration with the Adam Mickiewicz Institute operating under the Culture.pl brand within the international cultural programme accompanying Poland's centenary of regaining independence – POLSKA 100. Financed by the Ministry of Culture and National Heritage of the Republic of Poland as part of the Multi-annual Programme 'Niepodległa' 2017-2021

PRES@60 is co-curated by Michał Libera, Michał Mendyk and Daniel Muzyczuk and co-financed by the Adam Mickiewicz Institute.



Krzysztof Wodiczko, *Instrument*, 1968, courtesy of the artist

hcmf// hosts a series of free keynote lectures, open workshops, talks, and discussions throughout the Festival with some of the world's most distinguished artists.

Friday 17 // November

CeReNeM Guest Lecture: Christopher Trapani

1.30pm, Creative Arts Building CAM G/05

American composer Christopher Trapani introduces his recent music as part of the guest lecture series of Huddersfield's Centre for Research in New Music (CeReNeM).

Produced by hcmf// in partnership with CeReNeM, Centre for Research in New Music, University of Huddersfield.

Saturday 18 // November

Coffee with the Composer: Linda Catlin Smith

10.45am, Epicure Bar + Kitchen

Born in New York, but long-time resident of Toronto, Linda Smith now heads up a golden period of new composition coming out of Canada. Here Smith discusses the influence of Feldman, and the primary tension in her work between its equal and simultaneous drive towards abstraction and lyricism.

Produced by hcmf//

Talk: James Dillon + Brian Ferneyhough

3.30pm, Creative Arts Building CAM G/01

A rare opportunity to hear Dillon and Ferneyhough discuss together the movement that was labelled 'new complexity' and its relevance and impact today on modern composition, as well as the enduring legacy that it has created.

Produced by hcmf//

Sunday 19 // November

Coffee with the Composer: Rolf Hind + Dai Fujikura

10.45am, Epicure Bar + Kitchen

Two composers, two **hcmf//** commissions. Hind and Fujikura discuss the cultures and traditions of the East, and how it influences their respective approaches to composition.

Produced by hcmf//

Tuesday 21 // November

Curator's Talk: PRES@60

10.30am, Huddersfield Art Gallery

Curator Daniel Muzyczuk guides us through the works on display in the PRES@60 exhibition, and discusses the studio's influence on architecture, visual art and film in Eastern Europe.

Produced by hcmf// organised in collaboration with the Adam Mickiewicz Institute operating under the Culture.pl brand within the international cultural programme accompanying Poland's centenary of regaining independence – POLSKA 100. Financed by the Ministry of Culture and National Heritage of the Republic of Poland as part of the Multi-annual Programme 'Niepodległa' 2017-2021.

PRES@60 is co-curated by Michał Libera, Michał Mendyk and Daniel Muzyczuk and co-financed by the Adam Mickiewicz Institute

Talk: Michał Libera + Michał Mendyk

3pm, Huddersfield Art Gallery

The history of the Polish Radio Experimental Studio (PRES) meanders between high and popular culture, between the creation of autonomous pieces of avant-garde and experimental art and their work in sound design for theatre, radio and film. This tension led to the institution eventually being regarded as a well-established creative hub within the Eastern Bloc. Set within the context of the PRES@60 programme running throughout **hcmf//** 2017, curators Michał

Mendyk and Michał Libera will discuss PRES's history, including milestones of Polish electronic music, achievements in notation, cross-cultural exchange and its influence of everyday arts and culture in Poland.

Produced by hcmf// organised in collaboration with the Adam Mickiewicz Institute operating under the Culture.pl brand within the international cultural programme accompanying Poland's centenary of regaining independence – POLSKA 100. Financed by the Ministry of Culture and National Heritage of the Republic of Poland as part of the Multi-annual Programme 'Niepodległa' 2017-2021.

PRES@60 is co-curated by Michał Libera, Michał Mendyk and Daniel Muzyczuk and co-financed by the Adam Mickiewicz Institute

Wednesday 22 // November

Coffee with the Composer: Hilda Paredes

10.45am, Epicure Bar + Kitchen

Resident in London since 1979, and increasingly in demand around the world, Paredes is firmly recognised as one of the leading Mexican composers of her generation. While her work is rooted in the contemporary European music tradition, the politics of her Latin American homeland are never far away from the surface. Paredes speaks here about politics and art ahead of the UK premiere of her acclaimed violin concerto *Señales*.

Produced by hcmf//

Thursday 23 // November

Talk: Why is gender still an issue in music?

2pm, Creative Arts Building CAM G/01

Join panellists Patricia Alessandrini, Liz Dobson, Marlo de Lara and Hilda Paredes in a roundtable discussion on the subject of gender in music through an intersectional lens. The discussion will cover current discourse around these issues,

as well as strategies to address the current inequalities that exist in contemporary music, including the particular difficulties posed by music technology, and notions of how to break down hierarchies in the production, presentation and education of new/experimental musics.

Produced by hcmf// in partnership with CeReNeM, Centre for Research in New Music, University of Huddersfield

Friday 24 // November

Talk: Tim Rutherford-Johnson

3pm, Creative Arts Building CAM G/01

Music journalist and critic Tim Rutherford-Johnson discusses his acclaimed book *Music After The Fall: Modern Composition and Culture Since 1989*.

Produced by hcmf//

Saturday 25 // November

Talk: Pauline Oliveros

4pm, Phipps Hall

IONE, former Artistic Director of the Deep Listening institute (formerly The Pauline Oliveros Foundation), Deep Listening Certification Instructor, author, sound artist, educator and dream specialist, speaks about living and working with the iconic American composer Pauline Oliveros, who died last year.

Produced by hcmf//

1 Red Note Ensemble: Dillon

St Paul's Hall, 6pm

Tickets £17 (£14 concession / online)

Jacqueline Shave violin
Romaine Bolinger violin *
Robert Irvine cello
Stephen Gutman piano
Lora-Evelin Vakova-Tarara piano *
Ruth Morley flute
Tim Lines clarinet
Nikita Naumov double bass
Tom Hunter percussion
Ida Løvli Hidle accordion

Geoffrey Paterson conductor
Wiek Hijmans electric guitar

* Stephanie Haensler ganz nah

Stephanie Haensler ganz nah **UK PREMIERE**
Stephanie Haensler Im Begriffe **UK PREMIERE**
Morton Feldman Possibility of a New Work for Electric Guitar
Christian Wolff Another Possibility
James Dillon Tanz/haus : triptych 2017 **WORLD PREMIERE**

hcmf//s 40th edition opens with a co-commission from long-time Huddersfield collaborator James Dillon, written for Scotland's foremost new music ensemble, Red Note. Paired here with the UK premiere of two recent works by young Swiss composer Stephanie Haensler and two works for solo electric guitar – written almost 40 years apart but closely related – by Morton Feldman and Christian Wolff, this world premiere of Dillon's latest work is a continuation of his relationship with Red Note Ensemble following their critically acclaimed performance of his *New York Trilogy* at hcmf// 2013.

Stephanie Haensler (Switzerland, 1986)
ganz nah **UK PREMIERE** (2013) 12'

Language as expression of what is on the inside, as the constant overstepping and overcoming of the boundary between the inner and the outer – this idea formed the basic impulse for my piece *ganz nah*, where I mirror such moments of boundary crossings and their ambivalences and contrasts.

The composition is an attempt at describing both metaphorical and real closeness and distance, repetition and irreversibility, flow and rigidity, speech and silence. © Stephanie Haensler; translation by Golda Fischer

Stephanie Haensler (Switzerland, 1986)
Im Begriffe **UK PREMIERE** (2016) 7'

I understand 'im Begriffe' (begreifen: to comprehend, from Latin comprehendere: to take together, to unite, but also greifen to grab, grasp) in a very physical way. This is because 'comprehension', although a cognitive process, when studied at the neurological level, is a haptic process. The word 'synapse' from the Greek σύν syn (together); ἅπτειν haptēin (grab) refers to the points of contact between nerve cells and other cells, and is essentially where signal transmission takes place. Such haptic transmission processes, both their source and their action, formed the basic impetus for my composition for five instruments, and these ideas unite the piece like a kind of central nervous system.

The composition starts out with five independent performers each circling their particular nuclei on their specific orbits. Yet towards the end we see common paths appear and a sense of connection form. What was isolated becomes isorhythmic, what was separate is now united. I try to explore how these connections happen and what the effect of the underlying processes are. In the piece, five closed systems undergo synaptic processes; i.e. they experience an opening and an activation of their channels, which in turn enables them to interact with neighboring cells.

The secondary meaning of the title also becomes evident as the piece progresses: 'im Begriffe etwas zu werden (the process of becoming something), which is always a development on the time axis, and a process which crucially must also involve change'.
© Stephanie Haensler; translation by Golda Fischer

Morton Feldman (USA, 1926)

Possibility of a New Work for Electric Guitar (reconstruction by Seth Josel) (1966) 3'

In 1966, Christian Wolff received an electric guitar and an amplifier from his wife, who was impressed by The Beatles. Wolff took the instrument to Morton Feldman, and asked if he could create a piece for it. They sat together for a day, Feldman playing chords on his piano and Wolff then trying them out on the electric guitar and after some time a piece of music was created. Unfortunately, the resulting piece was only performed a couple of times before the only copy of it got stolen (along with the guitar) from Wolff's car and for 40 years the piece was presumed to be lost. A few years after the premiere of Christian Wolff's composition *Another Possibility*, an audio recording of one of the performances of the original Feldman piece surfaced and Seth Josel used the recording and the sketch to reconstruct the original.
© Wiek Hijmans

Christian Wolff (USA, 1934)

Another Possibility (2004) 6'

In 2004, I asked Christian Wolff to write a piece in memory of the lost Feldman piece. Wolff used his memory and a little sketch that was found to write some authentic quotes from the Feldman piece, and developed it further to create a typical Wolff work. © Wiek Hijmans

James Dillon (UK, 1950)

Tanz/haus : triptych 2017 **WORLD PREMIERE** (2017) 40'

'die Glieder, welche nichts als Pendel wären, folgten, ohne irgend ein Zutun, auf eine mechanische Weise von selbst.'; * Über das Marionettentheater : Heinrich von Kleist
* After all, the limbs are pendula, echoing automatically the movement of the centre

Tanz/haus [lit.; 'dance house'] 'Tanz' ('dance') from the (old) French 'dancier' itself is said to have derived from an (old) Frisian word 'dintje' to 'tremble' or 'to quiver'. 'House' from Old English 'hus' (or low German 'haus') which simply means 'dwelling', can be traced back to its Indo-European root 'hide' – to hide, to conceal.

Co-commissioned by hcmf//, Red Note Ensemble, Sound Scotland, TRANSIT Festival and November Music

Produced by hcmf// supported by the Swiss Arts Council Pro Helvetia, Creative Scotland and the Esmée Fairbairn Foundation; also supported by hcmf// Benefactor Professor Richard Steinitz

BBC
RADIO



Parts of this concert will be broadcast by BBC Radio 3 on Saturday 2 December 2017

James Dillon

Needing little introduction to **hcmf//** audiences, the presence of James Dillon in the opening concert of **hcmf//**'s 40th edition with the first performance of *Tanz/haus : triptych 2017* seems entirely apt. Not only representing another milestone in an enduring relationship between him and the festival that has seen many premieres and acclaimed performances, including *Stabat Mater dolorosa* and *Physis* in 2014; *Oslo/Triptych* in 2011 and his First String Quartet, performed by longtime collaborators the Arditti Quartet in 1983, it also underlines how the Festival's profile and scope has grown in parallel with that of Dillon – whose prize money as winner of the Young Composer's Award at the inaugural **hcmf//** infamously went to compensate pianist Keith Swallow for the demands of playing his piece Dillug-Kefitsah.

If, as biographies of Dillon tend to note, his development as a composer has come more from self-driven study than by conventional academic routes, it's merely a distillation into music of the

polymath hunger of his teens. Born in Scotland and growing up in Yorkshire, Dillon explored photography, painting and poetry, with music only taking on a greater role as he formed a band with friends and immersed himself in the heady world of late-1960s rock. 'I was becoming more and more interested by the whole relationship between music and subcultures,' he reflects. 'I was always fascinated by that transgressive moment and the possibility of it. It could have been any of the arts, but music blossomed at that time, not just in popular music but also with people like Stockhausen.'

Looking to exchange an itinerant musician's lifestyle for something more disciplined, in his twenties he switched to composition, embarking on a programme of self-led education that included Indian music (with Punita Gupta), acoustics and mathematics. 'I became fascinated by the sheer number of ways that one can look at sound, the ways we can measure it and look at how sounds interact. From there, the way that I

think about music in general began to emerge, because I realised that time is a plurality, that it's omnidirectional and multi-experiential and, of course, music is the art of time in many ways.' He adds, 'So what I decided to do was a combination of that and a carryover from my interest during the '60s in transgression. There's always a transgressive potential in sound. I have been accused over the years of being engaged with a certain complexity but I think in essence I'm still a pretty instinctive musician.'

Despite the UK's tendency to neglect its homegrown composers, Dillon is now the holder of an unprecedented four Royal Philharmonic Society Awards. Each completed work suggests myriad ways forward for the next. 'Any single work opens up a new set of thoughts for me, and I will go back to something that played upon my mind six works ago. It might be an acoustic thing or a concept. But embedded within works, there are multiple works,' he says. So an interest in rupture and surprise explored playfully in *Andromeda* (2005) – a piano concerto where placing the traditionally climactic cadenza near its start signals a playful approach to the heroic struggles of the form – found full expression in *Stabat Mater dolorosa* (2014), where the medieval Latin hymn confronted Julia Kristeva's poststructuralist feminism.

'I've always been interested in discontinuity as a form of continuity. Here I'm less interested in that and more interested in discontinuity for itself,' he says of the work. 'Discontinuity as continuity meant for me a continuous multilayering of things where everything is so much out of phase that the experience of discontinuity itself is continuously subsumed; it takes upon more of a statistical, wavelike motion that feels like a kind of flow made of discontinuous microevents. More recently I've become more interested in isolating the discontinuity, allowing it to be.'

Such themes resurface in *The Gates* (2016), premiered by the Arditti with Sofia Radio Symphony Orchestra at Donaueschinger Musiktage, in which a series of boundaries, pauses and edges evoke the symbolism of gates both as a barrier and a point of transition between physical and spiritual realms.

If such consideration of form has long been at the roots of Dillon's work, it comes coupled with an acute awareness that structural sophistication shouldn't detract from the thrill of experiencing his music in real time. 'I think the bottom line is there has to be a sensuality of material where it's immediate. It doesn't matter what sophistication has gone into the organising of the piece, if you're not feeling something, forget it,' he asserts. 'The actual 'erotics of the material' for me are fundamental. It has to have that sensual appeal for you to get into deeper listening, as then you're motivated, or captivated, or enchanted.'

© Abi Bliss



James Dillon © Peter Quint

2 Metal Machine Music

Bates Mill Blending Shed, 9pm

Tickets £17 (£14 concession / online)

Ensemble 2e2m:

Pierre-Stéphane Meugé saxophone

Laurent Bômout trumpet

Tancrède Cymerman tuba

Didier Aschour guitar

Véronique Briel piano

Vincent Limouzin percussion

Dorothée Nodé-Langlois violin

Benjamin Garnier cello

Tanguy Menez double bass

zeitkratzer:

Frank Gratkowski clarinet

Elena Kakaliagou horn

Hilary Jeffery trombone

Reinhold Friedl piano

Maurice de Marlin percussion

Biliana Voutchkova violin

Burkhard Schlothauer viola

Elisabeth Fügemann cello

Uli Phillipp double bass

Pierre Roullier conductor

Andreas Harder lights

Benjamin Schultz sound engineer

Kasper T Toeplitz *Agitation /*

Stagnation **UK PREMIERE**

Lou Reed *Metal Machine Music* **UK PREMIERE**

Two ensembles with radically distinct musical approaches join forces to present their interpretation of Lou Reed's avant-garde classic. Scored for strings, horns and percussion, this hybrid crossing of two traditions offers a new way to experience Reed's notorious recording, accompanied by a new work from French / Polish composer Kasper Toeplitz. Expect a brutal sonic assault on the senses and an unforgettable foray into controlled chaos.

Kasper T Toeplitz (France, 1960)

Agitation / Stagnation **UK PREMIERE** (2016) 37'

The challenge for me was to invent a form without the usual supports of the writing and the invariance of the audible – a kind of purity in the composition. The raw materials of this composition are my own recordings during a previous tour, those of my bass, polyphonic and polytimbral, thanks to live electronic manipulations. Only manipulating the complex sounds of my instrument, played with a different purpose, invested with another music, but definitively 'mine', would allow me to build a possible version of *Agitation / Stagnation* before giving it to the set of instrumentalists who will extract the form – and the thought – before rebuilding it, with other timbres. © Kasper T Toeplitz

Lou Reed (USA, 1942-2013)

Metal Machine Music **UK PREMIERE** (1975) 64'

The relentless sound of this live acoustic interpretation of Lou Reed's noise opus *Metal Machine Music* forces the mind to put aside its preconceptions about what music is supposed to sound, feel, or look like. The brain starts to implode, or explode, or dissolve zen-like into the controlled chaos of the performance, discovering a strange exhilaration, accepting an invitation to explore the outer reaches of texture and timbre and experience a sonic freedom that's rare in any art form. © Karlrecords

Produced by hcmf// supported by Diaphonique, Franco-British fund for Contemporary Music; also supported by Goethe-Institut London





© Kathy Hinde & Svava Juliusson

Aeolian

Bates Mill Photographic Studio, 11.30pm

Free Event

Red Note Ensemble:

Jacqueline Shave violin
 Rachel Spencer violin
 Tom Dunn viola
 Robert Irvine cello
 Nikita Naumov double bass
 Joy Smith clarsach
 Allan Neave guitar
 Ruth Morley flute
 Tim Lines clarinet
 Chris Stearn trombone
 Tom Hunter percussion
 Rhian MacLeod percussion
 Stephen Gutman piano

Andreas Borregaard accordion
 Maja S K Ratkje score
 Kathy Hinde installation

Norwegian composer Maja S K Ratkje, UK installation artist Kathy Hinde and Danish accordionist Andreas Borregaard have collaborated to create this deeply integrated work, commissioned by Scotland's Red Note Ensemble, combining newly designed air powered instruments with live musicians to create a new part performance, part kinetic-sculptural work.

Maja S K Ratkje (Norway) / Kathy Hinde (UK)

Aeolian **WORLD PREMIERE** (2017) 30'

Aeolian draws its inspiration and title from the breath of the accordion. Ratkje and Hinde have collaborated closely on creating this unique piece with accordion soloist Andreas Borregaard, placing him and his instrument at the centre of the work both physically and musically. To this end, the collaborators have designed and built new Aeolian instruments to create a sculptural installation which fully integrates with the acoustic ensemble. These air-activated instruments are sometimes autonomous, and sometimes mechanically activated by the musicians during the piece, blending the sounds of the *Aeolian* installation with the musicians' conventional instruments in a composed, breathing entirety. © Maja S K Ratkje & Kathy Hinde

Produced by hcmf// and Red Note Ensemble supported by Creative Scotland and the Esmée Fairbairn Foundation

3 Linda Catlin Smith: Piano

St Paul's Hall, 12pm

Tickets £12 (£9 concession / online)

Eve Egoyan piano

Linda Catlin Smith The Underfolding **UK PREMIERE**

Linda Catlin Smith Nocturnes and Chorales **UK PREMIERE**

Canadian pianist Eve Egoyan's intuitive musicality and insight are a perfect match for the elegance and intricacy of composer Linda Catlin Smith's works for solo piano. Smith's innate connection to the resonance and character of the piano results in works of subtle complexity and artful multiplicity which shine in Egoyan's masterful hands. At **hcmf//** 2017, Egoyan presents two works from her recent disc of Smith's piano works, *Thought and Desire*.

Linda Catlin Smith (USA, 1957)

The Underfolding **UK PREMIERE** [2001] 18'

In writing this piece for piano, I wanted to find a way to thicken the texture of my compositional world. Because the piano can sustain, there is an inherent possibility for the layering of sound, like the undertones in painting where many colours can be superimposed, generating an overall hue, or atmosphere. I became interested in working with pitch in a layered way, to create a more ambiguous or diffuse sense of harmony. Through the use of chords and clusters, I worked with what I think of as colourations or shadings of pitch, of harmonic material. There are shadings of rhythm too, through gradations of grace notes and varying rhythmic configurations which create an overlap – a folding of one thing over another; an aural impasto. This was my way of approaching a kind of subtle complexity, which comes not from an attempt at virtuosity, but from a desire to deepen my experience of composition, to wander into the shaded areas. Throughout there is a

sense of hidden or implied melody, clothed in the surrounding pitches and shadings, though there is one line, one low melody, which is unadorned. The piece is dedicated to Stephen Clarke, who commissioned it through the Canada Council for the Arts. © Linda Catlin Smith

Linda Catlin Smith (USA, 1957) Nocturnes and Chorales **UK PREMIERE** [2014] 25'

Nocturnes and Chorales is a work for solo piano written for Eve Egoyan. It is a series of nine short movements. As I was writing, these movements seemed to be either nocturne-like, or chorale-like in nature. At the heart of the music is the voice of the piano, its resonance and character, the way inner voices work in a chorale for instance, or the way melody and arpeggiation can create a landscape. Chopin and Satie were in the back of my mind, as well as Michael Finnissy, whose piano music Eve has championed. I would like to thank Artspring (Saltspring Island) for hosting my residency with Eve and funding the commission. I am deeply grateful to Eve for her input during the residency as well as her artistry and sensitivity, as always, in playing my music. © Linda Catlin Smith

Produced by hcmf//



Linda Catlin Smith © Martin Weinhold

Linda Catlin Smith

‘A farmer in Calgary came up to me after a performance of my piano piece *The Underfolding*,’ Linda Catlin Smith recalls. ‘He said he didn’t know much about music but the piece made him think of a particular field on his farm, when things are changing in the moments just before dawn.’

That image – a moment of beauty experienced with quiet, solitary awe – captures perfectly Smith’s appeal. American-born but resident in Toronto for many years, Smith knows well the intangible, personal nature of how her listeners may experience her music. That ambiguity – those fleeting, hard-to-define shades – is the same subtle, half-lit palette that she draws upon herself when writing.

In a paper on composing presented at the University of Ottawa in 2002 she said, ‘When I don’t know what the piece is, I know I’m on the right track’, a view she still holds. ‘I think music is multidimensional, and there is no one meaning one should “get”’, she elaborates. ‘I love to be in a state of mystery, in my own work or someone else’s, where I don’t quite understand what is happening.’ She continues: ‘I understand what the notes are, and the instruments, but what it all means? That is often not clear to me. I often find myself wondering if the work is anything... does it hold? Does it feel like a piece of music?’

With its delicacy, restraint and considered stillness, it’s little surprise to find the influence of Japanese musical forms in Smith’s work, with her studies with Jō Kondō at the University of Victoria, British Columbia, having proved pivotal. ‘Jō Kondō’s class on traditional Japanese music made a huge impression on me, particularly Gagaku,’ she remembers. ‘The sound of that music – its transparency, its irregular rhythmic life – was very formative for me. I was attracted to the idea that

pulse in music can be irregular.’ That said, the four decades since have seen her compositions become ‘more melodic, and more complex harmonically,’ she reflects. ‘I also have become more interested in interwoven textures. Earlier my work was more spare and empty. I think I work between these ideas now.’

Smith’s third string quartet, *Folkestone*, was inspired by a book of paintings by JMW Turner, whose shifting, translucent skies would probably strike a chord with that Albertan farmer. ‘Every piece has a different starting point – usually some kind of sound image, something quite small,’ she says. ‘It could be a textural thing, or it could be a sense of harmonic tone. Sometimes I want to get close to something I’ve seen in nature – a tangle of vines, for instance – or sometimes it will be from painting, like the complex layering in the backgrounds of Turner or Monet or Morandi.’

With piano and harpsichord her chosen instruments at university, although Smith’s compositions span orchestral, opera, vocal pieces and solo instruments ranging from accordion and vibraphone to the hackbrett (a German hammered dulcimer), she feels a particular affinity with a keyboard stretching out before her. ‘I love the vast range of the piano – its high and low registers, its incredible timbral universe – it is such a large resonating thing! It’s a magic box, an endless mystery that I can go to again and again,’ she says.

And, she says, Eve Egoyan and Philip Thomas are both impeccable interpreters of her works for that instrument. ‘They are both incredibly deep and sensitive artists. They have a way of disappearing into the music, and allowing the music to speak. I think they both trust the score and try to understand it rigorously.’ She concludes: ‘They both have “touch” – that ineffable quality of bringing out tone – but they each have it in their own way.’

© Abi Bliss

4 The Otheroom

Huddersfield Town Hall, 2pm

Tickets £17 (£14 concession / online)

Rolf Wallin composer / live electronics
Heine Avdal choreographer / dancer
Yukiko Shinozaki choreographer
Eivind Lønning trumpet
Rolf-Erik Nystrøm saxophone
Henrik Munkeby Nørstebø trombone
Martin Taxt tuba
Michiel Reynaert dancer
Benjamin Vandewalle dancer
Krišjānis Sants dancer
Fabrice Moinet sound technique / programming
Johann Loiseau sound technique
Hans Meijer technical director
Matthieu Viot technical assistance

music originally performed and co-composed by:
Marco Blaauw
Christine Chapham
Bruce Collings
Melvyn Poore

Rather than simply witnessing this ritualistic performance, the audience will become a part of it. In this exciting UK premiere, the musicians are not bound to the stage, the audience not bound to a chair. In *The Otheroom*, everything is in motion.

Rolf Wallin (Norway, 1957) / Heine Avdal (Norway, 1970) / Yukiko Shinozaki (Japan, 1969)

The Otheroom **UK PREMIERE** [2016] 60’

In project *The Otheroom* the audience is, rather than attending a concert, entering a ritual, the purpose of which is unknown to them, but clearly of the utmost importance to those involved.

In project *The Otheroom* everything moves. The musicians have no fixed spot. There are no chairs, the audience is free to move or be moved. Elements of the room become part of the ritual,

and movements serve as physical manifestations of the musicians’ thoughts and interactions.

Each musician is seated on a high mobile ‘pedestal’. The dancers move the musicians’ pedestals around the performance space, arranging them in ever new geometric constellations – from far apart to extremely close thus influencing the degree of togetherness, from totally detached and individual to very close and perfectly together, like in a chamber music situation.

The lives of musicians are quite peculiar: they spend most of their time in solitude, practising their instruments and studying intricate parts to perfection. Then they join other musicians and are all of a sudden expected to respond hyper-sensitively, almost telepathically, with each other, merging their individuality into a larger unity, greater than the simple sum of its parts. Project *The Otheroom* is – besides being a ritual in its own right – celebrating this extraordinary capability.
© Rolf Wallin

Produced by: fieldworks, Heine Avdal & Ultima Festival
Co-produced by: STUK

Supported/funded by: Norsk Kulturråd, Vlaamse overheid, Vlaamse Gemeenschapscommissie, PACT Zollverein & The Norwegian Composers’ Fund

5 Michaela Grill / Philip Jeck / Karl Lemieux

Phipps Hall, 5pm

Tickets £12 (£9 concession / online)

Michaela Grill computer
Philip Jeck turntables
Karl Lemieux 16mm projectors

Michaela Grill / Philip Jeck / Karl Lemieux
Improvisation **WORLD PREMIERE**

Austrian video artist Michaela Grill, Canadian filmmaker Karl Lemieux and British turntablist Philip Jeck present a unique and improvised audiovisual performance in which image and sound, analogue and digital elements are synergistically interwoven.

Please note: This performance may contain flashing lights

Michaela Grill (Austria, 1971) / Philip Jeck (UK, 1952) / Karl Lemieux (Canada, 1980)
Improvisation **WORLD PREMIERE**

The main focus of our audiovisual performance is the investigation of the analogue-digital interface. Images and sounds are produced digitally and in analogue and are interlinked via several interfaces. Both visualists have access to their own material as well as to common moving images which they manipulate live. The results of the different treatments are projected onto a screen and merge into one projection with the different qualities of the analogue and digital images still intact. Additionally, the sound signal is used to generate or manipulate certain aspects of the images. The musician interacts with the moving images connecting all three artists on several levels and producing an atmospherically dense amalgam of images and sounds during this live improvisation. © Michaela Grill

Produced by hcmf//

Brian Ferneyhough

A composer who has spent almost his entire adult life abroad, Ferneyhough was born in 1943 in Coventry, where he began dreaming up music as a boy. Having graduated from the Birmingham School of Music and the RAM, he left Britain in 1968 to study with Ton de Leeuw in Amsterdam, and went on the next year to Klaus Huber in Freiburg.

Emerging at a time when the post-1945 avant-garde endeavour was faltering, he set about discovering further possibilities in the language of early Boulez and Stockhausen, bringing to their exploded material a concept of driving, colliding musical pressures. Startling works resulted, including his *Sonatas* for string quartet (1967) and *Cassandra's Dream Song* for unaccompanied flute (1970), both instancing favourite media. However, his work remained little known until the mid-1970s, when Harry Halbreich programmed these pieces and others at the Royan Festival.

Encouraged by this exposure, and by the commissions he began receiving, he pushed to the limit his demands on performers, notably in a second flute piece, *Unity Capsule* (1975-6), and *Time and Motion Study II for cello and electronics* (1973-6). Meanwhile he remained in Freiburg, now teaching, and became the leading force at the Darmstadt summer school. His music, too, had its home in Germany, which provided most of his opportunities – notably the first performance, at the 1986 Donaueschingen Festival, of his *Carceri d'invenzione* cycle, comprising seven works with a total duration of an hour and a half.

Royan, Darmstadt, Donaueschingen: Ferneyhough was being welcomed at the sites Boulez and Stockhausen had vacated – being taken, indeed, as a standardbearer for a continuing modernist thrust. Yet this was only half the story. His work could also be understood as postmodernist, partly in reconvening aspects of style from the past (even if only a decade or two in the past), more so in reinjecting music with expressive force. This has to

do, of course, with pitch contours and instrumental techniques on the edge of the achievable, but it is perhaps largely a question of dynamised time, the quality implied by his frequent use of such terms as 'energy' and 'vector'. His music moves through time – zooms, struggles, loops, but always moves, and usually in two or more directions and speeds at once – in ways foreign to, or only sporadic in, such totem ancestors as *Kontra-Punkte* or *Le Marteau sans maître*.

Continuing his work as a composition teacher, he moved to San Diego in 1986 and Stanford in 1999. His notation had long since relaxed from the extremities of the mid-1970s, when his scores were dense with hemidemisemiquavers and layered with verbal instructions, and the move to California may have brought out a more convivial and even sometimes playful character in his music. Fearsome virtuosity, however, remains a necessity, the sense of music lived on the knife-edge of danger. Hence his continuing concern with the instrumental soloist, with the string quartet as an ensemble of furious expertise (six full-scale quartets so far) and with the concerto. His opera *Shadowtime*, which had its première in Munich in 2004, has a solo for pianist and a guitar concerto as two of its seven scenes.

Soon after this, and among a continuing succession of larger works, came a sequence of short pieces stimulated by 16th-century English instrumental polyphony, these now brought together in this festival's *Umbrations*. Nor is this by any means the first time Huddersfield is giving Ferneyhough a home in his native country. The complete *Carceri d'invenzione* cycle had its first British performance at the 1985 Festival, and in 2013 *Schatten aus Wasser und Stein*, for quarter-tone oboe and string quartet, brought the composer his first world premiere in the UK in more than 30 years.

© Paul Griffiths



Philip Jeck © Dave Knapik

6 Ensemble Modern + Arditti Quartet: Ferneyhough

St Paul's Hall, 7.30pm

Tickets £22 (£19 concession / online)

Ensemble Modern:

Jana Machalett piccolo / bass flute

Christian Hommel oboe

Jaan Bossier clarinet / bass clarinet

Saar Berger french horn / woodblocks

Uwe Dierksen trombone

Hermann Kretzschmar piano / electric organ

Rainer Römer percussion

Jagdish Mistry violin

Ulrike Stortz violin

Andra Darzins viola

Michael M. Kasper cello

Paul Cannon double bass

Arditti Quartet:

Irvine Arditti violin

Ashot Sarkissjan violin

Ralf Ehlers viola

Lucas Fels cello

Brad Lubman conductor

Christopher Trapani PolychROME **UK PREMIERE**

Carola Bauckholt Laufwerk **UK PREMIERE**

Brian Ferneyhough Umbrations **UK PREMIERE**

Appearing at **hcmf//** for the first time in over a decade, contemporary music powerhouse Ensemble Modern comes together with the Arditti Quartet – one of the world's most acclaimed string quartets – to showcase a programme of UK premiere performances. Marking the Festival's 40th edition, **hcmf//** has co-commissioned Brian Ferneyhough to write five new movements for his cycle *Umbrations*, performed here in full alongside recent works by Christopher Trapani and Carola Bauckholt.

Christopher Trapani (USA, 1980)

PolychROME **UK PREMIERE** (2017) 15'

Rome is a saturated city, overflowing with ornate detail. Like the gaudy interiors of its Baroque churches, there is a visceral sensory overload, too much to take in. But from a perch up on the Janiculum, distance collapses that clamor into languor. Spread out below, the city's subtle colour palette shifts slowly under its distinctive diffuse light. Throughout eight episodes, *PolychROME* embraces an unapologetically ambitious level of colouristic nuance: microtonal shadings, multiphonics, several types of mutes and preparations, polyrhythmic lattices. There are sunbeams and gold-leaf angels spilling out of high windows, busy geometric patterns of marble and colored glass in Cosmati mosaics, the screeches of neon-green parrots – an invasive species, imported from North Africa – whose cries punctuated work in my garden studio, and found their way into the fifth section of the piece.

The piece's meandering form broadly follows the arc of Geoff Dyer's *Decline and Fall*, stalling as the vibrant city is gradually slowed to a state of paralysis by the stifling summer heat. Everything ends up as spotlight and exposed as sunlight on hard stone; sonorities calcify as all forward motion evaporates. Like a cinematic fade to white, the piece dissolves into to a blinding, unforgiving glare. © Christopher Trapani

Carola Bauckholt (Germany, 1959)

Laufwerk **UK PREMIERE** (2011) 12'

I became enchanted with sounds that I produced when I was alone, for example: rubbing a heavy pair of scissors on a wooden box back and forth, in an oval or in a figure eight pattern, punctuated by different accents, or the repetitive seesawing motion of thin metal rods on a wooden box. I imagined these idiosyncratic rhythms working their way into the ensemble like loops. The samples form the core and the point of departure for the ensemble's sonic vocabulary, but in the end the samples become almost completely absorbed by the live instruments. © Carola Bauckholt

Brian Ferneyhough (UK, 1943)

Umbrations **UK PREMIERE** (2017) 45'

In Nomine a 3

Dum Transisset I

Dum Transisset II

Lawdes Deo

In Nomine

O Lux

Christus Resurgens

In Nomine a 5

Dum Transisset III

Dum Transisset IV

In Nomine a 12

Before being asked by the members of ensemble recherche to contribute to their then rapidly growing collection of short works utilising, in some manner, the well-known *In Nomine* plainchant, so widely used as the basis of instrumental consort music in the 16th century, I had never seriously considered employing material from earlier periods of occidental music history. Whilst the immediate post-war generation of British composers chose to work intensively with Medieval and Renaissance models as a way of developing a uniquely national approach to late 20th century form and technique, I identified far too strongly with key Central European Modernist aesthetic tenets to seek a historical connection with the far past. In any case, not coming from a musical background I had no practical access to, or emotional identity with, the cathedral choir schools which nurtured many English composers in significant ways.

However, as soon as I began to occupy myself with this unlikely task, I distinguished a number of ways in which one might approach a 'foreign body' of whatever sort of unfamiliar material. In particular, I was determined to avoid any suggestion of parasitism in which objects of regard are sucked dry by an all-too-literal variative consumption of their substance. I thus settled on a tentative and fragile 'cohabitation' in which neither the underlying chant entity itself nor the specifics of individual pieces would be permitted to predominate in my speculatively 'shadowed' realisations. Rather, I approached each of the

movements selected as models through the application of different forms of mapping and filtering procedures designed to allow, in each case, only a narrow range of salient features of the original to make their presence felt – akin, perhaps, to ecclesiastical brass rubbings made by the application of a wide range of sometimes resistant or otherwise imperfect materials.

After examining viol consort pieces by several composers, I settled on Christopher Tye's remarkable array of stylistically homogenous works as ideal for my project, since I had quite soon determined that the realisation of my vision implied the availability of a more substantial body of work than the initial request for a short 'occasional' piece might have been thought to require. At that early stage I did not consider assembling the results of my encounter into a larger scale multi-movement work: the coming together of various stages of exposure to the compositional challenges involved, spread as they were over more than 10 years of sporadic focus, should not, therefore, be understood as a definitive, formally balanced 'cycle' but rather as an almost open-ended collection of encounters, the order of which was not determined by date of composition but by considerations of instrumentation and degrees of affinity or contrast. © Brian Ferneyhough

Co-commissioned by **hcmf//**, Westdeutscher Rundfunk, Ensemble Modern, Festival d'Automne à Paris with support from Ernst von Siemens Foundation for Music, and Wien Modern

Produced by hcmf// supported by Goethe-Institut London; also supported by hcmf// Benefactor Martin Staniforth



Parts of this concert will be broadcast by BBC Radio 3 on Saturday 2 December 2017 and Saturday 9 December 2017

7 zeitkratzer perform Kraftwerk

Bates Mill Blending Shed, 10pm

Tickets £17 (£14 concession / online)

zeitkratzer:

Frank Gratkowski flute / clarinets
Elena Kakaliagou french horn
Hilary Jeffery trombone
Reinhold Friedl harmonium / piano
Didier Ascour guitar
Maurice de Martin drums
Lisa Marie Landgraf violin
Burkhard Schlothauer violin
Elisabeth Coudoux cello
Ulrich Phillipp double bass

Kraftwerk:

Ruckzuck **UK PREMIERE**
Spule 4 **UK PREMIERE**
Strom **UK PREMIERE**
Atem **UK PREMIERE**
Klingklang **UK PREMIERE**
Megahertz **UK PREMIERE**

Following the release of their critically acclaimed album *zeitkratzer performs songs from 'Kraftwerk' and 'Kraftwerk 2'* in 2016, the arch-experimentalists continue their exploration of this iconic band, this time in a live setting. Bringing a vital new perspective to Kraftwerk's formative years, zeitkratzer's approach reveals a stripped back, psychedelic lightness to these early tracks, including improvisation and looping grooves.

Please note: As this concert will be broadcast live on BBC Radio 3, audience members must be seated by 9.45pm

Ruckzuck **UK PREMIERE** 8'

A classical early Kraftwerk piece that anticipates the ability of the group to be minimalistic and artificial. But this music also has a funny side: an absurd flute part, short noise eruptions, always coming back to a melodic-rhythmic pattern.

Spule 4 **UK PREMIERE** 6'

A smooth song based on naïve delays and simple reverb, realised acoustically by zeitkratzer. As the solo cello takes over the lazy guitar part, it sounds like Tom Waits-meets-Kraftwerk.

Strom **UK PREMIERE** 7'

The introduction sounds like sophisticated noise music, before a dirty melody shows up, flowing to another laidback drone-based soundscape.

Atem **UK PREMIERE** 4'

Exactly what the title says: very defined and diversified breathing – precisely transcribed by Hilary Jeffery. This piece shows most clearly the contemporary music origins of Kraftwerk's members, some of whom were musically educated in the context of the Cologne avant-garde.

Klingklang **UK PREMIERE** 15'

Another sample of Kraftwerk's charming early music – sonic landscapes leading to strange grooves and electronic manipulations. Here, a simple speed change of the final master tape causes slightly absurd half-tone transpositions, showing what became Kraftwerk's new quality: long, minimalistic music avoiding expressivity. Simple sound flows. Superficiality as an aesthetic quality. Take time: listen.

Megahertz **UK PREMIERE** 10'

Based on a deep drone sound, and realised here with the help of a harmonium. Kraftwerk obviously used an early synthesiser with a 'harmonium' sound. The rest of the piece is more a pastoral symphony than a pop song.

Produced by hcmf// supported by Goethe-Institut London



This concert will be broadcast live by BBC Radio 3



PRES@60: Jacek Sienkiewicz plays Bohdan Mazurek

Bates Mill Photographic Studio, 11.30pm

Free Event

Jacek Sienkiewicz *electronics*

Jacek Sienkiewicz plays Bohdan Mazurek
WORLD PREMIERE (2017) 30'

For Jacek Sienkiewicz, Polish pioneer and master of minimal techno, Bohdan Mazurek remains the most fascinating and inspiring Polish Radio Experimental Studio composer. In fact, most of Mazurek's compositions are characterised not only by very sophisticated synthesised sound aesthetics but also by distinct anticipations of more popular electronic music genres, such as ambient or intelligent dance music. Sienkiewicz decides not to simply revitalise works by the old master by means of sampling and remixing – instead, he recreates Mazurek's original sound world in his own compositions and thereby bridges different definitions, eras and generations of electronic music.

Co-commissioned by **hcmf//** and the Adam Mickiewicz Institute

Produced by **hcmf//** organised in collaboration with the Adam Mickiewicz Institute operating under the Culture.pl brand within the international cultural programme accompanying Poland's centenary of regaining independence – POLSKA 100. Financed by the Ministry of Culture and National Heritage of the Republic of Poland as part of the Multi-annual Programme 'Niepodległa' 2017-2021.

PRES@60 is co-curated by Michat Libera, Michat Mendyk and Daniel Muzyczuk and co-financed by the Adam Mickiewicz Institute



Jacek Sienkiewicz

8 Linda Catlin Smith: Piano + Strings

St Paul's Hall, 12pm

Tickets **£17** (£14 concession / online)

Quatuor Bozzini:
Clemens Merkel violin
Stéphanie Bozzini viola
Isabelle Bozzini cello
Alissa Cheung violin

Philip Thomas piano

Linda Catlin Smith Gondola **UK PREMIERE**
Linda Catlin Smith Piano Quintet
Linda Catlin Smith Folkestone **UK PREMIERE**

Montréal-based Quatuor Bozzini return to Huddersfield to perform a programme celebrating the work of Toronto-based composer Linda Catlin Smith. Joined by pianist Philip Thomas, the Quartet will perform the UK premiere of two pieces – *Gondola* and *Folkestone* – alongside *Piano Quintet* in what promises to be a meticulous and sensuous exploration of Smith's music by world class musicians.

Linda Catlin Smith (USA, 1957)
Gondola **UK PREMIERE** (2007) 16'

Gondola is my fourth string quartet. In this work I was drawn to the not-quite-unison melody – the slightly unravelled line – and to quietly rocking chords. The title loosely refers to its slight undulation or floating qualities – a subtle motion or disturbance of the surface, like trailing the hand in water. This piece was commissioned by the Del Sol String Quartet, through the Canada Council for the Arts, and is recorded on Another Timbre by the Quatuor Bozzini. © Linda Catlin Smith

Linda Catlin Smith (USA, 1957)
Piano Quintet (2014) 14'

In this *Piano Quintet*, the piano and the strings seem to inhabit different musical worlds. The strings start off in a mesh or haze of independent lines, while the piano offers quiet, solid chords, like sparse figures appearing in a fog. Just when the piano gradually pulls the strings into its chordal world, it abandons chords for a sparse single note line, as though finding a new language; the piano and strings never quite meet exactly, but coexist independently. The work is a continuation of my deep interest in exploring harmony.
© Linda Catlin Smith

Linda Catlin Smith (USA, 1957)
Folkestone **UK PREMIERE** (1999) 33'

A number of years ago, in a second hand bookstore, I found a book of watercolour paintings by the English painter J M W Turner, called *The Ideas of Folkestone Sketchbook 1845*. This book contains 24 watercolour paintings, all variants of the view of the cliffs, sea and sky at Folkestone. Turner returned again and again to this same spot, reconsidering and rediscovering the landscape. My string quartet *Folkestone* is inspired by this process, though the piece is not an attempt to musically recreate his book. Instead, I have created my own sketchbook, viewing again and again the landscape of the string quartet, observing and discovering its terrain. The piece is in 24 sections, or panels, with space between them, like the turning of a page in a book. This string quartet, my third, was premiered by the Penderecki Quartet, and was composed with the assistance of a Canada Council Long Term Grant.
© Linda Catlin Smith

Produced by **hcmf//** supported by Conseil des arts et des lettres du Québec, Canada Council for the Arts and Culture et Communications Quebec

9 Polish Radio Choir

Huddersfield Town Hall, 3pm

Tickets £17 (£14 concession / online)

Polish Radio Choir

Maria Piotrowska-Bogalecka conductor

Ria Ideta marimba

Harry Ross poet

Dai Fujikura *Zawazawa* **UK PREMIERE**

Dai Fujikura *Sawasawa* **WORLD PREMIERE**

Wojtek Blecharz *Ahimsa* **UK PREMIERE**

Agata Zubel *Madrigals* **UK PREMIERE**

Prized for the rich sound and vibrancy of its quietly ecstatic performances, the Polish Radio Choir makes its **hcmf//** debut with a programme of premieres, including two new works by Dai Fujikura. Co-commissioned by **hcmf//**, *Sawasawa* is a continuation of *Zawazawa*, Fujikura's 2016 piece for the Philharmonic Chorus of Tokyo, written in collaboration with poet Harry Ross and combining Japanese onomatopoeia with English text. Works by Wojtek Blecharz and Agata Zubel – two of the most exciting composers to have emerged from the Polish music scene in recent years – complete the programme.

Dai Fujikura (Japan, 1977)

Zawazawa **UK PREMIERE** (2016) 15'

Sawasawa **WORLD PREMIERE** (2017) 15'

This is the first piece I have written as a 'resident artist' of Philharmonic Chorus of Tokyo, where my dear friend Kazuki Yamada is the music director. It is also my first co-commission from The Crossing in Philadelphia, USA.

When Kazuki asked me to write this piece, I remembered a conversation we had a few years back in Prague. I was visiting with my family to hear Kazuki give the Czech premiere of my orchestral work *Rare Gravity*. Kazuki was looking at my then 3 year old daughter when we all had lunch together before the concert. 'Dai, you have to teach Japanese to your daughter.

More importantly, you have to teach her onomatopoeia because that's the most unique thing in the Japanese language'. I remember this conversation, and when I was writing for this choir piece years later, I decided to write music using Japanese onomatopoeia.

Japanese onomatopoeia is serious. There are Haiku and other poems written only using onomatopoeia. Apparently at the doctor's in Japan, a Japanese GP can diagnose many patients quickly, because patients can describe their pain with onomatopoeia, which are a precise and unique linguistic form.

So I picked several Japanese onomatopoeia, and started composing. As usual with my vocal works, the English text is written by Harry Ross, my collaborator of 20 years. When we work together, we compose and write text simultaneously, in the same room. However, this was the first time we tried combining Japanese onomatopoeia with English texts to create a narrative. Obviously, I needed to explain to him what 'Zawazawa' (the first onomatopoeia I chose) meant. This was hard. To me *zawazawa* means...well, things go *zawazawa*! 'Can't you feel it? no?'. It was odd that this sort of sense of feeling doesn't translate well. (I read somewhere that onomatopoeia is the hardest thing to learn in the Japanese language, as it is hard to understand nuance of each onomatopoeia.)

So here I am in the studio explaining to Harry that *zawazawa* means noisy; murmuring, *sawasawa* means rustling etc. *Zawazawa* is 15 minutes long, and straight after the world premiere of this piece, Graham McKenzie sent me a message on Twitter saying that he wants to hear it (which was nice, since it shows people do actually read my tweets). I sent a link to the recording. 15 minutes later, he replied 'I want to commission a sequel, can you do it?'. So this became *Zawazawa Part 1* and Harry and I are currently working on Part 2. The narrative of *Zawazawa (Parts 1 and 2)*, in which the text is inspired by my music (according to Harry) and my choice of onomatopoeia, is best left to Harry, who writes:

'Dai's memory of how he explained the onomatopoeia *zawazawa* is ever so slightly different to our actual conversation. Yes 'things go *zawazawa*' was his first attempt at an explanation. Then he started talking about the wind rustling in trees. I obviously still looked a little blank since he further clarified: 'You know on Hilly Fields (a park in south London we both know) when it's a Sunday afternoon, and it's windy, and the trees rustle, and things don't feel quite right? That's also *zawazawa*.' For some reason I started thinking about *Die Wetterfahne* by Müller (No 2 in Schubert's *Winterreise*) and based my text on my own thoughts about the poem in the cycle.'

Dai adds: 'Whilst writing *Zawazawa*, we tried a new technique. Half of the choir is crescendo while the other half is diminuendo. When one part of choir sings 'east' and other will sing 'feel', because of the crescendo and diminuendo together, we should hear the word 'feast' (feel+east) and one part sings 'eyes' and the other sings 'why' and we should hear 'wise'. I wanted to do something like this that the word we had emerges out of two words and actual words we hear actually none of the singers have sung.'

'Zawazawa' - Onomatopoeia dictionary:

zawazawa = noisy; murmuring

sutto = quickly, all of sudden *satto* = suddenly

sotto = softly; gently

kosokoso = sneakily; secretly

kasakasa = rustle; dry

potsupotsu = a trifle, a bit

tekuteku = trudgingly; going long way at steady

pace *tohoto* = weakly, totteringly

sekaseka = fidget, restlessness, fidgetiness

mesomeso = sobbingly, tearfully

tokotoko = briskly with small steps; trotting

bochibochi = bit by bit, step by step, gradually

kachikachi = stubborn, unregenerate, obstinate

hokuhoku = steaming-hot

bachibachi = spark

soyosoyo = breeze (sound representing a soft wind)

gasagasa = harshness, roughness, rustle

barabara = scattered, disperse, loose

pitapita = tightly, pasty, pastelike

'Sawasawa' - Onomatopoeia dictionary:

sawasawa = rustling

korokoro = (small) rolling, tumbling

hyu = Swift movement for something cutting the air

su = cool sensation from passing air

sa = rustling wind

sarasara = smooth, light, dry, flowing water

Co-commissioned by **hcmf//**, The Philharmonic Choir of Tokyo and BBC Radio 3

Wojtek Blecharz (Poland, 1981)

Ahimsa **UK PREMIERE** (2010) 10'

Ahimsa was one of the first pieces I composed after graduating from the Frederic Chopin Academy of Music and one of the first pieces I composed fully 'on my own' and for my personal (non-academic) needs. *Ahimsa* in the Hindu, Buddhist, and Jainist tradition means respect for all living things and avoidance of violence towards others. © Wojtek Blecharz

Agata Zubel (Poland, 1978)

Madrigals **UK PREMIERE** (2015) 10'

Madrigal – an important genre of vocal chamber music, for internal drama, as a mirror for (great) emotions, for sorrow and passion, for compositional differentiation and individuality, reacting very intimately to lyrics, translating words to chamber music, of course without necessarily quoting historical music. © Harry Vogt

Produced by **hcmf//** supported by **hcmf//** Benefactors

Mr & Mrs Mervyn & Karen Dawe; organised in collaboration with the Adam Mickiewicz Institute operating under the Culture.pl brand within the international cultural programme accompanying Poland's centenary of regaining independence – POLSKA 100. Financed by the Ministry of Culture and National Heritage of the Republic of Poland as part of the Multi-annual Programme 'Niepodległa' 2017-2021.



Parts of this concert will be broadcast by BBC Radio 3 on Saturday 9 December 2017

10 Karin Hellqvist

Phipps Hall, 5pm

Tickets £12 (£9 concession / online)

Karin Hellqvist violin / electronics
Natasha Barrett live electronics

Malin Bang Siku **WORLD PREMIERE**
Ylva Lund Bergner viivii **WORLD PREMIERE**
Natasha Barrett Sagittarius A* **UK PREMIERE**

Swedish violinist Karin Hellqvist continues her collaboration with composers Malin Bang, Ylva Lund Bergner and Natasha Barrett, presenting brand new works exploring the lurking fear of where our current geological age (Anthropocene) will eventually lead us; the contrasting meanings of purity and corruption; and a sonic, spatial-musical indulgence orbiting the super-massive black hole *Sagittarius A** in the centre of the Milky Way.

Malin Bang (Sweden, 1974) Siku **WORLD PREMIERE** (2017) 11'

There are many reasons to fear our current geological age, Anthropocene. Instead of influencing the living conditions on earth by scientifically brilliant activities, it seems we are ruining climate, ecosystems and atmosphere, and in the end causing a destructive future for ourselves. The four musical materials in the piece are influenced by the four elements – fire, earth, water and air – and how they react during Anthropocene. Both how they appear in our current conditions, and how they might gradually develop and intertwine in future scenarios. Today earth and air have very stable positions, but gradually both water and fire will dramatically increase in strength and challenge this equilibrium. © Malin Bang

Ylva Lund Bergner (Sweden / Denmark, 1981)
 viivii **WORLD PREMIERE** (2017) 15'

The title *viivii* has two contrasting meanings of purity and corruption, or in other words, clean and impure. In the piece I look for what's in between; the small details. I try to find the humane, not focusing on what is black or white. This search for balance creates some turbulence and conflict. Each time the music goes too far in one direction or another, it has musical consequences such as the violinist closing her eyes while playing or blowing heavily onto the instrument. Everything to find equilibrium again. The search provokes a nervousness in the musician, whose behaviour becomes more and more troubled and desperate. The details of the music once again give balance, not only in the music but also in the violinist.

© Ylva Lund Bergner

Natasha Barrett (UK / Norway, 1972)
 Sagittarius A* **UK PREMIERE** (2017) 32'

Sagittarius A* (Sagittarius A-star) is a bright and compact astronomical radio source at the centre of the Milky Way, and is thought to be the location of a super-massive black hole. Although black holes let out no detectable matter, they are apparent through the effect on their surroundings. Ultimately, what is experienced is not the black hole itself, but observations that are consistent only if there is a black hole nearby. Inspired by both the scientific and romantic mystery of this phenomena, in *Sagittarius A** the violin journeys from inside a real Norwegian forest. Sounds and themes become focused, entangled and energised as they are pulled away. Rather than annihilation, much of the music escapes in a sonic, spatial-musical indulgence. © Natasha Barrett

All pieces commissioned by and composed for violinist Karin Hellqvist with support from the Norwegian Composers' Fund and the Swedish Arts Grants Committee.

Produced by hcmf// supported by STIM's Council for the Promotion of Swedish Music, Export Music Sweden, Kultur i Väst & Musik i Syd



11 On what weft are woven the waters

Bates Mill Blending Shed, 8pm

Tickets £17 (£14 concession / online)

Rolf Hind piano
Loré Lixenberg voice
Richard Uttley piano
George Barton percussion
Sam Wilson percussion
Elsa Bradley percussion
Anne Denholm harp
Lucy Wakeford harp
David Alberman violin/viola
Zoe Martlew cello
Rob Campion gamelan
Isabelle Carré gamelan
Nick Cowling gamelan
Sophie Ransby gamelan
Scott Lygate clarinet

Frederic Wake-Walker direction

The vast, poetic, drug-induced Vedas - the writings of early Hindu civilisation - were, and are, kept alive by human memories and repetition, where no earthly traces survive of the culture they sprang from. *On what weft are woven the waters* is a piece about memory, ritual, sacrifice, and the constant remaking of the oldest things through the magical symbolism of sound. A monumental new work from composer/performer Rolf Hind, commissioned by **hcmf//** for the vast spaces of Bates Mill Blending Shed.

Rolf Hind (UK, 1964) *On what weft are woven the waters* **WORLD PREMIERE** (2017) 70'

an empty clearing, a stick scratching marks in the earth
 21 formulas
 the stolen cows, the imprisoned oceans, the lost soma.
 the unbridled running of the horse
 the paths of the knife (piano duet)
 a frame evokes a centre
 funeral fire - introduction, hymn, processional.
 the island of the rose apple
 You're It (gamelan and piano)
 As If
 the interruption of a sleep
 Syllabary (solo voice)
 The fullness that lacks nothing

On what weft are woven the waters is a piece in 13 sections for an assortment of singers and players, in different configurations. Its main inspiration is the writing of the Italian polymath Roberto Calasso in his book *K4*, which explores the stories and themes of Hindu mythology and Vedic ritual, rewriting them as a dazzling prose-poem. Epigraphs from Calasso's writings are used as starting points to investigate and illustrate these ideas musically, in all their mystery, violence, subtlety and arcana. © Rolf Hind

Commissioned by **hcmf//** with funds from the Nicholas Berwin Charitable Trust

Produced by hcmf//; co-produced by the Mahogany Opera Group supported by hcmf// Benefactors Roz Brown and Colin Rose

12 Nik Bärtsch's MOBILE

St Paul's Hall, 10pm

Tickets £12 (£9 concession / online)

MOBILE:

Nik Bärtsch piano
Kaspar Rast drums / percussion
Sha clarinets
Nicholas Stocker drums / tuned percussion

In the face of a multiplicity of influences, Nik Bärtsch's music always manages to possess a strong individuality, incorporating elements of disparate musical worlds. Full of surprising turns and bold combinations, from funk to new classical music and elements of Japanese ritual music, *MOBILE* creates a sound world of raw poetry, at times ambient and relaxed, at times dramatically charged, propelled by obsessive motion.

Despite the tightly organised compositional construction, improvisation plays an important role in our music. On the one hand, accentuation, ghost notes, and variations within a composition are tossed back and forth between the musicians; on the other hand, a particular voice within a composition might have more freedom than the others. In doing so, that voice forms an independent module that can interact with the strictly notated interlocking patterns in continuously changing ways. Groove-habitats or void musical space of raw poetry emerge. My thinking and music are based on the tradition of urban space. They are not distilled from a national or stylistic tradition but from the universal sound of cities. The city in its roaring diversity requires an ability to focus and concentrate on the essential: to measure one's actions, to remain silent at the right place. This music draws its energy from the tension between compositional precision and the self-circumvention of improvisation. From self-implied restriction stems freedom. Ecstasy through asceticism. © Nik Bärtsch

Produced by hcmf// supported by the Swiss Arts Council Pro Helvetia





Harmonic Canon 1

Creative Arts Building Atrium, 11am

arx duo:

Mari Yoshinaga harmonic canon / auxiliary metal percussion

Garrett Arney harmonic canon / auxiliary metal percussion

Built by Marcus Vergette especially for Dominic Murcott's two-part composition, the Harmonic Canon – an extraordinary half-ton double-bell – is not only an instrument but a piece of public art, augmented here with an array of exotic metal percussion.

Dominic Murcott (UK, 1965)

Harmonic Canon 1 **WORLD PREMIERE** (2016–2017) 21'

The Harmonic Canon is a computer-designed half-ton double-bell that is both an instrument and a piece of public art. It was built by Marcus Vergette especially for this composition and is being premiered by virtuosic percussionists arx duo. Split into two 21-minute movements, both sections explore sounds that emerge from the bell and blend into an array of familiar and unfamiliar metal percussion. Part I follows the strikes of the bell as they gradually get closer together until they become the piece itself. Part II takes a more meditative approach with a single tone that evolves through complex sonic interference patterns.

Produced by hcmf//

Gilles Grimaître

St Paul's Hall, 11.40am

Gilles Grimaître piano

Gilles Grimaître is a Swiss pianist, improviser and performer. Very active in the contemporary music field, he plays regularly with Ensemble Contrechamps, Ensemble Modern and Ensemble Proton. Here, performing in Huddersfield for the first time, he presents the world premiere of Raphaël Languillat's *La Flagellation du Christ (d'après Le Caravage)*, in which performer, public and piano are physically, spatially and psychologically unified.

Raphaël Languillat (Morocco, 1989) *La Flagellation du Christ (d'après Le Caravage)*

UK PREMIERE (2016) 15'

In Caravaggio's *Flagellation of Christ*, light falls on the movements of the persecutors, producing a kinetic effect that gives Christ, seen as a denuded athlete, a physical presence. Here, performer, piano and public are unified physically, spatially and psychologically with the piano as a resonant body. © Raphaël Languillat

Produced by hcmf// supported by the Swiss Arts Council Pro Helvetia

LUX:NM

Huddersfield Town Hall, 12.20pm

LUX:NM:

Ruth Velten saxophones

Florian Juncker trombone

Silke Lange accordion

Malgorzata Walentynowicz piano

Lucy Railton cello

Martin Offik sound engineer

Sarah Nemtsov Journal **UK PREMIERE**

Gordon Kampe Fuchse/Messer **UK PREMIERE**

Formed in 2010, Berlin-based LUX:NM have rapidly become an internationally sought-after ensemble, dedicated to initiating the creation of new works through intensive ensemble work and close collaborations with composers. True to form, they make their **hcmf//** debut with a programme of works written especially for them by formidable German composers Sarah Nemtsov and Gordon Kampe, their recording of which was awarded the 2017 German Record Critics' Prize.

Sarah Nemtsov (Germany, 1980)

Journal **UK PREMIERE** (2015) 10'

In her piece *Journal*, Sarah Nemtsov works with material taken from newspapers, news broadcasts and diaries with most of the instruments of the ensemble (baritone saxophone, trombone, accordion and cello) individually amplified. The sounds of these four instruments are distorted and interwoven with those played by the keyboard: clips from news broadcasts, drones (here warped, layered deep sinus tones), noise and other warped electronic sounds. In her own unmistakable way, Sarah has written a quintet so voluminous that it is positively bursting with sonic aggression. The musical structure is hammered out with relentless intensity.

Gordon Kampe (Germany, 1976)

Fuchse/Messer **UK PREMIERE** (2014) 11'

With *Fuchse/Messer*, Gordon Kampe has composed a chamber music work based on the first episode in the film *Yume* by the Japanese director Akira Kurosawa. The short film is the story of a boy who witnesses a marriage procession of foxes, something strictly forbidden. The animals discover him watching them. When he returns home, his mother is waiting for him with a dagger that was left for him by the foxes, signifying that he should commit suicide. His mother slams the door, and the boy sets off to beg the foxes for forgiveness.

The rawness of the film very much impressed Gordon. In his composition, he uses elements

extracted from the film, making use of the soundtrack, thickening rhythms – for example, those of the procession – into beats, and translating the boy's glimpses of the procession into melodies. In view of the composer's inclination to 'amalgamate everything that is within hands' reach' (Gordon Kampel) while working on a new composition, it is not surprising that, according to his own account, rhythms of Schönberg's *Klavierstück Op. 33a* have slipped into *Füchse/Messer*.

Programme notes © Ruth Velten; translations by Taryn Knerr

Produced by hcmf// supported by Goethe-Institut London

PRES@60: Mate Instrumenty play Kartacz

Huddersfield Art Gallery, 1pm

Mate Instrumenty:

Paweł Romańczuk various instruments

Marcin Ożóg various instruments

Tomasz Orszulak various instruments

Jędrzej Kuziela various instruments

Maciek Bączyk various instruments

Włodzimierz Kotoński Study on One Cymbal Stroke (live variation) **UK PREMIERE** [2013] 3'

Paweł Romańczuk Kartacz **UK PREMIERE** [2013] 6'

Paweł Romańczuk Inops Ventilex **UK PREMIERE** [2013] 7'

Paweł Romańczuk 5-4-5 **UK PREMIERE** [2013] 6'

Paweł Romańczuk Casio Concerto **UK PREMIERE** [2013] 4'

Paweł Romańczuk Trójwarstw **UK PREMIERE** [2013] 14'

The most legendary piece of Polish electronic music, *Study on One Cymbal Stroke* by Włodzimierz Kotoński, in an upside-down version. Realised for the first time at the Polish Radio Experimental Studio in 1957, using then-enigmatic

electronic instruments, here it is performed live on toy and homemade instruments by Polish explorers / constructors Mate Instrumenty.

Study on One Cymbal Stroke was the first autonomous music piece of music ever recorded at PRES. It is also the starting point for Mate Instrumenty's exploration of the Studio's aesthetic. Today, the score of Włodzimierz Kotoński's composition seems almost pedagogical in shedding light on the mysterious possibilities of the unknown and mostly inaccessible electronics of its era. Mate Instrumenty use the very same score – together with PRES-inspired new compositions by Paweł Romańczuk – to reveal the avant-garde sonic potential of some of the most mundane items possible; kids' toys and homemade instruments built out of everyday objects.

Produced by hcmf// organised in collaboration with the Adam Mickiewicz Institute operating under the Culture.pl brand within the international cultural programme accompanying Poland's centenary of regaining independence – POLSKA 100. Financed by the Ministry of Culture and National Heritage of the Republic of Poland as part of the Multi-annual Programme 'Niepodległa' 2017-2021.

PRES@60 is co-curated by Michał Libera, Michał Mendyk and Daniel Muzyczuk and co-financed by the Adam Mickiewicz Institute

Serge Vuille performs Christopher Fox

Phipps Hall, 2pm

Serge Vuille percussion
Christopher Fox electronics

Composer Christopher Fox joins Swiss percussionist Serge Vuille to perform his *untouch-touch*, a close collaboration between composer and performer written specifically for Vuille.

Christopher Fox (UK, 1955)

untouch-touch **WORLD PREMIERE** [2016-2017] 16'

untouch-touch was written for Serge Vuille, in response both to his musicianship and to an aspect of his stage presence, a capacity for a sort of charged stillness. The work is, as its title suggests, in two parts, the performer moving through the same sequence of gestures in each part, first to trigger sine-tones, then to strike gongs. Six gongs, six sets of sine-tones, each set made up of the six strongest partials of each of the gongs: 'untouch' as an abstraction of 'touch'. © Christopher Fox

Produced by hcmf// supported by the Swiss Arts Council Pro Helvetia

Philip Thomas + edges ensemble

Creative Arts Building Atrium, 2.40pm

Philip Thomas piano

Michael Parsons piano

edges ensemble

Michael Parsons:

Piano Piece 1962

Jive

September 2001

Walk

Performed by Philip Thomas, Michael Parsons and members of the University of Huddersfield's edges ensemble, the four piano pieces featured in this programme reflect very different aspects of Parsons' compositional activity and yet they are clearly by the same composer, his innate sensitivity to pitch, harmony and musical structure underpinning his music with clarity and rigour.

Michael Parsons (UK, 1938) Piano Piece 1962 [1962] 3'

Piano Piece 1962 dates from Parsons' student years at the Royal College of Music, before he had

met Cornelius Cardew, and several years before the two of them, alongside Howard Skempton and others, formed the Scratch Orchestra. It reflects a serialist influence, especially that of Anton Webern, but at the same time an individualised feeling for balance and metre.

Michael Parsons (UK, 1938) Jive [1996] 3'

Jive, composed more than 30 years later, is dedicated to the composer Michael Finnissy, and like the music of the younger composer, references elements of popular music (here, a sort of off-kilter swing) whilst retaining the composer's aesthetic of restraint.

Michael Parsons (UK, 1938) September 2001 [2001] 4'

September 2001 is one of a set of pieces begun in the year 2000 in which rhythm and duration are indeterminate and the music is read in a space-time continuum. The two parts are here performed concurrently, with the composer joining Thomas in a version for two pianos.

Michael Parsons (UK, 1938) Walk [1969] 10'

Parsons is well-known for his involvement in the now-legendary Scratch Orchestra (1969-ca.1974). His *Walk*, from 1969, reflects the opening out of activity beyond the simply musical that characterised much of the Scratch Orchestra's work. Written for 'any number of people walking in a large open space', it nevertheless requires a coordinated effort and is a perfect illustration of the balance between discipline and freedom which characterises Parsons' work even today.

This concert marks the release of the first major survey of Parsons' chamber and instrumental music, performed by Apartment House on Huddersfield Contemporary Records.

All programme notes © Philip Thomas

Produced by hcmf//

Kevin Fairbairn

St Paul's Hall, 3.20pm

Kevin Fairbairn trombone

Richard Barrett basalt

Timothy McCormack HEAVY MATTER **UK PREMIERE**

Sehyung Kim Sijo_241015 **UK PREMIERE**

Kevin Fairbairn performs on a trombone of his own design and construction and is committed to exploring new techniques and media in solo, multimedia, and improvisational settings. In this programme, he presents three works for the physically polyphonic trombonist, demonstrating the fascinating aural dimensions made possible by a radical re-imagination of instrumental technique.

Richard Barrett (UK, 1959) basalt (1990-1991) 8'

The material of *basalt* is, as it were, 'sculpted' from the instrument. The constituent elements of sound-production and modulation (breathing, embouchure, slide movement, vocalisation, use of transposing valve and so on) are split away from one another and reassembled into new configurations. The elements disintegrate, as if straining towards an elusive articulation, which remains elusive even when the player's voice is finally heard separately from the trombone, uttering disconnected syllables from a poem by Paul Celan which ends 'mir wächst das Fell übers gewittrigem Mund' (my storm-weathered mouth grows over with hide). *basalt* is also a component of the ensemble composition *negatives*. It was first performed as a solo piece by Barrie Webb in 1995. © Richard Barrett

Timothy McCormack (USA, 1984) HEAVY MATTER **UK PREMIERE** (2012) 8'

HEAVY MATTER is comprised of molten sound: dense sound with weight and mass, sound which churns itself through unsettled, shifting forms, sound which is between states of matter. The gestures are solid enough to retain the semblance of shape while constantly altering forms and

blurring registrable boundaries. Through the piece, the material is subjected to what can be thought of as varying degrees of formal gravity, which then affect the solidity, density and rate of the sound. The flow of sound is constant, heavy, multi-directional and pressurised. The sound is not within a space; it is the space.

© Tim McCormack

Sehyung Kim (Kazakhstan, 1987) Sijo_241015 **UK PREMIERE** (2015) 4'

Sijo_241015 is a type of a map in which, during the piece, no matter which route the performer chooses, they come to the same place. Each time, the musician makes his own new route using a different preparation. © Sehyung Kim

Produced by hcmf//

Nik Bärtsch + Trinity Laban CoLaB Ensemble

Huddersfield Town Hall, 4pm

CoLAB Ensemble:

Alan Mofti keyboard

Ellie Argente oboe

Emily Brown voice

Ethan Landin trumpet

Hanna Mbuya tuba

Maddy Hamilton cello

Rebecca Speller flute

Will Cleasby drums

Hannah Aebi dance

Nina Richard dance

Sophie Page dance

Rebecca Piersanti dance

Nik Bärtsch piano

Geneviève Grady choreographer

Trinity Laban's CoLab Ensemble performs under the leadership of Nik Bärtsch and choreographer Geneviève Grady. The result is a hypnotic and edgy show in which Swiss precision meets urban London groove, a multi-layered exploration of detailed polyrhythm, improvisation and contemporary dance.

Nik Bärtsch (Switzerland, 1971) Urban Groove (2017) 30'

Urban Groove is a project developed together with the Trinity Laban Conservatoire of music and dance in their annual Co-Lab week. The modular composition technique of my music offers an exploration of the triangle of composition, interpretation and improvisation to the musicians. Although the music has a coherent form and dramaturgy, a lot of freedom and space for collective reaction to it is possible and desirable. A team of musicians with various backgrounds lies in the integrative nature of this music. This nature and the string rhythmic energy of the music is the touching point for combining it with dance. The result is a modular ritual for a group organism. © Nik Bärtsch

Produced by hcmf// supported by the Swiss Arts Council Pro Helvetia

No [more] Pussyfooting

Bates Mill Photographic Studio, 5pm

Kobe Van Cauwenberghe guitar / tape-recorders
Malcolm Legrice background projection
(Berlin Horse)

Brian Eno / Robert Fripp The Heavenly Music Corporation (*No Pussyfooting*)

Brian Eno / Robert Fripp An Index of Metals (*Evening Star*)

No [more] Pussyfooting is a unique, live arrangement of the classic studio albums (*No Pussyfooting*) and *Evening Star* by Brian Eno and Robert Fripp. Integrating contemporary technology and the original 'frippertronics' set-up of two reel-to-reel tape-recorders, Kobe Van Cauwenberghe restores these gems of experimental repertoire to the stage, exploring the rich sonic textures of the electric guitar in combination with tape-loops.



Kobe Van Cauwenberghe © Camille Blake

Brain Eno (UK, 1948) / Robert Fripp (UK, 1946)
The Heavenly Music Corporation (No Pussyfooting)
(1972) 22'

The Heavenly Music Corporation is the first piece Eno and Fripp recorded together using two reel-to-reel tape recorders as a primitive looping system. Inspired by the earlier experiments of Terry Riley and Pauline Oliveros, this method later on came to be known as 'frippertronics'. They recorded *The Heavenly Music Corporation* at Eno's home studio in 1972 in just two takes: the first to create the backing loop, while the second provided Fripp with the opportunity to add additional soloing on top. Originally Fripp wanted *The Heavenly Music Corporation* to be entitled *The Transcendental Music Corporation*, but Eno was afraid people would think they were serious.

© Kobe Van Cauwenberghe

Brain Eno (UK, 1948) / Robert Fripp (UK, 1946) *An Index of Metals* (Evening Star) (1975) 28'

An Index of Metals, not to be confused with Fausto Romitelli's video opera, takes up the entire B-side of Eno and Fripp's 1975 album *Evening Star*. It has an overall more refined and less harsh sound than *No Pussyfooting*, leaning further towards Eno's later ambient albums. In this track they take 'frippertronics' to another level, or as critic Ted Mills wrote in a review at the time, 'An Index of Metals,' keeps Evening Star from being a purely background listen as the loops this time contain a series of guitar distortions layered to the nth degree, Frippertronics as pure dissonance.'

© Kobe Van Cauwenberghe

Produced by hcmf// supported by Flemish Community,
Artesis Plantijn Hogeschool Antwerpen and
ChampdAction.

Harmonic Canon 2

Creative Arts Building Atrium, 6.30pm

arx duo:

Mari Yoshinaga harmonic canon / auxiliary metal
percussion

Garrett Arney harmonic canon / auxiliary metal
percussion

Dominic Murcott (UK, 1965) Harmonic
Canon 2 **WORLD PREMIERE** (2016-2017) 21'

Please see Harmonic Canon 1 (Page 42)

Produced by hcmf//

Passepartout Duo

Phipps Hall, 7.10pm

Passepartout Duo:

Nicoletta Favari piano

Christopher Salvito percussion / piano

Mayke Nas DiGiT # 2

Lansing McLoskey This Will Not Be Loud and
Relentless **WORLD PREMIERE**

Passepartout Duo present a programme of works highlighting their interest in the relationship between visuality and sound in performance. While Lansing McLoskey's *This Will Not Be Loud and Relentless* sees the performers struggle to be heard, performing on instruments muted by towels, *DiGiT#2*, by Mayke Nas, embodies this struggle via a complicated game with a surprise twist.

Mayke Nas (Netherlands, 1972) DiGiT # 2 (2002) 6'

Mayke Nas' *DiGiT#2* is a kind of highbrow hambone, a rhythmic fantasy growing out of children's hand-patting and clapping games between the two performers at the piano. The tone clusters seem to promise a very static musical piece, but a surprise awaits around the corner...

Lansing McLoskey (USA, 1964) This Will Not Be
Loud and Relentless **WORLD PREMIERE** (2017) 8'

Lansing McLoskey's newly commissioned work seeks to develop the idea of a struggle between the performers, explicated through the hitting of muted instruments; the great physicality required by the writing contrasts with the amount of sound produced. This dichotomy becomes a source of narrative and a conversation between the instrumentalists.

Produced by hcmf//

Bastard Assignments

Bates Mill Blending Shed, 8pm

Bastard Assignments:

Timothy Cape objects

Edward Henderson piano / objects

Caitlin Rowley objects

Josh Spear piano / objects

Edward Henderson Hold

Caitlin Rowley Community of Objects

Timothy Cape Wildflower

Josh Spear Extended Play

Formed at Trinity Laban Conservatoire of Music and Dance in 2011, South London-based composers collective Bastard Assignments have curated projects featuring Alwynne Pritchard, Neil Luck, Andrew Hamilton and Neele Hülcker, as well as performing their own works across Europe. At hcmf// 2017, members of the collective simultaneously occupy the role of composer and performer with a programme of their own brand new works.

Edward Henderson (UK, 1989) Hold (2017) 12'

In this piece I have created four non-developmental musical states characterised by incessant repetition and constant change.
© Edward Henderson

Caitlin Rowley (Australia, 1973) Community of
Objects (2017) 10'

Crumpling, tearing, smoothing, folding. The sounds of *Community of Objects* are chiefly the quiet, dry sounds of paper-handling. A piece which explores the private side of public performance, the audience is drawn into the performer's experience through tiny sounds, half-hidden discoveries and moments of sharing. The piece's score is also its principal instruments — a collection of handmade paper boxes which are handled with gloves and bare hands, and destroyed during the performance. The paper sounds are interspersed with sounds and actions prompted by the contents of the boxes, discovered by the performers over the course of the piece.

© Caitlin Rowley

Timothy Cape (Ireland, 1991) Wildflower (2017) 8'

Wildflower comes from my experience of walking on the beaches of Donegal, Ireland when home for Christmas. Winter storms and high tides bring rubbish in from its 'home' in large floating ocean garbage patches for a brief winter beach visit, before the next high tide brings them out again. The brightly coloured plastic dotted around the landscape gives the effect of turning the beach into a surreal blooming spring meadow. I harvested some of this seasonal produce, brought it home, washed it and used it to make wind chimes which I then put back onto the beach. © Timothy Cape

Josh Spear (UK, 1990) Extended Play (2017) 11'

Extended Play takes its name from the idea and original structure of an EP, a record containing a few songs but not enough for an album. Genre changes, entertainment tropes, and cuts between material drive the piece. Lipsync and movement heavy, this piece is chiefly concerned with the symbiosis of movement and sound. © Josh Spear

Produced by hcmf//

Phurpa

St Thomas's Church, 9.15pm

Phurpa:
Alexey Tegin
Pavel Selchukov
Daniil Zotov

Before Buddhism reached Tibet, practices involving shamanic rites derived from various ancestral cults became known as 'Bon'. Phurpa, led by contemporary artist Alexey Tegin, is a Moscow group based in this tradition. Making its eagerly awaited UK debut at **hcmf//** 2017, the cult band's trademark style is a specific kind of overtone chanting, based on the principle of the singer's transmogrification during the chanting meditation.

Please note: Incense will be used during this performance

Alexey Tegin, a founding member and leader of the group, started exploring and experimenting with traditional and ritual music in the middle of the 1990s, at the legendary *Cardinal Art Factory* in Moscow. Phurpa was formed in 2003, and named after *Phurpa Drugse Chempa* (phur pa 'brug gsas chem pa), one of the five tutelary deities of the *Father Tantra* in the Bon tradition (this unique deity has a lower part of his body shaped in a form of phurpa, or kila, a three-edged peg/knife, widely used in tantric Buddhist rituals). The trademark style of the band is based on a special type of tantric overtone singing/chanting, called *gyukye* (rgyud skad), from the Tibetan words 'rgyud' (tantra) and 'skad' (sound of the voice). This singing is based on the principle of the practitioner's transmogrification achieved through an extensive training, including both meditation and physical, breathing and vocal exercises.

Produced by **hcmf//**



Phurpa © Elena Pinaeva

Sukitoa o Namau

Bates Mill Photographic Studio, 11pm

Sukitoa o Namau *electronics*

Sukitoa o Namau is a Moroccan experimental sound artist rooted in contemporary dance, performance and visual arts. Using field recordings and processed sounds, Sukitoa delves into concepts and processes such as fascination, hypnosis, aura, and trance.

Please note: This performance may contain flashing lights

Sukitoa o Namau (Morocco, 1984) Nari II
UK PREMIERE (2017) 20'

Through the act of field recording and processing the sounds gathered during my journey in Morocco, I invoke the incorporeal presence of what has been captured and I draw it to reveal or reflect images, experiences and questions that are at the centre of my research.

Why does the sound of a rattlesnake's tail petrify us when our primal reflex should be fight or flight? Is fascination similar to an emotional paroxysm (fear, uncontrollable laughter, orgasm, fits of violent anger)? Is fascination a tool of domination?
© Sukitoa o Namau

Produced by **hcmf//**

Christian Weber + Joke Lanz

Bates Mill Photographic Studio, 11.30pm

Christian Weber *double bass*
Joke Lanz *turntables*

Over the past summer, Joke Lanz explored the social soundscapes of Japan and Taiwan, while Christian Weber focused on touring and researching the double bass. Riled up from a spectacularly eventful few months, they return to Huddersfield with an all new set-up, replacing the microphone and electric bass with double bass and turntables. Their 20 years of sound will be put on the table and stirred in the moment – the resulting *plat du jour* shall speak for itself.

Produced by **hcmf//** supported by the Swiss Arts Council Pro Helvetia

BBC
RADIO



Parts of this concert will be broadcast by BBC Radio 3 on Saturday 9 December 2017



Bastard Assignments © Bridie O'Sullivan

Bastard Assignments

Directing someone to a Bastard Assignments gig can feel a bit like you're guiding them to their deaths. 'It's straight through that unlit park. That's right, into that abandoned mental asylum/disused safehouse/empty tunnel shaft. Further... further...' This use of space is not a gimmick. It's a deliberate attempt to unbalance. Unnerve. Recondition. Much like the music, which might include cadenzas dedicated to the studied assembly of a jam sandwich or someone stroking an electric guitar with a strap-on. Ed Henderson, one member of the intrepid composer-collective, insists there is no 'anti-establishment narrative'. They all studied at 'super-elite music colleges', he points out, meeting at Trinity Laban. And both the BBC and Aldeburgh have come knocking. Yet they really don't sound much like the establishment. Personal, fidgety, thrillingly odd, the works of the London-based foursome are Fluxus for the Facebook generation. Henderson and Caitlin Rowley tend to reduce material down to zingy aphorisms; Tim Cape and Josh Spear explode ideas through time, media and space, mind and body giving chase. Through it all, the conceptual collides with the confessional. 'Even our notational music inhabits a quite personal psychic space,' says Henderson.

Writer Robert Barry argues that BA exemplify a punk moment in London's new music scene. Henderson acknowledges an up-yours quality to his early BA works. 'I was playing with people,' he says. In *Tape Piece*, which involved Sellotaping the audience, he was trying to get as far away from the 'intellectualism and artistry, all worked out in one hyper notated score' that was encouraged at Cambridge, where he was an undergrad. 'I was daring people to say that I was lazy or that it wasn't music.'

During *Blow Suck*, which ends with the BA team all pretending to smoke, someone demanded their money back, shouting, 'You're taking the piss!' 'I'm trying to give a bit more now. Be a bit less confrontational, less aggressive,' Henderson says. BA is one of several encouragingly bolshie new

collectives (Topophobia, Weisslich, ddmmyy) that work in that liminal ground between performance art, sound and music, who all sprung up in the 2010s as part of a reenergised London scene.

It's not meant to be like this. London's meant to be dead. Or at least dying. Too expensive to sustain a living in. But for Henderson the hardship was a spur. 'It's beneficial to work a lot and have two jobs... It sharpens your focus,' he says. Recession, he claims, was the mother of the DIY scene. 'There was the feeling that there's going to be nothing for you unless you do it yourself,' he explains. 'And it interested me more to do stuff with cheap materials in my own room than write for an ensemble that would give me parameters or – what I really resented – treat me like a 'young composer'. BA work together on pieces, collaborating, critiquing, 'contributing material as a group'. They're more like dancers, Henderson says, trying things out, using whatever comes naturally. Jennifer Walshe was a big influence, encouraging them to 'realise material immediately. 'Have you tried it on one foot? Have you tried it upside down?' Their monthly gigs force them to write quickly, a piece a month. Vitality results.

Composer-collectives don't last long. The ONCE Festival, the elusive, trailblazing American that they most resemble, lasted 8 years. BA is four. Henderson is unsentimental. 'For as long as it's useful to us, as artists, we'll continue,' he says. At the moment things are looking good. Audiences are growing. Becoming industry leaders on diversity is their aim for the next series.

And their name? It's not as combative as it sounds. It's just a very literal description of why Cape started the group in the first place: to find an outlet for college works. 'We tried to think of a better name,' says Henderson, 'but when we first saw it written down, it felt totally right. Because you can't unsee it. It's such an awkward, gnarly thing'.

© Igor Toronyi-Lalic

Igor Toronyi-Lalic is the co-founder and director of the London Contemporary Music Festival

The Metal Playground

Sunday 19 November

Creative Arts Building Atrium, 1pm-3pm

Free Event (booking required)

Led by Dominic Murcott and percussionist wizards arx duo, the Metal Playground is a space where children and their parents can explore a range of rare instruments including the Harmonic Canon – a large, custom-made double bell that sounds like no other. Children will have the opportunity to play these instruments themselves and discover a hidden sound world. This collaborative music-making session will involve listening, exploring, creating and storytelling.

For ages 7-12 (older siblings welcome).

Produced by hcmf//

hcmf// in Lego

Monday 20 November

Creative Arts Building Atrium, 11am-4pm

Free Event

Join us and re-create iconic moments from **hcmf//**'s first 39 editions in Lego form!

Produced by hcmf// in partnership with Heritage Quay

hcmf// shorts

Monday 20 November

Various Venues

Free Events

Five artists and ensembles have been selected for this year's **hcmf//** shorts, a series of short concerts providing an opportunity for talented up-and-coming performers and composers to showcase their work alongside performances from some of the finest musicians working in contemporary music today. The programme includes an eclectic mix of solo performances, experimental compositions and audiovisual work. Please see pages 42-51 for full details.

Produced by hcmf//

Heavy Metal: An exploration of bells and metal percussion

Tuesday 21 November

Phipps Hall, 2pm-4pm

Free Event (booking required)

Join Dominic Murcott and arx duo for a workshop involving rare and unusual tuned percussion to include the aluphone, almglöcken (tuned cowbells), vibraphone and pedalled glockenspiel, and a new custom-built instrument called the Harmonic Canon – a computer-designed, half-ton double-bell. In this workshop you will explore the science and spectral aspect behind the bells, the creative opportunities and problems involving bells and the technical intricacies of writing for unusual tuned percussion.

For composers, percussionists & sonic artists

Produced by hcmf//



The blurred line: between drawing and sound

The blurred line: between drawing and sound

Tuesday 21 November

Heritage Quay, 6pm-8pm

Free Event (booking required)

Developed by Manchester based artists Aliyah Hussain and John Powell-Jones, this ongoing collaborative project explores the relationship between sound and visuals using traditional print techniques, drawing, amplification and sound manipulation.

The act of mark-making becomes the instrument and the physical gesture is integral to the creation of the sound. Using contact microphones, participants will learn techniques to manipulate and loop these sounds to form the basis of a soundscape through the physical action of drawing/mono-printing, leading to a dynamic approach to performing live, where both drawing and sound are equally considered at the same time.

Produced by hcmf//

Music of the Now

Heritage Quay

Mon-Fri: 8am-8pm

Sat: 9am – 5pm

Sun: 10am – 4pm

This autumn, two landmarks in British contemporary classical music are featured at Heritage Quay. This exhibition celebrates the 50th anniversary of the British Music Information Centre (BMIC) and the 40th edition of **hcmf//**, drawing on the amazing archive collections held at the University – including the original scores featured in our Music For Young Players project.

Music for Young Players

Thursday 23 November

Huddersfield Town Hall, 5pm

Free Event

Join us for a fantastic performance by pupils from six Kirklees primary schools who have participated in our Music for Young Players project, a partnership with Sound and Music and the British Music Collection at The University of Huddersfield's archives, Heritage Quay. Local composers Julian Brooks, Eleanor Cully and Tom Lawrence have run composition workshops in schools over a six week period, taking inspiration and starting points from a set of scores from the 1960s and 1970s called Music for Young Players.

Come and hear some of the scores performed, alongside new companion pieces composed by the pupils themselves during the workshops. The performance will also feature one of the original scores performed by all the school groups together, directed by composer Duncan Chapman.

Featuring work from:

Fieldhead Primary Academy
Howard Park Community School
John Curwen Cooperative Primary Academy
Oak CoE Primary School
Reinwood Juniors
St Thomas CoE School

Produced by hcmf// in partnership with Sound and Music and the British Music Collection at Heritage Quay

CeReNeM Masterclass: Hilda Paredes

Thursday 23 November

Creative Arts Building CAM G0/1, 4pm-6pm

Free Event

A public composition masterclass with composer Hilda Paredes and four emerging female-identifying composers, selected from an open call.

Produced by hcmf// in partnership with CeReNeM,
Centre for Research in New Music, University of
Huddersfield

Lauren Sarah Hayes: Improvising Electronics Workshop

Friday 24 November

Creative Arts Building CAM G/01,

5.30pm-7.30pm

Free Event (booking required)

In this workshop we will demystify some of the processes surrounding live electronic music making. Led by electronic musician and sound artist Lauren Sarah Hayes, participants will be guided through building low-cost, DIY electronic instruments, and explore strategies



Lauren Sarah Hayes

for improvising using these new creations – as well as learning ways of augmenting them digitally. Using techniques derived from embodied interaction, somatic practices, Deep Listening, and established improvisational exercises, the group will work together to playfully explore collaborative music making.

For female identifying participants only; no experience necessary.

Produced by hcmf//

Pop-Up Art School

Saturday 25 November

Creative Arts Building Atrium, 12pm-3pm

Free Event

This exciting and temporary event will 'pop up' to celebrate the work of Pauline Oliveros and complement the performances of her work at the festival. Come and take part in fantastic creative art, craft, media, music and sound experiences facilitated by creative specialists and PGCE teachers from the University. All ages and abilities welcome – no experience is necessary.

Produced by hcmf// in partnership with The University of Huddersfield.



Pop-Up Art School

Music at Play: Imaginary Communities

Sunday 26 November

Heritage Quay, 10am-11.30am

Free Event (booking required)

Chol Theatre and hcmf// practitioners will take you on a journey into the world of imaginations, using drama and music to create characters and discover stories. Come play, create and share your ideas as together we make our very own atmospheric storytelling adventure.

For under 5s and their parents / carers.

Produced by hcmf// in partnership with Chol Theatre

hcmf// SMS

Sunday 26 November

Huddersfield Town Hall, 4pm

Free Event

Students from Leeds College of Music's Saturday Music School perform their own brand new work, marking an exciting new collaboration between hcmf// and Junior LCoM! This project aims to engage and inspire young people, whilst developing their skills. Students have taken part in composition workshops led by Ben Gaunt and

Karen Gourlay, as well as working with Swiss composer and percussionist Fritz Hauser to realise their own creations. The young musicians have improvised, composed and collaborated to create this new work you hear today.

Produced by hcmf// in partnership with Leeds College of Music; supported by the Michael Tippet Foundation

To book workshop places or discuss your visit further, please contact Alexandra Richardson on **01484 471116** or email **a.richardson@hud.ac.uk**

We continue to develop our Learning & Participation programme throughout the year, so please check our website and social media for updates.



13 Philip Thomas + Quatuor Bozzini

St Paul's Hall, 12pm

Tickets £12 (£9 concession / online)

Quatuor Bozzini:

Clemens Merkel violin
Stéphanie Bozzini viola
Isabelle Bozzini cello
Alissa Cheung violin

Philip Thomas piano

Mary Bellamy beneath an ocean of air **UK PREMIERE**
Bryn Harrison Piano Quintet **UK PREMIERE**

Continuing the ongoing relationship between Quatuor Bozzini and Philip Thomas, this concert features two world premiere performances of works by UK composers Bryn Harrison and Mary Bellamy. The glorious combination of piano and string quartet offers the composers rich possibilities to explore themes of time and light, using resonance and colour in nuanced ways throughout the concert.

Mary Bellamy (UK, 1971) beneath an ocean of air **UK PREMIERE** (2017) 20'

beneath an ocean of air was inspired by the beautiful skyspace artworks of James Turrell in which viewers can sit and observe the sky through framed apertures in the ceilings of buildings. Turrell describes these works as an attempt to 'bring the sky down to the top of the space you're in so that you really feel to be at the bottom of the ocean of air'. Visiting the Deer Shelter Skyspace at the Yorkshire Sculpture Park I was able to experience this extended perception of light and air and was struck by the way light becomes something that can be felt, something physical, when viewed in this way. The speed of air travelling and how rapidly the light changed were both enhanced. In many ways this piece attempts to evoke similar sensations: movement is central to

it, and it explores sounds travelling with changing velocity and direction. For much of the piece sounds are suspended and floating in the upper registers, whilst at other times they descend rapidly, remaining grounded before travelling upwards again. Throughout, the quintet moves as one body of sound, emitting a sense of space, distance and speed as it moves through different forms and states. © Mary Bellamy

Bryn Harrison (UK, 1969)
Piano Quintet **UK PREMIERE** (2017) 55'

The late American composer and theorist Jonathan Kramer said that the present is not simply the place where perception happens but 'also the meeting ground for memory and anticipation, both of which colour our perception.' My piece draws on a world of vanishings, recollections, apprehensions and remembrances through the pervasive use of cyclical repetition. Memory is presented here not as a sight for nostalgia but as a vehicle for issuing forth what is to become. The piece was commissioned and first performed by Philip Thomas and Quatuor Bozzini. The project was made possible through generous funds provided by the University of Huddersfield. © Bryn Harrison

Produced by hcmf// supported by Conseil des arts et des lettres du Québec, Canada Council for the Arts and Culture et Communications Quebec

14 Karkowski: Encumbrance

St Paul's Hall, 5pm

Tickets £12 (£9 concession / online)

Gęba Vocal Ensemble

Thomas Lehn analogue synthesiser

Baskak Delightful Buzz **WORLD PREMIERE**
Krzysztof Knittel Norcet II **UK PREMIERE**
Zbigniew Karkowski Encumbrance **UK PREMIERE**

In 2009, the Polish / Swedish / Japanese noise maverick Zbigniew Karkowski composed a monumental vocal-electronic piece for the Gęba Vocal Ensemble, a unique mark within the genre receiving its UK premiere at **hcmf//** 2017. Sonically related pieces from Polish Radio Experimental Studio's Krzysztof Knittel and Gęba Vocal Ensemble's director, Baskak (Antoni Beskiak), will supplement the darkness.

Baskak (Poland, 1972) Delightful Buzz **WORLD PREMIERE** (2017) 7'

The words *rozkoszny szmerek* (delightful buzz) come from a pre-war song *Ta mata jest wstawiona* by Polish-Jewish lyricist Andrzej Włast and composer Artur Gold about a tipsy lady and her all-embracing attitude.

In 2006 I started an extended vocal techniques festival in Warsaw. Its name, Gębofon, comes from *gramophone*, with *gęba* meaning *mouth*, *gob*, or *mug*, as in *peasant's mug*. It's a common neologism for imitating requisite sounds with your voice. In Polish culture, it's also connected with Witold Gombrowicz's concept of *gęba*: 'To give somebody a face is to enforce a condition of shape – effectively, to efface'. © Baskak

Krzysztof Knittel (Poland, 1947) Norcet II **UK PREMIERE** (1980) 17'

I spent the spring and the summer of 1978 in Buffalo. It was always very quiet in the house and a little bit eerie. I often used to sit upstairs by the open window and listen to the sounds coming in from the street – trees whispered softly in the breeze, sometimes a car was passing or a wail of ambulances could be heard from afar. The old collapsible table creaked. In such moments I caught myself murmuring something, a low humming tone... one day I decided to record that ringing silence and feed it into a computer. © Krzysztof Knittel

Zbigniew Karkowski (Poland, 1958) Encumbrance **UK PREMIERE** (2009) 40'

The score for *Encumbrance* is graphic-approximative. It consists of several patterns / models for vocalists. It's a rather open set of rules which can subsequently be modulated, transformed, deviated and pulsated by means of various variation techniques (for instance 'phase shifting' which can create out of phase patterns between individual singers), electronics, through use of tone generators (static tones and sweeps), and a computer (real time filtering and modulation using dedicated software solutions). The vocal techniques are a result of the collective work of the vocalists and the composer. © Zbigniew Karkowski

Produced by hcmf// organised in collaboration with the Adam Mickiewicz Institute operating under the Culture.pl brand within the international cultural programme accompanying Poland's centenary of regaining independence – POLSKA 100. Financed by the Ministry of Culture and National Heritage of the Republic of Poland as part of the Multi-annual Programme 'Niepodległa' 2017-2021.

Bates Mill Blending Shed, 8pm

Tickets £12 (£9 concession / online)

Zwerm:

Toon Callier electric guitar

Johannes Westendorp electric guitar

Bruno Nelissen electric guitar

Kobe van Cauwenberghe electric guitar

Lucas Van Haesbroeck scenography

Johan Vandermaelen sound engineer

Christopher Trapani Shotgun Schoegaze

UK PREMIERE

Joanna Bailie Last Song from Charleroi

UK PREMIERE

Alexander Schubert Wavelet A Societies / Sciences **UK PREMIERE**

Appearing at **hcmf//** for the first time, Europe's premiere guitar quartet Zwerf perform a three-sonic tableaux by Christopher Trapani, Joanna Bailie and Alexander Schubert in which the electric guitars create complex sounds with little movement, acting as a sort of 'pythagorean curtain'. The performers are stripped of most of the visual theatrics that go with a live performance, shifting the action more towards the ear and the act of listening. The ear is the centre, vision is obscured, and immersion is the key word.

Christopher Trapani (USA, 1980) Shotgun
Schoegaze **UK PREMIERE** (2017) 20'

Shotgun Shoegaze brings together the expressive bottleneck slides of the Delta Blues with the swirling, distortion-drenched soundscape of shoegaze bands. Distant swells, strums, and solo lines intertwine to create dense layered textures whose shape and tuning are constantly twisted by the Loopsculptor, a custom-built flexible delay. Sound travels viscerally in space, circling the audience, its trajectories, colors, and pulsations gradually coalescing into one swarming, shifting mass... © Christopher Trapani

Joanna Bailie (UK, 1973) Last Song from Charleroi
UK PREMIERE [2017] 16'

Last Song from Charleroi is based on field recordings made in the Belgian city of Charleroi in 2013. The city has been in a state of post-industrial decline for many decades, and the scrap metal works that I recorded is one of the few remaining sites still in operation. In some ways the piece is the companion to *Symphony street souvenir*, a work from 2010 concerned with the slowing down of recorded sound and all the sadness and disintegration of materials that this entails. *Last Song from Charleroi* does the opposite – over its 16-minute span the field recording is sped up, the complex spectrum of the factory drone rises three octaves, and the identity of the recorded location gradually comes into view. The sound of the upwards *glissandi* that dominate the piece is also the sound of a machine turning on, of anticipation and suspense, and as such a strange counterpoint is formed between musical effect and concrete subject matter. © Joanna Bailie

Alexander Schubert (Germany, 1979)

Wavelet A Societies / Sciences **UK PREMIERE** (2017)
20'

This piece contains passages of Gordon Krieger's *Sonatas for Mac Voice*.

|||||

ggiiggggggggggigij gggiiigggggggggiggg.
pull, pull, pull.

• • • • •

pull, pull, pull.

iggggggggggggiiigggggggggggiigggggggggij

gggiigggggggggiggg.

pull, pull, pull.

igggggggaggggiigggggagggggigegiiiggggggeggggg

© Alexander Schubert

Produced by hcmf// supported by the Flemish Art Decree, Transit Festival, Ruhrtriennale and the Ernst Von Siemens Stiftung.





Julie Kjaer © Bartosz Dzikowski

16 Julie Kjaer

Bates Mill Photographic Studio, 10pm

Tickets £12 (£9 concession / online)

Julie Kjaer bass clarinet / flutes / alto sax
Mandhira De Saram violin
Alice Eldridge cello
John Edwards double bass
Samuel Stoll french horn
Mark Sanders percussion

Danish saxophonist Julie Kjaer's edgy and thoughtful playing has become increasingly evident around Europe – inhabiting the ground between composition and free improvisation, experimenting with extended techniques and sound, she pushes her instruments to the limits. Previous collaborations with artists as diverse as Paal Nilssen-Love, Dave Douglas, Mira Calix and 'Leafcutter' John demonstrate the breadth of her work, and the high regard in which she is held. Here Kjaer makes her Huddersfield debut with a newly composed concert-length work, commissioned by **hcmf//** and Copenhagen's newest festival, **[(Go)]ng Tomorrow**. Performing with a handpicked ensemble of adventurous musicians from the European experimental music scene, *THIS IS WHERE YOU SEE ME* is a musical exploration of the process of metamorphosis and the stages of transformation.

Julie Kjaer (Denmark, 1978) *THIS IS WHERE YOU SEE ME* **UK PREMIERE** (2017) 50'

Metamorphosis – a profound change in form from one stage to the next in the life history of a living being.

THIS IS WHERE YOU SEE ME, composed especially for **hcmf//** and **[(Go)]ng Tomorrow** explores this fascinating process. The piece is based on composer Julie Kjaer's work with integrating composition and free improvisation. She has chosen to compose for a chamber music lineup in order to explore the acoustic sound of the instruments through experiments with extended techniques. As well as using elements from jazz and experimental jazz, the music takes inspiration from Kjaer's big passion for different kinds of folk music.
 © Julie Kjaer

Co-commissioned by **hcmf//** and **[(Go)]ng Tomorrow**

Produced by hcmf//

17 Clara de Asís

Bates Mill Photographic Studio, 1pm

Tickets £12 (£9 concession / online)

Clara de Asís guitar

Spanish composer and guitarist Clara de Asís has a longstanding interest in minimalist frameworks, special auscultation and temporal suspension, making her the perfect interpreter for *Appalachian Anatolia* (14th century), a 40 minute solo piece for modified guitar by Swiss composer d'incise (aka Laurent Peter). A drifting musician with no particular instrument, d'incise's influences range from dub sound systems to experimental electronic music, using software, recordings and objects (amongst other things) to explore sound.

d'incise (Switzerland, 1983) *Appalachian Anatolia* (14th century) (2016) 40'

Perhaps more than a strict composition, this piece is a conjunction of a technical frame, a conceptual input, and the player's own vision.

It works on tuning and detuning, a different set-up of the strings, on harmonics and pitch frictions and on the influences of music from very varied origins and the transposition of gestures inside a reduced field of possibilities. It might develop as a form of raga, of perpetual variations of determined material, but it remains a guitar alone, its strings resonating, nothing else. © d'incise

Produced by **hcmf**// supported by the Swiss Arts Council Pro Helvetia





Hanna Hartman: Shadow Box

18 We Spoke

Phipps Hall, 4pm

Tickets £12 (£9 concession / online)

We Spoke:

Julien Annoni percussion / objects / performance

Julien Mégroz percussion / objects / performance

Olivier Membrez percussion / objects / performance

Gwenaëlle Rouger percussion / objects / performance

Serge Vuille percussion / objects / performance

Fritz Hauser gong

Robert Torche electronics / sound

Simon Loeffler H **WORLD PREMIERE**

Hanna Hartman Shadow Box **UK PREMIERE**

Simon Loeffler B

Cathy van Eck Wings **UK PREMIERE**

Fritz Hauser Schraffur **UK PREMIERE**

Swiss-UK contemporary music company We Spoke are joined by Swiss maestro Fritz Hauser to present a programme of post-percussion music. From simply acoustic to purely electric, the performers shape sound with their bare hands (and a few accessories), caressing and scratching textured objects, tuning forks, instruments and microphones in five sculptural works.

Simon Loeffler (Denmark, 1981) H **WORLD PREMIERE** (2017) 9'

H is written for 20 tuning forks, four singing bowls and one rebuilt alarm clock. The piece seeks to explore the expressive potential of a back and forth mechanism of a self-built machine. The machine not only serves to strike all sounding objects, but is also a kind of hypnotic pendulum in its own right.
© Simon Loeffler

Hanna Hartman (Sweden, 1961) Shadow Box **UK PREMIERE** (2011-2013) 12'

'Float like a butterfly, sting like a bee'
© Hanna Hartmann

Simon Loeffler (Denmark, 1981) B (2011) 7'

In *B*, three musicians play with two parameters: guitar pedals connected to modulate each other, and fluorescent lamps whose static electricity the musicians pass on to each other by touching. My intention was to make one single instrumental body in which the musicians connect through the simplest of body movements (hands and feet).
© Simon Loeffler

Cathy van Eck (Belgium / Netherlands, 1979) Wings **UK PREMIERE** (2007) 9'

One loudspeaker and three microphones are placed opposite each other. The volume is turned high, and feedback occurs. Three performers manipulate the feedback by shifting foam-board panels around, creating new spaces with every movement and therefore also changing the space in which the feedback can resonate. Depending on the placement of the shields and the pitches of the feedback, the sound is processed by the computer.
© Cathy van Eck

Fritz Hauser (Switzerland, 1953) Schraffur **UK PREMIERE** (2009) 20'

As a child I was fascinated with crayon drawings, where we first painted coloured fields on a piece of paper, then covered everything with a black crayon. After that we used an old pen to scratch forms that then were coloured coincidentally. I also loved tracing. Cover an object (coin, stone...) with a thin piece of paper and make the surface visible with a pencil. Both activities feature the same noise: a scratching, scraping, polishing, chopping sound that with different material and tempo can produce an immense variety of overtones and harmonics.
© Fritz Hauser

Produced by hcmf// supported by the Swiss Arts Council Pro Helvetia; also supported by STIM's Council for the Promotion of Swedish Music, Export Music Sweden, Kultur i Väst & Musik i Syd

19 London Sinfonietta + Irvine Arditti

St Paul's Hall, 7.30pm

Tickets £17 (£14 concession / online)

London Sinfonietta
Martyn Brabbins conductor
Irvine Arditti violin

Colin Matthews *Contraflow*
Iannis Xenakis *Thallein*
Sir Harrison Birtwistle *Silbury Air*
Hilda Paredes *Señales* **UK PREMIERE**

An explosive combination, Britain's foremost contemporary music ensemble the London Sinfonietta joins forces with world renowned violinist Irvine Arditti to present the UK premiere of Hilda Paredes's acclaimed violin concerto *Señales* alongside some of its most iconic commissions. From the architectural principles that guide Xenakis's *Thallein*, to the richness of Birtwistle's *Silbury Air*, inspired by the mystery of the prehistoric Silbury Hill in Wiltshire, and Colin Matthews' *Contraflow*, co-commissioned with **hcmf//** in 1992, these landmark pieces give a sense of the musical journey the London Sinfonietta has taken in its 50th anniversary year.

Colin Matthews (UK, 1946) *Contraflow* (1992) 12'

Contraflow might be compared to a journey in which the return half is seen in a different perspective. Formally the work consists of a scherzo and trio, where the expected reprise turns into a slow movement in which the scherzo is recapitulated in reverse, with seemingly little resemblance to the original. Within this overall framework there is another process at work – a sequence of tiny concertinos for each member of the ensemble, beginning halfway through the scherzo with second violin, trombone and oboe; then flute, trumpet and viola; in the trio, clarinet, horn and cello; and in the slow movement, contrabassoon, percussion and bass, with finally a

duo for first violin and piano.
 © Colin Matthews

Co-commissioned by **hcmf//** and the London Sinfonietta

Iannis Xenakis (Greece, 1922-2001) *Thallein* (1984) 17'

This work was written for the London Sinfonietta and in it Xenakis exploits a distinctive kind of collective virtuosity.

Xenakis's handling of the raw material of his music became ever more assured and naturally expressive, so the outlines of his words became simpler: structures are less refractory, points of reference carefully positioned. Rhythmic profiles have become more sharply etched; Xenakis's heritage as a Greek patriot has never loomed larger in his music. The big tune (not too strong a description) that comes to dominate *Thallein* seems like a folk melody torn out of one context and placed with total naturalness in another, without the slightest suggestion that the effect is at all anecdotal.

The marvellously smooth tempo changes in *Thallein* lend a convincing cohesiveness to the score, leaving the impression of an organism that throws out tendrils of material as it gathers momentum until it is surrounded by a skein of interlaced instrumental lines. In classical Greek the title indeed means 'to sprout', and though Xenakis probably attaches it to the processes that lie behind the work, the way in which his musical system can generate new material from itself, it seems a perfectly apt name for such a vital and ebullient score. © London Sinfonietta

Sir Harrison Birtwistle (UK, 1934) *Silbury Air* (1977) 15'

Silbury Air is named after Silbury Hill, a prehistoric mound in Wiltshire, the biggest artificial mound in Europe, being 125 feet high and covering more than five acres. Its use and purpose, after centuries of speculation, still remain a mystery.



Hilda Paredes © Graciela Iturbide

The music of the *Air* is not in any way meant to be a romantic reflection of the hill's enigmatic location – nor a parallel with any of its evident geometry. Seen from a distance the hill presents itself as an artificial but organic intruder on the landscape. I have often alluded to my music of landscape presenting musical ideas through the juxtaposition and repetition of 'static blocks' of, preferable for my terminology, objects. These objects themselves being subjected to a vigorous invented logic via modes of juxtaposition, modes of repetition, modes of change. The sum total of these processes is a compound artificial landscape or 'imaginary' landscape, to use Paul Klee's title.
 © Sir Harrison Birtwistle

Hilda Paredes (Mexico, 1957) *Señales* **UK PREMIERE** (2012) 20'

This 20-minute piece is a rush of *señales* (signals), projected by and to the dashing solo violin, to and from the supporting mixed nonet. There is a slow introduction ending in quarter-tone scales announcing the soloist, who speeds the music up and lifts it into a new register. From here, everything is dialogue, recall and excitement, with some reminiscences of the Fourth Quartet of Jonathan Harvey, a composer Paredes admired for his 'honesty and highly spiritual music.'
 © Paul Griffiths

Produced by **hcmf//** supported by the **hcmf//** Friends

20 GGR Betong

Bates Mill Blending Shed, 10pm

Tickets £12 (£9 concession / online)

GGR Betong:

Louise Magnusson saw blades

Sven Rånlund modular synthesiser

Åsa Nordgren soprano

Pelle Bolander electric violin / effect modules

Barrie James Sutcliffe unstable electronic system

Tomas Hulenvik metal zone pedals

Michael Idehall synthesiser

Tony Blomdahl oil barrel and spring reverbs

Fredric Bergström conductor

Linus Andersson sound projection

Pauline Oliveros Bottoms Up 1_RMX **UK PREMIERE**

Tetsuo Furudate Below The

Demarcation **UK PREMIERE**

Anna Eriksson Three minutes and ten seconds **UK PREMIERE**

Zbigniew Karkowski Doing By Not Doing **UK PREMIERE**

Ruta Vitkauskaitė Kragaga **UK PREMIERE**

Lasse Marhaug The Great Silence **UK PREMIERE**

GGR Betong formed in 2014 as a tribute orchestra to the late noise musician Zbigniew Karkowski who, during the 1980s, lived and made everlasting marks on the streets and venues of Gothenburg. The idea was to do a one-off concert, performing a particular piece of heavy noise music by Karkowski, and then move on. Instead, the orchestra continues to play and has gradually built a repertoire of noise works, a selection of which will be performed at **hcmf//** 2017.

Pauline Oliveros (USA, 1932-2016) Bottoms Up 1_RMX **UK PREMIERE** (1966) 5'

Pauline was an American composer, accordionist, and one of the boldest of early experimental electronic pioneers. *Bottoms Up 1* is a live composition made up of an array of oscillators,

filters, and series of tape machines set up in long delay lines. The piece was transcribed by GGR Betong in 2014 and in our version we have tried to maintain Pauline's obvious joy for the noise machines. Sadly, Pauline left us before she could hear this record, but she was as baffled as she was stoked about our interpretation. Her blessing of our endeavours still reverberates.

Tetsuo Furudate (Japan, 1958) Below The Demarcation **UK PREMIERE** (2003-5) 8'

Tetsuo from Japan has been active as a performer and composer of experimental music since the early 1980s. With Zbigniew Karkowski, he composed the suite *World As Will*, released on four separate albums between 1998-2011. *Below The Demarcation* is a slow and creepy composition, performed on the album *World As Will III* by zeitkratzer. Since our ensemble is short on acoustic instruments, the rusty and piercing sounds came about through the use and misuse of bleeding electronics.

Anna Eriksson (Sweden, 1963) Three minutes and ten seconds **UK PREMIERE** (2015) 3'10'

Anna is a composer and sound artist from Gothenburg, Sweden. We commissioned her to write *Three minutes and ten seconds* for a concert in 2016, performed in a smithy, with flames and sparks as the literal hot backdrop for the ensemble. Anna's instructions stated that each musician was free to choose one ticking or pulsating sound, but that any overall dynamics should be avoided. The title for the text sung by the soprano is *Numerals: times and dates*, apparently in sync with Anna's interest in arithmetic.

Zbigniew Karkowski (Poland, 1958-2013) Doing By Not Doing **UK PREMIERE** (2002) 15'

Doing By Not Doing was part of a remix project dedicated to Iannis Xenakis's visionary electro-acoustic work *Persepolis* from 1971. Initiated by Karkowski and supervised by Xenakis, the project resulted in a double album released in 2002. Our



GGRBetong © Dan Johansson

version is also a kind of remix, based not on the score or the original sound files but interpreted through our chosen graphical concept. For GGR Betong, this Karkowski-Xenakis double axis is central: Karkowski, because the ensemble started in 2014 as a celebration of this forgotten dark prince of Gothenburg; Xenakis, well, because of everything music.

Ruta Vitkauskaitė (Lithuania, 1984)

Kragaga **UK PREMIERE** (2016) 5'

The composition *Kragaga* was commissioned by GGR Betong with support from the city of Gothenburg in 2016 and was first performed at the festival GEIGER X in Gothenburg in October 2016. With the composition, Ruta wishes to open the field of collaborative imagination between the composer, and the group of musicians among themselves, to pass this imaginative world onto the audience.

In Ruta's own words: 'The score is being timed but has very little instructions. In this way, my input into composition is to inspire the performer, but

not to strictly instruct about the musical material. The musical material is a choice of collaborative group decision.'

Lasse Marhaug (Norway, 1974) The Great Silence **UK PREMIERE** (2003) 9'

The Great Silence (released on the record of the same name in 2007) was recorded live in Bergen in 2003, with equipment like guitars, amps, pedals, and other kinds of noise boxes. To compete with the sheer miasma of Lasse's emblematic sound would be in vain, so our interpretation is more about separation of frequencies and transportation of decibels. Also, we added vuvuzela... not one, but a lot.

All programme notes © Emine Gray

Produced by hcmf// supported by STIM's Council for the Promotion of Swedish Music, Export Music Sweden, Kultur i Väst & Musik i Syd; also supported by the Adam Mickiewicz Institute as part of the Polska Music Programme

21 Explore Ensemble

Phipps Hall, 12pm

Tickets £12 (£9 concession / online)

Explore Ensemble:

Taylor MacLennan flute

Alex Roberts clarinet

Emmanuelle Fleurot piano

David Lopez violin

Bryony Gibson-Cornish viola

Deni Teo cello

Nicholas Moroz electronics

Patricia Alessandrini electronics

Enno Poppe Gelöschte Lieder

Steven Daverson Elusive Tangibility II:

Firelife **UK PREMIERE**

Patricia Alessandrini Tracer la lune d'un

doigt **WORLD PREMIERE**

Fausto Romitelli La sabbia del tempo

Following their sensational debut at the 2016 Festival as part of **hcmf//** shorts, Artistic Director Graham McKenzie immediately extended an invitation to this young and exciting ensemble to return to Huddersfield in 2017, committing to support the commissioning of a new composition specifically for the group. The resulting work is Patricia Alessandrini's *Tracer la lune d'un doigt*, for sextet and live electronics, presented here alongside a UK premiere from Steven Daverson, an early virtuosic chamber work by Enno Poppe, and Fausto Romitelli's iconic and sculptural *La sabbia del tempo*.

Enno Poppe (Germany, 1969) Gelöschte Lieder (1996-1999) 20'

In *Gelöschte Lieder* (Erased Songs), two strands of material cross each other over long stretches of time: on one hand, there is a rather stable harmonic content; on the other, the harmony loses its importance as exact intonation and precise realisation become increasingly impossible. We constantly pass the threshold where the harmonic

system becomes an almost uncontrolled shrieking or erroneous sound.

The interplay between stabilisation, disturbance and resolution dominates the piece for most of its duration. In the Intermezzo, the centre of the work, a one-bar pattern is built, then charged with additions until it transforms into something else, which can be heard as chaos (the opposite to the stable pattern) but equally as a recapitulation of the opening. A little bit later, the Eb-clarinet melody (inspired by an Azerbaijani model) is also repeated and exaggerated before eventually vanishing.

These processes also take place on a formal level. Initially, a two-part thematic complex is repeated as a whole and varied, exposing a cyclic formal disposition. The inner structural details are organised through so called L-systems. These models describe the growth of plants and lead to a process-like, developmental character. Initially, the tree-like structure of the L-systems dissolves the repetitive character of the work's beginning through its plentiful ramifications. Over the course of the piece, however, remnants of the beginning linger like excrescences. The dialectic relationship between development and repetition, process and cycle determine the formal shape until the end. The song as a metaphor for a cyclic shape is constantly subjected to dissolution and extinction. The new version, written for Klangforum Wien in 1997, goes one step further by varying the old piece as a whole once more.

This work owes significant incitation to José Lezama Lima's novel *Paradiso*, because of its destructive rank growth of detail, and Denis Diderot's *Jacques le fataliste et son maître*, due to its prevailing clarity despite its nesting structures. Translated and edited from an original note © Enno Poppe

Steven Daverson (UK, 1985) Elusive Tangibility II: Firelife (2008) **UK PREMIERE** 8'

At the beginning of *Firelife* there is a dense network of silent or near silent movements by the instruments: key noises, wiping movements or col legno techniques create, as it were, hollow moulds of sound. As the piece progresses these are filled with resonances, eventually culminating in the central passage of the piece with a large clarinet line, marked 'bell-like' and accompanied by broad string chords. Following this process of increasing acoustic presence there appears a second contrary one, whereby the material reduces and becomes more homogenous. Finally, the diverse movements from the beginning reappear, transformed into a series of static homophonous chords. In this manner, the way in which the music comes to sound corresponds to the decomposition of its forms. © Markus Böttgeman

Patricia Alessandrini (France/USA, 1970)

Tracer la lune d'un doigt **WORLD PREMIERE** (2017) 15'

Most of my works consist of 'interpretations' of existing repertoire. For this piece, I decided to 'interpret' the Adagio movements of J S Bach's violin concertos, to try to understand something about their expressivity in relation to style and convention. The instrumentalists' expressive possibilities are limited to a restricted vocabulary of techniques, connected up through a system of electronics which 'performs' them itself through devices which cause the instruments to vibrate, in particular by 'playing' the strings of the piano. The title evokes the act of attempting to apprehend an abstract beauty: a distant, cool and pale yet luminous object. © Patricia Alessandrini

Co-commissioned by **hcmf//** and Explore Ensemble with support from Arts Council England National Lottery Funding and the PRS Foundation Open Fund

Fausto Romitelli (Italy, 1963-2004) La sabbia del tempo (1991) 13'

La sabbia del tempo has been strongly influenced by my studies in computer music at IRCAM. Using

two concepts from psychoacoustic spectral fusion and the creation of auditory images, and digital sound synthesis, I've tried to create a perspective of volumes in time, by creating the illusion of spatial depth between musical objects. Objects evolve in the space of transition between harmony and timbre, between figure and gesture. Timbral structures are related to the perceptual fusion of components into single entities (spectra). Chord structures are related to parsing processes which allow each component to be recognised (structure of intervals). When in the articulation of an auditory image, an analytic perception of the elements is possible, we have a figure; if not, we have a texture. An object may at one moment be an element of focus for the listener yet at another an element 'collected into a composite image, wherein the 'object' loses its identity but contributes to the quality of the more embracing image' (McAdams).

Many factors are involved in fusion and parsing phenomena: harmonicity, tone onset synchrony, coordinated amplitude and frequency modulation, spectral density, etc. The perception of depth between musical objects results from ambiguities as to their source: when an object has equivocal attributes and its components seem to belong together in a single image but, at the same time, they seem to belong to different sources placed at different points in space, we have the illusion of a single object dispersed in the space and moving to the listener from different distances: we 'feel' different surfaces of the same object, we perceive a volume. In *La sabbia del tempo* I have utilised the concept of perspective being created by the distortion of volumes in space to create a trajectory of musical objects in time. © Fausto Romitelli

Produced by hcmf// supported by an anonymous hcmf// Benefactor



Parts of this concert will be broadcast by BBC Radio 3 on Saturday 9 December 2017 and Saturday 16 December 2017

22 Polwechsel + John Butcher + Klaus Lang

St Paul's Hall, 7.30pm

Tickets £17 (£14 concession / online)

Polwechsel:

Burkhard Beins percussion
Martin Brandlmayr percussion
Werner Dafeldecker double bass
Michael Moser cello

John Butcher saxophone
Klaus Lang organ

Klaus Lang a (tryptichon for organ) **UK PREMIERE**
Improvisation I
Werner Dafeldecker Small Worlds **WORLD PREMIERE**
Improvisation II
Klaus Lang Tehran dust **UK PREMIERE**
Improvisation III
Polwechsel UNX **UK PREMIERE**
Improvisation IIII
Klaus Lang d (tryptichon for organ) **UK PREMIERE**

For over 20 years Polwechsel have been operating at the interface between improvised music and contemporary composition, characterised by quiet volume, sustained drones and slowly developing structures. For this rare performance in the UK, they are reunited with saxophonist and former member John Butcher, joined by composer Klaus Lang on church organ.

Klaus Lang (Austria, 1971) a (tryptichon for organ) **UK PREMIERE** (1995) 4'

Klaus Lang is an Austrian composer, concert organist and improviser. In Lang's universe, music is seen as a free and standalone acoustic object. In his view, musical material is time perceived through sound, the object of music is the experience of time through listening. Music is time made audible.

Werner Dafeldecker (Austria, 1964)
Small Worlds **WORLD PREMIERE** (2004-2017) 21'

The new version of *Small Worlds* (originally scored in 2004) creates a set of conditions for the performers which concern their relationship to the other members of ensemble. The musicians, divided into two trios, are periodically shifting both their dynamic and their listening focus, articulating a kind of glacial and subtle pulse or breath through the piece as players attend to one another in different ways. Notably, pauses in this work are always shared: two or more players may become linked for a moment in the act of becoming listeners together. © Werner Dafeldecker

Klaus Lang (Austria, 1971) Tehran dust **UK PREMIERE** (2013) 10'

'To be traditional, does it mean to copy the form or to keep the spirit alive and find a new contemporary form for the same spirit?' © Klaus Lang

Polwechsel UNX **UK PREMIERE** (2015) 18'

UNX is a collective compositional tool Polwechsel has worked with since 2011. It defines interactive fields using which the musicians interlock and revolve around drifting gravitational points. Thus the music does not unfold in a linear or narrative way, but traverses various states of density and dynamics. Polwechsel has presented UNX many times along their more composed work, but they will for the first time perform this conceptual piece together with former long-term member John Butcher.
© Werner Dafeldecker

Klaus Lang (Austria, 1971) d (tryptichon for organ) **UK PREMIERE** (1995) 4'

Produced by hcmf//



Parts of this concert will be broadcast by BBC Radio 3 on Saturday 2 December 2017 and Saturday 16 December 2017

PRES@60: Thomas Lehn plays Bogusław Schaeffer

Bates Mill Photographic Studio, 9.30pm

Free Event

Thomas Lehn analogue synthesiser / computer

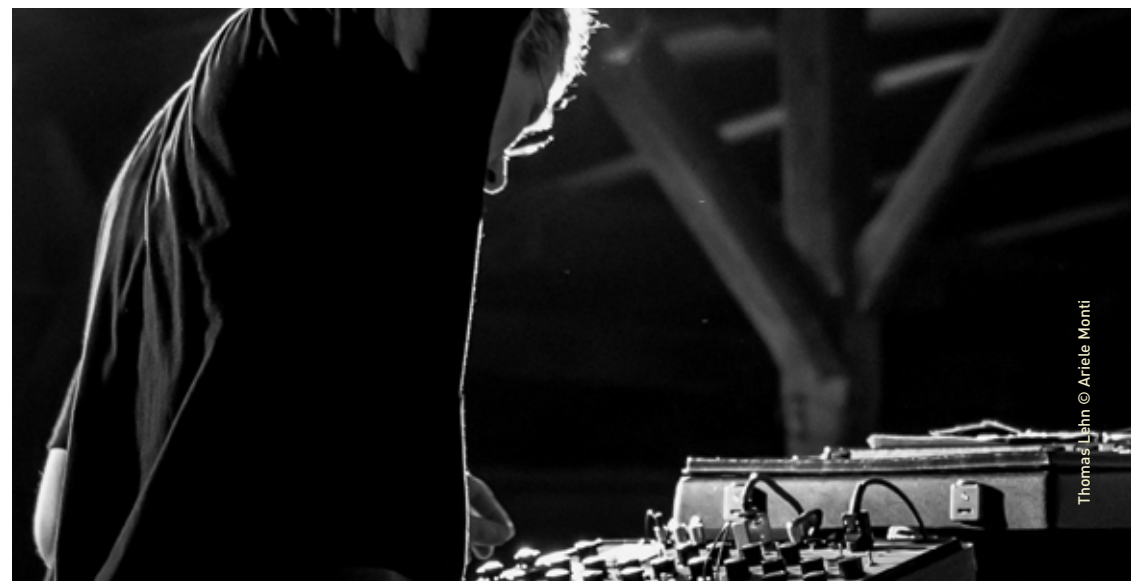
In addition to performing his own electronic music and leading ensembles such as ensemble Jh[atus, in recent years Thomas Lehn has become increasingly active as a synthesiser interpreter of electronic compositions. His renowned realisation of Schaeffer's *Symphony* (electronic music for tape), first performed in 2010 and regarded as a classic ever since, is documented to critical acclaim on the recording *PRES Scores*, released by Polish label Bolt/Monotype. This is its only planned UK performance.

Bogusław Schaeffer (Poland, 1929)
Symphony **UK PREMIERE** (1964) 18'

Bogusław Schaeffer's *Symphony* is a landmark of Polish experimental music, not only because of its then gigantic scale, but also because of its ambivalent nature. Its title and sophisticated score suggest an appreciation of electronic music and its alignment to instrumental concert music. At the same time, *Symphony* has never been meant to be performed, not least on stage. It was dedicated to Bohdan Mazurek, who took over a year in the studio to prepare its rendition. 50 years later, synthesiser virtuoso Thomas Lehn accepted an invitation to prepare a first ever solo live version of the piece, with only parts of it being pre-recorded.

Produced by hcmf// organised in collaboration with the Adam Mickiewicz Institute operating under the Culture.pl brand within the international cultural programme accompanying Poland's centenary of regaining independence – POLSKA 100 (financed by the Ministry of Culture and National Heritage of the Republic of Poland as part of the Multi-annual Programme 'Niepodległa' 2017-2021); also supported by Goethe-Institut London

PRES@60 is co-curated by Michał Libera, Michał Mendyk and Daniel Muzyczuk and co-financed by the Adam Mickiewicz Institute



Thomas Lehn © Arièle Monti

Rhodri Davies

Somewhere on an alternate timeline exists a world in which Rhodri Davies became a successful horologist. 'My grandfather had a jewellers shop, selling and repairing watches,' he says, recalling his youth in Aberystwyth. 'Then my father took over the business. And I didn't, and neither did my sister,' he laughs.

Instead, the siblings – his sister is the violinist Angharad Davies – became two of contemporary music's most celebrated improvisers. Yet although those lost piles of watches ticking away unsynchronised seconds provide inspiration for *Transversal Time*, Rhodri Davies' work for eight musicians that premieres at **hcmf//** 2017, it's tempting to divine some deeper, more lasting connection between the intricate mechanisms pored over and Davies' relationship with the harp, which has yielded more than two decades of exploration, deconstruction and rebuilding.

Although classically trained on the orchestral pedal harp, Davies' interest has long reached beyond the conventions of that instrument. He has played harps from a range of cultures; modified their sounds with bowing, preparations and amplification; built ones played by the elements; created fragmented harp installations and destroyed many strings, and sometimes more, in performance.

With such an expansive approach it's ironic that Davies came to prominence through the London-based improvisation scene often known as 'reductionist', finding an alternative to what he characterises as 'often a male, heroic spectacle' through intense focus on smaller, microtonal sounds, subtle timbral changes and room ambience. 'I find a lot of that other music exciting as well but there was a need to do it because there was a kind of uniformity at one point; improvisation had become easily identifiable,' he says.

In the years since, Davies has found many kindred spirits, including a duo with John Butcher, membership of Apartment House, his long-running groups Common Objects and The Sealed

Knot, as well as adding to the contemporary harp repertoire through work with Christian Wolff, Phill Niblock, Ben Patterson, Alison Knowles, Mieko Shiomi and Yasunao Tone.

A particular highlight has been his contribution to Éliane Radigue's *OCCAM* series, helping realise the synthesiser pioneer's late-life switch to acoustic work. 'What I like about Éliane's music is that it starts from nothing but it feels as though it's always been there, and then goes back to nothing, but as if it's just further away and is still happening somewhere in the world.'

At the other sonic extreme comes works such as his solo *Wound Response* – the **hcmf//** performance which Davies dedicates to former collaborator Gustav Metzger, famed for his 'auto-destructive' art – where he breaks the harp strings through over-articulation. 'The challenge is that I don't know which strings are going to snap, in which order,' he says. 'Sometimes I'm left with five or six notes.' Similar abrasive sounds can be found in his guest spots on albums by the avant-folk singer Richard Dawson and in the pair's project Hen Ogledd (since expanded to a trio with Dawn Bothwell), born out of a friendship nurtured when Davies lived for several years in Gateshead.

Now back in Wales, Davies is as busy as ever, including a role as Associate Artist at Cardiff's Chapter Arts Centre and bringing the likes of Evan Parker and Philip Corner to Swansea as part of the NAWR concert series. There's another harp on the horizon, too – Wales's earliest recorded example, the Telyn Rawn. 'That's been something I've wanted to do since I heard about it when I was a teenager, this mythical harp that nobody knew anything about,' Davies says. Funded by Creative Wales, he has commissioned a recreation of the horse-hair strung instrument, which also had a horseskin soundboard. 'The last one to be made in Wales was about 300 years ago, so the exact details of what they looked like aren't clear.' And as for what the Telyn Rawn sounds like... the only certainty is that, in Davies' hands, it will be no museum piece.

© Abi Bliss



23 Rhodri Davies

Bates Mill Blending Shed, 10.30pm

Tickets £17 (£14 concession / online)

Rhodri Davies harp
Ryoko Akama electronics
Sarah Hughes zither
Catherine Lamb viola
Stine Janvin Motland vocals
Pia Palme contrabass recorder
Pat Thomas piano / electronics
Dafne Vicente Sandoval bassoon
Adam Parkinson programming

Rhodri Davies Wound Response

Rhodri Davies Transversal Time **WORLD PREMIERE**

Drawn from across the musical spectrum, Davies has put together an exceptional international line-up to perform his most ambitious creation to date, *Transversal Time*. Inspired by Davies' childhood spent surrounded by watches and clocks, this **hcmf//** co-commission takes as its starting point different time systems and draws upon the writings of Francois Jullien. Accompanying this world premiere, Davies will perform material from his solo LP *Wound Response*.

Rhodri Davies (UK, 1971)

Wound Response (2011) 25'

'The question that I am facing in recent years is this: to what extent are human beings part of this ceaseless chain of destruction? Do we absorb it; does it impinge on us; is the chemical, biological entity that is the human being penetrated by that which is so overwhelmingly the stuff of life?' Gustav Metzger

Wound Response forms an attempt to find fluid pitch and rhythmic relationships: to work with multiple voicings that don't settle into a groove but stay around long enough to tumble into another set of compound parts. The two main techniques

used here are to over-articulate the strings (which harpists are taught not to do) and to attack the strings with a plectrum, forcing the tuning into new relationships until the strings eventually snap.
 © Rhodri Davies

Rhodri Davies (UK, 1971) Transversal Time

WORLD PREMIERE (2016) 40'

My grandfather repaired and sold watches, as does my father, and as a child I was surrounded by watches and clocks all stating different times. This piece utilises different clocks which adhere to different time systems. When improvising, time can sometimes feel stretched, or compacted. In this piece, I will explore different conceptions of time, such as waiting, meditating, clock time, boredom, and how an individual's unique time transverses with others. © Rhodri Davies

Co-commissioned by **hcmf//**, Counterflows & Chapter

Produced by hcmf// supported by PRS Foundation
Beyond Borders

PRES@60: TAPE

Phipps Hall, 11am

Free Event

Eugeniusz Rudnik Ready Made
Krzysztof Knittel The Worm Conqueror
Bohdan Mazurek Daisy Story
Tomasz Sikorski Solitude of Sounds

For the Polish Radio Experimental Studio, the second half of the 1970s was not only the time of quadraphonic sound but also the twilight of the Studio's golden age. Analogue technology culminated in Rudnik's catchy collages of sound waste; Mazurek's synthesised, pop-infused symphonies; Knittel's brutalist poems; and Sikorski's radical minimalist gestures. As if in a counterpunch against foregone experimental dogmas and the arrival of sweeping digital technology, Warsaw saw the birth of decadent jewels.

Eugeniusz Rudnik (Poland, 1932-2016) Ready Made 8' (1977) 77'

Ready Made is a title that accurately summarises most pieces by Eugeniusz Rudnik. This brilliant, self-taught son of a peasant had no formal musical education, creating works outside of the modernist or postmodernist conventions and working instead within the bounds of improvisation, spontaneous experiments, and frivolous musical, literary, and visual associations. These collage-like streams of consciousness – suspended between electroacoustic music, experimental radio play, and radio reportage – contain countless tales filled with more or less legible references to Rudnik's biography and the cruel and paradoxical history of the 20th century. The 1977 version of *Ready Made* (which was chronologically the second of Rudnik's pieces bearing this title) resonates with shreds of folk and chamber music, unrelenting echoes of war and explosions of military parades, and – last but not least – the recordings and memories of songs

by the Great Absentees of Central and Eastern Europe, cocooned with studio ambience and trickery.

Krzysztof Knittel (Poland, 1947) The Worm Conqueror (1976) 15'

Krzysztof Knittel is a representative of the second generation of the Polish Radio Experimental Studio artists. To Knittel, whose debut as composer and sound engineer came in the 1970s, the world of electroacoustic music was no longer an experimental terra incognita, but more of a genre, tradition and history. From the outset, Knittel was looking for his own path, attempting to overcome the paradigm of 'tape music' by engaging in performative activity (within the frame of the KEW Composers Group, a pioneer of Polish live electronics), as well as improvisation and intermedia ventures.

The tapes deposited by Knittel in the Polish Radio Experimental Studio archives in the 1970s are mostly comprised of brutalist noise material. Although such sounds figure in *The Worm Conqueror*, Knittel's early composition introduces him as a consummate sonic player, brilliant storyteller, ironist, and illusionist rather than a noise radical. The listener struggles to guess whether they are communing with an electroacoustic fantasy on Edgar Allan Poe's eponymous poem of the same name; a naturalistic sound poem; or a spectacular etude for instruments and synthetic sound.

Bohdan Mazurek (Poland, 1937-2014) Daisy Story (1977-1979) 19'

Apart from Eugeniusz Rudnik, it was Bohdan Mazurek who became the most prolific composer and producer affiliated with the Polish Radio Experimental Studio; his tendency for meticulously developed synthesised sound, surrealist aura, and near-pop ostinato has led to many comparisons between his oeuvre and that of Morton Subotnick. In the case of *Daisy Story*, associations with *Silver Apples of the Moon* – the

first American electronic music hit – seem only natural.

Still, this composition's sonic universe is marked with features unprecedented in either Subotnick's oeuvre or the works of other composers of the era, save for Mazurek himself. Its aesthetic ambiguity – which could now be categorised as 'camp' – along with its exotic eroticism and knack for provocatively exaggerated imitations of natural soundscapes, continue to amaze, intrigue and annoy, even after several decades. It is easy to overlook the fact that this surrealist love story is also an almost classical, three-movement concerto for solo synthesiser and electronic sounds.

Tomasz Sikorski (Poland, 1939-1988)

Solitude of Sounds (1975) 22'

One of the most mysterious tapes in the Polish Radio Experimental Studio archives was not created in Warsaw, but at Columbia-Princeton Electronic Music Centre – such at least was the claim of its author, Tomasz Sikorski, who presented the recording as the fruit of his scholarship in New York. The snag is that the Columbia University archive bears no trace of the Polish composer's activity. As for Sikorski himself, the Polish 'musical existentialist' described his stay in New York and his work on *Solitude of Sounds* in the following fashion:

'In October last year, while contemplating the shape of the composition I was supposed to develop at the Columbia-Princeton studio, I spent much time in my room listening to distant noises coming in through the half-open window. They were a seemingly disorderly mix of street bustle, sirens of ships on the river, and a remote whirl of planes. After some time, I had the impression that all these sounds were alive, perhaps even conscious of their own existence, as if they wanted to speak. Combining into a whole, yet thrown back on their own resources, they amounted to a solitary choir. I had the urge to convey this impression in my new piece.'

Produced by hcmf// organised in collaboration with the Adam Mickiewicz Institute operating under the Culture.pl brand within the international cultural programme accompanying Poland's centenary of regaining independence – POLSKA 100. Financed by the Ministry of Culture and National Heritage of the Republic of Poland as part of the Multi-annual Programme 'Niepodległa' 2017-2021.

PRES@60 is co-curated by Michał Libera, Michał Mendyk and Daniel Muzyczuk and co-financed by the Adam Mickiewicz Institute

24 Archer Spade

Bates Mill Photographic Studio, 5pm

Tickets £12 (£9 concession / online)

Archer Spade:

Nick Millevoi electric guitar

Dan Blacksberg trombone

Dan Blacksberg / Nick Millevoi Holographic Tubing **UK PREMIERE**

Chikako Morishita One Arm 1 **WORLD PREMIERE**

Dan Blacksberg / Nick Millevoi Centralia Fragments **WORLD PREMIERE**

Mick Barr TCHMENTREACH **UK PREMIERE**

Philadelphia duo Archer Spade are guitarist Nick Millevoi, who explores and expands on the sound of the electric guitar through the use of non-traditional tunings, feedback and raw noise, and leading trombonist Dan Blacksberg, whose practice spans avant-garde jazz and modern classical music. Performing together in the UK for the first time, the duo will present a selection of their own genre-crossing work, a composition by extreme metal composer Mick Barr and a new version of Chikako Morishita's *One Arm 1*, first presented at **hcmf//** in 2014 and adapted here for guitar and trombone.

Dan Blacksberg (USA, 1983) / Nick Millevoi (USA, 1983) Holographic Tubing **UK PREMIERE** (2010) 11'

Holographic Tubing explores an expansive soundscape created from extended trombone techniques and the interaction of the electric guitar and its amplifier. This piece is inspired by imaginary outer and inner spaces within which otherworldly sounds could merge to create a monolithic tableau. © Archer Spade

Chikako Morishita (Japan, 1981)

One Arm 1 **WORLD PREMIERE** (2014-2017) 8'

'I don't suppose you'll try to change it for your own arm,' she said. 'But it will be alright. Go ahead, do.' *Yasunari Kawabata, One Arm*
Synchronised bodies; juxtaposition of time. The work was originally written for trombone and cello, and premiered by Two New Duo at **hcmf//** 2014.
© Chikako Morishita

Dan Blacksberg (USA, 1983) / Nick Millevoi (USA, 1983) Centralia Fragments **WORLD PREMIERE** (2017) 25'

Centralia Fragments is a new work constructed from traditional song forms, free improvisation, 20th century electric guitar music, drone and noise, juxtaposed in this ode to the town of Centralia, PA, and the still-burning fire from the coal mine disaster in 1947. © Archer Spade

Mick Barr (USA, 1975) TCHMENTREACH **UK PREMIERE** (2013) 7'

Composed specifically for Archer Spade, New York-based avant-metal guitar shredder Mick Barr has created a relentless, maximum-density composition that pushes technical limits of each instrument and defies category. Equally inspired by minimalism, extreme metal, and John Coltrane's *Interstellar Space*. © Archer Spade

Produced by hcmf//

25 The Riot Ensemble

St Paul's Hall, 7pm

Tickets £17 (£14 concession / online)

The Riot Ensemble:

Sarah Dacey soprano

Kate Walter flute

Philip Haworth oboe

Ausias Garrigos clarinet

Ruth Rosales bassoon

Amy Green alto saxophone

Freiderike Butt trumpet

Andy Connington trombone

Sarah Mason percussion

Petur Jonnason electric guitar

Adam Swayne piano

Sarah Saviet violin

Stephen Upshaw viola

Louise McMonagle cello

Eleana Marigomez double bass

Aaron Holloway-Nahum conductor

Nikolet Burzyńska Ombak **WORLD PREMIERE**

Katherine Young Where the Moss

Glow **UK PREMIERE**

Stephanie Haensler daan und waan **UK PREMIERE**

Laurence Osborn Ctrl **WORLD PREMIERE**

Returning to **hcmf//** following their hit performance in 2015, The Riot Ensemble presents a programme exploring gender and identity in 2017. Laurence Osborn's *Ctrl* – written on the theme of the crisis of masculinity and the persistence of outdated and oppressive notions of 'manliness', as highlighted in the writing of Grayson Perry – is placed alongside searing and searching works by Katherine Young, Nikolet Burzyńska and Stephanie Haensler.

Nikolet Burzyńska (Poland, 1989)

Ombak **WORLD PREMIERE** [2017] 8'

The initial idea of the piece is derived from Balinese Gamelan. Music is touched by the

atmosphere, the mood and all of the intuitive meanings of Gamelan music. It relates to the Balinese idea of *ombak* which in Balinese is a wave. The wave is created by pairs of instruments which are tuned slightly differently. The one tuned higher is regarded to be an *inhale* and the one tuned lower regarded to be an *exhale*. The small difference between similar pitches create interference beating. In Bali it is believed that this cyclical undulation gives the listener the feeling of the presence of God or leads them into the meditative state. © Nikolet Burzyńska

Commissioned by **hcmf//** and The Riot Ensemble

Katherine Young (USA, 1980) Where the Moss
Glow **UK PREMIERE** [2016] 13'

This piece began with a story and evolved with a question: What's something you've lost? In this octet, instrumental sounds and those made by misplaced, missing, found, and untethered things interact. These objects were drawn from Kelly Link's noir coming-of-age story *The Girl Detective* (Small Beer Press, 2001) and from stories that the performers with whom I collaborated on the piece told me. In Link's story the girl detective's investigations take her up trees; into dreams—hers and other people's; and down into an underworld where the moss glows and stranger things happen. © Katherine Young

Stephanie Haensler (Switzerland, 1986) daan und waan **UK PREMIERE** [2015] 12'

And *now and then* a memory: through a labyrinth with various doors and windows, numerous thresholds and hinges, we are confronted with attempts to search for a memory and hold on to it. The piece deals with the second look at something; with repetition, variation and change.

My composition moves in two lanes: on the one axis, a search for a long lost sound without beginning and end, distant from any temporality, reminiscent of a distant bell toll. On the other axis, the music repeatedly strikes bridge piers

in the form of waves: a simple gesture, a natural force which throws you back into the here and now. This gesture itself turns into a process of remembrance, gradually blurred and modified.

The piece could therefore also be experienced as a carousel of sound, on which shreds of memory pass by *now and then*. © Stephanie Haensler

Laurence Osborn (UK, 1989) Ctrl **WORLD PREMIERE** [2017] 20'

Ctrl is a three movement song-cycle about masculinity written from the fragmented perspective of a male character and sung by a female singer. The piece examines the cycles of physical and psychological violence transferred between men, and the resulting damage. It also deals with themes of power, entitlement, fear, loneliness, and suicide. The vocal part uses autotune. In my opinion, autotune is the perfect analog for a hyper-masculine character because it

gives the human voice the illusion of invulnerability by masking the imperfections that make it human. The three movements of *Ctrl* are called *No Heart*, *Body*, and *No Head*. © Laurence Osborn

Commissioned by the Riot Ensemble with support from the PRS Foundation and Arts Council England

Produced by **hcmf//** as part of the Arts Council England International Showcase; supported by the Swiss Arts Council Pro Helvetia and the Adam Mickiewicz Institute operating under the Culture.pl brand within the international cultural programme accompanying Poland's centenary of regaining independence – POLSKA 100 (financed by the Ministry of Culture and National Heritage of the Republic of Poland as part of the Multi-annual Programme 'Niepodległa' 2017-2021); also supported by **hcmf//** Benefactor Professor Mick Peake



Laura Bowler

'I'm a huge admirer of Harrison Birtwistle, but at the same time also Stephen Sondheim,' says Laura Jayne Bowler, reflecting on a love of dance and musical theatre that dates back to childhood. Although currently she's too immersed in the artistic freedom offered by contemporary music to pen her own Broadway smash – 'there's still a part of me that would like to write one,' she admits – over the past decade her work as a composer, vocalist and as the artistic director of Size Zero Opera has been animated by a devotion to striking, politically engaged and challenging performances.

Indeed, anyone questioning Bowler's commitment would be advised to watch clips of her in Jennifer Walshe's *Training is the Opposite*, then retreat to a safe distance. Commissioned by Size Zero Opera to celebrate the 2014 introduction of women's boxing to the Commonwealth Games, Walshe's 20 minute opera for string quartet and mezzo-soprano calls for a characteristically demanding vocal part to be performed simultaneously with an authentic boxing workout routine; to prepare, Bowler trained for three gruelling months with former world top-three fighter Cathy 'the Bitch' Brown. 'Working with Jen on that was a hugely defining moment for me as an artist as it encapsulated everything I was interested in with physicality and performance,' she recalls. 'If I was going to do this piece I had to be convincing as a boxer; she wanted the full thing, 100 per cent.'

Even though gloves and shorts aren't required for the premiere of her work *FFF* at **hcml**://, she promises it will still put Ensemble PHACE to the test. 'Physicality always plays a very important part in my instrumental writing, whether that means musicians are getting up and doing something or whether it's the material I write for them,' she says. 'That was the core of my doctoral research, how I can write material that forces people into a state of exhaustion, or into a certain physical state, that pushes them outside this idea of perfection in performance.'

Formed while Bowler was an undergraduate at Royal Northern College of Music (where she now lectures, as well as holding a professor of composition post at Guildhall School), Size Zero Opera's name was coined quickly after the Tête à Tête festival picked up Bowler and librettist Lavinia Murray's music theatre piece *My Friend Annie*, an exploration of teenage anorexia. As the company evolved to offer emerging composers the chance to write for theatre settings, its name also gave early indication of Bowler's belief that her music shouldn't be confined to an ivory tower.

'I've become more and more interested in political theatre over the past three to five years,' she explains. 'Mainly because I have this constant inner battle over my aesthetic choices as a composer and what I'm interested in sound-wise, music-wise and theatre-wise, versus the engagement with the world around me.' Current works in development reflect this real-life focus, including a collaboration with writer Philip Venables exploring rape culture through verbatim accounts, and a voyage to Antarctica in early 2018 that will result in a work for Manchester Camerata highlighting the area's environmental fragility.

While Bowler's music continues to challenge both musicians and audience, she remains committed to using performance to offer accessibility without compromise. 'I would never ever change the way that I compose, but I do try to find ways that can make it more communicative in the way that it's delivered, whether that's through physicality or video, or through providing an inroad that allows people's imaginations to take hold of something,' she says. 'My pieces are never just a piece of music; for me it's about writing something that has a direct connection with human experience.'

© Abi Bliss



26 Ensemble PHACE + Laura Bowler

Bates Mill Blending Shed, 10pm

Tickets £17 (£14 concession / online)

Ensemble PHACE :
Doris Nicoletti flute
Walter Seebacher clarinet
Mathilde Hoursiangou piano / sampler
Berndt Thurner percussion
Ivana Pristasova violin / viola
Roland Schueler cello
Maximilian Ötz double bass
Reinhard Zmölnig horn
Spiros Laskaridis trumpet
Bernhard Rainer trombone
Hsin-Huei Huang keyboard
Felix Pöchhacker electric guitar
Alfred Reiter sound

Lars Mlekusch conductor
Laura Bowler voice
Michael Krenn saxophone

Bernhard Lang DW24 - Loops for Al

Jourgensen **UK PREMIERE**

Jorge Sanchez-Chiong USED REDUX **UK PREMIERE**

Laura Bowler FFF **WORLD PREMIERE**

Performed here alongside UK premieres from Bernhard Lang and Jorge Sanchez-Chiong, **hcmf//** commission *FFF* will bring together Laura Bowler's focus areas as a composer, academic and performer into one work for the first time. Another **hcmf//** debut – for both Bowler and Austrian ensemble PHACE – the piece explores the fight or flight mechanism, drawing parallels between the primal, animalistic mechanism of fight or flight and contemporary society's engagement with politics.

Bernhard Lang (Austria, 1957) DW24 – Loops for Al Jourgensen **UK PREMIERE** (2014) 17'

Since 1997, Bernhard Lang has intermittently worked on the DW Series (*Difference/*

Repetition), which now includes approximately 30 compositions. In the individual works of the series, he explores the process of repetition of musical material as well as the phenomena of differentiation – especially those at the edge of perception – through the occurrence of subtle and minimal methods of variation. Numerous musical styles and genres, such as rock, jazz or even electronic club music leave their mark on the way Lang creatively takes them on as loops in the compositions of the DW Series.

Influences from other arts and sciences, such as the experimental films of Martin Arnold and the philosophical oeuvre of Gilles Deleuze, play an essential role in DW. Lang designates *DW 24* as the twin work of *DW 23*, in that both works act as electroacoustic portraits of artistic personalities. The subject of *DW 23* is actor Boris Karloff; in *DW 24* it is the musician Al Jourgensen, singer and frontman of the industrial metal band Ministry, to whom the composition is also dedicated. On the one hand, Jourgensen's voice served as a source of inspiration for the saxophone part of the piece, which Lang describes as the instrumentation of Jourgensen's voice. Some of the band's songs as well as interviews with the singer comprise the material for this piece, which is controlled by a keyboard and forms the looped rhythmic base of the composition. The instrumental ensemble and saxophone are in dialogue with this electronic material, doubling, re-transcribing, and contrapuntalising the loops.

Like the other works of the series, *DW 24* also reflects the diverse intellectual and musical career of the composer and instrumentalist Bernhard Lang. The saxophone part was developed in a long collaboration with Lars Mlekusch and is most indebted to two formative jazz saxophonists: Eric Dolphy and Evan Parker. The latter's unique technique, characterised by multiphonics and overblowing in the extreme registers of the instrument, gave rise to a new system of notation for *DW 24*, so dubbed 'Parkerphonics' by Lang and Mlekusch. © Juri Giannini

Jorge Sanchez-Chiong (Venezuela, 1969) USED REDUX **UK PREMIERE** (2012) 10'

USED REDUX has emerged from one of the composer's previous works entitled *used future*, where sound debris and particles were arranged into a tape, played alongside diverse instruments and electronic devices. *USED REDUX* is not a follow up or a logical sequel, rather a mashup, a 'twin' composition, 'Doppelgänger', or – as the composer puts it – 'a pervert-blowup-remake'. Elements like a fast tempo (up to 190 bpm), throbbing simple rhythmical patterns and the sheer merciless massiveness of the volume won't deny that a source of inspiration is to be found in hardcore music. Sanchez-Chiong: 'Redux is not a 'better' or 'updated' version of the *future* (I love the 'trash attitude' of *used future*, that *redux* doesn't preserve), much more it is a new work with new and different approaches.'

Laura Bowler (UK, 1986) FFF **WORLD PREMIERE** (2017) 30'

FFF is a multimedia music theatre work exploring the fight or flight mechanism. It draws on parallels between the primal animalistic process of fight or flight and society's engagement with politics. It takes the passive online ether (flight) and the recent resurgence in protest marches and political activism (fight) as departure points. *FFF*, composed for chamber ensemble, voice, film and electronics looks to magnify the outrage / fight and vacant minds / flight of society through a directly physical and brutal musical exploration.
 © Laura Bowler

Co-commissioned by **hcmf//** and BBC Radio 3

Produced by **hcmf//** as part of the Arts Council England International Showcase. PHACE is supported by the City Council of Vienna, the The Arts and Culture Division of the Federal Chancellery of Austria, the SKE-Fonds and the Austrian Cultural Forum London.



Parts of this concert will be broadcast by BBC Radio 3 on Saturday 16 December 2017

PRES@60: Valerio Tricoli plays Bohdan Mazurek

Bates Mill Photographic Studio, 11.30pm

Free Event

Valerio Tricoli revox / electronics

Widely celebrated and critically acclaimed Revox master Valerio Tricoli takes an excursion into the land of underappreciated yet highly influential Polish author of soundtracks, Bohdan Mazurek.

Valerio Tricoli plays Bohdan

Mazurek **WORLD PREMIERE** (2017) 30'

Little known Polish sound engineer Bohdan Mazurek was a major figure within the Polish Radio Experimental Studio and yet at the same time a fairly anonymous designer of sonic visions of the future from the early 1960s until the late 1980s. His unique, futuristic sounds have been featured in the soundtracks to dozens of films, theatre plays and radio programs known to virtually anyone in Poland – unlike his name. In this exciting world premiere, his compositions will form a material base for a piece created especially for **hcmf//** by one of the most adventurous and uncompromising electronic musicians on today's scene, Valerio Tricoli.

Co-commissioned by **hcmf//** and the Adam Mickiewicz Institute

Produced by **hcmf//** organised in collaboration with the Adam Mickiewicz Institute operating under the Culture.pl brand within the international cultural programme accompanying Poland's centenary of regaining independence – POLSKA 100. Financed by the Ministry of Culture and National Heritage of the Republic of Poland as part of the Multi-annual Programme 'Niepodległa' 2017-2021.

PRES@60 is curated by Michał Libera, Michał Mendyk and Daniel Muzyczuk and co-financed by the Adam Mickiewicz Institute

27 Kit Downes

St Paul's Hall, 12pm

Tickets £12 (£9 concession / online)

Kit Downes church organ
Tom Challenger saxophoneKit Downes (UK, 1986) *Obsidian* **WORLD PREMIERE**
(2016) 60'Kings
Bhdak
Obsidian
Flying Foxes
Black is the Colour
Modern Gods
The Gift

Obsidian is a collection of Kit Downes' solo organ works from the eponymous album soon to be released on ECM Records. It is a musical response to volcanicity, slow processes that cause extreme reactions. A mixture of written and semi-scored/semi-improvised pieces, it focusses on the nuances and unique features of both smaller chamber organs local to rural Suffolk as well as larger, grander instruments from bigger cities around the UK. It is both a study of extended techniques from instruments sometimes in states of disrepair, and a connection and adaptation of the improvised tradition of the instrument, exploring themes of duration, vibration and mechanics.

Produced by hcmf// as part of the Arts Council England
International Showcase28 Laura Cannell:
FEATHERS UNFURLED

Bates Mill Photographic Studio, 2.30pm

Tickets £12 (£9 concession / online)

Laura Cannell violin / overbowl violin / double
recorders

Critically acclaimed composer/performer Laura Cannell's **hcmf//** commission *FEATHERS UNFURLED* is a narrative about physical and emotional boundaries and liminal landscapes. Deconstructing her compositions and using them as graphic scores for semi-improvised pieces which seek to dissolve borders, Cannell eschews formal structure to re-imagine a sonic landscape unrestricted by time or origin.

Laura Cannell (UK, 1978) *FEATHERS UNFURLED* **WORLD PREMIERE** (2017) 40'Transient Thresholds
Untethered
Unshackled
Hollowed
Outstretched
In The Room Not Passing Through

FEATHERS UNFURLED is about freedom, space and the crossing of mental and physical thresholds. These transient spaces are channelled through Cannell's exploration of the space between experimental, improvised and ancient music. Boundaries, both self-imposed and cultural, are constructed and dissolved. Dissonance, drone, fragmented melodies and solo polyphony create one narrative from a multitude of stories. The compositions use extended instrumental techniques pushing the performer to unveil new questions. *FEATHERS UNFURLED* is rooted in but not tethered to the past.

Commissioned by hcmf//

Produced by hcmf// as part of the Arts Council England
International Showcase

29 ICE + Distractfold + Fritz Hauser + Anne Bourne + IONE: Oliveros

Huddersfield Town Hall, 6pm

Tickets £22 (£19 concession / online)

ICE:

Joshua Rubin clarinet

Rebekah Heller bassoon

Daniel Lippel electric guitar

Distractfold:

Rocío Bolaños objects / electronics

Linda Jankowska violin / objects / electronics

Emma Richards viola / objects / electronics

Alice Purton cello / objects / electronics

Mauricio Pauly co-artistic director / electronics

Sam Salem co-artistic director / electronics /
sound diffusion

Constantin Popp technical director

Fritz Hauser drums

Anne Bourne cello

Ross Karre percussion

IONE artistic direction (Primordial / Lift)

Pauline Oliveros All Fours for the Drum
Bum **UK PREMIERE**

Fritz Hauser RUNDUM **UK PREMIERE**

Pauline Oliveros Primordial / Lift **UK PREMIERE**

hcmf// presents the only UK performance of the late Pauline Oliveros' elemental *Primordial / Lift*, featuring the International Contemporary Ensemble (ICE) and Manchester-based ensemble Distractfold. Joining these two tireless advocates of contemporary music creation in a one-off celebration of her work will be Oliveros' long-time collaborators Fritz Hauser, IONE and Anne Bourne.

Pauline Oliveros (USA, 1932-2016) All Fours for the Drum Bum **UK PREMIERE** (1990) 12'

This piece was written in the context of a solo program for which I had commissioned 11 composers to write pieces for me and my clearly defined Drum-Set. Five of the composers came from the US, six from Europe. John Cage, Joey Baron, Warren Smith, Bun Ching Lam, Franz Koglmann, Pierre Favre, Robert Suter, Stephan Grieder, Mani Planzer, Rob Kloet, and Pauline Oliveros were the composers who contributed pieces reflecting a wide variety of styles. The pieces were premiered in Basel in 1991.

All Fours for the Drum Bum is a very playful approach to percussion. It can be played in a very simple way or it can be pushed towards a complex structure. However the motto Pauline provided for the booklet of the program indicates a beautiful direction: 'Every heartbeat is unique. Listen carefully!' © Fritz Hauser

Fritz Hauser (Switzerland, 1953)

RUNDUM **UK PREMIERE** (2007) 20'

RUNDUM is a concept piece.

RUNDUM is a sound event with no rhythm or pulse.

RUNDUM consists of ongoing sounds and noises that fade in and out.

The dynamics between the players are kept in balance. There are no solos.

When using voice or wind instruments, repeat sounds / noises several times before going to the next one.

There are no melodies or intended harmonic changes.

RUNDUM hovers in space like a mobile.

The intention of *RUNDUM* is to dissolve time and space. © Fritz Hauser

Pauline Oliveros (USA, 1932-2016)

Primordial / Lift **UK PREMIERE** (1998) 75'

Primordial / Lift is based on information concerning the shift in the resonant frequency of the earth from 7.8Hz to 13Hz given in *Awakening to Zero Point; The Collective Initiation* by Gregg Braden, Radio Bookstore Press (1997).

According to Braden the resonant frequency of the earth was measured as 7.8Hz in 1960 and by 1994 the measurement was at 8.6Hz and it will rise to 13Hz by 2010. At the same time, the magnetic fields of the earth are diminishing in strength towards zero point. By the time that 13Hz is established as the resonant frequency the magnetic fields will reverse their polarity - North will become South and vice versa.

The acceleration from 7.8Hz to 13Hz of the earth's resonant frequency is represented in *Primordial / Lift* by a low frequency oscillator. The oscillator is heard indirectly as it moves almost imperceptibly from 7.8Hz to 13Hz over a 45 minute period and modulates the sounds of various performers in the ensemble. The amplitude of the performer's sound when selected will change rhythmically in step with the oscillator. When the oscillator reaches 13Hz it will stabilize for another 30 minutes.

© Pauline Oliveros and IONE

Produced by hcmf// as part of the Arts Council England International Showcase; supported by the Swiss Arts Council Pro Helvetia, Executrix and The Pauline Oliveros Trust.



Fritz Hauser © Matthew Lee

Pauline Oliveros

One of five 'acts' in the Postcard Theatre (1976) Oliveros made with Alison Knowles, *BEETHOVEN WAS A LESBIAN* is resonant for attending to her work now. Neither parody nor homage, she was wryly acknowledging the many women who passed as men to have their work recognised. But beyond setting the record straight on women as composers (her essay *And Don't Call Them Lady Composers* (1970) remains all too relevant), her example speaks to a different paradigm, one that doesn't reinforce the pantheon simply by adding women to it.

How do we avoid canonising her, keeping her spirit alive rather than laying her to rest? Instead of reading the postcard's mute imagery, or writing our interpretation on its reverse, we can perhaps hear the air breathing through foliage and the faintest 'click' of the camera's shutter, supplementing our inner reading voice. For Oliveros, such transformation, listening anew, was the fundamental of her attuning system.

Improvisation was a constant. Growing up in Houston, dialling all kinds of music (and recording static and white noise) on the radio, she played jazz, country and folk music as well as classical works. Her composition teacher, Robert Erickson, encouraged her improvisations with kindred spirits, including Terry Riley (she performed in the premiere of *In C*), Loren Rush and Stuart Dempster. She took a similarly DIY approach in her early tape pieces; every sound is resonant, changing as its energy transfers through and reflects off different media, whether a bathtub resonator or cardboard tube filter. She exploited echo and tape delay, the latency of Wi-Fi in 'real' time networked improvisation, and aural physiology through difference tones. A founder of the San Francisco Tape Music Center, she retained a lifelong fascination with technologies – not to fix sounds ever more precisely, but to expand consciousness.

Oliveros' set-up for tape delay and echo evolved continuously over 50 years into the Expanded Instrument System, her platform for improvising

live with technology. More than controlling musical parameters, it acts as a 'time machine', creating a kind of temporal resonance in which her own playing, transformed, returned unpredictably as a layer in the next moment.

Her adoption of alternative approaches to sound and to working with others, less dominating and more non-hierarchical, chimed with her reading of the S.C.U.M. Manifesto. In the political wake of 1968 and its violence, including seeing a student immolate himself protesting the Vietnam War, she took Valerie Solanas' roaring (and hilarious) tract as an invitation to pause, reflect, and transform her work through meditation, karate and spiritual practises. The immediate impact came with the *Sonic Meditations*, text scores developed with an all-female group. Over time, these processes for collective and personal transformation led to Deep Listening, defined as directing attention through simultaneous but different processes of hearing and listening – towards sounds, others, and the effects of listening on the expansion of embodied consciousness. 'I began to understand that many people felt that they were not being heard... I recognised that being heard is a step toward being understood. Being understood is a step toward being healed. Understanding is a step toward building community.' Many of her scores incorporate instructions for listening and sounding that manifest precisely the kind of equally dissimilar and sensuous community she advocated. This 'algorithmic' composing generates complexity through simple processes oscillating between the individual and social bodies of players and audience. Our interactions are not chaotic, but disciplined by creating musical time for each other.

Making the question of canonising or ranking redundant, Oliveros invites us to cede control, to take aural pleasure, to relinquish judgement through transformative listening. 'I'm not particularly worried in preserving my work. I'm interested in doing it... in the event that we're involved in – how it can change me, or how I can learn about myself.'

© Ed McKeon



PPauline Oliveros, "Postcard Theatre", Editions Acquaviva #15, Berlin, 2013

30 hcmf// mix tape

Bates Mill Blending Shed, 10pm**The Riot Ensemble:****Sarah Dacey** soprano**Kate Walter** flute**Philip Haworth** oboe**Ausias Garrigos** clarinet**Ruth Rosales** bassoon**Amy Green** alto saxophone**Freiderike Butt** trumpet**Andy Connington** trombone**Sarah Mason** percussion**Petur Jonnason** electric guitar**Adam Swayne** piano**Sarah Saviet** violin**Mira Benjamin** violin**Stephen Upshaw** viola**Louise McMonagle** cello**Eleana Marigomez** double bass**Aaron Holloway-Nahum** conductor**Nikel:****Yaron Deutsch** electric guitar**Patrick Stadler** saxophones**Brian Archinal** percussion**Antoine Francoise** piano**Alfred Reiter** sound engineer**Archer Spade:****Nick Millevoi** guitar**Dan Blacksberg** trombone**Lauren Sarah Hayes** hybrid analogue / digital live electronics**Pauline Oliveros** The Autobiography of Lady Steinway**Pauline Oliveros** The Wheel of Time **UK PREMIERE****Enno Poppe** Fleisch **UK PREMIERE****Ann Cleare** the square of yellow light that is your window **UK PREMIERE****Lauren Sarah Hayes** Mini SaviorOpt. **WORLD PREMIERE****Archer Spade** Improvisation

In what has over recent years become a tradition during the Festival's closing weekend, **hcmf//** presents an eclectic mix of work across multiple stages, broadcast live on BBC Radio 3's flagship new music programme *Hear and Now*. This year, The Riot Ensemble performs works by the late iconic American artist Pauline Oliveros, including the rarely heard *The Wheel of Time*, for string quartet and tape. Austrian group Nikel present the first performance of a new work by Enno Poppe, while Arizona-based Scottish electronic music composer and performer Lauren Sarah Hayes presents the world premiere of her latest work, commissioned by **hcmf//**. Philadelphia duo Archer Spade complete the line-up.

Please note: this is a free event but tickets are limited. They can be booked in advance online or via the Box Office.

Pauline Oliveros (USA, 1932-2016) The Autobiography of Lady Steinway

Pauline Oliveros (USA, 1932-2016) The Wheel of Time **UK PREMIERE**

The idea of packing the cavernous spaces of The Blending Shed at Bates Mill with multiple stages, featuring a diverse range of artists and musical styles, on the second Saturday, and broadcasting it all on BBC Radio 3 *Hear and Now* has become a Festival tradition.

During last year's event we announced the sad passing of a true musical pioneer, the American composer and artist Pauline Oliveros. This year we dedicate **hcmf//** mix tape to Oliveros, with the presentation of two of her works – the text based *The Autobiography of Lady Steinway* and an ultra-rare performance of *The Wheel of Time* (for string quartet and tape).

Commissioned by the Kronos Quartet, written in 1982, and performed in 1983 at the California Institute of the Arts Contemporary Music Festival, it consists of gentle, digitally synthesised electronic tones, rising and falling and shifting in texture, all derived from the partials of one

harmonic series. As each different tone rises up into audibility, the players improvise from indications notated by Oliveros. Critic John Rockwell described it at the time as 'eerily beautiful'.

The work has largely disappeared from sight in recent years due to the uncertainty of the whereabouts of the tape – long presumed missing. I am extremely grateful therefore to the Kronos Quartet for their dedication in locating the tape, and for sharing the performance material with us. My thanks also to IONE and Aaron Nahum-Holloway for their enthusiasm and perseverance in bringing this event to fruition.
© Graham McKenzie

Enno Poppe (Germany, 1969) Fleisch (2017) **UK PREMIERE**

To compose means to assemble. In order to do this, one first has to isolate the individual parts, as everything has actually always been assembled already. Writing a string quartet entails to first of all divide the idiomatics, in order to find a new idiomacy. This is especially true in the context of rock music. Rock music has generally become quite dusty, which is why it has started to interest me. Through the destruction of the syntax I can release dynamics, which have been misaligned and peppered with rubbish by the stereotypes of rock music. This process is not about exposing however, as the instruments and the sounds can also not be reinvented. Yet meaning emerges from reassembling the ruins. © Enno Poppe

Ann Cleare (Ireland, 1983) the square of yellow light that is your window **UK PREMIERE** (2013-14) 13'

This piece has a lot to do with eyes. Imagine these two different creatures: The first is a dragonfly, with eyes that are so big they cover almost its entire head, giving it a helmeted appearance and a full 360-degree field of vision. The second creature is a multi-armed, deep-sea being, which lives in an aphotic zone of the ocean, where very little light infiltrates. Now imagine that structures similar to these are present in this piece, that a trio of piano, percussion, and electric guitar

form a self-contained, blinded, impermeable, sonic biosphere. And the saxophone, in extreme contrast, is a giant retina with thousands of light-sensitive cells, like the dragonfly. Because of its powerful detection skills, the saxophone can see a vital element of the trio that, because of both its pitch-black habitat and its other highly-developed senses, the trio itself has forgotten about: its eyes. The 'window' that the saxophone opens re-orientates and re-temporises the whole structure of the trio, allowing it to both see again and to observe itself and its surroundings from a different angle. © Ann Cleare

Lauren Sarah Hayes (UK, 1981) Mini Savior Opt. **WORLD PREMIERE** (2017) 25'

Mini Savior Opt. is the latest in a series of improvisations formed out of playful and tactile explorations of my most recent hybrid analogue/digital performance system. In a new configuration specially created for **hcmf//** 2017, an excessive number of components, of which the space, audience, and performer are all part, mutually affect each other through a network of sound analysis and digital signal processes.
© Lauren Sarah Hayes

Commissioned by **hcmf//**

Archer Spade Improvisation

While presenting a programme of works by British guitarist and improviser Derek Bailey at an **hcmf//** event in Philadelphia in 2016 it was our pleasure to work with trombonist Dan Blacksberg and guitarist Nick Millevoi. Collectively they go under the name Archer Spade and in the second of their two appearances at **hcmf//** 2017 they bring their own highly original take on jazz improvisation to the 'mix tape'. © Graham McKenzie

Produced by hcmf// as part of the Arts Council England International Showcase



This concert will be broadcast live by BBC Radio 3

31 Ensemble Grizzana

St Paul's Hall, 1pm

Tickets £12 (£9 concession / online)

Ensemble Grizzana:

Magnus Granberg celesta / harmonica / percussion

Jürg Frey clarinet

Mira Benjamin violin

Angharad Davies violin

Richard Craig flute/electronics

Philip Thomas piano

Anton Lukoszevieve cello

Dominic Lash double bass

John Lely electronics

Dimitra Lazaridou Chatzigoga zither and electronics

Simon Allen percussion / dulcimer

Magnus Granberg *How Vain Are All our Frail Delights?* **WORLD PREMIERE**

Jürg Frey Late Silence **WORLD PREMIERE**

Ensemble Grizzana returns to **hcmf//** with an expanded line-up and a programme of world premieres, both loosely based on two pieces of early music: Ockeghem's *Déploration sur la mort de Binchois* and Byrd's *Oh Lord How Vain*. From this common starting point, composers Jürg Frey and Magnus Granberg worked separately, producing fascinatingly different results, both haunted by distant echoes of the source material.

Magnus Granberg (Sweden, 1974) *How Vain Are All our Frail Delights?* **WORLD PREMIERE** (2017) 40'

How Vain Are All our Frail Delights? consists of: a temporal framework; sets of musical materials from which the performers choose what to play; and some suggestions as to how to treat the materials. The resulting piece can be described as an environment in which the properties of the environment itself, as well as the different choices, interests and natures of its inhabitants, regulate the final outcome of the music. Whether the

outcome is to be considered vain, frail or delightful is, as in life itself, up to each one of us, listeners and performers alike. © Magnus Granberg

Commissioned by Another Timbre

Jürg Frey (Switzerland, 1953)

Late Silence **WORLD PREMIERE** (2017) 30'

The material is raw but delicate. The language is non-rhetorical and precise. The form has a clear architecture; sounds and sections become present and disappear but don't dissolve.

The work of the composer is elemental – as is its absence when the composer lets the music go on without interference. Tonality is vaguely touched on, a soft, slightly wavering light in the music. Silence, memory, presence – this triad shimmers in the background and keeps the piece in a balance of clear decisions and wide horizons. © Jürg Frey

Commissioned by Another Timbre

Produced by hcmf// supported by STIM's Council for the Promotion of Swedish Music, Export Music Sweden, Kultur i Väst & Musik i Syd

Magnus Granberg

I had a vision of wanting to create an environment or a biotope where individuals could coexist and co-act with each other in a multitude of ways, while still retaining the specific identity and coherency of the environment, of the composition,' says Magnus Granberg, explaining the origins of Skogen, the ensemble he founded in 2005. Comprising a core of Swedish musicians plus international guests and ranging from chamber instruments to contact mics and no-input mixing, Skogen's name translates as 'forest' – an appropriate shorthand not only for this particular ecosystem, but as a snapshot of Granberg's wider musical approach.

Making improvisation – which he studied, along with saxophone in Gothenburg and New York – a central part of his music, Granberg is less a micromanaging topiarist than a careful, nurturing gardener, planting his compositional seedlings to thrive under the care of his performers. 'I try to articulate and communicate a musical situation in the score where I can accept more or less all possible outcomes,' he explains. 'In practice this means that I create pools of materials – containing melodic fragments, chords, rhythms, single sounds, suggestions regarding timbres, etc – from which the musicians can choose what to play and when to play it, along with suggestions as to how to treat them.'

He adds, 'There are so many gradations of this spectrum of connections and interactions, independences and interdependences between composition, improvisation, composers and musicians that seem yet to be explored.'

Delicate and considered yet underpinned by restlessness, Granberg's music, performed both by Skogen and by other ensembles, has found a comfortable home on the Sheffield-based Another Timbre label, whose catalogue frequently inhabits the possibility-rich spaces between improvised and composed music. 'When I first started to realise my musical ideas with Skogen there

didn't seem to be too many contexts that might be interested in my work. But Another Timbre was a place where the music seemed to fit quite naturally.'

It was the label's founder, Simon Reynell, who initiated the project premiering at **hcmf//** 2017 featuring Ensemble Grizzana performing a piece each by Granberg and leading Wandelweiser composer Jürg Frey. 'I very much appreciate the atmosphere of Jürg's music,' says Granberg. 'It's a little bit like a space where it's possible to accommodate oneself as a listener and become a part of or disappear into the music.'

Both works draw upon existing songs, although in a typically oblique manner: in Granberg's *How Vain Are All our Frail Delights?*, audiences may struggle to discern spores cast adrift from William Byrd, Johannes Ockeghem and Tin Pan Alley composer Jerome Kern. It's a long-used compositional method for Granberg which he characterises on one hand, 'as a way of treasuring or taking care of the creative impulses the act of experiencing other musics offer: to let the music that moves you set something in motion in a very direct and concrete manner,' and on the other 'as a way of approaching and getting to know musics a little bit better that you perhaps partly find it difficult relating to, finding inlets or ingresses to musical thoughts and practices via the fragments that do intrigue you.'

It also offers Granberg, who more frequently plays clarinet, the chance to flex those green fingers on a relatively unusual specimen. 'The use of celesta in my piece very much stems from my desire to play it, and since I happened to know that the University of Huddersfield has an example of this comparatively rare instrument I thought I'd better seize the opportunity to do so!' he admits. 'And it's a lovely instrument which fits beautifully with the other instruments, of course.'

© Abi Bliss

32 Sam Amidon + Guests

Lawrence Batley Theatre, 7pm

Tickets £17 (£14 concession / online)

Sam Amidon vocals / banjo / guitar / violin
Byron Wallen trumpet
James Allsop bass clarinet / tenor saxophone
Kit Downes piano
Jasper Høiby acoustic bass
Chris Vatalaro drums / live electronics

hcmf// welcomes experimental folk artist, singer and multi-instrumentalist Sam Amidon to Huddersfield for the first time with a highly unpredictable programme exploring the intersections of songcraft, jazz improvisation, and traditional American music. For this performance, Amidon has brought together some of the UK's finest jazz and improvising musicians to support, reflect and challenge his music, weaving together a one-of-a-kind performance. They will perform songs from Amidon's most recent release *The Following Mountain*, which is his first album of entirely original compositions, as well as drawing on material from Amidon's earlier records such as *Lily-O* and *I See The Sign*, which consisted of radically re-worked traditional folksongs.

Sam Amidon is a singer and multi-instrumentalist originally hailing from Brattleboro, Vermont, US. His most recent album, *The Following Mountain*, was released in May of 2017 by Nonesuch Records. His first album of entirely original songs and compositions, it features appearances by Jimi Hendrix percussionist Juma Sultan and legendary free-jazz drummer Milford Graves, known for his pioneering work in the 1960s with artists such as Albert Ayler and Sonny Sharrock.

Prior to *The Following Mountain*, Amidon has released five acclaimed albums of radically reimagined folksongs on the Bedroom Community and Nonesuch labels, touring internationally in a wide variety of musical contexts. Called 'part preservationist, part visionary' by the Boston Globe, Amidon's material for these albums consists primarily of adventurous reworkings of traditional American ballads, hymns and work songs, with the *New York Times* writing that Amidon 'transforms all of the songs, changing their colors and loading them with trapdoors.' The albums have been deeply collaborative in nature, including contributions from musicians such as composer Nico Muhly, guitarist Bill Frisell, and improviser Shahzad Ismaili among others. Along the way Amidon has recorded or performed as a guest artist with musicians such as pianist Jason Moran, indie rock band Bon Iver, and violinist Pekka Kuusisto. Amidon lives in London with his wife, singer and songwriter Beth Orton.

© Sam Amidon

Produced by **hcmf//**



Alexander Schubert

Twenty-five years ago Alexander Schubert might have been labelled a 'postmodern' composer. Actually, scrap that: back in 1992 his work couldn't have existed in the same way that it does now. That's not to deny that many of the elements that are called into play in Schubert's pieces – video, text, lighting effects – have been part of contemporary music's toolbox for decades. There's nothing new about making soloists deliver awkward PowerPoint presentations (replacing 'PowerPoint' with slides or index cards if you want to go back even further). But the temperament and concerns of the Bremen-born, Hamburg-resident composer place him in the company of several peers whose work engages with how music today rarely reaches our collective awareness in isolation, but as part of a constant, captivating, contradictory stream of sound, images and ideas.

In a blog written for last year's Borealis Festival, Jennifer Walshe identified what she named 'The New Discipline' among compositions. Not an aesthetically united school so much as a way of working that included her own practice alongside others such as James Saunders and Matthew Shlomowitz, these are 'pieces which often invoke the extra-musical, which activate the non-cochlear. In performance, these are works in which the ear, the eye and the brain are expected to be active and engaged.' For Walshe, the 'discipline' refers to the rigour of finding new compositional and performative tools within this, in a world in which Dada and Fluxus are established heritage and YouTube rules supreme.

Although Schubert wasn't mentioned, he certainly fits Walshe's description. Nervy, fast-moving and inquisitive, his work takes the multimedia world as an all-pervading fact of life, not something to be gingerly picked up between finger and thumb and scrutinised before the composer retreats back behind piled-up manuscripts. Neither is the

distinction made between academic and 'popular' culture – surely a redundant term in today's super-fragmented world. For Schubert, IRCAM and clubland, pop songs and intense improvisation, TV shows and scientific research are all there to be quoted, questioned and synthesised into works where the exacting coordination required from their performers echoes the constant synaptic juggling we carry out every day.

Indeed, for all of the screens and smoke and flashing lights that feature in Schubert's arsenal, it's worthwhile returning to Walshe and her assertion in the same piece that key to The New Discipline are 'Works in which we understand that there are people on the stage, and that these people are/have bodies.' With his background in neurobiological research, it's little surprise to find a fascination in Schubert's work with gesture and sensory perception. Having premiered at **hcmf//** 2014, *Sensate Focus* – inspired by experiments in which kittens were raised under strobe lighting – could easily lend its title to a whole strand of his pieces exploring and deconstructing the links between movement and sound. While his 2011 piece *Your Fox's a Dirty Gold* used motion sensors to simulate a guitar solo, *HELLO* (2014) used videoed gestures as a score and *Star Me Kitten* (2016) wreaked havoc with a set of musical 'cues' triggered by a narration that veered into increasingly dark territory.

Recently, Schubert's work has taken a more immersive turn, centring audience more than performer and drawing them in to increasingly participatory experiences. While *Black Mirror* (2016), in which the audience donned capes and identity-erasing cat masks to be led around an abandoned hotel, represents a nightmarish apogee of Schubert's current practice, *Supramodal Parser* (2015), with its dreamlike states evoking an all-night techno event, offers a more welcoming, if still at times characteristically challenging, opportunity to submit to Schubert's unique brand of discipline.

© Abi Bliss



33 Nikel: Alexander Schubert

Bates Mill Blending Shed, 9pm

Tickets £17 (£14 concession / online)

Nikel:

Yaron Deutsch electric guitar

Patrick Stadler saxophones

Brian Archinal percussion / drums

Antoine Francoise piano / keyboard

Mohna voice

Alfred Reiter sound engineer

Daniel Dominguez light assistant

Alexander Schubert live electronics / lights

Nikel bring **hcmf//** 2017 to a close with a bang! Inspired by Berlin rave and techno culture, their collaboration with composer Alexander Schubert and German indie singer Mohna allows the quartet to reach out into new terrains not always accessible under the constraints of the traditional composer-performer relationship. Perfectly staged in the vast Bates Mill Blending Shed, Nikel invite you to let go, be euphoric and party.

Please note: This performance contains flashing lights

Alexander Schubert (Germany, 1979) Supramodal Parser **UK PREMIERE** (2015) 60'

- 1) n4000
- 2) White Rooms
- 3) Dark Eyes
- 4) Rolling Shutter

This one-hour piece examines different aspects of ecstatic 'letting-go' episodes through multi-sensory scenarios comparable to those experienced at extended techno events. It deals with both losing one's self in what is at times an overwhelming audiovisual experience and, contrastingly, at times an almost 'frozen in time' / standstill environment. These settings intend to reflect different psychological states rather than

create a club event to be danced to. It is a drive through personal perspectives on how to get lost.

twenty hours, forward, bridge,
circle, line, open, twitch.
heavy drag, align the moths,
feathers hit embrace, the froth.
fast awake.
post-rave.
clouds of tongues, aligned commute,
a splitting point no less acute,
break lights constantly reroute,
a shadowed washout of your own repute.
ok I get it now, the undertow reloops,
the nets draw in, the flock regroup,
cheeks, light wash, attention
another breath, another quickening,
prolonged retimed, and kisses too,
an exceed intervention.

The model monotypic,
the pattern polycyclic.

We step out,
we dream inside,
we close our eyes forever.

The switch inside
an origin of supergenes.
organism's eyes all flashing
you sing aloud all covered too
in wreckage of resemblance.

The airstream has a blossom faint,
a sea rose crash and pauses too:
wait;
beauty passes by in standstill.

Alternate occurrence ,
entering the wasteland,
supramodal deadend.
n400 emptiness,
crushing bones,
no less.

you sigh digitally
you hope with your body



Nikel © Markus Seppeler

you love internally
we order randomly.

dark eyes,
draw blood,
still frame,
freeze frame,
rolling shutter,
rotate blades,
reread the passage
k-hole stutter
enter razors
cutoff lovers
standing in the clearing
shadows disappearing
erasing

blood corals
stoned curtains
blazing stars
your upper lip all glissing
the idea of us kissing
the sound of balloons hissing

down is the only way out
just a few more frames
until the curfew
© Alexander Schubert

**Produced by hcmf// supported by Goethe-Institut
London**

Buying Your Tickets

Please note: online discounts are available on a limited number of tickets and are only available until Friday 29 September at the latest (or earlier if limits are reached before that date). Please book early to avoid disappointment.

Festival Saver

Admission to all events **£420**

Online **£340**

Weekend 1 Saver

(18 + 19 November)

Admission to all events **£140**

Online **£115**

Weekend 2 Saver

(25 + 26 November)

Admission to all events **£80**

Online **£70**

Group Discounts

(tickets must be bought in one transaction)

Parties of ten or more – 10% discount.

Education and Community Group Discounts

(tickets must be bought in one transaction)

Parties of five or more – 10% discount.

Groups of ten or more – 20% discount.

Discounts for 17 – 29 Year Olds

A limited number of tickets available for all events at a price of **£4** offering huge savings of up to **£18** on normal ticket prices (tickets must be booked in advance and will not be available on the door)

Concessions

Students, under 17s, senior citizens, disabled, those claiming unemployment or supplementary benefits and Kirklees Passport holders. Proof of eligibility is required – please present the relevant document at the Box Office.

To Book Your Tickets

Online: www.hcmf.co.uk

Phone: **+44 (0)1484 430528** Monday–Saturday 10am–5pm. Minicom users can also phone this number. (no booking fee)

Post: **hcmf//** Box Office, Lawrence Batley Theatre, Queen's Square, Queen Street, Huddersfield HD1 2SP

In Person: Monday–Saturday 10am–5pm at Lawrence Batley Theatre

Paying For Your Tickets

Cheque: payable to: Lawrence Batley Theatre

Card: Visa, Mastercard, Solo, Switch or Delta (no booking fee)

Reservations can be held for four working days but must be paid for one week before performances.

Please check your tickets as soon as you receive them. The Box Office may be able to resell your ticket (applies to sold-out performances only) for a charge of 50p per ticket. Tickets for resale must be returned to the Box Office at least three hours before the performance.

Please Note

Latecomers to performances will not be admitted until, and if, a suitable break can be found in the programme. **hcmf//** will do everything reasonable to ensure the performance of the published programme but reserves the right to change artists and programmes or cancel a concert in the event of circumstances beyond its control

Information

Accessibility

This brochure and our separate Access Leaflet are available in large print, braille, on audio cassette and computer disk. **Call +44 (0)1484 472900** for copies.

Concessionary rates are available for attendees with a disability, plus one free ticket for a companion if required. Support dogs are welcome. Limited parking is available for attendees with a disability outside each venue and on the University campus. **Call +44 (0)1484 472900** to reserve a place on campus.

Bursaries

Available to assist students and those with limited means to attend the Festival. **Call +44 (0)1484 472900** or visit www.hcmf.co.uk for further details.

Places to Stay

Huddersfield Visitor Information Centre

+44 (0)1484 223200;

email

huddersfield.information@kirklees.gov.uk

For more information about Huddersfield visit www.hcmf.co.uk

Travel Information

National Rail Enquiries

+44 (0)8457 484950 www.nationalrail.co.uk

National Express

+44 (0)871 781 8178 www.nationalexpress.com

West Yorkshire trains and buses

Metroline **+44 (0)113 245 7676** www.wymetro.com

First Huddersfield

+44 (0)1484 426313 www.firstgroup.com

West Yorkshire Journey Planner

www.metrojourneyplanner.info

hcmf40

Get involved with hcmf//

As a registered charity, your support makes a huge difference to **hcmf//** in our work to bring the very best of contemporary music and visual arts to our audiences in Huddersfield each year. As we look beyond this year's 40th edition of the Festival, we remain firmly focused on our mission to support, commission and celebrate the creation and performance of new music by composers, artists and performers from the UK and beyond. Over 35% of the funds we raise goes directly to composers, artists and performers – and, during the 10 days of the Festival alone, **hcmf//** generates £1.2 million for the local economy each year.

What difference can I make?

When you support **hcmf//** you are helping us to:

- // commission new works, from emerging artists as well as world-renowned composers
- // work in partnership with other festivals and venues to ensure repeat performances of new work
- // bring together artists, composers, performers and programmers to create innovative collaborations and creative partnerships
- // create opportunities for young children, students, community groups, older people, families, amateur musicians and composers to participate in and benefit from our award-winning Learning & Participation projects.

How to get involved

There are lots of ways you can choose to support **hcmf//**:

- // donations of any amount can be made at any time through www.hcmf.co.uk
- // our new Membership Scheme will be launching soon, offering a choice of levels of support and benefits
- // become a corporate donor or sponsor
- // supporting our fundraising campaigns for specific projects
- // leaving a gift in your Will or giving an in-memory gift
- // volunteering as a Festival Steward

Visit **hcmf.co.uk** for more information, or to get in touch, give us a call on **01484 472900** or email **info@hcmf.co.uk**

THE
HEPWORTH
WAKEFIELD



Art Fund
Museum of
the Year 2017
Winner

SEE FOR YOURSELF

Open Daily, 10am – 5pm

FREE ENTRY

hepworthwakefield.org

Funded by:

wakefieldcouncil



Supported using public funding by
**ARTS COUNCIL
ENGLAND**

The Hepworth Wakefield is a registered charity, no 1138117.



COMMUNICATIONS

Creative designs for the performing arts

Print and digital design consultants
specialising in the arts sector

To see how we can help you deliver
your latest marketing, publishing
or design project call:

+44 (0) 161 638 5615

mnetherwood@musocommunications.com

Digital & Print Publishing | Graphic Design

Web Development | Copywriting | Marketing

www.neos-music.com

NEOS



musica viva

György Ligeti

Lontano

Tristan Murail

Le Désenchantement
du Monde

George Benjamin

Palimpsests



Pierre-Laurent Aimard, piano
Symphonieorchester des Bayerischen Rundfunks
George Benjamin, conductor

Benjamin leads a superlative performance, one surprisingly visceral for a piece about distance. [...] This is some of Benjamin's most forthright writing, and it benefits from the larger scale and broader palette this orchestra offers ...
(David Allen, Gramophone November 2016)



Sonic Migrations

Music of Laurie Altman

Laurie Altman, Randy Bauer,
Clipper Erickson & Kuang-Hao Huang, piano
Patrice Michaels, soprano
Matthias Mueller, clarinet & SABRe
Andrew Rathbun, saxophone
John Bruce Yeh, clarinet
Cavatina Duo
Manhattan String Quartet

Laurie Altman's musical compositions on Sonic Migrations represent, in some way, a passage:

A passage through places (globally), history and events, words, sonic environments, people's lives and their mutual emotions. The pieces are the by-product of a time span of some 25 years, encompassing diverse ensembles and sonic frameworks, far-flung influences, textures, and feelings.

Everyone who likes compositions with jazzy influences, but not just simple crossover, is in good hands with Laurie Altman.
(Dirk Wieschollek, Fono Forum 06/2017)

CONCERTS 2017-18

STRIKING AND CUTTING-EDGE NEW MUSIC

Including 9 UK premieres by composers including Anna Clyne, Betsy Jolas, Thomas Larcher and Raymond Yiu, plus recent works by Sir Harrison Birtwistle, Mohammed Fairouz and Poul Ruders.

TOTAL IMMERSION COMPOSER DAYS

Full days of concerts, films and discovery exploring the lives and work of 3 composers.

**JULIAN
ANDERSON**
SATURDAY 21 OCTOBER

**ESA-PEKKA
SALONEN**
SUNDAY 10 DECEMBER

**LEONARD
BERNSTEIN**
SATURDAY 27 JANUARY

barbican

Associate
Orchestra

BOOK NOW 020 7638 8891
barbican.org.uk

Visit for full details
bbc.co.uk/symphonyorchestra



UNIVERSITY OF
Southampton

COMPOSE YOUR FUTURE

Work with a vibrant teaching team headed up by Michael Finnissy, on Masters and PhD composition programmes that will stretch and challenge you to produce your best work. Portfolios might include concert pieces, interdisciplinary work, or a film or videogame showreel.

You will have opportunities to participate in at least two workshops each year with leading musicians such as Juliet Fraser, Mark Knoop, Oliver Coates, Calefax and Ensemble Nikel.

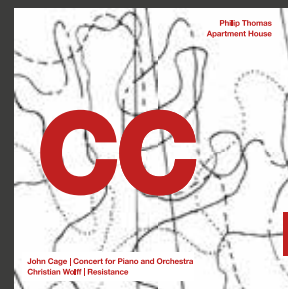
For more information contact
M.Shlomowitz@southampton.ac.uk
@sotoncomp

Bethany Stenning, winner of 2017 Hazel Murras-Osborn
University of Southampton Composition Prize

**HUDDERSFIELD
Contemporary
Records**



HCR is distributed by NMC



CC

John Cage:
Concert for Piano
and Orchestra

Christian Wolff: Resistance
Apartment House
Philip Thomas, piano

The result of a three-year
research project, this album
sheds new light on Cage's
seminal masterpiece



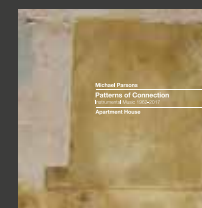
Verköndigung

Peter Ablinger

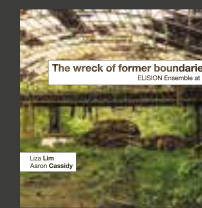
Hildegard KleeB
Gisela Mashayekhi-Beer
Marcus Weiss

A key early work in
Ablinger's oeuvre,
Verköndigung is dedicated
"to the masters of flying:
Franz Liszt, Alexander
Scriabin, Cecil Taylor"

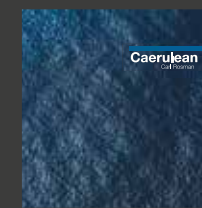
Visit the HCR store at www.nmrec.co.uk/hcr



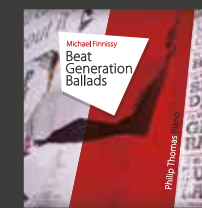
Patterns of Connection
Instrumental Music 1962-2017
Apartment House
Michael Parsons



The wreck of former boundaries
ELISION Ensemble
Liza Lim and Aaron Cassidy



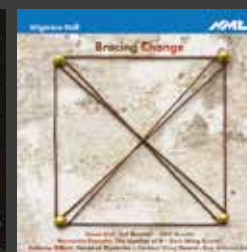
Caerulean
Carl Rosman, clarinet
Georges Aperghis, Richard Barrett,
Mauricio Kagel, Rebecca Saunders



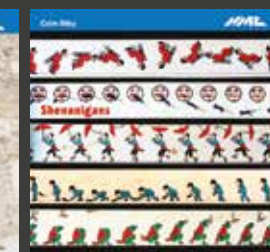
Beat Generation Ballads
Philip Thomas, piano
Michael Finnissy



Flux: New Music - New Dance
Mark Bowden, Quinta,
Kate Whitley, Gavin Higgins,
Cheryl Frances-Hoad



Bracing Change
Simon Holt, Donnacha Dennehy,
Anthony Gilbert



Shenanigans
Colin Riley



The Rime of the Ancient Mariner
Howard Skempton

**New releases on
NMC Recordings**

Visit the NMC store at
www.nmrec.co.uk



NMC's mission is to connect listeners across the world with the best contemporary music from the British Isles. NMC's work was recognised in 2015 by the Royal Philharmonic Society, which awarded the label the prestigious Leslie Boosey Award for "its outstanding contribution to the furthering of contemporary music in Britain". NMC Recordings is a registered charity (328052). HCR is a project of CeReNeM, the Centre for Research in New Music at the University of Huddersfield in association with hcrn/ and distributed by NMC.
Enquiries: CeReNeM Manager, Sam Gillies - cerenem@hud.ac.uk

CeReNeM



The **Sampler**

FOR CURIOUS LISTENERS
NEWS OPINIONS PLAYLISTS PODCASTS EVENTS

SIGN UP NOW [THESAMPLER.ORG](http://thesampler.org)

@soundandmusic
/soundandmusic



soundandmusic.org

Birmingham Contemporary Music Group

Thirtieth Anniversary

BC
MG
30

bcmg.org.uk

Supported using public funding by
ARTS COUNCIL
ENGLAND

f t YouTube vimeo

RICORDI

NEW WORKS BY RICORDI LONDON

Graham Fitkin
Recorder Concerto
WP: BBC NOW, Tecwyn Evans (cond),
Sophie Westbrooke (rec), 2017

Joseph Phibbs
Clarinet Concerto
WP: Philharmonia Orchestra, Edvard
Gardner (cond), Mark van de Wiel (cl), 2017

Philip Venables
Illusions
WP: London Sinfonietta, Richard Baker
(cond), David Hoyle (per), 2017

RICORDI COMPOSERS @ HCMF// 2017

Dai Fujikura
Sawasawa
WP: Polish Radio Choir,
Szymon Wyrzykowski (cond), 19.11., 3 pm

Rolf Hind
On what weft are woven the waters
WP: [ensemble of 14 musicians],
Frederic Wake-Walker (dir), 19.11, 8 pm

Enno Poppe
Fleisch
UK P: Ensemble Nikel,
25.11, 10 pm

London Philharmonic Orchestra

BE MOVED

Highlights of the 2017/18 Season at Southbank Centre's Royal Festival Hall

JOSEPH MARX
*An Autumn
Symphony*
UK premiere
29 November 2017

GERALD BARRY
*Organ Concerto**
London premiere
11 April 2018

BRYCE DESSNER
*Concerto for
Two Pianos***
World premiere
13 April 2018

KRZYSZTOF
PENDERECKI
*Violin Concerto No. 2
(Metamorphosen)†*
2 May 2018

lpo.org.uk

* Concert generously supported by Victoria Robey OBE

** Commissioned by the London Philharmonic Orchestra, Borusan Culture Arts Centre & Orquestra Nacionales de España
† Organised in collaboration with the Adam Mickiewicz Institute as part of the Polska Music Programme



Supported using public funding by
ARTS COUNCIL
ENGLAND

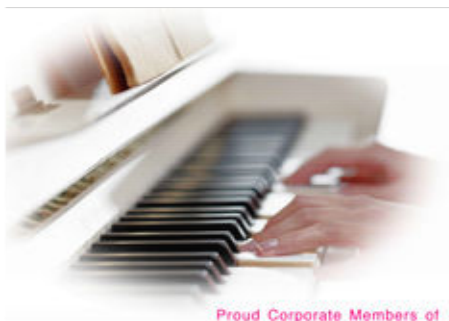
SOUTHBANK
CENTRE

ADAM
MICKIEWICZ
INSTITUTE

POLSKA
MUSIC



Traditional and Contemporary Piano exams that have been encouraging performers and teachers for 125 years.

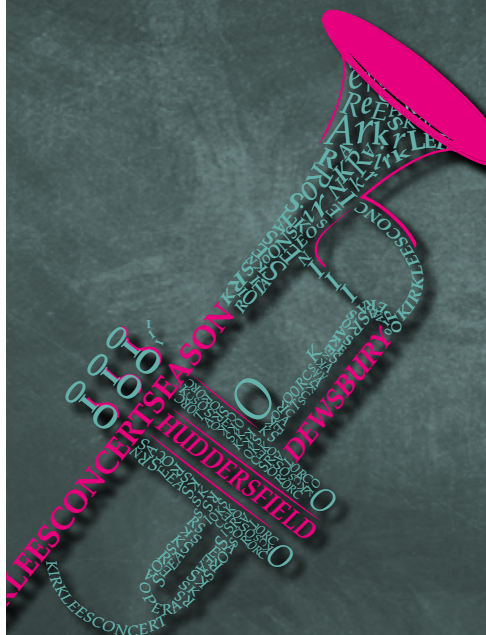


Proud Corporate Members of
EPTA, ISM, Music Mark & the
Worshipful Company of Musicians.

www.vcmexams.com
info@vcmexams.com
(020) 7 405 6483
71 Queen Victoria Street,
London EC4V 4AY

KIRKLEES CONCERT SEASON

2017/18
SEP – MAR



Sumptuous orchestral concerts
Majestic organ music
Family-friendly events
World-class conductors
Leading soloists
Uplifting chamber recitals

kirkleestownhalls.co.uk
operanorth.co.uk

TOWN
HALLS

Orchestra of
JAZZ
MUSIC

CLASSIC FM

Kirklees
Council

ARTS COUNCIL
ENGLAND



Chetham's International Summer School & Festival for Pianists 2018

Artistic Director: **Murray McLachlan**

Part One: 17–23 August 2018
Part Two: 23–29 August 2018

Previous faculty has included:

Dmitri Alexeev, Joseph Banowetz,
Peter Frankl, Leslie Howard, Leon McCawley,
Philip Fowke, Carlo Grante, Nikki Iles, Noriko Ogawa,
Artur Pizarro, Matti Raekallio, Jason Rebello,
Sandro Russo, Nelita True, Ashley Wass

With daily concerts, lectures, improvisation, jazz, composition,
intensive one-to-one coaching, duets, organ and harpsichord

Booking opens **10 January 2018**

*The
Friendliest
Piano Summer
School in the
World!*

For further information, call +44 (0)1625 266899
or email info@pianosummerschool.com
www.pianosummerschool.com