



hcmf //

huddersfield contemporary music festival

In partnership with
The University of Huddersfield

**Friday 17 - Sunday 26
November 2023**

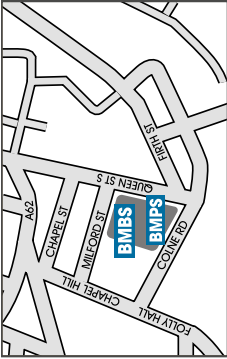
hcmf.co.uk

Box Office: 01484 430528

FESTIVAL DIARY

UKP UK PREMIERE
WP WORLD PREMIERE

DATE	EVENT	TIME	VENUE
Fri 17 Nov	PERSONHOOD UKP Arturas Bumšteinas: Stand-by for Minna WP	7.30pm 10pm	Lawrence Batley Theatre St Paul's Hall
Sat 18 Nov	Exhibition Opening: AT FIRST SOUND, THE WHOLE WORLD FREEZES Exhibition Opening: A Walk with We In Front Oslo Sinfonietta UKP ADVERT WP GBSR Duo / Liudas Mockūnas WP UKP	12pm 2.15pm 4pm 7.30pm 9.30pm	Huddersfield Art Gallery Dai Hall St Paul's Hall Bates Mill Blending Shed Bates Mill Photographic Studio
Sun 19 Nov	Nadar Ensemble UKP In Conversation: Žibuoklė Martinaitytė Ensemble Nikel + Noa Frenkel WP UKP Hadal Zone UKP The Landscape Series WP UKP	12pm 2.30pm 4pm 8pm 10pm	Phipps Hall RS/G 01, Richard Steinitz Building St Paul's Hall Bates Mill Blending Shed Bates Mill Photographic Studio
Mon 20 Nov	edges ensemble WP Lucy Nolan WP Olivia De Prato WP UKP Christopher Duffin + Teresa Winter WP Rosie Middleton WP Join us for a nap Navigations UKP The Carriacou - Huddersfield Connection AN GLÉACHT GBSR Duo + David Zucchi UKP Harry Gorski-Brown Four Violins UKP KOGG Sharif Sehnaoui: 20000022 Taming the Air UKP	12pm 12.40pm 2.30pm 1.20pm 2pm 3pm 3.40pm 4.30pm 5.30pm 6pm 7pm 8pm 8.45pm 10pm 10.40pm 11.40pm	Richard Steinitz Building Atrium St Paul's Hall Phipps Hall St Paul's Hall Bates Mill Blending Shed Bates Mill Photographic Studio Huddersfield Town Hall Richard Steinitz Building Atrium Phipps Hall St Paul's Hall Bates Mill Blending Shed Bates Mill Blending Shed Bates Mill Photographic Studio Bates Mill Photographic Studio Bates Mill Photographic Studio
Tue 21 Nov	In Conversation: Liza Lim Stone Drawn Circles WP UKP Workshop: Maria Sappho The Contest of Pleasures WP Lucerne Festival Contemporary Orchestra + Winnie Huang UKP Beginner's Guide To Slow Travel WP	11:30am 1pm 2.30pm 5pm 7.30pm 10pm	RS/G 01, Richard Steinitz Building Phipps Hall Bath House Gallery Huddersfield Town Hall St Paul's Hall Bates Mill Blending Shed
Wed 22 Nov	Michel Chion: Requiem WP Sound Waves WP Mivos Quartet UKP	1pm 4.30pm 7.30pm	Phipps Hall Huddersfield Town Hall St Paul's Hall
Thurs 23 Nov	Visit www.hcmf.co.uk for details		
Fri 24 Nov	Workshop: Rebecca Lee (open to all) Apartment House: Lithuanian Landscapes WP UKP Workshop: Rebecca Lee (women + gender minority participants) Martin Arnold: Flax WP London Sinfonietta UKP Ireland: A Dataset WP	11am 12pm 1.30pm 3pm 7pm 9.30pm	Bath House Gallery St Paul's Hall Bath House Gallery Phipps Hall Huddersfield Town Hall Bates Mill Blending Shed
Sat 25 Nov	Jürg Frey @ 70: Weites Land, Tiefe Zeit UKP Jürg Frey @ 70: EXAUDI WP UKP In Conversation: Jürg Frey Jürg Frey @ 70: Reinier van Houdt UKP Jürg Frey @ 70: Quatuor Bozzini UKP Matmos + Jennifer Walshe / b-l duo WP UKP	All day 12pm 2.30pm 4pm 7.30pm 9.30pm	Richard Steinitz Building Atrium St Paul's Hall RS/G 01, Richard Steinitz Building Phipps Hall St Paul's Hall Bates Mill Blending Shed
Sun 26 Nov	Music at Play with David Insua-Cao: Session 1 (babies + young toddlers) Session 2 (toddlers + pre-schoolers) They have waited long enough UKP Éliane Radigue: ASYMPTOTE VERSATILE WP Riot Ensemble WP	10am 11am 1pm 4pm 7pm	Heritage Quay Heritage Quay St Paul's Hall Huddersfield Town Hall Bates Mill Blending Shed

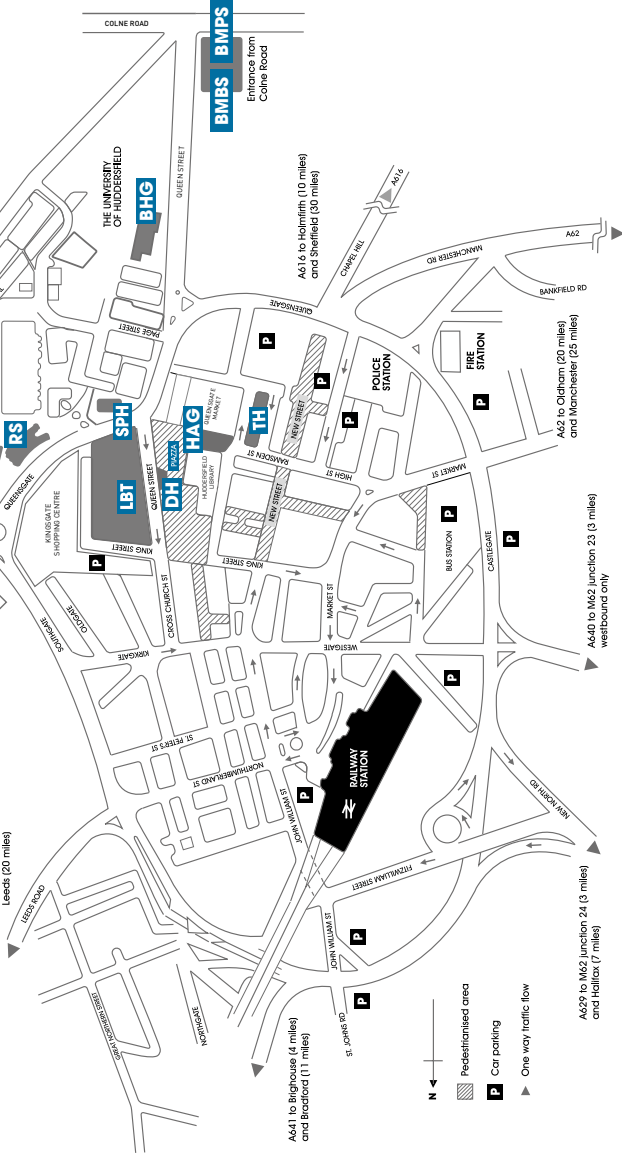


Venue Key

- | | | | |
|------|--|-----|--|
| BMBS | Bates Mill Blending Shed | RS | Richard Steinitz Building
(Phipps Rat & RSO/01) |
| BMPS | Bates Mill Photographic Studio | SPH | St Paul's Hall |
| BHG | Bath House Gallery
(Sovereign Design House) | TH | Town Hall |
| DH | Dai Hall | | |
| HAG | Huddersfield Art Gallery | | |
| HQ | Heritage Quay (Schwann Building) | | |
| LBT | Lawrence Bailey Theatre | | |

Huddersfield

A62 to M62 junction 25 (6 miles).
Leeds (20 miles)



We're giving you £10

To support a composer.

**Claim your free £10 and choose a composer at
musicpatron.com/hcmf**



Laura Bowler
ADVERT @ HCMF
Saturday 18 November
Bates Mill Blending Shed

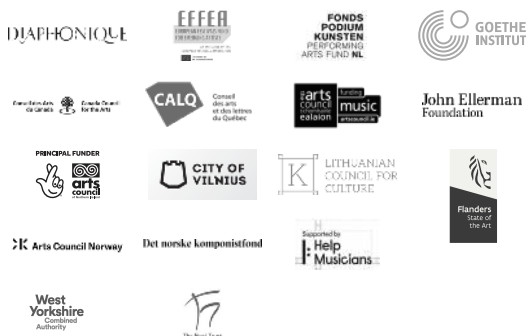
Music Patron

Connect with composers
Give them freedom to create new music
Truly support their art

Funders



Project Funders



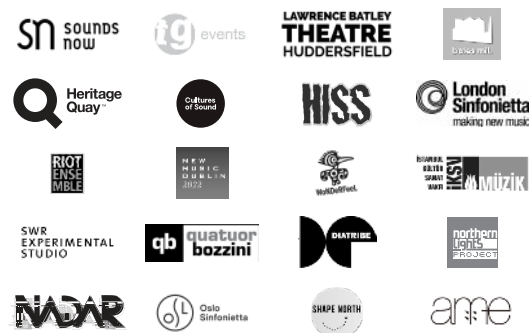
Trusts & Foundations



In partnership with Media Partner Broadcast Partner



Festival Partners



Contents

Page 05	Director's Welcome
Page 06	Festival Support
Page 10	Exhibitions & Installations
Page 12	Talks
Page 13	Learning & Participation
Page 16	Profile: Jennifer Walshe
Page 18	Friday 17 November
Page 22	Profile: Rebecca Saunders
Page 24	Saturday 18 November
Page 26	Profile: Laura Bowler
Page 32	Sunday 19 November
Page 36	Profile: Žibuoklė Martinaitytė
Page 42	hcmf// shorts
Page 50	Tuesday 21 November
Page 53	Profile: Liza Lim
Page 58	Wednesday 22 November
Page 62	Thursday 23 November
Page 64	Friday 24 November
Page 72	Profile: Jürg Frey
Page 74	Saturday 25 November
Page 80	Sunday 26 November
Page 84	Profile: Bárá Gísladóttir

Cover image: *CELTORWAVE*, by Jennifer Walshe, designed by Tom Kemp

BOARD OF MANAGEMENT

Professor Mick Peake OBE (Chair)

Dr Laura Bowler

Professor Michael Clarke

Professor Nic Clear

Andrew Kurowski

Dr Raymond MacDonald

Martel Ollerenshaw

Baroness Kath Pinnock

HUDDERSFIELD CONTEMPORARY MUSIC FESTIVAL

Room RS1/10

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

FESTIVAL TEAM

Graham McKenzie

Artistic Director and Chief Executive

Roisin Hughes

Executive Producer

Laura Firby

Festival Coordinator

Sophie Cooper

Learning & Participation Manager

Tayyab Amin

Marketing & Development Officer

Rosie Clements

Front of House Manager

Tom Hawkins

Festival Assistant

PROGRAMME BOOK PRODUCTION

Cameron Davidson Designer (Bonner & Hindley)

Marcus Netherwood Advertising Sales

Muso Communications Ltd

Email: mnetherwood@musocommunications.com

Printed by **The Manson Group**

SUPPORTED BY

Sheralyn Bonner

Marketing Director (Bonner & Hindley)

Jemima Hubberstey

Copywriting, Digital Marketing & Social Media
(Bonner & Hindley)

Tracy Milnes

PR Manager (Bonner & Hindley)

Adam Long

Production Manager (TG Events)

Welcome to the 46th Huddersfield Contemporary Music Festival!



© Robbie van Zogel

It has been on my mind for some years to invite Jennifer Walshe to be Composer in Residence. The question has always been, however, which Jennifer Walshe!

In his profile piece on page 16 the writer Tim Rutherford-Johnson describes Walshe as a 'chameleon composer for a liquid age' and references her many (dis)guises across a range of platforms. Each of her personae and the work they produce is equally eclectic, and it's daunting to do justice to the complete spectrum of her practice across 10 days only.

The answer to this conundrum of course is to ask the composer to self-curate. From a hotly anticipated collaboration with electronic duo Matmos, to the sheer physical force of the opening concert *PERSONHOOD*, to the first ever live performance of *Ireland: A Dataset* (previously an online creation only) dealing with identity and AI, the programme is a showcase for Walshe's astounding creativity and versatility.

Arguably there are few composers who have provided so many memorable moments at **hcmf//** as Jennifer Walshe – the astonishing installation *Aisteach: Historical Documents of the Irish Avant-Garde* in 2013, and *EVERYTHING IS IMPORTANT* with the Arditti Quartet in 2016 to name but two – and I am certain that the body of her work presented here can only add to that list.

Last year we launched The Current Climate, which commits **hcmf//** to explore the cultural world's far-reaching influence on sustainability and the

potential for the music industry to be a positive force for a sustainable future – to provide a platform for and to invest in artists who are working with ecological issues and channel environmental activism through their music. At this year's festival we see the beginnings of this work coming through.

Žibuokle Martinaitytė may be a new name to some, but *Hadal Zone*, which takes us to the depth of the ocean, is an unmissable masterpiece! Liza Lim also returns to **hcmf//** with a work about time, our individual finiteness and the ecological crisis, while Irish new music group Kirkos present us with a *Beginner's Guide to Slow Travel* and a new work by Natalia Beylis investigates works of environmental art that have had a positive influence on preserving habitats and biodiversity.

Other major highlights include two exquisite new works by British composer Rebecca Saunders, a day dedicated to the music of Swiss composer Jürg Frey on the occasion of his 70th birthday year, and, closing the festival, a new work commissioned as part of Kirklees Year of Music 2023 by the fantastic Icelandic composer Bára Gísladóttir.

All of this would not be possible without the support of our core funders Arts Council England, Kirklees Council and the University of Huddersfield; PRS Foundation for their support for our Fielding Talent programmes; and the British Council for our international delegate programme. Special thanks also to our current international partners Culture Ireland and the Lithuanian Culture Institute and Music Information Centre Lithuania.

Last but not least, our thanks and gratitude to the wonderful **hcmf//** audience for your continued support. We are immensely grateful!



Graham McKenzie
Artistic Director & Chief Executive

Arts Council England

Arts Council England is proud to support **hcmf//** as the UK's largest international festival of new and experimental music. I am particularly delighted that we have increased our National Portfolio investment in the festival for the next three years. This investment is about delivering our strategy 'Let's Create' – making sure the creative talent of every person can flourish, giving people the chance to experience amazing culture in more places, and making sure that England's cultural sector is innovative, inclusive, collaborative and world-renowned.

hcmf// is a highly significant event for the local, national and international contemporary music scenes. 2023 is an especially important time for Kirklees which is celebrating its musical heritage and planning its musical futures with a whole year of events and activities. Music has and will continue to be important to the people of Kirklees, which is one of the Arts Council's Priority Places. As a Priority Place we have not only been able to increase our investment in **hcmf//** but have also been delighted to be able to increase our investment to support the wider Year of Music as well.

I would like to congratulate **hcmf//**'s Graham McKenzie who received an honorary doctorate from festival partner the University of Huddersfield, recognising his contribution to this world-renowned music event. I would also like to highlight its Learning & Participation and Fielding Talent programmes which remove barriers, deliver high-quality, inclusive experiences for people of all ages and abilities, offer creative ways of encouraging and inspiring participation, and support talent development.

Over 10 days in November, Huddersfield will be the stage for emerging artists at the free-to-attend **hcmf// shorts**, provide a major platform for composers and artists, facilitate international partnerships and captivate audiences with inspiring World and UK premieres including the remarkable voice of Jennifer Walshe, this year's Composer in Residence. On behalf of everyone at the Arts Council, I wish **hcmf//** every success with the 2023 festival.

Dr Darren Henley CBE

Chief Executive, Arts Council England

University of Huddersfield

2023 is Kirklees Year of Music and it seems fitting that **hcmf//** will be one of the final passages of a hugely enjoyable and eclectic programme. The School of Arts and Humanities has been a very active participant in KYOM23, with its 'Cultures of Sound' programme enabling us to showcase how all forms of music are at the heart of our activities.

It has also been a very positive year for the Music Subject Area as the University placed in the top 30 music schools in the QS World Rankings and achieved significant success in the Research Excellence Framework, where Music led the University and was ranked number six in the country for music research. Much of this success has been facilitated by the culture and environment gained from our partnership with **hcmf//**.

Also this year, **hcmf//**'s Artistic Director Graham McKenzie was given an honorary doctorate by the University as a mark of the contribution he has made to the culture of music in the town and at the University. I personally look forward to not only working with Graham on this year's festival but to the continuing success of this partnership in years to come.

Professor Nic Clear

Dean of the School of Arts & Humanities,
University of Huddersfield

Kirklees Council

I'm delighted to celebrate the return of **hcmf//** as part of Kirklees Year of Music 2023 (KYOM23). As one of the district's foremost music events, with a global reputation, it's fitting that we are, this year, extending our partnership with the festival to feature events specially commissioned for KYOM23.

As always, **hcmf//** brings the best of new and experimental music to Huddersfield, welcoming visitors from across the region and beyond. We're thrilled this year to support the closing concert with Riot Ensemble performing the World Premiere of a new work from Icelandic composer Bára Gísladóttir, as well as a concert as part of the festival's ever-more relevant Current Climate strand, and Sound Waves, involving 140 school children from Kirklees, as part of the KYOM23 Learning programme.

The Year of Music has celebrated the rich musical heritage of Kirklees, supported our music sector and nurturing the next generation of music-makers and lovers by creating opportunities for young people to hear, play and experience music. The year may be drawing to a close, but there is still much to enjoy, including the upcoming 10 days of **hcmf//** 2023!

Councillor Yusra Hussain

Portfolio Holder, Culture and Greener Kirklees,
Kirklees Council

British Council

Huddersfield Contemporary Music Festival's opening weekend offers an inspiring selection of music alongside carefully curated opportunities for forging new connections and networks. British Council supports the creation of opportunities that can connect UK and international music organisations, professionals and artists to develop relationships with counterparts – including music promoters, festival directors, and creative producers – and we are pleased to be able to continue to support UK-International exchange at **hcmf//** in 2023.

hcmf// has a great track record of supporting the nurturing and development of collaboration through these connecting opportunities. The relationships forged often continue beyond the festival itself and result in genuinely collaborative work. Graham McKenzie and the team work year round to build international relationships and develop such collaborative projects between artists and organisations. Their work contributes to the high standing of the UK contemporary and new music sector internationally, as well as sparking conversations about shared understanding and aspirations.

As ever, we look forward to the festival and an array of work, and the conversations and connections that emerge from it.

Joel Mills

Director, Music, British Council

BBC Radio 3

At BBC Radio 3, we're dedicated to bringing the newest and most exciting music to the widest possible audience. We do that every week throughout the year, but one of the great highlights is our visit to **hcmf//**.

This year, Radio 3's New Music Show will be in Huddersfield during the whole festival, recording many of the finest performers and composers. These will be broadcast in two special New Music Shows on Saturday 2 and Saturday 9 December, and then throughout editions of the programme right into the new year.

Radio 3 is always bringing the best international artists to UK audiences so it was impossible for us to pass up the opportunity record the performances by the Oslo Sinfonietta from Norway, Mivos Quartet from the USA, Decoder Ensemble from Germany, and Lucerne Festival Contemporary Orchestra from Switzerland – among others. We'll also be capturing concerts by Composer in Residence, Jennifer Walshe – we're particularly looking forward to recording the world premiere of *Ireland: A Dataset*, as well as her concert with the American electronic duo, Matmos.

Legendary senior composers of new music are a guaranteed exciting feature of the festival: we'll be interviewing Jürg Frey and recording a portrait concert by EXAUDI and Stéphanie Bozzini, as well as talking to Michel Chion – one of the major figures from the musique concrète Paris scene of the 1970s – and broadcasting his masterpiece, *Requiem*. And as well as hearing from the well-established names in contemporary music, bringing rarely heard voices to our audience is a core part of our mission. We're therefore looking forward to showcasing music by the Nigerian/Swiss composer Charles Uzor, alongside the focus on Turkish and Lithuanian composers by the Nemeth Quartet and Apartment House.

You can hear all of BBC Radio 3's coverage on-air on Saturday evenings from 10pm in the New Music Show, and whenever you want to listen on BBC Sounds. We hope you have a fabulous festival – we can't wait to start recording!

Sam Jackson

Controller, BBC Radio 3

Culture Ireland

When a new partnership is established, there is always a sense of trepidation about how it might develop. We need not have worried when Culture Ireland embarked on the three-year partnership with **hcmf//** in 2022.

From our discussions with Graham and his team, we knew that our priorities are aligned, and we were both ambitious to bring the work of Irish artists – both established and emerging – to Huddersfield.

In the 2022 edition of the festival, we were thrilled to see Irish artists as part of the world-class programme and heartened by the audiences' reactions. In 2023, we will build on this success, deepening the relationship and developing more opportunities for collaboration. We are, of course, particularly happy to see Irish artist Jennifer Walshe as the Composer in Residence. Jennifer is joined by an exciting range of artists from across Ireland, an acknowledgement of their growing profile on the international stage.

At its heart, the Culture Ireland partnership with **hcmf//** is a celebration of our artists and their achievements. We look forward to continuing its success at this year's festival.

Sharon Barry

Director, Culture Ireland

Lithuanian focus at hcmf//

Welcome to the second year with a focus on Lithuanian music and artists at **hcmf//**. This year, we invite you to tame the air, the water and the winds.

Arturas Bumšteinas' *Stand-by for Minna*, commissioned by **hcmf//**, was inspired by British composer Minna Keal during a research trip to the University of Huddersfield's archive, Heritage Quay. Bumšteinas' other featured work, *Navigations*, is part of his *Bad Weather* series for Baroque theatre noise machines, immersing us into historical contexts and sonic imagery of thunder, rain and wind.

Featuring low-range instruments, *Hadal Zone* by Žibuoklė Martinaitytė is an immersive sonic journey into the depths of the ocean. Its UK Premiere will be performed by Ensemble Synaesthesia.

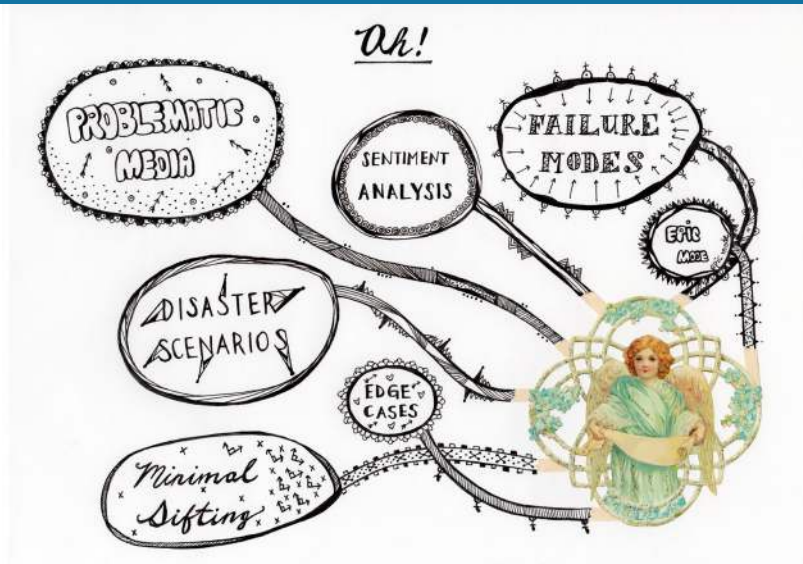
The festival will present a solo performance by one of the leading lights of European free improvisation, saxophonist Liudas Mockūnas, and Arminas Bižys and Simonas Kaupinis' duo will close the **hcmf// shorts** marathon.

Finally, Apartment House, led by Anton Lukoszevieze, will showcase works by four Lithuanian composers: Jurga Šarapova, Ramūnas Motiekaitis, Egidija Medekšaitė and Julius Aglinskas.

This partnership is run by Lithuanian Culture Institute, Lithuania's Cultural attaché in the UK and Music Information Centre Lithuania.

Radvilė Buivydienė

Director, Music Information Centre Lithuania



AT THE FIRST SOUND, THE WHOLE WORLD FREEZES

Huddersfield Art Gallery

Saturday 18 – Saturday 25 November, 11am – 4pm

Closed Tuesday + Wednesday

Open until 8pm on Thursday 23 November

Over the past decade, Jennifer Walshe has explored AI in a variety of different works including *IS IT COOL TO TRY HARD NOW?*, *Ireland: A Dataset* (which will be performed at this year's festival) and *A Late Anthology of Early Music, Vol. 1: Ancient to Renaissance*, an album which re-writes the early history of Western music using AI.

This exhibition features two works by Walshe, both made using AI. *The Text Score Dataset 1.0* features over 3,000 text scores, gathered by Walshe and her assistant Ragnar Árni Ólafsson over several years and painstakingly transcribed into a vast corpus of material, ranging from Fluxus to the present day. This dataset was used to train AI to generate new text scores, some of which will be performed in the gallery. For *ULTRACHUNK*, a collaboration between Walshe and the Turkish artist and technologist Memo Akten, Walshe created the dataset by filming herself improvising for a year. Akten then coded a

system which could improvise live with Walshe in performance, setting the stage for a highly uncanny duet.

Exhibition opening: Saturday 18 November, 12pm

Featuring a Q&A between Jennifer Walshe and Kate Molleson and a performance by Ragnar Árni Ólafsson

Produced by hcmf// supported by Culture Ireland and Ernst von Siemens Music Foundation

A Walk with We In Front

Dai Hall

Saturday 18 – Saturday 25 November, 11am – 4pm

Open until 8pm on Thursday 23 November

A collaboration between **We In Front** (Huddersfield) and **Caitlin Bellas, Stephen Bradley, Carla Fernandes, Izzy McNally and Ben Roffey**

World Premiere

On a beautiful day in late May, a group of London-based young artists was invited by the We In Front walking group (founded by Errol Hamlet and Rocky Joseph in 2020) to join them on a walk through Huddersfield, taking in sites of importance to the Caribbean community. Starting at Venn Street, where performers of ska, soca and dub reggae sound systems from around the country and internationally came to perform in a now-demolished nightclub, we wound our way past Mackinley's Caribbean & African Foodstore, to Sparrow Park – the site of the town's

first Black music club – then through the original immigrant neighbourhood of Springwood and to Greenhead Park, to participate in the Carriacou Big Drum and Dance workshop.

We heard lots of fascinating stories, enjoyed great music and dancing, and had wonderful conversations and many laughs. This soundwork aims to communicate this experience and share these important stories.

Exhibition opening: Saturday 18 November, 2.15pm

Produced by hcmf// supported by the Enhanced Research Culture Fund by City, University of London

Jürg Frey @ 70: Weites Land, Tiefe Zeit

Richard Steinitz Building Atrium

Saturday 25 November

Jürg Frey (Switzerland, 1953)

Weites Land, Tiefe Zeit

(2001-2002) 40'

UK Premiere

Weites Land, Tiefe Zeit (*Wide Land, Deep Time*) is a sound installation and a self-contained composition by Jürg Frey all in one – while it stands as a precise composition consisting of eight parts (each 40 minutes long), its lengthy runtime and the prospect of continuous repetitions allows it to be experienced as a sound installation too.

The audio work's acoustic presence comes from its long duration and its subtle changes in atmosphere, sonic density and colours, which often differ only minimally from the atmosphere already present in the space itself. Foundational to the composition are field recordings and samples produced by Frey in the late 1990s, both on his travels and in his home environment. Through recording seemingly unspectacular, monochrome source material, Frey draws out poignancy from the mundane.

Produced by hcmf// supported by Ernst von Siemens Music Foundation

hcmf// talks

hcmf// hosts a series of free talks and discussions throughout the festival, featuring some of the world's most distinguished artists.

Saturday 18 November

In Conversation: Jennifer Walshe Huddersfield Art Gallery, 12pm

As part of the opening event for her latest exhibition *AT THE FIRST SOUND, THE WHOLE WORLD FREEZES*, **hcmf// 2023 Composer in Residence** Jennifer Walshe will be in conversation with BBC Radio 3 presenter and writer Kate Molleson to guides us through the works on display, the increasing influence of AI and the full spectrum of her work being presented at this year's festival.

Produced by hcmf// supported by Culture Ireland and Ernst von Siemens Music Foundation

Sunday 19 November

In Conversation: Žibuoklė Martinaitytė RSG/01, Richard Steinitz Building, University of Huddersfield, 2.30pm

In the company of writer Tim Rutherford-Johnson (and ahead of the UK premiere of the piece taking its title from it), New York-based Lithuanian composer Žibuoklė Martinaitytė takes us on an immersive journey into the deepest depths of the ocean – the Hadal Zone.

Produced by hcmf// as part of The Current Climate; supported by Lithuanian Culture Institute and Music Information Centre Lithuania

Tuesday 21 November

In Conversation: Liza Lim RSG/01, Richard Steinitz Building, University of Huddersfield, 11.30am

With a major new work being premiered the same day, it is an overdue and welcome return to **hcmf//** for Australian composer Liza Lim. Alongside writer Tim Rutherford-Johnson, she describes the urgency in her current practice to connect the arts to wider movements of multispecies justice that take up the moral, political, and legal claims of animals, plants, rivers, forests and ecosystems.

Produced by hcmf// as part of The Current Climate; supported by Culture Ireland and Ernst von Siemens Music Foundation

Saturday 25 November

In Conversation: Jürg Frey RSG/01, Richard Steinitz Building, University of Huddersfield, 2.30pm

Each concert, each composition to be presented at **hcmf//** across this very special day to celebrate Frey's 70th birthday year has been carefully selected by the composer himself. In conversation with writer and BBC Radio 3 presenter Kate Molleson, Frey shines a light on 'why these works' and 'why these collaborators'?

Produced by hcmf// supported by Ernst von Siemens Music Foundation



© Brian Slater

Experimental AI Approaches to Composition workshop with Maria Sappho

Tuesday 21 November, Bath House Gallery, Sovereign Design House

Free event // booking required

2.30pm – 4.30pm

Open to all

Participants must be aged 16+

www.chimere.ai
www.mariasappho.com

According to experimental artist, improviser and researcher Maria Sappho, AI technology is going to change our world as much as the internet did. Sappho sees this current period in history as a critical point filled with opportunities and risks – it's therefore crucial that we have access to diverse perspectives surrounding these machines and consider the important role that artists and creative thinkers might play as we shape them and are shaped by them in return.

Using **hcmf//** Composer in Residence Jennifer Walshe's work as a starting point and making use of the multi-modal creative AI named 'Chimere' – a unique machine specifically developed to collaborate with artists – this workshop will delve into the world of AI, composition and improvisation, providing participants with important information about what it could mean for them and their practices.

Book online at tinyurl.com/Alcomposition

Produced by **hcmf//**



Sound Collage workshop with Rebecca Lee

Friday 24 November, Bath House Gallery, Sovereign Design House

Free event // booking required

Session 1: 11am – 12.30pm

Open to all

Session 2: 1.30pm – 3pm

This event is for women and gender minority participants only

Participants must be aged 16+

All equipment will be provided, but if you have your own sound devices and LPs you would like to sample then please bring them along.

<http://www.rebeccalee.info/>

'Making music under her own name and as Bredbeddle, Nottingham composer, musician and sound artist Rebecca Lee works well beyond the expected confines of contemporary composition to produce works with a strangely unsettling beauty.'

David Bell

Join us at Bath House Gallery to meet sound artist Rebecca Lee, who will discuss her fascinating practice and guide the group in how to create unique soundscapes using loops of sound and turntables.

Book online for Session 1 at tinyurl.com/soundcollageworkshop1

Book online for Session 2 at tinyurl.com/soundcollageworkshop2

Produced by hcmf//

For queries related to any of our Learning & Participation events or to discuss your visit further, please contact Sophie Cooper at s.cooper@hud.ac.uk



Music at Play with David Insua-Cao

Sunday 26 November, Heritage Quay, University of Huddersfield

Free event // booking required

Session 1: 10am – 10.40am

A relaxing and sensory session aimed at pre-walking children (0-2 years)

Session 2: 11am – 11.40am

This session will be more energetic and will suit active toddlers and preschool-aged children (2 – 5 years)

Please note: children must be accompanied by an adult

We're delighted to welcome freelance percussionist and community music leader David Insua-Cao to **hcmf//** for this year's Music at Play sessions. Insua-Cao will lead two sessions focusing on percussion, rhythm and groove creation that children and their families can have fun exploring together.

Book online for Session 1 at tinyurl.com/musicatplay1

Book online for Session 2 at tinyurl.com/musicatplay2

Produced by **hcmf//**

Music at Play Video Series

As part of our year-round Music at Play programme, **hcmf//** has produced two series of educational videos for use by families and professionals working with children aged 5 and under. Led by creative education practitioners Jess Baker and Satnam Galsian, the series is available to view online with repertoire spanning a mix of modern songs for children, classical and folk music from the subcontinent and some old favourites.

Access the series at www.youtube.com/@hcmfuk or www.facebook.com/hcmfuk

Jennifer Walshe

Who is Jennifer Walshe? Depending on your preferred online point of entry you may find her work on Twitter as Bryce Archeolotrix and @supersuperthank; or as YouTube ASMR poster softsoftmusic. Or in the proliferating aliases of the Grúpat collective (Turf Boon, Freya Birren, O'Brien Industries, The Parks Service). Or, if pre-digital searching is your thing, among the mysterious historical Irish avant-gardists Alexander T Black, Zaftig Giolla and Sister Anselme O'Ceallaigh. Born in Dublin in 1974, winner of Darmstadt's Kranichsteiner Musikpreis in 2000 and Professor of Composition at the University of Oxford since 2021, Jennifer Walshe is all of these, and more. A chameleon artist for a liquid modern age, her work engages extensively with matters of performance, online culture and AI. Her wide range of collaborators include creative technologist Memo Aktem (*ULTRACHUNK*, 2018), ecological philosopher Timothy Morton (*TIME TIME TIME*), the late violinist and filmmaker Tony Conrad (as Ma La Pert), and electronic duo Matmos (with whom she will be performing an improv set during this year's festival).

The internet has become subject, medium and method for many composers, a love-hate fascination like that the Romantics had with the sublime. But few capture with such uncanny precision the essential texture of being (too) online: the proliferating, orgiastic flow, the chaos soma, the Google *dérive*. But Walshe's work equally engages intimately with her own identity and history as an Irish woman and composer, most prominently in the collaborative project *Historical Documents of the Irish Avant-Garde* (or *Aisteach*), a fictional archive of two centuries of Irish experimental composition represented at **hcmf// 2023** by *AN GLÉACHT*, a film purportedly by the occult outsider artist Caoimhín Breathnach.

If there is a unifying idea behind Walshe's prolific and inventive output, it is the ways in which she sees the apparently disparate threads of personal identity and the digitally distributed internet as deeply intertwined with one another. In *PERSONHOOD* for accordionist Andreas Borregaard and the Oslo Sinfonietta,

whose UK Premiere will open **hcmf// 2023**, the concept of the online self is explored and critiqued through obscure tests of Borregaard's body. AI and the internet, to say nothing of climate change, microplastics, income inequality and psychiatric medication, all subjects of her work, are changing our own sense of what it is to be human. But rather than try to hold back the sea, Walshe is interested in exploring what it means (and will continue to mean) 'to make music when the machines can'.

The fundamental point of connection between these two threads, and an increasingly prominent aspect of Walshe's work, is the voice. In this respect, her music belongs to a distinctly Irish orality that extends from the ancient bardic tradition to Joyce's *Finnegans Wake*. She is often the vocal performer in her own music, and for her, her voice serves as a repository of identity and memory: 'it is the staging area for everything I've ever heard and everywhere I've ever lived', she says. Moreover, 'Gender, sexuality, ability, class, ethnicity, nationality – we read them all in the voice.' The voice is an archive of the self, a kind of physiological and sonic analogy to the Facebook feed or the browser history that can be brought on stage in the body of the performer.

In *Ireland: A Dataset*, these questions of voice and identity, as well as big data and algorithmic processing, are brought together. Written during 2020 and receiving its first in-person performance at **hcmf//, Ireland** is predicated on the idea that national identity is derived from a given set of data: images, songs, poems, stories and symbols that are somehow chosen and then self-replicate and self-reinforce. What if, Walshe asks, that same data was given to an AI, instead of slowly moving political and social agendas? Featuring skits on Irish stereotypes, as well as music derived from AI versions of traditional sean-nós singing, Enya and The Dubliners, the results are funny, bizarre and confounding, but recognisably still Irish: an Ireland with 'the potential to be something different and richer', she says.

Profile by Tim Rutherford-Johnson





PERSONHOOD

Lawrence Batley Theatre, 7.30pm

Tickets £33 // Concessions £27 // Under 30s £7 // booking required

£2 of the ticket price paid for this event goes to the Lawrence Batley Theatre building improvement fund

Oslo Sinfonietta:

Trond Magne Brekka flute
Marie Sederholm-Berntsen oboe

Rolf Borch clarinet
Hanne Rekdal bassoon
Julius Pranevicius horn
Jørgen Arnesen trumpet
Håkon Stene percussion
Ingfrid Breie Nyhus piano
Emilie Lidsheim violin
Bendik Foss viola
Inga Byrkjeland cello
Håkon Thelin double bass

Christian Eggen conductor
Andreas Borregaard accordion

Aedín Cosgrove scenography
Úna Monaghan sound engineer
Jennifer Walshe music / text / direction / video
 With additional video by **Ragnar Árni Ólafsson**

Jennifer Walshe (Ireland, 1974)
PERSONHOOD (2021) 50'
UK Premiere

What does it mean to be a person at a time when our every moment is surveilled, mined and monetised by the devices we have extended our consciousness into?

What agency can we hope to have, when even one of the most famous pop stars in the world has no control over her own life?

What does it mean to be human when a billionaire class dreams of upgrading their existence and living forever, while the rest of us struggle with what to do with our hands when talking to a stranger at a party?

In this commissioned work by **hcmf**// Composer in Residence Jennifer Walshe, the members of Oslo Sinfonietta surround accordionist Andreas Borregaard and subject him to a range of tests and procedures.

Borregaard plays the accordion, performs obscure choreographies and watches films laden with subliminal messages; he is scored for how well he can fall over, he moves objects in endless patterns and drinks smoothies in strange colours. Are we in a laboratory? Mission control? A luxury spa? Or are we simply at home?

The commission was initiated by Borregaard, sparked by a previous collaboration with Walshe. It is related to his current artistic PhD project at the Norwegian Music Academy (entitled 'Just Do It!?' – en undersøgelse af musikerens brug af kropsp performance') and stems from a recent



© Signe Fuglestad Luksengard

current within art music where the performer's body is put forward as an essential and co-creating factor – not just operating instruments, but brought into play in diverse and, until now, unheard of ways through movements, dance, touch, recitations, song, shouts, screams, noises etc.

In her essay for the 2016 Borealis festival catalogue, Jennifer Walshe gave this new way of working the name 'The New Discipline' – a term that has since gained great currency on the Western art music scene.

For a performing musician rooted in a traditional classical or contemporary music practice, such a bodily practice is a completely new field. How are works like this rehearsed? How do you create a connection with the audience? Should everything be learned by heart? What skills must be honed? And how do you relate to traditional, already acquired skills? How is a performance made relevant? Where – if at all – lies the role as interpreter? What identities are created on stage when you are stripped of your instrument?

In this way, *PERSONHOOD* is a sort of double exploration. On one hand, the work is part of an institutionalised art research. On the other hand, the performance itself embodies a live exploration in front of the audience: an artful laboratory where the ensemble subjects the soloist to a series of thought-provoking experiments. In both cases, questions related to individuality, self-worth, presence and identity are explored. And in any case, *PERSONHOOD* is a completely overwhelming, profoundly original work of art in its own right, making exceptional demands on both the sinfonietta and the soloist.

Produced by hcmf// supported by Culture Ireland and Ernst von Siemens Music Foundation; also supported by hcmf// Benefactor Colin Rose

***PERSONHOOD* is commissioned by Oslo Sinfonietta, Andreas Borregaard, Ultima Oslo Contemporary Music Festival and New Music Dublin; supported by Arts Council of Ireland**

***PERSONHOOD* is part of the Sounds Now project co-funded by the Creative Europe Programme of the European Union**



Arturas Bumšteinas: Stand-by for Minna

St Paul's Hall, 10pm

Tickets £16 // Concessions £12 // Under 30s £5 // booking required

Benas Jonušas pipe organ

Gailė Griciūtė pipe organ

Arturas Bumšteinas

(Lithuania, 1982)

Stand-by for Minna (2023) 45'

World Premiere

Stand-by for Minna was devised by Lithuanian composer and sound artist Arturas Bumšteinas after spending several days in the British Music Archive at the University of Huddersfield. Bumšteinas was inspired by a VHS tape documentary about 20th century British composer Minna Keal, who briefly studied composition at an early age, abandoned it, and then successfully returned to it in her 80s:

'As a composer, I feel that I'm constantly looking for my identity. I'm always thinking of my perfect music as if I can hear it in my head but must wait for the moment when I'll be able to start writing it down, and it seems that in my life this moment is constantly getting postponed. Minna's example gives me hope that it's never too late, this can happen if not now, maybe at the end of the earthly road, but meanwhile for me, the search for creative identity became my identity. Unlike a protagonist of Thomas Bernhard's *The Lime Works*, I'm not going crazy ruminating about my impossible-to-write 'treatise on hearing'; while dreaming of my 'perfect music' I'm composing my 'unperfect' sonic structures that are like stand-bys, frozen moment-forms waiting to be metamorphosed into 'real music'. Structures that are dreaming of music.'

Cut-outs from Minna Keal's *Wind Quintet op.2* are looped and manipulated to form a harmonic background for the score, played by two Lithuanian organists: Gailė Griciūtė, a prominent sound artist, composer, piano improviser, performance artist and the main performer of Bumšteinas' keyboard music; and Benas Jonušas, a young organist currently studying at Mozarteum University in Salzburg.

Produced by hcmf // supported by Lithuanian Culture Institute and Music Information Centre Lithuania

Stand-by for Minna is commissioned by hcmf //

Rebecca Saunders

As a collector, Rebecca Saunders is fastidious rather than impulsive. In photographs, her studio is sparsely but tellingly furnished: desk, pencils, Korg organ, snare drum, Stratocaster guitar, pinned manuscript paper, a view of trees. Over twenty-five years as one of Europe's leading composers, a similarly small but overlapping collection of obsessions has settled on her work: the writings of Samuel Beckett and Italo Calvino; bodies and spaces; Molly Bloom's chapter from the end of James Joyce's *Ulysses*. To these she returns time and again, disturbing them, recontextualising them; concentrating on one alone or placing two or more in correspondence. Sometimes their presence is evident in the form of titles. At other times they have simply sat, whispering, alongside her while she works. *Skin*, her masterful work of 2015–16 (and an **hcmf**// co-commission) for ensemble and the voice of Juliet Fraser incorporates words from Bloom's breathless monologue, but it was equally catalysed by words from Beckett's *Ghost Trio* – that 'dust is the skin of a room'.

When she blows the dust off her collection, Saunders reveals a deeper set of recurring preoccupations to her work: traces, permeation, spaces, sex, disfiguration, death. *Skin*, for example, is the first of a triptych of ensemble pieces Saunders has written on the theme of bodily surfaces and cavities. The second, *Scar* (2018–19), plays upon two meanings of the word of its title: as the mark left on the skin by a healed wound, and as a steep rocky promontory, stretching into the sky. The third and final panel, *Skull*, will be given its UK Premiere by the Oslo Sinfonietta during the opening weekend of this year's festival. Written for fourteen instruments, *Skull* draws on an image by Haruki Murakami of a skull enveloped by and containing a profound silence, 'held like smoke within'. One imagines Beckett's dust-filled room, before the motes have settled.

The secondary preoccupations of Saunders' music become tangible not through concrete references and quotation but through its sonic and gestural language, which is profoundly involved with matters

of touch and distance. For her, instruments act like bodies, made of surfaces (the points where her players touch them) and cavities (which contain and project the sounds that occur). She is fond of Calvino's line from *Six Memos for the Next Millennium* – 'The word connects the visible trace with the invisible thing, the absent thing, the thing that is desired or feared, like a frail emergency bridge flung over an abyss' – and her music consequently contains both abyssal spaces and frail bridges. Those chasms may be articulated physically (many of her works employ ensembles distributed throughout a space) or sonically. She makes powerful use of silence as negative space, not only between sounds one after another, but also between sounds that are heard simultaneously but separate from one another: as though the music contains silent cavities even as other sounds are present. Or: as though silence stretches like Calvino's frail bridge between two sonic walls.

With *Scar*, a new addition came into Saunders' private collection of inspirations: *A Primer for Cadavers* by the artist Ed Atkins, and in particular the script to his 2012 film installation *Us Dead Talk Love*. This text resurfaces in Saunders' second UK Premiere at this year's festival. Another **hcmf**// co-commission, *Us Dead Talk Love* (2021), for alto, saxophone, Korg, electric guitar and percussion, draws on Atkins' eponymous text, as well as his *Air for Concrete*, a heady meditation on the sensation of words in the mouth. The mouth, as Saunders notes in the programme text to a different work, 'is the threshold between two worlds, the interior and exterior'. It is, therefore, a special type of skin: permeable, penetrable; both bridge and abyss. The dust settles once more, over something new.

Profile by Tim Rutherford-Johnson





Oslo Sinfonietta

St Paul's Hall, 4pm

Tickets £31 // Concessions £25 // Under 30s £5 // booking required

Oslo Sinfonietta:

Trond Magne Brekka flute

Marie Sederholm-Berntsen

oboe

Rolf Borch clarinet

Rolf Erik Nystrøm saxophone

Embrig Snerte bassoon

Julius Pranevicius horn

Jørgen Arnesen trumpet

Sverre Riise trombone

Håkon Stene percussion

Kjell Tore Innervik percussion

Ingfrid Breie Nyhus piano

Anders Førisdal guitar

Emilie Lidsheim violin

Magnus Boye Hansen violin

Bendik Foss viola

Inga Byrkjeland cello

Håkon Thelin double bass

Christian Eggen conductor

Rebecca Saunders (UK, 1967)

Skull (2022-23) 35'

UK Premiere

The skull is enveloped in a profound silence that seems nothingness itself.

The silence does not reside on the surface, but is held like smoke within. It is unfathomable, eternal, a disembodied vision cast upon a point in the void.

Haruki Murakami, 'Hard-boiled Wonderland and the End of the World'

Skull is the third part of the triptych *Skin*, *Scar* and *Skull*.

With my grateful thanks to Saar Berger, Sava Stoianov, Uwe Dierksen and Johannes Schwarz for the inspiring preparatory sound sessions, and to Samuel Stoll and Weston Olencki. © Rebecca Saunders



© Anna Julia Granberg

Founded by Asbjørn Schaathum in 1986, **Oslo Sinfonietta** is Norway's oldest running contemporary ensemble, now under the leadership of artistic director Christian Eggen. Comprising of leading freelance musicians and members from some of Norway's most prominent orchestras, including the Oslo Philharmonic Orchestra, the Norwegian Chamber Orchestra and the Norwegian Radio Orchestra, Oslo Sinfonietta delivers the quality and flexibility that modern repertoire demands.

This concert will be recorded for broadcast by BBC Radio 3

BBC
RADIO



90 – 93FM

Øyvind Torvund (Norway, 1976)

Into the Blue (2023) 22'

UK Premiere

Oslo Sinfonietta and Øyvind Torvund have worked closely together for almost 20 years, ever since Torvund was the ensemble's resident composer from 2003 to 2004. Today he is an award-winning and internationally recognized representative of Norwegian art music. His new work *Into the Blue* draws inspiration from TV, as well as big band music: endlessly meandering between humor, irony, and a happy ending.

Produced by hcmf// supported by Ernst von Siemens Music Foundation and the hcmf// Friends

***Skull* is co-commissioned by Ensemble Modern, Oslo Sinfonietta, Ensemble Contrechamps, Festival Acht Brücken | Musik für Köln and La Biennale di Venezia; supported by Arts Council Norway**

Into the Blue is commissioned by Oslo Sinfonietta with funding from the Norwegian Composers' Fund



Laura Bowler

In January 2018 the composer, performer and theatre director Laura Bowler boarded the square-rigged barque *Europa*, to make the treacherous eight-day crossing over the Drake Passage from Ushuaia, Argentina to the Antarctic Peninsula. As a temporary crew member, she shared duties on watch with the full-time crew, climbing rigging, spotting icebergs and helming the 131-foot sailing ship. It was exhausting and sometimes frightening work, punctuated with bouts of seasickness: 'I will never forget leaning over the side', she has said, 'while simultaneously trying to keep us on course at the helm in pitch-black darkness with sideways rain and the fear that the ship might capsize at any moment.'

Bowler was putting herself through all this as research for her music theatre piece *Antarctica* (2019). It is a mark of who she is an artist, and of the visceral, sensory overload of her work, that her response to what she calls 'one of the most exciting and awful moments of my life' was immediately to ask: 'How could it not become part of my piece?' Originally conceived as a response to climate change and environmental destruction (and with Bowler in one section denouncing fracking while personifying a choking planet, it is certainly still that), *Antarctica* became as much about the journey as it was about the equally extraordinary environment at the end. And so, amidst the evocations of sea and birdlife, the silent landscape and the cracking of ice, Bowler folds in voice notes about the life-threatening dangers of climbing the ship's rigging, alongside sea shanties and evocations of the roiling ocean.

Not many artists would go to quite such lengths just for the sake of research. But for Bowler, who is often the central performer in her own music, it is essential that she not only knows her subject on an intellectual level but can also embody it fully in the moment of performance. In this respect, she is a student of Antonin Artaud's 'theatre of cruelty' and Jerzy Grotowski's 'poor theatre': directors

who sought to strip back the surfaces of the actor's art in order to bring them, and their audience, into direct confrontation with the emotions they were portraying.

In her own work as both performer and composer, Bowler has not been shy of pushing herself and her performers to their physical and emotional limits, to often shattering effect. For *FFF*, co-commissioned by *hcmf//* in 2017, she cast herself as a physical victim of social oppression, hands pinned back and aloft or wrapped around her throat. *SHOW(ti) ME*, premiered in Huddersfield in 2022, stretched the pianist Zubin Kanga to exhaustion in order to reveal his vulnerabilities and anxieties. And for Jennifer Walshe's *Training is the Opposite*, written for Bowler's theatre company, Size Zero Opera, the composer trained several times a week for three months in order to learn how to box. Opening the score, which begins with three minutes of shadow boxing, she realised, with characteristic equanimity, 'OK, I'm essentially going to have to change my entire being to be able to perform this piece'; after the premiere, she actually upped her training in order to fight her first real bout. The experience changed her subsequent performances of the piece: 'You can't ever have any real understanding of the level of focus required in the ring until you've done it'.

For Huddersfield this year, Bowler brings the concert-length multimedia work *ADVERT*, a piece that explores tribalism and self-advertisement through semi-autobiographical videos exploring mental health, appearance, gender, political affiliation, privilege and sex. Bowler herself will be centre stage, of course, as vocalist and performer, alongside Germany's Decoder Ensemble, and – in possibly a first for contemporary music – the live tattoo artist Julia Rehme. Whatever happens, no one will leave unchanged.

Profile by Tim Rutherford-Johnson

ADVERT

Bates Mill Blending Shed, 7.30pm

Tickets £31 // Concessions £25 // Under 30s £5 // booking required

Content warning: this performance contains video projection of tattooing taking place live on stage, including blood and skin damage

Decoder Ensemble:

Leopold Hurt e-zither

Inigo Miranda keys

Sonja Lena Schmid cello

Carola Schaal clarinets

Alexander Schubert sound /
electronics

Jonathan Shapiro drums /
percussion

Laura Bowler voice

Julia Rehme tattoo artist

Decoder Ensemble is one of the most innovative and unpredictable young ensembles on the new music scene, offering a distinct fresh and energetic sound. Surprising collaborations are at the heart of Decoder's performance, and this year's festival is no exception as they partner with 'triple threat composer-performer-provocatrice'

Laura Bowler. Also a lecturer in Composition at the Royal Northern College of Music and the Guildhall School of Music and Drama, Bowler specialises in theatre, multi-disciplinary work and opera.

This performance will be followed by a post-concert discussion with Laura Bowler

Laura Bowler (UK, 1986)

ADVERT (2023) 50'

World Premiere

ADVERT is an exploration of the 'self' amid an ever-increasing tribalist society. The piece examines a tension between the need to advertise a particular selfness to our desired tribe and the longing for authenticity of the self, free of social expectation. Utilising autobiography, original text by Sam Redway alongside text by several writers including Edwina Barvosa, Amy Chua, Donna Harraway and Timothy Ingold, *ADVERT* confronts the audience with a vulnerability that literally draws blood.

The work incorporates multiple elements of Laura's current and past practice as a vulnerable unveiling of the self. Within several autobiographical 'adverts', the text wavers between truth and fiction, extreme openness and fragmented memories. Alongside these autobiographical adverts stands text from a broad range of writers exploring ideas of identity and the self. *ADVERT* stands as both a personal excavation and a provocation to our ideas of identity and selfhood.

Boxing, flowers, chocolate, tap dancing, tattoos and ECGS.

© Laura Bowler

Produced by hcmf // supported by Ernst von Siemens Music Foundation and Goethe-Institut London

Co-commissioned by New Music Dublin, November Music, Musica Estranha, Music on Main, Ultima, Time of Music and hcmf //

***ADVERT* is part of the Sounds Now project co-funded by the Creative Europe Programme of the European Union**

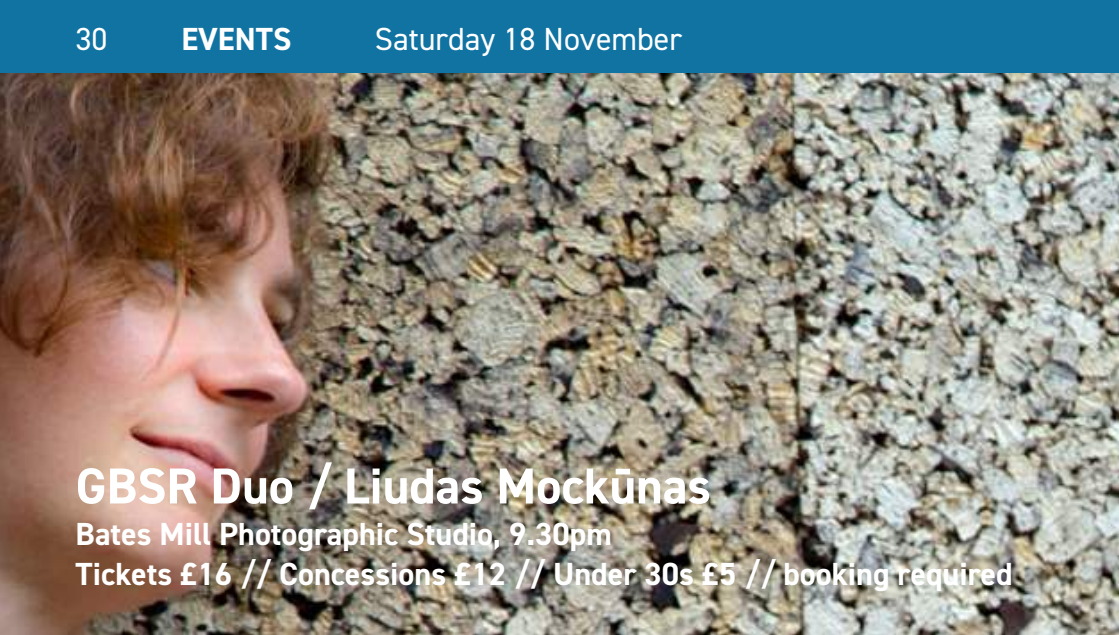
This concert will be recorded for broadcast by BBC Radio 3

BBC
RADIO



90 - 93FM





GBSR Duo / Liudas Mockūnas

Bates Mill Photographic Studio, 9.30pm

Tickets £16 // Concessions £12 // Under 30s £5 // booking required

GBSR Duo:

George Barton percussion

Siwan Rhys sampler keyboard

Comprising two of the UK's finest contemporary chamber musicians, George Barton and Siwan Rhys, **GBSR** has built a reputation for fearless, intense performances. The duo's interest in cross-disciplinary and experimental work has brought about exciting collaborations with artists such as Angharad Davies, Dejan Mrdja, and Cameron Graham. An **hcmf**// Fielding Talent ensemble whose recordings have been met with critical acclaim, GBSR Duo is an exciting emerging talent.

Angharad Davies (Wales)

Empty Spaces II (2023) 30'

World Premiere

Consisting of percussionist George Barton and pianist Siwan Rhys, GBSR sees two of the UK's finest young contemporary chamber instrumentalists come together for fearless, intense performances of works that share their intrepid spirit. At **hcmf**// 2023 they will present a new work by composer and violinist Angharad Davies, based on a series of solo violin improvisations recorded in the empty rooms above a disused high street shop in Wales:

'These short pieces involved preparing the space by placing a chair in an empty room. Taking a photo of that empty chair. Then I sat on that chair and filled the room with sound. I responded to each room differently – placing sound in spaces that are familiar to me, but that have never had space or time for my own music. Alien terrains that I've never considered possible for framing or hosting my personal sound.'

In *Empty Spaces II* GBSR becomes that terrain, as Davies' playing entirely suffuses the work: both indirectly, in the improvisatory structures developed in close collaboration between the trio; and directly, in the incorporation of treated and untreated samples of her violin into the musical texture. The space becomes synthetic; the emptiness transmutes; the soloist is there, but also not there.



© Jet

Liudas Mockūnas saxophones

A teacher at the Lithuanian Academy of Music and Theatre, **Liudas Mockūnas** is a Lithuanian saxophonist and clarinettist who also composes music for film and theatre. Focusing on improvised and avande-garde jazz in his practice, he also draws on his background as a classically-trained jazz musician to show a deep understanding and practical knowledge of both classical and contemporary music, often oscillating between both styles.

Liudas Mockūnas
(Lithuania, 1976)
"Hydro 3" (2023) 40'
UK Premiere

A saxophonist, clarinettist, improviser, curator and teacher all in one, Lithuanian artist Liudas Mockūnas has had a prolific, varied career across improvised, experimental and classical music as a soloist, chamber ensemble musician and frequent collaborator.

At **hcmf//** 2023, he presents "*Hydro 3*", an improvised piece for water-prepared solo saxophones. Sounds are created by blowing overtone keyless and soprano saxophones into the water. From there, they become a point of departure and inspiration for a lengthy journey, returning to their 'watery' roots from time to time to shift directions and the moods of the trip.

Produced by hcmf// supported by Lithuanian Culture Institute and Music Information Centre Lithuania

***Empty Spaces II* is commissioned by hcmf//**



Nadar Ensemble

Phipps Hall, 12pm

Tickets £16 // Concessions £12 // Under 30s £5 // booking required

Content warning: this performance contains flickering/flashing images and references to sexual abuse

Nadar Ensemble:

Katrien Gaelens flutes

Dries Tack clarinets

Nico Couck e-guitar

Yves Goemaere percussion

Elisa Medinilla piano

Pieter Matthyssens cello

Wannes Gonnissen

sound design /

technical coordination

Pieter Matthyssens

artistic director

Stefan Prins artistic director

Robin Goossens

business manager

Veerle Vervoort production

Craig Scott live processing /

automation control

Craig Scott (Scotland, 1987)

Mechanisations (2023) 15'

[UK Premiere](#)

A new 'Ineponica' work for human and non-human performers exploring human agency and inter-relationships within 'black-box' automated systems. Scaling the uncanny valley and blurring the lines between function / malfunction, the (a)live / the animated and the map and the territory. © Craig Scott

Golnaz Shariatzadeh (Iran, 1996)

fabric of sorrow.mouth sweat engine bodies (2023) 15'

[UK Premiere](#)

A fluid architecture made from hair and skin, swallows peoples' pain and turns them into ethereal spaces. At its core, sit the grieving mothers weaving a fabric of light that feeds the building. This fabric begins with a strand of hair that runs through the building, becomes the mother's umbilical cord and strengthens the bodies through the narrow alleys.

Dedicated to those who have lost their lives in the ongoing Iranian revolution.

Regarding the scene with the eye: many Iranian women have been shot in one eye during the protests. © Golnaz Shariatzadeh



© Wim Heirbaut

Named after the nineteenth-century photographer, balloonist, caricaturist, spy, art critic and curator, Gaspard-Félix Tournachon, who went by the pseudonym 'Nadar', the **Nadar Ensemble** similarly aims to forge creative, cutting-edge and cross-disciplinary conversations in the 21st century. While Nadar is artist in residence at DE SINGEL Antwerp, its hometown is Sint-Niklaas, which is – very appropriately – famous for its hot air balloon festival.

Adriana Minu (Romania) & Christine Cornwell (UK)

Between you and me (2023) 15'

UK Premiere

Between you and me is a joint composition by Adriana Minu and Christine Cornwell. Behind every piece of music there are thousands of hours of intimacy. Intimacy in vibrating air, in bodies, in between instruments and bodies, in ravenous outbursts, in momentary thoughts, in leftover candy wrappers on music stands. We stay with it all, we escape it sometimes. *Between you and me* is a collection of individual musical pleasures assembled by Christine and Adriana from the intimacies of their collaboration with each other and the musicians of Nadar Ensemble. © Adriana Minu & Christine Cornwell

Piotr Peszat (Poland, 1990)

PEndersZATch Rising (2023) 15'

UK Premiere

PEndersZATch Rising is a multimedia piece based on a paragraph concept, ie. constructed from several segments and choices that are structured in a question-and-answer form. What happens when musicians go to heaven? Do they have a choice? Can they hear angel music? Do they meet God? Only one? © Piotr Peszat

Co-commissioned and co-produced by Nadar Ensemble, Gaudeamus Muziekweek, Warsaw Autumn and hcmf// with thanks to deSingel, Instytut Adama Mickiewicza, Minister of Culture and National Heritage of the Republic of Poland

Ensemble Nikel + Noa Frenkel

St Paul's Hall, 4pm

Tickets £21 // Concessions £17 // Under 30s £5 // booking required

Ensemble Nikel:

Brian Archinal drums

Yaron Deutsch e-guitar

Antoine Françoise keyboard

Patrick Stadler saxophone

Noa Frenkel voice

Aaron Holloway Nahum

sound engineer

Bringing a fusion of electric and acoustic sounds, **Nikel** forms an alternative chamber music output consisting of saxophone, electric guitar, percussion and piano. Driven by a devotion to making and performing great music, the quartet's repertoire comprises music written for the it by both established and upcoming composers. At **hcmf**// 2023, the group performs alongside contralto **Noa Frenkel**, whose extensive vocal range lends itself to a varied repertoire of both Renaissance and contemporary music.

Steven Daverson (UK, 1985)

La Nitroglycérine des Lumières (2017-2023) 12'

World Premiere

A dilapidated brick wall is being deconstructed in a yard. After a series of hammer-blows three workers carefully topple the wall, a cloud of dust erupting from the impact enveloping a nearby foreman, and the workers chip away at the rubble. Following a brief pause, the dust coalesces, sucked into the ground as the wall leaps balletically back into place, guided to rest by the waiting workmen.

By simply running the film in reverse, this extraordinary reversal of entropy in the Lumières Brothers' 1895 picture *La Démolition d'un mur* stands as one of the earliest special effects in cinema.

© Steven Daverson





© Amit Elkayam

Didem Coskunseven (Turkey, 1985)

Ext.TheWoods.Night (2021) 13'

UK Premiere

Ext.TheWoods.Night is a piece which operates like a 'sonic script', takes its inspiration from the art of cinema and weaves an imaginary midnight journey with the help of the diverse sonic palette of electric guitar, sax, percussion, electric piano, bass synthesiser and live electronics.

© Didem Coskunseven

Rebecca Saunders (UK, 1967)

Us Dead Talk Love (2021) 32'

UK Premiere

Text from *A Primer for Cadavers* by the artist Ed Atkins, excerpts from the chapters *Air for Concrete* and *Us Dead Talk Love*.

A Primer for Cadavers by Ed Atkins is an intoxicating virtuosic preoccupation with the body, with flesh, with transience and fluidity. A stream of consciousness which is at times palpable, close, intimate and dauntingly present, and then the reader is thrown into its urgent, dense, vertiginous depths

- a breathless sensuality that is both enticing and shocking. Exploring this text provided the basis of the piece, which is dedicated to the extraordinary voice of Noa Frenkel and the musicians of the Nikel Ensemble. © Rebecca Saunders

Produced by hcmf// supported by Ernst von Siemens Music Foundation and the hcmf// Patrons

La Nitroglycérine des Lumières is commissioned by hcmf// and supported by PRS Foundation's Composers' Fund

Us Dead Talk Love is co-commissioned by Südwestrundfunk, Casa de Musica, November Music, GRAME - Centre national de creation musicale, Felicja Blumental International Music Festival and hcmf//

This concert will be recorded for broadcast by BBC Radio 3

BBC
RADIO



90 - 93FM



Žibuoklė Martinaitytė

'For many years I have been moved by the blue at the far edge of what can be seen, that color of horizons, of remote mountain ranges, of anything far away. The color of that distance is the color of an emotion, the color of solitude and of desire, the color of there seen from here, the color of where you are not. And the color of where you can never go. For the blue is not in the place those miles away at the horizon but in the atmospheric distance between you and the mountains.'

When Žibuoklė Martinaitytė read these words by the American author Rebecca Solnit, from her essay *The Blue of Distance*, they had a profound effect on her. In 2006 and deeply affected by the death of her father, she moved to New York from her native Lithuania, and her music underwent a fundamental shift to become more raw and emotionally direct. Nodding to Solnit's meditation on the colour of the sky and of distance, Martinaitytė calls this her 'blue period'. Her work since has been preoccupied with the sensations of loss, distance, nostalgia, tranquillity and emptiness, from the elegy she wrote for her father, *Completely Embraced by the Beauty of Emptiness* (2006), to the orchestral *Saudade* (2019), based on the peculiarly Portuguese state of deep emotional longing for something that may not and probably cannot exist: a kind of meta-nostalgia that the poet Florbela Esplanada (1894–1930) called longing 'for the longings I don't have'.

When Covid restrictions in 2020 forced Martinaitytė to stay for an unplanned six months in Lithuania (she was meant to be there for just ten days, supervising an orchestral recording), those resonances took on new, still darker meanings. The extraordinary *Hadal Zone*, one of several pieces written in that pandemic year, unfolds with the slowness of particles descending to the seafloor. Lying six and eleven kilometres below the sea's surface, or more than two kilometres past where the faintest light from the sun can penetrate, the hadal or hadopelagic zones are found in the few dozen deep sea trenches dotted around the globe. Some of the most remote and most

extreme environments on earth, these zones are nevertheless vast in volume and populated by highly specialised forms of life, capable of surviving without sunlight, in low temperatures, and at extremely high water pressures.

They are also not untouched by man's influence; the Anthropocene reaches even here. In 1970 four kilograms of plutonium was jettisoned from the Apollo 13 mission and is now thought to lie at the bottom of the Tonga Trench, where it will emit radiation for the next few thousand years. In the same decade, 387,000 tons of pharmaceutical waste was dumped into the Puerto Rico Trench. And a proportion of all plastic waste in the ocean eventually sinks into the *hadal zone*, where it will remain for hundreds of years.

Tracing the slow descent into this remarkable and troubling place, Martinaitytė reveals correspondingly stranger and deeper soundworlds. As we move successively down through the ocean layers – epipelagic ('sunlight zone'), mesopelagic ('twilight zone'), bathypelagic ('midnight zone'), abyssopelagic ('abyssal zone') and hadalpelagic – the music gradually descends to a point where individual frequencies are no longer distinguishable and have become just physical sensations. At this extreme of distance, the emotions and desires of Solnit's blue have been left far behind, replaced only by a dread darkness.

Profile by Tim Rutherford-Johnson

Hadal Zone

Bates Mill Blending Shed, 8pm

Tickets £31 // Concessions £25 // Under 30s £5 // booking required

Ensemble Synaesthesia:

Artūras Kazimėkas

bass clarinet

Simonas Kaupinis tuba

Arnas Kmieliauskas cello

Donatas Butkevičius contrabass

Marta Finkelšteina piano

Paulius Varonenka

lighting designer

Light projection created by

Akvilė Anglickaitė

Daring in its uncompromising dedication to music, **Ensemble Synaesthesia** pushes at the boundaries between genres and even blurs them altogether. Founded in Vilnius in 2013, the ensemble aims to introduce the works of experimental Lithuanian composers to audiences around the world. Striving to create a multidimensional experience that incorporates space, light, movement and powerful storytelling, the group has developed a reputation for its pioneering music.

Žibuoklė Martinaitytė

(Lithuania, 1973)

Hadal Zone (2020-2022) 65'

UK Premiere

An immersive journey into the deepest zone of the ocean.

Hadal Zone, written for bass clarinet, tuba, violoncello, contrabass, piano and electronics, seeks to plumb the lower ranges of these instruments, shaping a listening environment that is defined as much by sound and vibration as it is by the musical intent of the composer. Performed by the adventurous Lithuanian ensemble Synaesthesia and featuring recorded samples of the San Francisco-based choral group Volti (conducted by Robert Geary), the hour-long work takes its title from the scientific name for the region of the ocean that extends below 6,000 meters, where sunlight can never reach.

'These instruments are rarely featured on their own,' composer Žibuoklė Martinaitytė explains, in her liner notes to *Hadal Zone*, 'but rather, they serve as a backbone for harmonic structures. I'm taking them into the limelight [...] Darkness as we perceive it is not differentiated. The same can be said for low frequencies, low vibrations of sound; what we usually hear is some indistinguishable hum or a murmur, and we mostly feel the palpable vibrations of those sounds through our body.'

Performed live, *Hadal Zone* represents a gradual descent through the five deep regions of the ocean – Epipelagic, Mesopelagic, Bathypelagic, Abyssopelagic and Hadopelagic. The concert hall gradually plunges into near-darkness with the help of a site-specific light installation by visual artist Akvilė Anglickaitė, looking to transport the audience into more meditative states of mind.

Produced by hcmf// as part of The Current Climate; supported by Lithuanian Culture Institute and Music Information Centre Lithuania; also supported by hcmf// Benefactors Allan and Mo Tennant

Hadal Zone was composed through the generous support of the Guggenheim Fellowship (2020). Thanks to all the musicians who recorded samples for the electronics: the choral voices of Volti (conductor Robert Geary); Eric Alatorre; Sergijus Kirsienka; Donatas Bagurskas and Andrius Žiūra



The Landscape Series

Bates Mill Photographic Studio, 10pm

Tickets £16 // Concessions £12 // Under 30s £5 // booking required

Óscar Mascareñas voice / viola
d'amore / electronics
Steve Boyland voice
Cathy Purcell demungs

Óscar Mascareñas
(Mexico, 1975)
Burrenscapes (2022) 12'
[UK Premiere](#)

Irene Murphy found and
amplified objects / field
recordings
Mick O'Shea amplified objects

Irene Murphy (Ireland, 1962)
Not Just Rivers (2022) 12'
[UK Premiere](#)

Ann Cleare live electronics
Michelle O'Rourke voice
Dermot Dunne accordion

Ann Cleare (Ireland, 1983)
An Cúigiú Cúige (2023) 12'
[UK Premiere](#)

The Landscape Series is a Diatribe Records collection inviting the listener on an immersive journey through the new sounds of our time and place – an exploration of the way in which human interactions transform, transmogrify and transmute our environment.

Óscar Mascareñas' *Burrenscapes* is a collection of experiences and sonic impressions of the Burren in Co. Clare. He writes, 'the vast, barren and breathtaking landscapes have become a second home for me in the past number of years. With this series of poetic sound essays, I pay homage to those places, their inhabitants – humans, flora and fauna – and their utterly indescribable, otherworldly, and extraordinary beauty.'

Irene Murphy's *Not just Rivers* is created with a sonic sculptural instrument made from dislocating elements of the built landscape as a study of the Gearagh River delta, where western Europe's last primeval river forest was submerged beneath the flood waters of a hydroelectric reservoir in 1954. The Gearagh still has 300 acres of inaccessible woodland upstream, with its unique plant life intact. It comprises wide but shallow water, enclosing a series of small islands separated by anastomosing, mostly flat, river streams, pools and water holes that support a diverse ecological system. The work is unfolding as a manifold web of interactions.

Ann Cleare's *An Cúigiú Cúige* invokes the idea of the centre, the middle, and connects particularly to the Midlands of Ireland and to the ancient province of Midhe. Through the synthesis of ancient Irish words, poetry



Natalia Beylis tapes / field recordings / electronics
Willie Stewart percussion
Eimear Reidy cello

Natalia Beylis
Prophecy of the Beetle
(2022) 12'
UK Premiere

Landscape Series
Alltar (2023) 12'
World Premiere

from Annemarie Ní Churreáin, and field recordings from Croghan Hill, Loughcrew Cairns, and Uisneach – three sacred hills at the heart of Ireland's now-lost fifth province (an cúigiú cúige, the fifth fifth) – this works seeks to recover, reclaim and reanimate a lost centre, offering new perceptions of what centredness, sovereignty, and collectivity might mean.

Natalia Beylis' *Prophecy of the Beetle* is a study of trees from the folklore of ancient woodlands to the solastalgia of modern forestry, using the patterns and textures of beetle-gnawed bark as graphic scores for new works for acoustic instruments and multi-channel tape.

The programme concludes with the World Premiere of a new work from The Landscape Series collection, *Alltar*.

Produced by hcmf// as part of The Current Climate; supported by Culture Ireland

The Landscape Series is supported by The Arts Council of Ireland | An Chomhairle Ealaíon.

***An Cúigiú Cúige* includes elements of *Midhe*, commissioned by the New Music Dublin Festival 2023 and the National Symphony Orchestra of Ireland**

edges ensemble

Richard Steinitz Building Atrium, 12pm

The University of Huddersfield's edges ensemble is a student-led group of composers and musicians who have been exploring experimental music under this umbrella since 2007. This year, the ensemble debuts a collective 20-minute work in the Atrium of the Richard Steinitz Building, using the whole space as a 'gallery' for small-scale simultaneous performances.

Audiences will be free to move around the space, listening to individual clusters of artists or hearing the composite sound on the main floor of the Atrium. This is a collaborative work from the edges musicians, and it will include recordings made during some of the first days of hcmf// 2023 – audience members may even hear themselves!

Produced by hcmf//

Lucy Nolan

St Paul's Hall, 12.40pm

Lucy Nolan harp / electronics

Lucy Nolan (UK, 1992)

Calico (2023) 18'

World Premiere

Calico is a work for harp and electronics that explores an exchange of artistry between India and Britain. Just as calico designs and patterns migrated from India to the UK, so have the musical ideas incorporated in this performance. *Calico* explores their inevitable transformation as well as the questions of 'ownership' that arise in the wake of this exchange.

A swirling soundscape gradually forms, created using electronics, extended techniques and preparations on the harp inspired by the rhythmic industrialisation and machinery of the cotton industry. This is juxtaposed with sonic fragments

derived from melodies from the Derwent Valley, where composer and harpist Lucy Nolan is based, and South India, coming together into ever-thickening, swirling textures, complementing and conflicting simultaneously. The climax of the piece features a sudden reduction in texture and a simple arrangement of the South Indian lullaby, *Nila*. 'Nila' translates as 'moon', significant as the moon represents creation, birth, rebirth and constant manifestation.

Produced by hcmf//

Calico was created with the support of Arts Council England



Olivia De Prato

Phipps Hall, 1.20pm

Olivia De Prato violin

Samantha Fernando (UK, 1984)

Balconies (2023) 6'

World Premiere

Zosha Di Castri (USA, 1985)

The Dream Feed (2021) 9'

UK Premiere

Internationally recognised Austro-Italian violinist Olivia De Prato performs a programme of personal importance, featuring new works for violin and electronics. The concert celebrates the recent release of her two solo albums *Panorama* (New Focus Recordings) and *I, A.M. – Artist Mother Project* (New World Records). Taken from the former, *Balconies* by UK-based composer Samantha Fernando receives its World Premiere, while a recent work by Canadian artist Zosha Di Castri is presented in the UK for the first time. *The Dream Feed* explores the intersection of the role of motherhood and the pursuit of artistic endeavours, addressing a theme closely aligned to De Prato's own experience and creative curiosities.

Produced by hcmf//

The commission of *Balconies* was made possible by the NYC Women's Fund 2022



Christopher Duffin + Teresa Winter

St Paul's Hall, 2pm

Christopher Duffin saxophone / electronics

Teresa Winter violin / voice / electronics

Christopher Duffin (UK, 1983) & Teresa Winter (UK, 1986)

Directions For Knowing All Dark Things (2023) 20'

World Premiere

Teresa Winter is an independent artist from the Yorkshire coast, producing and performing experimental music working with electronics, collage and vocals. The Wire writes that she 'excavates sonic memories to create narratives that sidestep time.' Christopher Duffin is a Leeds-based multi-instrumentalist and producer who has toured internationally playing synths and saxophone for artists such as Yard Act. '[Duffin] wields his sax like a flamethrower,' Pitchfork describes, 'blasting open portals into unrestrained psych-jazz chaos.'

In their collaboration for **hcmf//**, Duffin and Winter will perform a 20-minute improvisation, combining the tones of their instruments (sax and violin/vocals respectively), extending and processing pelagic drones with electronics. As solo artists, their work often relates to the landscape and psychogeography of the English coast from where they both originate, against the backdrop of the North Sea. The comfort of the waves' rhythms, textures and airs, simultaneous with their vertiginous nature, provide the inspiration for this performance.

Produced by hcmf//

Rosie Middleton Bates Mill Blending Shed, 3pm

Rosie Middleton voice / electronics
Kelsey Ann Kasom fashion designer
Lola de la Mata glass sculpture

Lola de la Mata (UK, 1991)
quiet walls of flame (2023) 20'
World Premiere

A body rebels in power, in protest, in tenderness.

quiet walls of flame explores the tension between a female performer, her body and the gaze that holds it. This new work for voice, electronics and sculptural garment touches on themes of chronic illness, trauma and somatic memory.

Performing in the round, vocalist Rosie Middleton duets with and is cocooned by a suspended sculpture. Her voice mimics echolocation, mapping the space and the people within it. Performer and audience inhabit the same space, awakening new sensibilities around agency and vulnerability in this intimate work.

Produced by hcmf//

quiet walls of flame was created with funding from Help Musicians and The Finzi Trust and support from METAL – Liverpool and St Pancras Clocktower

Join us for a nap Bates Mill Photographic Studio, 3.40pm

Please feel free to bring anything that will help you take a short nap or rest (eg. blanket, earphones, a book, an eye mask).

Join us for a nap 20'

Kirkos are pretty tired after the long journey from Dublin, and since festivals can be intense, we're sure a lot of you are tired too. Join them for a 20-minute nap.

Given that falling asleep in public isn't for everyone, please feel free to bring a book, podcast, flask of tea, or anything else that will help you rest and decompress for a few minutes.

We'll try to make the space comfortable, but please do bring anything that will help you relax. We only ask that you make sure not to disturb or endanger other nappers.

Produced by hcmf// as part of The Current Climate; supported by Culture Ireland

Kirkos is funded through Arts Council of Ireland Arts Grant Funding and supported by Dublin City Council



Navigations

Huddersfield Town Hall, 4.30pm

Arturas Bumšteinas concept / directing

Ernestas Volodzka master of noise machines' reconstruction

In cooperation with **Kala Sound System**

Operomanija producer

Theatre noise machine performers:

Gitis Bertulis

Gailė Gričiūtė

Greta Grinevičiūtė

Alanas Gurinas

Ieva Rižė

Arturas Bumšteinas (Lithuania, 1982)

Navigations (from Bad Weather series) (2019) 40'

UK Premiere

In Baroque theatre, the work of stage hands was often carried out by ex-sailors, who operated stage machinery as if navigating a sailing ship. In *Navigations*, the Baroque rain, wind and thunder machines move in a large empty space, following the paths of imaginary cyclones and leaving traces of plant seeds that winds are carrying over the oceans. Phenomena of an ancient climate, viewed from an ever-changing perspective, become a multifaceted experience, a ritual to get an earful and eye-ful. Every version of *Navigations* is an adaptation for the new space and context; at **hcmf//**, audiences will observe a special instance made for Huddersfield Town Hall.

Produced by Operomanija and hcmf// supported by Lithuanian Culture Institute and Music Information Centre Lithuania

The Carriacou – Huddersfield Connection

Richard Steinitz Building Atrium, 5.30pm

The island of Carriacou may only be a speck in the Grenadine archipelago, but it packs a cultural power out of all proportion to its size. It's known as the place that has retained more direct African heritage than any other Caribbean Island, and this has been passed down through generations since slavery days. Its expression is the 129 songs and 26 dance styles of the Big Drum Nation Dance. These were documented by the local folklorist Winston Fleary and American ethnomusicologist Alan Lomax, and are kept alive wherever the Carriacounian diaspora has settled. One of the most important ambassadors of the tradition in Britain was Mr George George, and he nurtured its teaching and performance in Huddersfield.

This event is a taster of that culture, performed by the local **Shaping Care Big Drum Dancers**, including relatives of Fleary. It also features the **Mash-It-Up Band**, playing Parang, a Latin-inflected form of calypso performed, mainly around Christmas time, from house to house in Carriacou and Huddersfield.

The performance is a celebration of the life of George George, who passed away in 2023. He would have encouraged audience participation in this event, and so do we.

Produced by hcmf//



AN GLÉACHT

Phipps Hall, 6pm

Content warning: this event contains gore (video footage)

Performers:

Lee Patterson

Nick Roth

Úna Monaghan

Caoimhín Breathnach (Ireland, 1934) & Jennifer Walshe (Ireland, 1974)

AN GLÉACHT (2015) 30'

Outsider artist Caoimhín Breathnach (1934-2009) lived as a recluse in Knockvicar, Co. Roscommon for all his life. Breathnach's artistic practice focussed on the creation of 'subliminal' tapes and films which he believed possessed the capacity to shift consciousness. In these works, Ogham magickal scales, crystallography, astronomy, folklore and natural phenomena are combined with found audio and visual material to produce an idiosyncratic, esoteric system of correspondences.

Breathnach spent the last years of his life planning a film called *AN GLÉACHT*. The work was to combine subliminal tapes and films with filmed footage showing a sequence of occult rituals. For the 2015 Cork Film Festival, **hcmf// 2023** Composer in Residence Jennifer Walshe (Breathnach's great-niece) was commissioned to complete *AN GLÉACHT*, which was screened alongside live musical accompaniment from musicians Panos Ghikas, Nick Roth, M.C. Schmidt (Matmos) and Walshe.

At **hcmf// 2023**, *AN GLÉACHT* will be screened with a live improvisational music accompaniment from Nick Roth, Lee Patterson and Úna Monaghan.

Produced by hcmf// supported by Culture Ireland and Ernst von Siemens Music Foundation

Commissioned by Cork Film Festival



GBSR Duo + David Zucchi

St Paul's Hall, 7pm

GBSR Duo:

George Barton percussion

Siwan Rhys piano

David Zucchi soprano saxophone

Lisa Illean (Australia, 1983)

Tiding II (silentium) (2021) 17'

UK Premiere

Lisa Illean's extraordinary, aquatic study of sonic transience *Tiding II* (silentium) is inspired by 'hypnotic hours listening to the world through water, my head half-submerged, patterns of distant chattering mingling with the periodic rubbing of the sea'. Precisely calibrated combinations of saxophone multiphonics, electronic processing, metal percussion and virtuosic inside-piano work combine to evoke that environmental mormorando, layers of sound effortlessly yet unpredictably floating in and out of perception. Hushed in tone, sensations between the vast and the intimate are at tension. Sheets of electronic sound and sustained tones resemble the revolving light from a lighthouse raking the ocean's surface. The sound floods and ebbs; interwoven layers surface and recede in a delicate balance.

Produced by hcmf//

Tiding 11 (silentium) is commissioned by SWR for Donaeschingher Musiktage

Harry Gorski-Brown

Bates Mill Blending Shed, 8pm

Harry Gorski-Brown pipes / voice / electronics

Harry Gorski-Brown (Scotland, 1997)

Fisher Price Pipes (2022) 20'

Glasgow-based multi-instrumentalist Harry Gorski-Brown studied violin performance at the Royal Conservatoire of Scotland before gravitating towards experimental composition, often including elements of electroacoustic and traditional music in his work.

At hcmf//, he presents *Fisher Price Pipes*, a new project featuring old Gaelic songs set for voice, pipes and electronics. These centuries-old traditionals, one concerning courting and another relating to the Highland Clearances, are well-known in Gaelic communities and may be heard often enough, though never like this. Gorski-Brown's voice and pipes propel these mesmerising, enduring works but it's the 'bear hug of electronics' that evolves them into a new, distinct context with a strikingly bigger sound.

Produced by hcmf//

Four Violins

Bates Mill Blending Shed, 8.45pm

Maximilian Haft violin

Elissa Cassini violin

Tony Conrad (US, 1940), arr. by Maximilian Haft

Four Violins (1964, arr. 2022) 35'

UK Premiere

Tony Conrad's recording of *Four Violins* is a monumental work of early American minimalism. Recorded in his Lower East Side, Manhattan apartment in December 1964 using a reel-to-reel tape recorder, Tony Conrad layered four tracks of a heavily distorted violin drone which became a signature sound in his work with La Monte Young's *Theatre of Eternal Music* as well as in his later recordings. Profoundly influenced and moved by *Four Violins*, and keen to experience it in a live context, Belgian-American violinist Maximilian Haft sought to arrange the work for two violins sustaining all four voices. Haft panned between channels and used a timer to notate each voice, working with sound designer and engineer Thierry Simonot to create a patch closely resembling the distortion of the recording. This new arrangement, produced with the guidance of Tony Conrad's estate, evokes a meditative, deep listening-like quality through varying densities of timbre, microtonality and distortion.

Produced by hcmf//

With acknowledgment to Thierry Simonot and Ensemble Contrechamps for funding this arrangement

KOGG**Bates Mill Photographic Studio, 10pm**

Selena Kay hardware controller / keyboard / treble recorder / voice

Cerys Hogg electronic drums / Voyager instrument / keyed spannerspiel / voice

Selena Kay (UK, 1971) & Cerys Hogg (UK, 1968)

Voyager (2019) 5'

Hocket (2020) 4'

Belastica (2020) 4'

Spanners (2021) 4'30"

Selena Kay and Cerys Hogg have been collaborating as experimental electronic duo KOGG for five years. With roots in classical contemporary composition, jazz improvisation and visual art, they create music with off-centre melodies and elastic rhythms coupled with a rich sonic palette. In 2022, KOGG was commissioned by Britten Pears Arts to write *Belastica*, a 45-minute piece for electronics and string quartet, premiered at Aldeburgh Festival with the Ligeti Quartet. In January 2023 the duo were runners-up at Nonclassical Battle of the Bands.

Using sampled sounds including field recordings, homemade acoustic instruments and live video, KOGG will play music from their forthcoming debut album *Mechanista* at hcmf// 2023, their performance featuring everything from manipulated recorder, sampled vocals and workshop tools to excerpts of Bartók's century-old wax cylinder recordings of folk singers.

This multi-textured presentation comes with dashes of theatricality and humour, leaning into the festival's playful side.

Produced by hcmf//

Sharif Sehnaoui: 20000022**Bates Mill Photographic Studio, 10.40pm**

Sharif Sehnaoui electric guitar

Improvisation 40'

Sharif Sehnaoui is a free improvising guitarist who performs solo and as part of groups including the 'A' Trio, Karkhana, Wormholes and Calamita. He plays both electric and acoustic guitars, with (or without) the use of extended and prepared techniques, focusing on expanding the intrinsic possibilities of these instruments.

Based in his hometown of Beirut, he has actively contributed to the emergence of an unprecedented experimental music scene there. Together with Mazen Kerbaj, in 2001 he created Irtijal – an annual international festival, the region's oldest festival of new music.

In his solo electric guitar sets, Sharif Sehnaoui tries to re-enact the various stages of development and mutations he has gone through throughout his career. From his first solo concert in August 2000 to his *Unprepared* series during the lockdown in 2020, how much has changed? And what remains the same throughout these years, if anything?

Produced by hcmf//

Taming the Air

Bates Mill Photographic Studio, 11.40pm

Simonas Kaupinis tuba

Arminas Bižys baritone saxophone

Arturas Bumšteinas (Lithuania, 1982)

Kas tar teka (2021) 11'

UK Premiere

Arminas Bižys (Lithuania, 1994) & Simonas

Kaupinis (Lithuania, 1994)

Taming The Air (2021) 7'

UK Premiere

Dominykas Digimas (Lithuania, 1993)

Sub-silence II (2021) 12'

UK Premiere

A duo performance from two members of the daring, decade-old Vilnius ensemble Synaesthesia closes out this year's **hcmf//shorts**. *Taming the Air* is an acoustic exploration of wind instruments – based on different musical ideas yet connected into a

continuous stream of sound – developed by Arminas Bižys and Simonas Kaupinis together with sound artists/composers Arturas Bumšteinas, Dominykas Digimas and Simonas Nekrošius. In their own words: 'the performative aspect of the programme is not important – listeners can keep their eyes closed to be even more attentive to the sounds and let themselves be immersed into their own images'.

Produced by hcmf// supported by Lithuanian Culture Institute and Music Information Centre Lithuania; also supported by Lithuanian Council of Culture





Stone Drawn Circles

Phipps Hall, 1pm

Tickets £16 // Concessions £12 // Under 30s £5 // booking required

© Nestor Clemente

Stone Drawn Circles:

Lina Andonovska flutes

Nathan Sherman viola

Michelle O'Rourke voice

Alex Petcu percussion

Caimin Gilmore double bass

Úna Monaghan harp / sound design

Fearless interpreters of new music, **Stone Drawn Circles** is a newcomer to the burgeoning Irish contemporary music scene. The group brings together six trailblazing artists who hold exploratory music at the heart of their practice. Artist-led, the ensemble features players from groups including Eighth Blackbird, stargaze, Crash Ensemble and Ergodos Musicians. Equally at ease with complexity as they are in graphic scoring and improvisation, Stone Drawn Circles is a collective of risk-takers and sonic explorers.

Nicole Lizée (Canada, 1973)

Peril Earrings (2023) 8'

World Premiere

Ill-defined. A decrepit stream-of-consciousness hymnal with redacted or erased pages. Hook rug art made of existential crises. Sing-along choruses with intrusive thoughts. Jellied salads made of curious dread. Mania. Doom. Doldrums. Side 1 of Kate Bush's *The Dreaming*. The opening verse of Love's *The Red Telephone*. The entirety of Lars von Trier's *Melancholia*. Demons. Reapers. It's fine.

'We let the weirdness in.'

Kate Bush: *Leave it Open*, *The Dreaming*

© Nicole Lizée

Úna Monaghan (Ireland, 1983)

In Formation (2023) 10'

World Premiere

A piece investigating at least three things at once: how a musician comes to be, what we carry with us, band dynamics, and humour. At the start, try to be like others. Take on feedback and norms, criticism, teaching and invitations. Try to fit in. Then try to strike out. Do a job while building a team. How does a new ensemble form? How can they learn to fly in formation? The reviews and the output keep scrolling. You are the pilot and the plane. Is it possible to be light-hearted, to be curious and to laugh, flying in this red sky? While the information rushes past?

© Úna Monaghan, with Emily DeDakis and Stone Drawn Circles

Karen Power (Ireland, 1977)*can you hear me now???* (2019) 17'**UK Premiere**

can you hear me now??? was commissioned by ensemble mosaik as part of their UpToThree Series and premiered in December 2019 by Ernst Surburg, Mathis Mayr and Ute Wassermann. The theme for this series was 'text und sprache' and this piece is a continuing exploration into language as a necessity of pure communication that aligns more directly with its origins in nature and in animal calls.

This piece explores the sound, shape, gesture, tone and contour of communication calls in nature and develops a new language between the players and the recorded environment. *can you hear me now???* also continues to employ my aural scores + parts, as alternate methods of communication with performers within the context of working with sounds/materials from outside of the Western Art Tradition. Specifically this approach allows performers and environmental sounds/places to come together, so as to temporarily alter the shared performance/listening environment.

© Karen Power

Cat Hope (Australia, 1966)*Landay Sequenzas* (2022) 14'**World Premiere**

This piece consists of five English translations of Afghan Landays set to music. The Landay is an Afghan form of poetry consisting of a single couplet in Pashto, one of two national languages of Afghanistan. Commonly shared orally amongst Pashtun women, they are sung aloud, sometimes with the beat of a hand drum. They typically address themes of love, grief, homeland, war, and separation. Like all music, they were banned by the Taliban during 1996-2001, and likely again now given the recent Taliban takeover of Afghanistan. Landays are rebellious and powerful, belying the notion of Afghan women as submissive or defeated. They are strong, resilient, political, creative and rebellious.

The graphic scores are made by tracing over photographs of Afghan women under an aircraft, from a photograph by Seamus Murphy. The work explores the potential of graphic notation to reflect or 'contain' certain aural (oral) traditions that may evolve over time. The Landays are translated into English by Eliza Griswold.

© Cat Hope

Produced by hcmf// supported by Culture Ireland**Stone Drawn Circles is supported by the Arts Council of Ireland**

***In Formation* and *Landay Sequenzas* were created with the financial assistance of a Commission Award, funded by the Arts Council/An Chomhairle Ealaíon**

The Contest of Pleasures

Huddersfield Town Hall, 5pm

Tickets £16 // Concessions £12 // Under 30s £5 // booking required

The Contest of Pleasures:

John Butcher saxophones

Axel Dörner trumpet

Xavier Charles clarinet

John Butcher (UK, 1954) /

Xavier Charles (France, 1963) /

Axel Dörner (Germany, 1964)

It never starts, it never stops
(2023) 60'

World Premiere

Playing as a unit for over 20 years now, The Contest of Pleasures is an all-acoustic wind trio bringing together exploratory improvisation pioneers John Butcher, Xavier Charles and Axel Dörner. Early in its existence the trio's playing was described as electronic music for acoustic instruments, and in the years since its members have continued to challenge and expand the possibilities of their own practice and their dynamic as a group.

The trio is also known for its ability to develop a rewarding dynamic with the space around it, as Dan Warburton writes: 'Listen to how these exemplary musicians learn to read the acoustical space of the chapel: Butcher's fluttery key clicks test the stone walls for echoes, Dörner's low sustained tones and unpitched valve breathing measure the room's wavelength, and Charles' delicate high singing lines trace the resonance of its architecture. You can hear them listening to the space they play in, hear their understanding of it taking shape as their intertwined pitches create celestial choirs of overtones singing high in the chapel above them.'

At **hcmf**// 2023, the trio presents *It never starts, it never stops*, in a performance uniquely geared to the acoustics of Huddersfield Town Hall. This World Premiere is all about the musicians' connection with the moment and place, opening up new avenues to experience this iconic venue.

Produced by hcmf//

Liza Lim

All composers are ecologies. They make music out of sets of relationships between instruments, people, spaces, listenings and readings. The ecology that is Liza Lim is distinctively tangled: less monocrop field than unruly rainforest or crowded coral reef. It is a place where everything is both individual and co-dependent, intimately bound but fiercely wild; a place where birth, death and desire are simultaneously present at every point. It is also extraordinarily productive. Following Lim's career is a little like being an Amazonian botanist. Whenever you think you have a grasp on the diversity of your site, a new species of fern or flower appears that somehow both fits perfectly into an existing niche and turns your previous conceptions upside down.

For more than a decade now, ecological thought has been less a metaphor for Lim than a working practice. Born in Perth, Australia, to Chinese-Bruneian parents, she has long been fascinated by ways in which cultural knowledge is encoded and transferred. In the 1990s and 2000s, her work explored different knowledge systems, from the calligraphic notation of Japanese *koto* music, to the flexible storytelling of Chinese mythology, to the 'shimmer' of Aboriginal Australian art, to transcendental Sufi poetry. Inspired by the writings of the British anthropologist Tim Ingold – and particularly his metaphor of 'mycelial' collaboration – Lim began in the 2010s to investigate similar 'cultural' structures within the natural world: structures of desire, communication and collaboration between human and more-than-human species. Her concerto for sheng and ensemble *How Forests Think* (2016) is named after Eduardo Kohn's extra-human anthropology of the Ecuadorian rainforest; *Extinction Events and Dawn Chorus* (2018), written for Klangforum Wien, imagines a post-anthropogenic world through a dawn chorus of coral reef fish.

Multispecies Knots of Ethical Time, which will be given its UK Premiere in Huddersfield by the Lucerne

Festival Contemporary Orchestra, is Lim's latest discovery in this particular jungle. It takes the form of a temporary shrine to the Eigenthal-Rümlig river near Lucerne (close to where the work was first performed), and this space enters the music both in the ritual invocations that take place on stage and in videos and sound recorded in and beside the river. On film the gestural performer Winnie Huang plays a violin by dipping it in the river's flow (an idea developed by the sound artist Bennet Hogg and the artist and writer Merrie Snell); on stage, she uses wearable MIDI controllers to cue and shape video and audio recordings with her movements, playing the river and being played by it.

The work's title is shared with an article by the Australian anthropologist and ecological philosopher Deborah Bird Rose, whose themes of collaboration, desire, birth and entanglement echo the ecology of Lim's own music. Life depends, Bird Rose writes, 'both on the sequential processes of generational time/gift and on the synchronous processes of multispecies nourishment'. To live is 'to continue to 'draw order out of disorder,' which is to say: to keep the gift moving'; conversely, the decline and death of a species is a form of 'double death': in which not only that creature dies but also the gift of future life it gives to subsequent generations and other species that depend upon it. By opening up the polyphonic voices of the river and the interactions of its more-than-human subjectivities (from rocks to plants, fish, birds, insects, and to the guardian spirits of the river itself), Lim introduces what she calls 'a radical imagination of otherness and an expanded sense of selfhood' that is attentive to Bird Rose's conception. The Anthropocene has arrived, with all the death and double death it brings. Can we surrender ourselves to a de-centring of the human, asks Lim – to our ecology rather than to ourselves? Can we find justice for our multispecies kin, before it is too late?

Profile by Tim Rutherford-Johnson

Lucerne Festival Contemporary Orchestra + Winnie Huang

St Paul's Hall, 7.30pm

Tickets £31 // Concessions £25 // Under 30s £5 // booking required

© Liza Lim

Lucerne Festival Contemporary Orchestra:

Phoebe Bognár flute
Andrew Nogal oboe
Ettore Biagi clarinet
Ben Roidl-Ward bassoon
Nicolee Kuester horn
Chloë Abbott trumpet
Stephen Menotti trombone
Jack Adler-McKean tuba
Helga Karen piano
Jake Darnell percussion
Johnna Wu violin
Marina Kifferstein violin
Rachel Daniels viola
Nathan Watts violoncello
Edward Kass double bass

Mariano Chiacchiarini conductor
Winnie Huang gestural performer

Charles Uzor (Nigeria/Switzerland, 1961)

8'46" George Floyd in memoriam (2020) 8'46"

[UK Premiere](#)

8'46" George Floyd in memoriam has been written in reaction to George Floyd's murder on 25 May 2020 in Minneapolis.

While many were confronted with the video of Derek Chauvin sitting on Floyd's neck until he physically could not breathe no more this is my personal surrender to understanding or reacting – or playing with the world through art. As with Cage there is only the noisy flow of time that can hide the impossibility of perfect silence. *8'46"* may go beyond and escape through its tiny crack through which all frozen sentiment escapes. © Charles Uzor

Charles Uzor (Nigeria/Switzerland, 1961)

Katharsis Kalkül. George Floyd in memoriam (2023) 20'

[UK Premiere](#)

After *Bodycam exhibit 3*, my second memorial for George Floyd, a third piece felt missing: something that would allow the listener to walk home in peace. This idea of redemption or oblivion proves to be tricky. As in Aristotelian poetics, purification comes after unimaginable horrors and the pouring of swine blood over our heads. What if the horror won't stop? What if any sense of catharsis is turned upside down, what if all melodies, all chords went from back to front rendering all calculation of momentum obsolete?

The cycle, from Floyd to Chauvin's muteness, ends with the witnesses, with us. © Charles Uzor

Harnessing its close ties to the Academy, the **Lucerne Festival Contemporary Orchestra (LFCO)** – a counterpart to the Lucerne Festival Orchestra – plays a pioneering role in interpreting contemporary music and revolutionising concert formats. Tapping into the potential of new technologies, LFCO offers innovative listening and concert experiences. At **hcmf// 2023**, LFCO is collaborating with new music performer **Winnie Huang**, whose expertise in musical-gestural pieces brings another level of experimentation to the performance.

This concert will be recorded for broadcast by BBC Radio 3

BBC
RADIO



90 – 93 PM

Liza Lim (Australia, 1966)

Multispecies Knots of Ethical Time (2023) 50'

UK Premiere

Movements:

1. Calling the Ancestral River
2. Polyvocal River
3. Pornographies
4. Resistance and flow
5. The Unborn watch us
6. Multispecies Knots

This is a work about time: about our individual finiteness and about the ecological crisis. The protagonist is a river – a symbol for transience and (endangered) continuity. In a video by Morena Barra, the performer Winnie Huang communicates with the life-worlds of the river. The River Being's polyphonic voices open up the possibility of a radical imagination of otherness and an expanded sense of personhood. This work is part of a larger project to join the arts to wider movements of multispecies justice that take up the moral, political and legal claims of animals, plants, rivers, forests and ecosystems as intimately bound up with the fate and well-being of humans. © Liza Lim

Produced by hcmf// as part of The Current Climate; supported by Ernst von Siemens Music Foundation

***Katharsis Kalkül. George Floyd in memoriam* is commissioned by Lucerne Festival with support from Pro Helvetia, Arts Council of Switzerland**

***Multispecies Knots of Ethical Time* is commissioned by Lucerne Festival**

Filming took place in June 2023 at the Eigenthal-Rümlig river, Canton of Lucerne, Switzerland

A two-stage creative development of test filming/recording took place in Melbourne, Australia in April 2023 at Dights Falls on the Yarra River, Yarra Bend Park which is on the traditional Country of the Wurundjeri People of the Kulin Nation

Editing, sound design and software development was carried out in July-August 2023, generously supported by a Creator's Fund grant from Creative Victoria

Support for research time was provided through the Sydney Conservatorium of Music, University of Sydney through the Sculthorpe Chair of Australian Music

Beginner's Guide To Slow Travel

Bates Mill Blending Shed, 10pm

Tickets £16 // Concessions £12 // Under 30s £5 // booking required

Kirkos:

Sebastian Adams
Robert Coleman
Yseult Cooper Stockdale
Jane Hackett
Hannah Miller
Joan Somers Donnelly

Kirkos is a new music group from Dublin, Ireland, as well as the operator of Unit 44, a DIY venue in Stoneybatter with a radically open approach to programming. As an ensemble, they are focused on working collaboratively and trying to test new ideas about what a contemporary music performance can be. Recent work includes *For Private Use*, an online anthology of pieces designed for performance by audience, and *Biosphere*, a series of low-impact, guerrilla outdoor performances around Dublin.

Beginner's Guide To Slow Travel (2023) 60'

World Premiere

Beginner's Guide To Slow Travel is a devised piece composed collaboratively by **Sebastian Adams** (1991), **Robert Coleman** (1989), **Yseult Cooper Stockdale** (1991), **Jane Hackett** (1991), **Hannah Miller** (1994) and **Joan Somers Donnelly** (1991).

How can we craft new ways to navigate the world as the tangible impact of anthropogenic climate change accelerates? One of the huge challenges for music will be adapting to a world where air travel no longer seems justifiable. Dublin-based new music group Kirkos have taken the logistics of their slow travel to Huddersfield, with the extra time, expense and change of internal rhythm it necessitates, as a starting point for this new devised piece. From there, the adventurous experimentalists leap into a sonic and spatial exploration of collecting and reusing, rest, energy transfer, interspecies entanglement and collective grief.

Produced by hcmf // as part of The Current Climate; supported by Culture Ireland and PRS Foundation Beyond Borders

Commissioned by New Music Dublin, Sound Festival and hcmf //

Kirkos is funded through Arts Council of Ireland Arts Grant Funding and supported by Dublin City Council





© Ciaran Hanley / zoocreative)

Michel Chion: Requiem

Phipps Hall, 1pm

Tickets £21 // Concessions £17 // Under 30s £5 // booking required

Electric Circus:

Peter O'Doherty spatialisation

Brian Bridges synthesiser

Brian Bridges (Ireland, 1977)

Improvisation (2023) 10'

World Premiere

Michel Chion (France, 1947)

Requiem (1973) 37'

This performance will be preceded by a short introduction to the work by Michel Chion

First realised in the studios of the Groupe de recherches musicales (GRM) and premiered at the Théâtre Récamier in Paris in 1973, Michel Chion's *Requiem* is having its 50th anniversary recognised by the Northern Lights Project with a series of performances in the UK and Ireland. Described as 'a noisy and surreal deconstruction/recreation of the *Requiem Mass*', the piece will be spatialised on an 8-channel speaker array by Peter O'Doherty. This **hcmf**// performance of *Requiem* will be preceded by a special performance by Brian Bridges on a vintage EMS Synthi AKS synthesiser.

Electric Circus is Ireland's newest contemporary music ensemble. With a focus on works that foreground the intersection of acoustic instruments and spatialised electronic sound, the group commissions new work, develops interdisciplinary projects and facilitates artist residencies in North-West Ireland. Electric Circus is an initiative of Northern Lights Project and is managed and directed by Peter O'Doherty.

Co-produced by Northern Lights Projects and hcmf// supported by Culture Ireland; also supported by Arts Council of Northern Ireland



Sound Waves

Huddersfield Town Hall, 4:30pm

Free Event

Content warning: may contain flashing lights

Sound Waves:
140 Experiments in Sound
World Premiere

A musical exploration of children's graphic scores and experimental sound journeys by pupils from five primary schools* in collaboration with the University of Huddersfield's edges ensemble, composer Fiona Pacey and visual artists Stephanie Bartholet and Kathy Coates-Mohammed (Shape North).

* Crossley Fields Junior and Infant School, Crow Lane Primary and Foundation Stage School, Emley First School, Hartshead Junior and Infant School, Oak CE (VC) Primary School

What is sound? What is music?

In this exciting new commission, 140 children come together with edges ensemble to explore the interplay between the creation of graphic scores, music composition and performance.

Having had the amazing opportunity to work with edges ensemble's experimental musicians and visual artists Shape North, they have explored music appreciation and mark making, leading to the co-creation of graphic scores which will be performed through sound and light by all 140 children alongside edges ensemble.

Forming part of the Kirklees Year of Music 2023 Learning Programme, this brand new work will explore a dialogue between visual art, graphic scores and experimental music making, using traditional and found instruments and voice.

Co-produced and commissioned by Shape North and hcmf// as part of Kirklees Year of Music 2023, supported by Kirklees Council; also supported by Arts Council England, West Yorkshire Combined Authority and the University of Huddersfield

Mivos Quartet

St Paul's Hall, 7.30pm

Tickets £21 // Concessions £17 // Under 30s £5 // booking required

Mivos Quartet:

Olivia De Prato violin

Maya Bennardo violin

Victor Lowrie viola

Louise McMonagle cello

Named as 'one of America's most daring and ferocious new music ensembles' by the Chicago Reader, **Mivos Quartet** is dedicated to presenting contemporary music to new audiences. No strangers to experimentation, they explore multi-media projects involving live video and electronics and create original compositions, arrangements, and improvisations.

This concert will be recorded for broadcast by BBC Radio 3

BBC
RADIO



90 – 93FM

Henry Threadgill (US, 1944)

Sixfivetwo (2018) 18'

[UK Premiere](#)

Henry Threadgill is celebrated as one of the most forward-thinking composers and multi-instrumentalists in American music, a recipient of the 2016 Pulitzer Prize in Music and an early member of the AACM. Threadgill composed *Sixfivetwo* for the Kronos Quartet, a work that includes opportunities for players to improvise. 'The improvisational component is very important... It's a shame that the classical concert world doesn't understand how important it is... Everything is about exploration. We get to where we are because of exploration. That's why improvisation is so important... We won't improve anything unless we have an improvisational approach to life.'

Sivan Eldar (Israel, 1985)

Solicitations (2018) 11'

[UK Premiere](#)

Solicitations: songs, cries, whispers is a series of musical invitations that explore boundaries as offerings. Through solos, duos, trios, and quartets, the ensemble exchanges words as gestures, which hang at the edge of comprehension as touch. Building on my trio *any bed but one's*, it draws inspiration from Fiona Sampson's haptic poem *Drowned Man*.
© Sivan Eldar

Chikako Morishita (Japan, 1981)

Doll Time (2019) 15'

[UK Premiere](#)

Doll Time for string quartet was written as part of my *One Arm* series which I describe as a 'theatre of strangeness'. The focus of the work is on ventriloquism effects between the performer and their performance as a means to bring an interplay of fiction and non-fiction onto the stage. Shifting performative modes between a kind of first and third-person stance result in a slippage or interstice in which the performer might 'communicate' with him or herself. © Chikako Morishita

George Lewis (US, 1952)*Playing with Seeds* (2017) 20'**UK Premiere**

The anthropologist Paul Richards has spent over 30 years studying rice cultivation in Sierra Leone. Richards understands shifting cultivation as a system of improvisation that requires experience, intuition, and knowledge, likening this form of improvisation to the musical. Seed experimentation by women on small plots – 'playing with seeds' – resulted in the emergence of new varieties of rice, presenting the analogy for how this string quartet operates. The music is 'grown' from 'seeds' that are developed into new 'varietals' through various trajectories. I want to suggest that like all listening, an engagement with this work constitutes a form of

nomadic improvisation – not by the performers, who are dealing with fully notated music, but on the part of audiences. © George Lewis

Produced by hcmf//

***Doll Time* is commissioned by Rainy Days Luxembourg and premiered by the Mivos Quartet in November 2019**

***Playing with Seeds* is commissioned by the ECLAT Festival and premiered by the Mivos Quartet in February 2017**





THE CURRENT CLIMATE

Thursday 23 November

“NO MUSIC ON A DEAD PLANET” – MUSIC DECLARES EMERGENCY

As part of our **The Current Climate** series, which launched in 2022, **hcmf//** 2023 will continue to explore the cultural world's far-reaching influence on sustainability, and considering issues that involve artists, organisers and audiences around the world.

Creative work has the power to emphasise and amplify our relationship to the environment, shaping our thinking and pointing to solutions. Throughout this day-long programme of events, **hcmf//** will be looking holistically at the music industry's potential as a positive force for a sustainable future. We'll think about how artists channel environmental activism through their music, while also examining

the idea of industry messaging and how festivals can make climate change the topic sentence of their programming.

Join us for a day of performances, discussions, and artistic presentations shining a light on the challenges for festivals and artists faced with a changing climate and environmental concerns.

Full programme to be announced online at
www.hcmf.co.uk

Produced by hcmf//

ricordi lab

the laureates



**hannah
kendall**

*1984 UK



**alex
paxton**

*1990 UK



**diana
syrse**

*1984 mexico

find out more



Apartment House: Lithuanian Landscapes

St Paul's Hall, 12pm

Tickets £21 // Concessions £17 // Under 30s £5 // booking required

Apartment House:

Mira Benjamin violin

Gordon MacKay violin

Bridget Carey viola

Anton Lukoszevieve cello

Alan Thomas e-guitar

Kerry Yong piano / keyboard

Egidija Medekšaitė

(Lithuania, 1979)

Shrī (2019) 6'

Ramūnas Motiekaitis

(Lithuania, 1976)

Snowless NY 1949 (2022) 11'

UK Premiere

Jurga Šarapova

(Lithuania, 1965)

Untitled Imagine (2023) 15'

World Premiere

Julius Aglinskas

(Lithuania, 1988)

Blue Dusk (2020) 37'

World Premiere

Egidija Medekšaitė writes of her work *Shrī*, 'the title of the piece is the same as Indian raga *Shrī*, which signifies lethargy, melancholy, tenderness, love, spirituality, and is also a call for evening prayer'. The harmony is based on the same raga scale, starting from D# and G#, which also mean tenderness. The rhythm is based on a change of timbre and pitch by creating different layers of pulse, dynamics, and micro-changes rather than structured rhythmical patterns. The electronics support the score in such a way that it creates smooth, almost imperceptible transformations from one timbral layer to another. Throughout the piece, the harmony expands by pizzicato notes that create new timbral/pitch layers. These disappear or merge from one layer to another until it grows into one soundscape.

Ramūnas Motiekaitis' work *Snowless NY 1949* was written for and performed by Apartment House in Vilnius, in Autumn 2022, in a concert focused on the influence and work of Jonas Mekas on the younger generation of Lithuanian artists and composers. Mekas was part of the Lithuanian diaspora in New York City from the late 1940s after the end of World War II. There he developed and enabled the emergent underground film scene. He was also a fine poet. The title of Motiekaitis' work refers to Mekas' writings about his early days in NYC. In Motiekaitis' string quartet, muted sections or panels of intricate music are examined and blurred rhythmically, creating soft vistas of harmonic ambiguity.



© Anton Lukoszevieve

Formed in 1995, **Apartment House** is a British experimental music ensemble with a repertoire that spans all manner of contemporary and innovative music. Described as creating 'pure and rootless musicality' by The Times, Apartment House embraces musical adventure and departs from historical hierarchies of music making with its flexible instrumentation and interdisciplinary interest in visual and conceptual art.

This concert will be recorded for broadcast by BBC Radio 3

BBC
RADIO



90 – 93FM

Jurga Šarapova is an artist who paints, draws, sculpts and sings to herself. *Untitled Imagine* is a series of hand drawn 'imagined' sheet music scores, derived from John Lennon's song *Imagine*, but overlaid and embedded in a highly individual way. The original musical notes are disengaged and situated in a dense, drawn landscape of fluid, linear elegance. The live music is performed in conjunction with Šarapova's speaking/singing voice. When she is working alone she spontaneously sings and speaks to herself, not as a performance, but as private musings and meanderings through her own stream of creative consciousness.

Julius Aglinskas' *Blue Dusk* is an extended work composed for Apartment House in 2020. The ensemble is divided into two groups of three musicians, each group independent from the other. As the work progresses serendipitous moments occur harmonically and contrapuntally, emerging and submerging over time.

© Anton Lukoszevieve

Produced by hcmf// supported by Lithuanian Culture Institute and Music Information Centre Lithuania; also supported by hcmf// Benefactor Dr Peter Bamfield

Martin Arnold: Flax

Phipps Hall, 3pm

Tickets £16 // Concessions £12 // Under 30s £5 // booking required

Kerry Yong piano

Performer, composer and arranger **Kerry Yong** is based in East London. Having trained as a pianist with Stephanie McCallum and completed a doctorate at the Royal College of Music studying with Andrew Ball, he now also performs on keyboards and electronics and has an extensive repertoire that spans new compositions as well as unusual classical works such as the Alkan's arrangement of Mozart's D minor Concerto K 466 for solo piano. He is Director of Music at Grace Church Hackney, melding ancient chants and traditional hymns with choirs, bands, and electronics.

Martin Arnold (Canada, 1959)

Flax (2021) 79'

World Premiere

In 2020, the amazing pianist Philip Thomas and the record label, Another Timbre, commissioned me to write a CD-length (c. 79 minute) piano piece. In relation to my music-making practice, I tend to think the longer a composition is the less change should occur. So I decided my task was to think what I would want to listen to a piano do for a relatively long time.

Pretty much all of my music embraces some kind of continuous melody – and I could think of no good reason this should change with this piece – but I decided to engage more fully a kind of melodic invention that, while always influential to me, had only overtly surfaced a couple of times in my music previously.

I love a lot of jazz, but I'm particularly enthralled with innovators of the 1950s and early 60s, who, while still playing over chord changes, carrying on from bebop, improvised lines that had only a viscosly oblique relationship to the harmonies. Listening to that music, I want those lines to continue indefinitely.

In part, *Flax* addresses that desire: over half of the piece plays with that sweet-and-sour polytonality before it slowly morphs into the kind of modality and organum-like texture that my music more commonly explores. *Flax* never swings; it's a slow-motion swaying, staggering unfurling of lines of pitches. 'Line (noun)': '... from Latin linea (fibra) 'flax (fiber)', from Latin linum 'flax'.

Deepest thanks to the wonderful Kerry Yong for his marvellous version of this quietly demanding piece! Get well Philip! © Martin Arnold

Produced by hcmf//

***Flax* is commissioned by Philip Thomas and Another Timbre**

London Sinfonietta

Huddersfield Town Hall, 7pm

Tickets £31 // Concessions £25 // Under 30s £5 // booking required

London Sinfonietta

Christian Karlsen conductor

Carina Vinke mezzo-soprano

Peter Tansits tenor

Anna Korsun alto

Mariam Rezaei turntables

Auclair voice

Jonathan Green sound

projection

With a formidable reputation for cutting-edge programming and virtuosic performances, **London Sinfonietta** is one of the world's finest contemporary music ensembles. Founded in 1968, the ensemble has commissioned over 450 new works and continues to create world-class music that is in dialogue with contemporary topics such as diversity, climate change and isolation. Harnessing mediums such as video, theatre and poetry in its music, London Sinfonietta is committed to connecting wider audiences with new music and engaging people's imaginations.

Taking inspiration from Hans Werner Henze's classic post-war masterpiece *Voices* (commissioned by the London Sinfonietta), six composers have now been commissioned to create new protest songs for the 21st century. Addressing subjects as diverse as climate change, misogyny, the impact of the pandemic and the power of personal enlightenment, these new songs will be set against some of the movements of Henze's original work which contain messages from 1973 – many of which are still vividly relevant today.

Hans Werner Henze (Germany, 1926)

Henze Song 1: Los poetas cubanos ya no sueñan (1973) 5'

Anna Korsun (Ukraine, 1986)

Haamu (2023) 6'

UK Premiere

It was not very easy for me to find a solution for this very special project, as a task to work with texts is always a challenge to me. Nevertheless, I enjoyed developing the idea for *Voices*.

For me, Henze's music and concepts are very actual to me nowadays. When it comes to having changed my own values over time, I value peace and healthiness way more now than before. I value beloved ones and enjoy spending time with them.

I think that today, the role of a composer, similarly to other artists, is to make our reality multidimensional, to train our brains and to offer alternatives to how we spend our free time. © Anna Korsun

Hans Werner Henze (Germany, 1926)

Henze Song 4: Electric Cop (1973) 4'

Charles Uzor (Nigeria/Switzerland, 1961)

Parmenides Prooimion (2023) 7'

UK Premiere

Parmenides Prooimion is inspired by the presocratic Parmenides of Elea, whose fragments *On Nature* I discovered some years ago. Stumbling into the verses I was agasp at their images of almost mystic quality. The realistic depiction of a wagon ride led by horses and girls, its breathtaking speed, the sounds of rolling wheels and opening gates, left a mark. These verses seemed a testimony of someone's enlightenment, they captured my mind more than Parmenides' treatise on being and non-being, that followed the prooimion.

How to render the philosophy of ontology into music? The mystical images lent me a hand for creating a parallel sound world. While



avoiding any illustrative or semantic 'translation', I wanted to immerse myself into those verses and approach their state of ecstatic clarity. Formally, the piece follows the verse structure. The fast ride is anticipated by the first, purely instrumental section. When the mezzo-soprano starts singing, the ride is already over. The melodious calm reflects the clarity of thought that kicks in after the proomion and soon is stirred up by the philosopher's passion. Passion is exacted not as a philosophical argument, but as the wondrous incident when you look into the mirror, then turn your head and glance to what's behind.

© Charles Uzor

Hans Werner Henze (Germany, 1926)

Henze Song 6: 42 Schulkinder (1973) 5'

Riikka Talvitie (Finland, 1970)

Green Tress (2023) 5'

UK Premiere

The song *Green Tress* starts with the traditional nursery rhyme *The Green Grass Grew All Around*, where the repeated verses increase cumulatively during the piece. I have come up with some new topical verses for this poem, which has a theme of tree planting. In many contexts, it is a bit unclear in which situations tree planting is useful, and what should be taken into account when planting. Some reforestation projects have even been criticised for greenwashing.

In this song, we stop to look at one particular project in the Kurdish region of northeastern Syria, Rojava, where the subsequent fires of forests and crops, the cutting of thousands of trees and the wars have led to the deterioration of water resources. When water supply turns into a weapon? What is environmental warfare? The objective of this project is to produce four million seedlings over a five-year period, increase green spaces to 10% of the total area of northeastern Syria, preserve a healthy ecosystem and biodiversity, spread environmental awareness, and achieve community participation in environmental development – with the values of ecological life, democratic society and women's freedom.

The name of this reforestation project is *Green Tress*. It's the most political thing I know.
(greentress.com) © Riikka Talvitie

Hans Werner Henze (Germany, 1926)

Henze Song 13: Das wirkliche Messer (1973) 3'

Tyshawn Sorey (US, 1980)

Requiem for a Plague: Coda (2023) 5'

UK Premiere

Hans Werner Henze (Germany, 1926)

Henze Song 14: Recht und billig (1973) 3'

Auclair (Rwanda/UK)*In Solidarity with Striking Workers* (2023) 5'**UK Premiere**

Responding to Hans Werner Henze's *Voices* got me thinking about what the ensemble can represent and transmit. How can an orchestra be a site for unifying many selfhoods in a shared intention? Can the embodiment of coordinated action across multiple musical or sonic axes be a radical act? And what can it mean to sing in polyphony in this context? Can it decentre the primacy of the soloist's voice, simultaneously hold space for the complexities of different voices?

I've been thinking on all this as we see the biggest wave of public sector strikes in 30 years in the UK. Over the past year, workers across the country have been fighting for fair pay, decent working conditions and respect. It's horrifying to see the UK government respond by pushing through even more repressive laws that will restrict the right to strike and threaten fundamental human rights. I offer *In Solidarity with Striking Workers* in resistance and in gratitude to all workers and trade unions speaking truth to power. © Auclair

Hans Werner Henze (Germany, 1926)*Henze Song 16: Screams* (1973) 2'**Mariam Rezaei (Iran/UK, 1984)***Azadi/Freedom* (2023) 5'**UK Premiere**

The commissioning of several young composers to contribute to Henze's *Voices* project feels both pertinent and necessary. Bringing together a wide range of perspectives, heritages and experiences informs both the project, liminal space and respective audiences. Henze's work, though it has the best intentions, also has its political misgivings. We can always try our best to be an ally, and in contemporary writing and thought, we now afford space for other creatives with first-hand accounts to inform projects like this. These experiences are so vital.

My work *Azadi/Freedom* utilises speech by composer, artist and activist Fari Bradley. While the world burns in various corners across the globe, there is a revolution occurring in Iran. Sometimes ignored, often misconstrued and frequently reported in the press with a bias, there is a devastating

culture of misogyny that has become progressively more fierce, violent and inhumane. This violence is not new and has been present for generations and in several cultures across the world.

We know that hope lies with younger generations, and to oppress and take away their right to education and freedom of speech is suffocation. Extremes of silencing women involve criminalising art, silencing free speech, criminalising education and the right to protest. The silencing of women must end. So many brothers and siblings hold our hands in protest, but we need more support and less bloodshed. Whilst we stand strong, we all remain human. *Azadi/Freedom* reflects the cyclical nature of protest and the human condition. Whilst we protest with our bodies, we also weep. Whilst we fight with words, we are also tender beings. This constant state of flux is, at once, empathetic, resilient and defiant. We are, only human.
© Mariam Rezaei

Hans Werner Henze (Germany, 1926)*Henze Song 19: Roses* (1973) 8'

Co-commissioned and co-produced by Time of Music and hcmf// as part of the Sounds Now project co-funded by the Creative Europe Programme of the European Union; also supported by John Ellerman Foundation and hcmf// Benefactor Professor Emeritus Richard Steinitz OBE

Ireland: A Dataset

Bates Mill Blending Shed, 9.30pm

Tickets £21 // Concessions £17 // Under 30s £5 // booking required

Tonnta Vocal Ensemble:

Robbie Blake
Elizabeth Hilliard
Simon MacHale
Bláthnaid Conroy Murphy

Nick Roth saxophones

Úna Monaghan sound engineer

Aedín Cosgrove stage / lighting

Jennifer Walshe music / text /
direction / video

Jennifer Walshe (Ireland, 1974)

Ireland: A Dataset (2020) 50'

**World Premiere (live
performance)**

**This concert will be recorded
for broadcast by BBC Radio 3**

BBC
RADIO



90 – 93PM

Conceived during the COVID-19 lockdown as an online project,

Ireland: A Dataset is performed in front of a live audience for the first time at **hcmf** // 2023. Experimental vocal group Tonnta will be joined by saxophonist Nick Roth along with sound engineering from Úna Monaghan and lighting from Aedín Cosgrove, the group coming together to deliver a boisterous radiophonic play exploring Irish identity through issues of nationalism, representation and inclusion.

Identity, Walshe suggests, is created by the 'dataset' we consume: 'An idea of a country is built from the films you watch about that country, the images that are presented to you... But we can change it, we can intervene, and AI [Artificial Intelligence] shows that very bluntly'. Just as an AI is trained by a determined dataset, Walshe looks to develop a new dataset through this performance, assisted by that same technology: neural networks dream in psychedelic John Hinde greens, while AI listens to Enya, Riverdance and the Dubliners, and develops its own version of sean-nós singing to be performed by Tonnta.

A narrative featuring visual imagery, musical accompaniment, projections and radio drama routines, *Ireland: A Dataset* is an intrepid attempt to discern Ireland in a time when everything from its landscapes to its identities have been idealised, appropriated, and remixed beyond recognition.

Produced by hcmf // supported by Culture Ireland and Ernst von Siemens Music Foundation

***Ireland: A Dataset* is commissioned by the National Concert Hall Ireland and Sounding the Feminists**



Jürg Frey

In a conversation some years ago with the composer and conductor Jack Sheen, Jürg Frey drew a line on the table between them with his finger. He was explaining the balance of figurative and abstract elements in his music. 'Sometimes a piece goes more to the abstract on this side,' he explained. 'And sometimes a piece goes more to the figurative on that side. ... You can bring it to absolute abstraction if you lose all of the melodic lines so it's more of an abstract piece, but you can also bring some melody to it and then it becomes more figurative music.'

For figurative and abstract, we might add sound and silence, tone and noise, and even music and art/text/environment to make a map of criss-crossing, permeable lines. Every piece by the Swiss composer, who celebrates his 70th birthday this year, sits somewhere on this map. Each piece is a unique set of coordinates along those intersecting axes. Shuffle the coordinates – shifting the balance a little from sound to silence, or from melody to noise – and you take a few steps further along the path, move the piece a few squares on the board. New possibilities unfold. Here, the terrain is a little higher so the views are wider. Here, lower down, the ground is soft underfoot. Here there are trees; here grass brushes against your ankles. Like every place, every piece has its unique atmosphere.

In Frey's work, place often takes more concrete form as well. It can be a way to engage with language and structure, as in the vocal piece *Lovaty* (1996), whose score is comprised of two long lists of names: one of birds, the other of fields, valleys and hills following a spiral path through the composer's Swiss homeland. It can be a fixed point from which to think about time, as in the abstracted observations of the changing seasons in *Landscape of Echoes* (2019). It can be an environment, as in the series *L'âme est sans retenue*

(1997–2000), composed from field recordings made in a Berlin park in 1997; or the eight-part installation *Weites Land, Tiefe Zeit* (2001–2002), in which transformed field recordings mix with the sounds of percussion, stones and metal objects. Or it can be a reason to attend closely to what is nearby, as it was for the poet Gustave Roud (1897–1976), whose words provide the titles and inspiration for many of Frey's works, including the extended piano solo, *La présence, les silences* (2013–2015). Indeed Roud, who lived most of his life in the tiny village of Carrouge in southwest Switzerland, is something of a model for Frey in his close and devoted attention to the tiniest nuances and details of the world.

And Huddersfield is a special place for Frey: he calls it a 'natural home' for his work, a lot of which has been recorded here for the Sheffield-based label Another Timbre. In 2015 he was **hcmf**// Composer in Residence, and it is fitting that his 70th birthday should be marked at the festival by a day of concerts devoted to his music, chosen by the composer.

As well as the installation *Weites Land, Tiefe Zeit* this will include works for voices and solo viola, performed by EXAUDI and *Stéphanie Bozzini*; definitive performances of *La présence, les silences* and the early *Sam Lazaro Bros* (1984) for solo piano by Dutch pianist Reinier van Houdt; and a performance of the Fourth String Quartet (2018–2020) by the Canadian Bozzini Quartet, whose essential recording of Frey's Second Quartet in 2004 did so much to grow his international profile.

Wherever it may fall on the map of Frey's musical preoccupations, each event promises something special.

Profile by Tim Rutherford-Johnson





Jürg Frey @ 70: EXAUDI

St Paul's Hall, 12pm

Tickets £21 // Concessions £17 // Under 30s £5 // booking required

Ticket offer: book tickets for all three Jürg Frey @ 70 events and save 10%

EXAUDI

James Weeks conductor

Stéphanie Bozzini viola

Founded by director James Weeks and soprano Juliet Fraser in 2002, **EXAUDI** is one of the world's leading vocal ensembles. Committed to performing the newest new music, the ensemble has a special affinity with the radical edges of experimental music and enjoys pushing the boundaries of complexity, microtonality and experimental aesthetics. At **hcmf// 2023** EXAUDI is performing alongside violinist **Stéphanie Bozzini**, whose performances are characterised by a distinct suppleness and intensity that offer deep and rich sonorities.

Jürg Frey (Switzerland, 1953)

Polyphonie der Wörter (1998) 11'

[Text by Robert Walser, Franz Kafka, Fernando Pessoa]

UK Premiere

Mit Schweigen wird's gesprochen I, II (1993) 9'

Landscape of Echoes (2019) 10'30"

[Text by Jürg Frey]

Mit Schweigen wird's gesprochen III, IV (1993) 8'

Because I Could Not Stop for Death (2022) 17'30"

[Text by Emily Dickinson, Bai Juyi (722-846)]

World Premiere

Mit Schweigen wird's gesprochen and *Polyphonie der Wörter* are both compositions that give evidence of my engagement with sound, duration and silence at that time. I was always concerned with the observation that silence is not simply where there is no sound, but silence can also be in the sound itself. And the absence of sound does not mean that silence is now there. These complexities of the relationship between sound and silence have become the basis of many of my pieces. At my invitation, Stéphanie Bozzini performs *Mit*



© Jon Cartwright

Schweigen wird's gesprochen II (1993-95), originally scored for bass clarinet.

As text for *Polyphonie der Wörter I* made lists of two-syllable words from books by Franz Kafka, Robert Walser and Fernando Pessoa. From these lists, the eight singers each compose their own individual text.

Landscape of Echoes comes from my own word fundus, which represents something like my personal vocabulary, an archive of private words. I have repeatedly drawn from this very specific repertoire of words to create my own texts, lists of words and word sequences. For this piece the words are: *Long sight, Landscape of echoes, Blackwater, Late lost colors, Traces in the borderland, Slight wind, Summer light, Winterwhite.*

Because I could not stop for Death: two poems are the basis of this composition. *Because I could not stop for Death – He kindly stopped for me –* are the first lines in Emily Dickinson's text. *The grass is spreading out across the plain, each year, it dies, then flourishes again* is the beginning of Bai

Juyi's text. Both texts deal with transience; Emily Dickinson's journey ends with: *I surmised the Horses' Heads Were toward Eternity.* And Bai Juyi writes to the end: *I see my noble friend depart.*

Emily Dickinson's poem spreads over the whole time and ambitus with melodic fragments and single notes. Within this web of voices the eight lines of the Bai Juyi poem flow as a melody, similar to a 'cantus firmus', repeated eight times, beginning in the bass, ending in the soprano. © Jürg Frey

Produced by hcmf// supported by Ernst von Siemens Music Foundation

Stéphanie Bozzini acknowledges financial support from Canada Council for the Arts and Conseil des arts et des lettres du Québec

This concert will be recorded for broadcast by BBC Radio 3



90 – 93 FM



Jürg Frey @ 70: Reinier van Houdt

Phipps Hall, 4pm

Tickets £16 // Concessions £12 // Under 30s £5 // booking required

Ticket offer: book tickets for all three Jürg Frey @ 70 events and save 10%

Reinier van Houdt piano

Fascinated by the concept of music as something ethereal that eschews the grasp of the composer, musician and listener alike, Dutch pianist and composer **Reinier van Houdt** explores how music challenges the power of creative genius and operates as a ghost-like presence, using tape recorders, radios and other objects to explore the role that timing, space, memory, environment and noise play in creating and experiencing music.

Jürg Frey (Switzerland, 1953)

La présence, les silences (2013-2015) 41'

UK Premiere

Sam Lazaro Bros (1984) 13'

Another score that stood out was by Jürg Frey: it was in a peculiar, for me very magnetic handwriting that almost bordered on drawing. It felt like it was somehow connected to the core of the music. But how to play it was not so evident for me. I felt I kind of had to wait and collect experiences. It stayed with me ever since, sometimes haunted me. In most music scores notations, notes, are like little arrows pointing in a direction, whereas in this score you would have to find your way yourself, like Jürg did. The notes are silent presences, the spaces between them equally important. It is music that needs to be felt, contemplated, re-enacted, rewritten if you will.

When I met Jürg a couple of years ago I had a talk with him about how he 'worked' and it was like a breakthrough moment. I recognised my own musical intuitions in playing and listening to music in general. I started studying all the scores: it was like drawing together with Jürg, releasing colours from the placing and superimposing of sounds, silences and pedals. © Reinier van Houdt

Produced by hcmf // supported by Ernst von Siemens Music Foundation



© Michael Sobodan

Jürg Frey @ 70: Quatuor Bozzini

St Paul's Hall, 7.30pm

Tickets £21 // Concessions £17 // Under 30s £5 // booking required

Ticket offer: book tickets for all three Jürg Frey @ 70 events and save 10%

Quatuor Bozzini:

Alissa Cheung violin

Clemens Merkel violin

Stéphanie Bozzini viola

Isabelle Bozzini cello

Specialising in experimental music, **Quatuor Bozzini** is one of Montréal's most famed contemporary string quartets. With a penchant for taking risks, the quartet is proud of its diverse repertoire that shows off its musicians' skills in supple and detailed performance. Since its founding in 1999, Quatuor Bozzini has commissioned 400 pieces, premiered over 500 works and remains committed to developing the new music scene with musical 'laboratories' that nurture emerging experimental composers and performers.

Jürg Frey (Switzerland, 1953)

String Quartet No 4 (2018 - 2020) 6'

UK Premiere

The composition of string quartets is a very personal matter for me, closely intertwined with my artistic development. Each of the quartets in my oeuvre marks a particular point in my artistic biography. String Quartet No 4 is a piece in five movements.

My music is slow, sometimes static, often delicately shifting between standstill and movement. Standstill, little happens. Within the ambiguity of this standstill, more and more I discovered an energy to bring movement to my music. I follow this energy and the music goes on chapter by chapter, without spectacle, without effort. It seems to be a simple activity. And yet, after more than an hour, this music has arrived at another place. © Jürg Frey

Produced by hcmf// supported by Ernst von Siemens Music Foundation and hcmf// Benefactor Martin Staniforth

Quatuor Bozzini acknowledges financial support from Canada Council for the Arts and Conseil des arts et des lettres du Québec

In loving memory of Mervyn Dawe

Matmos + Jennifer Walshe / b-l duo

Bates Mill Blending Shed, 9.30pm

Tickets £21 // Concessions £17 // Under 30s £5 // booking required

b-l duo:

Bertram Wee keyboards

Lynette Yeo keyboards

Francisco Uberto

(Argentina, 1988)

K.A.M.I.K.A.Z.E (2023) 12'

World Premiere

Bertram Wee (Singapore, 1992)

always give up (2023) 10'

UK Premiere

Matmos:

Drew Daniel electronics

M.C. Schmidt electronics

Jennifer Walshe voice /
electronics

Matmos (US) with Jennifer

Walshe (Ireland, 1974)

Improvisation 45'

San Francisco-formed, Baltimore-based experimental electronic duo Matmos are renowned for their enthralling performances generating melodic electronic sounds through musique concrète methods. The list of objects and sound sources sampled and manipulated by the group over the years is astounding; everything from the amplified nerve tissue of crayfish, plastic surgery and PVC riot shields to helium tanks, frozen streams thawing in the sun and, of course, their own washing machine has a place at a Matmos concert. Their prolific, collaborative approach has resulted in works with Björk, the Kronos Quartet, Terry Riley, Marshall Allen and many more besides. At **hcmf//**, they perform an improvised set with Composer in Residence Jennifer Walshe, which will no doubt prove to be a playful, sensorially delightful affair.

Determined to play the creepiest and most irreverent keyboard music there is to hand, b-l duo return to the festival after last year's psychedelic affair to open this concert. They will present a pair of recent works for MIDI keyboards that operate in the blurred space between physical and digital realities. *K.A.M.I.K.A.Z.E* sets the mute yet heavy presence of Tokyo to an erratic, fragmented fresco of digital sound, alluding to everything from video games to vaporwave and inviting listeners to navigate the incidental encounters that emerge from this juxtaposition. *always give up*, meanwhile, draws from transgressive noise music practices, manifesting as a 'sonic body-horror' traversing themes of futility, violence and harm.

Produced by hcmf// supported by Culture Ireland and Ernst von Siemens Music Foundation

This concert will be recorded for broadcast by BBC Radio 3

BBC
RADIO



90 – 93 PM



THEY HAVE
WAITED
LONG ENOUGH

They have waited long enough

St Paul's Hall, 1pm

Tickets £16 // Concessions £12 // Under 30s £5 // booking required

Nemeth Quartet:

Gülen Ege Serter violin

Şeniz Serter violin

Pınar Basalak viola

Mutlu Varlık Kocaili cello

Katharine Dain soprano

Raphaëla Danksagmüller

duduk / kaval

Elif Canfezâ Gündüz kemenche

Esra Berkman qanun

They have waited long enough
(2023) 50'

UK Premiere

Compositions by:

Aida Shirazi (Iran, 1987)

My Words are Swallows

Kate Moore (Australia/

Netherlands, 1979)

Suat Derviş

Meriç Artaç (Turkey, 1990)

Şahmaran

Ece Temelkuran (Turkey, 1973)

libretti

Concept by Tamar Brüggemann,
Wonderfeel

How do we listen to old stories today? Who tells them? From what point of view? And what if we hear them told by someone else? In *They have waited long enough*, this change of perspective is the focus of a long-term musical project.

In the 2023 cycle, Turkish writer Ece Temelkuran gives voice to three women: the mythical Şahmaran, half-serpent, half-human and a symbol of female (and nonbinary) power; Kassia, born around 805 in Constantinople and the only female composer in Byzantine church music; and Suat Derviş, who, as an author and left-wing activist, always remained unflinchingly herself. Scored by Meriç Artaç, Aida Shirazi and Kate Moore, their song is presented by soprano Katharine Dain and a colourful ensemble.

What will they tell us, given a voice of their own?

Co-produced by Wonderfeel, Istanbul Music Festival and hcmf//
supported by the European Festivals Fund for Emerging Artists and
Fonds Podiumkunsten

This concert will be recorded for broadcast by BBC Radio 3

BBC
RADIO



90 - 93 FM

Éliane Radigue: ASYMPTOTE VERSATILE

Huddersfield Town Hall, 4pm

Tickets £21 // Concessions £17 // Under 30s £5 // booking required

Xavier Charles clarinet
Bertrand Gauguier sarrusophone
Carol Robinson bass clarinet
Thierry Madiot bass trombone
Angharad Davies violin
Dominic Lash double bass
Julia Eckhardt viola
Rhodri Davies harp
Ailbhe Nic Oireachtaigh viola
Aonghus McEvoy guitar
Susan Geaney bass flute
Hannah Miller french horn

Éliane Radigue (France, 1932)
ASYMPTOTE VERSATILE
(1963-64) 90'
World Premiere

Widely recognised as the oldest surviving composition by Éliane Radigue, *ASYMPTOTE VERSATILE* will be performed for the very first time at **hcmf** // 2023. The pioneering French artist referred to her 1960s works as *propositions sonores*, rather than compositions, and this piece is the only one she kept from the period. The graphic score comprises logarithmic curves devised from the Fibonacci sequence, superimposed over sheets of additional notation, to be performed as sustained tones by up to four groups of acoustic instrumentalists spanning the full range of the audible spectrum.

ASYMPTOTE VERSATILE sows the seeds of Radigue's exploration of long durational forms, bridging a 50-year gap between the school of composers she met in 1960s New York and her 2011-onwards *OCCAM OCEAN* series, where she composes for individual instrumentalists.

Convened by Rhodri Davies, this ensemble features many of the *OCCAM* soloists who have worked closely with Radigue, steeped in the aesthetics and methods of her practice. Davies himself has performed eighteen of the composer's pieces over the years, and his fascination with *ASYMPTOTE VERSATILE* stems as far back as 2005, when he came across it in a feature in the Wire. Sixty years in the making, this World Premiere performance is not to be missed.

Produced by **hcmf** // with the support of Diaphonique, Franco-British-Irish fund for classical contemporary music in partnership with the SACEM, the Friends of the French Institute Trust, the British Council, the Institut français, the Institut français du Royaume-Uni, the Centre National de la Musique, Culture Ireland and the Salabert Foundation



Bára Gísladóttir

From Antarctica to the deepest ocean trenches, the extremities of life on earth are something of a theme at this year's **hcmf** //. However, few artists have reached quite so deeply into the abyss as Icelandic bassist and composer Bára Gísladóttir. When her monumental *VÍDDIR* was premiered mere weeks before Covid-19 swept around the world like a toxic hurricane, it appeared to many who were there to anticipate the imminent demise of humanity. One of the most remarkable compositions of the last few years, it is a primeval, explosive hour of bass improvisations, thunderous percussion and screaming bass flutes, yet one whose apocalyptic conclusion (what the critic Andrew Mellor has called 'the white light of general annihilation') somehow comes across as a relief.

Often collaborating in improvisations with fellow bassist Skúli Sverisson, Gísladóttir has become one of music's most fearless low-end explorers, letting her outsized acoustic instrument pull her into the same gravitational field as the drone metal of Stephen O'Malley's *Sunn O)))* or the synthesiser meditations of Éliane Radigue. For sure, her music doesn't pursue the body-shaking grooves of a Kingston or Notting Hill soundsystem, but it does draw on the same intoxicating power of low frequencies to liquify, bind and consume whole worlds. Themes of dark submersion and damaging inundation run throughout her work, from the childhood memory of her father's purchase of a car whose unaffordability precipitated the end of her parents' marriage (*Suzuki Baleno*, 2016), to the explorations of extended winters and desire for eternal hibernation in 2020's *HÍBER*, and the self-explanatory *Rage against reply guy* of 2021.

More recently, and inspired by different forms of sonic movement, her music has tentatively begun to turn its gaze upwards. The hour-long *SILVA*, released earlier this year to widespread acclaim, sees Gísladóttir appearing solo (with electronic processing) in a work that strives up into the air rather down into the earth's coal-like depths. Yet at the same time she doesn't relinquish her affections

for bone-rumbling bass tones, nor the ability of her instrument to go deep into the layers of despair, aggression and, ultimately, hope that characterise her music.

In some ways, the world of *The moon is an eye is a pond and so on and so forth*, composed for Riot Ensemble and receiving its premiere in Huddersfield, inverts the shape of *VÍDDIR*: where that work funnelled everything downward and inward, as if into a black hole, to be torn apart into its constituent atoms, *The moon ...* rises, along connecting beams of light. One metaphor for the piece, the composer says, 'is the idea of stepping into an elevator and travelling to a floor/space/world/dimension'. Willy Wonka-like, this elevator can go almost anywhere: 'We will meet the rats of wrath', Gísladóttir says; but, crucially, we will 'also step into the sacred garden'. The second metaphor is of reflection. Just as the moon may shine down from many thousands of floors above, it may also be reflected back by other, closer surfaces. Circular and silvery, these can appear in turn like a moon, a pond, an eye – and so the reflections keep on going, binding all together.

Profile by Tim Rutherford-Johnson

Riot Ensemble

Bates Mill Blending Shed, 7pm

Tickets £21 // Concessions £17 // Under 30s £5 // booking required

Riot Ensemble:

Richard Craig bass flute

Taylor MacLennan bass flute

Philip Haworth oboe

Ausias Garrigos bass clarinet

Amy Green saxophone

Pétur Jónasson electric guitar

Sam Wilson percussion

Ben Powell piano

Goska Isphording

harp/sichord / synth

Marie Schreer violin

Stephen Upshaw viola

Louise McMonagle cello

Marianne Schofield double bass

Adam Swayne conductor

Committed to connecting people around the world to great contemporary music, London-based **Riot Ensemble** returns to **hcmf** // 2023. Working closely with many top European soloists in new music, Riot Ensemble has been described by The Guardian as a 'supergroup', creating and producing a diverse array of projects that is enriched through bringing in emerging international voices. The ensemble has recently been appointed ensemble in residence at the Royal Academy of Music.

Bára Gísladóttir (Iceland, 1989)

The moon is an eye is a pond and so on and so forth (2023) 50'

World Premiere

The moon is an eye is a pond and so on and so forth, commissioned by Riot Ensemble and **hcmf** // with support from the Ernst von Siemens Music Foundation, was written in the summer and autumn of 2023.

The idea behind the piece is twofold. On the one hand, there is the idea of stepping into an elevator and travelling to a floor/space/world/ dimension. This thought is quite abstract. For example, we may press -7 in the elevator on a few occasions, but the location of this point may differ severely. We will meet the rats of wrath but also step into the sacred garden. On the other hand, there is the idea of reflection between different organisms/dimensions/worlds, as well as the appearance of various objects as one. The moon may shine down from floor 2657 to -7, reflecting from a pond to an eye. The eye may appear as a pond, appearing as a moon. The reflection of moonlight may therefore in some way reflect back to the moon and so on and so forth.

© Bára Gísladóttir

Produced by hcmf // as part of Kirklees Year of Music 2023, supported by Kirklees Council; also supported by Ernst von Siemens Music Foundation and hcmf // Benefactor Professor Mick Peake OBE

The moon is an eye is a pond and so on and so forth is co-commissioned by Riot Ensemble and **hcmf** //

The moon is an eye is a pond and so on and so forth is part of the **Sounds Now** project co-funded by the Creative Europe Programme of the European Union

Information

Please note:

- // Tickets will not be available to purchase or collect on the door, but (availability permitting) will be available to book online up until the start of each event
- // Tickets will be available to collect from the Lawrence Batley Theatre Box Office on Wednesday – Saturday, from 10am – 5pm
- // If you opt to have your tickets posted to you, you will need to book by Friday 10 November

Saver Tickets:

Festival Saver: £480 // Concession £380
Admission to all performances with a ticket price taking place between Friday 17 and Sunday 26 November

Opening Weekend Saver: £190 // Concession £150
Admission to all performances with a ticket price taking place on Friday 17, Saturday 18 and Sunday 19 November

Please note: Saver Tickets do not include guaranteed entry to our programme of free events (including **hcmf// shorts**)

Concessions:

Concessions rates apply to students, over 65s, people with disabilities and people who are unwaged.

Accessibility:

Concessionary rates are available for audience members with disabilities, plus one free ticket for a companion if required. Support dogs are welcome. Limited parking for audience members with a disability is available at each venue. Please email info@hcmf.co.uk to discuss your requirements.

Venue Directions:

Venue directions can be found on each individual event page at:
www.hcmf.co.uk/2023-programme

How to book:

Online: www.hcmf.co.uk

Phone: +44 (0)1484 430528

In person: Lawrence Batley Theatre, Queen Street, Huddersfield, HD1 2SP

Box Office opening times: Wednesday – Saturday, 10am – 5pm

Please check your tickets as soon as you receive them.

Please note:

Latecomers will not be admitted until, and only 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 make changes to or cancel an event in the event of circumstances beyond our control.

Travel Information:

National trains and coaches:

National Rail Enquiries
www.nationalrail.co.uk

National Express
www.nationalexpress.com

West Yorkshire trains and buses:

Metrolink
www.wymetro.com

First Huddersfield
www.firstgroup.com

West Yorkshire Journey Planner
www.metrojourneyplanner.info

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

BENEFACTORS

Dr Peter Bamfield
Mr & Mrs Mervyn & Karen Dawe
Professor Mick Peake OBE
Colin Rose
Mr Martin Staniforth
Professor Emeritus Richard Steinitz OBE
Allan & Mo Tennant

PATRONS

Martin Archer
Mrs Shirley Bostock
Sir Alan Bowness
Mr Alex Bozman
Roz Brown
Mr C W Dryburgh
Ms Rosemary Johnson
Joe Kerrigan & Christine Stead
Graham Hayter & Kevin Leeman
Mr John Moffat
Laurence Rose
Dr M R Spiers
Terrence Thorpe
Peter John Viggers
Barnaby & Maria Woodham

FRIENDS

Mr Derrick Archer
Miss Mary Black
John Bryan
Mr Richard Chalmers
Marie Charnley
Ms Rona Courtney
Andy Hamilton
David Hanson
Mr Bryn Harrison
Mr David A Lingwood
Dr Anthony Littlewood
Nikki & James McGavin
Mr Nicholas Meredith
Mr Graham Moon
Mr Philip Bradley & Ms Geraldine Kelly
Dr Roger M W Musson
Harriet Richardson
Judith Serota OBE
Mr & Mrs David & Phillida Shipp
Mr & Mrs Vic & Alison Slade
Colin Stoneman
Gregory & Norma Summers
Mr Gordon Sykes
John Truss
James Weeks

Get involved with hcmf//

As a registered charity, your support makes a huge difference to our work in bringing the very best of contemporary music to our audiences in Huddersfield each year. Over 35% of the funds we raise goes directly to composers, artists and performers and, during the festival alone, **hcmf//** generates £1.2 million for the local economy each year.

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

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

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

- // donate at any time at **www.hcmf.co.uk**
- // join our Membership Scheme
- // become a corporate donor or sponsor
- // support our fundraising campaigns for specific projects
- // leave a gift in your Will or give an in-memory gift
- // volunteer as a Festival Steward

To find out more or to make a donation, please visit **www.hcmf.co.uk**

hcmf//

BBC
RADIO


90 – 93FM

The long-established partnership between **hcmf//** and BBC Radio 3 continues with concerts from the 46th edition of the festival being broadcast on the New Music Show. Along with interviews, reports and recordings from an array of events and installations, the broadcast concerts will enable listeners at home to hear and celebrate a wealth of cutting-edge repertoire from some of the world's leading voices in contemporary music.

You can hear the **hcmf//** broadcasts in two special editions of BBC Radio 3's New Music Show at 10pm on Saturday 2 December and Saturday 9 December, as well as in other editions of the show right into the new year. You can also listen to all the programmes on BBC Sounds.

New Music Show **Saturday 2 December**

Egidija Medekšaitė: Shri
Apartment House

Jürg Frey: Polyphonie der Wörter
UK Premiere
EXAUDI
James Weeks: conductor

Charles Uzor: 8'46" George Floyd in memoriam
UK Premiere
Lucerne Festival Contemporary Orchestra

Jennifer Walshe: Ireland: A Dataset
World Premiere of live version
Tonnta Vocal Ensemble
Nick Roth: saxophones
Úna Monaghan: sound engineer

New Music Show **Saturday 9 December**

Didem Coskunseven: Ext.The Woods.Night
UK Premiere
Ensemble Nikel

Jürg Frey: Because I Could Not Stop for Death
World Premiere
EXAUDI
James Weeks: conductor

Sivan Eldar: Solicitations
Mivos Quartet

Rebecca Saunders: Skull
UK Premiere
Oslo Sinfonietta

Plus composer interviews and reportage from sound installations at the festival



MUSO

COMMUNICATIONS

Digital & Print Publishing | Graphic Design
Web Development | Brand design | Marketing

info@musocommunications.com | www.musocommunications.com

Liza Lim

"If Liza Lim isn't on your musical radar, I suggest you remedy that."

Liam Cagney, Gramophone



Philip Venables

"Mr. Venables gives us wit, hostility and poignancy, all at once."

Zachary Woolfe, The New York Times

RICORDI



UNIVERSAL MUSIC
PUBLISHING GROUP

CLASSICS
& SCREEN

SOUTHBANK CENTRE

THIS IS CLASSICAL MUSIC IN THE 21ST CENTURY

RANDALL GOOSBY: INTERSECTIONS
– BLACK MUSIC & WORDS

SUN 14 JAN

PARAORCHESTRA: DRONE REFRACTIONS

FRI 26 JAN

MANCHESTER COLLECTIVE &
FERGUS MCCREADIE TRIO (DOUBLE BILL)

FRI 15 MAR

JAMES MCVINNIE & TRISTAN PERICH: INFINITY GRADIENT

SAT 23 MAR

PATRICIA KOPATCHINSKAJA: EVERYDAY NON-SENSE

WED 24 APR

NONCLASSICAL AT 20: OUTSIDE THE LINES
& AFTER HOURS (DOUBLE BILL)

SAT 4 MAY

VOICES FROM THE EAST:
WITH BOURNEMOUTH SYMPHONY ORCHESTRA
& KIRILL KARABITS

SUN 19 MAY



BOOK NOW



Supported by government funding by
**ARTS COUNCIL
ENGLAND**