

hcmf

Friday 16 – Sunday 25 November 2018

huddersfield contemporary music festival

In partnership with
The University of Huddersfield

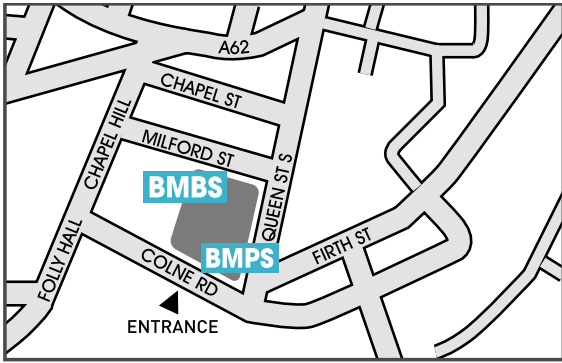
hcmf.co.uk
Box Office 01484 430528

   #hcmf2018

FESTIVAL DIARY

UK UK PREMIERE
W WORLD PREMIERE

DATE	NO	EVENT	TIME	VENUE
Fri 16 Nov		Exhibition Launch: Christian Marclay	4pm	Market Gallery, Queensgate Market
	1	Ensemble Musikfabrik: Saunders 1 UK	7pm	Huddersfield Town Hall
	2	Christian Marclay: To be continued UK The One I Feed UK	10pm 11.30pm	Bates Mill Blending Shed Bates Mill Photographic Studio
Sat 17 Nov		Workshop: Noise Orchestra	10.30am – 2.30pm	Oastler Building
	3	Duo Gelland UK	1pm	St Paul's Hall
	4	Wikipiano W	4pm	Phipps Hall
	5	The Monochrome Project: Braxton UK	7pm	St Paul's Hall
	6	ensemble mosaik: Poppe UK	9.30pm	Bates Mill Blending Shed
		The Ectoplasm Girls	11pm	Bates Mill Photographic Studio
Sun 18 Nov		Installation: Noise Orchestra	10am – 4pm	Oastler Building
	7	Ensemble Musikfabrik: Saunders 2 UK	1pm	St Paul's Hall
	8	Christian Marclay: Investigations W	4pm	Huddersfield Town Hall
	9	Nice Guys Win Twice UK	7.30pm	Bates Mill Blending Shed
	10	TEMKO: Riley UK	10pm	St Paul's Hall
Mon 19 Nov		Tom Sanderman UK	11am	St Paul's Hall
		Mini Pop-Up Art School	11am – 3pm	Richard Steinitz Building Atrium
		Quad	12pm	Richard Steinitz Building Atrium
		Kathryn Williams	12.40pm	University Sports Hall
		senza misura 1 UK	1.20pm	St Paul's Hall
		Christian Marclay: Ephemera 1	2pm	Phipps Hall
		DriftEnsemble	3pm	Huddersfield Town Hall
		Clarice Rarity + Nathanael Gubler	3.30pm	Huddersfield Town Hall
		Songs for VONK UK	4.30pm	Bates Mill Blending Shed
		Decay W	5.10pm	Bates Mill Blending Shed
		Threads W	6.20pm	Bates Mill Photographic Studio
		Specimens	7.40pm	Northern Quarter
		Thomas Meadowcroft	8.20pm	Northern Quarter
		Christian Marclay: Manga Scroll	9.30pm	Bates Mill Photographic Studio
		Heather Roche + Eva Zöllner UK	10.30pm	Bates Mill Photographic Studio
	Christian Marclay: Ephemera 2	11.30pm	Bates Mill Photographic Studio	
Tue 20 Nov	11	Sarah Cahill	12pm	St Paul's Hall
		senza misura 2 UK	2.30pm	St Paul's Hall
	12	United Instruments of Lucilin W UK	3.30pm	Phipps Hall
		Untroubled Light // Melt W	5.45pm	Huddersfield Town Hall
	13	Harriet UK	7pm	Lawrence Batley Theatre
14	Thurston Moore	9.30pm	Bates Mill Blending Shed	
	Christian Marclay + Shelley Hirsch	11pm	Bates Mill Photographic Studio	
Wed 21 Nov		senza misura 3 UK	11am	St Paul's Hall
		HISS @ 10 #1 W	3.30pm	Richard Steinitz Building Atrium
		HISS @ 10 #2 W	4.30pm	Phipps Hall
		HISS @ 10 #3 W UK	5.30pm	Richard Steinitz Building Atrium
	15	Kudzu UK	7pm	Bates Mill Blending Shed
	16	Fast Gold Butterflies W UK	9.30pm	Magic Rock Tap Room
Thu 22 Nov		senza misura 4 UK	10.30am	Phipps Hall
	17	Lori Freedman: Beyond Excess W UK	12pm	St Paul's Hall
	18	Kluster5 UK	4pm	Phipps Hall
	19	A History of the Voice UK	7pm	St Paul's Hall
	20	Christian Marclay: Screen Play + Okkyung Lee	9pm	Bates Mill Blending Shed
	21	Quatuor Bozzini UK	11pm	Bates Mill Photographic Studio
Fri 23 Nov	22	Mimitabu UK	12pm	Phipps Hall
	23	MUTED UK	2pm	Huddersfield Town Hall
	23	MUTED UK	4pm	Huddersfield Town Hall
		senza misura 5 UK	5.30pm	Phipps Hall
	24	Divertimento Ensemble: Sciarrino UK	7pm	St Paul's Hall
	25	Stockhausen: Oktophonie	9.30pm	Bates Mill Blending Shed
	26	Christian Marclay + Okkyung Lee + Mats Gustafsson W	11pm	Bates Mill Photographic Studio
Sat 24 Nov	27	Ligeti Quartet	12pm	St Paul's Hall
		Other times, other places	2pm	Huddersfield Art Gallery
		Canopy of Voices W	4pm	St Peter's Church
	28	Sciarrino: Carnival UK	7.30pm	St Paul's Hall
	29	hcmf// mixtape W	10pm	Bates Mill Blending Shed
Sun 25 Nov		Music at Play: Sound Explorers	10am – 10.45am	Heritage Quay
		Music at Play: Sound Explorers	11.15am – 12pm	Heritage Quay
	30	Arditti Quartet + Jake Arditti W UK	1pm	St Paul's Hall
	31	POLES UK	4pm	Bates Mill Blending Shed
		hcmf// special brew	7pm	Magic Rock Tap Room

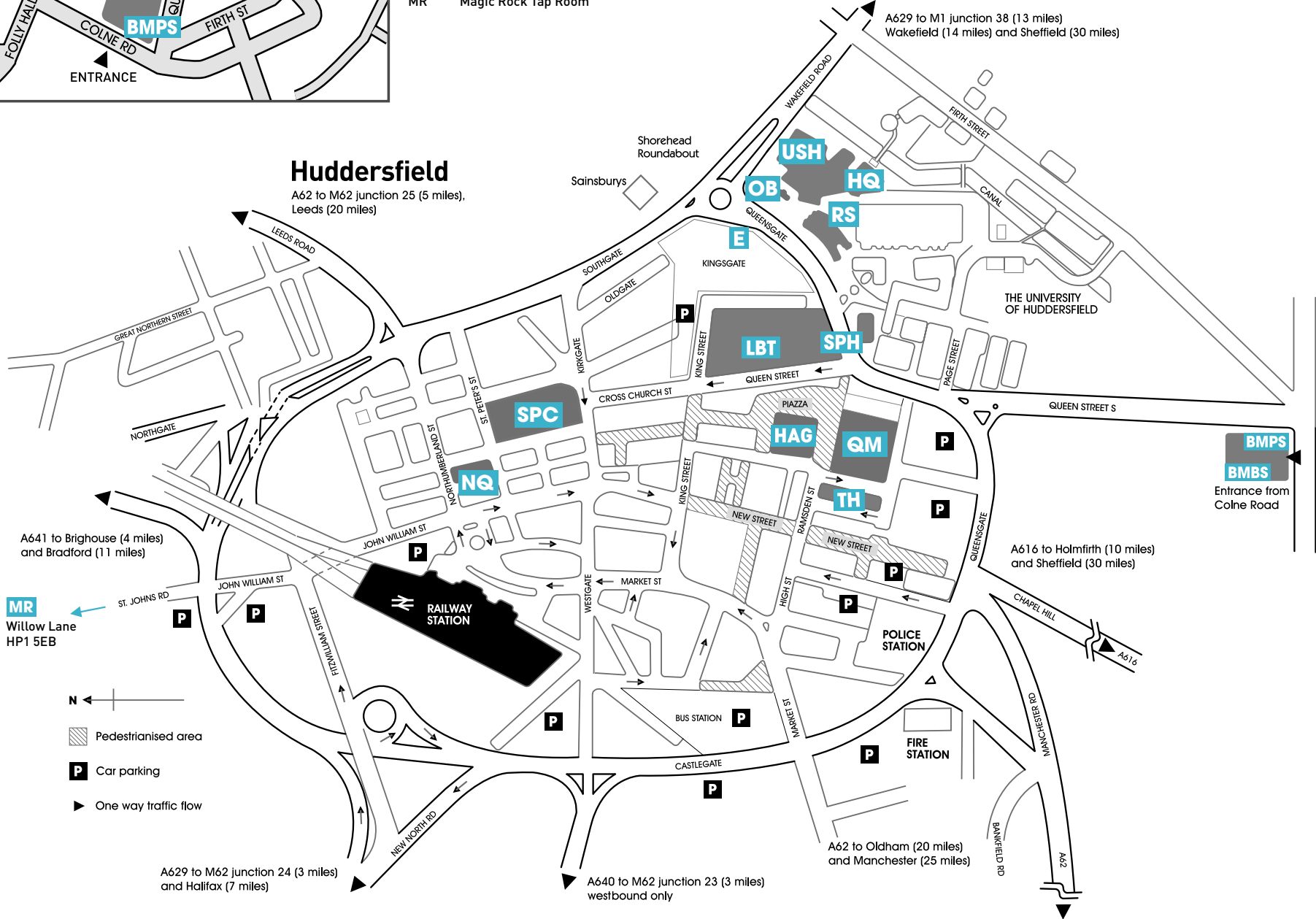


Venue Key

BMBS	Bates Mill Blending Shed	NQ	Northern Quarter	SPH	St Paul's Hall
BMPS	Bates Mill Photographic Studio	OB	Oastler Building	SPC	St Peter's Church
E	Epicure Bar & Kitchen (hcmf// info desk)	QM	Queensgate Market (Market Gallery)	TH	Town Hall
HQ	Heritage Quay	RS	Richard Steinitz Building (Phipps Hall, Atrium & RSG/01)	USH	University Sports Hall (in Student Central)
HAG	Huddersfield Art Gallery				
LBT	Lawrence Batley Theatre				
MR	Magic Rock Tap Room				

Huddersfield

A62 to M62 junction 25 (5 miles),
Leeds (20 miles)



A641 to Brighouse (4 miles)
and Bradford (11 miles)

MR
Willow Lane
HP1 5EB

- N
- Pedestrianised area
- Car parking
- One way traffic flow

A629 to M62 junction 24 (3 miles)
and Halifax (7 miles)

A640 to M62 junction 23 (3 miles)
westbound only

A62 to Oldham (20 miles)
and Manchester (25 miles)

A616 to Holmfirth (10 miles)
and Sheffield (30 miles)

A629 to M1 junction 38 (13 miles)
Wakefield (14 miles) and Sheffield (30 miles)

BMPS
BMBS
Entrance from
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Music Performance BMus(Hons)	Music Performance PgDip
Popular Music BMus(Hons)	Music PhD



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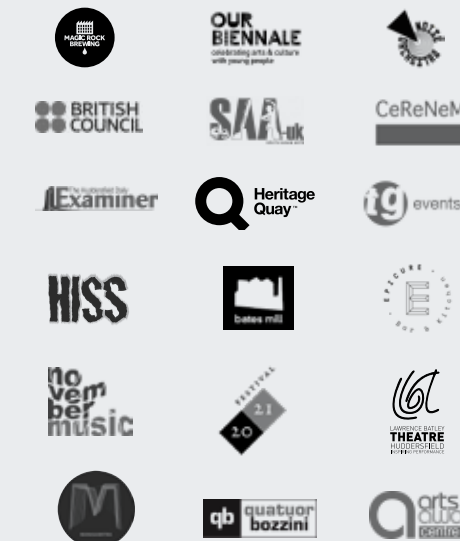
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Festival Partners



The Festival also gratefully acknowledges support from

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Professor Mick Peake

Page 05	Director's welcome
FESTIVAL PARTNERS	
Page 06	University of Huddersfield
Page 06	Arts Council England
Page 07	Kirklees Council
Page 07	BBC Radio 3
Page 08	Dutch Performing Arts
Page 08	Swiss Arts Council Pro Helvetia
Page 09	Swedish focus at hcmf//
Page 09	Goethe-Institut London
PROGRAMME	
Page 10	Exhibitions
Page 12	Profile: Christian Marclay
Page 14	Friday 16 November
Page 19	Saturday 17 November
Page 22	Profile: Anthony Braxton
Page 26	Profile: Enno Poppe
Page 29	Sunday 18 November
Page 32	Profile: Jessie Marino
Page 36	Profile: Aart Strootman
Page 37	Monday 19 November
Page 49	Profile: Heather Roche
Page 50	Learning & Participation
Page 52	Tuesday 20 November
Page 62	Wednesday 21 November
Page 64	Profile: Malin Bång
Page 70	Thursday 22 November
Page 79	Friday 23 November
Page 82	Profile: Salvatore Sciarrino
Page 85	Profile: Stockhausen, Space and Spirituality
Page 88	Saturday 24 November
Page 94	Profile: Julius Eastman
Page 96	Sunday 25 November

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The Festival would especially like to thank the following for their service and support:

Barry Hynes, Kitty Porteous, Bob Cryan, Rachel Cowgill, Jacqui Gedman, Adele Poppleton, Kath Davies, Victoria Firth, Karen O'Neill, Brendan Hulse, Nigel & Richard Bates, The Cedar Court Hotel, The Central Lodge Hotel and The Old Golf House.

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Welcome to the 41st Huddersfield Contemporary Music Festival!

As we move into the fifth decade of the Festival, it seems a pertinent moment to ask the question – what do we understand by the term ‘composer’ in today’s sound world? When you add to the mix that

we live in an increasingly visual world, then there can be no-one more qualified to help us explore such issues, than the Swiss-American artist Christian Marclay. From beginning his career as an experimental DJ in 1970s New York, to being the creator of arguably the most popular video art work *The Clock* (currently bringing in the crowds at the Tate Modern as I write this), Marclay’s practice explores the fusion of fine art and musical cultures, transforming sounds and music into a visible, physical form through performance, collage, installation, photography, and video. The programme at **hcmf//** will include the world premiere of the artist’s latest venture into sound – *Investigations*, for 20 pianos and 20 players – and we are grateful to the Swiss Arts Council Pro Helvetia for the generous support that makes this focus on Marclay’s work possible.

As we set out on this journey into our fifth decade, I feel that I can state with confidence that contemporary and new music finds itself in a good place, with an incredible array of emerging talent here in the UK and beyond, generating ever-increasing audiences, for a body of work that is as diverse as it is stimulating.

Perhaps great art therefore does rise from adversity after all, because we have to place all of this positivity in the context of a world that is increasingly troubled. Displacement is the defining feature of the times we currently live in – whether through forced migration caused by war or poverty, or people shifted to the margins of society through unacceptable levels of homelessness. It is right that art (and music) provides a window to this society, and displacement in its many manifestations is something we will return to in future editions. In 2018, climate change, fake news, and technology are some of the drivers behind eclectic new and important works commissioned and curated to present at this edition of **hcmf//**.

My thanks go to our core partners and funders for their continued support – Arts Council England, Kirklees Council and the University of Huddersfield. The international programme is supported by STIM, Export Music Sweden, Kultur i Vast, Musik i Syd, the Swiss Arts Council Pro Helvetia, Goethe-Institut London, and a special welcome to Dutch Performing Arts as we embark on a new three-year partnership. A special thank you also to the PRS Foundation for their support of our Talent Development Programme. As always I am grateful to our fantastic **hcmf//** audience who continue to turn out in large numbers to support the Festival. I look forward to welcoming you all to Huddersfield for an incredible 10 days of wonderful music from around the world.

A handwritten signature in black ink, appearing to read 'G. McKenzie'. The signature is fluid and cursive, with a long horizontal stroke at the end.

Graham McKenzie
Artistic Director & Chief Executive

Christian Marclay

Market Gallery, Temporary Contemporary
(Queensgate Market)

Friday 16 November – Sunday 25 November
Monday – Saturday: 10am – 5pm
Sunday: 10am – 4pm

Launch Event: Friday 16 November, 4pm

Presented at Huddersfield's Queensgate Market and on display throughout **hcmf//** 2018, this exhibition features some of the scores used as the visual source for Marclay's live concerts during the Festival, exploring his genre-breaking fusion of contemporary music and visual art. A versatile series of compositions that substitute film, fine art and physical objects for musical notation, these scores consider the role sense and environment can play in performance, suggesting other possible forms of material for musicians to respond to. Alongside his graphic scores and video scores, there will be video documentation of some of Marclay's early music performances.

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

Other times, other places

Huddersfield Art Gallery

Friday 16 November – Sunday 25 November
11am – 4pm
Closed Sunday + Monday

Live performance by **Angharad Davies**
(violin) & **Tom Jackson** (bass clarinet):
Saturday 24 November, 2pm

The great stone circles of these islands – Brodgar (Orkney), Drombeg (Ireland), Stonehenge (England) – are gatherings of material that made extraordinary spaces in which, so archaeology suggests, there were festivals, rituals, performances. *Other times, other places* does the same, but by gathering sounds rather than stones: field recordings from different locations around the British Isles that gradually move through the concert space.

Other times, other places can be experienced either as a sound installation in its own right, or as the setting for live performances of composed and improvised music. The work is a collaboration between the composer Christopher Fox, the improvising musicians Angharad Davies and Tom Jackson, and the composer/sound designer Georgia Rodgers.

Field recordings are mixed and diffused through the space to produce an hour-long installation which listeners can inhabit or pass through as they wish.

Produced by **hcmf//** co-commissioned by sound, **hcmf//** and University College Cork with support from PRS for Music Foundation's Beyond Borders programme

Spiral

SPiRAL Studio, Richard Steinitz Building
(2nd floor), University of Huddersfield

Saturday 17 November:
10am – 12pm / 2pm – 4pm
Sunday 18 November:
10am – 12pm / 2pm – 4pm
Monday 19 November:
10am – 4pm

Loop duration: 120 minutes

The Spatialisation and Interactive Research Lab (SPiRAL) at the University of Huddersfield is a 25.4-channel studio for cutting-edge developments in 3D audio, high-order ambisonics, multichannel electronic composition, and immersive sonic-arts environments. Conceived by Prof Michael Clarke, this SRIF-funded lab has a unique configuration, stacking three 8-channel loudspeaker rings in a cylindrical structure with a 25th channel at the top of the room, plus four subwoofers. As well as being used by composers, the facility is used in the design and testing of new spatial audio software by researchers from the Creative Coding Lab of CeReNeM (Centre for Research in New Music). The works presented here demonstrate a diverse collection of approaches to the space by CeReNeM staff and PhD students, including multi-channel acousmatic compositions and immersive multimedia installations.

Featuring:

Jorge Boehringer Small Island in Ideal Colours (2018)

Paulina Sundin & Monty Adkins Spectral Shards (2017)

Sebastien Lavoie The 4 Seasons – Autumn (2012)

Kristina Wolfe Sacred Landscapes (2018)

Sam Gillies infinitely gentle, infinitely suffering (2018)

Produced by **hcmf//** and **CeReNeM**

Also on at Huddersfield Art Gallery...

Liz K Miller: The Circular Scores

10 November 2018 – 2 February 2019
11am – 4pm
Closed Sunday + Monday

This exhibition showcases the work of Liz K Miller, winner of the West Yorkshire Print Workshop's Flourish Award for Excellence in Printmaking in 2017. Through the visual language of mapping and notating, she explores the seductiveness of cycles and repetitive patterns to the human condition. This exhibition brings together her recent sound visualisation artworks: imagery that deconstructs and re-invents musical score in order to visualise the complexity of sound within time and space.





Photo © Daniel Spehr. Courtesy the artist.

Christian Marclay

The following text is an excerpt of a conversation between Christian Marclay and David Toop, recorded in London on December 3, 2007 and published in *ARCANA III MUSICIANS ON MUSIC*. Edited by John Zorn

Christian Marclay: For me editing a video is like making a sound collage but with visuals attached to it – not a soundtrack to images, but images that have sounds: sound-images. More recently I used video to generate performances, with video scores such as *The Bell and The Glass* (2003) and *Screen Play* (2005). I'm using video for visual cues, devising ways to give musicians instructions. The music is triggered by the projection. *Screen Play* is a montage of old films, all silent and all black and white, on top of which I overlaid these simple and colorful graphic animation: mostly lines and dots, simple forms derived from the staff lines and dots on a traditional score.

We're so conditioned to watching films with soundtracks, that film images have the power to trigger sound. There are certain sounds that we now automatically associate with certain images, so I'm playing with this conditioning. The abstract graphics act as potential cues, signals to indicate a duration, a change, or maybe suggest a rhythm or pitch. Because the video is visible, the audience is engaged in the process. They're seeing what inspired the music. They see the cause and hear the effect. It's not completely improvised, the musicians rehearse, familiarized themselves with the video and learn the cues. The way I've been presenting *Screen Play* is to invite three different ensembles to take turns performing in the same evening. The audience sees the movie three times with three different soundtracks.

Because sound can affect a scene, and something

that might appear to belong with one kind of music will appear to be short with another. And you may notice something visually that you hadn't noticed before because a sound underlines it differently from one interpretation to the next. You may ask yourself: am I watching the same film or a different version? Something happens that's different than if you're sitting with your eyes closed, listening to a piece of music, where the score is visible only to the musicians.

David Toop: Did you have a sense of what you wanted to hear when you were devising this piece?

CM: I could hear music in my head when editing the footage. I had an idea of what it could be, but most of the time I'm surprised with what musicians come up with. It's been performed many times and it's always different. It's basically an open score, only the duration is the same and, even then, musicians decide to start a little before and end a little after. I never know what's going to happen and that's great. So, in a way, the only thing that I can really put my name on, as a composer, is the visuals. That's going to remain the same, but the music will always be different.

DT: But it is your music, to an extent, isn't it, because it wouldn't have happened without you and your method and your directions that are intrinsic in the material.

CM: I'm not sure. These new pieces, like *Shuffle* (2007) or *Graffiti Composition* (2002), they offer only possibilities: it's like a social situation that involves musicians and audiences. And whatever happens in that setting, happens: I have no control over what the music sounds like.

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1 Ensemble Musikfabrik: Saunders 1

Huddersfield Town Hall, 7pm

Tickets £25 (£19 concession / online)

Ensemble Musikfabrik:

Helen Bledsoe flute
Peter Veale oboe
Carl Rosman clarinet
James Aylward bassoon
Christine Chapman horn
Marco Blaauw trumpet
Matthew Conley trumpet
Bruce Collings trombone
Melvyn Poore tuba
Ulrich Löffler piano
Benjamin Kobler piano
Dirk Rothbrust percussion
Thomas Meixner percussion
Krassimir Sterev accordion
Hannah Weirich violin
Yoonhee Lee violin
Axel Porath violin
Dirk Wietheger violoncello
Florentin Ginot double bass

Enno Poppe conductor
Juliet Fraser soprano
Paul Jeukendrup sound design
Rebecca Saunders concept / spatial direction

The pioneering Ensemble Musikfabrik present *Yes*, a new work by renowned composer Rebecca Saunders, the recipient of an Honorary Doctorate from the University of Huddersfield in November 2018. A meditation in the ambiguities of language and expression, *Yes* is inspired by the time-warping monologue that concludes James Joyce's masterpiece *Ulysses*. It is a literally breathtaking piece of music, the ensemble responding to the inhales and exhales in Fraser's vocal performance with fluid arrangements. The result is an ever-changing collage of music and theatre in which our preconceived notions of language are lost to time.

Rebecca Saunders (UK, 1967) Yes **UK PREMIERE**
 (2016/17) 80'

Yes refers to Molly Bloom's monologue, the final chapter of James Joyce's *Ulysses*. This monologue can be regarded as a kind of literary collage, a web woven from the innumerable paths traced by stories, thoughts, associations, and moments in a continuous, unrelenting high-energy stream: a snapshot, a state of being before and during the act of falling asleep, amid glimmerings of the subconscious.

Oscillating between moments of absence and presence, the text is not always audible, remaining often subcutaneous, yet still tangible and present. The monologue is often sung, but also recited by the soprano and the instrumental musicians, be it on an out- or in- breath, half-whispered, nearly silent, or suppressed beneath a hand. At times words or phrases rear up, becoming visible, audible and intelligible, before disappearing again, consumed within the flow of the music – just as moments of Bloom's biography, personality, and memories take on temporary form in her inner, stream-of-consciousness monologue, only to sink back into the river of time.

Working with the voice, its limits, and the need of breath can capture an innate human fallibility, a raw intimacy – and exploring a multitude of ways to work with the breath opened up a whole new world of sonic and emotional possibilities. The various forms of recitation of the text seeks partly to suppress and transform the monologue into a multitude of a sonic surfaces, which the music then implies, suggests, frames and re-contextualises. While *Yes* eschews any immediacy of meaning, its juxtaposition of words and music seeks to unleash meaningful, emotionally charged relationships from within the text.

The repeated 'yes' is ambiguous and complex. It casts shadows of and allusions to: the moment of half-conscious orgasm; a life-affirming 'yes'; the 'yes' that seals one's fate; and Bloom's recollections of myriad sexual encounters. These



Rebecca Saunders © Astrid Ackermann

deeply erotic moments – in all their facets, from romantic to soberingly grotesque – appear in the music in a variety of shadings, which overlap and coalesce. *Yes* closely explores the monologue's most explicit passages – specifically intending to rebuke any coy, clichéd interpretation of Molly Bloom – plumbing the fathomless depths of Joyce's text, with its unleashing of a raw sexual energy that refuses narrow definitions of sex and gender.

A singer stands silently on the stage – a theatrical moment in itself. The human body – our anticipation of it, of every movement of the eyes, the corners of the mouth – therein lies infinite dramatic potential. In *Yes*, both soprano and instrumentalists are viewed as protagonists in a quasi-abstract theatre, co-existing in a shared sonic landscape. The 28 separately composed soli, chamber-music works, and ensemble pieces – the modules – are distributed throughout the space, and are collaged in a spatial and musical polyphony.

Almost every module represents, with exhaustive insistence, an immutable state, always in essence the same. Fragments, each time slightly varied,

gradually create a single image or 'object': imprints reiterated and projected into time and space, like a giant mobile seen from many perspectives, that in itself remains untouched. The light, the focus, and the position from which it is perceived are altered, as is our nearness and distance to the object – a manifest complex protraction of the one, singular thing.

Yes explores a music which steps out of the flow of time, which is projected into space like a sound sculpture – and which, at the moment of listening, seeks absolute focus on the physical presence of the sound.

© Rebecca Saunders (from an interview with Barbara Barthelmes of the Berlin Festspiele, 2017)

Produced by **hcmf//** and funded by **Kunststiftung NRW** as part of **Campus Musikfabrik**; supported by **hcmf//** Benefactor **Professor Mick Peake** supported by **Goethe-Institut London**



This concert will be broadcast by **BBC Radio 3** on **Saturday 15 December 2018**

2 Christian Marclay: To Be Continued

Bates Mill Blending Shed, 10pm

Tickets £18 (£15 concession / online)

ensemBle baBel:

Antonio Albanese guitar

Laurent Estoppey saxophone

Anne Gillot recorders / bass clarinet

Luc Müller drums

Noëlle Reymond double bass

Christian Marclay To Be Continued **UK PREMIERE**

Christian Marclay Fade to Slide

Christian Marclay The Bell and the Glass

Switzerland's ensemBle baBel have a longstanding relationship with the work of Christian Marclay, having performed his pieces on an international stage since 2012. As part of his residency at **hcmf//** 2018 they perform the UK premiere of *To Be Continued*, a graphic score conceived by Marclay specifically for the ensemble in the form of a 48-page comic-book. They will also perform two of Marclay's 'video scores': *Fade to Slide* and *The Bell and the Glass*.

Christian Marclay (USA/Switzerland, 1955)

To Be Continued **UK PREMIERE** (2016)

To Be Continued is a graphic score made from found comic books. The work will be performed by the Swiss group, ensemBle baBel, who create a dynamic composition by interpreting the often humorous cartoon collages that make up this 48-page score.

This piece has an indeterminate duration. This version will be approximately 30 minutes long.

Christian Marclay (USA/Switzerland, 1955)

Fade to Slide (2010) 8'

Fade to Slide is a video score commissioned by pioneering music ensemble Bang on a Can All-Stars. Here, Christian Marclay continues his exploration into the use of video to create a framework in which live music can develop. Short fragments of films, and their original soundtrack, are edited into a rapid succession of events that the musicians use as a structure for the performance.

Christian Marclay (USA/Switzerland, 1955)

The Bell and the Glass (2003) 23'

The Bell and the Glass, Marclay's first endeavour to guide musicians through the use of video, was inspired by two of Philadelphia's most famous icons, the Liberty Bell and Marcel Duchamp's *The Bride Stripped Bare by Her Bachelors, Even (The Large Glass)* (1915–23). Aside from both objects being cracked and situated in Philadelphia, Marclay found other surprising and often humorous affinities between them. The double video projection juxtaposes the Liberty Bell and *The Large Glass* with found film footage, such as Duchamp discussing the cracks in his work and clips from Hollywood movies, alongside new footage shot by Marclay in Philadelphia. A minimum of two musicians are prompted to respond freely to the two screens, but they must come together in unison to accompany Duchamp's voice, which was transcribed into traditional musical notation.

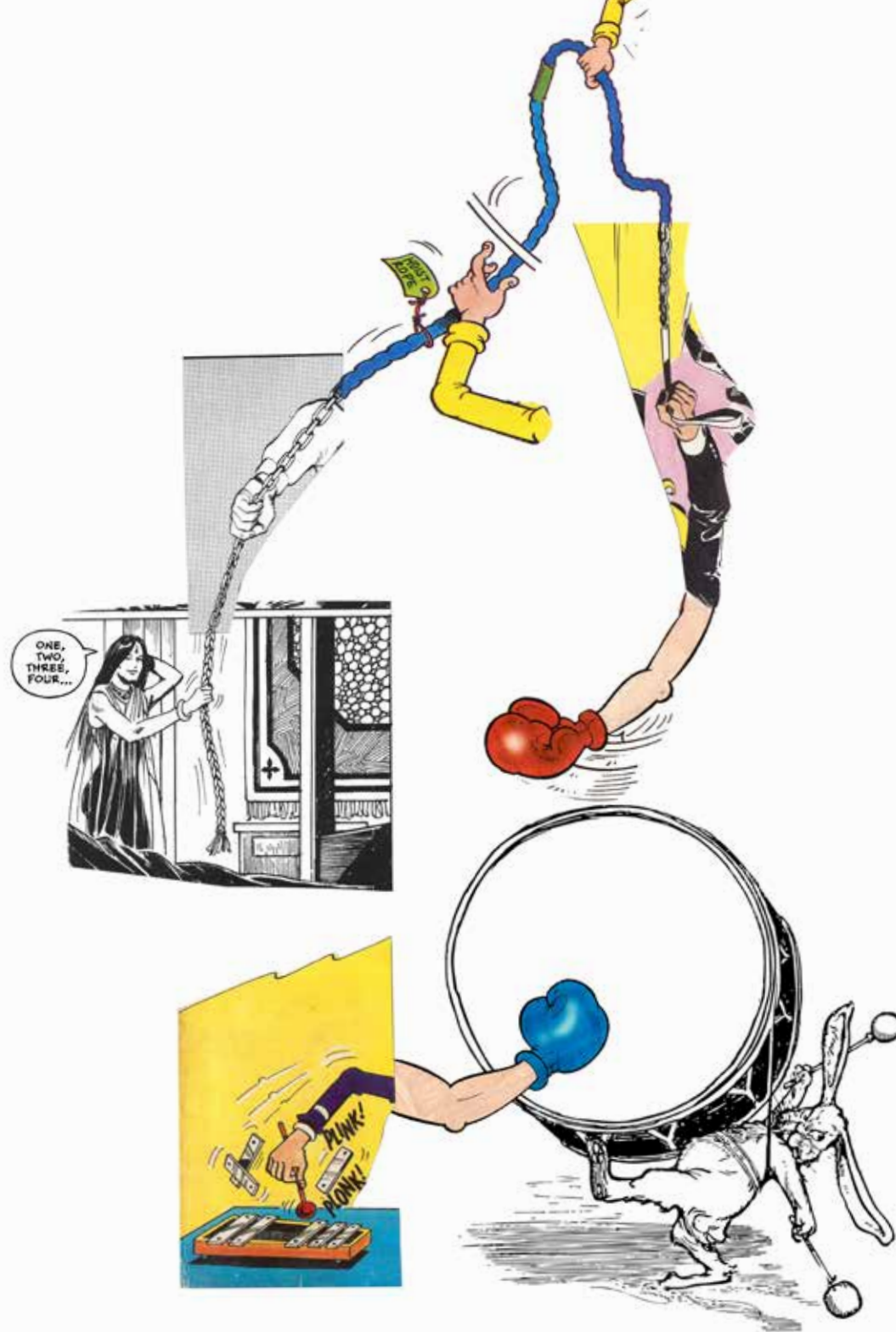
The Bell and the Glass was commissioned in 2003 by the Relâche Ensemble under the Future Sounds commission series as Future Sounds 5: Visible Audio, and by the Philadelphia Museum of Art Studies 7.

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

BBC
RADIO



Parts of this concert will be broadcast by BBC Radio 3 on Saturday 1 December 2018



The One I Feed

Bates Mill Photographic Studio, 11.30pm

Free Event

TOEAC:

Pieterneel Berkers accordion

Renée Bekkers accordion

Doan Hendriks technical / scenography advisor

Genevieve Murphy is a Scottish composer based in Amsterdam. A cross-platform artist whose work combines a flummoxing variety of practices, from fine art to free improvisation, her music exists at the fringes, emphasising contemporary music's progressive potential and using it to talk politics, psychology and social welfare. Her new commission, *The One I Feed*, is a thought-provoking piece that wrings expanse out of simplicity. A work for two accordions, it will be premiered by TOEAC, a Netherlands-based accordion duo dedicated to the possible experimental techniques of their instruments.

Genevieve Murphy (UK, 1988)

The One I Feed **UK PREMIERE** (2018) 40'

I find ways to communicate sensations, problems and experiences that can feel overwhelming yet intangible, inexplicable and incomprehensible. In my previous works, I must have experienced the specific emotion myself, have observed my own reactions towards it and have looked into how I sought comfort. I would then try to understand what provoked that certain emotion and look at the similarities and differences between people when it comes to reacting and coping.

Also of interest to me is that we all suffer from insecurity – everyone can relate to it in some way or another, yet we try to hide it. Methods of hiding it can be destructive to oneself and others around them. To be an artist and a maker means I have the opportunity to communicate to a large number of people, and I am driven by expressing specific

yet abstract emotions which are relevant to today's society. I want to help people to understand how certain emotions function, how to relate to them and to become aware of them. I also want to be a voice for those who have witnessed or had similar experiences to me and the work deriving from a personal experience means it has an honesty behind it, a vulnerability yet openness which welcomes others to share and relate to my work.

Inspired by the concept of 'self-destruction', I am fascinated by the internal fight to resist destructive behaviour. *The One I Feed* sketches a portrait of the conflict and the uncertainty in a destructive mind, emphasising the attractiveness of this destructive behaviour and the euphoria it produces when you give in to it. Repeatedly feeding this harmful desire results in something far too complicated to give up. © Genevieve Murphy

Commissioned by November Music

Co-produced by hcmf//, November Music and Standplaats Utrecht; supported by Dutch Performing Arts

3 Duo Gelland

St Paul's Hall, 1pm

Tickets **£12** (€9 concession / online)

Duo Gelland:

Cecilia Gelland violin

Martin Gelland violin

James Dillon Traumwerk Book I

Hans-Joachim Hespos a e r i **UK PREMIERE**

Violinists Cecilia and Martin Gelland have an encyclopedic relationship with contemporary music. Considered one of the most engaging and energetic music groups in Europe, they are known for their endurance-run performances, invigorating pieces with an intense, emotional style of interpretation. Their reputation serves them well in this concert of radical and maze-like music, which includes the thunderous violin impulses of Hans-Joachim Hespos' *a e r i*, and James Dillon's *Traumwerk*, a mischievously tangled piece which serves as an interpretation of the confounding art of Renaissance painter Albrecht Dürer.

James Dillon (UK, 1950) Traumwerk Book I (1995/96) 25'

The title *Traumwerk* or Dreamwork derives from Albrecht Dürer's description of his enigmatic and inventively playful *Marginalia*, designed for the prayer book commissioned by the Emperor Maximilian in 1515. The combination of a strange playfulness, its function as *Marginalia*; like the labyrinthine imagery of the illuminated manuscripts it is a particularly inventive example of what Paul Klee was later to describe as 'taking a line for a walk'. In some ways it is an exploration of grotesquery a free elaboration or rather an elaboration freed. © James Dillon

Hans-Joachim Hespos (Germany, 1938)

a e r i **UK PREMIERE** (2012) 20'

Hans-Joachim Hespos' *a e r i* moves between 'tense nothing – in the outskirts of audibility' and 'intended expressions of erupting ferocity' like 'zigzag-cuts into the unknown, hetzfluid crashlightenings' – a kaleidoscope of violinistic extremes. The imploring singing of the Song Thrush conveys a sense of urgency. The work was composed for Duo Gelland in 2012. © Duo Gelland

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

4 Wikipiano

Phipps Hall, 4pm

Tickets £12 (£9 concession / online)

Zubin Kanga piano
Nicholas Moroz electronics

Alexander Schubert WIKI-PIANO.NET

Scott McLaughlin In the unknown there is already a script for transcendence **WORLD PREMIERE**

Claudia Molitor You touched the twinkle on the helix of my ear

Nicole Lizée Scorsese Etudes **WORLD PREMIERE**

Christopher Fox Five characters in search of a form **WORLD PREMIERE**

Australian-born pianist Zubin Kanga is a seasoned interpreter of iconic works by contemporary music's leading composers. In this fascinating concert, he performs new and recently commissioned works that augment and counterpose his piano with disruptive multimedia. Scored for magnetic resonators, video, keyboards, amplified voice and scores edited by the internet public, these pieces hinge on discrepancy and contingency, offering a probing and political concert exploring composing as a radical action of confrontation.

Please note: this concert includes images from films featuring stylised violence. Viewer discretion is advised.

Alexander Schubert (Germany, 1979)
WIKI-PIANO.NET (2018) 15'

WIKI-PIANO.NET is an interactive community-based piano piece by Alexander Schubert. The complete webpage of *wiki-piano.net* is the score to the piece. The pianist performing this piece reads and plays everything that can be found on the internet page, from top to bottom. Visitors to the internet page are able to influence and change the score of the piece – continuously. This can happen at all times. When the pianist schedules

a performance of the piece, they will open this website and perform the piece according to the content at that given moment.

© Alexander Schubert

Commissioned by Zubin Kanga and Podium Festival

Scott McLaughlin (Ireland, 1975) In the unknown there is already a script for transcendence **WORLD PREMIERE** (2018) 10'

The piano as stringed instrument, where each string is a reservoir of dynamic continuum across note and timbre. The pianist as spectral explorer, mapping the instrument's prominences, surfing its shifting eddies and currents. A magnetic resonator becomes a prosthesis with which the pianist explores the dynamic resonance of the strings. Metal bolts are 'preparations' of the strings to make them inharmonic, destabilising the specific pitch of the string into multiple competing pitch-timbre complexes. The player explores the tipping points between stable pitches and multiphonics, through to the dissolution of the string sound into complex timbre. © Scott McLaughlin

Commissioned by Zubin Kanga with the support of Arts Council England

Claudia Molitor (UK, 1974) You touched the twinkle on the helix of my ear (2018) 15'

Compositional time, filmic time, editing time, rehearsal time, practising time all enter into the performance of *You touched the twinkle on the helix of my ear*. Their echoes describe the interrelationships that exist between the haptic realities of composition and performance both focussed on manifesting an instance, the same instance, of sound. Conceived as a contemplative dialogue between the present pianist and the absent composer – each 'haunting' each other's creative space – the piece audiovisually explores the interplay between performing, notating and sounding. © Claudia Molitor

Commissioned by Zubin Kanga, with the support of the RWV Trust

Nicole Lizée (Canada, 1973) Scorsese Etudes **WORLD PREMIERE** (2018) 11'

Nicole Lizée's celebrated auteur-focused works use loops of key scenes to create obsessive homages to a filmmaker. Following on from her Alfred Hitchcock, Stanley Kubrick, Quentin Tarantino and David Lynch sets, she has composed this celebration of the iconic films of Martin Scorsese. From the early collaborations with Robert de Niro in *Taxi Driver*, *Mean Streets*, *Cape Fear*, *Casino*, to the bravura storytelling of *Goodfellas* to the manic energy of *The Wolf of Wall Street*, Lizée digs into Scorsese's unique style, full of movement, symbolism, intensity and violence. © Zubin Kanga

Commissioned by Zubin Kanga

Christopher Fox (UK, 1955) Five characters in search of a form **WORLD PREMIERE** (2018) 11'

Five characters in search of a form is a work for piano and video that plays on the boundaries between live and recorded action, the live pianist apparently rehearsing the performance that we see projected on the screen. As well as this dialogue between the 'now' and 'then' of performance and recording, there is also a series of exchanges between five different sorts of piano-playing, the 'characters' of the title. © Christopher Fox

Commissioned by Zubin Kanga with the support of Arts Council England

Produced by hcmf// supported by Goethe-Institut London and the hcmf// Patrons



Zubin Kanga © Richard Hedger

Anthony Braxton

As with the majority of musical terms, composition comes with a certain received wisdom. It conjures up the image of written parts to be played by an ensemble or orchestra to hopefully create a satisfying artistic whole. Specific phrases are assigned to musicians who will then follow a clearly mapped life cycle of notes and tones.

For several decades Anthony Braxton has been boldly challenging this model. He has vividly imagined form as something malleable that can materialise in a variety of ways. Rather than fixity in composition he has furthered the idea of fluidity in compositions, which may unfold simultaneously rather than successively. This vision of multiple scores interlocked and interacting reflects a central idea in Braxton's aesthetic, and that is the continuum of creative events that trigger a questioning of where both the artist and audience may be in time and space. As with many exponents of European classical music, Braxton numbers his works, but that doesn't mean that a particular composition will completely stand apart from another. Borders do collapse.

A Chicago native who studied clarinet at high school and further developed his musical skill in the US army, Braxton is as renowned as a multi-reed player as he is a composer. His virtuosity on numerous horns, particularly less common instruments such as the contrabass clarinet, as well as the alto saxophone, has made him a source of inspiration for players who are intent on expanding the palette of their music.

Braxton became a prominent member of the pioneering Association For The Advancement Of Creative Music (AACM) in the 1960s and contributed much to the music of his peers, such as Wadada Leo Smith and Muhal Richard Abrams, but it is his work under his own name that defines him. Braxton the composer is as open to possibility as he is to certainty with regard to ideas, and a major part of his development stems from

his decision to look outward to a whole range of sources in both America and Europe in order to gain a greater sense of his place in black America. He made this highly revealing statement on the importance of discovering seminal 20th century composers such as John Cage and Karlheinz Stockhausen.

'The philosophical dynamics of Cage's music would help me as an African-American intellectual to look into my own lineage and develop my own perspective. Experiencing the musics of Cage and Stockhausen would be the final part of my own equation, in terms of understanding what I wanted to do with my life.'

Hence the 'African-American intellectual', as Braxton says himself, is no less empowered to see the work of others, beyond the superficial boundaries of race and geography, as a portal to greater creative self-fulfillment. In any case Cage et al's daring experiments with sound, silence, space and sequencing of structural elements in a given work resonated with Braxton's burgeoning ideas on how best to achieve a uniqueness of experience for composer, performer and listener. The depth of such originality, which has been sustained and consistent, puts him in the pantheon of key 20th century composers such as the aforementioned Cage and Stockhausen as well as Edgar Varese and David Tudor. They are all bound by their great individuality.

Part of Braxton's appeal is the immense courage of his convictions and refusal to impose limits. His reverence for what might be called jazz is made clear by his reprises of the music of Thelonious Monk, Billy Strayhorn and Dave Brubeck among others, but, true to form, he did so on piano rather than the saxophone with which he is readily identified. Braxton stands 'in the tradition' very much on his own terms.

Composition 103 is another example of Braxton's ability to create across rather than within specific

worlds and to give performers both responsibility and creative licence.

A piece for seven trumpets in which the players are costumed and choreographed the work would fall into the category of multimedia according to common parlance but it is more a case of the theatrical nature of live music, namely the appearance, stance and movement of those who produce sound, coming to the fore.

The score has been conceived in such a way so it can be 'augmented or interrupted' by *Ghost Trance Music*, a course of action that increases the likelihood of something that may only occur in the circumstances of a specific performance. Rather than leaving space for improvisation within a given composition, Braxton presents composition that

can shift under the dynamic force of improvisation, interpretation and conjunction of numerous artforms and socio-political commentaries.

Ghost Trance refers to the act of Ghost Dance that brought much spiritual healing and also embodied overdue justice for displaced and oppressed Native American peoples. As the practitioners of the ritual negotiated the space between the living and dead ancestors so Braxton's musicians are able to 'depart from the page' in order to enter a new realm of sensation. With much of the world reeling from the politics of fear and hate the chance for those who make art and those who hear it to take a bold step together into a vibrant unknown reality rather than fall into any cynically planned fake groove is cause for celebration. © Kevin Le Gendre



5 The Monochrome Project: Braxton

St Paul's Hall, 7pm

Tickets £25 (€19 concession / online)

The Monochrome Project:

Marco Blaauw trumpet
Christine Chapman trumpet
Matthew Conley trumpet
Callum G'Froerer trumpet
Rike Huy trumpet
Nathan Plante trumpet
William Forman trumpet

Lisa Charlotte Friederich speaker
Marco Blaauw musical direction
Taylor Ho Bynum musical coaching

In 50 years of composing and performing, Anthony Braxton's music has remained ineffable and incomparable. A multi-instrumentalist and improviser whose early records featured on the iconic left-field jazz label BYG Actuel, he has gained renown as one of experimental music's most adventurous voices, marrying theory to free play. In this unique showcase, the Monochrome Project bring two pieces from his longstanding Composition series to life: *103*, for seven trumpets, is performed hand-in-hand with excerpts from *173*, a pantomimic work combining complex instrumentation and experimental character acting.

Anthony Braxton (USA, 1945) Composition No 103 **UK PREMIERE** (1983) & excerpts from Composition No 173 **UK PREMIERE** (1994) 65'

Anthony Braxton, born in Chicago in 1945, is a composer, saxophonist and multi-instrumentalist and one of the great innovators and avant-garde figures in jazz, whose practice as a composer has also been influenced by such exponents of new music as Edgard Varèse, Iannis Xenakis, John Cage, Frederic Rzewski, Karlheinz Stockhausen and Vinko Globokar. *Composition No 103* was written in 1983, but received its world premiere in 2005. It is a fully composed piece of approximately 45 minutes duration for seven trumpets, with costumes and choreographed movement. The performance will be augmented and interrupted by excerpts from *Composition No 173*.

The performance at **hcmf//** follows its European premiere at the Maschinenhaus in Essen by the trumpet ensemble Monochrome Project led by Marco Blaauw, one of the world's leading trumpet innovators working in new music, and has been developed in close liaison with Braxton's close associate trumpeter Taylor Ho Bynum.

The work will be presented in a ritualised form.

Co-produced by hcmf//, Marco Blaauw with littlebit GbR and Ruhrtriennale; supported by Dutch Performing Arts; also supported by Goethe-Institut London and hcmf// Benefactor Dr Peter Bamfield

6 ensemble mosaik: Poppe

Bates Mill Blending Shed, 9.30pm

Tickets £25 (€19 concession / online)

ensemble mosaik:

Christian Vogel synthesiser
Simon Stresser synthesiser
Roland Neffe synthesiser
Ernst Surberg synthesiser
Chatschatur Kanajan synthesiser
Karen Lorenz synthesiser
Mathis Mayr synthesiser
Niklas Seidl synthesiser

Enno Poppe synthesiser
Arne Vierck sound engineer
Wolfgang Heiniger audio software

ensemble mosaik ring in 20 years of future-bound musical exploration with an archaeological dig. With a penchant for making real-time experiments of their concerts, they interpret Enno Poppe's *Rundfunk* by shapeshifting into an orchestra of synthesisers. A piece that pays homage to the history of electronic music by reconstructing it on modern digital instruments, *Rundfunk* becomes a facsimile of the 60s and 70s synthesiser sound, a computer-made replica that considers technology's march of progress.

Enno Poppe (Germany, 1969) *Rundfunk* **UK PREMIERE** (2015 – 2018) 60'

Without broadcasting, new music wouldn't exist as it does today. The invention and development of electronic music in the studios of the public broadcasting services led to some magical moments of a medium that aimed to interrogate its own possibilities and requirements. Radio stations were even willing to support specialised institutes. These days the medium has changed to being a news provider and entertainer.

In the field of electronic music there has been rapid technical development for decades. Just as rapid is the fading of those same new technologies. Often, earlier pieces can no longer be performed today because the required technologies went missing or don't work anymore, or performers simply don't know how things were done 25 years ago. Since up-to-date technology is always the one that works best, sound aesthetics turn out to be extremely time-related. Therefore the creation of pop music pieces can be meticulously determined by a specific preset of the DX-7 or a certain software tool.

Composing means taking apart. In *Rundfunk* (Broadcast) for nine synthesisers I don't use historic instruments but historic sounds. The instruments are nine computers and nine keyboards. The sounds are from the 60s and 70s: FM synthesis, Minimoog, Piganino. Their pioneers are Gottfried Michael Koenig, Thomas Kessler, John Chowning, Wendy Carlos, and Tangerine Dream. No original instruments are being used but only computer generated reproductions, everything sounds different than it would have done in their day. I have all of the sounds at my fingertips at any time. I can play back any number of parts and I can switch between tunings freely and constantly. The sound is being reconstructed and put back together in new ways. The performers aren't keyboard virtuosos, by the way, but virtuosos in the handling of electronic sounds in general.

The piece consists of thousands of atoms. The music is analytic and emphatic. It's being compounded in a laboratory. While composing I am wearing a white lab coat. A concert is not an experiment, however. The moment I stop understanding what's happening, art emerges. The beauty lies in the overtaxing. © Enno Poppe

Co-commissioned by Südwestrundfunk, Wien Modern, **hcmf//**, Philharmonie Luxembourg, Festival d'Automne à Paris, Acht Brücken | Musik für Köln, Deutschlandfunk Kultur, and musica viva des Bayerischen Rundfunks

Produced by hcmf// supported by Goethe-Institut London



Enno Poppe © Harald Hoffmann.com

Enno Poppe

To get a picture of Enno Poppe as a composer, you need only watch him in action as a conductor. And that's not necessarily referring to the online clip from 2014 of him with ensemble mosaik as the 'augmented conductor' of Alexander Schubert's *Point Ones* in which, hooked up to an array of motion sensors, his wild gestures trigger live electronics while continuing to guide the ensemble's players.

Even without the exaggerations of Schubert's piece, when conducting, Poppe's limbs trace an invisible, dazzlingly complex blueprint of lines, angles and curves. A musician from Chicago's Ensemble Dal Niente described him as seeming to have five elbows. Another analogy might be that of watching a time-lapse film of the growth of an apple tree: a tangle of vigorous, jutting perpendicular branchings that occupy every possible axis while remaining rooted in a unified organic purpose.

The geometry and mathematics of nature are familiar concepts in the music of Poppe, who was born in the dying days of the 1960s in Sauerland, Germany, studied conducting and composition with Friedrich Goldmann and Gösta Neuwirth at Berlin's Hochschule der Künste and has conducted ensemble mosaik since 1998. As well as the growth patterns of plants, his work draws upon concepts of cells, mutations and the interplay between genotype and environment, symmetry and irregularity, original and mutation that he describes as 'dented nature'. His one-word titles evoke the idea of fundamental substances, their everyday qualities explored and transformed: *Ol* (Oil, 2001-4), *Salz* (Salt, 2005), and even *Brot* (Bread, 2007) – one wonders whether *Mehl* (Flour) and *Hefe* (Yeast) lurk, unfinished, in the Poppe store cupboard to complete the recipe.

This fascination with patterns, systems and interactions extends from the cellular level to the human and beyond. A key landmark in Poppe's career, the music theatre work *Interzone* (2003),

which was performed at **hcmf//** 2010, presents the entangled comings and goings in a disjointed urban landscape inspired by William Burroughs' writings of his time living in Tangiers. Combing text by the German poet and novelist Marcel Beyer with multi-screen video projections by Belgian film-maker Anne Quiryen that evoke the compound vision and meandering pathways of bees, it depicts the city not as a set of fixed locations, but as a series of interactions and superimpositions.

More recently, Poppe's multi-part piece *Speicher* (2008-13) tackles the unreliability of memory, with musical ideas 'remembered' by the large ensemble: recurring, distorted and recontextualised. Asking musicians to navigate such shifting, unstable territory is a common Poppe feature: most famously, 2003's *Rad* (Wheel) requires duetting keyboardists to steer confidently through a score in which they have to trigger shifts into around a hundred different pre-programmed microtonal and spectral scales.

Scherben (2000/2008) and *Fleisch* (2017) are similarly demanding, the former compressing 121 'shards', some lasting only a few seconds, into a 13-minute piece, while the latter, for saxophone, electric guitar and drums, deconstructs rock music down to its molecules then rebuilds them with a jolt of galvanic energy. With *Rundfunk* (2018), a concert-length tour through the history of synthesiser music guided by the most informed and passionate of fans, that approach finds realisation on a much larger scale. And in typical Poppe style, with its microtonally tempered software recreations, *Rundfunk* also offers a cellular reboot of that history into original and ever-evolving forms. © Abi Bliss

The Ectoplasm Girls

Bates Mill Photographic Studio, 11pm

Free Event

The Ectoplasm Girls:

Nadine Byrne

Tanya Byrne

Nadine and Tanya Byrne create pop music for the phenomenal world. Taking influence from punk, industrial and minimal wave, the Swedish duo have released two unnerving records as The Ectoplasm Girls on Joachim Nordwall's iDEAL imprint, crafting distant and muted sounds for the unsettled sleeper. As solo artists, their material investigates liminal spaces: this year Nadine released *Dreaming Remembering*, a record that abstracts techno and drone into songs of broken memories, while Tanya has released solo material

as Hypnotower, experimenting with noise-drenched trance on *Unlearn*. With a multimedia performance that includes improvised music and visuals, Bates Mill Photographic Studio provides a fitting twilight zone for The Ectoplasm Girls.

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



The Ectoplasm Girls

7 Ensemble Musikfabrik: Saunders 2

St Paul's Hall, 1pm

Tickets £18 (£15 concession / online)

Ensemble Musikfabrik:

Carl Rosman bass clarinet

Richard Haynes bass clarinet

Dirk Rothbrust percussion

Rebecca Saunders aether **UK PREMIERE**

Rebecca Saunders dust **UK PREMIERE**

Ensemble Musikfabrik are next-of-kin for Rebecca Saunders's music, having played it all over the world in a variety of shapeshifting set-ups. In a second concert showcasing her recent works, Ensemble Musikfabrik divide themselves. Having tackled *Yes* as a group, the ensemble now deliver microcosmic performances of *aether*, confined to a bass clarinet duo for Carl Rosman and Richard Haynes, and *dust*, for percussion. The expansive vision of Saunders' composition is here rendered sparse.

Rebecca Saunders (UK, 1967) aether **UK PREMIERE** (2016) 28'

aether: *n.* /'i:θər/

14C ME; OF *ether*; L *aethēr* the upper pure bright air; L *aestus* heat; G *aithēr*, akin to *aithein* to glow, burn; OE *ād* funeral pyre.

1. *inf.* the upper regions of the atmosphere or space; the clear sky; the heavens; air.

2. *ancient cosmology:*

a) a purer form of fire or air - the fifth element that filled all space beyond the sphere of the moon, constituting the substance of the stars and planets;

b) *Aether* - the ancient Greek personification of the clear upper air of the sky.

3. 17-19C *physics:*

a hypothetical medium formerly believed to permeate all space, and through which light and other electromagnetic radiation were thought to move.

4. *physics: R1-O-R2*, the volatile chemical compound known for its lightness and lack of color, with anesthetic properties.

5. 19/20C *inf.* regarded as the medium for radio 'song wafts across the ether'.

aether was written for Carl Rosman and Richard Haynes with my thanks for the wonderful sound experiments we did together.

© Rebecca Saunders

Commissioned by the Bludenz Festival für Zeitgemässige Musik for first performance November 2016 by Carl Rosman and Richard Haynes.

Rebecca Saunders (UK, 1967) dust **UK PREMIERE** (2017) 25'

dust / n.: a fine, dry powder of tiny particles of waste matter or earth.

A film of dust is like a membrane, covering or layering the body or thing, on the ground, on surfaces or carried in the air. The dust of the earth is a place of burial. Dust within a room is composed mostly of dead skin, a powder of mortal remains.

'...not a sound only the old breath and the leaves turning and then suddenly this dust whole place suddenly full of dust when you opened your eyes from floor to ceiling nothing only dust and not a sound only what was it it said... come and gone in no time gone in no time.'

That Time, Samuel Beckett

'...all these words, all these strangers, this dust of words, with no ground for their settling, no sky for their dispersing, coming together to say, fleeing one another to say, that I am they, all of them,

those things that merge, those that part, those that never meet, and nothing else, yes, something else,.....a wordless thing in an empty space...'

The Unnameable, Samuel Beckett

Inside, withheld, unbreathed,
Nether, undisclosed.

Souffle, vapour, ghost,
hauch and dust.

Absent, silent, void
Naught beside.

Either, neither, sole,
Unified.

dust is a solo for two, each their own.

An homage to Christian Dierstein and Dirk Rothbrust for the (many) wonderful sound sessions over the years.

Each performer creates their own version, defined by their own instruments and the chosen juxtaposition of up to eight separately composed modules. The fallible physical body behind the sound, feeling the weight of sound, exploring the essence of a timbre, seeking the grit and noise within. Surface, weight and touch are the essence of musical performance: the weight of a heavy beater resounding on the drum skin; the bow drawing the sound out of silence; the differentiation of touch pressing the brushes into the drum skin; the expansion of the muscles between the shoulder blades; the player's in-breath preceding the played tone...

© Rebecca Saunders

Commissioned by Festival Acht Brücken | Musik für Köln and Ensemble Musikfabrik for Christian Dierstein und Dirk Rothbrust, with support from the Ministry for Family Children, Youth, Culture and Sport of the State of Nordrhein-Westfalen.

Produced by hcmf// supported by Goethe-Institut London; also supported by Professor Emeritus Richard Steinitz OBE

8 Christian Marclay: Investigations

Huddersfield Town Hall, 4pm

Tickets £18 (£15 concession / online)

Featuring:

Steve Beresford	Jin-Hyung Lim
Laura Cole	Claudia Molitor
Maria Donohue	Dan Nichols
Mary Dullea	Sarah Nicolls
Mei Yi Foo	Liam Noble
Reinier van Houdt	Jamil Sherrif
Noriko Kawai	Adam Swayne
Mark Knoop	Philip Thomas
Catherine Laws	Richard Uttley
Kate Ledger	Cameron Ward

The world premiere of Christian Marclay's *Investigations*, a new score made of 100 found photographs that feature piano players. The inaugural performance will feature 20 live pianos. The pianists interpret each image by deciphering the musical action made at the moment the photograph was taken.

Christian Marclay (USA/Switzerland, 1955)
Investigations **WORLD PREMIERE** (2018)

100 images of pianists performing, found in magazine clippings, concert promo photos, advertisements, and the internet are cropped around the hands and keyboard. The players are asked to replicate the sound and action made when the photograph was taken by deciphering whatever evidence each image provides, then marking the result of their investigation on the staves below the image. During the concert the players perform independently from each other.

This piece has an indeterminate duration. This version will be approximately 60 minutes long.

Produced by hcmf// supported by the Swiss Arts Council Pro Helvetia; also supported by Dutch Performing Arts





© Kristof Lemp

Jessie Marino

I have a cello'. These are the four words Jessie Marino once used to describe her status as a musician. Speaking in a conversation for Object Collection, she was not only summing up the limitations of playing and writing for one instrument, but to the immense journey she has taken as a composer, performer and media-maker. Beyond her involvement in the radical Ensemble Pamplemousse, Marino has built up a vast catalogue of surrealist compositions and mind-melting theatre melodramas. Calling her anything at all feels like pigeonholing.

Marked by illusory humour, Marino's work has grown out of bizarre concepts and weird aphorisms that feel, somehow, completely on point. They're not didactic or political, but their beguiling nature feels like a synopsis of our cultural mood. A mime piece from 2012, *Captain Picard Eats a Sandwich Seductively*, references a YouTube video of a *Star Trek* scene posted 12 years ago, dubbed by its poster as 'the hottest scene in television history'. It is a very modern phenomenon, becoming bigger and more impactful than it ever was actually funny. Marino's piece perceptively sums up the ineffable way we now experience and communicate, committing to the *Picard* video as if it were a cultural artefact.

Three years later, Marino wrote *Endless Shrimp*, levelling up her surrealism once more. The piece involves rolling footage of factory production lines behind a duo of performers, placed in that archetypal 'contemporary performer' role: behind a table of instruments. The clattering percussion and chance vocalisations add an abstracting bluster to mundane images of capitalism and manufacturing, Marino taking something atomic and blowing its proportions out of the water. Marino calls her process 'rigorous', and it is, because nothing she does can pass by without talking back at itself.

Marino's music is particular about its moment. Environments are crucial; performers are specific.

'I would much rather write music for Dave Broome than for piano', she noted in conversation with composer Travis Just. Marino eschews the modularity of contemporary music, the way it is anonymised and generalised so that people can keep reproducing it. Her tense-specific approach makes for art that is not easily replicated; she speaks of 'highly organised time structures and musical forms', suggesting a meticulous approach that stands not just for the art piece, but for its where, when and why.

It sounds about right for *Nice Guys Win Twice*, a piece that's timestamped from the very moment you read its title. 2018 is Marino's hidden performer: reflecting on Trump talk and an increasingly obfuscated media world, the piece becomes a tonal reflection of our immediate present, feeding back the mundanity and obscurity we've become accustomed to. Through three intoxicatingly disparate parts, Marino's ensemble delivers a cryptic and unsolvable puzzle that relates to everything we'll never hold true again. Placing grandiose gestures next to shoulder shrugs, they make us feel at home with the ludicrous.

Both a self-sufficient artist and an over-involved collaborator, Marino's practice is similar to early avant-garde pioneers, who made their work in a vacuum, but also wanted to be the person to guide it into the public eye. John Cage is a key influence; Marino created *On Silence* in tribute to the soundless *4'33"*, providing 13 new compositions that reflect his playful, performative instincts. Marino's fondness for close collaboration comes out in *Nice Guys Win Twice*; she developed the piece with visual artist Constantin Basica, technical manager Camille Lézer and performers SCENATET, each an integral part of its existence. She'll perform it with them, too – like a player-manager, she substitutes herself into a tactical set-up of her own creation, wanting to experience it for real. © Robin Smith

9 Nice Guys Win Twice

Bates Mill Blending Shed, 7.30pm

Tickets £18 (£15 concession / online)

SCENATET:

Signe Asmussen voice

Vicky Wright clarinet

Stefan Bauer saxophone

Andras Olsen trombone

Kristen Riis-Jensen violin

Karolina Ohman cello

Mina Fred viola

Frederik Munk Larsen guitar

David Hildebrandt percussion

Mattias Seibaek percussion

Jessie Marino composer/performer

Constantin Basica video artist

Anna Berit Asp Christensen artistic manager

(SCENATET)

Camille Lézer technical manager

Danish ensemble SCENATET take on the role of performers in *Nice Guys Win Twice*, a political commentary on the absurdity of modern information. Jessie Marino's theatre piece takes the well-known phenomenon of fake news as its starting point, meditating on the daily subterfuge delivered by media platforms and Presidents. Supplemented by live electronics and prepared visuals, SCENATET's movements reflect the mundanity and melodrama found in living alongside our mess of a political climate. Through surreal choreography and glitching media, *Nice Guys Win Twice* becomes another reality to second guess.

Jessie Marino (USA, 1984) / Constantin Basica (Romania, 1985) / SCENATET (Denmark)

Nice Guys Win Twice **UK PREMIERE** (2018) 50'

Nice Guys Win Twice travels through the many spectacles of the everyday uncanny. The performers shuffle through micro-managed mundane gestures as a form of choreographed

self-care, render the language of political dramas into sputtering piles of abstract glitch and push around projections of everyday technology which slowly build up a mediated veneer of the real which keeps us safely at our desks away from the action.

In Part One, the performers are sequestered to small illuminated boxes onstage and asked to repeat combinations of everyday gestures, such as touching your toes, adjusting your glasses, lifting your arm, or pointing. These gestures are organised into rhythmic frameworks and repeated in various combinations.

In Part Two, SCENATET stages a political address, modeled after the most recent State of the Union Address in the US. The language of this political spectacle has been filtered, removing all of the vowels from the language, and making percussive the remaining consonant letters. By altering the language and adding to this repeated physical gestures, the line between political drama and cult following begins to be blurred.

In Part Three, the ensemble pushes cardboard boxes around the stage. On to these boxes is projected different everyday video footage – making the boxes look like moving televisions. They move the boxes around in different configurations and eventually build up a stacking wall of blinking, glitching television sets.

This piece is about the difference between building and fabrication. The realms of the real vs the realms of the virtual. The difference between memory and nostalgia. An interpolation between the home space and the screen space. Transforming the entirety of the theatre from a stage, to a screen, to a tiny domestic habitat for a fish. Can the digital be swallowed by the physical?
© Jessie Marino

Co-commissioned by the Darmstadt Summer Course, La Muse en Circuit, G((o))ng Tomorrow, Borealis, TRANSIT and **hcmf//**

Produced by hcmf//

10 TEMKO: Riley

St Paul's Hall, 10pm

Tickets £18 (£15 concession / online)

TEMKO:

Aart Strootman electric guitar

Ramon Lormans vibraphone

Fred Jacobsson electric bass / synths

Shri Camel has become a rare artefact of Terry Riley's work. Composed after the landmarks *In C* and *A Rainbow in Curved Air*, the piece continued his pursuit of classical minimalism while honouring a growing influence from Indian music. It is notoriously hard to perform: replicating Riley's score, written for a specifically modified keyboard used to achieve 'just intonation' tuning, is no easy feat. In this unique concert, musical polymaths TEMKO break *Shri Camel*'s golden rule, ditching the synthesiser. Instead, they play new instruments built for the occasion to achieve the precise tunings and uncanny beauty of Riley's original.

Terry Riley (USA, 1935) *Shri Camel* **UK PREMIERE** (1978) 45'

'It's an honour to have TEMKO working on *Shri Camel*' Terry Riley

After the success of *A Rainbow in Curved Air*, Terry Riley fans had to wait for over eleven years before *Shri Camel* was released. An incredible reoccurrence of virtuosic keyboard parts but with a special feature - just intonation. An answer on one of the many technological developments of the 70s: the programmable synthesiser. *Shri Camel* is hardly ever performed by anyone other than Terry Riley and - because of the tuning - never before on instruments like guitar, bass and vibraphone.

Discovering this piece, which seems unplayable on acoustic instruments, fascinated TEMKO. Much like Terry Riley, TEMKO plays an improvised version of the album live, creating *Shri Camel*'s universe of sound, but without a synthesiser. The keys of the vibraphone are shortened or lengthened and the frets of the guitars are moved. Adams Musical Instruments built the special vibraphone in just intonation tuning for percussionist Ramon Lormans to perform the piece. Guitarist Aart Strootman built the just intonation guitars for bassist Fred Jacobsson and himself. © TEMKO

Produced by hcmf// supported by Dutch Performing Arts

Aart Strootman

He may have had a guitar in hand for most of his life, but Aart Strootman knows he doesn't rock. 'My approach is the direct opposite of what people expect from an electric guitar', he told Spitalfields Music in 2017. He plays the guitar, sure, but it might be more accurate to say he workshops it, moulding it into whatever shape and sound palette is required of it.

Strootman's instrument is a starting point – a collection of strings in flux. He can retool them to better relate to their surroundings, and often his performances come straight out of the garage, guitars crafted by hand before they make their way to the concert hall. By the time he's done with them, they're DIY table-tops; they might have eight strings, or maybe it'll be five. Or they'll have arching necks, the strings measured out to have an intricate understanding of the material they're showcasing.

It is Strootman's complete disregard for standardisation that led him to Terry Riley's *Shri Camel*. A rabbit hole of a composition, it is notorious for being nearly impossible to perform, belonging quite stubbornly to the keyboard it was originally composed on. Riley programmed his instrument to conform to just intonation – a tuning system of small musical intervals that runs in opposition to modern Western practice – and proceeded to play flowing, virtuosic music. Performances are unheard of: a cursory search flags up a couple from Riley himself, and little more.

Riley would go on to compose a great number of pieces in accordance with this tonal philosophy, but *Shri Camel* has become an infamous artefact. You cannot take it away from its original specifics of tuning and timbre; it is defined by the Rileyisms given to it at the time. But Riley wasn't intending difficulty, nor exclusivity. He was imagining composition as an open field, a place where

unorthodox sounds and systems could enrich the conformities of Western music. It's hard to play, but it is ultimately an invitation, a musical treasure waiting to be pried open.

Much like Riley, Strootman likes to solve riddles nobody asked him to. With 'chamber-metal' band TEMKO, he set about creating new instruments built entirely for the purposes of playing *Shri Camel*. He constructed specific vibraphones with shortened or lengthened keys, modified guitars, and crafted instruments out of differently tuned physical materials, aiming to capture every last note Riley played, whether intentional or improvised. TEMKO is its own virtuoso act: by painstaking miracle, it delivers a performable facsimile of *Shri Camel*.

Riley was revered in the contemporary scene long before releasing *Shri Camel*. A vital figure in the early days of the minimalist movement, his 1964 composition *In C* was formative – a series of entrancing vignettes and repetitions, its influence is ubiquitous to this day. In 1969, he released *A Rainbow In Curved Air*, a record of tape music that approached the traditions of Hindustani raga through curious improvisation. This was typical Riley: he utilised specific genres, theoretical techniques and tunings as if he were adlibbing them. Refusing to be confined by formalities, he instructed rock, ambient and electronic music, encouraging a modern era of musical hybrid.

Shri Camel was so deeply embedded in Riley's synthesiser that it seemed it would stay there forever. The careful manner in which TEMKO have handled the piece, and the precise way in which they have presented it, is proof of Strootman's love not only for performing music, but for taking care of it. He was once asked by *Kaleidoscope* what his favourite thing about composing was. 'Listening', he answered, summing up a music career spent tailoring. © Robin Smith



Tom Sanderman © Juri Hfensch

Tom Sanderman

St Paul's Hall, 11am

Tom Sanderman soprano saxophone / pedals

Remy Alexander *Sleeping Water* **UK PREMIERE**

Aart Strootman *Floating Points on a fixed monorail* **UK PREMIERE**

Anthony Fiumara *Red Shift* **UK PREMIERE**

A master of minimalism, Tom Sanderman performs as a solo saxophonist and as a member of the experimental Ensemble VONK; he's also worked with New York's leading contemporary group Bang on a Can, performing the works of pioneers of the genre Steve Reich and Philip Glass. In this concert, Sanderman's specialism becomes innovation, with the minimalist movement speaking a new dialect through compositions by composers Anthony Fiumera, Remy Alexander and Aart Strootman.

Remy Alexander (Netherlands, 1991) *Sleeping Water* **UK PREMIERE** (2018) 12'

Composing this piece, I wanted to play with the relationship between stillness and motion, and how they can coexist. I really like the mental image of water that is asleep; I find it contradictory and at the same time comforting in its many possible poetic implications. Water; it houses the bodies of so many sailors, refugees; how can it sleep in peace? Full of Plastic. Fresh supplies of meltwater. Fun; banana boats. Endless stories of pirates and explorers and conquerors. Yes. Water. it is very crucial. We usually just deal with the surface of it, to be or not to be mesmerised by it. We do not – fully – comprehend what is beneath.
© Remy Alexander

Commissioned by November Music

Aart Strootman (Netherlands, 1987) *Floating Points on a fixed monorail* **UK PREMIERE** (2018) 10'

When Tom Sanderman asked me to write a solo work for saxophone, two things were immediately

clear to me: it had to be minimal music and had to make use of a delay pedal. Minimal music because I was aware of Tom's great fondness for this genre, and a delay pedal because I wanted to play around with a microtonal soundscape where it would become unclear to the listener what was coming from the speakers and what was coming from the instrument via the microphone.

At an early stage, I asked Tom for some alternative fingerings, with the aim of allowing various notes to go out of tune in a controlled way. This enabled me slowly but surely to cause the persistent groove of the piece to 'float' melodically. It is on this contrast between rigidity and intangibility that the work's title is based: *Floating points on a fixed monorail*. The result is a fiendishly difficult work during which you, the audience, can either sit on the edge of your seat grooving away with Tom or just lie back and go with the flow.

© Aart Strootman

Anthony Fiumara (Netherlands, 1968)

Red Shift [UK PREMIERE](#) (2018) 9'

I don't know much about astronomy. Perhaps that is due to the fact that I reside in a city – where the night is filled with the light we produce on the ground. I live under a dome of light, which denies me the view of that blanket of light. But when I am on vacation, I like to look up at night and I am always impressed by the unchangeable and timeless beauty. It seems like it takes its power from our gaze.

That immutability is, of course, an illusion. Time expires differently for people, mountains or stars. For a slowly living celestial body our life must look like a small flash of light. While to us their slow existence and movement seems endless.

© Anthony Fiumara

Commissioned by November Music

Co-produced by hcmf// and November Music; supported by Dutch Performing Arts

Quad

Richard Steinitz Building Atrium, 12pm

Gaia Blandina performer
Eleanor Cully performer
Vera Goetzee performer
Sophie Fetokaki performer
Colin Frank performer
Johnny Hunter performer
Fred Thomas performer
Maurizio Ravalico performer

Sophie Fetokaki's art is about stepping over and crossing out. Working between mediums, she experiments with the hierarchical position of 'artist', emphasising the collaborative actions of performer and audience. Repurposing everyday objects and actions as fantastical theatrical materials, Fetokaki frames our habits and comforts as agents of movement and change. In this collaborative performance of Samuel Beckett's miniature music drama *Quad*, sound and space form a ceremony: performers walk across a restricted grid, playing music to announce their movements across it. Sound becomes an ambiguous action of its own: does it lead, or is it led?

Samuel Beckett (Ireland, 1906-1989) *Quad I + II* (1981) 20'

Quad is one of Samuel Beckett's most austere and musical works. Four walkers pace around a square following a pattern of permutations, with each possible solo, duo and trio given. One percussionist is assigned to each walker and must sound when they enter, play while they walk, and cease when they exit. The result is a spatial canon in four voices, or, as author Anne Carson notes, a Ringkomposition of clear marks that are constantly disappearing. In this production we translate *Quad* – originally composed for television – into a live event, exploring and expanding both the work and the experience it offers to the spectator. © Sophie Fetokaki

Produced by hcmf//

Kathryn Williams

University Sports Hall, 12.40pm

Kathryn Williams piccolo

Experimental flautist Kathryn Williams creates works out of constraint and limitation. At hcmf//, she presents a further reflection on the flawed politics of musical practice. *PIXERCISE* is a piece composed collaboratively with Annie Hui-Hsin Hsieh, utilising high intensity interval training – a type of brief, intense cardio workout. Here used to inform Williams' piccolo playing, the training technique is a metaphor made literal, its presence speaking to the music world's accommodation of overwork and gender inequality.

Annie Hui-Hsin Hsieh (Taiwan, 1984) / Kathryn Williams (USA, 1987) *PIXERCISE* (2017) 20'

As the title implies, *PIXERCISE* is a collision between piccolo performance and exercise

(in this case, high intensity interval training). The piece is an ongoing creative collaborative response to numerous shared concerns between Kathryn Williams and Annie Hui-Hsin Hsieh. These include perceptions of perfectionism in classical music performance practice and cultural norms regarding the female body in music and in exercise. © Kathryn Williams

Produced by hcmf//

senza misura

St Paul's Hall, 1.20pm

Philip Thomas piano

Christopher Fox (UK, 1955) *senza misura* (part 1) [UK PREMIERE](#) (2016-17) 17'

Please see page 52 for details

Produced by hcmf//



Christian Marclay: Ephmera I

Phipps Hall, 2pm

Steve Beresford organ

British experimental improviser and musical polymath Steve Beresford, who has been a central figure in the British improvising scene for over thirty years, performs one of two interpretations of Christian Marclay's *Ephmera*, here on organ.

Christian Marclay (USA/Switzerland, 1955)
Ephmera (2009)

Published in 2009, Marclay amassed an eclectic collection of newspaper advertisements, magazine illustrations, restaurant menus, candy wrappers, and other disposable printed matter with decorative musical notations and which were reproduced as 28 unbound prints.

This piece has an indeterminate duration. This version will be approximately 35 minutes long.

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

DriftEnsemble

Huddersfield Town Hall, 3pm

DriftEnsemble:

Colin Frank percussion

Pablo Galaz Salamanca electronics

Paola Munoz recorder / flutes

Peyee Chen voice

Irine Røsnes violin

Cristian Morales Ossio objects

Colin Frank FAKE
Cristian Morales Ossio 11 fragments

DriftEnsemble let life happen to them in two open-ended compositions. Comprised of composer-improvisers, the group incorporate the liabilities

and speculative processes of live-coding with traditional instrumentation, preparing themselves for one in an infinity of branching paths. Colin Frank's *FAKE* uses a party game as its graphic score, performers deceiving one another into creating unexpected dissonances. *11 fragments*, written by Cristian Morales Ossio, is a real-time response to itself, with part of the ensemble performing a score as others improvise a reaction. In concert, the members of DriftEnsemble build new relationships with each other, realising themselves in front of their audience.

Colin Frank (Canada/UK, 1993) FAKE (2017) 7'

FAKE refers to trickery, pretence, and appearing to be something that is not. It also refers to improvisation, as in 'faking it'. In this piece the performers improvise following a graphic score, causing them to trick each other and mime soundless gestures. This fakery game causes tense ensemble interactions; tension that periodically builds then releases in eruptions of crashes and screeches. The piece is inspired by my increasing engagement with virtual mediums, particularly through computers and the Internet, and the uncertainty, skepticism, and disbelief propagated there. © Colin Frank

Cristian Morales Ossio (Chile, 1967) 11 fragments (2016) 13'

11 fragments was premiered by MDI Ensemble, Evan Parker and Matteo Pennese, in Milan (2016). The principal idea considers the possibility of putting an instrumental trio (11 'fixed-written' fragments) and improvisors together, interacting with each other. In coherence with the original approach, no instruction has been previously set for the improvisors, so that they can play in a totally open way, creating continuously emergent relationships between the fix and the unexpectedness. Since its first performance, the work has adopted diverse instrumentations and forms. The current version includes a voice, for the first time. © Cristian Morales Ossio

Produced by hcmf//



Clarice Rarity

Clarice Rarity + Nathanael Gubler

Huddersfield Town Hall, 3.30pm

Clarice Rarity viola

Nathanael Gubler violin

Maria Gîlicel harmonica / page turning

Zephany Hoe harmonica / page turning

Clara Iannotta Limun
Cassandra Miller For Mira
Alwynne Pritchard Une Mort Heroique

In a typical burst of resistance to the common concert, Clarice Rarity has put together a programme of three works significantly different from one another in spectacle: a tone poem by Clara Iannotta, a meditation on British culture by Alwynne Pritchard, and a Nirvana cover – of sorts – from Cassandra Miller. Rarity celebrates the women composers who share her relentless pursuit of a singular, personal creative style free from formal boundaries.

Clara Iannotta (Italy, 1983) Limun (2011) 9'

Limun (lemon in Arabic) is a plant that has the ability to bloom continuously, so you can see on the same tree lemon blossoms, green fruits and ripe

fruits at the same time. The title is symbolic – it does not describe the piece, but rather reflects the period of my life of which the piece was written.
© Clara Iannotta

Cassandra Miller (Canada, 1976) For Mira (2012) 5'

Composing this piece was a play of translations: it is a reworking for violin of a computer-made transcription of an unplugged performance of Kurt Cobain singing *Where Did You Sleep Last Night* – also called *In the Pines*, a traditional American folk song often attributed to Lead Belly.
© Cassandra Miller

Alwynne Pritchard (UK, 1968) Une Mort Heroique (1993) 8'

Alwynne Pritchard's music is unique in its distinct and uncompromising dramatic attitude. Even though it is clearly rooted in a British culture, it cannot be compared to any other composer from the UK and is not afraid to openly demonstrate its 'otherness', which manifests itself in interesting contrasts of complex and differing textures.
© Clarice Rarity

Produced by hcmf//

Songs for VONK

Bates Mill Blending Shed, 4.30pm

Ensemble VONK:

Rianne Wilbers soprano

Erwin Muller clarinet/ bass clarinet

Tom Sanderman soprano saxophone

Reggy van Bakel percussion

Nicoline Soeter composer / artistic director

The beguiling Ensemble VONK meld saxophone, clarinet, percussion and soprano in an innovative blend. Curated by composer Nicoline Soeter, VONK invited composers Brechtje and Molly Joyce to devise meditations on the concept of evolution. The result is *Songs for VONK*, a collection that fluctuates between contemporary, classical and indie pop, breaking down genre and growing it new.

Nicoline Soeter (Netherlands, 1974) The great oxidation event [UK PREMIERE](#) (2018) 5'

Molly Joyce (USA, 1992) Conform [UK PREMIERE](#) (2018) 7'

Brechtje (Netherlands, 1993) Is that your arm? [UK PREMIERE](#) (2018) 5'

Nicoline Soeter (Netherlands, 1974) Hands full of dirt [UK PREMIERE](#) (2018) 6'

Brechtje (Netherlands, 1993) Evolution of my Mexican Food [UK PREMIERE](#) (2018) 3'

In the production *Songs for VONK*, inventor and co-creator Nicoline Soeter invites composers to write a new programme along with her. *Songs for VONK* explores the unique colour of the musical forces that are the group's artistic DNA. These songs reveal influences from contemporary composed music and avant-garde pop; they're cross-genre, driven by a curiosity about unexpected hybrid languages.

The group includes two promising young composers, the Dutch composer Brechtje and the American Molly Joyce. Joyce made a short song cycle, Brechtje and Soeter wrote four songs,

all approaching the theme of evolution from a different perspective. The theme connects the songs into a larger arc of tension and at the same time it gives every maker the freedom to relate to it in their own way. A selection of this programme will be played at [hcmf//](#).

Molly Joyce writes her songs starting from a personal point of view, as a process of conforming, deforming, reforming and transforming. She writes about looking for a way to relate to her surroundings with the physical disability she has as the result of a car accident.

Molly Joyce and Nicoline Soeter also wrote the song texts, while Brechtje worked with several poets. Nicoline sees evolution as a form of imperfection. The result is a turbulent song about her own perfectionism. Her other song, *The great oxidation event* reflects on a geological episode around 2.35 billion years ago, the first significant buildup of atmospheric oxygen that transformed Earth.

Brechtje creates a comic perspective, from the inconvenient question what to do with your extra arm while spooning, to a song about the evolution of a Mexican dish. The production was made with support from the Netherlands' Performing Arts Fund. © Ensemble VONK

Co-produced by [hcmf//](#) and November Music; supported by Dutch Performing Arts

Decay

Bates Mill Blending Shed, 5.10pm

Claudia Molitor piano

Tullis Rennie trombone

Kelly Jayne Jones guest musician

Decay presents the first performance in what will become a musical time-lapse. The work is a meditation on seasons, aging and time, by Claudia Molitor and performed with improvising partner Tullis Rennie. *Decay* considers the slow decline of life, embracing the existential implications, and hidden joys, that come with growing old. The concert is the first in a series which will eventually return to [hcmf//](#) in 2019, performed with a different guest musician.

Claudia Molitor (UK, 1974) and Tullis Rennie (UK, 1983) *Decay* [WORLD PREMIERE](#) (2018) 50'

Decay is a contemplation on the process of decay. A subject we are troubled by and drawn to in

equal measure, it implies decline and loss but can also open up to change and transformation: be it the fermentation process of food, the patina of treasured furniture, the warm sounds of an old cello, the worn steps of an ancient building, the colourful leaves in autumn or the signs of aging on a friend's face that make them uniquely and beautifully themselves. Many works wish to capture a moment, freeze it in time, prevent it from changing, but *Decay* embraces the melancholy of loss, and rejoices in the promise of change. At each concert during the tour that follows, Claudia Molitor and Tullis Rennie will be joined by a local guest artist, who will bring their own creative practice to the performance. Each new iteration will form the basis for the following concert where another artist joins. This cumulative process will slowly erode the 'original' and generate an ever-evolving multi-authored work.

Produced by [hcmf//](#) supported by PRS Foundation's Composer's Fund



THREADS

Bates Mill Photographic Studio, 6.20pm

Featuring: Jyoti Manral, Alex Delittle, Elizabeth Hanks, Keertan Rehal, Vijay Venkat

Threads is a synthesis of sound, dance and light, bringing to life textiles and their history in Yorkshire and telling the stories of the women and children who produced textiles in Yorkshire's mills and factories. Together with young people from Kirklees, SAA-uk artists present a unique performance exploring the hidden history of mills, the evolution of textiles and how they connect Britain with India pre-1947 through sound, music and dance.

Produced by hcmf// and SAA-uk; supported by Postcode Community Trust

Specimens

Northern Quarter, 7.40pm

Please note: unfortunately this venue is not wheelchair accessible.

Adapted live pieces from *Sculptures* & *In The Dust Of Idols*, including the tracks *Unfold In All Directions*, *VI.VI.MMXV*, *Chamber Voices* & *The Unread Library*

All pieces composed, recorded and performed by **Alex Ives (Specimens) (UK/Jamaica, 1989)** 20'

In this live performance *Specimens* re-creates pieces from his two albums *Sculptures* and *In The Dust Of Idols* and merges them into one seamless soundscape – a sonic exploration of the concepts of mortality, existentialism and the dread one can feel in the face of an apparently meaningless world.

This initial sense of dread can be brought about by the insignificance you feel in the face of greatness, where others have seemingly found meaning and purpose in the face of your own aimless path, coupled with the overarching dread you feel as you contemplate your own existence, where you fit into the significance of society and, as Ruth Tallman put it, 'the search for answers in an answerless world'.

'I wanted to create something dense and heavy. When you listen through [the work], it makes you feel like it has the weight of time stitched into it. Clarity was not my main objective – like an old piece of furniture covered in dust, you can tell what it is but the details are obscured. My ambition was to create a dense sonic backdrop, a representation of the confusion and insecurities we all feel when questioning our existence. You know there should be answers but you can't quite make out what they are.' ©Alex Ives

Produced by hcmf//

Thomas Meadowcroft

Northern Quarter, 8.20pm

Please note: unfortunately this venue is not wheelchair accessible.

Thomas Meadowcroft (Australia, 1972)
Alleinunterhaltung (2003-) 40'

Australian composer Thomas Meadowcroft continues to demolish courtesy in this latest instalment of *Alleinunterhaltung* ('Entertaining Alone'), an ongoing piece that operates as a searing, defeatist commentary on the broken economy of music. Incorporating the starkness and humour typical of Meadowcroft's music and its place between contemporary classical and abstract pop, the piece employs a combination of drum machines, organ, analogue tape and synth to engage with the thorny issue of the 'political economy of music via its endless proliferation'.

Produced by hcmf//



Specimens



Thomas Meadowcroft © Raphaelle Müller



Manga Scroll © Christian Marclay, courtesy of the artist

Christian Marclay: Manga Scroll

Bates Mill Photographic Studio, 9.30pm

Shelley Hirsch voice

Born and raised in New York City, Hirsch dropped out of high school and moved to San Francisco, California, where she worked in experimental theater, explored extended vocal techniques, and began composing pieces for voice. Hirsch has collaborated with Christian Marclay for more than 20 years. During **hcmf//** Hirsch will perform *Manga Scroll* as well as *Zoom Zoom*.

Christian Marclay (USA/Switzerland, 1955) *Manga Scroll* (2010)

This vocal score consists of onomatopoeias found in serialised Manga comics originally published in Japan but translated for the US market. These black-and-white newsprint comics have been cut and collaged into a sixty-foot-long handscroll. This type of scroll, called Emakimono, was invented in

the 11th century and is considered the antecedent of the contemporary Japanese graphic novel. Having been stripped of their dramatic context, the sound effects are strung together into one long composition meant for interpretation by voice.

This piece has an indeterminate duration. This version will be approximately 30 minutes long.

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

Heather Roche + Eva Zöllner

Bates Mill Photographic Studio, 10.30pm

Heather Roche clarinet
Eva Zöllner accordion

William Kuo *Tubular Living* **UK PREMIERE**

Luis Antunes *Pena Hunter*

Elnaz Seyedi *Nach neuen Meeren* **UK PREMIERE**

Pierre Alexandre Tremblay *nureinwortgenügt nicht 4 (Tausch)*



Heather Roche & Eva Zöllner

Clarinetist Heather Roche and accordionist Eva Zöllner present a series of experimental works at the intersection of different music and media. Known for their independent travels in experimental performance and extended techniques, the duo come together in a concert of constantly changing aesthetics and approaches. Alongside their primary instruments, the duo utilise electronic trinkets, reaching for a sound both frail and harsh. Roche and Zöllner are two of contemporary music's most versatile and adaptable voices.

William Kuo (Canada, 1990) *Tubular Living* **UK PREMIERE** (2018) 15'

The journey of each instrumentalist begins in roughly the same way: a combination of pedagogy and intuition orients the human body with the intended assembly of the instrument. Each act upon the instrument is met with resistance, from which sound arises through forces such as friction, velocity, and pressure. As a composer, I am driven by the possibility of encountering new identities formed by such resistance.

Ideas for this piece originated from earlier attempts to modify the clarinet using PVC pipes of varying lengths. This preparation technique effectively lowered and narrowed the range of the instrument, such that each chromatic fingering produced a microtonal inflection with a darkened, muffled timbre. The pipe finds new life inside a bucket of water as an air pump that produces variants of bubbling sounds at different depths.

Various other identities emerge inside the accordion itself as it endures the highest and lowest extremes of its range while sustaining equally restrictive dynamics and physical movements in extended durations. © William Kuo

Luis Antunes Pena (Portugal, 1973) *The Hunter* (2017) 8'

1. Speak, but say nothing
2. Wear sunglasses
3. Be above the situation

4. Wear sunglasses
5. Be below the situation but wear a leather jacket
6. Be emotional
7. Dream of being loved
8. Be authentic

The Hunter is a consciousness of a highly sensitive sensorial for emergent coolness. It is a parody on the term of the creative industries called the 'coolness hunter' and on advice on 'how to be cool' or on 'pulling popular girls'. © Luis Antunes Pena

Elnaz Seyedi (Iran, 1982) Nach neuen Meeren **UK PREMIERE** (2018) 5'

'Thither - I wish to go, and I trust
Myself forthwith, and my grasp.
The sea lies open [before me], into the blue
Drifts my Genoese ship.
Everything shines new and newer for me
Noonday is sleeping in time and space - :
Only your eye - tremendously
Gazes upon me, Endlessness!
From *Nach neuen Meeren* by Friedrich Nietzsche,
Translation © Sharon Krebs, supplied by the
LiederNet Archive

Pierre Alexandre Tremblay (Québec, 1975)
nureinwortgenügnicht 4 (Tausch) (2016) 15'

'Traduttore, traditore', says the Italian proverb.
'Traduire, c'est avoir l'honnêteté de s'en tenir à
une imperfection allusive', nuances the translator
Pierre Leyris. This series of pieces looks at the
impossibility of translating, firstly the text, then
the context. The multiple nuances of words and
images, flatten, lost, unseizable.

Moreover, it is also a reflection on the
inexpressible, where music and silence allow
some states / sentiment / experience to be
expressed with more power / precision / nuances.
Therefore, this suite of pieces should be taken
as different expressions of a single impression,

whose sense is multiplied by their common /
composed / remembered past. Explain / comment
/ multiply the music by music, or as Harrold Bloom
says so elegantly: 'The meaning of a poem can only
be another poem'.

This fourth piece / iteration / instance is exploiting
mutations of the three original movements and
the three first variations, to unearth the roots
/ aims / origin of the piece / programme / idea.
Recombinations / swaps / merges / blends /
hybrids are seen as many perspectives of a single
multidimensional object.
© Pierre Alexandre Tremblay

Produced by hcmf//

Christian Marclay: Ephemera 2

Bates Mill Photographic Studio, 11.30pm

Reinier van Houdt piano

One of the world's most accomplished pianists,
Reinier van Houdt has spent his career in pursuit
of nonconformists, premiering work by Robert
Ashley, Michael Pisaro and Alvin Curran. In this
concert he performs Christian Marclay's graphic
score *Ephemera*.

Christian Marclay (USA/Switzerland, 1955)
Ephemera (2009)

Published in 2009, Marclay amassed an eclectic
collection of newspaper advertisements,
magazine illustrations, restaurant menus, candy
wrappers, and other disposable printed matter
with decorative musical notations and which were
reproduced as 28 unbound prints.

This piece has an indeterminate duration. This version
will be approximately 30 minutes long.

Produced by hcmf// supported by the Swiss Arts
Council Pro Helvetia; also supported by Dutch
Performing Arts

Heather Roche

Clarinetist and experimentalist Heather
Roche has one other gig on her curriculum
vitae: blogging. Her website is its own triumph,
a relentlessly prolific trail of instructions on
extended techniques, abstract sound-making
and other ideas for those playing clarinet and its
sibling instruments. For these insightful posts,
Roche has enjoyed such descriptions as 'the
Queen of clarinet multiphonics' – the kind of praise
you get when you exist on only the most niche
corner of the internet. With categories and sub-
categories of radical musical afterthought, Roche
is single-handedly bringing up a next generation of
contemporary explorers.

Roche's encyclopedia of knowledge is tried and
tested. It is proof of a long history of personal
dabbling, and of her immense versatility as a
performer. Her adaptability is perhaps best
heard on composer Christopher Fox's recent
release *Headlong*. A collection of extreme
aesthetic deviations, Fox's new pieces double up
as exercises in quick-footed shapeshifting for
the performer; they contain shards of melody,
swung jazz, electronic supplements, overdubs,
radical octave leaps and microtonal experiments.
Amazingly, Roche is the CD's sole performer,
showcasing an understanding of her instrument
that's beyond lateral.

Roche's repertoire for clarinet and electronics
is staggering, a dropdown list of curiosities that
includes the complex work of Enno Poppe, the
sparse delicacy of Salvatore Sciarrino and the
conceptual composition of Rebecca Saunders.
The topic sentence of her PhD was 'performer-
composer relationships', proving a commitment
to delivering trustworthy interpretations of her
counterpart's material. Implicit in her practice
is that the dialogue that goes into finessing a
composition is its own extended technique. A
recent musical friendship developed with electro-
acoustic composer Pierre Alexandre Tremblay,
who wrote a piece for Roche's upcoming **hcmf//**
performance with accordionist Eva Zöllner. 'There
was a lot of back-and-forth between him and Eva,

and he really seemed to get her instrument by the
end. As a result of our dialogue, I think this piece
is more or less a masterclass in how to write for
clarinet and accordion'.

Roche's duo with accordionist Eva Zöllner
is a prime example not only of the musical
possibilities, but also the unexpected freedom
that comes from working with another player. An
active partnership since 2016, their collaboration
is a canny solution to knowing the unknowable
– simply by sharing the stage, they make
discoveries. They met when Roche was living
in Cologne; temporary compatriots, they first
performed together for Kölner Philharmonie's
Tripclubbing, a series of events hosting
contemporary music under the neon glow of
a modern club setting. 'We discovered that we
really loved being on stage together', she notes,
providing a simple answer to the lofty questions of
how and why collaborations come about.

The duo instantly recognised a shared love of
experiment and opportunity; the realisation
was a resounding source of comfort, and even
encouragement, for their work, bringing about
radical performances they'd perhaps never have
otherwise landed on. 'There's a great sense of
trust and playfulness in our combined music-
making, which makes it easier to take risks when
trying new things on our instruments'. Tackling
pieces like William Kuo's *Tubular Living*, for
makeshift 'auxiliary' instruments, is a lot easier
when you have someone to take a leap of faith with.

Collaboration is not just a tool for Roche, but
also an example of music's potential to be
more communal – a truly open source artform.
Alongside her blog, Roche has been constructing
her own 'Wikipedia edit-athon', championing
women composers and addressing the issue of
underrepresentation. Whether through online
presence or at the concert hall, Roche is trying her
best to do as much for the person as the piece – to
bring artists up with the art. © Robin Smith

Noise Orchestra presents: Noise Machines & Light A Workshop Installation.

Oastler Building, University of
Huddersfield

Saturday 17 November:
Workshop 10.30am – 2.30pm

Sunday 18 November:
Installation 10am – 4pm

**Free Events (booking required for
workshop)**

Learn how to build your own noise machine and create interactive art work!

A noise machine is a hand-held electronic musical instrument that can make all sorts of weird and interesting sounds and noises, similar to that of a synthesiser. As well as building your own noise

machine, you'll have the opportunity to make a paper-cut artwork which will interact with the electronics in the instrument, turning light into sound.

Suitable for children aged 11 – 18.

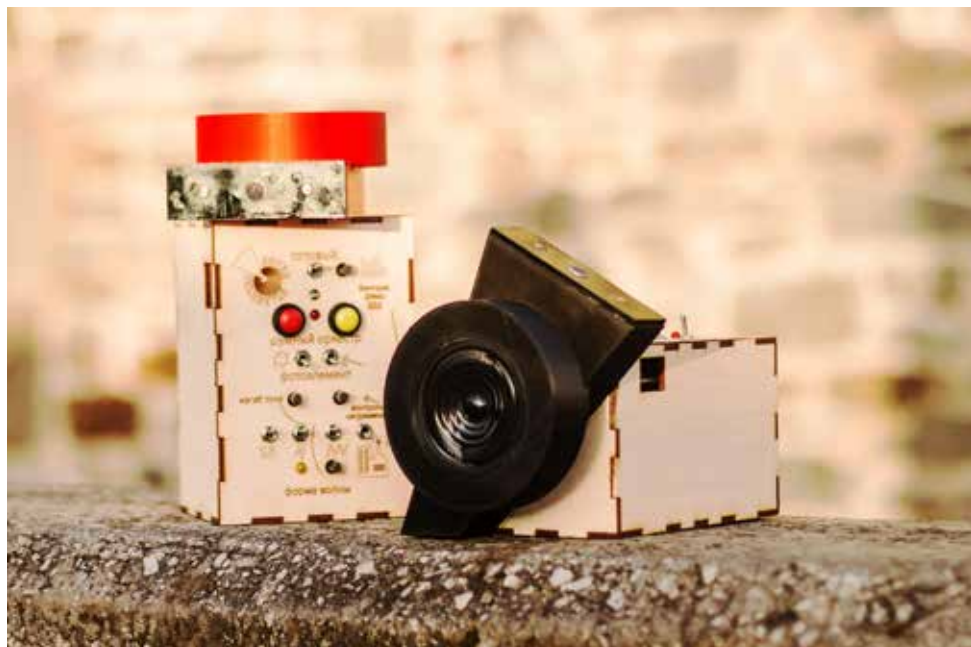
Produced by **hcmf//** in partnership with Noise Orchestra; supported by One 17 Design

Mini Pop-Up Art School

Monday 19 November
Richard Steinitz Building Atrium,
11am – 3pm

Join us at our mini Pop-Up Art School on Monday 19 November, our full day of free events. We invite you to make an artistic response to the various performances – draw to the music as you listen, make miniature concertina notebooks and design your own 'postcard from **hcmf//**!

Produced by **hcmf//** in partnership with the University of Huddersfield



Music at Play: Sound Explorers

Sunday 25 November
Heritage Quay

Session 1 (10am – 10.45am):
focus on baby sensory (pre-walking)

Session 2 (11.15am – 12pm):
focus on 2 – 5 year olds

Free Event (booking required)

Join Early Years artist and flautist Kathryn Williams for two magical sessions for babies, toddlers and their grown-ups. Filled with interactive sensory stations and instrumental playing, including a soft play area for pre-walking babies, this will be an ear-opening experience for young listeners. There will also be a trampoline for cuddly toys, so do bring one from home!

All children welcome at either session.

Produced by **hcmf//**

hcmf// Campervan Radio

Campervan Radio, our new mobile radio project, was launched in October as part of Our Biennale. The van has visited libraries across Kirklees as part of the community-led initiative Fun Palaces, as well as taking up residence in Upper Batley High School for a series of radio and DJing workshops.

Campervan Radio will be popping up across Huddersfield venues throughout **hcmf//** – keep an eye out on social media to find out when you can jump on board and meet our resident radio DJ Alexa. Space in the van is very limited, so make sure you don't miss out!

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

hcmf// is an Arts Award Centre and can deliver Discover and Explore Arts Award.



senza misura

Free Event

Philip Thomas piano

Pianists work in a measured musical space: whatever music they play on any one piano is always made with the same collection of keys and strings. In *senza misura* this space is the source of music that is never the same but is always made in the same way, 27 sections each made up of 27 events. A performance consists of as many sections as the pianist chooses to play, in any order, and in this first set of performances Philip Thomas will play a different collection of sections each time.

For as long as I have known Philip I have been trying to give him some music that fully responds to the extraordinary subtlety, grace and freedom with which he plays. This is my fourth attempt and I think I may, at last, have succeeded.
© Christopher Fox

Christopher Fox (UK, 1955) *senza misura*
UK PREMIERE (2016-17)

Part 1: Monday 19 November
St Paul's Hall, 1.20pm (17')

Part 2: Tuesday 20 November
St Paul's Hall, 2.30pm (22')

Part 3: Wednesday 21 November
St Paul's Hall, 11am (55')

Part 4: Thursday 22 November
Phipps Hall, 10.30am (25')

Part 5: Friday 23 November
Phipps Hall, 5.30pm (9')

Produced by hcmf//

11 Sarah Cahill

St Paul's Hall, 12pm

Tickets £12 (£9 concession / online)

Sarah Cahill piano

Terry Riley Keyboard Studies
Terry Riley Be Kind to One Another (Rag)
Lou Harrison Summerfield Set
Harold Budd Children on the Hill

Pianist Sarah Cahill has developed a reputation as one of piano music's most compelling voices. Her close relationship with the minimalist music of Terry Riley is on display in this performance of *Keyboard Studies*, an exercise piece of phenomenal speed whose constituent parts can be substituted and combined. It's complemented by the fittingly titled *Be Kind to One Another*, a musical gesture of empathy known for its gentle, balmy atmosphere. Works from Lou Harrison and Harold Budd complete a programme of piano music that is both intriguing and comforting.

Terry Riley (USA, 1935) Keyboard Studies
(1965) 25'

Around the same time Terry Riley was launching the minimalist movement with his classic *In C*, he composed his *Keyboard Studies*, which offer the pianist assorted figurations to choose from and juxtapose and repeat in various combinations. He describes them as 'long meditational exercises,' and has said that he engages in these minimalist patterns as a kind of extended morning ritual. While there are no recordings of him playing his *Keyboard Studies*, it's always illuminating to listen to his phenomenal minimalist improvisations, in which his two hands play in independent meters often at lightning speed. He explains: 'I had been playing *Keyboard Studies No 1 and No 2* (1965) for a couple of years before notating them. Both are repetitive studies of time, hand coordination, improvisational flow and texture. John Cage had asked me for a page of music for his *Notations*



book of graphic scores, and I submitted *Keyboard Study No 2*. The version you hear today actually combines both *Keyboard Studies* at once. I had ordered the score in the mail and had asked Terry if he could show me how it works. My memory is that when we got together at his piano, he suggested combining figures on page one with figures on page two, so I started doing that, playing page one with my right hand and pages two and three with my left hand. It was only years later that I noticed with chagrin that the first page reads *Keyboard Study 1* and the other two pages are *Keyboard Study 2*, but by then Terry had given his approval, so that is the version played today. While demonstrating the *Keyboard Studies*, he pointed out how he makes use of the sostenuto (middle) pedal, allowing for particular pitches to ring out over the repeated patterns, so I made frequent use of it. © Sarah Cahill

Terry Riley (USA, 1935) *Be Kind to One Another (Rag)* [2008/2014] 13'

As with many of my piano works, *Be Kind to One Another* began as an idea I was noodling around with in late-night improvisations. Its gentle and somewhat naïve atmosphere attracted me from the beginning and it soon became a hit with my then very young twin grandchildren, who always wanted me to play it for them when they got into bed at night. It is basically laid out in four related sections and in its improvised version it can take many forms with each section being repeated as many times as desired before moving on to the next. When Sarah Cahill told me about her project *A Sweeter Music*, I felt this material best suited the bill. I wrote out this concert version, giving the piece a more overall arching structure with related interludes and developments added that were not in the original improvisations. The title is taken from something Alice Walker said immediately after 9/11: 'We must learn to be kind to one another now.' My new composition is a statement for peace. It does not aim for dramatic content, but strives instead to enforce a feeling of balanced equilibrium and compassion. © Terry Riley

Lou Harrison (USA, 1917 – 2003) *Summerfield Set* (1936/1988) 11'

This is one of many of Lou Harrison's works inspired by Baroque and Medieval music, in its form and texture and use of counterpoint. Dedicated to the harpsichordist Susan Summerfield and her family, the three-movement *Summerfield Set* opens with a vigorous Prelude (with an epigraph from Lucretius' paean to peace, an allusion to eight years of warmongering by the Reagan administration), followed by the contrapuntal *Ground* (composed in 1938 and recycled as a second movement), and finally *Round for the Triumph of Alexander*, referring to the name of the Summerfields' child who had recently been born. © Sarah Cahill

Harold Budd (USA, 1936) *Children on the Hill* (1976) [arr. Kyle Gann in 2008] 25'

Children on the Hill, an improvised piece, exists in a few different versions. In 1981 Budd recorded a brief rendition on his disc *The Serpent*. The following year, Kyle Gann attended the New Music America festival in Chicago, where Budd played an extended version, with a virtuosic middle section featuring rapid cascading arpeggios. Gann kept a cassette recording of that performance, during which a baby had cried continuously, and planned to transcribe it to a notated score. It wasn't until 2008, when digital playback software made it possible to slow down the arpeggios for transcription without changing the pitch, that Gann felt confident he could create a score. Budd says that he would sometimes use written-down motives on a scrap of paper as a guide, but these notations are long gone. When presented with Gann's transcription, Budd responded, 'I couldn't play that in a thousand years.' In an interview, when he was asked what the title had to do with the music, he replied, 'Children is love.' © Sarah Cahill

Produced by hcmf//

12 United Instruments of Lucilin

Phipps Hall, 3.30pm

Tickets £18 (£15 concession / online)

United Instruments of Lucilin:

André Pons-Valdès violin

Fabian Perdichizzi violin

Danielle Hennicot viola

Ingrid Schoenlaub cello

Cathy Krier piano

Marcel Lallemand clarinet

Guy Frisch percussion

Pierre Alexandre Tremblay un fil rouge

UK PREMIERE

Catherine Kontz *Snakes & Ladders*

WORLD PREMIERE

Anna Meredith songs for the M8

Nick Morrish *Rarity* life of lines II **UK PREMIERE**

The United Instruments of Lucilin are Luxembourg's premier music group and its first ever chamber ensemble. Named in reference to the country's historical name, they represent a growing population of players and composers interested in contemporary music as a broad church, valuing soundscapes, music-theatre and dramatic composition in equal measure. In this game-changing performance, the ordinarily acoustic group metamorphose, taking on Pierre Alexandre Tremblay's electroacoustic composition *un fil rouge* alongside the empty spaces and spectral resonances of Nick Morrish *Rarity's* *life of lines II*.

Pierre Alexandre Tremblay (Québec, 1975) un fil rouge **UK PREMIERE** (2018) 19'

This piece is an existential meditation on fiction as an exercise in simplifying our lives, spent navigating chaos: the beauty and ugliness of encounters, of plans and accidents, improbable yet inescapable. In particular, the piece looks into the meaning that we try to give to all this, in our

individual and shared memories, through the many large and small (hi)stories that art proposes us as so many keys. Taking its inspiration from Michel Chion's *Requiem*, I immersed myself in this electroacoustic masterpiece to present a kind of anti-reading... an anti-requiem, a contemplation of a rich life as an improbable emergence. © Pierre Alexandre Tremblay

Co-commissioned by United Instruments of Lucilin, Philharmonie Luxembourg & **hcmf//**

Catherine Kontz (Luxembourg, 1976) *Snakes & Ladders* **WORLD PREMIERE** [2014-2018] 8-10'

Snakes & Ladders is an ensemble work based on the ancient 'Moksha Patam', a board game designed to teach lessons in virtue. The conceit is that of a perspectival shift whereby the game becomes a stage-sized course so as to bring out the implicit drama within. The performers move in set sequences towards the centre, following a range of instructions to produce sound, noise and movement, while the snakes and ladders are positioned randomly for each performance. Though the character should be one light and ludic, it can get heated as performers race to reach the end point. © Catherine Kontz

Anna Meredith (UK, 1978) songs for the M8 [2005] 12'

The M8 is the motorway that runs between Edinburgh and Glasgow – as motorways go it's pretty good, it has four or five great bits of public art including grass pyramids, a giant foghorn and a huge wire horse. These five miniatures are short distinct homages to journeys I made with my friend Sarah when I was 17 or 18 and we seemed to spend a disproportionate amount of our spare time bombing up and down the M8 in the middle of the night to and from various ill-advised indie gigs. © Anna Meredith

Nick Morrish Rarity (UK, 1989) *life of lines II* **UK PREMIERE** (2017) 12'

life of lines II is a study into sound as an expression of time. The piece is a kind of assemblage or braid, in which delicate strands of sounds are interwoven, and become tangled over the course of the piece. The piece is designed around expansions and contractions of material to create a situation in which the performers can intervene directly in the formal field and follow the lines and flows of sound. At points, sounds coalesce and resonate together, at others they diverge and

follow their own path. The piece is dedicated to the United Instruments of Lucilin, without whom *Lines* would not have been brought to life.

© Nick Morrish Rarity

life of lines II is an extended version of the existing piece *life of lines*, and is commissioned by **hcmf//**

Produced by **hcmf//**

BBC
RADIO



Parts of this concert will be broadcast by BBC Radio 3 on Saturday 15 December 2018



Untroubled Light // Melt

Huddersfield Town Hall, 5.45pm

Free Event

Musica Youth Orchestra
Massed Guitars from Musica Kirklees & Calderdale Music Trust
Ukulele groups from local primary schools

Craig Ogden guitar

Callum Dewar (UK, 1987) *Melt* **WORLD PREMIERE**
Eleanor Cully *untroubled light* **WORLD PREMIERE**

Young musicians unite to present an exciting evening of guitar music. Led by acclaimed classical guitarist Craig Ogden, schools and orchestras from across the region have been invited to perform two new compositions by Eleanor Cully and Callum Dewar. With guitars at the fore of the performance, Ogden is joined by Musica Youth Orchestra, Massed Guitars from Musica Kirklees, Calderdale Music Trust, and three ukulele groups from local primary schools. This event was achieved in partnership with Huddersfield's new festival for young people, *Our Biennale*.

Our Biennale Finale

Huddersfield Town Hall, 7pm

Join us as we celebrate the closing of Our Biennale, a festival of arts and culture for young people in Kirklees. The evening will include a selection of performances, music and artwork from the Festival, all created in partnership with artists and local young people.

Callum Dewar (UK, 1987) *Melt* **WORLD PREMIERE** (2018) 14'

The landscape of the guitar is constantly changing. Its heavy use and influence on popular music styles, the constant development of technologies being used to augment the instrument, and its continued use by composers in contemporary art-music styles give the instrument an incredible and eclectic history and future.

Melt is a love letter to the guitar.

Drawing on the experiences and background of the composer as a performer this concerto for guitar deconstructs the idioms, technologies and canon of the guitar and disseminates them into the orchestral landscape. © Callum Dewar

Commissioned by **hcmf//**, Musica Kirklees and The Calderdale Music Trust

Eleanor Cully (UK, 1992) *untroubled light* **WORLD PREMIERE** (2018) 12'

For this work I combined four melodies into clusters, played by the guitars. I gradually arranged them vertically; resembling partials of a missing strike tone. Chords begin at a very slow tempo and increase gently as the harmony develops. The soloist remains with the original tempo. The orchestra slips briefly through this texture in four places. A shimmering harp and percussion section emerges beneath the guitars towards the end, fading with the lights to the soloist who ends the piece in darkness.
© Eleanor Cully

Commissioned by **hcmf//**, Musica Kirklees and The Calderdale Music Trust

Produced by **hcmf//** in partnership with Musica Kirklees as part of Our Biennale

13 Harriet

Lawrence Batley Theatre, 7pm

Tickets £18 (€15 concession / online)

Lex Bohlmeijer / Mayra Santos-Febres texts

Manoj Kamps musical director

Jean Lacornerie direction / scenography

Miwa Matreyek video design

Peter Quasters light design / digital lighting / scenography

Lieve Pynoo costume design

Claron McFadden / Naomi Beeldens vocals

Monica Gil Giraldo electronics / sound design

HERMESenseble:

Wibert Aerts violin

Nico Couck guitar

Gaetan La Mela percussion

Flemish theatre group Muziektheater Transparant present *Harriet*, a monodrama depicting the life and impact of 18th century abolitionist Harriet Tubman. Having escaped her life as a slave, Tubman devoted herself to saving others through the Underground Railroad – a system of safe routes used to break out slaves and help them reach the free states. Composed and conceived by internationally celebrated composer Hilda Paredes, this ambitious and powerful narrative details Tubman's journey from captivity into activism.

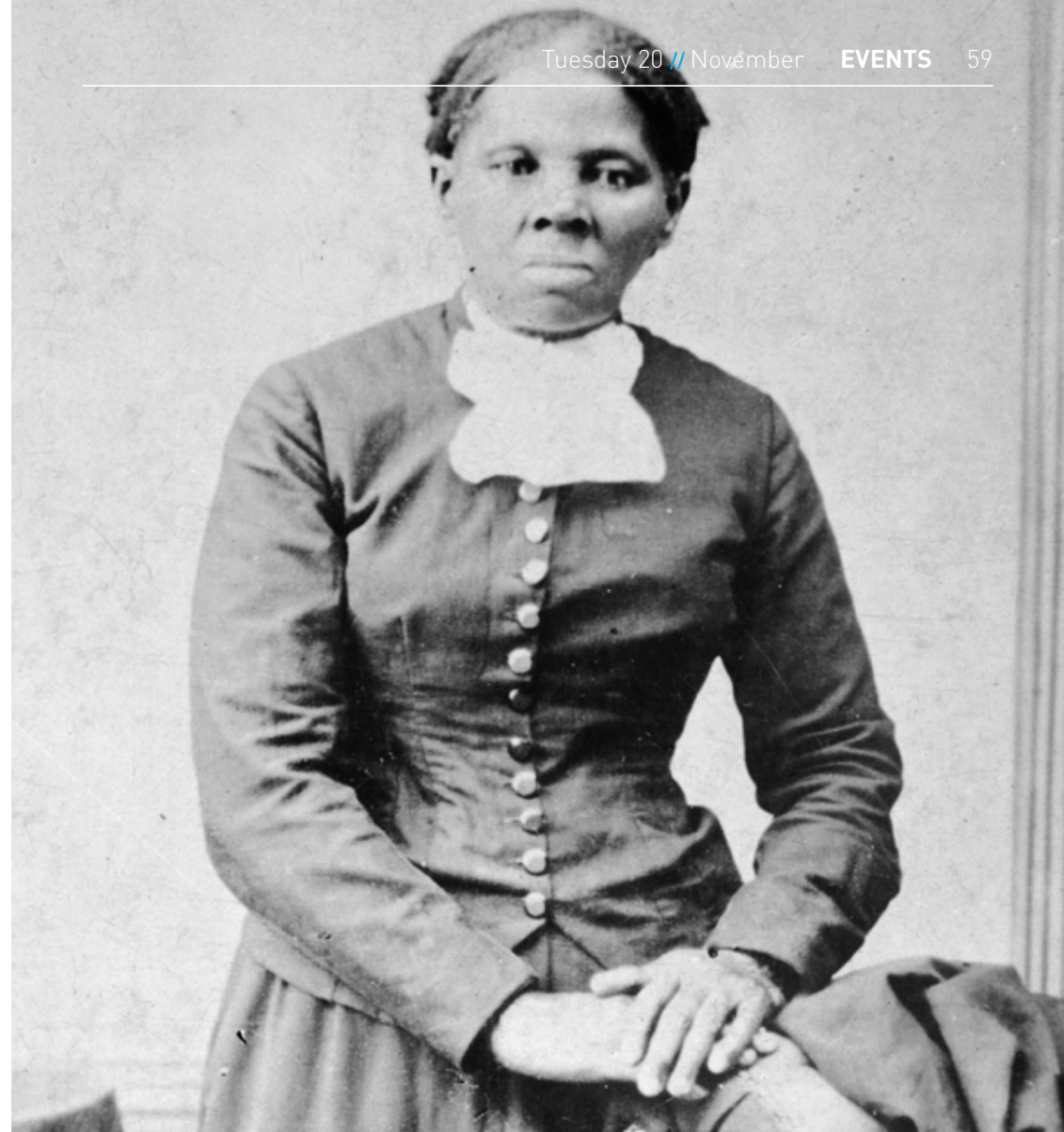
Hilda Paredes (Mexico, 1957) Harriet

UK PREMIERE (2018) 90'

This monodrama is a portrait of the African-American freedom fighter and former slave Harriet Tubman (c.1822-1913). This chamber opera is scored for two voices, percussion, violin, guitar and electronics. In the libretto Harriet tells her life story to her young protégé Alice.

In Act I, we hear about her childhood as a slave. She talks about the violent injury she suffered to her head when she was young. The music makes reference to the religious visions that resulted from it and which showed her the way out. Important in the development of the drama were her activities rescuing enslaved families and friends, using the network of anti-slavery activists known as the Underground Railroad, for which she became a leader, known as the Moses of her people. Like most slaves she was illiterate, so used music to direct the fugitives. The score makes reference to these tunes in Act II, known to have been used as coded messages for the runaways. These tunes are entwined in the dramaturgy of the music as codes.

Shortly after acquiring a property in New York State, Harriet went back to Maryland once more and returned with an eight-year-old light-skinned black girl named Margaret. Act III makes reference to the unanswered question that Margaret was possibly Tubman's daughter as the two shared an unusually strong bond. Alice, Margaret's youngest daughter, spent much time with Harriet in her old age, listening to her stories. In Act IV we hear about the battles she led during the Civil War, such as the one that took place at the Combahee river, and how she was made General by John Brown, an anti-slavery leader of his time. We also learn about Nelson Davies, a young soldier who became her second husband. The work makes constant reference to her thoughts as recorded by various sources and at the end of Act IV we hear her message to President Lincoln. The epilogue is a message of hope and continuity for her fight against slavery and racism.



Production: Muziektheater Transparant
Co-production: HERMESenseble, Theatre de la Croix-Rousse, Festival Internacional Cervantino, hcmf//, Operadagen Rotterdam, Muziekgebouw aan 't IJ, Coordinación de Difusión Cultural UNAM and CIRM, Centre National de Creation Musicale

Composition commissioned by Festival Internacional Cervantino, Muziekgebouw aan 't IJ,

Universidad Nacional Autónoma de México and MuziektheaterTransparant

With the support of Ammodo, Tax Shelter of the Belgian Federal Government, Fondo Nacional para la Cultura y las Artes, Mexico (FONCA), The Composers' Fund, a PRS for Music Foundation initiative in collaboration with Esmée Fairbairn Foundation and Dutch Performing Arts

14 Thurston Moore

Bates Mill Blending Shed, 9.30pm

Tickets £18 (£15 concession / online)

Thurston Moore 12-string electric guitar

Plus guests including:

James Sedwards 12-string electric guitar

Jen Chochinov 12-string electric guitar

Alex Ward 12-string electric guitar

Jem Doulton percussion

Deb Googe bass guitar

Thurston Moore 8 Spring St NY NY

Christian Marclay The Wind-Up Guitar

A founding member of noise rock legends Sonic Youth and a free improviser in his own right, Thurston Moore has spent the last 30 years threading together a disparate network of guitar music. His tenure on the instrument is evident in this concert, which includes a solo performance of Christian Marclay's *Wind-Up Guitar* (1994). Moore and his band will also perform a tribute to late avant-garde guitarist Glenn Branca. A pivotal figure in the New York No Wave scene of the 70s and 80s, Branca is famous for providing guitar music with a template for modern classical composition in *The Ascension*. In this fitting homage, Moore brings his influence full circle.

Thurston Moore (USA, 1958) 8 Spring St NY NY (2018)

The Thurston Moore Ensemble will premiere a composition by Moore entitled *8 Spring St NY NY* in dedication to the late composer Glenn Branca. Thurston joined Glenn's multiple electric guitar ensemble in 1981, touring Europe in 1982. Glenn had released the first three records of Thurston's band Sonic Youth on his Neutral Records label. Thurston has titled this piece in memory of first visiting Glenn at his apartment on 8 Spring Street in New York City to audition to be in Glenn's

ensemble at the time. Thurston had answered an advertisement Glenn placed in the Soho Weekly News calling for guitarists into 'weird tunings'. The two remained friends throughout the years with Thurston playing as a guest in Glenn's performances at the 2007 ATP Nightmare Before Christmas festival in Minehead, UK. Thurston, in duo with guitarist James Sedwards, co-billed a concert with Glenn at La Machine in Paris, FR in 2014. After Glenn passed away in the spring of 2018, Christian Marclay, who was a musical compatriot of Glenn's from the early 1980s, discussed with Thurston the idea of presenting an homage to this iconoclastic, visionary and significant figure in their shared history. *8 Spring St NY NY* is a piece entirely informed by the experience of sonic downtown NYC 1980 guitar noise insurrection. © Thurston Moore

Christian Marclay (USA/Switzerland, 1955)

The Wind-Up Guitar (1994)

Christian Marclay's *Wind-Up Guitar* is a customised acoustic instrument which Marclay has fitted with 12 music box mechanisms. *Blue Danube* and *Twinkle, Twinkle, Little Star* are among the 12 melodies that can be played simultaneously, along with the guitar itself. The instrument blends readymade melodies with the live interaction of the players.

This piece has an indeterminate duration. This version will be approximately 20 minutes long.

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

Christian Marclay + Shelley Hirsch

Bates Mill Photographic Studio, 11pm

Free Event

Christian Marclay visuals

Shelley Hirsch voice

In *Zoom Zoom*, Christian Marclay investigates our relationship with secondary sound – the noises we see but never hear – with snapshot photographs of onomatopoeias found primarily on advertising, signs and product packaging. During a performance with vocalist Shelley Hirsch, for whom this piece was created, Marclay selects and projects a series of images to trigger her vocal improvisation in an ongoing call and response.

Christian Marclay (USA/Switzerland, 1955)

Zoom Zoom (2007-2018)

Marclay has had an ongoing interest in onomatopoeia, which are the basis of many of his graphic works, paintings, prints and performances.

This piece has an indeterminate duration. This version will be approximately 20 minutes long.

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



HISS@10

hcmf// toasts to 10 years of the HISS – the Huddersfield Immersive Sound System. The legendary loudspeaker orchestra was created by Pierre Alexandre Tremblay in 2008, with a view to showcase the breadth and depth of contemporary electronic music practices. Its intricate and careful design has created a wide range of opportunities for concerts to sound as involving, expansive and monolithic as they should. In an all-day concert spanning two venues in the University's music building, the HISS team showcases the system's ability to enhance the live experience of immersive music, presenting compositions by the community of composers that have gathered around it through this first decade.

HISS@10 #1

Richard Steinitz Building Atrium, 3.30pm

Monty Adkins (UK, 1972) Music from Empire **WORLD PREMIERE** (2018) 5'

In mid-2018 I created a live electronic score for Warhol's *Empire* (1964). At over eight hours long, and with so little happening on screen, the film is, as Warhol wrote about witnessing the 'passing of time'. In the film the Empire State Building stands like a bell tower, a beacon in the skyline. To structure the work I used a bell-ringing pattern (Littleport Caters, first rung on 23 October 2016 in New York). From this I created a nine-chord harmonic sequence each with nine layers of sonic material. This multichannel version presents the prime sequence of materials with the nine harmonic sections in their original order (1 to 9) and concluding with a section of the sound for the tenth reel. © Monty Adkins

HISS@10 #2

Phipps Hall, 4.30pm

Alex Harker (UK, 1983) Ad Lucem (2006) 10'

Ad Lucem is based entirely on recordings of a diatonic octave set of handbells exploring the timbral possibilities offered by different modes of playing. Whilst composing the piece, a set of bespoke software tools were developed, allowing drastic manipulation of the recordings whilst either preserving, or else carefully adjusting, the harmonic overtones of the bells. © Alex Harker

Michael Clarke (UK, 1956) Tim(br)e II (2009; revised 2013) 8' 30''

Tim(br)e II was the first new piece produced in the SPIRAL studio at Huddersfield and spatialisation plays a crucial role. 12 layers of sounds each have different spatial characteristics and styles of movement (which change over time). These layers and their spaces play in counterpoint with each other and the piece is to a large extent shaped by their convergence and divergence over time. The work is derived entirely from digital processing of a single 13-second recorded oboe phrase. © Michael Clarke

Pierre Alexandre Tremblay (Québec, 1975) Bucolic & Broken (2017) 12' 30''

This piece is an ode to the fragile beauty of post-industrial rural England, crumbling in this post-Brexit era (for a much longer time, some might say) yet still holding together by some strange magic, or by the force of habit. It is a sonic commentary on my new home, the North, which is in effect in the middle of the Island that forms most of the country in which I settled in with my family 13 years ago, a divided kingdom. It is as a sort of anxious love song contemplating its bucolic beauty, and a hug to its people, with their resilience, composure, and stoicism, where a cup of tea seems to put everything in perspective. © Pierre Alexandre Tremblay

HISS@10 #3

Richard Steinitz Building Atrium, 5.30pm

Owen Green (UK, 1975) Danger in the Air (2006-2008) 12'

This is a re-adaptation of my first live algorithm piece, started in 2006. It is an improvising space for a performer, interacting with the computer through a Soundfield, surround sound, microphone, with the aid of objects of limited musical potential. One of the original goals was to make something hypersensitive to its acoustic environment, without resorting to trying to directly model our surroundings. An upshot of this is that my privileged position is diluted somewhat: you're all in there too. Meanwhile, the thing itself wanders the territory between an instrument and an environment, sometimes steerable and interactive, sometimes apparently autonomous. © Owen Green

Gerard Roma (Spain, 1975) white goods **WORLD PREMIERE** (2018) 10'

White goods and their noises provide us with an intimate relationship with many of the technologies that articulate the industrialised world. The piece is built around a collection of recordings of diverse mechanisms and circuits that surround me in my own habitat. The form is improvised as a tense dialogue with an autonomous computer program. © Gerard Roma

Elias Merino (Spain, 1985) Synthesis of Unlocated Affections: irreducibles **UK PREMIERE** (2017) 10'

#thingness #xenorepresentation
#presence #brutalistmateriality
#defamiliarisation #postdigitalontology
#noornamentation #elasticity #wrongsblime
#timeperspectives #unitary #disafection
#partiallyconnectedessentiallyisolated
#displacingtheemitter #selftransformation
#unusualemrgentqualities

Aaron Cassidy (USA, 1976) I, for example, (2017) 11'

"I, for example," says the nameless narrator in Fyodor Dostoevsky's *Notes From Underground*, "would not be the least bit surprised if suddenly, out of the blue, amid the universal future reasonableness, some gentleman of ignoble or, better, of retrograde and jeering physiognomy, should emerge, set his arms akimbo, and say to us all: 'Well, gentlemen, why don't we reduce all this reasonableness to dust with one good kick, for the sole purpose of sending all these logarithms to the devil and living once more according to our own stupid will!' That would still be nothing, but what is offensive is that he'd be sure to find followers: that's how man is arranged." From *Our Delight in Destruction*, Costica Bradatan, New York Times, March 27, 2017.

Susie Green (USA, 1976) Transmutation **WORLD PREMIERE** (2018) 8' 23''

Transmutation is an exploration of the amalgamation of AI and the human soul. These two concepts act as threads weaving themselves together into one cord. We then follow the tether of connectedness over time/space, tinkering with rhythmic components, vocalisations, tonalities and frequencies. As these elements intensify the two entities meld together; robotics with consciousness. Body movement mapping shapes the dynamics of the journey into the alchemical process of machine/human interaction. Computer science researcher David J Malan of Harvard describes computers as dumb; processing simple instructions extremely rapidly. Meanwhile, the human mind processes exceptionally complex input slowly. *Transmutation* examines the coalescence of the two as evolution into quantum computing. © Susie Green

Malin Bång

After you hear *Kudzu*, it will still be happening.

A scathing protest song and a commentary on modern geopolitics, it is not so much a piece as it is a process. Malin Bång wrote it in 2017, a year on from Trump – arguably the final nail in the coffin of our global environmental crisis. With it she created a rich political critique on the economic policies that continue, to this moment, to cause a global meltdown. Describing her new piece, Bång admits defeat: 'it is not if, but when, will the world as we know it collapse?'. Her subtitle for the piece is *the Sixth Phase* – it refers, quite simply, to the stage of extinction we find ourselves living in.

It is not the first time Bång has written an apocalypse song. Her previous work *Siku*, performed by Karin Hellqvist at **hcmf//** 2017, is a meditation on the ecological turmoil of our modern age. She used what she described as 'four musical materials', each one serving as a sonic metaphor for the elements of fire, earth, water and air – ancient cornerstones of the world 'shifting from their natural positions' through generations of environmental pollution. It stood as a reminder of time – and how much of it we have left.

Rather than play on sensationalist, fearmongering narratives, *Siku* sounded precise and methodological – always interacting with the reality of its world. *Kudzu* is a sequel, in this sense. Bång uses current news stories and research as a musical material; instrumentalists represent ecological resources and their depletion as earth becomes a hostile, dying space. They're joined by 'a choir of amplified hourglasses' that interact with the sound of newspaper articles. People are represented, alongside the world we are neglecting, and the time we are taking for granted. It is at turns literal and metaphorical, a reflection of how climate change is both blindingly obvious and terrifyingly subtle.

Kudzu is typical of Malin Bång: a tale of progression, transition and unending movement. Climate change is a political concern so constant, but so sublimated in our lives, that we often perceive it as static, as though it has been decided upon – happened, rather than happening. Through *Kudzu*, Bång says the opposite: she describes the destruction of earth as the living, breathing problem it is. The piece does not exist in isolation – coming at a time when those entrenched in power would deny its very themes, it is just one example of Bång's new crop of deeply humanist work.

Bång's conservationist approach often manifests musical content. She makes use of acoustic objects to detail her surroundings, believing them to be valuable tools in shaping compositions. A choir of voices is used as a metaphor for seasonal change in *slädspår*. Bång also uses literal material, bringing swingsets, typewriters, metal sculptures and kites into ensemble pieces as their own agents of sound; in *Kudzu*, hourglasses literally play with time, making us rethink our attempts to structure it – to give it duration.

As a champion of experimental instrumentation and composition, Bång made an excellent choice as resident and co-artistic director of Curious Chamber Players, an ensemble exploring acoustics, noise, sound installation and improvisation. Her use of objects – things you can find, pick up, even salvage – frames her as both an experimental composer and a concerned ecologist, wrestling her resignation to a polluted planet with the hope for a better future for it. *Kudzu* is about the destruction of our world, but also the existence of it. And by making music from the objects that exist in our lives, she invites us to better relate to our living, dying planet.

© Robin Smith



15 Kudzu

Bates Mill Blending Shed, 7pm

Tickets £18 (£15 concession / online)

Curious Chamber Players:

Ann Elkjær piccolo flute
Dries Tack bass clarinet
Martin Welander percussion
Magdalena Meitzner inside piano
Frederik Munk Larsen guitar
My Hellgren cello
Rei Munakata conductor
Malin Bång electronics
Linus Andersson sound
Anna Wemmert light

Rei Munakata conductor
Malin Bång electronics

An ensemble of extremes, the Curious Chamber Players continue to knock on every door still to be opened, playing anything from chance music and modernism to works by the young composers of our time. A conceptual sequel to *Siku*, performed at **hcmf//** 2017, *Kudzu* critiques the political and economic causes of our planet's ecological collapse, delivering the apocalypse genre the protest song it deserves.

Malin Bång (Sweden, 1974) *Kudzu* /the sixth phase/ **UK PREMIERE** (2017) 50'

Symptoms indicating that the planet is becoming worn out are flooding in from everywhere around the globe – Arctic glaciers are melting, new summer heat records are set in India, the Kiribati islands are sinking into the ocean, the Amazonas are rapidly decreasing. Since the 50s many parameters that are important for human wellbeing show a dramatic accelerating change – carbon dioxide, methane, deforestation, land degradation, overfishing. The world population has grown from 2 million people around 10,000 years ago to 7 billion today. We are at the moment entering the sixth phase of extinction, with species of animals disappearing 114 times faster than

normally. The question is not if but when the world as we know it will collapse completely?

Plants, on the other hand, have a very solid system and network that have worked for millions of years, maintaining the sustainability of the planet. Plants are far more complex and they might even be better at solving problems than us. They are also more powerful in their presence on earth; if you would weigh everything alive, plants make up 99.7%, while humans and animals represent only 0.3%. The plants in focus here – bamboo and kudzu – are two of the fastest growing plants on earth. Kudzu is a beautiful perennial vine that climbs over trees and objects and grows so rapidly that everything underneath is threatened by its heavy shading. Bamboos are the fastest-growing plants in the world.

Reports from newspapers and fragments from research articles interact with instruments and objects in *Kudzu*. While a choir of amplified hourglasses is lamenting our remaining time on earth, we follow the expansion of kudzu – represented by cello and guitar – and the growth of bamboo – bass clarinet. The other ongoing path is the destruction of the soil (percussion), the water (piano) and the air (piccolo) resulting in a gradually warmer climate.

Plants would endure this climate change better than humans. We also depend completely on plants and would in fact be extinguished within a few weeks if they were to disappear. On the other hand, plants like kudzu and bamboo would be perfectly fine (if not even better off) without a single human on earth. If the sixth phase of extinction becomes reality it would take less than a century until the traces our civilisation are invisible and everything is covered in lush green...
© Malin Bång

Commissioned by Deutschlandfunk, supported by the Swedish Arts Council

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16 Fast Gold Butterflies

Magic Rock Tap Room, 9.30pm

Tickets £12 (£9 concession / online)

Ensemble Klang:

Michiel van Dijk saxophones
Erik-Jan de With saxophones
Anton van Houten trombone
Joey Marijs percussion
Saskia Lankhoorn piano
Pete Harden guitar

Matt Wright turntables / electronics

Matt Wright *Fast Gold Butterflies* **UK PREMIERE**

Pete Harden *Berlin Bells* **UK PREMIERE**

Matt Wright *Cold Highlife* **WORLD PREMIERE**

Pete Harden *Guiyu Guitars Upstream* **UK PREMIERE**

Pete Harden *Forming a petal from a piece of metal* **UK PREMIERE**

Pete Harden *Steel Wounds & Beaten Sounds* **UK PREMIERE**

Matt Wright *Entanglement Laws* **UK PREMIERE**

Netherlands-based Ensemble Klang strive to keep sound from finding a shape, making sure it never stagnates into one single style. A virtuosic group with curatorial interests – they work closely with composers, and also run their own label – here they join forces with composer and sound artist Matt Wright. With compositions for acoustic and electronic instrumentation, Wright threads together his work as a composer with hours spent moonlighting at clubs. Alongside his pieces, the ensemble deliver like-minded music from member Pete Harden. An artist whose music links together natural and mechanical ecosystems, Harden's piece *Guiyu Guitars* becomes its own setting, his instruments hanging on venue walls in a performed sound installation.

Matt Wright (UK, 1977) *Fast Gold Butterflies* **UK PREMIERE** (2016) 14'

made of shimmering wings
distortion becomes clarity
ears reading between lines
pressure becomes release
diagonal listening
a cloud of flickering gold
© Matt Wright

Pete Harden (UK, 1979) *Berlin Bells* **UK PREMIERE** (2014) 7'

Berlin Bells is a single line of trombone melody, a single harmonic spectrum, a single arc of cymbal swell. It is a single sheet of sound, a single moment, in sharp focus, but spread and splayed across a longer duration. The work had its origins in a collaboration between Ensemble Klang and Amsterdam dub-metal duo Knalpot, but settled into its current iteration when we recorded the work for the album *Precious Metals*.
© Pete Harden

Matt Wright (UK, 1977) *Cold Highlife* **WORLD PREMIERE** (2016) 18'

a huge, bright white expanse
frozen surface as far as the ear can hear
beneath the surface: icicles of once warm music
a sudden commitment to survival
a climb
a view
melting
© Matt Wright

Pete Harden (UK, 1979) *Guiyu Guitars Upstream* **UK PREMIERE** (2015) 7'

According to Wikipedia, 'Guiyu, China, is widely perceived as the largest electronic waste site in the world.' It is where our mobiles, laptops, TVs and computers go for 'recycling'. It is one of the most polluted places on the planet. The two movements of *Guiyu Guitars* (Upstream and Downstream) are textures created with guitar

pedals, with only minimal input from a guitar at its outset. Each guitar pedal, with their circuit boards, plastics and batteries will eventually end up in a place like Guiyu for the extraction and repurposing of their small quantity of useful metals. I imagined the pedals, and the music they've carried, arriving from upstream in Guiyu and emerging downstream, post-processing, with key elements stripped back and while hopefully ready for new purpose they still hold memory of music past. This presentation of the work at **hcmf//** uses previous live iterations layered to create thicker streams of recycled materials. © Pete Harden

Pete Harden (UK, 1979) Forming a petal from a piece of metal **UK PREMIERE** (2009) 14'

Forming a petal from a piece of metal was inspired by the Australian artist Fiona Hall. She explores the relationships between natural ecosystems and man-made ones, in works that often shape commercial, throwaway packaging (things like metal sardine tins) into intricately detailed, delicate and deeply physical sculptures. The work was originally commissioned by the Orgelpark, Amsterdam, whose four large, imposing, handcrafted organs flood the space with shiny metal pipes. I wanted to explore these ideas of scale and size, man-made vs handmade, that Hall's work and the organs of the Orgelpark had triggered. In the piece I try to 'mass-produce' a fragile musical figure, watching (or listening) to how it grows and deforms through all its repetitions. © Pete Harden

Pete Harden (UK, 1979) Steel Wounds & Beaten Sounds **UK PREMIERE** (2002) 13'

Steel Wounds & Beaten Sounds was originally inspired by the penny coins defaced by the Suffragette movement at the turn of the 20th century. Around 1903, as part of their campaign of civil disobedience, they stamped ordinary 1 shilling coins with the words 'Votes for women' graffitied across the face of George V. These mass-produced objects, each handcrafted into something of great political power, remained in circulation for years

due to the cost it would have taken to remove them. Like the penny coins, the piece deals with this idea of interruption, or defacement, layers of material scratched over the top of each other, where the defacement eventually takes on a greater importance than the original object itself. © Pete Harden

Matt Wright (UK, 1977) Entanglement Laws **UK PREMIERE** (2006) 15'

'You have this thing about separation and entanglement and a set of beliefs I find perfectly bizarre and that I can't comprehend or anticipate the results of'.

'You're more a creature of ritual and habit than you think you are'.

© Iain Banks (from *Dead Air*)

Produced by hcmf// supported by Dutch Performing Arts; also supported by the City of Hague with thanks to Canterbury Christ Church University, Extra Normal Records & Little Brown Book Group (on behalf of Iain Banks)



17 Lori Freedman: Beyond Excess

St Pauls Hall, 12pm

Tickets £12 (£9 concession / online)

Lori Freedman clarinets

Lori Freedman *To the Bridge* **UK PREMIERE**

Paolo Pirezani *Thymos* **UK PREMIERE**

Lori Freedman *Suite for the Unseen* **UK PREMIERE**

Martin Arnold *Flicker-Swing* **WORLD PREMIERE**

Lori Freedman *Snaggle* **UK PREMIERE**

Paul Steenhuisen *Library on Fire* **UK PREMIERE**

Lori Freedman *Locusts' Trill* **UK PREMIERE**

Master of the low end clarinets, Canadian performer/composer Lori Freedman will present new works written for her by Martin Arnold, Paul Steenhuisen and Paolo Pirezani as well as a selection of her own most recent creations. Traveling the thresholds of the instruments' capacities and obscuring the divides between written and improvised music, this 50-minute solo spectacle will also be the UK CD launch of two recordings featuring her most recent solo work: *Solor* and *Excess*.

Lori Freedman (Canada, 1958) *To the Bridge* **UK PREMIERE** (2014) 10'

To the Bridge is a set of five miniatures connected by four bridges. The bridge is the place of arrival or departure and the miniature is the approach to or from that place. As in 'reality', the bridge has a composite and beautiful function: at the same time that it connects one zone to another it also creates a new zone combining the three separate entities. Playing music is equally about composition as it is about interpretation and the spontaneous combination of the two – improvisation. As a bridge is a connecting structure for an all-inclusive form, each of these three musical elements are precisely necessary in my approach *To the Bridge*. © Lori Freedman

Paolo Pirezani (Italy, 1955) *Thymos* **UK PREMIERE** (2015) 9'

'Thymos' for the Greeks had something to do with the almost cosmic force that inhabits man. This music itself desires to be 'thymos', and maybe it wants to be an invitation to the fury, to the desire of the body. The strength and the corporeal ardor necessary for this to happen is precisely what I had already perceived in Lori's way of playing. She knows how to be raging, even while following all the details of the writing: not to express a controlled delirium, but to give it more strength. This music is dedicated to her. © Paolo Pirezani

Lori Freedman (Canada, 1958) *Suite for the Unseen* **UK PREMIERE** (2018) 9'

A series of six miniatures, four of which are based on exactly the same pitch material but each having an entirely different 'feel'. Two additional pieces of wildly contrasting sound and pitch spectra complete the suite, that which is very generally and loosely based on visual impairment: *By heart*, *Blind-sided*, *By ear*, *Voyeuriste*, *By touch*, *Third eye*. © Lori Freedman

Martin Arnold (Canada, 1959) *Flicker-Swing* **WORLD PREMIERE** (2018) 5'

Flicker-Swing: a title I found while looking at the etymologies of both the words that make up teeter-totter. *Flicker/swing/teeter/totter*: all four words might have something relevant to say about this piece I wrote for Lori Freedman long before it had a name. And if I'm more attracted to the meanings of teeter and totter as individual words, this piece is none-the-less a kind of play-machine for creating melodies. © Martin Arnold



Lori Freedman © Martin Morissette

Lori Freedman (Canada, 1958) *Snaggle* **UK PREMIERE** (2018) 6'

Caught in a code mode.
A spewing tongue tale.
Tell me what you know that is more than enough.
And I will tell you that it is The Museum of Nothing.
© Lori Freedman

Paul Steenhuisen (Canada, 1965) *Library on Fire* **UK PREMIERE** (2015) 10'

Library on Fire is in six sections ordered in any of 720 possibilities. Inspired by a Boulez quote ('I want to be a library on fire'), it also uses Brian Jungen's sculpture *Shapeshifter* as a point of departure – a whale skeleton constructed from mass-market white plastic chairs. The cultural and material hybridity of the Jungen extends into the resonant composite construction of the music – free and filtered improvisations by Lori Freedman, improvisations guided by text and drawings of arches and spines, and music that is multiple, absorbed iterations of a submerged tune (K'naan's *Wavin' Flag*). © Paul Steenhuisen

Lori Freedman (Canada, 1958) *Locusts' Trill* **UK PREMIERE** (2018) 1'

'How still it is
Stinging into the stones
The Locusts' trill.'
From *Oku no Hosomichi* by Matsuo Bashō

Produced by hcmf// supported by Canada Council for the Arts & British Council Canada

18 Kluster5

Phipps Hall, 4pm

Tickets £12 (€9 concession / online)

Kluster5:

Daan van Koppen saxophone

Isa Goldschmeding violin

Jennifer Heins percussion

Wiek Hijmans guitar

Tim Sabel piano

Chaz Underriner Nocturne series: 8 **UK PREMIERE**

Graham Flett of a beast **UK PREMIERE**

Jan-Peter de Graaff

Reeks&Progressie **UK PREMIERE**

Celia Swart Boven Hoge Gebouwen **UK PREMIERE**

Aart Strootman Shambling Emerge **UK PREMIERE**

With an unorthodox assembly of instruments and wayward influences from jazz and pop, Kluster5 eschew the typical expectations placed upon contemporary ensembles. In this programme, they more than prove their versatility, performing five contrasting pieces written for them by emerging composers. These works range from ethereal tone poems to geographical surveys of the Hague, the ensemble's hometown, alongside a startling ode to the Dutch jazz pianist Misha Mengelberg, focusing on a duet the Alzheimer's-suffering composer played with a young performer in the final days of his life.

Chaz Underriner (USA, 1987) Nocturne series: 8 **UK PREMIERE** (2017) 10'

The *nocturne* series is a group of pieces that investigate the possibilities of combining chamber music, environmental sound, and field recordings of the Blanco riverbed in Texas hill country. The series is an exploration of 'in-between-ness'; sounds in between music and environment, between representation and reality.

My goal in *nocturne series: 8* (written for the wonderful Kluster5) is to create an ethereal, immersive 'night-song' from the juxtaposition of three spaces – the performance space that the ensemble inhabits, the riverbed of the Blanco in Wimberley, Texas (specifically when it was dry in the summer of 2012), and driving in my car down Texas highways with my windows down (while making field recordings). Concerning the representation of reality, *nocturne series: 8* is an attempt to step into the mimetic surreal by combining noncompatible spaces into a simultaneous acoustic environment. This is another step in the ongoing interest I have to create a mimetic version of Haruki Murakami's 'over there' or 'other world' in sound.

© Chaz Underriner

Graham Flett (Canada, 1978) of a beast **UK PREMIERE** (2016, revision) 10'

Written specifically for the unique instrumentation of Kluster5, *of a beast* is based on musical ideas which had been in my compositional drawer for over a decade. Luckily, the opportunity to work with Kluster5 presented a great opportunity to frame this type of wild and erratic music. *of a beast* presents an amalgam of stylistic languages: a forward-moving dialogue with pronounced shifts in direction, whereby groove-oriented-dissonances flow into other nuanced musical moments (often requiring a virtuosic amount of rhythmic execution). The overall effect of the piece highlights both timbral distinctions as well as complementing sonorities of the group's instrumentation; moreover, this is done within a musical exchange which clearly pays tribute to some major musical influences from the second half of the 20th century. © Graham Flett

Jan-Peter de Graaff (Netherlands, 1992)

Reeks&Progressie **UK PREMIERE** (2016) 10'

In *Reeks&Progressie* ('Series and progression'), there is a series of 17 chromatic tones that assume different guises throughout the piece. Beginning as a chromatic line, the series develops more and more into a melody that moves through the whole piece. In addition to horizontal lines, a series of chords develops in which several tones from the sequence are struck again and again in different combinations. The 'progression' then lies in the course of the piece, in which in two parts – one slow and one fast – are explored, sometimes resulting in melody, sometimes in a rhythmic construction, and sometimes in a wave of sound, interspersed with moments of rest and reflection. © Jan-Peter de Graaff

Celia Swart (Netherlands, 1994) Boven Hoge Gebouwen **UK PREMIERE** (2017) 10'

Dedicated to The Hague's skyline, Swart wrote this piece for Kluster5, inspired by her observations while cycling through The Hague, seeing different rhythms between the high buildings that form a different composition from every angle. © Kluster5

Aart Strootman (Netherlands, 1987) Shambling Emerge (2017) **UK PREMIERE** (2017) 9'

The title *Shambling Emerge* is an anagram of the name of the famous Dutch composer Misha Mengelberg, who died on 3 March 2017. He was a composer, pianist, improviser and co-founder of the Instant Composers Pool Orchestra. He made his name primarily in the field of free improvisation, but he was also a credible composer: he won the Gaudeamus Award in 1961 for his work *Musica Per 17 Instrumenti*.

56 years later, Aart Strootman has written *Shambling Emerge* for Kluster5. He based the piece on a short film about Mengelberg made by Bas Andriessen. After a concert in the Bimhuis on 1 June 2014, Misha, dressed in an orange jacket and black cap, sits down at the piano in the cafe. After about a minute, Emily Glerum, the daughter of ICP bass player Ernst Glerum, joins him at the piano, and an extraordinary duet ensues.

The duet is an example of informal music, such as Mengelberg heard in the late 40s during the interval of a Duke Ellington concert in the Concertgebouw. Ellington's totally spontaneous way of making music and the fact that it was possible to make music so informally made a deep impression on the young Misha Mengelberg. The 'afterparty' film in turn made a deep impression on Strootman: 'This duet, involving an old man consumed by Alzheimer's and a young, playful, innocent girl, was for me the purest music I'd heard in years.' The title is not only a reference to Mengelberg, but also to the figure of Emily 'shambling' shyly towards the piano. © Kluster5

Produced by hcmf// supported by Dutch Performing Arts



Parts of this concert will be broadcast by BBC Radio 3 on Saturday 1 December 2018

19 A History of the Voice

St Pauls Hall, 7pm

Tickets **£18** (£15 concession / online)

HYOID Contemporary Voices:

Fabienne Seveillac mezzo

Els Mondelaers mezzo

Andreas Halling tenor

Tiemo Wang baritone

Wannes Gonnissen sound engineer

Jennifer Walshe composer / video / stage direction

Brussels vocal collective HYOID Contemporary Voices mark their **hcmf//** debut with a test of endurance and will from the ever uncompromising Jennifer Walshe. A composer known for her immensely visceral work, Walshe's new piece interrogates the voice, considering the limitations and expectations that come with opening our mouths. A piece of musical anthropology, *A History of the Voice* gets up close with the norms of pop music, the politics of broadcasting, the appropriation of accents and the people inside our phones – all the while using HYOID as an experiment in the potential reaches of the human instrument.

Jennifer Walshe (Ireland, 1974) *A History of the Voice* **UK PREMIERE** (2018) 60'

'The 'grain' is the body in the voice as it sings, the hand as it writes, the limb as it performs... I shall not judge a performance according to the rules of interpretation... but according to the image of the body given to me.'

Roland Barthes, *The Grain of the Voice*

And is it a woman teaching a dolphin how to talk? And is it 3D printed versions of the human vocal tract? And is it that the brain privileges vocal sounds above others? And is it Britney Spears's

guttural groans? And is it Dufay, and Dunstable, and Perotin? And is it Tom Cruise's laugh when he talks about Scientology? And is it your mother's voice, heard through bone and blood? And is it artificial intelligence that can predict how pre-modern really sounded by studying the facial expressions of singers in paintings? And is it the sound of someone quietly crying over the phone? And is it Ultimate Warrior's roar? And is it a 21-year old woman who didn't get hired because of her vocal fry? And is it a 'still small voice' or is that 'roar which lives on the other side of silence'? And is it that people who 'hear' voices usually hear male voices? And is it that man who walks the Piccadilly to Metropolitan line change at King's Cross Station singing Bryan Adams so loudly he weaponises the sound? And is it Gwyneth Paltrow's voice cracking as she gives her Oscar acceptance speech? And is it that dude on the self-help tape who sounds totally high? And is it a doomsday cult? And is it a dog saying 'sausages'? And is it a small child screaming 'show picture of baby rabbit swimming' at Siri? © Jennifer Walshe

Commissioned by HYOID Contemporary Voices with the support of the Ernst von Siemens Musikstiftung

Co-produced by hcmf//, HYOID & TRANSIT with the support of WALPURGIS





Screen Play © Christian Marclay, courtesy of the artist

20 Christian Marclay: Screen Play + Okkyung Lee

Bates Mill Blending Shed, 9pm

Tickets £18 (£15 concession / online)

Okkyung Lee cello

John Butcher saxophone
Mark Sanders percussion
Steve Beresford piano

Okkyung Lee solo improvisation
Christian Marclay Screen Play

Three progenitors of the British avant-garde tradition come together in a resounding collaboration that stretches their talents of interpretation and improvisation. Saxophonist

John Butcher is joined by drummer Mark Sanders and multi-instrumentalist Steve Beresford, responding to the visual cues of Christian Marclay's video score Screen Play – preceded by a solo performance by celebrated experimental cellist Okkyung Lee.

Christian Marclay (USA/Switzerland, 1955)
Screen Play (2005) 30'

This projected musical score is made from carefully edited black-and-white images overlaid with brightly coloured computer-animated graphics reminiscent of the dots and lines of traditional music notation. These visual cues suggest emotion, energy, rhythm, pitch, volume, and duration to the musicians. Although no instrumentation is specified, the score is meant for a small ensemble.

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



Okkyung Lee © Lasse Marhaug

21 Quatuor Bozzini

Bates Mill Photographic Studio, 11pm

Tickets £12 (€9 concession / online)

Quatuor Bozzini:

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

Phill Niblock Disseminate as Five String Quartets **UK PREMIERE**

Éliane Radigue Occam Delta XV **UK PREMIERE**

In keeping with their commitment to the radical fringes of sound, Quatuor Bozzini perform works by two pioneering forces of electronic music. Éliane Radigue and Phill Niblock have permanently revolutionised long-form composition, their interest in the hidden ripples, tones and harmonics of sustained music eschewing common understandings of 'ambience'.

Phill Niblock (USA, 1933) Disseminate as Five String Quartets **UK PREMIERE** (2017) 23'

Originally for orchestra, *Disseminate* was arranged specifically for the Quatuor Bozzini, or rather, for 'multiples' of it: 20 different tracks are mixed in each piece, the equivalent of five string quartets. The music is a work on the shifting nature of overtone patterns that arise from acoustic instruments.

Niblock scored a distinct set of microtonal intervals. The players are indicated how sharp or flat they should play. A sense of range is given around each chromatic pitch – every bow stroke partly determines the microtones. All 20 'instruments' are then recorded to produce the piece. Mixed, the microtonal intervals come together to create clouds of rich, beating, and shifting sound. It takes time for the overtone patterns to emerge. As a listener, it is practically

impossible to grasp how changes actually occur. Our sense of time is confused, and we are drawn deeper into listening to the textural qualities of the sound. © Emmanuelle Majeau-Bettez

Éliane Radigue (France, 1932) Occam Delta XV **UK PREMIERE** (2017) 35'

At the core of Radigue's project *Occam Océan* is the principle of Medieval philosopher William of Ockham: 'multiples should not be used without necessity'. If a section of the piece turns out to be less intense than what was planned, it is best for performers to skip to the next section rather than try to 'fix' something. Reversely, if a section sounds marvellous, musicians are encouraged to sustain it as long as possible. Each section of the piece is partly determined by the simplest solution. We are not talking of scored music, but of an 'intuitive compositional process' (Sonami, 2017).

When first meeting Radigue, musicians choose a water-related image. This image is personal to each musician, and behaves like a scaffolding in the piece's construction, replacing the written score. Once the piece is well structured, the image may be 'left behind,' like a score when one knows a piece of music by heart. Each musician has their own solo, named Occam. Combined, Occam River duos are formed, Occam Delta for trios and quartets, Hexa for quintets, up to Occam Océan for large orchestra. As Radigue puts it, it is the beginning of a cycle creating an oeuvre 'by nature unfinished, because [it is] unfinishable'. © Emmanuelle Majeau-Bettez

Commissioned by the Quatuor Bozzini

Produced by hcmf// supported by Conseil des arts et des lettres du Québec, Canada Council for the Arts and Conseil des Arts de Montreal



Parts of this concert will be broadcast by BBC Radio 3 on Saturday 8 December 2018

22 Mimitabu

Phipps Hall, 12pm

Tickets £12 (€9 concession / online)

Mimitabu:

Ann Elkjær Gustafsson flute
Heather Roche clarinet
Martin Salomonsson percussion
Jonas Olsson piano / keyboard
Emelie Molander violin
My Hellgren cello
Sara Svensson objects
Johan Svensson electronics

Rei Munakata conductor

Sara Glojnaric sugarcoating #2 **UK PREMIERE**

Hanna Hartman THE BOILER ROOM **UK PREMIERE**

Johan Svensson ampèrian loops part III

UK PREMIERE

Joakim Sandgren corps étrangers **UK PREMIERE**

Exploring the work of visionary composers emerging from Sweden and Croatia, Mimitabu combine acoustic instruments with electronic devices, considering the compositional grey areas found at our modern intersection of serve and self-serve. While Artistic Director Johan Svensson's new work uses both traditional instruments and stand-in mechanical forms, Sarah Glojnaric's *sugarcoating #2* uses digital information to break down the supposed simplicities of pop music to a molecular level more in tune with our overloaded lives. Joakim Sandgren's *corps étrangers* and Hanna Hartman's *THE BOILER ROOM* complete the programme.

Sara Glojnaric (Croatia, 1991) sugarcoating #2 **UK PREMIERE** (2017) 10'

sugarcoating #2 is the second piece in the *sugarcoating* series, which was initially based on re-adapting major sound fetishes in pop music. This was based on data provided by Million Songs Dataset – a freely available collection of audio

features and metadata for a million contemporary popular music tracks. If observed from a purely parametrical perspective, those are: reduction and homogenisation of pitch and texture, increase in loudness, repetition and finally density. Density is, in this case, transferred back to the musician(s) by pushing their concentration to the limit by 'overwhelming' them with information and micro-mechanics of perfection. *sugarcoating #2* takes a step toward examining the properties of digital information, which can be summed up in five terms: synchronisation, formal language, errors, copying, granularity and compression. © Sara Glojnaric

Hanna Hartman (Sweden, 1961) THE BOILER ROOM **UK PREMIERE** (2018) 12'

Hexagon screws, square neck screws, hanger bolts and roofing nails. Attraction. © Hanna Hartman

Commissioned by Mimitabu with support from the Swedish Arts Council

Johan Svensson (Sweden, 1971) ampèrian loops – part III (2017) **UK PREMIERE** (2017) 14'

ampèrian loops – part III is the third and final piece in the cycle *ampèrian loops*. All the pieces in the cycle are written for ensemble and electro-mechanical devices and have computer controlled solenoids as a core element of the music. A solenoid is a device consisting of an inductive coil around a movable steel or iron slug. When the electro-magnet is switched on, the slug goes out. Sounds are created when the solenoid slugs hits the objects. In part III, the ensemble is surrounded by all the devices from the previous parts, and the big ensemble-machine is treated as a meta-instrument. The different kinds of sound sources are grouped together in various ways and musical elements from part I and II are picked up and led into new directions. © Johan Svensson

Joakim Sandgren (Sweden, 1965) corps étrangers **UK PREMIERE** (2018) 13'

I wrote *corps étrangers* (for six musicians and computer) for ensemble Mimitabu during the spring and summer of 2018. It is the third and last piece for sextet and tape in a bigger cycle of 15 pieces written for solo, trio, sextet and nonet formations and four channel tape. *corps* is written for the *pirot lunaire* formation: flute, clarinet, violin, cello and piano plus one percussionist, making two instruments from each instrument group: string, wind and percussion. In the composition I have organised the instruments into two groups: high and low, each with one string, wind and percussion instrument in it. The tape is made with grain technics and is a kind of electroacoustic shadow behind the instrumental parts. The shadows can be long or short and more or less distorted and the mix of the instrumental and electroacoustic parts is this music's *raison d'être*. © Joakim Sandgren

Commissioned by Mimitabu with support from the Swedish Arts Council

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

BBC
RADIO



Parts of this concert will be broadcast by BBC Radio 3 on Saturday 8 December 2018

23 MUTED

Huddersfield Town Hall, 2pm / 4pm

Tickets £18 (£15 concession / online)

Monica Germino performer
Floriaan Ganzevoort stage design & lighting

MUTED is a musical prescription. It is written in sympathy for performer Monica Germino: suffering from hearing problems, the violinist has been incapable of playing her usual repertoire due to its loud volume. Composer collective Louis Andriessen, Michael Gordon, David Lang and Julia Wolfe responded by crafting this unconventionally quiet solo piece, one that deconstructs solo concert conventions and considers our vulnerable relationship with sound. *MUTED* is a work that reverses sound, considering not just its use as art form, but also its force as nature. The concert's setting is a crucial character, epitomising the piece's concepts of protection and insulation.

Louis Andriessen (Netherlands, 1939), Michael Gordon (USA, 1956), David Lang (USA, 1957), Julia Wolfe (USA, 1958) *MUTED* **UK PREMIERE** (2018) 50'

Text excerpts from *Archy and Mehitabel* by **Don Marquis**

The specialists were unanimous: my ears are highly sensitive to sound. 'Geluidsgevoelig,' in Dutch. It sounded almost positive to me, 'sensitive to sound.' It's also not uncommon. But a high sensitivity to sound means that my ears are more prone to damage. A person standing next to me could be exposed to exactly the same sounds, yet not be affected. The advice was clear: I needed to protect my hearing by significantly reducing my exposure to high decibel (dB) levels.

Decibel levels and the key concept of duration: what is considered safe? How many dB for how long? Impossible questions to answer infallibly, but working with the Audiologisch Centrum Hilversum brought clarity to a complex situation.



Monica Germino © Anne Reinke

They measured the decibel levels of different violin mutes (*a.k.a. sourdine, sordino, demper*), giving estimates and advice about a multitude of issues. Many thanks to experts NJ Versfeld and JP Kronemeijer, and Oorwerk's Stijn Hoogeboom in Hilversum.

Confronted with the fact that it would be reckless to continue exposing my ears to a high level of decibels, I had to make choices. I was lucky that I learned this sooner rather than later. I consoled myself with that knowledge while evaluating the decibel levels of treasured and prospective collaborations. I said farewell to click tracks, bass drums, and high-volume soundtracks. I sifted through pieces that were simply too loud for me now, many of them close to my heart, and started the process of finding them new homes, new interpreters.

There's a passage from Igor Stravinsky's *Poetics of Music*: 'My freedom will be so much the greater and more meaningful the more narrowly I limit my field of action and the more I surround myself with obstacles. Whatever diminishes constraint diminishes strength. The more constraints one imposes, the more one frees one's self of the chains that shackle the spirit.'

Limits inspire creativity. *MUTED* opens doors for a new voice. There's power in quietness and strength in speaking softly.

© Monica Germino

Co-commissioned by The Doelen Rotterdam, Oranjewoud Festival, New York Philharmonic Orchestra, Music on Main Vancouver and **hcmf//**.

Produced by **hcmf//** supported by Dutch Performing Arts

Salvatore Sciarrino

It was curiosity that made a composer out of Salvatore Sciarrino. Born in Palermo in 1947, he began interacting with music young, and on his own terms, starting to experiment with sound at the age of 12. He is one of contemporary music's rare, independent upstarts: a self-taught composer, his first substantial contact with academics came years later, as a teacher. Music, for Sciarrino, started in free rein.

In an interview with *Brooklyn Rail*, Sciarrino notes the almost coincidental way in which he fell into a music career. Initially he wanted to be a visual artist, but living in 'a house filled with music', and a brother who collected LPs by Stockhausen and Luigi Nono, turned his ear. At the same time, he was hearing Beethoven and the canon, building a singular style that was informed by – and also contradicting – the disparate traditions and conventions he had heard.

After giving his first concert as a teenager, Sciarrino spent the 1960s developing his identity as a composer. He attained some supervision and guidance, but kept his pursuits open-ended, ultimately remaining autonomous as he reconciled learning with creating. Throughout the 1970s, he wrote pieces that showed a deep refinement of his craft: marked by subtlety and a disquieting softness, his pieces implemented startling dynamics, often operating at extremely low volumes. Within this framework he experimented with the utility of silence, extended techniques and unfamiliar harmonics. Reinforcing his style was his approach to scoring – using diagrams with symbolic directions, his writing style was novel, instructing different kinds of musical structure.

What does his music actually *sound* like? Touch. Sciarrino has talked of his work's intimate, sometimes uncomfortable sense of contact. He believes hearing music can resonate as physical feeling, perfectly summing up why we are just as likely to be comforted by a piece of music as someone else is to be repulsed by it. 'I want music

to touch me', he told *VAN Magazine* – it just as well describes his work, its breathless silences and oppressed arrangements. A *New York Times* concert review of Sciarrino works old and new uses adjectives like 'twitchy' and 'anxious', describing the visceral nature of his work, the way it manifests emotion and sensation as the same thing.

Making these direct, tangible connections with the audience is key. Since the early 1970s, Sciarrino has also been writing music-theatre, believing in the genre's potential as a social act. He wants to leave his listeners affected. In recent years, Sciarrino has been devoted to innovating the music-theatre genre, emphasising new ways of interacting with a fair-weather contemporary audience. Between 2006 and 2008 he composed *La Porta Della Legge*, an abstractly moving adaptation of Franz Kafka's story *Before the Law*. 2010's *Superflumina* is centred on a political narrative about the violent erasure of homeless people, Sciarrino's vulnerable music style providing a profound backdrop to the text's meditation on the social fragilities of modern times.

Sciarrino remains as prolific as ever. At **hcmf//** 2018, a wide range of concerts showcase vital new material. He has written *Cosa Resta* for the Arditti Quartet and countertenor Jake Arditti, exemplifying his ability to compose intimate vocal material. Divertimento Ensemble will present a premiere of *Il sogno di Stradella*, a work which focuses on 'resonances, near and distant', furthering Sciarrino's approach to creating music that is opaquely explosive. And the immense song cycle *Carnaval* visits the UK for the first time via EXAUDI and Explore Ensemble, utilising genreless arrangements to consider the composer's personal experiences with making art. This deep into his relationship with sound and silence, Sciarrino is still discovering what's out there, in the margins between them. © Robin Smith

24 Divertimento Ensemble: Sciarrino

St Pauls Hall, 7pm

Tickets £25 (£19 concession / online)

Divertimento Ensemble:
Lorenzo Missaglia flute
Luca Avanzi oboe
Maurizio Longoni clarinet
Michele Colombo bassoon
Alfredo Pedretti horn
Mario Mariotti trumpet
Adrián Albaladejo trombone
Maria Grazia Bellocchio piano
Antonio Magnatta percussion I
Ettore Marcolini percussion II
Lorenzo Gorli violin I
Federica Severini violin II
Daniele Valabrega viola
Martina Rudic cello
Emiliano Amadori double bass

Sandro Gorli conductor

Francesco Filidei Finito ogni gesto
Francesca Verunelli Cinemaolio
Salvatore Sciarrino Archeologia del telefono
Salvatore Sciarrino Il sogno di Stradella
UK PREMIERE

Divertimento Ensemble unravel the disquieting world of Italian composer Salvatore Sciarrino. A master of inhabiting space and pronouncing silence, Sciarrino's music is marked by its sparsity, becoming louder and more intense for its restraint. Past works have included chamber music, opera and theatre – unsettling works that focus on the shadows reflected from our realities. His use of dissonance in romantic frameworks makes him one of contemporary music's most fascinating composers, an artist whose work can be as beautiful as it is harrowing. Works by Italian composers Francesco Filidei and Francesca Verunelli open proceedings.

Francesco Filidei (Italy, 1973) Finito ogni gesto (2010) 13'

'Quando è finito ogni gesto d'amore' (When every gesture of love is over): this line from Edoardo Sanguineti's *Novissimum Testamentum* deals very effectively with love, and the death of love. From this line I took the title of my cello concerto, *Ogni gesto d'amore*, a slow descent to hell, woven around the chromatic scale, with a final glimpse of light. Sanguineti died suddenly from an aneurysm on 18 May 2010, a few days after the piece was premièred, an unbridgeable loss for our devastated Italian cultural landscape. After useless efforts to ignore the scar that *Ogni gesto d'amore* had created in me, I decided to follow the same path, building the form and melody on the descending chromatic scale, all the way to the turning point where I had hesitated the first time.

Then I went the other way.
 © Francesco Filidei

Francesca Verunelli (Italy, 1979) Cinemaolio (2014) 21'

'The organ, supplied by a steam engine, emitted a pungent oil odour and a likewise pungent music'. These words from HG Wells in *L'homme invisible* (1897) describe a shack in an English village, which was later turned into a cinema. This image of a machine that produces an illusion through a voluminous mechanism, which one can see and even smell, is unlike the modern cinema, as film keeps the spectator on the 'outside'. It gives the title to the piece *Cinemaolio* (literally 'cinema a olio' [oil cinema], as one would say 'petrol engine'). © Francesca Verunelli

Salvatore Sciarrino (Italy, 1947) Archeologia del telefono (2005) 13'

The archaeology of the present helps us create a good short-circuit of the mind. Our days, that we deem 'modern', suddenly belong - in this new perspective - to the realm of the inanimate. Irony then rediscovers objects, and makes them alive

again, as they are the subject of a glance that comes from the outside, maybe from the future: in fact, life, without death, is not complete. In a way, everything needs to 'become' in order to reach our conscience. A side light is necessary to render its identity free from banality. Meowing, chirps, old telephone rings: a rich showcase of short 'sound finds', ambitious and ephemeral, to impress your neighbor. I keep imagining these devices when, sad and triumphant, they will lay on the shelves of a museum. © Salvatore Sciarrino

Salvatore Sciarrino (Italy, 1947) Il sogno di Stradella **UK PREMIERE** (2017) 21'

Not a concerto of sounds, but of resonances, near and distant. The soloist withdraws, denies his usual superiority, to reaffirm it on other levels. This does not seem to be a strange idea, for it touches upon and speaks to the transcendent

essence of language/thought. As an instrument of consciousness, art can transform us. As I wrote years ago: 'Music is the emanation and ornamentation of silence. The transfiguration of sound, the approach of the obscure, causes anxiety: that of not knowing how to distinguish between presence and absence.' The anxiety of learning is essential for the discovery of the universe, which is parent to us all. © Salvatore Sciarrino (translated by the Cleveland Orchestra)

Produced by hcmf// supported by hcmf// Benefactors Roz Brown & Colin Rose



Part of this concert will be broadcast by BBC Radio 3 on Saturday 1 December 2018



Salvatore Sciarrino © Luca Carrà

Stockhausen, Space and Spirituality

'Good music is spiritual – not hidden but audible.'

Karlheinz Stockhausen, 2005

Serialism came to Karlheinz Stockhausen as an epiphany, as a kind of divine revelation, rather than as a slow and steady process of development, progress and evolution.

In 1951, he was a student on the composition course at the Darmstadt Summer School. There he joined the Belgian composer Karel Goeyvaerts in a performance of the middle two movements of Goeyvaerts' own *Composition No 1: Sonata for Two Pianos*. This work took 12 note techniques from Webern's *Piano Variations Op. 27* and extended them to structure duration and dynamics. In addition, Goeyvaerts had also devised a rigorous system to control register within the piece. This meticulous and scrupulous organisation of several musical parameters, not just pitch, greatly impressed the young Stockhausen. Also, while on that composition course, he heard a recording of Messiaen playing his own piano piece, *Mode de Valeurs d'Intensité*, composed in 1949. This was the first European work to utilise a numerical system to organise and control pitch, duration, dynamics and mode of attack (timbre). Because of its highly pointillist nature, Stockhausen described it as 'fantastic star music'

At this time, both Stockhausen and Goeyvaerts were devout Catholics and felt that serialism provided a method of organising musical material in an almost divine, perfectly balanced way, with all elements present and having equal status in an ever changing swirl of permutations and combinations, similar to the cosmos and the heavens above. They saw it as a way of unifying all the parameters of music: pitch, noise, duration, dynamics, sonority and the location of sounds in physical space.

Initially, the location and movement of sounds in space did not share the same importance as the other parameters; no doubt because it is difficult to move some instruments around during performance. But with the development of electronic music – especially works like *Gesang der Jünglinge* and *Kontakte* – and then the use of microphones and multiple loudspeaker systems, the location and movement of sound became fully integrated into Stockhausen's serial methodology. The movement of sound in space became as important as all the other musical parameters. *POLES*, for two players, composed in 1970, is a perfect example of these ideas and can be heard at the Festival this year.

Unity and balance were paramount and, for Stockhausen, this was a spiritual quest, all throughout his life. In 1961, in his text 'Invention and Discovery', he wrote 'To bring the revolutionary and conservative powers of the spirit into equilibrium will always remain the essential task. True utopia is balance.' And in the film of the Helicopter String Quartet, made in 1995, he said 'Through music, my spirit continues to develop through the discovery and invention of spiritual forms and through a continuing expansion of acoustics, my acoustic space and of my ability to hear... this is a goal that has no end.'

Through music, the inner space of Stockhausen's spiritual quests was forever connected with the workings of the cosmos. In his conversations with Jonathan Cott, published in 1971, he said, 'The spirit will be the music itself... but the stars too are sounding.' For him, the periodicity of celestial objects, the orbits of planets and moons along with the inner workings of the atom, at the other end of the scale, all connected with music. 'Since I began to compose, I know that tones are like atoms, planets and moons'.

In another sphere, *Telemusik* and *Hymnen*, from the mid 1960s, integrate ancient music from many different cultures with electronic music techniques, including spatialisation, that were new and radical in those days. This use of ethnic

music was not simple appropriation but, in Stockhausen's words, '... an attempt to compose models of brotherhood of mankind, transcend nationality but underline the wealth of national differences.' Here, cultural, ethnic and historical elements feed into the music and contribute to the divine unity that Stockhausen strived to create.

These themes of cosmology, spiritual workings, the coming together of cultures and histories, along with radical new methods of composition (which are nonetheless always underpinned by Serialism) all glue together his vast opera cycle *Licht* that includes *Oktophonie* and *Signale zur*

Invasion from the opera *Dienstag aus Licht* which features at this year's festival.

But we must remember that underpinning all of Stockhausen's fascinations, preoccupations and devotions, from the frantic thrum of the sub-atomic to the farthest reaches of the firmament, including the religions, cultures and histories of the peoples of this planet, is the fact that Stockhausen was a composer and that he composed music not so much for himself but for those who were and are prepared to listen; and that the process of listening reveals something of the listener to themselves. © Robert Worby



Oktophonie © Klaas Verpoest

25 Stockhausen: Oktophonie

Bates Mill Blending Shed, 9.30pm

Tickets £18 (£15 concession / online)

Thomas R Moore trombone
Klaas Verpoest video
Patrick Delges sound engineer

In this expansive audio-visual collaboration, Thomas R Moore and Klaas Verpoest create a maximalist tribute to the work of Karlheinz Stockhausen. It is a chance to hear two of the German composer's pieces, albeit simultaneously: *Signale zur Invasion* and *Oktophonie* come from Stockhausen's *Deinstag aus Licht*, a 'modular opera' from the larger song cycle *Licht*, in which separate pieces can interact with one another as segments or layers. In this concert, filmmaker Klaas Verpoest provides grand, moving shapes that consume the figure of trombonist Thomas R Moore, who walks into the audience while playing, emphasising the nonlinear space sound occupies.

Karlheinz Stockhausen (Germany, 1928)

Signale zur Invasion (1992) & *Oktophonie* (1991) 45'

'Also I would probably play Public Enemy and Stockhausen remixes to entertain the republicans.'
Moby

Karlheinz Stockhausen was a radical, an extremely important but also controversial innovator. He is also one of the most important musical minds of the past century. His electronic music inspired several generations of musicians, even outside the realm of so-called art music. He broke rules and traversed boundaries. His music was extremely complex, but in all the abstraction it is also sensual and engaging. John Lennon and Paul McCartney were original fans (listen to *Revolution # 9*), the young Björk wrote him letters, and Moby also seems to appreciate the subversive artistic character of the German sound wizard.

Signale zur Invasion (1992) is performed simultaneously with *Oktophonie* (1991). (Both pieces are part of *Dienstag* from Stockhausen's monumental Opera Cycle *Licht*.) The trombonist plays and walks amongst the audience whilst the video artist divides onlookers into equal protagonists.

The 3 *Signals* play out an invasion and then battle between two epic protagonists: Lucifer and Michael. Originally (in *Dienstag*) these figures were represented by two troupes of musicians. However, at the request of Michael Svoboda, Stockhausen penned a version in which a solo trombone interprets all 252 *Signals* from *Invasion* both sequentially and sometimes polyphonically.
© Thomas R Moore & Klaas Verpoest

Produced by hcmf// co-produced by Muziekcentrum De Bijloke, Ghent and Centre Henri Pousseur, also supported by Goethe-Institut London

26 Christian Marclay + Okkyung Lee + Mats Gustafsson

Bates Mill Photographic Studio, 11pm

Tickets £12 (€9 concession / online)

Christian Marclay objects
Okkyung Lee cello
Mats Gustafsson saxophone

Christian Marclay (USA / Switzerland, 1955) / Okkyung Lee (South Korea, 1975) / Mats Gustafsson (Sweden, 1964)

Found In Huddersfield **WORLD PREMIERE**

Since 2015 Marclay has put aside his vinyl records and turntables to focus on acoustic sounds as a reaction to our environment, where every sound is mediated and amplified. Using everyday objects, the artist coaxes noise out of non-musical 'instruments' not ordinarily associated with sound-making, focusing our attention on the real scale of sound such things produce. *Found in Huddersfield* is an improvisation-based musical performance in which the sounds of instruments blend with noises made by using everyday objects he has collected during his stay in Huddersfield. Performing along with him are South Korean cellist Okkyung Lee and Swedish saxophonist and reed player Mats Gustafsson, creating a free-form composition that mingles music with acoustic and visual stimuli, while the space itself is activated by the performers. Unlike Music Concrete, where sounds are recorded and distorted in playback – by slowing or speeding up the recording, or highly amplifying it – Marclay believes in the natural acoustic potential of any object and will not amplify them. A musician without instruments, he skillfully composes a concerto in which every noise is music.

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

27 Ligeti Quartet

St Pauls Hall, 12pm

Tickets £12 (€9 concession / online)

Ligeti Quartet:
Mandhira de Saram violin
Patrick Dawkins violin
Richard Jones viola
Val Welbanks cello

Stef Conner Singing Strings
Christian Mason Ezir Kara
Tanya Tagaq Sivunittinni
Christian Mason Muttos

The Ligeti Quartet deliver a concert that poses existential questions of contemporary music: who is it by, and who is it for? Stef Conner's *Singing Strings* is a stand-up comedy skit on string quartets, a piece that bites back at appropriate compositional norms in a musical shouting match. The piece is complemented by works by Christian Mason, focusing on Tuvan and Sardinian vocal traditions, and a performance of throat singer Tanya Tagaq's stark and potent *Sivunittinni*, rounding off a programme that challenges the filters and purposes of contemporary art.

Stef Conner (UK, 1983) Singing Strings (2017) 13'

The Ligeti Quartet conceived the quirky idea that this composition developed out of and on receiving the brief, I must admit to having been a little frightened by what they had asked for: 'sort of a Young Person's Guide to the Contemporary String Quartet'. Not being a string or chamber music player myself, I felt a little out of my depth trying to pin down the essence of the contemporary string quartet, but I think that, in the end, my lack of expertise may well have been a blessing. The piece became a journey of discovery, not just for the audience – 'young persons' or otherwise! – but for me too.

Starting with a list of Mandhira, Patrick, Rich and Val's favourite quartets I embarked on a listening and learning adventure, expanding my knowledge of this important genre not only with musical scores, but with articles, interviews, essays and book chapters, several extracts from which have found their way into the piece. Part contemporary string quartet, part theatre piece, part essay about the contemporary string quartet, *Singing Strings* is also a response to the frequently made observation that a string quartet is 'like a conversation' and sees the members of the Ligeti Quartet discuss and debate the particularities of their performance craft, inhabiting a range of colourful personalities along the way.
© Stef Conner

Commissioned by the Ligeti Quartet with the generous support of the RWV Trust

Christian Mason (UK, 1984) Ezir Kara (from the Tuvan Songbook) (2016) 10'

It was the practice of throat singing – following workshops with Michael Ormiston – that first attracted me to Tuvan music, and this Songbook is the first in a series that I am writing for the Ligeti Quartet, each engaging with a different overtone singing tradition.

The traditional Tuvan songs that I have transcribed and recomposed are all known to me from the Ay Kherel CD *The Music of Tuva Throat Singing and Instruments from Central Asia* (2004, Arc Music). According to the notes from that CD, this is what the song is about – Ezir-Kara ('Black Eagle'): 'This was the name of a horse, who became a legend through his remarkable strength and speed.'
© Christian Mason

Commissioned by, and dedicated to, the Ligeti Quartet with the support of the Britten-Pears Foundation, the RWV Trust, and St John's Smith Square

Tanya Tagaq (Canada, 1975) Sivunittinni (2016) 9'
Sivunittinni, or 'the future ones,' comes from a part of a poem I wrote for my album, and is the perfect

title for this piece. My hope is to bring a little bit of the land to future musicians through this piece. There's a disconnect in the human condition, a disconnect from nature, and it has caused a great deal of social anxiety and fear, as well as a lack of true meaning of health, and a lack of a relationship with what life is, so maybe this piece can be a little bit of a wake-up. © Tanya Tagaq

Commissioned by the Kronos Quartet for 50 for the Future

Christian Mason (UK, 1984) Muttos (from the Sardinian Songbook) (2018) 9'

I fell in love with the remarkable singing of the Tenores di Bitti on hearing their recordings as a student. Their uniquely intense vocal timbre, their harmony which seemed pure and rough at once, and the sense that this music was, at root, not so much about performance as simply being together in the world. *Sardinian Songbook* is the second in a cycle of works for the Ligeti Quartet, all based on transcriptions of music from different throat-singing traditions.

Like string quartets, the tenores usually sing in groups of four voices, but being free from instruments they stand very close together enabling the resonances of their voices to blend and interact in a special way. The quartet, of course, can only sit so close before their bows clash, so I have chosen instead to reflect this physical closeness inversely, by getting the players to stand increasingly far from one another as the piece progresses. The initial state of sonic blend gives way to hocketing lines, opening up the sense of space. © Christian Mason

Commissioned by, and dedicated to, the Ligeti Quartet with the generous support of the Britten Pears Foundation and the City Music Foundation.

Produced by hcmf// supported by hcmf// Benefactors Mr & Mrs Mervyn & Karen Dawe

Canopy of Voices

St Peter's Church, 4pm

Free Event

Peyee Chen soprano
Christopher O'Gorman tenor
Jonathan Hanley tenor
Ben Howarth bass
James Cave cello / composition
Duncan Chapman live electronics / composition
Karin De Fleyt flute
Lucy Nolan harp
Beau Stocker percussion

Canopy of Voices is the world premiere of Supriya Nagarajan's *Pleiades ne Maia*, presented alongside a performance by four local choirs. *Pleiades ne Maia* is inspired by the luminous seven-star cluster present in world cultures. Middle-Eastern phrases intermingle with Buddhist Zen while a traditional church anthem sits at the core forming an effortless bridge between cultures, genres and traditions. Working with HOOT Creative Arts Choir, University of Huddersfield Choirs, a choir made up from the refugee and asylum seeker community and York Stonegate Singers, Canopy of Voices will create a programme inspired by the connections between Indian and contemporary classical music.

Na Hey 3' / Seal Calling 3'

These songs are both from the Hebrides, and were collected by Scottish singer Marjory Kennedy Fraser. The tune for *Sea Calling* comes from a book published in 1909, *Songs of the Hebrides*, and *Na Hey* is a mourning song. The harmonies were arranged by Jess Baker.

Manasamitra (James Cave, Duncan Chapman, Supriya Nagarajan) Canopy of Voices

WORLD PREMIERE (2018) 14'

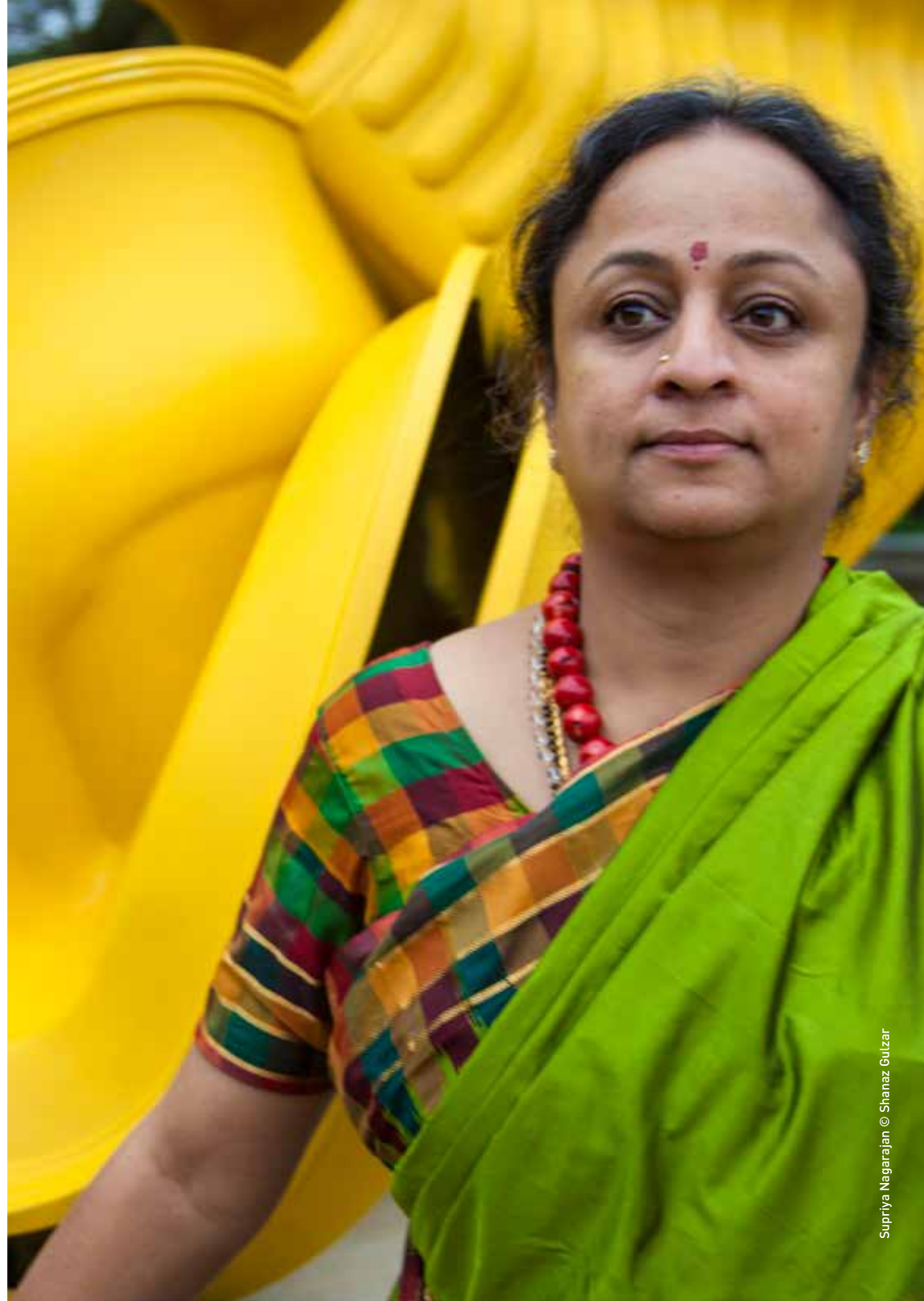
Canopy of Voices is a new work composed and facilitated by Manasamitra – composers James Cave, Duncan Chapman, and Supriya Nagarajan – in the spirit of the experimental works of Cage, Cardew, Ives and Terry Riley, inspired by the poem *Painted Rainbows* by York-based poet Shash Trevett. The piece evokes the coming of the monsoon, weaving together drones, clusters, rounds, and simple songs to create a tapestry of sound, and draws on two ragas, reethigowla and yaman. It has been developed through a workshopping process with the choirs involved, working closely with members of HOOT Creative Arts, Stonegate Singers, and the University of Huddersfield's choirs.

Supriya Nagarajan (UK/India) Pleiades ne Maia **WORLD PREMIERE** (2018) 20'

This piece is inspired by the luminous seven-star cluster known as 'The Big Dipper', which is present in many world cultures. In Hinduism it is known as the seven sisters Krithikka, mothers of the Hindu God Lord Karthikeya. The piece captures Indian classical notes and juxtaposes them with sounds of the world around us. Middle Eastern phrases intermingle with Buddhist Zen and a traditional church anthem, forming an effortless bridge between cultures, genres and traditions.
 © Supriya Nagarajan

Commissioned by **hcmf//**

Co-produced by hcmf// & Manasamitra; supported by Arts Council England Lottery Project Grants



28 Sciarrino: Carnaval

St Pauls Hall, 7.30pm

Tickets £25 (€19 concession / online)

EXAUDI:

Juliet Fraser soprano

Lucy Goddard alto

David de Winter tenor

Simon Whiteley baritone

Jimmy Holliday bass

Explore Ensemble:

Taylor MacLennan alto flute

Richard Craig bass flute

Alex Roberts bass clarinet 1

Benjamin Mellefont bass clarinet 2

Rory Cartmel trombone 1

Ian Sankey trombone 2

George Barton percussion 1

Angela Wai-Nok Hui percussion 2

Deni Teo cello 1

Colin Alexander cello 2

Nicholas Moroz artistic director

Emmanuelle Fleurot piano solo

James Weeks conductor

London-based vocal ensemble EXAUDI are among the stars of the European new music scene. Complemented by the vision and energy of the young Explore Ensemble – returning to **hcmf//** for their third consecutive year – they deliver the UK premiere of Salvatore Sciarrino's *Carnaval*, a work in 12 movements written for five voices, solo piano and ensemble. One of the composer's major recent statements, *Carnaval* is a collection of 'concerted madrigals' framing an extended movement for solo piano and ensemble, *Rain Rooms*. Sciarrino describes *Carnaval* as 'a crowd of strange figures from which a final gathering of titles, reflections and portraits is distilled. An observatory. An intimate space for the imagination'.

Salvatore Sciarrino (Italy, 1947)

Carnaval **UK PREMIERE** (2010-12) 60'

Nos 1-9 - Così dice lo scultore di prue

No 10 - Lasciar vibrare

No 11 - Stanze della pioggia

No 12 - Liuto senza corde

When Maurizio Pollini asked me to compose another piece for him, he wished to leave me completely free from any limitations. He insisted that I place myself outside of any formal framework, in order to create something as intimate and personal as I desired.

I have to thank my friend for having expressed the gift of his commission in this way; without such an impulse *Carnaval* would not have come into existence, since it resists categorisation into any existing musical genre.

This work portrays a journey in 12 sections about artistic creation, its birth and its fleeting existence. Let us call the vocal sections in *Carnaval* concerted madrigals. The first group of nine, entitled Thus says the sculptor of prows, are based on a peculiar text:

Kitawa Island, New Guinea, in the middle of the last century: the land of ceremonial boats with extended, openwork prows. Towitara, an old sculptor, gives a poem to his student to initiate him into the art. It evokes first of all two figures (onto which he and the student are projected), bent over the water as if to read into it. Together they glean dream from dream, the dream of water, water as mirror and lens of the world, of other worlds. The transparency of imagination creates joy for their friends: it will allow the young man to become a master.

The final two madrigals (No 10 and 12) have a different character, their nature more, so to speak, concertante. Their texts sat in the document holder behind my back for over 10 years before making it to my desk for a second time and finally being clothed in sound. Both of them I drank from Chinese sources, the old premises of Zen.

Let it resonate (No 10) is a two-part canon that flexes from the female to the male domain. At the end, bearing the metallic stigmata of the central section, we climb back, from male to female.

The piano solo leads us into the Rain Rooms (No 11). The five pairs of players, who until this point were limited to being presences and auras shrouded in darkness, surround it: alto and bass flute, two bass clarinets, two trombones, two percussion sets and two cellos. In this music, which simultaneously occupies nearby and distant spaces, landscapes are created whose discontinuity permits its own meaning. In an intermittence of light and dark environmental backdrops (some of which are rustling and dripping) we hear opposing principles collide. The processes deviate or invert, and the writing gradually becomes dialogic and impassive, dense and rarefied, subdued and explosive.

And when the extended instrumental interlude ends, Lute with strings arrives like a recitative epitaph, suspended in a dim light: the voices have come to inhabit the resonating chambers of the piano.

Why *Carnaval*? I know that the word, reclaimed by Schumann, is certainly weighed down by a plethora of character pieces. Does my music have something to do with the fantasy repertoire? I am in fact composer for whom the elaboration of titles plays a non-insignificant role, if only as a point of

reference. I welcome a homage to Schumann, with whom Towitara strangely conforms (for Towitara art is an unlimited substance obtained from dreams). This music could show far-off affinities with Schuman, for its surprising and contrasting cyclical fragmentation of form and homogenous variety that enliven the sequence of pieces.

Carnaval: a crowd of strange figures from which a final gathering of titles, reflections and portraits is distilled. An observatory. An intimate space for the imagination.

© Salvatore Sciarrino (translation by Lucy Goddard). This is an edited version of the composer's full text.

Produced by **hcmf//** supported by Arts Council England's National Lottery Project Grants & **hcmf//** Benefactor Martin Staniforth

Julius Eastman

There was so much to Julius Eastman. He was an incredible singer and a provocative performer. He played uptown music at university and downtown disco with Arthur Russell. He loved jazz but helped develop minimalism. He is one of the greatest composers of our times, but remains an obscurity. His life is now remembered in specific revisions, speaking to the oppressions he experienced from his unique position in contemporary music.

In the early stages of his career, Eastman was composing from within the University of Buffalo's music school. From this vantage point, he began to stand out as a singular performer: beyond his early compositions, he was enlisted to play King George III in Peter Maxwell Davies' *Eight Songs for a Mad King*, a grandiose music-theatre. In the book *Gay Guerrilla*, Renée Levine Parker highlights Eastman's incomparable intensity and bravado in the role, his matching of musical talent with fearless imagination.

In the early 70s, Eastman composed beautiful pieces marked by deep-diving repetition and shimmering melody. *Stay On It* is one of his most resonant works. With its alchemical melody, Eastman guided minimalism towards pop music for the very first time. As Matthew Mendez notes, the piece combined repetition with a freedom that was intrinsically relative to it: 'he aspired to spontaneity native to jazz and other improvising traditions, scores functioning as more or less disposable mnemonic devices'. The piece seldom changes, but does so dramatically, remaining thrilling for its full 25 minutes. *Feminine* (1975) again revealed this style – a mellifluous arrangement of a single aphorism, with serene jazz aesthetics.

But it is the late 70s and early 80s that Eastman is best known for. This was a period of fruitful but controversially received music, made shortly before he was made homeless and largely marginalised from the music world. These

compositions appear on the retrospective *Unjust Malaise: Gay Guerrilla, Crazy Nigger*, and the immense *Evil Nigger*, originally for four pianos.

Along with *The Holy Presence of Joan d'Arc*, these pieces were characterised by Eastman's conception of what he called 'organic music', containing stringent and repetitive phrases with parts that he wanted to realise separately, and then cultivate together in their final act. They are marked by a shared verve; the most intense pieces he ever wrote, Kyle Gann described them as 'high-energy' and 'phenomenally powerful', relating how captivating Eastman could be when arranging the simplest things.

The titles of these pieces are of upmost importance: they are staunchly political works that focus Eastman's identity as a queer, black man onto the largely white institution to which he belonged. The titles were not initially printed, but Eastman considered them, and their wider connotations in history, a foundational part of his music. R Nemo Hill says Eastman 'insisted they submit to [the titles] if they wanted to hear the music'. In a concert speech, Eastman said the titles 'attain a basicness, a fundamentalness', pointing to a black experience that censorship was writing out of him.

The titles were part of the listening: printing them was hearing him, as directly and transparently as the music itself. As reappraisals of Eastman's work continue, it is too easy to describe his demise – an innovator, dying homeless and disconnected at 49 – as 'tragic'. This would be shirking responsibility. Being a queer, black man made Eastman an outsider in his institution; his later work instructs that his situation not be considered an anomaly, for those things that were fundamental to him were fundamentally misunderstood. Eastman's work is now celebrated for what it is: utterly breathless in the moment, and thought-provoking well after the fact.

© Robin Smith

29 hcmf// mixtape

Bates Mill Blending Shed, 10pm

Free Event

A staple of the **hcmf//** programme, our annual mixtape reimagines performance as playlist.

The Arditti, Bozzini and Ligeti quartets combine into a dozen to perform a startling rendition of Julius Eastman's ferocious opus *Evil Nigger*. Having taken on a much-deserved legacy in recent years for his striking approach to minimalism and the conception of what he called 'organic' music, this work represents a turning point in his career. Unflinching, confrontational and sonically relentless, it is also a deeply political act, reckoning with the way work was billed and presented in the predominantly white music institution Eastman occupied. The piece speaks to an essential voice that's long gone missing.

Written a decade into Eastman's career, which sprawled a daisy-chain of aesthetics and ideas, *Evil Nigger* was initially conceived for four pianos – but Eastman noted it could be played on any number of similar instruments. The piece has received numerous reinterpretations in recent years, including a version for three pianos at Unsound 2015, and another by Polish composer Tomas J Opalka, performed by the Arditti Quartet and an accompanying tape of string music at Sacrum Profanum 2017. In this blistering performance of Opalka's version, *Evil Nigger* is recast for three live string quartets.

Composer, pianist and bandleader, Alexander Hawkins believes in the 'fundamental reassertion of composition within improvised music'. This stylistic convergence is reflected in a programme of works by Muhal Richard Abrams – an artist as well known for arrangements as he was for his work with the fiercely free-spirited Art Ensemble of Chicago – and Anthony Braxton, who placed jazz improvisation into a contemporary framework. Alongside innovators such as Wadada Leo Smith

and Leroy Jenkins, Abrams and Braxton were frequent collaborators. Here, Hawkins laces together their legacies with his own piece, *It Should Be a Song*, considering the debt he owes to their practiced play.

Okkyung Lee is a cellist renowned for her vigorous improvised excursions; her breathless record *Ghil* was made in collaboration with composer and producer Lasse Marhaug, who emphasised her scratchy, unrelenting approach. For the mixtape, she joins saxophonist and reeds player John Butcher, who's improvised with just about everyone – and everything. His work considers the ever-changing resonances that come from different instruments, environments and contexts. Joined by the distinctive musical language of Lee, his sound will morph once more.

Ahead of her upcoming performance of *POLES*, Camilla Hoytenga presents further travels in the world of Stockhausen, performing two pieces from the cycle *AMOUR*. One of Stockhausen's most personal works, each piece in this often melodic and narratively driven cycle was written for a loved one. Initially conceived as a clarinet work, Stockhausen revisited the piece in 1981, crafting a new flute version specifically for Hoytenga, with whom he worked extensively. Their close musical relationship shows in these pieces, which join other works written for Hoytenga by Peter Eötvös and Mike Svoboda.

More artists are yet to be added to this action-packed edition of **hcmf//** mixtape.

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

As this is a live broadcast, audience members must be seated by 9.45pm.

Produced by **hcmf//**



This concert will be broadcast live by BBC Radio 3

30 Arditti Quartet + Jake Arditti

St Pauls Hall, 1pm

Tickets £25 (£19 concession / online)

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

Jake Arditti countertenor

James Dillon String Quartet No 8 **UK PREMIERE**

Salvatore Sciarrino Quartetto No 7

Clara Iannotta dead wasps in a jam-jar (iii)

UK PREMIERE

Salvatore Sciarrino Cosa Resta

James Dillon String Quartet No 9 **WORLD PREMIERE**

The venerable Arditti Quartet graced last year's festival with a series of UK premieres; this year, they debut works from established **hcmf//** collaborator and 2014 Composer in Residence James Dillon, performing two new compositions for string quartet. Accompanying these pieces are a UK premiere of Clara Iannotta's *dead wasps in a jam-jar III* – a composition concerned with movement, pressure and perpetual states – and Salvatore Sciarrino's *Cosa Resta*, with countertenor written for and performed by Jake Arditti.

James Dillon (UK, 1950) String Quartet No 8

UK PREMIERE (2017) 20'

Symmetrically arranged in three movements, both outer movements unfold through episodic blocks of material, the 1st is dominated by the iteration of a dense pitch row, tightly packed linear action, the 3rd movement by a kind of 'rhythmic parallelism' where the rate of change is faster than the 1st movement. The 2nd or central movement is slow, more homogenous in character and is marked 'austere', 'distant', itself arranged symmetrically,

here the two outer sections restrict action within the barest of harmonic fields, the central section bound to rhythmic unison alludes to the lyrical.

The work is dedicated to Sumanth Gopinath and Beth Hartman. © James Dillon

Salvatore Sciarrino (Italy, 1947) Quartetto No 7 (1999) 9'

The elaboration of my vocal style has been one of my chief compositional goals, remaining in the foreground of my work. This task has taken me 10 years, and the same again to verify the results. It is necessary to free the voice from inert imitation by instruments, from clumsy banality; but above all, it is necessary to give the song back all of its power without returning to old motifs which are insignificant, for these produce a superficial pleasure that runs contrary to the actual expression.

Recently, I have been applying these little vocal discoveries to instruments. In these works, I wanted to avoid virtuosity, which is an extension of competition, adhering instead to the intimate and renowned tradition that Beethoven initiated with his Adagio movements. For me, this was not an obvious choice and so it may come to some as a surprise. In fact, my music is the opposite of virtuosic. I always ask the interpreters to take on more responsibility, which creates an obstacle and a principal difficulty: the rest is merely consequential. I would like every performer to achieve some things that are not given to others. I'm not talking about miracles: transforming yourself, the venue and the listener requires a minimal level of interpretation. If this magic is not created, it is useless to play, because the therapeutic power, which is characteristic of music, does not materialise.

Expression and direct involvement are the fundamentals. Every one of us has something to say. Otherwise, how could certain street musicians fascinate us? Hence, self-criticism and self-improvement... the search for the other. The myth

tells that Orpheus tamed the wild animals and even moved stones – he surpassed the barriers of life. Imagine how ridiculous it would have been, if he had wanted only to demonstrate his self-confidence, or even worse, limited himself to the notes?

© Salvatore Sciarrino (translated by Noah Zeldin). Printed with kind permission of KAIROS/paladino media, Vienna.

Clara Iannotta (Italy, 1983) dead wasps in a jam-jar (iii) **UK PREMIERE** (2017) 14'

dead wasps in the jam-jar (iii) is born from a desire to explore depth. For a long time my music has been about creating a surface on which things move, blend, but mostly hide what is underneath them. A surface is nothing more than a reflection, and I was constantly veiling the real mirrored image, probably also because I was (and still am) not sure yet of what this image was, even though I knew what its shadow looked like. The three pieces that form the cycle *dead wasps in the jam-jar* – for solo violin (i); string orchestra (ii); and string quartet (iii) – try to investigate this matter. While working, I pictured a kind of deep-sea environment, the lowest layer in the ocean, where constant pressure and perpetual movement seem to shape the stillness of time.

This piece is dedicated to Joséphine Markovits.
© Clara Iannotta

Commissioned by Festival d'Automne à Paris, with the support of the Ernst von Siemens Foundation and the Proquartet Association.

Salvatore Sciarrino (Italy, 1947) Cosa Resta (2017) 15'

'It often happens', writes Sciarrino 'that, while searching for less obvious texts, a door opens, and strange fragments rush in, impossible to set to music. I ceaselessly put my vocal style to the test.'

Sciarrino finds his material for *Cosa Resta* ('What remains') from an inventory of the possessions

of Andrea del Sarto. 'The list', he writes, has been reduced and adapted so that it takes on the character of one last vanitas, multiple and virtually antiphonal. So many years later, some items had begun to rot, some had disappeared; but the word that recurs most frequently is 'essere' (here translated as 'present'), countering the sense of loss, contradicting the sense of loss.'

James Dillon (UK, 1950) String Quartet No 9 **WORLD PREMIERE** (2017-2018) 20'

Begun at the same time as the 8th Quartet, the 9th is organised into three continuous parts and subdivided into 16 sections. After a short introduction, the 1st part always con sordino consists of small ever-changing micro-gestures, almost entirely in rhythmic unison with very few interval changes between instruments. In the 2nd part rhythmic unison freely moves between solo, duo, trio and tutti; here gestural patterns are more expansive. The 3rd part is the longest, once again statistically dominated by tutti (rhythmic) unison, reflecting part 1 however this time it combines with the more expansive and wider ranging gestural shapes of part 2, shifting constantly between regions of low to high concentration. © James Dillon

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

BBC
RADIO



Parts of this concert will be broadcast by BBC Radio 3 on Saturday 8 December 2018

31 POLES

Bates Mill Blending Shed, 4pm

Tickets £18 (£15 concession / online)

Camilla Hoitenga flutes

Taavi Kerikmäe modular synthesiser

Francisco Colasanto sound diffusion

Karlheinz Stockhausen (Germany, 1928) Sei wieder fröhlich (from Amour) (1974-1976) 2'

Karlheinz Stockhausen (Germany, 1928) POLES **UK PREMIERE** (1970) 45'

With *POLES*, Karlheinz Stockhausen created an 'open score' in which music was reduced to polar positions, with all notes transcribed as either pluses or minuses. This reduction of process opened performances up to simple but effective variations, the score ultimately becoming a long series of interactive inputs. The work was crafted for two players and sound diffusion, offering a flexible instrumental set-up; in this concert, flautist Camilla Hoitenga and synth player Taavi Kerikmäe deliver a historically faithful performance, suggesting both the potential deviations and inevitable constraints that exist in Stockhausen's composition.

POLES is a so-called 'open score', music notated with a system invented by Stockhausen which consists of +'s and -'s instead of normal notes and which allows for various instrumentation. Camilla Hoitenga and Taavi Kerikmäe have made a version for flutes with the rare 1970s Serge modular synthesizer once belonging to composer (and sometime copyist for Stockhausen) Michael Manion which is combined with current sound diffusion possibilities.

The underlying idea of this piece is that the players don't play notes written out by the composer but that they react to unknown sounds according to exact rules laid down by the composer. The unknown/unfamiliar sound material that should trigger a reaction from the performer is found as the performers fish out interesting sounds from a short-wave radio. They then react to them, according both to various sound-symbols and to their fellow players, for example by changing different characteristics or parameters of the music, such as dynamics, range or length of the heard event.

Produced by hcmf// supported by the Mexican Centre for Music and Sonic Arts, also supported by Goethe-Institut London



Camilla Hoitenga & Taavi Kerikmäe © Tarvo Varras

hcmf// special brew

Magic Rock Tap Room, 7pm

Free Event

Join us at **hcmf//**'s wrap party! Hosted at Huddersfield's finest brewery, Magic Rock, we toast 10 days of new music with one final victory lap, bringing together festival friends for some extra special performances and DJ sets.

Matt Wright's discourteous turntablism weaves together scratch and loop in a noisy set that, if you want, will damage your records irreparably. Bring down leftovers, hand-me-downs and the most regretted purchases from your collection – Wright will use them in his plunderphonic performance *Fracture Mix*, a live set of stop-start bombast and joyful noise.

Next on the decks is Mariam Rezaei, performer, composer and chief of TOPH. Rezaei's improvisational inclinations make her a formidable turntablist. This performance debuts her first solo turntable release *BLUD*, a cascade of bastardised noises with contributions from Rhodri

Davies, Yol and TOPH – and she'll also be rounding off the night with a freewheeling DJ set.

Soprano Peyee Chen joins us to deliver three staggering vocal pieces reaching above and beyond the ordinary. Her performance features Jennifer Walshe's *Three Songs by Ukeoirn O'Connor*, incorporating a ukulele and a graphic score made by drawing pictures of mouths – on to photos of landscapes. Also on display are Erin Gee's Yamaguchi *Mouthpiece I*, a musical meditation on phonetics and pronunciation, and Michael Finnissy's *Same as We*, a dramatic 'theatrical monologue' that creates new characters and scenes with each performance.

hcmf// is also thrilled to welcome back funtime duo Christian Weber and Joke Lanz. A beguiling combo with an ever-changing set-up, they graced 2017's programme with an improvised set for double-bass and turntables. Their plans for our special brew are tantalisingly TBA, but will likely be full of chance action and intrigue.

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



Christian Weber & Joke Lanz © Christian Weber

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Please note: online discounts are available on a limited number of tickets and are only available until Sunday 21 October at the latest (or earlier if limits are reached before that date). Please book early to avoid disappointment.

Festival Saver

Admission to all events **£499**
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Concessions

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

To Book Your Tickets

Online: www.hcmf.co.uk
Phone: +44 (0)1484 430528 Monday–Saturday 10am–5pm. Minicom users can also phone this number: (no booking fee)
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Paying For Your Tickets

Cheque: payable to: Lawrence Batley Theatre
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Reservations can be held for four working days but must be paid for one week before performances.

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

Please Note

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

Information

Accessibility

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

Bursaries

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

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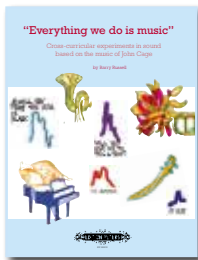
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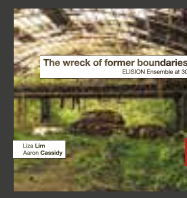
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01 December

Divertimento Ensemble plays music by Salvatore Sciarrino

Ensemble Babel plays music by Christian Marclay

Kluster 5 plays young Dutch composers

08 December

Elaine Radigue: Occam Delta XV (UKP)

Bozzini Quartet

James Dillon: String Quartet no.9 (WP)

Arditti Quartet

Plus Mimitabu plays young Swedish composers

15 December

Rebecca Saunders: Yes (UKP)

Juliet Fraser (*soprano*)

Musikfabrik conducted by Enno Poppe

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