Friday 18 – Sunday 27 November
Box Office 01484 430528
www.hcmf.co.uk

huddersfield contemporary music festival
In partnership with
The University of Huddersfield
# Festival Diary

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<th>DATE</th>
<th>NO</th>
<th>EVENT</th>
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<tr>
<td>Fri 18</td>
<td>1</td>
<td>Pre-concert Talk: Jenny Walshe</td>
<td>5.15pm</td>
<td>St Paul's Hall</td>
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<td></td>
<td>2</td>
<td>Arditti Quartet + Jennifer Walshe</td>
<td>6pm</td>
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<td></td>
<td>3</td>
<td>Ensemble Musikfabrik + Peter Brötzmann + Solos 1</td>
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<td>Epicure Bar &amp; Kitchen</td>
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<td>Dublin Guitar Quartet</td>
<td>12pm</td>
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<td>Talk: Georg Friedrich Haas</td>
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<td>5</td>
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<td>Manasamitra: The Life of a Bee</td>
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<td>6</td>
<td>London Sinfonietta: FAMA</td>
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<td>Zubin Kanga</td>
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<td>Pop-Up Art School</td>
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<td>Huddersfield Town Hall</td>
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<td>Ali’s Nl Riain</td>
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<td>Robert Bentall + Mario Duarte</td>
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<td>Susanne Peters + Sarah Saviet</td>
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<td>9</td>
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<td>11</td>
<td>Andrew Crossley</td>
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<td>ELISION</td>
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<td>White Cane: Salamanda Tandem</td>
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<td>Quatuor Diotima</td>
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<td></td>
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<td>part wild horses mane on both sides</td>
<td>8.30pm</td>
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<td>6</td>
<td>Return to the ARK</td>
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The Festival would especially like to thank the following for their service and support:

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
Marcus Netherwood Advertising Sales
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Welcome to the 39th Huddersfield Contemporary Music Festival!

This year’s Festival is undoubtedly characterised by the bringing together of often quite disparate forces, to create new sounds, new experiences, and new approaches to music making. Perhaps this is best evidenced in the pairing of roaring saxophonist, and the founding father of European free improvisation, Peter Brötzmann, with German new music supergroup Ensemble Musikfabrik. Elsewhere, avant-garde composer and filmmaker Jennifer Walshe leads the dance with the renowned Arditti Quartet, while Claudia Mollitor continues to offer new insights into the creative process, and non-conventional approaches to composition – creating large-scale works, rich in layers and depth – often constructed from fragments of sound. Equally inventive yet surprising is American saxophonist Colin Stetson’s re-imaging of Gorecki’s classic Symphony No 3 – drawing on noise, drone and even dark metal to transform, and provide fresh insights to a heralded masterpiece.

The true purpose behind these musical experiments of course is to continue to push boundaries, to break down barriers, and (mis)conceptions about music. American critic Ben Ratliff in his recent book Every Song Ever writes ‘What does it mean to listen in the digital era? Today, new technologies make it possible to roam instantly and experimentally across musical languages and generations, from Detroit techno to jam bands to baroque opera. As familiar subdivisions like “rock” and “jazz” matter less and less and music’s accessible past becomes longer and broader, listeners can put aside the intentions of composers and musicians and engage music afresh, on their own terms.’

I am also pleased to welcome Georg Friedrich Haas to Huddersfield as this year’s Composer in Residence. Anyone who was present at the UK premiere of in vain (hcmf// 2013) could not fail to be profoundly and deeply affected by the sheer power and force of this music. Now based in New York to take up a position at Columbia, Haas is artistically at the height of his powers. Yet, unlike many of his contemporaries, his academic position has not turned his artistic practice to look inwards – but rather the opposite – to reach out and engage with the very real issues facing the world today. This is certainly true of the works he brings to Huddersfield. Ayna deals with the trauma of addiction, with a powerful text and performance by Mollena Lee Williams-Haas, while I can’t breathe is the composer’s response to a Black Lives Matter march going past his flat, in memory of Eric Garner, and in solidarity with the protesters.

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, and Goethe-Institut London. My thanks, of course, go to all of our partners, and full details can be found throughout the programme. My heartfelt thanks also go to the wonderful audience who attend each year in increasing numbers, with open minds and open ears to experience new music, performed at the highest level.

Finally, I would like to pay tribute to Paul Parkinson MBE who sadly passed away earlier this year. In his role with the British Council Paul was an energetic and enthusiastic supporter and a tireless advocate on behalf of the Festival – reaching across the globe to spread the word and ensure that many of the most influential composers, music producers and artistic directors experienced the unique Huddersfield aesthetic for themselves. It will be very strange to look out at the Festival audience this year and not see ‘tall Paul’. He will be sorely and truly missed.

I would like to dedicate the 2016 Huddersfield Contemporary Music Festival to Paul Parkinson, and with it to celebrate his life in music.

Graham McKenzie
Artistic Director
**Arts Council England**

The Arts Council invests in Huddersfield Contemporary Music Festival as one of our National Portfolio Organisations (2015 – 2018) to achieve great art and culture for everyone. We value our relationship with hcmf//, recognising the contribution the Festival makes to contemporary and new music, providing many unique artistic experiences of the highest quality to audiences.

There is no other festival like hcmf// and it continues to present the most cutting-edge in new music. This year has been particularly memorable for the team at hcmf// with successful applications to two of the Arts Council’s strategic funding programmes, in addition to current support. International Showcasing funds will enable hcmf// to produce an international showcase of British contemporary, new and experimental music across the closing weekend of this year’s Festival, with 20 international delegates due to land in Huddersfield to network and develop partnerships. This international initiative will culminate in the creation and presentation of exciting new work and will see established and emerging artists and composers working in new territories internationally, with a view to increasing the Festival’s impact and resilience in the longer term.

The hcmf// team also secured funding through our Catalyst: Evolve programme which will allow the Festival to develop its philanthropic and fundraising potential over the next three years, strengthening its ability to raise funds from a range of sources and securing hcmf//’s longer term sustainability. On behalf of the Arts Council, I wish hcmf// every success with its 39th Festival in 2016.

Helen Sprott
Director, Music, Arts Council England

**University of Huddersfield**

As Acting Dean of the School of Music, Humanities and Media at the University of Huddersfield, I am delighted to affirm the University’s continued support for the Huddersfield Contemporary Music Festival. The Festival is one of the high points of the cultural year for both the town and University – an unparalleled opportunity for students, staff and the community to hear some of the best and most innovative of contemporary music not only from Britain but from around the world.

From the Festival’s inception, now almost 40 years ago, hcmf// and the University have worked closely together. Over the years the Festival has grown and established itself as an independent cultural organisation, but the links with the University have remained strong. Our partnership was renewed for another five years in 2014, at which point we took the opportunity to enrich further the already strong links between the two, and extend the very manifold benefits that are brought 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 staff and students strengthens the links 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. The benefits of such a partnership both for a modern progressive university and the UK’s leading contemporary music festival are perhaps indefinable, and certainly unquantifiable, but they are also pervasive and undeniable. The success of this partnership was one of the major factors in the University being awarded a Queen’s Anniversary Prize in 2016 for ‘world-leading work to promote, produce and present contemporary music to an international audience’.

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 CeNeMe, 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**

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

**Kirklees Council**

It is with great delight that again we see Huddersfield Contemporary Music Festival bringing its distinct and unique world class music offer to our fine town. We are exceptionally proud that one of the UK’s leading contemporary music festivals is also one of the key highlights in our local calendar. The Kirklees district is a place of creativity and experimentation and hcmf// is synonymous with this reputation.

Kirklees Council are proud to be partners of the Festival and we welcome all audiences to enjoy everything Huddersfield and Kirklees has to offer. The Festival not only offers the opportunity for residents to experience the very best in new music from across the world, it also offers us the opportunity to extend a warm and hearty Yorkshire welcome to visitors and Festival-goers.

We are also proud that hcmf// has celebrated and showcased our local talent in many different ways and has engaged with our diverse communities. It is not just a once a year festival – hcmf// contributes to the year-round music offer and reputation of Huddersfield, working with our local music education hub and Creative Economy team. Together we are working to achieve a Creative Kirklees and to celebrate our strong musical heritage.

We look forward to seeing this year’s Festival stage some of the brightest and best talent to be seen in contemporary music. I hope you enjoy your time in Huddersfield and are able to leave with very special memories of the Festival and our special town.

Councillor David Sheard
Leader, Kirklees Council

**BBC Radio 3**

As Radio 3 continues its mission to connect you to pioneering music and culture, we’re delighted to be once again here in Huddersfield helping to spread the word, and the sounds of contemporary music. For 10 short November days Huddersfield becomes the epicentre of the new – 10 days that reverberate around the music world in the months and even years to come.

As ever, new and modern music has been a key part of Radio 3 throughout the year. On 1 January we made history with the first ever four-channel broadcast of Stockhausen’s Hymnen, part of our New Year New Music season which saw contemporary music appearing in many of our regular slots. We had a tremendously successful Proms season throughout the summer featuring numerous new and specially commissioned works. And right now Radio 3 is concluding an important celebration: 70 years since the inception of the BBC’s Third Programme, out of which Radio 3 came into existence.

We began that celebration in September with a residency at London’s Southbank Centre, a collaborative festival called Sound Frontiers. In partnership with Sound and Music we’ve engaged a young composer Matthew Kaner as our Embedded Composer in 3, composing pieces...
A relationship founded on trust, knowledge and meetings with artistic milieu in Poland. Biechacz’s multimedia work is the result of a long lasting friendship with the artistic director of Huddersfield Contemporary Music Festival, Graham McKenzie, and the year-long cooperation between the British festival and Warsaw’s Teatr Nowy – one of Poland’s leading stages.

I am convinced that there are many years of cooperation between us, and that Polish music, in its contemporary and cross discipline dimension, will find its long-lasting and creative place in Huddersfield and beyond.

**Ewa Bogusz-Moore**
Polska Music Manager, Adam Mickiewicz Institute

**Swiss Arts Council Pro Helvetia**
In Huddersfield in 2015, Jürg Frey generated much enthusiasm with his barely audible sound installations in the public spaces of the city, and also with his string quartets – performed by the Quatuor Bozzini – which are notable for their inner calm. After having Jürg Frey as its Composer in Residence, hcmf// is this year once again embarking on a series devoted to Swiss composers. Its main focus is on Alfred Zimmerlin, which means that Huddersfield is engaging with a musical personality who has both made a real mark on the Swiss scene and is also characteristic of it in many ways. Just like many other Swiss composers today, Zimmerlin is active in different fields – including one that seems at first glance to be far removed from ‘composition’, namely free improvisation. Huddersfield is going to present the whole spectrum of Zimmerlin’s comprehensive oeuvre. There will be the UK premiere of his 4th String Quartet, performed by the Arditti Quartet, while Zimmerlin the cellist will improvise with his Kimmig-Studer-Zimmerlin Trio and will also perform as a member of the Stone Orchestra, which is advancing into new dimensions of sound with its extraordinary instruments.

Besides Alfred Zimmerlin, Huddersfield will present a highly varied selection of works by Swiss composers, ranging from Michael Wertmüller (with Ensemble Musikfabrik) to Beat Furrer [with Klangforum Wien and the London Sinfonietta], Daniel Zea [with Geneva-based Ensemble Vortex], the singer-writer-composer Marianne Sjørensen and turntablist Joke Lanz with bass player Christian Weber. This selection – which is as heterogeneous as it is exciting – is being curated by Graham McKenzie, and makes evident once again just why hcmf// has become such an indispensable event on the European festival landscape, and why its long-term collaboration with the Swiss Arts Council Pro Helvetia is so valuable and enriching.

We are delighted that Switzerland’s wide-ranging music scene is finding such a response in Huddersfield, and we are looking forward to stimulating, inspiring concerts.

**Andri Hardmeier**
Head of Music, Swiss Arts Council Pro Helvetia

**Goethe-Institut London**
The Goethe-Institut, Germany’s cultural centre in the UK, is entering its ninth year of collaboration with Huddersfield Contemporary Music Festival, a consistent beacon in the contemporary music calendar.

Not too dissimilar in its reach and importance is the Music Institute Darmstadt (IMD), whose International Summer Course for New Music celebrated its 70th anniversary this year. To mark the occasion the project historage has been created to initiate a series of artworks dealing with the Summer Course’s history. The main idea of historage consists of an artistic approach towards the digitised material of the archive of the International Music Institute Darmstadt. According to the delocalisation and global accessibility of the digitised archive, historage is conceived as a transnational project, including artistic contributions from seven countries in Africa, America, Asia and Europe. A cooperation with the Goethe-Institut worldwide, the project was supported by local institutes in Boston, Buenos Aires, Hong Kong, Johannesburg, Kiev and London.

The UK-based Distractfold Ensemble was chosen to participate in this project and given access to the full content of the IMD’s digital archive. Having spent long hours in the depths of the archives, Distractfold chose to create an open call and invite emerging composers, sound artists and electronic music producers to submit remixes, reworkings or responses to six selected archival recordings. We are delighted that Distractfold will present the material created at IMD at this year’s hcmf//. Distractfold will also be in conversation with Michael Rebhahn, historage’s curator, about the works, thus creating a tangible link between the two institutions – just a year before hcmf// will celebrate a milestone of its own with the 40th anniversary of the Festival.

We are immensely grateful to be able to contribute to this European cultural exchange, which now seems more important than ever in recent history, through the support of Distractfold and the German-based artists Ensemble Musikfabrik, Trombone Unit Hannover, Ensemble Resonanz and Ensemble Adapter.

**Eva Schmitt**
Head of Culture Department, Goethe-Institut London

**Paul Frankl**
BBC Radio 3

**Adam Mickiewicz Institute**
With a new line-up, Polish music is returning to Huddersfield. Last year was devoted to the legendary Polish Radio Experimental Studio, Polish composer Zbigniew Karkowski and the most recent achievements of Agata Zubel and Jagoda Szmytka. This time, against the post-rock interpretation of Henryk Mikołaj Górecki’s oeuvre. Which is advancing into new dimensions of sound with its extraordinary instruments. Wojtek Biechacz’s Body-opera most accurately illustrates the philosophy behind the Adam Mickiewicz Institute – the promotion of Polish culture through international artistic relations.
To see the work of this year’s Composer in Residence, Georg Friedrich Haas, described as ‘spectral’ might conjure up the image of an artist working in rarefied, abstract realms, poring over graphs and mathematical formulae in search of the most intangible sonic traces.

Tonal meticulous and grounded in a detailed study of sound the Graz-born composer’s music may be – he credits the influence of the Russian composer Ivan Wyschnegradsky (1893-1979), who explored third-, sixth- and twelfth-tones, while an early Haas composition for two pianos tuned a quarter-tone apart pays explicit homage to Ligeti. But like a painter striving to select the exact hue to capture the bloom upon a cheek, Haas’ precisely helmed journeys through overtones and microtones are created as a parallel to the full range of human experience. For him, dissonance and the ‘beats’ produced by the clash of frequencies are as true a reflection of emotion as harmony, an approach which led critic Alex Ross, perhaps mindful of Haas’ childhood in a mountain village in western Austria, to describe him as ‘an esoteric Romantic, dwelling on the majesty and terror of the sublime.’

It’s true that over the past 35 years Haas’ work has tended towards the sombre end of the emotional spectrum, with themes of suffering and futility, war and death. Although initially celebrated for his operatic works, which include Nacht (1996) and Die schöne Wunde (2003), his profile was elevated considerably by in vain (2000), which represented the culmination of a move away from mathematical and computer-aided compositional methods to a more intuitive style of writing.

Hailed by Sir Simon Rattle as ‘one of the first great masterpieces of the 21st century’, Haas’ 75-minute meditation on the struggle to overcome moral frailty was composed as a reaction to the success of the far-right Freedom Party in the Austrian elections. Its quest for beauty and balance in a flawed world was evoked through a disconcerting movement between equal temperament and overtone tunings, harmony and dissonance, light and darkness – both symbolically in the music and literally in the concert hall’s transition from brightly lit to pitch black.

Now living in New York, where he teaches at Columbia University, Haas has continued to tackle injustice in his work: the 2015 solo trumpet piece I can’t breathe (p.20) was composed as a memoriam to Eric Garner, whose final words before his death in a chokehold at the hands of NYC police became a slogan for the Black Lives Matter movement.

By his own admission, however, Haas is not the same artist who wrote in vain. Currently enjoying an upswing in productivity, in recent interviews he has attributed his creative flourishing to the happiness brought by his marriage to the American writer and BDSM educator Mollena Lee Williams-Haas, his relief at finally being able to acknowledge a hitherto-suppressed side to his sexuality and, more practically, the support offered by his willingly submissive spouse, enabling him to compose for 14 or 15 hours per day.

With Haas suggesting in interviews that composing no longer needs to serve as psychotherapy for him, hcmf// provides a key opportunity to discover first-hand how that will manifest in his music. Two key new works receive their UK premieres here: Hyena, a large work for Klangforum Wien, features narration by Williams-Haas based on her own experience of fighting alcoholism, while Haas’ String Quartet No 10 promises to build upon the exacting and exquisitely delicate microtonal soundscapes of his eighth quartet.

Whether born from dissonance or harmony, it seems that Haas’ mastery of the territory beyond the tempered 12-tone scale remains as challenging for musicians and as thrilling for audiences as ever. © Abi Bliss
Thursday 17 November, 10am-5pm
Heritage Quay, University of Huddersfield

This one-day symposium brings together invited academics from across the UK to discuss the contribution to British musical life made by Michael Finnissy, in the year of his 70th birthday. Widely known as a composer whose music both directly and indirectly engages with a range of musical traditions, cultures and histories, Finnissy has also been an energetic and committed supporter of a large number of composers and musicians, not least as a performer and teacher. This symposium takes for its focus Finnissy and British music, as viewed through the prisms of performance and collaboration.

Speakers include Amanda Bailey, David Beard, John Fallas, Larry Goves and Lauren Redhead, situating Finnissy in dialogue as performer, teacher and collaborator and as a central figure to British musical life over the past five decades.

Chris Redgate and Philip Thomas perform Finnissy’s Âwâz-e Niyâz for oboe / lupophon and piano in a lunchtime concert in Phipps Hall at 1.15pm.

Throughout the day attendees will be able to view the exhibition Michael Finnissy at the British Music Information Centre (curated by Roddy Hawkins and in place throughout hcmf//), experience the interactive multimedia tool Evolution and Collaboration (designed by Amanda Bailey and Michael Clarke, with the Kreutzer Quartet), and interact with a selection of Finnissy sounds at award-winning Heritage Quay.

The day will conclude with a round-table discussion featuring Michael Finnissy in conversation with Roddy Hawkins, Chris Redgate and Philip Thomas.

This Symposium is presented jointly by the University of Huddersfield and the University of Manchester, with the support of Music and Letters. For full details please visit: http://www.finnissyconference.com/

Friday 18 - Sunday 27 November
Creative Arts Building Atrium

The Centre for Research in New Music (CeReNeM) at the University of Huddersfield was founded by Professor. Michael Clarke and launched at hcmf// in 2006. Since 2008 it has been directed by Professor. Liza Lim, with an assisting directorate of Professor. Monty Adkins, Professor. Aaron Cassidy, and Professor. Philip Thomas. In those 10 years of operation, CeReNeM has grown to become one of the leading international academic institutions for research and practice in composition, music technology, contemporary music performance, improvisation, and sonic arts.

The centre comprises a community of 13 world-leading staff artists and scholars working alongside 50 postgraduate students from 18 countries, as well as a further network of Visiting Research Fellows, Visiting Professors, a wide array of guest lecturers and performers, and international research exchange partnerships with, among others, IRCAM, the Norwegian Centre for Music Technology (NOTAM), and Künstuniversität Graz (KUG). CeReNeM also draws upon the outstanding resources and facilities of the university, including the HISS (Huddersfield Immersive Sound System) and SPIRAL electronic music studios, and Heritage Quay, which houses the British Music Collection and the hcmf// archive.

The exhibition also celebrates the substantial artistic partnerships with acclaimed ensembles that have been created over our 10-year history – including past collaborations with ELISION, EXAUDI, and the JACK and Bozzini string quartets – and explores the growth of our international role, including as hosts of the 2011 International Computer Music Conference, the Noise in/and/ as Music symposium, the 2015-16 Speculations in Sound network, and through the 20-year web archive of the Electric Spring Festival.

CDs from the CeReNeM’s own Huddersfield Contemporary Records – supported and distributed through a unique partnership with NMC – and staff-authored books from Huddersfield University Press will be available for purchase from the exhibition.

Please note: the exhibition will be closed during performances within the Atrium.
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 18 // November
Pre-concert talk: Jennifer Walshe
5.15pm, St Paul’s Hall

Avant composer Jennifer Walshe discusses her collaboration with the Arditti Quartet and the continuing engagement with film as an integral part of her practice ahead of the UK premiere of her critically acclaimed new work EVERYTHING IS IMPORTANT, co-commissioned by hcmf//.

Produced by hcmf//

Saturday 19 // November
Coffee with the Composer: Claudia Molitor
10.45am, Epicure Bar & Kitchen

Claudia Molitor is often described as a ‘conceptual composer’, operating in the spaces between visual art and music. Recent large-scale works such as Sonorama (Turner Contemporary Margate) and The Singing Bridge (Waterloo Bridge) have piloted her into the major league. Here the composer talks about her hcmf// commission to explore the sound world of American instrument inventor Harry Partch, and how the piece evolved through a process of encouraging the musicians of Ensemble Musikfabrik to document their relationship with their chosen Partch instrument in a very personal way.

Produced by hcmf//

Meet the Composer: Georg Friedrich Haas
3pm, Phipps Hall

hcmf// invites you to meet this year’s Composer in Residence, Georg Friedrich Haas. Born in Graz, Austria, in 1953, Haas has quietly risen to become one of the most important Austrian composers internationally, heralded by Sir Simon Rattle as having written the first ‘masterpiece’ of the 21st century, in vain, which received its UK premiere at hcmf// 2013. This in-depth look at the composer’s practice will explore his commitment to experimentation with sound, and the use of darkness and light as an integral component of his work.

Produced by hcmf//

Sunday 20 // November
Coffee with the Composer: Rebecca Saunders
10.45am, Epicure Bar & Kitchen

British-born and long-time Berlin-based, Rebecca Saunders is one of the most respected and in-demand composers of her generation. Ahead of the UK premiere of Skin, for soprano and ensemble [co-commissioned by hcmf//, Saunders discusses her ongoing forensic examination of sound, focusing the ear on minute gradations of timbre and intonation, turning both her performers and audience into Zen-like masters of attention and focus.

Produced by hcmf//

Tuesday 22 // November
Meet the Composer: Liza Lim + Aaron Cassidy
11am, CAM G/01

Liza Lim and Aaron Cassidy are both composers with a long and deep association with Australia’s foremost contemporary music ensemble ELISION. Ahead of its UK premiere, Lim discusses her most recent work How Forests Think – a reflection on the work of anthropologist Eduardo Kohn – while Cassidy talks us through the constraints he set for himself in working on The wreck of former boundaries, also receiving its UK premiere at hcmf// 2016.

Produced by hcmf//

Wednesday 23 // November
Open Workshop:
Sam Pluta
10am – 12 noon, Heritage Quay

As part of its 10th anniversary celebrations, and in collaboration with Huddersfield’s Creative Coding Lab, CeReNeM hosts a workshop on improvisation and technology with Sam Pluta (University of Chicago). In addition to performance demonstrations and an introduction to Pluta’s bespoke SuperCollider interface, he will coach and play alongside CeReNeM postgraduate student improvisers.

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

Thursday 24 // November
Pre-concert talk:
histoire
3pm, Phipps Hall

In 2016 the International Summer Course for New Music Darmstadt celebrated its 70th anniversary. To mark the occasion, in cooperation with the Goethe-Institut, the project historage was created, initiating a series of works using an artistic approach towards the digitised material of the archive of the International Music Institute Darmstadt. Michael Rebhahn, curator of the historage project, joins Mauricio Pauly and Sam Salem, curators of the Distractfold historage CD, in a conversation about the artistic recycling of archival material, questioning the concept of sonic novelty in the times of omnipresent digitalisation, with the influence of 70 years of Darmstadt Summer Courses as a counterpoint.

Produced by hcmf// supported by Goethe-Institut London

Friday 25 // November
Pre-concert talk:
Elliott Sharp
6.45pm, St Paul’s Hall

Composer, multi-instrumentalist and performer Elliott Sharp is a central figure in the avant-garde and experimental music scene in New York. Here he discusses his multi-faceted practice and, in particular, his ongoing working relationship with virtuosic British bass clarinettist Gareth Davis, featured soloist in his extended work Oceana Procellarum, which receives its UK premiere at hcmf// 2016.

Produced by hcmf//

Sunday 27 // November
Pre-concert talk:
Michael Finnissy
12.15pm, St Paul’s Hall

hcmf// reflects on the life and work of one of the greatest living British composers in his 70th birthday year, ahead of the UK premiere of Andersen-Liederkreis – an extended work for soprano and piano.

Produced by hcmf//
Arditti Quartet:
Irvine Arditti violin
Ashot Sarkissian violin
Ralf Ehlers viola
Lucas Fels cello

Jennifer Walshe voice

Alfred Zimmerlin String Quartet No 4 UK PREMIERE
Jennifer Walshe EVERYTHING IS IMPORTANT UK PREMIERE

hcmf// 2016’s opening concert pairs the Arditti Quartet – one of the world’s most acclaimed contemporary string quartets – with adventurous Irish composer Jennifer Walshe for the first UK performance of EVERYTHING IS IMPORTANT. Written especially for the quartet, Walshe’s new work is a declaration of love to life on earth, and is accompanied here by a UK premiere from hcmf// featured composer Alfred Zimmerlin.

Alfred Zimmerlin (Switzerland, 1955)
String Quartet No 4 UK PREMIERE (2015) 19’

The 4th String Quartet has four different movements, which are arranged in a circular form: a performance can begin with any movement – a cycle, as the many cycles in life. In the blink of an eye, I decided to record the following note in the score after its completion: ‘It is recommended to start with ‘11 Episodes’ on wintry days, with ‘14 Moments’ on spring-like days, with ‘23 Episodes’ on summery days and ‘14 Variations’ on fall days.’ So still a little moment of non-musical poetry...

The 4th String Quartet was commissioned by and is dedicated to the Society for Chamber Music Basel. © Alfred Zimmerlin

Jennifer Walshe (Ireland, 1974)
EVERYTHING IS IMPORTANT UK PREMIERE (2016) 40’

‘Among the future fossils of the Anthropocene, therefore, might be the trace forms not only of megafauna and nano-planktons, but also shampoo bottles and deodorant caps – the strata that contain them precisely dateable with reference to the product-design archives of multinationals. ‘What will survive of us is love’, wrote Philip Larkin. Wrong. What will survive of us is plastic – and lead-207, the stable isotope at the end of the uranium-235 decay chain.’

Robert Macfarlane, Generation Anthropocene: How Humans Have Altered the Planet Forever

‘To conclude, Luckett – the Rolls Royce burner – demonstrated that the development of the internet and the blockchain are not only spiritually correct, but deeply natural. Nature too is organised in networks. As proof, he showed pictures of networks of mushrooms next to visualizations of social media networks. The applause was frenetic. During a short pause, the participants gathered on the giant chess terrace for a 3D group picture. As the picture-snapping drone approached from the blue skies, everyone raised their arms in a group cheer.’

Hannes Grassegger, My Wet and Wild Bitcoin Weekend on Richard Branson’s Island Refuge

‘Without a world, there is no Nature. Without a world, there is no life. What exists outside the charmed circles of Nature and life is a charnel ground, a place of life and death, of death-in-life and life-in-death, an undead place of zombies, viroids, junk DNA, ghosts, silicates, cyanide, radiation, demonic forces, and pollution. When the charm of world is dispelled, we find ourselves in the emergency room of ecological coexistence.’

Timothy Morton, Hyperobjects: Philosophy and Ecology after the End of the World
© Jennifer Walshe

Co-commissioned by hcmf//, Darmstadt International Summer Course for New Musik 2016, G([o]l)ing Tomorrow Festival, November Music and Onassis Cultural Centre Athens

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

Parts of this concert will be broadcast by BBC Radio 3 on Saturday 17 December 2016
No one could complain of being misled by the name of Full Blast, the trio formed by saxophonist Peter Brötzmann, bassist Marino Pliakas and drummer Michael Wertmüller. Displaying a similar to-the-point quality as found in early Brötzmann releases titled Machine Gun and Balls, Full Blast’s appearances and recordings since their formation in the middle of last decade have been masterclasses in charging every microsecond with a furious momentum.

Even when adding new elements to the template – for example, the ominous industrial textures brought in to the latest album Risc (2016) by the German sound artist Gerd Rische (who died shortly after the record was completed) – their inherent dynamic remains as accurate and propulsive as a three-pronged missile. Brötzmann, of course, needs little introduction. One could flippantly say that the sheer force, velocity and unmistakable timbre of his lung-powered expression provides sufficient warning that he’s in the vicinity. But really it’s his status as a true powerhouse of free jazz that speaks for itself, over a half-century of creativity in motion that has surged ceaselessly through solo performances, collaborations, duos, trios, quartets, octets, bands, orchestras and sleeve artwork.

Using computers to aid his composition, he created works such as die zeit: eine gebrauchsanweisung. (‘time. a user’s manual.’) (2000) in which each of the 15 musicians performed in their own bespoke time signature, reading the score from a scrolling screen. Bringing such an exacting compositional style into Full Blast’s realm of in-the-moment music-making and split-second camaraderie sounds like a potential recipe for disaster, but Wertmüller pulled off the feat when Full Blast, aided by Ken Vandermark, Thomas Heberer and Musikfabrik’s Dirk Rothbrust (who also steps into Wertmüller’s drumming shoes for this hcmf// performance), performed a piece based on a 50-page composition of his at the NOWJazz sessions of the Donaueschinger music days in 2010. Subsequently released as the album Sketches and Ballads, billed as Full Blast & Friends, the work was full of Wertmüller’s trademark complex timings yet left room for spontaneity to flourish. Its title a knowing nod to the gulf apparently separating the worlds of contemporary composition and free improvisation that Ensemble Musikfabrik and Brötzmann symbolise, antagonisme contrôlé promises to bring both together, forcing them to occupy the same space while maintaining the inherent character of each. As always, without compromise: expect sparks to fly.

© Abi Bliss
2  Ensemble Musikfabrik + Peter Brötzmann + Solos 1

Bates Mill Blending Shed, 9.30pm

Tickets £22 (£19 concession / online)

Please note: the second half of this performance will take place in Bates Mill Photographic Studio, where seating will be limited

Ensemble Musikfabrik

Peter Brötzmann saxophone
Marino Pliakas e-bass
Dirk Rothbrust drumset
Marco Blauuw trumpet
Dirk Wiethoeter cello
Michael Bell video
Hannah Weirich violin
Ulrich Löffler piano
Bruce Collings trombone

George Lewis Or dulcum UK PREMIERE
Marcin Stanczyk Some Drops UK PREMIERE
Georg Friedrich Haas I can’t breathe UK PREMIERE
Michael Wertmüller antagonisme contrôlé UK PREMIERE
Michael Bell String Jack WORKS PREMIERE
Tobias Schwencke Yeah Yeah Yeah... Worte, wie Blumen... UK PREMIERE
Enno Poppe Haare UK PREMIERE

In a Festival characterised by unusual collaborations, perhaps the most surprising of all is the pairing of founding father of European free improvisation, saxophonist Peter Brötzmann, with contemporary music powerhouse Ensemble Musikfabrik, for the UK premiere of Michael Wertmüller’s antagonisme contrôlé. Paired with Polish composer Stanczyk’s Some Drops, fresh from its premiere at Sacrum Profanum in Krakow, this is a must see concert. The first instalment of solos from the ensemble’s 16 x 2 x Solo project (p.22), completes the programme.

Marcin Stanczyk (Poland, 1977) Some Drops UK PREMIERE [2016] 22’

Some make their journeys alone. Others get together, as couples or in small gatherings. They connect and they divide. This may seem unpredictable. But you can guess which paths they will take. In the end, most of them follow their forebears. It’s gravity, apparently.
© Marcin Stanczyk

Michael Wertmüller (Switzerland, 1966) antagonisme contrôlé UK PREMIERE [2013/14] 30’

For this commissioned composition, antagonisme contrôlé, for saxophone, drums, bass guitar and ensemble, Michael Wertmüller kept in mind the tried and tested expressivity and dynamic of Full Blast – Peter Brötzmann, Marino Pliakas and Michael Wertmüller. The title antagonisme contrôlé says it all ‘s says Wertmüller...’It’s about bringing together two opposing worlds, which is clearly marked out by the orchestration. Here is the jazz world, represented by Brötzmann, Pliakas and Rothbrust. Opposing them, you find a strictly constructed New Music, embodied in an ensemble by Musikfabrik. I have now tried to pour these two worlds into one mould – in doing so there should be no kind of crossover. Rather, each world should preserve its own character and value. This means that, for example, some ensemble parts are at times very strictly and precisely composed, using serialism techniques. At the same time, there are also passages in which the ensemble part is played absurdly fast and it becomes very difficult to tell whether it is improvised or whether each note is painstakingly and precisely played.’

Regardless of what projects Michael Wertmüller is working on, he always has two hearts beating in his chest: ‘The composer Wertmüller influences the drummer Wertmüller and vice versa’.

This maxim has now been expressed in antagonisme contrôlé. To this end, Wertmüller has chosen an old Hollywood saying as his artistic guiding principle: ‘A good film should start with an earthquake and build up from there’.

Edited from an original programme note © Guido Fischer

Michael Gordon (USA, 1956) Amplified UK PREMIERE [2015] 60’

I walked into a monochromatic landscape. I started seeing things. There are always hidden colors in a color, different shades of blue in every blue. Like in recent hour-long works Timber (2009) for six percussionists playing wooden planks, and Rushes (2012) for seven bassoons, the world of Amplified for four electric guitars is obsessive, sonically singleminded. I titled the work Amplified as a way to contextualise the electric guitar and 5,000 plus years of acoustic instruments.
© Michael Gordon

Produced by hcmf// supported by the Adam Mickiewicz Institute as part of the Polska Music Programme; also supported by the Swiss Arts Council Pro Helvetia and Goethe-Institut London

BBC Radio Parts of this concert will be broadcast by BBC Radio 3 on Saturday 24 December

3 Dublin Guitar Quartet

Phipps Hall, 12pm

Tickets £12 (£9 concession / online)

Dublin Guitar Quartet:
Brian Bolger electric guitar
Patrick Brunnock electric guitar
Tomas O’Durcaín electric guitar
Redmond O’Toole electric guitar

Michael Gordon Amplified UK PREMIERE

Produced by hcmf// supported by the Arts Council of Ireland
Michael Beil (Germany, 1963) String Jack World Premiere (2016) 12’

...his music is very fine, refreshingly flexible, and simply a joy to play. This is also what I like about Michael Beil and his attitude toward electronics, which always exhibits refinement, playfulness and yet profundity. I am indeed excited about what he will think up. © Dirk Wieheger (cello)

Tobias Schwencke (Germany, 1974) Yeah Yeah Yeah...Worte, wie Blumen... UK Premiere (2013-2016) 20’

I’ve known Tobias Schwencke since he was a gum-chewing undergraduate performing piano works by Charles Ives, going on later to study composition in Saarbrücken and Berlin. He works with DJs, uses additional instruments such as electric guitars, Hammond organs and turntables, so he’s without a doubt the right person to write me a new piece that is tailored to my abilities. Alongside my love of new music the piece should reflect my passion for jazz and rock music. Yeah Yeah Yeah...Worte, wie Blumen... is a piece for piano and turntables. © Ulrich Loffler (piano)

Enno Poppe (Germany, 1969) Haare UK Premiere (2013-14) 11’

The pull-effect of Enno’s music has always fascinated me and it was a logical decision to request a solo work from him, which to my delight was accepted.

On the road to the world premiere there was however a greater hurdle to overcome: we’d discussed and tested the feasibility of a triple unison on three strings but the result wasn’t as virtuous as hoped for and the climax of the work sounded tiresome and powerless. Enno decided to make some changes nine days before the first performance in Strasbourg and delivered one and a half new pages a few days later, which brought the piece to a climax in a most grand and powerful way. © Hannag Weirich (violin)

Rebecca Saunders (UK, 1967) Bite World Premiere (2015-16) 19’

Rebecca Saunders’ amazing Stasis for ensemble features the bass flautist playing and reciting text from Samuel Beckett. When I approached her for a solo piece we thought the easiest path would be to take my part from Stasis and adapt it to a solo work. However, after an entire year of working, Rebecca realised this would not work. How many composers are this honest and diligent? Now the new solo piece, Bite, explores new ground, and its material will be prominent in her new opera. © Helen Bledsoe (flute)

Liza Lim (Australia, 1966) The Green Lion eats the sun UK Premiere (2014-15) 7’

I first met Liza Lim in 1984 and she gave me a piece for tuba and percussion that impressed me for its sensitivity in sounds and musical space. Many years later, our paths crossed again and I was finally able – via Ensemble Musikfabrik – to offer a commission for a work for the double-bell euphonium. I knew it would be a challenge for both of us, since the instrument was new. Indeed, the genesis of the piece took its time, at least one version being scrapped completely before the piece finally emerged. For me The Green Lion Eats the Sun is a part of the process of learning to play the double-bell instrument. Recently, January 2016 I have recorded the work, but I know that I’m not through with it yet. © Melvin Poore (tuba)

Enno Poppe (Germany, 1969) Merlin UK Premiere (2016) 7’

The American avant-garde composer instrumentalist John Zorn has been known to me for such a long time and the desire to work with him has remained strong. Zorn, who himself says that he’s not a composer that can compose upon request, reacted immediately following my suggestion. In his to-the-point response he posed practical questions such as how long I can play with high energy and if I’ve mastered circular breathing (he’d obviously taken the time to listen to the recordings that I’d sent.) He’d already been thinking about a trumpet solo for the last year that was just bursting to get out. A stroke of luck! Four emails and 48 hours later, a score arrived as an email attachment. © Marco Blaauw (trumpet)

All pieces commissioned by Ensemble Musikfabrik with support of the Ministry of Family, Children, Youth, Culture and Sport of the State of North Rhine-Westphalia

16 x 2 x Solo

Individual pieces form the whole. Thanks to the sponsorship of the NRW Ministry of Family, Children Youth, Culture and Sport, a series of commissions for Ensemble Musikfabrik’s soloists has been created, with each player commissioning a new work from the composer of their choice.

Solos 1

George Lewis (USA, 1952) Oraclum UK Premiere (2016) 12’

...George Lewis was my first choice. George is a legendary avant-garde jazz trombonist and I thought about how awesome it would be, if George wrote a piece for me. I’m really excited about it! © Bruce Collings (trombone)

Georg Friedrich Haas (Austria, 1953) I can’t breathe UK Premiere (2015) 13’

On one of my first encounters with Georg I showed him my double-bell trumpet and he immediately wanted to write something for this instrument that would utilise microtone and change the sound colour in the matter of a split second, using only a small action of the thumb. Georg was deeply fascinated me and it was a logical decision to request a solo work from him, which to my delight was accepted.

On the road to the world premiere there was however a greater hurdle to overcome: we’d discussed and tested the feasibility of a triple unison on three strings but the result wasn’t as virtuous as hoped for and the climax of the work sounded tiresome and powerless. Enno decided to make some changes nine days before the first performance in Strasbourg and delivered one and a half new pages a few days later, which brought the piece to a climax in a most grand and powerful way. © Hannag Weirich (violin)

John Zorn (USA, 1953) Merlin UK Premiere (2016) 7’

The American avant-garde composer instrumentalist John Zorn has been known to me for such a long time and the desire to work with him has remained strong. Zorn, who himself says that he’s not a composer that can compose upon request, reacted immediately following my suggestion. In his to-the-point response he posed practical questions such as how long I can play with high energy and if I’ve mastered circular breathing [he’d obviously taken the time to listen to the recordings that I’d sent.] He’d already been thinking about a trumpet solo for the last year that was just bursting to get out. A stroke of luck! Four emails and 48 hours later, a score arrived as an email attachment. © Marco Blaauw (trumpet)
4 Walking with Partch + Solos 2

Bates Mill Blending Shed, 5pm

Tickets £17 (£14 concession / online)

Ensemble Musikfabrik

Helen Bledsoe flute
Melvyn Poore doublebell-euphonium
Dirk Rothbrust percussion
Marco Blaauw trumpet

Claudia Molitor Walking with Partch WORLD PREMIERE
Rebecca Saunders Bite WORLD PREMIERE
Liza Lim The Green Lion Eats the Sun UK PREMIERE
Enno Poppe Fell UK PREMIERE
John Zorn Merlin UK PREMIERE

Ensemble Musikfabrik bring four of the iconic Partch instruments to Huddersfield to perform the world premiere of a new work by Claudia Molitor, Walking with Partch. A second instalment of solos from Ensemble Musikfabrik’s 16 x 2 x Solo commissions completes the programme (p.23).

Claudia Molitor (Germany, 1974)
Walking with Partch (2016) 60’

Walking with Partch took its starting point from Harry Partch’s sensibilities... in his work and life Partch challenged the status quo, living a great deal of it on the road, walking, observing, listening and looking at the world around him. I think Partch might have agreed with Rebecca Solnit’s understanding of the creative process: ‘The ways creative work gets done are always unpredictable, demanding room to roam, refusing schedules and systems.’ So if I was going to engage with Partch’s idiosyncratic ways, to make a piece that incorporated his instruments built with such idealism, then this new piece should surely question some compositional conventions itself.

In Walking with Partch I wanted to unsettle the ‘standard’ compositional path, which can be described as composer generating material – performer making it resonate in the world (of course this is somewhat over-simplifying the process!). Instead, I was looking for a way in which to allow the individual creativity and musicality of each member of Ensemble Musikfabrik to a) influence my compositional decisions (which I did by visiting, listening to and recording them) and b) to be foregrounded in the performance itself, which was achieved by a mixture of tightly composed material, improvisation and field-recordings.

In essence this project felt to me, and I hope Ensemble Musikfabrik feel the same, like an equally generated collaborative piece between the musicians and myself. I also hope that Partch would approve of the underlying motivations of the processes to create this work: day-dreaming and sharing as resistance to consumer capitalist pressures of production!

I leave you with a quote from Alexandra Horowitz’s book On Looking where she describes a walk with her 19 month old son:

A ‘walk’ according to my toddler, is regularly about not walking ... A walk is, instead, an investigatory exercise that begins with energy and ends when (and only when) exhausted ...

A walk is exploring surfaces and textures with finger, toe and—yuck—tongue; standing still and seeing who or what comes by ... stopping to admire the murmurings of the breeze in the trees; locating the source of the bird’s song ... It is a time for sharing. [21]

© Claudia Molitor
Commissioned by hcmf/

Produced by hcmf// supported by Goethe-Institut London, PRS for Music Foundation, the hcmf// Friends, hcmf// Benefactors Roz Brown and Colin Rose and Arts Council England; developed during “Campus Musikfabrik”, supported by Kunststiftung NRW
Harry Partch died in 1974 but his visibility has never been greater. It seems timely, then, to think about his legacy and his influence. But what aspects of Partch’s work are we talking about? Are we talking about the early, bardic Partch, the settings of Li Po for voice and Adapted Viola? Or the Partch who hitched rides during the Depression, and set to music the texts he came across? Or later Partch, the percussion-based orchestra work Il Clima dopo Harry Partch (The Climate since Harry Partch): never out of print since the year he died.

The answer is all of the above. Partch’s music is as wide-ranging as that of any other great composer, and despite efforts to emphasise its surface characteristics – notably the use of a microtonal scale with as many as 43 tones in the octave – his output is a complex, heterogeneous mixture. It even encompasses a wholesale change of artistic direction, when the intimacy of his early vocal works gives way to large-scale theatrical spectacles. Partch thought of himself as an outsider – a place that suited him, defining his artistic vision, and his whole personality. Is this outsidership inseparable from his legacy?

One answer came in 2000 from Salvatore Sciarrino, in a programme note for his piano and orchestra work Il Clima dopo Harry Partch (The Climate since Harry Partch):

Usually we think that to leave a mark on the history of music a composer has to reach the height of fame. But perhaps the ‘butterfly effect’ is also active in the artistic world, and marginal, forgotten characters have an impact which is frequently underestimated, or is at least bigger than we think. Such an influence cannot be measured by contemporary society, but requires an extreme space–time perspective, greatly enlarged.

It’s a striking idea. Existing on the margins of society, unorthodox musicians do not affect contemporary composition from within, yet thankfully, these oddballs never go away; their real impact is felt only much later. For some, Partch is an eccentric whose work is interesting but marginal, for some he is an anarchist whose new instruments – designed and built by him and tuned in a microtonally extended just intonation – are a negation of hundreds of years of western musical tradition. Others, mostly within North America, see Partch as, in the words of Kyle Gann, ‘the most American composer of all, the center and progenitor of our indigenous music culture’, compellingly showing what a truly non-Eurocentric music could be.

The first composer actually to study with Partch was Ben Johnston who, in 1949, went to the remote part of northern California where Partch was then living; he became an apprentice, repairing leaking roofs, fetching water, and tuning Partch’s instruments. It would be a decade before the tuning interest manifested itself in Johnston’s music but when it did it was in non-Partch-like genres: the piano sonata and the string quartet. Johnston was determined to open up the new music mainstream to Partch’s ideas; rather than build new instruments, Johnston opted to train players of western orchestral instruments to play in extended just intonation. In 1959 James Tenney also apprenticed himself to Partch. Their working relationship was not easy; Tenney’s enthusiasm for the music of Webern and Cage vexing Partch, who felt no affinity for them, but a decade later, in the early 1970s, Tenney came to regard intonation as a new ‘compositional variable’, an issue to be considered afresh for each new piece.

In 1972, during a residency at Stanford University, Ligeti trekked south to Partch’s home in Encinitas, in southern California, and later recalled: ‘I had the opportunity to play on his instruments. I was interested in Partch’s basic research on pure intonation, also in the totally original music which derived from his alternative tuning concept. This meeting made me realise the power and newness of tuning systems other than equal temperament and changed my concept of harmony’.

The immediate result can be heard in the Partch effects of the Double Concerto, completed later that year: occasional microtonal inflections, creating a new, hybrid harmonic world that Ligeti described as ‘neither chromatic nor diatonic, but [occupying] an intermediate, fluctuating position’. Partch resurfaced repeatedly in Ligeti’s conversation and in the Violin Concerto, the solo viola sonata and the Hamburgisches Konzert we find further injections of pure intervals into tempered contexts.

Manfred Stahnke, a student of both Ligeti and Ben Johnston, has used Partch-style tunings extensively. Stahnke shares Ligeti’s anti-ideological stance to compositional technique, preferring a creative, free play instead of the dictates of fixed systems. In his Partch Harp, for harp and synthesiser, the harp uses a pure tuning based around a seventh chord (without the fifth); the synthesiser matches this tuning in its middle range, but uses microtonal transpositions of them across its range. Stahnke has written, ‘I am not as strict as Partch . . . my minuscule deviations add a kind of unforeseeable ‘beating’ to the music which I love’.

With the creation of a duplicate set of Partch’s instruments by Musikfabrik, the continuation of his music in live performance has never seemed more sure.

The contemporary music world has responded to Partch in the same way it responds to the work of any artist: it profits where profit is to be had, differs where it does not agree, ignores what does not appeal. 40 years after his death, Partch is both central and marginal; that is part of his fascination.

And one more, unexpected Partch effect: Harry Partch, a song by the American singer-songwriter Beck made around 2009 and available free on his website. The text names a number of Partch instruments, including one Partch didn’t actually invent. But hey.

This is an abridged version, edited by Christopher Fox, of the script for Bob Gilmore’s The Partch Effect, one of the Tentative Affinities, a series of podcasts Gilmore made in the last months of his life. I http://homepages.inf.ed.ac.uk/stg/Bob_Gilmore_downloads.html

Bob Gilmore: The Partch Effect
5 Klangforum Wien + Arditti Quartet: Haas

St Paul’s Hall, 10pm

Tickets £22 (£19 concession / online)

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

Klangforum Wien
Mollena Lee Williams-Haas speaker

Arditti Quartet:
Irvine Arditti violin
Ashot Sarkissjan violin
Ralf Ehlers viola
Lucas Fels cello

Georg Friedrich Haas
Hyena UK PREMIERE
Georg Friedrich Haas String Quartet No 10 WORLD PREMIERE

Two institutes of contemporary music come together in this performance to showcase two new works by hcmf// 2016 Composer in Residence Georg Friedrich Haas. Guest soloist, Mollena Lee Williams Haas – whose experience of alcoholism is the mise en scène of the piece – will join Klangforum Wien, narrating her own written text in the UK premiere of Hyena.

Georg Friedrich Haas (Austria, 1953)

Hyena UK PREMIERE [2016] 40'

Georg Friedrich Haas: Ever since I've begun working as a composer, my focus has been on integrating spoken language into my music – starting with the Fragment for 29 Speaking Voices for school choir in 1979 up to my opera Morgen und Abend [Morning and Evening], in which one of the central roles is performed by an actor, and das kleine ICH BIN ICH [the little I AM ME] for speaking voice and chamber ensemble [2015 resp. 2016]. My wife, Mollena Lee Williams-Haas, appears publicly as professional storyteller. It seemed natural to make use of our personal closeness to create a joint artistic project.

Mollena Lee Williams-Haas: I never wanted to talk about my recovery from alcoholism. It feels too personal and, in a way, already explored in every medium, ad nauseam. I had been invited to a very prestigious storytelling evening in San Francisco – Porchlight Storytelling – and when I was asked what I wanted to talk about my first thought out of nowhere was ‘Definitely NOT about going to rehab’. And so of course I was terrified, and so of course I had to do it.

The folks who hosted that event were hesitant for many of the same reasons I was, but then I found myself having to ‘sell’ them an idea that I really was terrified to share. The paradox drove the performance. Afterward, over 50 people stood in a line to personally talk to me about how they related to my story... either people themselves in recovery or who had a loved one in the same struggle. It was humbling.

The producer for an amazing radio show, Snap Judgement, was in the audience and she invited me to tell the story for their program. That took it to a whole new level. When Georg suggested to make this a collaboration, I was again dizzy with fear and absolutely screamed on the inside that this was a bad idea. Therefore, I knew it had to be done.

GH: Mollena’s texts are of a very intense quality. And I know how capable she is of communicating content. I know how strong the impact of her artistic personality can be. For me, it is a challenge to create an opposite framework of sound – to find a musical expression for this existential borderline situation. And yet give the narrative precedence.

MWH: That is something you have done before, with operas. How does this feel different?
and the orchestra together, it felt more achievable.

GH: In my opera Nacht [Night], the spoken text was precisely composed – I set down complex rhythms of speech and an approximate indication of the pitch change. In the opera Die schöne Wunde [The Beautiful Wound] which was premiered in 2003, the text is spoken freely, but it mostly consists of just a few words, which had to be recited at precise and specific times. Back then, I also indicated the exact speed. In Bluthaus [Blood-House] and Koma [Coma] I apply special techniques with the aim of synchronising free speech: percussion instruments guide the actors and there are interconnected language-scores which indicate where one speaking voice should cut across another. Morgen und Abend [Morning and Evening] and das kleine ICH BIN ICH [the little I AM ME] also include extended passages in which longer sentences should be spoken within a certain fixed period. This is what I’ve taken further in Hyena: Here, extended text passages will be spoken freely, the voice can react spontaneously to the particular sounds from the orchestra, pick up speed, slow down, grow louder or fainter; it can-overs articulate consonants – whatever. This becomes possible here as opposed to my operas – the speaking voice has to be electronically amplified.

I suggested to you the approach of writing the piece as a connected flow of modular emotional musical phrases that would envelop, support and interweave each particular story segment, underscoring that piece, then transitioning (either abruptly or smoothly, as is needed) into the next bit. An emotional fugue of words, if you will. And that made sense to you, which also lifted up my confidence. This also may help me to keep pace with the story internally. This is extremely vulnerable and, frankly, terrifying for me. It is a strange tale, and I am trusting a great deal in the audience to hear what I have to say and feel what I have felt.

MWH: I think that helps to allay some of my initial terror. As a trained actor, I am accustomed to strict interpretation, to pre-ordained blocking (coordination of played onstage movements) of scenes. However, as a professional storyteller, I am free to play with the audience, the timing, my own interpretation in the moment, to bring the piece to life. I was afraid that this more rigid structure would bleed out so much of what I love and cherish to life. I was afraid that this more rigid structure interpretation in the moment, to bring the piece free to play with the audience, the timing, my own scenes. However, as a professional storyteller, I am... 

GH: For me as composer this is easier. The language of music is not that direct or unambiguous. I don’t have to describe any details or expose myself with words. The musical expression’s truth – however exhibitionistic it may be – always remains abstract. As I see it, my task consists in generating an emotional framework for your story which protects you. An emotional basis to support you.

MWH: Your trusting in me to tell the story has given me at least enough bravery to share. There are so many people who struggle with so many addictions... so many folks who love people who struggle. It is rare that our lives aren’t touched, in some way, by addiction. Stories can be the perfect way to share the reality of the weight of this fear and pain. And, in the case of my story, ultimately redemption.

It might seem like a contemporary fairytale, or the tracing of a descent into madness. I’ve heard all sorts of theories about my experiences, from the possibility of a psychotic episode of unusual duration, to a spiritual journey, to spontaneous Gestalt therapy, to the opening of the eyes of a prophet to the will of God. But whatever the

listener’s interpretation is, THAT is not my business. They can, will and must make their own interpretation of the story. In the same way as no two people will listen to any of your pieces and walk away with the same conclusions or emotional experience, everyone will take away what they need from my story. I am apprehensive about this project, about how it will be received, and yet mightily compelled to share, to tell the story, to talk about what it means to see your darkest aspect and live to tell the tale.

Commissioned by Wien Modern and hcmf//

Georg Friedrich Haas (Austria, 1953)
String Quartet No 10 [world premiere] (2016) 40'

Fifteen years ago I composed my 3rd String Quartet, in ij noct which requires performance in complete darkness.

It seemed to be a risky, dangerous experiment to write a piece with a 45 minute minimum duration, which has to be memorised and performed without any visual cues or communication. But it worked. Quite a few talented ensembles performed it. And they enjoyed the experience. I did not dare to compose the formal structures and developments in that string quartet. I simply presented raw, aural materials and asked the performers to be free to play with the structure: of course the piece morphs with each performance. In the meantime I had several experiences with compositions performed in in darkness. I decided to write another quartet for darkness: my 9th String Quartet. However, this time, the form is strictly composed. The musical elements and the process by which these are woven together is clearly denoted.

And then a composer’s dream became reality: this string quartet was slated to be performed within one week by two great quartets: JACK and Arditti. I was excited by this wonderful proposition – until I started to write the piece and work on the details. Arditti and JACK are comprised of different individuals, and I suddenly realised I wanted to honor their differences and write for each of their strengths.

Although I am chronically running on the edge of deadlines and am under immense pressure to complete works in time, I knew I had to write two different string quartets. The 9th String Quartet is written for JACK Quartet.

My 10th String Quartet is in homage to the Arditti Quartet.
© Georg Friedrich Haas / Mollenia Lee Williams-Haas
Commissioned by hcmf//

Produced by hcmf//
available from the trombone. Written in 1986 for Paris-based phenomenon Benny Sluchin, the work, whose title is Hebrew for ‘horn,’ pays homage to this performer’s Israeli roots.

© James Harley

Georg Friedrich Haas (Austria, 1953) *aus freier lust...verbunden...* (1994-1996) 11’

In *Einklang freier Wesen...* the notion of the ‘solo ensemble’ (like the Klangforum Wien, for whom the piece was written) is taken literally. Each of the work’s 10 individual parts is simultaneously a solo piece; to state it differently, the ensemble piece is an interlacing of 10 completely independent, autonomous solos.

The versions for one to seven instruments are published under the title ‘*aus freier Lust...verbunden...*’ (Bound ... of free will), each with corresponding instrumentation indication. As regards pitch, the parts are bound together by an identical harmonic structure, although it is to be noted that in the solo parts ‘harmony’ is thought of primarily as the effect of successive sound events. As for form, caesuras and units are formed in each individual part, not only independently of other instruments, but also simultaneously with them (as a sort of ‘solidarity’).

The titles are taken from a passage out of Friedrich Hölderlin’s novel *Hyperion*, paraphrased as follows:

‘I feel a life force in me, that no god created and no mortal conceived. I believe that we exist through our own being; and only by virtue of our free will and desire (aus freier Lust) are we intimately bound (verbunden) to the cosmos. [...] What would this world be, were it not a unison of free beings [Einklang freier Wesen], were life not the full-voiced expression of every living being’s joyous desires since the beginning of time – how wooden would it be! How cold!’ *Hyperion*, volume 2, book 2, chapter XXVII.

© Georg Friedrich Haas

Anders Hillborg (Sweden, 1954) Hautposaune

*Hautposaune* (1990) 4’

A less sardonically humorous version of the same obsessive restlessness, as in *Lamento för clarinet and strings*, is *Hautposaune* (Skin Trombone) from 1990, a little piece written for Christian Lindberg’s trombone and the incessant beating of a drum machine. When the horrible automaton is checked temporarily the trombone player can indulge his hedonistic nature to the full: a syrupy Hammond organ accompanies his delightful daydreams. Then the machine starts off again with a little stutter and the poor player has no choice but to do his best, caught up in the ruthless treadmill.

© Georg Friedrich Haas

Commissioned by the Trombone Unit Hannover, funded by the Ernst von Siemens Music Foundation.

Produced by hcmf// supported by Goethe-Institut London and hcmf// Benefactors Mr & Mrs Mervyn & Karen Dawe

Parts of this concert will be broadcast by BBC Radio 3 on Saturday 24 December
7 Body-opera

The Calder, The Hepworth Wakefield, 3pm

Tickets £17 (£14 concession / online)
Add a return coach ticket to your booking for £8
The coach will depart from the bus stop outside the Creative Arts Building (see fold-out map) at 1.45pm promptly.

Please note: tickets must be purchased in advance and will not be available on the day of the performance.
Festival and Weekend 1 savers include a coach ticket.

hcmf// returns to The Hepworth Wakefield to present a brand new work by Polish composer Wojtek Blecharz. His Body-opera is a living organism, growing as a limb, or a group of cells, made up of different media – including music, installation, choreography, sculpture and video – and challenging the habits and perceptions of the listener/viewer.

Wojtek Blecharz

Body-opera

WORLD PREMIERE

(2016) 60'

For Wojtek Blecharz, the further opera travels from its typical representation as a group of people singing onstage, the closer it remains to its roots. ‘We get attached to virtual reality, objects, technologies, but we forget the sound of our own heartbeat, or how to take a deep breath.’

‘Originally, if we look back to the 17th and 18th centuries, opera was regarded as the most sophisticated art form, because it combined text with music, shifting expressivity to a completely new level’.

Having begun his career as an oboist specialising early music before switching to contemporary composition, Blecharz’s 2013 opera – or, in his words, his first ‘opera-installation’ – Transcryptum certainly meets these ambitions. An exploration of the non-linear way in which buried trauma can manifest itself, its performance at the Grand Theatre Opera House in Warsaw saw the audience wandering in small groups backstage, encountering instrumentalists, sculptures and dancers in its corridors and rooms. When mezzo-soprano Anna Radziejewska appeared, it was in a lift, uttering strangely wordless vocalisations; the libretto itself was a printed text to be read by the audience. ‘Today, singing has gained a completely new status in pop culture, and has been used, abused and is overdosed on daily basis,’ Blecharz notes, ‘So I don’t think that singing text in contemporary opera is a convincing way to reflect upon the world and our current condition.’

Continuing hcmf///’s commitment to bold new productions, Blecharz’s Body-opera, which receives its UK premiere at hcmf/// 2016, is another such opera-installation. Instead of navigating the unconscious mind, the audience at The Calder will explore a space filled with a ‘living’ organism, its ‘cells’ consisting of music, video, sculpture and performance, with the libretto expressed through the movements of a dancer.

According to Blecharz, the work invites the audience to consider their own physical realities. ‘Our own body is one of the most natural and primal instruments, filled with constant sounds,’ he says. ‘It is important to see the body from different perspectives, in this case through sounds, because we tend to forget who we are in the context of our own physicality. We get attached to virtual reality, objects, technologies, but we forget the sound of our own heartbeat, or how to take a deep breath.’

After hcmf///, he hopes that this mutant child of an old form and new ideas will flourish as an ongoing, lifetime project, ‘that every performance can become a new ‘hybrid’, made of different cells.’ He muses, ‘It would be also interesting if Body-opera could be passed to another composer as some sort of formal ‘cyborg’ and be continued throughout generations.’

© Abi Bliss

Co-produced by Nowy Teatr, hcmf/// and the Adam Mickiewicz Institute as part of the Polska Music programme
8 Klangforum Wien

St Paul’s Hall, 7.30pm

Tickets £22 (£19 concession / online)

Klangforum Wien
Rebecca Saunders Skin UK PREMIERE
Eva Reiter Noch sind wir ein Wort... UK PREMIERE
Reinhard Fuchs MANIA UK PREMIERE
Beat Furrer Intorno al Bianco UK PREMIERE

Following their acclaimed performance in 2015, hcmf// is delighted to welcome Austria’s leading contemporary music ensemble back to Huddersfield. Since forming in 1985, the ensemble has premiered over 500 new pieces by composers from all over the world and this concert is no exception, boasting three UK premieres from composers Rebecca Saunders, Eva Reiter and Reinhard Fuchs.


• skin /Skin/ n.
• a taut flexible continuous outer covering or layering of the body or thing;
• a film like a skin on the surface of a liquid or solid;
• the skin of a flayed animal with or without the hair.

The main text in Skin is my own which gradually materialised during the long compositional process, and was partly inspired by the extensive collaborative sessions with Juliet Fraser. A section from James Joyce’s Ulysses, from the final passage of Molly Bloom’s Monologue, is quoted towards the end of Skin. © Rebecca Saunders

Co-commissioned by hcmf//, Südwestrundfunk and Casa da Música Porto

Eva Reiter (Austria) Noch sind wir ein Wort... UK PREMIERE (2016) 13’

There are subtle social processes that interest me today. For some time the fascination about the nature and motivation of one’s own actions as well as the complex concept of social interaction has played an important part in my work as a composer. So even in the case of my current work Noch sind wir ein Wort... the deep study of the questions of ‘collective’ and ‘individual’ identity has led to a rather unusual disposition of a soloist duet and a 10 member choir.

With reference to the content setting, in its collective role, the choir takes on a crucial function – similar to Greek Theatre Choir – in its staging. Again and again individual solo voices from the choir come to the fore whilst basically representing and answering to the collective.

Looking at this situation from the perspective of Friedrich Nietzsche, the dramatic action and its protagonists are basically seen only as a vision; the scene is created and designed with all solo and collective action on the stage in the context of the Choir’s vision. The plot can best be described as the individual’s way back to the collective. Transferring these ideas to the reality of this current work it is clear that the solo instruments, with their individual sounds, actually come from the sound of the collective. From the moment they are first heard, they stand in an almost quasi dialectical disposition to the choir as a whole. The choir has created the format of the solo instruments but nevertheless always takes a function – similar to Greek Theatre Choir - in its collective role, the choir takes on a crucial

Reinhard Fuchs (Germany, 1975) MANIA UK PREMIERE (2014) 14’

I refer to various aspects of David Lynch’s film Blue Velvet. What I’m particularly interested in are stylistic elements that keep returning and changing in Blue Velvet, as well as in Lynch’s other work, such as color symbolism and other symbols. There are, for example, recurring sequences of stairs leading up and down that constantly assume different meanings and are thus perceived in different ways. The method of variation and change, of varying an idea and putting it in a different light, is an essential element of MANIA.

In a similar way to Hermann Broch’s novel The Guiltless (Inspiration for a solo piano work in 1997), Lynch puts us on the wrong track or shows situations that raise expectations but don’t fulfill them. MANIA is be a very block-like work, propelling elements and incidences and includes textures that recur and change – textures that are partly interspersed with strongly contrasting breaks. But the main driving force behind MANIA is the protagonist, the psychopath Frank Booth, played by the ingenious Dennis Hopper, who embodies insanity and rage in the truest sense. © Reinhard Fuchs

Beat Furrer (Switzerland, 1954) Intorno al Bianco UK PREMIERE (2016) 23’

The combination of the clarinet and string quartet has been shaped by prominent composers such as Mozart and Brahms and this piece continues to explore new possibilities. Time is stretched to its extreme with slowly shifting harmonic constellations. Various models of movement, vibrato, ornamentations or plays around figures, regular and irregular pulsations emerge out of interfering patterns of slow and constant glissando sounds. The clarinet is completely integrated into the sound of the strings but gradually breaks free in a swelling accelerando and becomes more and more a counterpart to the string quartet. The continuity of this slow but steady process-based transformation then changes in a moment. In this compression of time and by the dissociation of the sounds a series of language-like figures emerge, cut into each other. The sounds are getting broken down to their individual parts. © Beat Furrer

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

Parts of this concert will be broadcast by BBC Radio 3 on Saturday 17 December
9 London Sinfonietta: FAMA

Town Hall, 10pm

Tickets £17 (£14 concession / online)

London Sinfonietta
EXAUDI

Beat Furrer conductor
Isabelle Menke actor
Eva Furrer contrabass flute

When Beat Furrer’s FAMA was premiered in Germany in 2005 it was hailed as ‘a miracle’ by Die Zeit. Now, after a decade of performances across Europe, this masterpiece of sound theatre finally arrives in the UK.

Beat Furrer (Switzerland, 1954) FAMA
(2004-5) 60'

Music theatre in eight scenes for ensemble, eight voices and actor based on texts by Beat Furrer, Carlo Emilio Gadda, Lukrez and Arthur Schnitzler.

... A young woman before a mirror ‘Am I really as pretty as I look in that mirror? – Is it me speaking? She sees herself through the society around her, reflected in the image of others. Her nakedness shows her exposed, defenceless, an object of desire. An obsessive view from without: she has not yet found herself, remains a stranger to who she is. ...

In Beat Furrer’s FAMA, Schnitzler’s novel Fräulein Else appears as the basic narrative layer. The young woman, Else, is sent out into the fine world of a glitzy Italian hotel in the Dolomites. She has a hopeless, demure sense of the direction in which this society is leading her, a society whose women are kept on the end of leads attached to pearl collars.

‘When I marry, I will most probably do it cheaper’ – marriage is another form of prostitution. Her mother’s beseeching letters pressure her: Else must find money to support her debt-ridden father; first thirty and then fifty thousand guilders. The sponsor’s price is high and leads Else to a world of self-destruction, a further ‘victim on the altar of a world of total reification’ (Beat Furrer).

In the house of Fama, the mythical figure resonates with sounds of man and earth, distant mumblings and rumblings. Fama has built a house ‘entirely of sounding ore, resonating ubiquitously it hurl’s back in imitaiton what it hears’, like Ovid described, ‘with overwhelming sensuality’ (Beat Furrer). The indefatigable monologue of Else is a human’s destiny, reverberating – as a scream, as a desolate whisper, as a breathless babble. This figure oscillates between the rapture of a dream and a harried existence. ‘How curious my voice sounds’ – the voice and its alternating tonalities is increasingly approached as the piece progresses, from ‘close-ups’ to unification with the instrumental sound and finally a complete loss of voice: Fama reveals the ensuing catastrophe in an instrumental aftershock’.

In Beat Furrer’s FAMA, first performed in Donaueschingen in 2005, the House of Ovid’s fama was a theatrical and musical inspiration for a specially designed ‘aural room’, which led to a new perception of the inside and outside of sound.

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Produced by hcmf// supported by the Swiss Arts Council Pro Helvetia, hcmf// Benefactor Professor Emeritus Richard Steinitz OBE and the Swiss Cultural Fund UK
Survival Kit (2003-5) 10’
Michael Finnissy (UK, 1946)

Post-Christian
movement titles speak for themselves. The tensions of life as a distinctly British yet one of the most inclusive and international composers active today are reflected in this work. The work intentionally draws on historical musical sources (Bach, hymnody) and images that have been associated with Christianity, re-locating them in an abstracted and alienated context, even perhaps questioning ‘secular’ appropriation (or secularisation) of them.

Programme notes © Philip Thomas

Produced by hcmf//

Michael Finnissy (UK, 1946) Third Political Agenda
Michael Finnissy Post-Christian Survival Kit

Celebrating Finnissy’s 70th birthday year, this programme presents two recent works typically provocative in title and content, reflecting the composer’s continued engagement with and response to contemporary life.

Third Political Agenda was composed in late June/early July 2016, in the immediate aftermath of ‘Brexit’. Finnissy has, throughout his compositional life, acted as commentator on British life (in works such as English Country Tunes [1977-85] and Recent Britain [1997-1998]). The tensions of life as a distinctly British yet one of the most inclusive and internationalist composers active today are reflected in this work. The movement titles speak for themselves.


Post-Christian Survival Kit was first performed by the Contemporary Music Ensemble of Southampton University in May 2004 and is dedicated to the musicologist Nicholas Cook, then professor at Southampton. It is a collection of parts, contributing to an assemblage of material, some notated traditionally, others making use of images. The latter are a mixture of antique illustrations and abstract maps featuring quasi-musical symbols dotted across the page. Finnissy writes: ‘The work intentionally draws on historical musical sources [Bach, hymnody] and images that have been associated with Christianity, re-locating them in an abstracted and alienated context, even perhaps questioning ‘secular’ appropriation (or secularisation) of them.’

Programme notes © Philip Thomas

Produced by hcmf//

Zubin Kanga
St Paul’s Hall, 12.40pm

Zubin Kanga solo piano
Ruaidhri Mannion live electronics

Patrick Nunn Morphosis
Ben Carey _derivations UK PREMIERE
Julian Day Dark Twin WORLD PREMIERE

London-based Australian pianist Zubin Kanga performs newly commissioned works by British and Australian composers that extend the piano using electronics. In these works, 3D sensors, interactive semi-AI improvising systems and pitch-bending electronics are used to explore malevolent doppelgängers, hyper-virtuosity and the sonification of the pianist’s body.


Patrick Nunn has composed many solo electro-acoustic works featuring sensors, and he has also composed works for the BBC Concert Orchestra, the Kreutzer Quartet and Piano Circus. He is a Lecturer in Composition at the Royal Academy of Music, London. Morphosis utilises a pair of sensors attached to the pianist’s hands that function as both gravimeters and accelerometers so that all aspects of movement in three dimensions can be mapped. This allows the pianist to trigger and control the live electronics through the natural movement of my hands around the keyboard, as well as by additional movements and contortions. The interaction is fluid and evolutionary, oscillating between clearly focused and more ambiguous causal relationships.

Commissioned with the support of funds provided by Arts Council England

Ben Carey (Australia, 1984) _derivations UK PREMIERE (2013) 4’

Ben Carey is a Sydney-based saxophonist, composer and technologist, whose work has been featured at the Australasian Computer Music Conference, the Conference on New Interfaces for Musical Expression, the dBâle festival of electronic music, IRCAM Live @ La Gaité Lyrique and Vivid Festival. His work, _derivations is an interactive system that learns as the performer improves, gradually accumulating a bank of musical material and growing into an artificially intelligent duetting partner. It was first written for himself to perform on saxophone and there have since been versions by drummers, recorder players and singers. This is a newly realised version for solo piano.

Julian Day (Australia, 1975) Dark Twin WORLD PREMIERE (2013 revised 2016) 7’

Julian Day has a multi-faceted career as an ABC broadcaster, installation artist and composer with works recently performed in the MATA (USA), Spitalfields (UK) and Vivid (Australia) festivals and at venues including the Whitechapel Gallery, Café Oto, MASS MoCA, Le Poisson Rouge, Museum of Contemporary Art and Sydney Opera House. Dark Twin pits the pianist against a manipulated version of his playing that slides in pitch and distorts in colour, shifting from being an indistinguishable electronic ‘twin’ of the pianist to becoming a grotesque rival.

Programme notes © Zubin Kanga

Produced by hcmf//

Commissioned with the support of funds provided by The Australia Council for the Arts.
**EVENTS**

**Monday 21 November**

**Explore Ensemble**

Town Hall, 1.20pm

Explore Ensemble: Taylor Macleanen flute
Alex Roberts clarinet
Emmanuelle Fleurot piano
David Lopez violin
Deni Teo cello

Explore Ensemble makes its debut at hcmf// presenting Gérard Grisey’s work Talea, composed in 1986 not long after he completed his vast cycle Les espaces acoustiques. In recent years, Talea has become a cornerstone of contemporary chamber repertoire; the music’s phenomenal power, vision and drama transcending its intimate instrumentation.


Talea means cutting in Latin. In Talea I tackle two aspects of musical discourse from which my research on instrumental synthesis, on microphonics and on contiguous transformations had estranged me, that is, speed and contrast. Talea consists of two parts linked together without interruption that express two aspects or, more precisely, two auditory angles of a single phenomenon.

From the perceptual point of view, the first part seems to me like an inexorable process, a veritable machine for forging the freedom that will emerge in the second part. The course of the latter is in fact pierced by more or less irrational emergences, kinds of recollections from the first part, which gradually assume the colour of the new context until they become unrecognisable. These wild flowers, these rank weeds pushing up in the interstices of the machine, grow in importance and then overflow until they give the sections into which they have wormed their way like parasites an entirely unexpected colouration. © Gérard Grisey

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**Ailís Ní Riain**

Phipps Hall, 2pm

Dermot Dunne accordion

Sklonište is an alternative reflection on the longest siege in modern warfare in which 13,952 people were killed in a thriving, multi-cultural, artistic city in South-Eastern Europe. Sklonište is a visual and musical essay on the experiences of Sarajevan citizens and aid-workers working in the city, their use of shelters during the siege and the surrealism of war. Written for solo accordion this piece will be performed by Dermot Dunne, a regular performer throughout Ireland as well as in England, France, Germany, Portugal, Yugoslavia and Ukraine, both as a soloist and with various chamber groups and orchestras.

Ailís Ní Riain (Ireland, 1974) Sklonište (2015) 55’

Sarajevo, Bosnia, 1996. The city is under siege. Sniper fire kills civilians every day. The citizens of Sarajevo run to avoid being shot. They run for one thing: shelter. Sklonište was spray-painted throughout Sarajevo to guide its citizens to underground shelters during the siege which lasted 1,425 days.

Produced by hcmf// supported by Arts Council England and PRS for Music Foundation

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**S<k>tro</k>**

Robert Bentall + Mario Duarte

St Paul’s Hall, 3.30pm

Robert Bentall nyckelharpa
Mario Duarte electronics
Sam Gee soprano saxophone

Robert Bentall Telian **WORLD PREMIERE**
Mario Duarte Manc’umbia **WORLD PREMIERE**

Two pieces operating on a theme of portmanteau, exploring the blend of cultures through immersive electronics and the nyckelharpa, with guest soloist Sam Gee. Robert Bentall is an Embedded composer in residence with CMMAS and the University of Huddersfield/SMIC. Sound and Music’s Embedded programme is funded by the Esmée Fairbairn Foundation with support from Arts Council England. Sound and Music is a PRS for Music Foundation Talent Development Partner.

Robert Bentall (UK, 1989) Telian **WORLD PREMIERE** (2015-2016) 15’

Telian is a work developed across the course of the Sound and Music Embedded programme with CMMAS Mexico and The University of Huddersfield. The work seeks to hybridise Swedish traditional, ambient and electroacoustic styles through its use of Swedish traditional tunes. The tunes are reworked and manipulated both live on the nyckelharpa and in the fixed electroacoustic part. The music seeks to immerse the listener in the rich timbres of this very resonant instrument. © Robert Bentall

Mario Duarte (Mexico, 1984) Manc’umbia **WORLD PREMIERE** (2016) 11’

The title is a portmanteau word, a blending of two words. The first one refers to Manchester and the second to the Latin American rhythm. The sonic material is taken from The Beetham Tower whistle in Manchester. This piece is inspired by Anthony Burgess’ texts I am a Mancunian and the exhibition Manchester made me. The music is my tribute to the city that has been my home over the last few years and is in homage to all the cultures that inhabit that crazy and rainy city. © Mario Duarte

Produced by hcmf//

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© Robert Bentall

Robert Bentall (UK, 1989) Telian **WORLD PREMIERE** (2015-2016) 15’

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Produced by hcmf//
The two instruments in Glass Stratum operate and occasionally joining together in unison. Written for flute and oboe, or two ‘altri strumenti’ (2009) 7’

L’art de toucher le clavecin is a famous instructional pamphlet by François Couperin, the master claveciniste of the French Baroque, which gives a concise but invaluable guide to interpretation, performance, and ornamentation of the singular keyboard music of that time and place.

This piece is part of a concentric series [a piece for piccolo solo, this duet, and a third for piccolo with violin and percussion] that forms, I suppose, some sort of oblique homage to Couperin’s aesthetic of ornamented surface, of a simple ground-gesture that is forced to proliferate if it wants to inhabit a space.

© Evan Johnson

**Free events**

**Revolution Ensemble**

**Bates Mill Blending Shed, 5.30pm**

**Revolution Ensemble:**

**Tommy Davis** alto / tenor saxophone
**Gordon Fitzell** electronics / e-bow / piano

Gordon Fitzell r/evolution [WORLD PREMIERE]
Gordon Fitzell Bliss Point [UK PREMIERE]

Revolution Ensemble is a Montreal-based experimental performance group dedicated to pushing physical and musical boundaries through radical improvisation, innovative electronics and interdisciplinary collaboration. Core members Gordon Fitzell and Tommy Davis regularly invite artists to collaborate on specific project-based performances. The ensemble has performed across Canada, in France and in the United Kingdom.

Produced by hcmf// supported by the University of Manitoba Desautels Faculty of Music

**Raphael Roginski**

**Bates Mill Photographic Studio, 6.10pm**


r/evolution is a moto perpetuo work featuring uncommonly long phrases, trajectories and transformations. The piece requires extended circular breathing and the virtuosic execution of multiple simultaneous performance techniques. Fluidity of co-presentation and transformation across these techniques is essential to the continually evolving character of the work. Contact and clip microphone signals are processed in real time to create an expanded and immersive listening environment.

© University of Manitoba Desautels Faculty of Music

Gordon Fitzell (Canada, 1968) Bliss Point [UK PREMIERE] (2014) 7’

In economics, food product formulation and many other enterprises, the term Bliss Point refers to an optimal quantity of consumption beyond which any further increase would diminish quality. In adapting this concept to music, I opted for a design that challenges performers to choose the duration that best expresses their interpretation of the work—the sonic bliss point. Bliss Point appears on the West Coast Music Award-nominated 2015 album SASSICAIA (Redshift Records) by Sea and Sky, and has been performed across Canada.

© University of Manitoba Desautels Faculty of Music

Produced by hcmf// supported by the University of Manitoba Desautels Faculty of Music

Gordon Fitzell (Canada, 1968) Bliss Point [UK PREMIERE] (2014) 7’

This programme is about energy, not strictly about specific composers and music. It’s about the energy of changes and a specific era of our time, but also about something more. Research in African music, mystical philosophy and the freedom movements of the 1950s and 1960s were very inspirational and created some amazing things for music. It was during this era that the global attitude that we share the world with other humans – not just enemies or ‘exotics’ – developed. Sometimes with naivety and sometimes with extremely modern views, jazz of this era roamed the borders and looked at all cultures as a flat landscape with gifts for everybody to enjoy.

© Raphael Roginski

Produced by hcmf// supported by the Adam Mickiewicz Institute as part of the Polska Music Programme

**Susanne Peters + Sarah Saviet**

**St Thomas’ Church, 4.30pm**

**Susanne Peters** piccolo
**Sarah Saviet** violin

Timothy McCormack Glass Stratum [UK PREMIERE]
Bruno Maderna Dialodia
Evan Johnson L’art de toucher le clavecin

Susanne Peters and Sarah Saviet explore the unlikely combination of piccolo and violin through works by Timothy McCormack, Bruno Maderna and Evan Johnson. Far from the piercing flourishes of sounds this pairing might suggest, these works offer slivers of bright resonances (McCormack) tenderly interwoven lines (Maderna), and shadings of fragile textures (Johnson).

© Timothy McCormack

Produced by hcmf//

**Revolution Ensemble**

**Bates Mill Blending Shed, 5.30pm**

**Revolution Ensemble:**

**Tommy Davis** alto / tenor saxophone
**Gordon Fitzell** electronics / e-bow / piano

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© Raphael Roginski

Produced by hcmf// supported by the Adam Mickiewicz Institute as part of the Polska Music Programme
Salt
Phipps Hall, 7.30pm

Anne Pajunen voice / electronics / visuals

A vocal performance over the salt from the tears of 17 years of grief - it's now on sale. This fragmented story is the base of a performance for voice and video-controlled live electronics. The SALT variations deal with the many aspects on grief and grieving: how memories blur over time, when fantasies interfere with facts and speculations become humorous. Will you buy some?

Anne Pajunen (Sweden, 1968) SALT: variation #X.0
'The Shop is open' WORLD PREMIERE (2016) 18'

The ‘SALT: variation’ is an interdisciplinary art project with an open form dealing with thoughts on grief, tears, death and taboos around these topics. The story of a person who saved the salt from 17 years of tears is in the centre of the variations. Variation #X.0 is a solo vocal performance with video-controlled live electronics. The idea of selling one’s own tears is the focus in this performance. The software was developed in collaboration with programmer Fredrik Olofsson. The first variation was premiered in Stockholm 2015.

© Anne Pajunen

Produced by hcmf/

Andrew Crossley
Creative Arts Building Atrium, 8pm

Andrew Crossley monolin / electronics

Koan #2 is part of an ongoing series of text scores, realised across a variety of media. For this performance, an instrument has been specially built by Tom Fox of Vulpestruments.

Andrew Crossley (Mexico, 1990) Koan #2 WORLD PREMIERE (2016)

Play a single note. Stop when you have heard all that it contains.

© Andrew Crossley

Produced by hcmf/

Trio Kimmig-Studer-Zimmerlin + John Butcher
St Paul’s Hall, 9pm

Harald Kimmig violin
Daniel Studer double bass
Alfred Zimmerlin viola
John Butcher saxophones

Trio Kimmig-Studer-Zimmerlin, together with John Butcher, abandon the classical realm. Strings are bowed, pulled, struck and scratched, the entire instrument, from neck to tailpiece, is used as a resonating body. A master of circular breathing and overblowing techniques, John Butcher manages to elicit tones cause listeners to ask themselves which instrument was responsible for a particular sound.

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

Éliane Radigue: OCCAM HEXA IV
Bates Mill Photographic Studio, 10.30pm

Angharad Davies violin
Silvia Tarozzi violin
Julia Eckhardt viola
Deborah Walker cello
Dominic Lash double bass

Éliane Radigue is a pioneer of electronic music, but since the turn of the century she has moved into acoustic music with a unique method of composition that focusses on everything that can’t be written down. Five of her most trusted collaborators will perform the latest piece in the ongoing OCCAM OCEAN cycle. Beautiful stillness and incredible richness of sound: as Radigue puts it, ‘the simplest: the best’.

Éliane Radigue (France, 1932) OCCAM HEXA IV WORLD PREMIERE (2016) 30'

The OCCAM OCEAN series is, to date, made up of 14 pieces. Éliane Radigue’s engagement with instrumental music began at the beginning of the 2000s with the trilogy of Naldjornak I, II and III, and continues today with the OCCAM HEXA IV cycle. The cycle is composed of solos, duos, trios, all the way to an orchestral piece, and has progressively expanded via encounters with musicians and their wishes. Each piece is a moment of exchange and sharing, a structured development based on the subtle play of overtones, beats, pulsations, harmonics and subharmonics. Since it is not possible to capture these in any system of notation, an oral mode of transmission and intuitive communication is used instead. The instrument becomes a body whose resonance the musician explores, from the smallest to the largest spectrum of vibrations, ‘from deep swellings to the little waves of beautiful summer days’ [M.A.S].

© Éliane Radigue

Produced by hcmf//
Learning & Participation forms a vital component of hcmf//’s programme, offering year-round accessible, inspirational and hands-on experiences for you to engage with new music and discover your creative potential. This year’s Festival includes an incredibly exciting, eclectic range of activity and we encourage anyone, regardless of age, background or ability to get involved and reap the rewards!

ACTIVITIES FOR ALL AGES

hcmf// shorts

Monday 21 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 a broad range of musical styles – from acoustic chamber music to innovative electronics, radical improvisation to interdisciplinary collaborations – and performances from some of the freshest emerging artists. Please see pages 40-47 for full details.

White Cane: Salamanda Tandem

Wednesday 23 November
Huddersfield Railway Station, Platform 1, 12.30pm, 2.20pm & 5pm
Free Event

Salamanda Tandem’s White Cane brings a sonic exploration of Huddersfield Railway Station to hcmf//. Your guides on Platform 1 will be visually impaired dancer Mickel Smithen and blind viola player Takashi Kikuchi, composer Duncan Chapman and composer / singing audio describer Isabel Jones, who create a sensory space of touch, vibration, movement and sound, in an unfolding dialogue between performers and public. Please see p.56 for full details.

Interactive Art Workshop

Wednesday 23 November
Heritage Quay, 5.30pm – 7.30pm
Free Event (booking required)

Inspired by hcmf//’s amazing poster archive, come and create new designs referencing this year’s Festival and turn them into interactive works of art. Under the guidance of University of Huddersfield alumni Bronwyn Stubbs and using her DIY electric paint, you’ll make and take home an amazing and surprising piece to hang on the wall.

To book a place, please visit http://hcmfinteractiveart.eventbrite.co.uk

The Heritage Quay and hcmf//’ programme is supported by the Heritage Lottery Fund

Music at Play: Contemporary Dance for Under 5s

Sunday 27 November
Heritage Quay, 2pm-3pm
Free Event (booking required)

Phoenix Dance Theatre and hcmf// invite participants under the age of 5 and their parents / carers to attend a family friendly dance workshop as part of this year’s Festival. Compositions which sit within the British Music Collection will be used throughout the session, to act as a stimulus and offer a sound track for the creative movement. The session will be fun and energetic, allowing participants to explore how music can impact the dynamic and quality of physical movement.

From small beginnings in inner-city Leeds, Phoenix Dance Theatre has grown to be one of the UK’s leading contemporary dance companies. For over three decades Phoenix Dance Theatre has performed, educated and inspired people across the globe. Phoenix Dance has performed in the US, Western Europe, South America and the Caribbean and the company also collaborates with international artists on a regular basis. In recent years this has included choreographic commissions from artists based in US, Israel, Switzerland and France.

Alongside the performing company sits a successful Education strand reaching up to 20,000 participants per year. Phoenix Dance Theatre’s Access & Education aims to empower, engage and inspire through high-quality dance provision. Focusing on three key strands, namely; training dancers of the future, children and young people and the hard to reach – Phoenix’s Education teams are committed to changing lives through dance.

This workshop is free, but places are limited. Children must be accompanied by an adult. To book a place, please email Alexandra at a.richardson@hud.ac.uk

The Heritage Quay and hcmf//’ programme is supported by the Heritage Lottery Fund

As always, we offer visiting schools and groups great ticket deals and information about curriculum links. hcmf// is also an Arts Award supporter.

To 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.
ELISION Ensemble. © Aaron Cassidy

ELISION is proud to celebrate its 30th year having first appeared at the Festival in 1996. How Forests Think, a reflection on the work The wreck of former boundaries – written in celebration of the 30th birthday of the ensemble will perform Aaron Cassidy’s newest composition to celebrate its 30th year.

Aaron Cassidy (USA, 1976) The wreck of former boundaries

The earliest seed for The wreck of former boundaries came at hcmf// in 2007, where I saw Peter Evans perform with the Evan Parker Electro-Acoustic Ensemble. I was working on a solo for Tristram Williams at the time, and the idea of getting these two amazing performers on stage together for a double trumpet ‘concerto’ became something of an obsession. Years later, Peter and I were talking about Ornette Coleman, and in particular about the two weird, wonderful songs on the album Science Fiction, and Peter shared with me an anecdote about Coleman’s admonition to his players to ‘find their own unison’. That idiosyncratic turn of phrase has seeped into every corner of this work, which was written in celebration of the 30th birthday of the ELISION Ensemble. © Aaron Cassidy

Liza Lim (Australia, 1966) How Forests Think

How Forests Think reflects on this world of raveling, un-raveling forms and unexpected kinships between things. The title comes from the book by anthropologist Eduardo Kohn who expands on forest ecologies as the ‘living thought’ of human and non-human selves. Each of these selves may have its own subjectivity, its own registers of knowledge and responsiveness, sensation and meaning. These selves organise into communities: in old forests, an ancient stump may be kept alive for centuries by the surrounding trees. An underground fungal meshwork maintains the connections that radiate from the mother tree, nourishing it long after it has fallen. The now invisible upper space of the tree still hold fields of power that might also be sensed in an animistic way as a living spirit presence.

How Forests Think is music made from assemblages of instruments whose qualities leak out like tendrils looking for places on which to clasp and entangle themselves. Its forms are emergent, like plants growing towards the light and towards water; like mycelia strands entwining with tree roots in a gigantic co-evolving network. The larger musical structure emerges out of criss-crossing interactions patterned like forest roots, vines, fungal networks; or like airborne, insect and animal-borne cross-pollinations (the breath, the buzz, the scratch, the song) where one thing looks for best ‘fit’ with another. The music grows through processes of repeated tracings, through decay and growth, through affinities amplified to the point of distortion or distilled into clarity. Stories, dreams and thoughts inhabit multiple forms in a living matrix.

The Chinese sheng is an instrument with a 4,000-year old lineage, and sheng master Wu Wei has been instrumental in developing the 37-pipe sheng for contemporary music. The instrument’s cluster of bamboo tubes is activated by the musician’s breath that vibrates internal reeds. The sheng’s many fluttering breath techniques are traditionally associated with the mythical phoenix that rises from the ashes of its funeral pyre. The instrument itself is intensely organic in how the interactions between breath and reed and bamboo create a flowering of sound that may not be completely predictable – in its dynamic tones one hears a trace of the wind in the forest. Neither the wind, the rain nor growing things can be completely controlled, contained or resisted – there is a tempest of forces that dwells in the forest. That tempest is also a song in us.

The work is made up of four sections: I Tendril & Rainfall II Mycelia III Pollen IV The trees breathe © Liza Lim

Produced by hcmf// supported by CeReNeM, Centre for Research in New Music, University of Huddersfield, RMIT University Sonic Arts Collection, The Australia Council for the Arts, the Australian Government’s arts funding and advisory body, and Catalyst—the Australian Arts and Culture Fund

Parts of this concert will be broadcast on BBC Radio 3 on Saturday 7 January 2017

Aaron Cassidy © Owen Richards
On the Two Ways, and Even More, of Making Music: The Swiss Composer and Improviser Alfred Zimmerlin

Music: the key word is that simple. The way leading there is perhaps, on the surface, not so important. ‘Taking a walk is one thing, reading the newspaper is another; improvisation is one thing, composition is another. For me there are two ways, two methods, if you like, to make music, and music is the third element. That’s the real goal.’ Thus the composer and improviser Alfred Zimmerlin.

He unites the two genres in a single person, which enables him to operate freely in musical time. He speaks as someone who is glad to have successfully left several ideologies behind him – the forced freedom of free improvisation as much as hyper-rigid compositional techniques. This certainly does not mean that he dispenses with all these things; but there is no need to let oneself be constrained by them.

Alfred Zimmerlin: born in 1955, a long-time resident of Zurich, a trained musicologist and ethnomusicologist with many years of experience as a music critic at the Neue Zürcher Zeitung, a lecturer in improvisation at the Basel Academy of Music since 2010 – and a composer and cello improviser throughout those decades. Jazz was as natural a part of his early experiences as the classical repertoire, and these disciplines were augmented by an interest in non-European musics. During the late 1970s and 1980s, he found himself amidst an open world of sounds where different styles and approaches to music-making existed alongside one another. In this wide field, however, was unwilling to hide away was inevitably confronted with the question of how to act within that field in a committed way, enabling a context to come about, or at least something living: not only an expression of artistic will but also of life, of the everyday events that surround us.

It seems to me that Zimmerlin thought a great deal about how and where he stands in this world and this time – and where he places his sounds in it. He is also aware that he should guide the listener’s ear and induce them to stay with him – without kitsch or superficial brilliance, without artistic posturing or cheap gags. The exterior is not unimportant, but he does not vamp it up; the shell is permeable and permits us to look inside. One never feels abandoned while listening; one feels gently guided. This comes from a basic trust.

Zimmerlin states: ‘Composition is a very reflective activity and improvisation is something that happens very much through the body, though that doesn’t mean the brain is switched off during improvisation. Nor does it mean that the body is switched off during composition. This means it is augmented by the bodily experience and, very importantly, by the temporal experience of improvisation, which can also play a part in composition, just as the experience of reflection in composition can play a part when improvising.’

Ideally, the musician is fully present in both activities; they are within the flow of time. Perhaps this conveys the impression of being led: the music takes the listener’s hand, but does not push them towards any point, neither in the compositions nor the improvisations. Indeed, what makes this music special is its sense of time; one feels not only transience but also presence.

The two approaches to music-making are cross-fertilising, as musicians compose during improvisation: they build up structures within the collective, they develop, divert and perhaps even reject what they have built up. Perhaps it was actually the discussions taking place in free improvisation that advanced his compositional work in earlier times. In the early 1980s, improvisation was sometimes very wild and spontaneous. These activities were full of vitality, but after a while, the overarching forms began to repeat themselves; much of the time there were similar dramatic escalations and waves of activity. In the long run, that was not enough for some musicians, for example Karl ein Karl, an improvisation ensemble and composers’ collective consisting of Zimmerlin, the guitarist Michel Seigner and the bassist Peter K. Frey. They explored new ground and probed the boundary between improvisation and composition, for example in the 24-hour composition Nine to Nine, a piece for six musicians who played around the clock. A variety of multimedia and theatre projects were produced over the years – in parallel, the three were always active ‘just’ as free improvisers, as now in the string trio with Harald Kimmi and Daniel Studer, appearing with John Butcher this year at hcmf//.

The basic insight was that time, the flow of time, had to be shaped in different, less clichéd ways – and Zimmerlin also reacted to this in his compositions. Why escalations, why be dramatic? Why not just put things next to one another and let things happen between them? Accordingly, in his early Clarinet Quintet (1989–90), he put seven different modes of chamber music interaction alongside one another and used them to cycle through seven types of movement in time. At the end, the music fades away in the everyday sounds of a tape part: everyday life returns, music is embedded in our time.

This is also the case in his 4th String Quartet: he juxtaposes heterogeneous elements that sometimes have nothing to do with one another, yet somehow join to form a whole. The ear is guided without having anything forced on it. And the piece achieves a strong emotionality without having to keep emphasising it. Then the result is simple: music.

© Thomas Meyer (translation by Wieland Hoban)
11 The Stone Orchestra

Bates Mill Blending Shed, 7.30pm

Tickets £12 (£9 concession / online)

The Stone Orchestra:

Benjamin Brodbeck / percussion
Matthias Brodbeck / percussion
Dominik Dolega / percussion
Mina Fred / viola / voice
Harald Kimming / violin
Giancarlo Nicolai / laudes
Felix Perret / percussion
Vera Kappeler / piano
Sebastian Strinning / bass clarinet
Daniel Studer / double-bass
Alfred Zimmerlin / cello / orchestra rehearsal leader

Appearing at hcmf// with a UK premiere performance, The Stone Orchestra was formed in 2014 as a result of the varied activities of the Association for Stone Music, whose goal is to connect innovative instrument builders, composers and musicians in order to rethink the sound of stones in music and put it into new contexts. Through newly created instruments, sounds and soundscapes, musicians and composers can – together with the audience – discover unexplored territories.

The orchestra members are all highly qualified and well known. At this point, a short biography of each member would be thoroughly justified, but as you can imagine, simply too voluminous. Instead, we will focus on the history of the orchestra itself: how did such a unique constellation as The Stone Orchestra come into existence?

In 1991 the first Swiss lithophone with mechanical hammers was built by Prof Walter Meier, former head of the department of crystallography at the ETHZ (Swiss Federal Institute for Technology Zurich), for the national research exhibition Heureka. In the course of the 1990s, a more elaborate construction was built, through which one or multiple percussionists could simultaneously create highly complex sounds from the stone using a variety of mallets or, for example, working with the friction of bass or cello bows. Towards the end of the 1990s a new prototype was developed in collaboration with drummer Felix Perret. This prototype was a milestone in resonance possibilities, tuning, practical availability and register range. First written compositions for the prototype soon followed, while several Swiss instrument makers further developed the sound capabilities of the stone in order to produce and improve more feasible, playable instruments.

The fascinating sound of the stones – notable in the upper register for their light, bell-like and permeating tone, in the lower register for their dense, round and lingering qualities – inspired the participants of the lithophone project to keep researching, building and playing ever new prototypes. Thus, a large variety of instruments came into being: the stone organ, the stone piano or cello bows. Towards the end of the 1990s a more elaborate construction was built, followed, while several Swiss instrument makers kept researching, building and playing ever new prototypes. Thus, a large variety of instruments came into being: the stone organ, the stone piano and the lithophone.

All these efforts are now combined and focused in The Stone Orchestra project, in which experienced and open-minded musician/composers can engage with the many lithophone instruments, creating new soundscapes through tonal and musical experimentation. © Sounding Stones Music

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

The Stone Orchestra belongs to and is supported by the Förderverein für Steinklang-Musik (association for Sounding Stones Music)

12 Christian Weber + Joke Lanz: Berlin Tapes

Bates Mill Photographic Studio, 10pm

Tickets £12 (£9 concession / online)

Christian Weber / bass
Joke Lanz / turntables

Swiss duo Christian Weber & Joke Lanz make their hcmf// debut with an unmissable live performance of their brand new recording, Berlin Tapes.


Music for romantic serial killers, schizophrenic atomic physicists, Catholics tired of life, burnt out aerobic instructors, unchristened squatters and for all the needy ones: With radical treatment of their instruments and anarchic playfulness Weber & Lanz present a musical kaleidoscope beyond genres and styles. The obvious contrariness of their instruments stimulates them to consistently turn over a new leaf of electro-acoustic music. Friskily practised field research drew a deep affinity over the last 15 years.

Walls of Sound and autonomous sound cells collide and pulverise. Groaning, bawling and yowling song structures arise from the ruins of an audio drama conceived in feverish delirium to end in a gently decaying choral.

Ultrasonic targeting. Be ready!

Produced by hcmf// supported by the Swiss Arts Council Pro Helvetia
White Cane: Salamanda Tandem

Huddersfield Railway Station, Platform 1
12.30pm, 2.20pm & 5pm

Salamanda Tandem’s White Cane brings a sonic exploration of Huddersfield Railway Station’s Platform 1 to hcmf//.

Come along and play!

Your guides on Platform 1 will be visually impaired dancer Mickel Smithen and blind viola player Takashi Kikuchi, composer Duncan Chapman and composer / singing audio describer Isabel Jones, who create a sensory space of touch, vibration, movement and sound, in an unfolding dialogue between performers and public.

Using the long white cane as an instrument to build up a deep connection with the environment, White Cane ‘sounds’ and ‘dances’ Platform 1. The cane’s ball moves across the ground, picking up bumps, cracks, grooves, levels and nuances, feeding back sensory information through the hands and bodies of the performers. Tuning into their environs, patterns of movement and sound emerge, the fascinating sound of the ball is sent via radio signal to audience headsets, bringing a unique world of sonic vision and touch to life.

As the performance unfolds, other visually impaired performers and their friends are invited to join Salamanda Tandem in the performance space; and finally audience members and passers-by are invited to join.

No need to book – just turn up and play! Please arrive 15 minutes before the performance you want to take part in as you’ll need to collect a headset.

Find out more about Salamanda Tandem’s White Cane at http://salamandatandem.wordpress.com/

Produced by Salamanda Tandem in partnership with hcmf// supported by Arts Council England
13 Red Note Ensemble

Phipps Hall, 8pm

Tickets £12 (£9 concession / online)

Red Note Ensemble:
Jacqueline Shave violin
Tom Hankey violin
Katie Wilkinson viola
Robert Irvine cello

Red Note Ensemble is collaborating with composer, writer and visual artist François Sarhan to make a new work for the four players of the string quartet at the heart of Red Note. Played on a set of new, invented stringed instruments designed by the composer, and integrating recorded texts from historical figures; this new work explores the intimate relationship between voice, instrument and performance.

François Sarhan (France, 1972) KEIN for Invented Instruments (2016) 45'

KEIN is a continuing exploration and extension of François Sarhan’s fascination with the absurd, counterintuitive and virtuosic in both presentation and performance practice. The four performers of Red Note’s core string quartet have been given a number of familiar/unfamiliar newly designed and constructed instruments - the majority derived from Stroh instruments - to play by François, as well as being required to create a performance that embraces the use of the voice, theatrical techniques and François’ use of a distinctive mise en scène in his characteristically absorbing visual and musical style.

Compositionally, the topic of the piece is to playfully question the various combinations within a string quartet, from the solo and the duo, to the quartet, and eventually the addition of mechanical instruments (pipe organ and miniature hurdy-gurdy amongst them) as counterparts. The role-playing games go with spoken text, the interchangeability of the instruments, and their positions in space, as well as recurrent motifs. The reason for the use of the unfamiliar instruments is to emphasise the relationships between the musicians and their instruments - counterintuitively, as ever with François, by creating a distance between them.

© John Harris / François Sarhan

Produced by hcmf// supported by Creative Scotland, Diaphonique Franco-British Fund for Contemporary Music, Esmée Fairbairn Foundation and soundfestival

Instruments by Stephanie Irvine and Garri Kritjansson

14 Marianne Schuppe: slow songs

St Paul’s Hall, 12pm

Tickets £12 (£9 concession / online)

Marianne Schuppe voice / lute / uber-bows

Primarily a singer and composer, Marianne Schuppe works across solo and ensemble platforms. Written in 11 parts, her slow songs are simple melodies with words and music full of unexpected, almost surreal twists, fusing traditional and modern, nature and technology, such that each is indistinguishable.

Marianne Schuppe (Germany/Switzerland, 1959) slow songs UK PREMIERE (2013-2015) 40'

I see a deer Condensationdate Needles Fathers & Feathers Keys I Pretty ride I Cores Pretty ride II Keys II Pipes Split away

11 songs for voice and lute by the Swiss singer and composer Marianne Schuppe. The instrumentation taps a deep historical channel, back to Dowland and beyond. But Schuppe doesn’t pluck her lute. Instead she uses uberbows to turn a melodic accompanying instrument into an environment, an ancient platform. Written in 11 parts, her slow songs are simple melodies with words and music full of unexpected, almost surreal twists, fusing traditional and modern, nature and technology, such that each is indistinguishable. © Karen Thomas

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

Special thanks to Antoine Beuger and Peter Vittali (uberbows)

Marianne Schuppe is a singer known for her own compositions, as well as interpretations of works by Morton Feldman and Giacinto Scelsi. It’s her own pieces that comprise this new work slow songs, 11 short tracks for voice, lute and uberbows. For much of the time, however, the lute is absent, and Schuppe’s voice is presented unaccompanied. This creates a sparse, open atmosphere...

One might think that without the harmonic interactions and interferences happening between multiple simultaneous notes and their overtones, a capella vocal line would tend to fall back on the single note as its basic founding unit — notes arranged into melodies arranged into songs. But there are many notes in slow songs that are broken down such that their internal parts become audibly distinguishable: from the variable attack (or suddenness) of the note, to its vibrato, dynamics, decay, and even the brush sweep of sibilance as it fades, which here becomes musical material rather than unwanted artefact. The richness and detail that other artists appearing on Wandelweiser achieve with complex harmony is here achieved with a single note...

© Tim Rutherford-Johnson
15 Distractfold

Phipps Hall, 4pm

Tickets £12 (£9 concession / online)

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

Hanna Hartman Borderlines
Alexis Guneratne erasure.rupture
Christian Winther Christensen String trio
Sam Salem Untitled Valley of Fear
Svetlana Maraš Revolving around and pairing up with
Mauricio Pauly Charred Edifice Shining

Distractfold present a concert of works selected from their recent residency at the 47th International Summer Courses for New Music Darmstadt, alongside highlights from their most recent season. This music embraces the mercurial nature of live sound and the intimate lining of its production, synthesising instrumental sound, instrumentalised objects, live electronics and mechanics, performative amplification, projected video and spatially-diffused audio.

Hanna Hartman (Sweden, 1961) Borderlines (2009) 10'


© Excerpt from ‘it’ by Inger Christensen, translated by Susanna Nied © Hanna Hartman

Alexis Guneratne (Luxembourg, 1982) erasure.rupture (2016) 5'

I am interested in exploring the concept of the ‘point zéro’ / ‘blank page’ that was present during the early years of the Darmstadt Summer Course. Specifically, how the attempt to begin again ‘from nothing’, from an erasure of what has just happened, is undermined by itself; rather than opening a clear and free new beginning, this intention puts what comes next under an immense but invisible pressure. The attempts to inscribe totally new work upon this supposed blank page are captured by signs of rupture, buckling, shadows and resonances. In this reworking of the archive recordings, I aim to explore this sense of a fracturing blank page, of pre-existing resonances and lines encircling, emerging and rupturing from the attempts to make new inscriptions. © Alexis Guneratne

Christian Winther Christensen (Denmark, 1977) String trio (2008-9) 6'

In the work lie several references to Beethoven. There are passages where the string trio has to play in unison. They try to play the theme from Beethoven’s 9th Symphony ‘Ode to Joy’, which is extremely difficult since it is placed in an extremely high register so there is hardly place for the bow and fingers. It is so beautiful because while they are singing of being united it is quite impossible to play together. The use of the Beethoven quotation also functions as a kind of negation of the entire work. © Christian Winther Christensen

Sam Salem (UK, 1982) Untitled Valley of Fear (2016) 12'

‘However great your reach, whatever you touch, shall touch flesh.

Wasn’t it a surprise when we found his picture in the papers! In the end he went away to an unknown destination. Goods vans occupy the centre of a town. They are the dead leaves of the market-place.’

Austin Osman Spare

Untitled Valley of Fear is the second of a triptych of new pieces for object performers, live electronics, tape and video that explore the lives and works of three famous London-based visionaries: William Blake (1757-1827), Austin Osman Spare (1886 - 1956) and Nicholas Hawksmoor (1661 - 1736). © André Breton & Philippe Soupault

Svetlana Maraš (Serbia, 1985) Revolving around and pairing up with (2016) 5'

Revolving around and pairing up with is based on a short section from a recording of Beat Furrer’s composition ‘à un moment de terre perdu’ (1990). Scattered sounds separated by silence are taken out of context, and so interpreted as sonic debris. I considered them as points in time and built other events around them. This concept aesthetically emerged from the idea of ‘debris’ - events devoid of rich significance, percussive but diverse in their subtlety. The timbre has specific, ‘uniform’ characteristics that associate the recordings of acoustic instruments with electronic ‘glitches’, while rhythm and gesture are given a more vivid form of expression. © Svetlana Maraš

Mauricio Pauly (Costa Rica, 1976) Charred Edifice Shining, for amplified string trio (2016) 24'

Find the palpable muscle and design from its twitch onward. Edit according to the demands of the shots’ inherent time pressure. What’s happening in Manchester? Distribute time pressure according to how it would’ve read if you were us. In the end, we hope you are here because you really want to be. © Maruicio Pauly

Produced by hcmf// supported by Goethe-Institut London
Tony Conrad: Completely in the Present

St Paul's Hall 6.45pm

Tickets £17 (£14 concession / online)

Rhys Chatham electric guitar
Charlemagne Palestine organ

hcmf// celebrates the life and work of pioneering artist and composer, musician, and filmmaker Tony Conrad who expanded disciplinary boundaries and challenged artistic traditions in each medium he worked. Straddling both St Paul’s Hall and the Lawrence Batley Theatre, the programme includes a special screening of Tyler Hubby’s recent documentary Tony Conrad: Completely in the Present – and live performances by recent Conrad collaborators Rhys Chatham and Charlemagne Palestine, who provides a moving tribute on church organ.

St Paul’s Hall, 6.45pm

Charlemagne Palestine (USA, 1947) Improvisation

Lawrence Batley Theatre, 8pm

Film screening:
Tony Conrad: Completely in the Present
Tyler Hubby director / writer / producer / editor
Christine Beebe producer
Paul Williams producer

Rhys Chatham (USA, 1952) A Pythagorean Dream [UK PREMIERE] (2016) 50’

Earlier in the year I extended an invitation to artist, composer Tony Conrad to perform at this year’s Huddersfield Contemporary Music Festival. I had last worked with Conrad in Glasgow in 2005 as part of subcurrents at the Centre for Contemporary Arts. The word quickly came back however that Tony was too ill to travel, and sadly he passed away in New York shortly afterwards on 9 April 2016.

When I learned of filmmaker Tyler Hubby’s documentary Tony Conrad: Completely in the Present, this seemed to present an ideal opportunity to ensure that Conrad has a presence at hcmf// 2016 after all. The idea quickly formed to create a full evening dedicated to, and to celebrate the life and work of this iconic and pioneering American artist.

Since the early 1960s Tony Conrad was highly influential and active across a variety of media. As an avant-garde video artist, experimental filmmaker, musician, composer, sound artist and writer, he was a pioneer of both structural film and drone music. He performed and collaborated with a wide range of artists over the course of his practice, most prominently in the New York experimental music collective Theatre of Eternal Music with John Cale performing works by La Monte Young.

In 1972 he recorded the heralded Outside the Dream Syndicate with German group Faust, and continued to work with artists as diverse as Charlemagne Palestine, Genesis Breyer P-Orridge, Keiji Haino, and Jim O’Rourke. In 2012 Conrad was part of the line-up of the touring avant-garde festival Sonic Protest that took place across five cities in France. In his final days in New York he was still working, recording new material with his close friend composer Jennifer Walshe.

In addition to screening the Tyler Hubby film, I wanted to reflect through live performance Conrad as the consummate and generous collaborator. I am extremely grateful to Charlemagne Palestine and Rhys Chatham for enthusiastically accepting my invitation.
In 2006 the influential label Sub Rosa released the 2005 meeting in Brussels between Conrad and Palestine, an event which had taken on almost mythical status. Nearly a decade later in 2015 Tony Conrad and Charlemagne Palestine came together for a special duo concert at Brooklyn’s First Unitarian Congregational Society as part of Conrad’s 75th birthday celebrations, presented by ISSUE Project Room.

Beginning as a child cantor in Brooklyn Synagogues and a junior beatnik accompanying on conga the likes of Tiny Tim and Allen Ginsberg in Greenwich Village and often labeled as a ‘minimalist’, Palestine prefers the term ‘maximalist’, meaning getting the most out of any series of elements or situations. He presents his ‘ritual performances’ always surrounded by a congregation of stuffed animal toys that are for him ‘sacred divinities of childhood’.

For hcmf// Palestine will start the evening in the glorious acoustic environment of St Paul’s Hall, performing solo on church organ in memory of Conrad.

The event then moves to the Lawrence Batley Theatre for the screening of Tyler Hubby’s film Tony Conrad: Completely in the Present followed by a Q&A with the film’s producer Paul Williams.

Tony Conrad: Completely in the Present marks Hubby’s directorial debut. Previously he has edited over 30 documentaries including the acclaimed The Devil and Daniel Johnson. In the spring of 1994 Hubby left art school to follow a touring gallery of musicians who were challenging concepts of what music was, and what it was about. He was filming when Conrad played one of his first public shows as a violin soloist, and has been filming the artist ever since.

Composer and multi-instrumentalist Rhys Chatham was a member of Tony Conrad’s The Dream Syndicate, and has also recorded and collaborated with Charlemagne Palestine. To conclude the evening Chatham presents the UK premiere of his most recent solo work A Pythagorean Dream which processes a signal from the composer’s live instruments through three delay loops of different lengths, which being different lengths causes them to phase, giving an effect of a continuously changing melody rather than an endlessly repeating loop.

My thanks to Paul Williams and Regina Greene for their assistance in making this event possible. © Graham McKenzie

Produced by hcmf//
Alvin Singleton (USA, 1940) | Argoru II (1970) | 13’

**UK PREMIERE**

Argoru II is a most unusual work in that it both presents the cello at play (fulfilling its African Twi language word for play) and presents it in a circumstance of intellectual seriousness. Fascinating extended techniques are employed in Argoru II but only to give birth to a solid though wild and unusual composition. Music written for the traditional ‘mellow cello’ is supplanted here by a string of unexpected, largely gestural technical activities laid out in highly contrasted phrasings. These contrasts seem almost theatrical in their contending for domination of the sound space. In Argoru II the composer constructs a world of ‘strange characters’ for whom he seems to have created an original language which they use to scream out, cajole, shout, mumble, and chuckle. Single powerful shots alternate with long phrase ultra-soft scramblings. This is the theatre of sound. The piece at times sounds improvised (although its scoring is precise to the very number of seconds between notes, and even the rates of vibrato are indicated in the score) and at times sounds like behaviour patterns of characters on strikingly clear though different missions. The result is a very tightly-constructed, compelling work of art.

© Alvin Singleton

George Lewis (USA, 1952) | Not Alone (2014/15) | 22’

**UK PREMIERE**

Not Alone is for solo violoncello and electronics. It uses interactive digital delays, space and timbre transformation to create a dance among multiple cellists following diverse yet intersecting spatial trajectories.

Although the work does not employ explicit models of self-similarity, the more immediate spatial trajectories expand into larger trajectories of affect across the duration of the piece. Advancing a conversational aesthetic, albeit in a non-improvised work, in *Not Alone* foreground and background deliberately conflate.

© George Lewis

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The electronics and the cello blend, intersect, and ultimately diverge into multiple digital personalities that can suddenly converge into unified ensemble while shrouding their origin in processes of repetition. *Not Alone* was written for Seth Parker Woods, and the software was written by Damon Holzborn. The composition is dedicated to cellist Abdul Wadud.

© George Lewis

Co-produced by the HISS and hcmf//
Elliott Sharp

I t’s 1968, and for the 17-year-old Elliott Sharp, the world outside his window is fast converging with those depicted in the pages of his beloved science fiction novels. Soon, men will walk on the moon. Meanwhile, on his record player Jimi Hendrix is breaking through rock music’s event horizon, taking guitar to places as yet unheard. Born in Cleveland, Ohio, Sharp had already built his own shortwave radio aged 11, listening eagerly to the layers of white noise it picked up. Now he experiments with his newly acquired guitar, using a test tube as a slide. At Carnegie-Mellon University’s science summer school that year, he constructs effects units in the lab, messes around manipulating tapes and soaks up everything from Xenakis and Cage to gamelan and decades’ worth of the blues during his graveyard slot on the college radio station. The possibilities seem endless.

Having bumped heads with Morton Feldman while studying at the University of Buffalo – the composer reportedly objected to both the improvisational and political content of Sharp’s music – the fortuitously named E# found more appreciative audiences on moving to New York in 1979, soon becoming part of the downtown scene’s gritty 1980s stew of composition, jazz, blues, no wave and cross-pollination. Famously prolific and wide-ranging on a level similar to that of his contemporary John Zorn (his collaborators span from Christian Marclay, Zeena Parkins and the late Nusrat Fateh Ali Khan, to Steve Buscemi on a recent CD of William Burroughs texts) Sharp has continued to draw upon his love of science throughout his countless releases and appearances. Sometimes this is thematic, as in Spectrovia Suite (2010), his Debbie Harry-featuring soundtrack to Toni Dove’s sci-fi noir film, or About Us (2010), his opera written for teenagers in which pan-dimensional beings visible only to the young arrive and spark their creativity. More deeply embedded however, are Sharp’s scientific and mathematical approaches to creating his music. Already accustomed to filtering and processing the information overload of his adopted city, as he told Bomb Magazine in 2003, ‘Mathematics and the various sciences are just ordered ways of looking at and analysing all of the raw data supplied by the universe.’ The Fibonacci series, fractals, chaos theory, orchestrations as a living additive synthesiser, flocking behaviour in birds, graphic scores twisted through computer processing until they look like warp-speed starcars: all provide ways to harness order and complexity and turn it into sound.

Sharp’s music is far from predetermined and rigid, however: the algorithmic systems of a work such as SynDaKIt (1998) apply cellular life cycles to rhythmic and timbral matrices but offer musicians formulas for freedom. The aim, he has said, is for his compositions to have the spontaneity and unpredictability of improvisation, and his improvisations to include structures and narrative of compositions.

In that way, Sharp’s music acts as both a model of the world, and a template for it. As he told EST Magazine in 1995 – a time when it was the turn of William Gibson and Philip K Dick’s writings to be prescient – ‘The paradigms of reality are continuously being shifted. Music is an abstract language that allows the composer and listener to continuously redefine reality – to process them, to post new definitions – a feedback loop.’ © Abi Bliss

18 Ensemble Resonanz + Elliott Sharp + Gareth Davis

St Paul’s Hall, 7.30pm

Tickets £17 (£14 concession / online)

Ensemble Resonanz

Elliott Sharp electric guitar
Gareth Davis bass clarinet

Alexander Schubert Scanners (UK PREMIERE)
Elliott Sharp Oceanus Procellarum (UK PREMIERE)

Regarded as one of the world’s leading chamber orchestras, Ensemble Resonanz works to bridge the gap between tradition and the present time. The ensemble will be joined in Huddersfield by composer and multi-instrumentalist Elliott Sharp and clarinettist Gareth Davis for the premiere of Sharp’s new work Oceanus Procellarum.

Alexander Schubert (Germany, 1979) Scanners (2013) 20’

Scanners deals with the physical qualities of instrumentalists in electro-acoustic music. It is a choreographed composition, in which movement is as important as sound – the string ensemble turns into a performing machine. The main focus is on the movement of scanning, as well as the interaction of bow and instrument when producing sound as well as purely artificial gestures. There is no difference between musically necessary or choreographically determined movement. The piece can be seen as a comment on the relationship of man to digital content: the direct consequences of action can’t be explained by simple cause and effect principles any more, the musicians become puppets – or at least a part of a complex machine. © Alexander Schubert

Oceanus Procellarum

Oceanus Procellarum operates with the vocabulary and syntax that I’ve developed and explored in such orchestral compositions as On Corlear’s Hook, Calling, and SynDaKIt and making use of recombinant streams; chaining, looping, and superimposition of musical ‘molecules’; chaotic structures resolving to vibrant rhythmic patterns; timbral counterpoint; melodies (both micro- and macro-) based on the natural overtone series and acoustic principles of the combining of sounds in a form of ‘acoustic additive synthesis’. In certain sections, Ensemble Resonanz will use ‘alternate bows’ constructed from metal springs, ball chain, and rods of various materials with which to generate their sounds.

The structure of Oceanus Procellarum is modular though elements from one section may reoccur in another, transformed or disguised. The piece is mostly through-composed though the soloists and the Ensemble are offered great interpretive latitude in sections of graphic notation. © Elliott Sharp

Commissioned for 9 players & electronics by ‘NDR - das neue werk’ in 2013; revised for 5 players & electronics in 2016.

Produced by hcmf// as part of the Arts Council England International Showcase; supported by Goethe-Institute London
19 The Spike Orchestra

Bates Mill Blending Shed, 10pm

Tickets £12 (£9 concession / online)

The Spike Orchestra:
Sam Eastmond trumpet / direction
Nikki Franklin voice
Mike Wilkins reeds
James Arben reeds
Paul Booth reeds
Stewart Curtis reeds
Mick Foster reeds
James Arben trumpet
George Hogg trumpet
Ben Greenslade-Stanton trombone
Ashley Slater trombone
Dave Powell tuba
Moss Freed guitar
Mike Guy accordion
Elliot Galvin piano
Otto Willberg bass
Chris Nickolls drums

The Spike Orchestra makes its hcmf// debut with a big band realisation of John Zorn’s monumental and legendary Cerberus: Masada Book 2 project. Led by composers Sam Eastmond and Nikki Franklin, the UK-based Spike Orchestra boasts some of the most imaginative and outrageous players from the UK contemporary music scene, performing their Tzadik release, Cerberus: The Book Of Angels Volume 26.

John Zorn (USA, 1953) Cerberus: The Book Of Angels Volume 26 (Tzadik 2004; arranged by Sam Eastmond / Nikki Franklin 2015) 60'

Gehegial
Hakha
Hananiel
Lahal
Armasa
Thronus
Shinial
Donel
Raguel
Pahadron

The music you will hear tonight is drawn from John Zorn’s Masada Book 2 which comprises over 300 tunes composed in an intense three month period in downtown New York City in 2004. The subsequent recordings initiated by Zorn to date total 29 albums, of which ours is number 26.

Cerebus is the first big band entry into the series and one of only a few from the scattered downtown diaspora working outside New York City.

© The Spike Orchestra

Produced by hcmf// as part of the Arts Council England International Showcase
Loop each other, generating kaleidoscopically different lengths are superimposed and, as they trip and glitch. Repeating materials of human and mechanical execution, causing grooves it then fills with notes at the limits of setting up bare rhythmic patterns whose body. The piece keeps time against itself, measuring time as it is perceived and felt in ‘Psychomechanochronometer’: a device for (2013, rev. 2015) 13’

Michael Cutting (UK, 1987) I AM A STRANGE LOOP V 15’

I AM A STRANGE LOOP V is the expansion of This is not a Faux Wood Keyboard, a short work I wrote for Richard’s performance back in hcmf// 2015. Whilst that work explored the sonic world of this iconic 1970s keyboard with help from a simple loop pedal, I AM A STRANGE LOOP V adds multiple tape machines to the setup, making the new work as much about the performative possibilities of tape as of the Fender Rhodes itself. Whilst the original function of these reel-to-reel tape machines was to give everyday consumers the possibility of basic recording and playback in their own homes, I’ve recently become fascinated by their potential use in live performance. The degradation of sound provides a novel answer to musical development, while the physical presence of moving tape allows for a genuine visual interaction between the live and the recorded.

I AM A STRANGE LOOP V is also the culmination of my I AM A STRANGE LOOP series, a set of varied works responding to Douglas Hofstadter’s book of the same name. Centred on the hypothesis that consciousness is a neural feedback loop generating the illusion of self, the book is an engaging and often personal journey attempting to understand the meaning of ‘I’. My IAASL series takes as its starting point the book’s focus on self-referencing, repetition and looping, exploring the relationship between difference and repetition, stasis and development, in a musical context. © Michael Cutting

Commissioned by Richard Uttley for hcmf// with support from the Britten-Pears Foundation

Chaya Czernowin (Israel, 1957) fardanceCLOSE (2012) 4’

What dance is this? Is it the dance coming from afar, its remnants too entangled to decipher one which was brought by a gust of wind, as you stand alone and listen to a far away party in the night? Or is the one so close that the heavy beating keeps the ears ground out on a distorted repeated detail? Neither is danceable to the legs—but both would like to dance with the imagination, leading notions of distance and closeness astray. © Chaya Czernowin


In 2004 I was asked to compose for piano and electronics and I decided to keep the electronics as simple as possible. I composed a kind of a round – the piano part is recorded and replayed a little bit later, but a quartetone higher and a little bit faster. It is then incumbent on the performer to create a program which transposes and accelerates the recorded sound.

I quoted historical techniques of quarter-tone music: Ivan Wyschnegradsky’s espace non octavants and Richard Heinrich Stein’s late romantic tonal quartet-tone-progressions.

Since performers are human, and subject to human error, it is inevitable that some errors may occur during a performance. Usually, these human moments are forgotten after a few moments (let’s hope!) and the virtuosity of the performer, and their humanity, carries the day. However, in Ein Schattenspiel any error is recorded. The performer must react to this on the fly when they play their counterpoint. This new adjustment is recorded too. Later they have to react to this reaction etc.

You cannot forget your past. And this past circles back, again and again and again, until it ultimately collides with the present at the conclusion of the piece. © Georg Friedrich Haas / Mollena Lee Williams-Haas

Produced by hcmf// as part of the Arts Council England International Showcase; supported by hcmf// Benefactor Dr Peter Bamfield

Parts of this concert will be broadcast on BBC Radio 3 on Saturday 17 December and Saturday 7 January 2017
21 Ailie Robertson

Phipps Hall, 2pm

Tickets £12 (£9 concession / online)

Ailie Robertson (UK, 1983) Outsider (2016) 8’

Outsider attempts to redefine the way we approach the harp. Unrelentingly dark and foreboding, closer to the sound of a piano slowly being violated with an axe than the fairyland twinkles of Debussy, Outsider is an experimental work designed to dispel the feminine connotations of the harp. Rather than confine the composition to conventional melodic content, played on the strings, the composition instead explores the entirety of the harp eg. the frame, the sound box, the metal pins and plates, and the timbre possibilities that this structure presents. Using a variety of sticks, mallets and preparations, the harp becomes akin to a full percussion set, and its traditional sound world is totally redefined.

Ailie Robertson (UK, 1983) Everyday love songs (2016) 10’

Interweaving third-party conversations, everyday interactions between lovers and observed habitual relationship patterns, Everyday Love Songs is a fragile and raw exploration of the ordinariness of love. Eschewing the overly romantic connotations of so much of the harp repertoire, this work takes the instrument into an intimate space where hyperbole and extravagance are replaced with the quietly spectacular and transcendent experiences that conspire to make up a real, recognisable life and love.

Ailie Robertson (UK, 1983) Canntaireachd (2016) 7’

Arguably the most famous harpist of all time, Harpo Marx demonstrated that it was possible to change the way people listen to the harp by providing an alternate context – slapstick comedy through film and television. Certainly, he drew on the harp’s more traditional vocabulary and repertoire, but through including the harp in this unique context he questioned and mocked the instrument’s association with upper class, and religious institutions. 

Harpo is an experimental audio visual piece created from a series of old clips of Harpo Marx, combined with real time performance. In this piece I have been experimenting how granular sound synthesis techniques, in particular synchronous granular synthesis, can be used for audiovisual creative works.

Ailie Robertson (UK, 1983) Free Improvisation 15’

Growing up in Scotland, traditional music was part of my life from a young age, and continues to inform much of my music. Canntaireachd is based on piobaireachd, the classical music of the highland bagpipes. Piobaireachd, also known as Ceol Mor (The Big Music, would usually have been taught using a technique called Canntaireachd, which is a form of singing. Rather than playing the music on the actual instrument when teaching, you can communicate the subtleties and nuances more easily using the voice as an instrument. In this piece you hear the voice of the legendary Donald Macleod (1916 - 1982) from the Isle of Lewis. He always sought to render faithfully the piobaireachd interpretations that had been passed on to him through the living tradition of canntaireachd, teaching his pupils the lights and shades of interpretation through singing.

Programme notes © Ailie Robertson

Produced by hcmf// as part of the Arts Council England International Showcase
Percy Pursglove: Tender Buttons: Objects, Food, Rooms

Huddersfield Town Hall, 4pm

Tickets £12 (£9 concession / online)


A method of a cloak
A red stamp
A waist
Eggs
Rhubarb
Salad dressing and an artichoke
Rooms

Gertrude Stein’s groundbreaking stream of consciousness work Tender Buttons: Objects, Food, Rooms (1914) has been heralded as ‘a masterpiece of verbal cubism’. Her unique writing style challenges conventional alignments of words addressing instead their underlying sound and rhythm: ‘By departing from conventional meaning, grammar and syntax, she attempted to capture ‘moments of consciousness,’ independent of time and memory.’

This contemporary interpretation of Stein’s work is a cross-disciplinary symbiosis of composition and improvisation, setting her unorthodox text for a four piece vocal ensemble and improvisers.

© Percy Pursglove

Commissioned by hcmf// kindly supported by Liza Lim, Robert D Brelecki Foundation, Richard Crosher, Richard J F Bates, Professor Mick Peake, B J O’Sullivan, F Buckley, Geoff Simpson, Mirjam Zegers, A Dickson, Ariela Flusser & John Emms

Produced by hcmf// as part of the Arts Council England International Showcase
23 Quatuor Diotima
St Paul’s Hall, 6pm

Tickets £22 (£19 concession / online)

Quatuor Diotima:
Yun-Peng Zhao violin
Constance Ronzatti violin
Franck Chevalier viola
Pierre Morlet cello

Enno Poppe (Germany, 1969) Buch UK PREMIERE
Sam Hayden Transience WORLD PREMIERE

Celebrating their 20th anniversary this year, Quatuor Diotima return to Huddersfield with a programme of premieres – including the UK premiere of hcmf// co-commission, Enno Poppe’s Buch.

Enno Poppe (Germany, 1969) Buch UK PREMIERE
(2016) 30’

For years, I thought one was not supposed to write string quartets anymore. But I forgot why. Probably because the string quartet was, in all its rationality, seen as reactionary and too conventional. However, I grew up in an environment where chamber music never stood a chance of being representational anyway. String quartets have always been marginalised. Artistic opposition movements have always gone against the establishment. I have never perceived Beethoven’s quartets as established, instead I see them as highly endangered cultural products that will not survive without protection. One should not shoot at an endangered species. An artist who wants to be rid of something that is in need of protection, has not understood what one has to fight for.

Buch for string quartet is written in memory of Pierre Boulez. His Livre pour Quatuor is one of the most amazing, longest, unwieldy, incomprehensible and overpowering string quartets that I know of. Even though this piece has occupied me for the last 20 years, I have yet to find the key to unlocking it.

Buch is definitely not the key, but rather a search and tribute. It is dedicated to the Quatuor Diotima. © Enno Poppe (translation DICE)

Commissioned by Westdeutscher Rundfunk, Festival d’Automne à Paris, TRANSIT Festival 20/21 Leuven, November Music, hcmf// and Quatuor Diotima with support from DRAC Centre/Région Centre France

Sam Hayden (UK, 1968) Transience WORLD PREMIERE (2014) 30’

Transience is the culmination of a cycle of recent pieces that combine ideas related to spectral traditions with synthetic computer-generated materials. The members of the quartet are in constant dialogue, at once asserting their individual linear autonomy and their collective textural inseparability, continually reassessing their roles in a tension that is never really resolved. The sonic surfaces constantly ebb and flow, coalesce and decompose in a state of flux, evolution and dissolution between contrasting microtonalities, existing on an unstable continuum between pure tone (often harmonics) and saturated noise (often extreme sul ponticello). As well as the general sense of the ephemeral and transitory, the title alludes to acoustics, the ‘transient’ being the short lived noisy part of the beginning of a sound associated with its attack, before a clear frequency has come into being, a phenomenon that was important to the conception of the material. My intention was to create a piece with the maximum surface diversity and proliferation of self-similar materials whilst maintaining an underlying formal coherence, as boundaries between harmony and timbre are explored. This work is dedicated to Jonathan Harvey, my teacher, mentor and friend.

© Sam Hayden

Commissioned by BBC Radio 3 and Quatuor Diotima with the support of DRAC Centre/Région Centre France.

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

The Quatuor Diotima is supported by the DRAC and the Région Centre-Val de Loire.

Enno Poppe © Harald Hoffmann.com
Kelly Jayne Jones (UK, 1980) / Pascal Nichols (UK, 1982) Cooking up a stew from others’ oddments, 2 & 4

The poignancy and deliberation of gesture in Butoh theatre is drawn as a parallel to our aesthetic, alongside inspiration drawn from a recent exposure to Noh theatre, and the ceremony and structure of performance. For this piece, elements of light and reflection will be incorporated to both augment spatial perception and challenge the senses, while drawing influence from the acousmatic tradition.

© part wild horses mane on both sides
Commissioned by hcmf//
Produced by hcmf// as part of the Arts Council England International Showcase
25 Return to the ARK

Bates Mill Blending Shed, 10pm

Tickets £17 (£14 concession / online)

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

Ensemble Adapter:
Kristjana Helgaddóttir flute
Ingólfur Vilhýlmsson clarinet
Gunnhildur Einarsdóttir harp
Antonis Anissegos piano
Matthias Engler percussion

Richard Uttley piano

A special live broadcast from hcmf// which places at its core homage to the legendary cult Japanese ensemble, Sound-Space Ark – which at various moments included amongst its personnel Toru Takemitsu, Jo Kondo, and Bunita Marcus. German/Icelandic Ensemble Adapter perform Bunita Marcus’ rarely heard Music for Japan and the world premiere of Naomi Pinnock’s Music for Europe – especially commissioned for tonight’s event and inspired by Sound-Space Ark. Alongside Ensemble Adapter, pianist Richard Uttley returns to the Huddersfield stage to perform works by Christian Mason and Olga Neuwirth, with further guests to be announced.

Bunita Marcus (USA, 1952) Music for Japan (1983) 20’ © Naomi Pinnock


Christian Mason (UK, 1984) In a world of invisible waves: a butterfly (2016) 5’ © Graham McKenzie


Formed in 1972, it seems almost inconceivable that a new music group including at various moments Toru Takemitsu, Jo Kondo, and Bunita Marcus remains even to this day relatively unknown and below the radar. Only in 1988, when Takemitsu brought the group to New York for a series of concerts sponsored by the Japan Society, did wider recognition briefly flicker in the form of critical acclaim in the New York Times.

Berlin-based Ensemble Adapter share the same instrumentation as the ARK and have long championed the group – in particular the work of composer Bunita Marcus, including the seminal recording of her Music for Japan. Looking back it is clear that the individual voices in the ARK shared a love of nature and art, and their music was often inspired by these elements. This made Berlin-based British composer Naomi Pinnock – whose work often relates to modern art and painting – the natural choice to ask to write for the project.

At the time of going to print we are still working on the final line-up for this special event, but I am pleased to welcome pianist Richard Uttley to the party, performing the UK premiere of Christian Mason’s In a world of invisible waves: a butterfly – which in itself has at its source a simple poem referencing nature. Alongside Mason, Richard will perform Olga Neuwirth’s classic Incidendo/fluido. © Graham McKenzie

‘Toru wanted to show us a waterfall. An automobile arrived at his home and we drove into the mountains. Stopping along the road, we followed a small stream through a forest. It was a short walk to a cliff about 20 feet high. There was a lovely shallow pool of water at its base. Two feet above the pool was a tiny crack running horizontally for about forty feet across the face of the cliff. From out of that crack came a thin sliver of water. The flow was so gentle, the water never left the rock face as it made its way down to the pool. There was no sound. This was Toru’s “Waterfall”.’

Robin Engleman

‘... Silence is what nature has given us, we then as creators fill it, or structure sounds around the silence’

Toru Takemitsu

Music For Japan (1983) was commissioned by Sound-Space ARK to premiere in Tokyo on a concert with Takemitsu and two other Japanese composers. I knew anything I might write for this instrumentation would naturally sound beautiful. As a young composer, I wondered, how could I distinguish myself in this context? This Takemitsu/Beauty problem stayed with me until I saw the premiere of E.T. Afterwards I thought – ‘something doesn’t have to ‘sound’ beautiful to be beautiful – ‘ugly’ can be beautiful too.’ And I realized I had to write an ugly piece of music for these beautiful instruments. It turned out to be harder than one might think – making the harp sound ugly is not easy. I heard ugly sounds, ugly pacing, ugly musical styles, ugly orchestration. And yes, it does sound ugly on the surface – but underneath? Hmmmm. © Bunita Marcus


Paul Klee (1916)

High and radiant is the moon. I blew out my lamp, and thousands of thoughts rise up from the bottom of my heart. My eyes overflow with tears.

Paul Klee created a text-painting using these words a hundred years ago, the year he was conscripted into, thought never fought for, the German army. I saw this painting just days after the UK voted to leave the European Union. I was touched by its simple, fragile vulnerability made at a deeply fractured time.

© Naomi Pinnock

Commissioned by Ensemble Adapter and hcmf// with kind support from the Ernst von Siemens Music Foundation
Marking a composer’s 70th birthday year might ordinarily be an occasion for consolidation, reflection and retrospection. Even if we assume said composer remains active, prolific even, it would be reasonable to expect an increased knowledge and familiarity with the composer’s musical language proportional to the increase in size of output, recognition and greater maturity of voice. In Michael Finnissy’s case, however, though the corpus of works (approaching 400) has indeed continued to expand at a consistent pace, those things that sounded so radical and unfamiliar to audiences in, say, the 1970s, remain unsettling today, resisting complacency of listening and engagement. Furthermore, Finnissy would appear to actively work against recognition, familiarity and trends of categorisation and redundant labelling, though these are most often based upon superficial features of his music and (especially) notation. The music is consistently strange, but its strangeness is different from one piece to the next. And rather than alienating the listener, Finnissy’s work invites us to engage at a deep level – musically, of course, but also with culture: our culture, and its changing peculiarities, trajectories and disturbances, as well as the cultures of other places and peoples. It challenges us to question what we know and how we relate sounds, things, events and people.

Through the diversity of techniques, influences, instrumental forces, size and types of ensemble which typify his output, a remarkably consistent artist is revealed. Underlying his music is the singular figure of Finnissy himself – a composer of great curiosity, both reflectively and passionately engaged with the world around him, seen and unseen: the world at his doorstep to the world far beyond, such as Iran, Korea, North Africa, the folk music of which (amongst others) features in his music, refracting what he sees and experiences through the inner world of the artist. Like his father before him (who, whilst working for London City Council, photographed the changing London landscape in the post-war years), Finnissy is a documenter. His output could be likened to a history of the composer in sound, but though we learn something about the man, his work is not autobiographical. Instead this work of documentary, like all good histories, reaches outwards, reconfiguring received knowledge such that what we experience and hear causes us to reflect and respond. Though it is almost certain that the volume of references, quotes and allusions that form much of Finnissy’s musical content (taking in a huge range of western art music, from Bach and Beethoven to Busoni and Bussotti, alongside folk, jazz and indigenous musics) will not be recognised as such by all listeners, they work alongside the titles, the melodies, textures, ruptures, juxtapositions and superimpositions, explosions and periods of stasis to reflect and enact the messy, contradictory, complex theatre of our time. The resultant music is exhilarating and perplexing, immediate and elusive, terrifying and tender.

Finally, it is important to acknowledge that Finnissy is not only a documenter of the world around him, but he is active in changing it. His influence has been especially strong upon younger composers, many of whom have benefited from his insightful and to-the-point remarks in workshops and masterclasses. His activities as a pianist and conductor of numerous composers’ music (in particular we should note his championing of women composers), his work as a teacher, and his advocacy of British and of new and provocative music across the globe, have greatly impacted musical culture in the UK and abroad.

At hcmf// 2016, Michael Finnissy’s Andersen-Liederkreis will receive its UK premiere in Mark Knoop and Juliet Fraser’s programme ‘Palimpsests’ – how multiple histories, places near and far, musics and stories interact and leave their mark could not be a more fitting metaphor for the richness of activity in Finnissy’s music and for the extent of his influence upon new music today.

© Philip Thomas

Michael Finnissy

Mark Knoop + Juliet Fraser: Palimpsests

St Paul’s Hall, 1pm

Tickets £17 (£14 concession / online)

Juliet Fraser soprano
Mark Knoop piano

Michael Finnissy

Andersen-Liederkreis

Bernhard Lang The Cold Trip, part 2 UK PREMIERE

Palimpsests is a new programme for piano and voice that re-imagines the song cycle: Bernhard Lang and Michael Finnissy explore concepts of collage and remembrance in new works written for Juliet Fraser and Mark Knoop.

Michael Finnissy (UK, 1946) Andersen-Liederkreis UK PREMIERE (2016) 45’

Hans Christian Andersen is universally famous for his fairy-stories for children, but his lyric poetry and ‘papiers collés’, with even darker force, also tap into the fantastical, droll, tormented, sentimental, macabre, and self-deprecating world of his imagination. The Andersen-Liederkreis will be a cycle of short ‘closed’ forms, unified by cyclical recurrence of musical material. Rather like interwoven sets of variations, each cycle will contain different settings of similar topics: infatuation, mystery, the grotesque, and travel. Juliet Fraser and Mark Knoop were specific about wanting a Song Cycle – and for it to be extensive. Winterreise also entered the conversation, and further references to Schubert, and to Schumann [Op.40] and Grieg [Op.5], seemed to evolve quite naturally. I had visited the Hans Andersen Museum on Funen several years ago, and – being curious – explored his work further, though not without difficulty. There are nowadays few translations of his poetry or travel-writing available in English, so I worked from German and French translations, and also occasionally included the original Danish. Two of my favourite tales also appear, at the start of the first and third sections. The songs are divided into three groups: the first five, and last four, separated by short pauses [effectively psychological scene-changes]. The central group of three are continuous – they were the first to be conceived, and the texts were all set by Schumann in a translation by Adelbert Chamisso. The music is cyclic, meaning that there is constant cross-referring of melodic and rhythmic motifs, and indeed much of the composing is deliberately ‘old-fashioned’, the smell of greasepaint rather than High Definition TV. Like most authors, Andersen stole material [the Emperor’s New Clothes is based on an ancient Spanish original] whilst also documenting his own life and times. His writing seems to me, amongst its better-known fantastical, amusing, macabre and sentimental qualities, disturbingly cruel and emotionally evasive. Fascinating.

© Michael Finnissy

Commissioned by Britten-Pears Foundation, RWW Trust, Arts Council England, Hinrichsen Foundation and TRANSIT Festival 20/21 Leuven, with development time supported by the PRS for Music Foundation.


The Cold Trip belongs to a cycle of some 30 pieces called the Monadologies which represent meta-compositions, using original scores from music history between 900 and today. The Cold Trip is a meta-composition based on Winterreise. Part 2, for voice, piano and laptop, deals with songs XIII-XXIV, using a specially created set of samples of prepared pianos for the playback-files to create palimpsests of Schubert’s original textures. The voice traces the lost lines of the songs, sometimes touching them as if remembering.

© Bernhard Lang

Commissioned by Arts Council England, Berliner Festspiele with support from the Austrian Cultural Forum Berlin, hcmf// and Hinrichsen Foundation, with development time supported by the PRS for Music Foundation.

Produced by hcmf// supported by hcmf//

Benefactor Professor Mick Peake

84  PROFILE

November

85  EVENTS

Sunday 27 //
27 Ensemble Vortex

Phipps Hall, 4pm

Tickets £12 (£9 concession / online)

Ensemble Vortex:
Rada Hadjikostova violin / performance
Patrick Schleuter violin / alto / performance
Anne Gillot bass clarinet / recorders / performance
Aurélien Ferrette cello / performance
Noëlle Reymond double-bass
Mauricio Carrasco electric guitar
Arturo Corrales electronics
Daniel Zea electronics / video

John Menoud Acéphale UK PREMIERE
Arturo Corrales Canon Fractal
Por Aumentación Sobre Una Melodía Popular (Folk you!)
Limae Labor UK PREMIERE
Francisco Huguet La Flor mas Rara UK PREMIERE
Fernando Garnero Limae Labor UK PREMIERE
Daniel Zea The Fuck Facebook Face Orchestra

Ensemble Vortex: Rada Hadjikostova violin / performance
Patrick Schleuter violin / alto / performance
Anne Gillot bass clarinet / recorders / performance
Aurélien Ferrette cello / performance
Noëlle Reymond double-bass
Mauricio Carrasco electric guitar
Arturo Corrales electronics
Daniel Zea electronics / video

Formed in Switzerland in 2005 from a core membership of Conservatoire de Genève alumni, Ensemble Vortex are recognised for their work with live electronics, their energetic commitment to the promotion of unknown composers and an annual concert series dominated by world premiere performances. More than a hundred new works have been commissioned and premiered by the ensemble during the past 11 years. This engagement with new music makes them one of the most influential factors in the Swiss contemporary music scene.


A ritual sex party in the woods. © John Menoud

Arturo Corrales [El Salvador, 1973] Canon Fractal
Por Aumentación Sobre Una Melodía Popular (Folk you!)
[UK PREMIERE] [2010] 9

Exceptionally, I will talk about the compositional technique used in this piece, since the rest is virtually theft: indeed, the ubiquitous melody comes from Celtic folklore, and has a light-hearted and bitter colour proper to modality.

This melody is borrowed as it is, and the act of composition was to force it to sound in various time scales: from the very fast, where the melody becomes almost harmony or melodic spray; to the gigantic scale, closer to a slow cantus firmus. In the middle some more 'human' scales of the same melody are presented using methods as old as canon and hocket.

In summary, the principle of similarity on the same melody was applied to multiple time scales, and thus perception. The real title should be then: Canon on the principle of self-similarity at different scales by Prolation and Hoquetus on Popular Melody borrowed from Celtic Folklore.

I preferred, however, the short version. A source of inspiration for this piece was the magnificent musical offering by JS Bach and his enigmatic canons.

From another point of view and because of these techniques applied to a popular melody, the piece results in a true orgy of octaves, fifths and unisons pouring from a dancing rhythm: a real bombardment of folklore over folklore and thus perception. The real title should be... Canon on the principle of self-similarity, as it describes a recurring specific sonority.


... [Hegel, Die Phänomenologie des Geistes.

The title of this work is a quotation from Samuel Beckett’s poem Serenade I. It evokes both my work on sound objects in a context of complex repetition and self-similarity, as it describes a recurring specific sonority.


*, Hegel, Die Phänomenologie des Geistes.

** The mind also concluded the movement of his figurations’

© Fernando Garnero


In memoriam Eric Gaudibert

...has also the geist die Bewegung seiner Gestaltend beschlossen

The Fuck Facebook Face Orchestra UK PREMIERE (2015) 15

Mirror of post-TV times. Ballad for the enthusiastic stupidity of our society blazed by technology. Music without instruments. Absurd dance. No relationship is longer possible. The man remains in front of the machine, fascinated and absorbed in a nonsense loop.

The Fuck Facebook Face Orchestra (FFFO) uses the same technology I used in my piece Kinecticut (2012). A Kinect sensor is tracking continuously in real time the movements of the performer’s body. Several zones around the ‘kinesphere’ of each musician-dancer are used to trigger changes in the behaviour of an artificial sound environment. The performers activate these trigger points following a strict score of body movement (written in a hybrid music-Laban notation) which is shown in their screens. They also modulate some parameters of the sound synthesis by changing the position of their head and other articulations of their body.

© Daniel Zea

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

On a screen behind the performers, a real-time video is produced, with the performers’ images, the plot of the sound waves they produce, and a sophisticated flow of random words that are triggered as well by the musicians, adding another chaotic semiotic layer to the piece. © Daniel Zea


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TheFuckFacebookFaceOrchestra[FFFO]usesthesametechnologyIusedinmypieceKinecticut(2012).AKinectsensoristrackingcontinuouslyinrealtimethemovementsofthelperformer’sbody.Severalzonearounds the ‘kinesphere’ of each musician-dancer are used to trigger changes in the behaviour of an artificial sound environment. The performers activate these trigger points following a strict score of body movement (written in a hybrid music-Laban notation) which is shown in their screens. They also modulate some parameters of the sound synthesis by changing the position of their head and other articulations of their body.

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© Daniel Zea

Produced by hcmf// supported by the Swiss Arts Council Pro Helvetia
28 Colin Stetson: Sorrow

Bates Mill Blending Shed, 7pm

Tickets £22 (£19 concession / online)

Colin Stetson saxophones / contrabass clarinet
Matt Bauder saxophones / clarinet
Dan Bennett saxophones / clarinet
Megan Stetson voice
Sarah Neufeld violin
Tobias Preisig violin
Niamh Molloy cello
Justin Walter keyboard / EVI
Shahzad Ismaily synth
Ryan Ferreira guitar
Grey McMurray guitar
Greg Fox drums

Acclaimed saxophonist Colin Stetson presents Sorrow, his reimagining of Henryk Górecki’s most famous piece, Symphony No 3 aka the Symphony of Sorrowful Songs. Colin’s astounding physical engagement with his instruments (chiefly bass and alto saxophones) produces emotionally rich and polyphonic compositions that transcend expectations of what solo horn playing can sound like. Stetson is equally at home in the avant jazz tradition of players who have pushed the boundaries of the instrument through circular breathing, embouchure, etc. and at the nexus of noise / drone / minimalist music that encompasses genres like dark metal, post-rock and contemporary electronics.


Sorrow: I - Lento - Sostenuto Tranquillo Ma Cantabile 29'
Sorrow: II - Lento E Largo – Tranquillissimo 10'
Sorrow: III - Lento - Cantabilie-Semplice 14'

We all have those moments when we experience a piece of music that transforms us, and this piece was one of those moments for me. Over the years, I went on to listen to this record countless times, always determined to absorb every instance of it, to know it throughout and fully. And this dedication to a thorough knowledge of the piece eventually gave way to a need to perform it.

The concept was simple, and true to the original score. I haven’t changed existing notation, but rather have worked with altering instrumentation, utilising a group consisting heavily of woodwinds, synthesisers, and electric guitars. The arrangement draws heavily from the world of black metal, early electronic music, and from my own body of solo saxophone music. The result is an intact rendition of Henryk Górecki’s 3rd Symphony, though one which has been filtered through the lens of my particular musical aesthetic and experience.

© Colin Stetson

Produced by hcmf// supported by the Adam Mickiewicz Institute as part of the Polska Music Programme and the hcmf// Patrons.

This concert will be broadcast by BBC Radio 3 on March 11 2017
Concessions
Students, under 17s, senior citizens, disabled, those claiming unemployment or supplementary benefits and Kirklees Passport holders. Proof of eligibility is required – send a photocopy of the relevant document or present the document at the Box Office.

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
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(26 + 27 November)
Admission to all events £120
Online £100

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In Person: Monday–Saturday 10am–5pm at Lawrence Batley Theatre, or Monday–Saturday 9.15am–5pm at Huddersfield Tourist Information Centre, Huddersfield Library, Princess Alexandra Walk, Huddersfield, Tel +44 (0)1484 223200

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**Release for Ensemble**
WP: Ensemble Resonanz, Opening of Elbphilharmonie Hamburg, 12.01.17

**New Work for Orchestra**
WP: Berliner Philharmoniker, Sir Simon Rattle, 25.08.17

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BROADCAST DIARY

19 November (LIVE)
Georg Friedrich Haas: Hyena (UK premiere)
Georg Friedrich Haas: String Quartet No.10 (world premiere)
Mollenia Lee Williams-Haas (speaker)
Klangforum Wien
Arditti Quartet

26 November (LIVE)
Bunita Marcus: Music for Japan
Naomi Pinnock: Music for Europe (world premiere)
Ensemble Adapter

17 December
Rebecca Saunders: Skin (UK premiere)
Michael Cutting: new work (world premiere)
Jennifer Walshe: EVERYTHING IS IMPORTANT (UK premiere)
Klangforum Wien
Richard Uttley (piano)
Jennifer Walshe (voice)
Arditti Quartet

24 December
Georg Friedrich Haas: Octet (UK premiere)
Michael Wertmüller: antagonisme contrôlé (UK premiere)
Trombone Unit Hannover
Peter Brötzmann (saxophone)
Ensemble Musikfabrik

7 January 2017
Aaron Cassidy: The wreck of former boundaries (UK premiere)
Liza Lim: How Forests Think (UK premiere)
Georg Friedrich Haas: Ein Schattenspiel
ELISION
Richard Uttley (piano)

11 March 2017
Colin Stetson: Sorrow – a reimagining of Gorecki’s 3rd Symphony (UK premiere)