Welcome

This year’s Open Circuit Festival, organised by ICCaT and the University of Liverpool, constitutes our most varied offering of contemporary music to date. Twelve events spread across five days present a diverse array of sounds and sights, from concert music to open ended improvisations, realtime electronics to digital game pieces. Several of the concerts are explored in more depth through talks by guest artists and university staff offer workshops on electronic music creation for attendees of all ages.

The festival opens on March 24th with a series of events exploring computer-musician interaction, including adaptive audiovisual scores and improvisations with electronic accompaniment. On Saturday the Royal Liverpool Philharmonic Orchestra’s new music ensemble, 10/10, present a concert curated by Swedish conductor, composer and trombonist Christian Lindberg. Monday March 27th is dedicated to electronic music, headlined by rising star Richard Craig performing new music for flute and electronics. On Tuesday Pixels Ensemble presents a concert which examines the relationship between new and old, featuring music by the pioneering French composer Philippe Manoury as well as this year’s Open Circuit commission by Mic Spencer. Finally, we are joined by the Manchester-based House of Bedlam ensemble performing a series of newly commissioned works stemming from collaborations between composers and writers.

This year’s festival is organised by the Interdisciplinary Centre for Composition and Technology, a newly formed group of composers and technologists working at the intersection of sound, computers and visual media. Members of the centre are actively working to find new ways to integrate technology into musical experience, from research into new methods for generating sound with computers to creating links between the generation of sound and image.

We hope you enjoy the festival.

Benjamin Hackbarth, Festival Director
Friday 24th March 11am, Leggate Theatre

Realtime Music Workshop

This workshop introduces secondary school students to the practice of using computers to connect action, sound and video in a real-time performance setting. Following brief discussions of fundamental concepts, participants will gain hands-on experience working with graphic programming environments and will make sound and music collaboratively using various digital interfaces, such as game controllers and drawing tablets.
Friday 24 March 1pm, Leggate Theatre

**Digital Game Pieces**

Simon Hutchinson and Paul Turowski ................................. *Plurality Spring*
Joost van Dongen ..................................................................... *Cello Fortress*

*Plurality Spring* ................................................................. Simon Hutchinson (melodica), Paul Turowski (clarinet)

*Plurality Spring* (2017) puts players in control of robotic avatars exploring an unknown orb in deep space. The live acoustic performance controls the movement of the robots as well as the emergent sonic environments. Randomized levels, real-time decisions, and reactive audio lead to distinct musical results with each playthrough.

*Cello Fortress* ................................................................... Stephanie Tress (cello)

*Cello Fortress* is a unique combination of a game and a live music performance. A cellist defends a fortress by improvising on his/her cello. Melodies control the guns, dissonant notes activate the flamethrowers. Players from the audience use game controllers to steer their tanks and attack the fortress. The cellist plays live music, while at the same time controlling the game to be a fun challenge for the players. *Cello Fortress* is an innovative experiment that blends concert and game. *Cello Fortress* was nominated for Best Entertainment Game Design in the Dutch Game Awards.
SIMON HUTCHINSON is a composer, new-media artist, and mad scientist who combines traditional music with digital technology and creative electronics, composing new music and art that engages with the relationships between art, technology, and society.

Hutchinson’s works have been performed across North America, Europe, and Asia, including at music festivals and conferences such as the International Double Reed Society (IDRS) Conference, the International Clarinet Association’s (ICA) ClarinetFest, and the North American Saxophone Alliance (NASA) Conference; as well as new media conferences such as the New Interfaces for Musical Expression (NIME) Conference, the Kyma International Sound Symposium (KISS), the Society of Electro-Acoustic Music US (SEAMUS) Conference, and Miso Music Portugal.

In 2008, Hutchinson received the “1st Young Composers’ Competition of CMEK” (Contemporary Music Ensemble Korea) award, and, since then, his work in cross-cultural composition has also been recognized by the Yamaguchi Opportunity Fund, the Sasakawa Young Leader’s Fellowship Fund (SYLFF), the Ruth Close Musical Fellowship, and a Porter Associate Fellows Arts Research Grant.

Hutcheson holds a PhD in Composition with supporting coursework in Intermedia Music Technology from the University of Oregon, where he was named the Outstanding Graduate Scholar in Music. Notable composition teachers include Jeffrey Stolet, Robert Kyr, David Crumb, Hi Kyung Kim, David Cope, and Peter Elsee. Additionally, Hutchinson spent several years in Japan studying shamisen (three-stringed lute) and Japanese Folk Music with virtuoso Sato Chouei and shakuhachi (vertical bamboo flute) with Master Sato Chikuen.

As an educator, Hutchinson teaches classes on a broad range of musical topics, including interactive media, composition, music technology, world music, and music theory. He has taught at the University of Oregon, University of Montana, Gordon College, and he is currently Assistant Professor of Music and Sound Recording at the University of New Haven.

PAUL TUROWSKI is a composer, performer, and Lecturer in Music for Digital Games at the University of Liverpool. His research examines intersections of game design/gameplay and musical composition/performance. This includes the employment of digital games as interactive musical scores as well as the creation of video games that afford musical authorship to the player. His creative work has been performed by ensembles such as Dither, Ekmeles, and Voxare; has been presented at events such as the annual conference of the Society of Electro-Acoustic Music in the United States, the Kyma International Sound Symposium and the conference on Technologies of Notation and Representation; and has been featured on such websites as Cycling74.com and animatednotation.com. He has also given talks on game music at events like the North American Conference on Video Game Music. Paul has served as programmer and technical consultant on several collaborative projects—most recently, Judith Shatin’s Black Moon for orchestra and conductor-controlled electronics, which was commissioned by Carnegie Hall and the American Composers Orchestra. He enjoys improvising on various instruments and currently performs with the Merseyside Improvisers’ Orchestra.

JOOST VAN DONGEN is known for his previous game Proun, and as lead programmer and co-founder of Ronimo Games, the studio behind the hit indie games Awesomenauts, Swords & Soldiers and De Blob. Joost regularly writes about creating games on his development blog http://blog.oogst3.com/.

STEPHANIE TRESS Winner of numerous awards including the 2013 Sir John Barbirolli Cello Prize, Stephanie has performed around the UK and abroad as a chamber musician and soloist. She completed the Joint Course at the University of Manchester and the Royal Northern College of Music in 2014, with a First Class degree from both institutions. She studied at the RNCM with Nicholas Trygstad and has had masterclasses with Natalia Gutman, Ralph Kirshbaum, Gary Hoffman, Jens Peter Maintz and Miklos Perenyi. She is also indebted to Simon Turner and Naomi Butterworth for their invaluable lessons and guidance.

Before moving to Manchester, Stephanie studied with Michal Kaznowski and then with Alexander Baillie for a year at Bremen Hochschule für Künste in Germany.

Stephanie freelances with various orchestras and also plays with London Chamber Collective and contemporary music group the house of bedlam. As a soloist, Stephanie has given numerous concerto performances with orchestras.
Friday 24 March 7 pm, Leggate Theatre

**Grunting into the Machine**

Martin Parker/Pete Furniss .............................................. *gruntCount*
(versions for flute and computer, and clarinet and computer)

Pete Furniss ................................................................ 
*Fragmentations* 
(for clarinet and computer)

Harry Whalley ............................................................ 
*CLASP Together* 
(for musicians, electronics & brain!)

Musicians’ improvisation

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**gruntCount** ............................................................. 
**Martin Parker/Pete Furniss**

Version 1 - Performer: Peter Furniss (clarinet)
Version 2 – Performer: Richard Worth (flute)

A five year collaboration between several improvising performers and composer/designer Martin Parker, the *gruntCount* environment privileges liveness, flow and co-creativity. A composed trajectory through a series of digital signal processing presets is negotiated by the improviser according to configurable levels of effort and audibility threshold. The system has a nested dynamism (Furniss & Parker 2014), which ensures it never becomes static, and never responds in exactly the same way in each performance. This endows the system with a sense of cerebreal and corporeal intentionality—the performer feeling an interaction with some virtual agent. This performance features the latest Bb clarinet (2015-16) edition of *gruntCount*.

**Fragmentations** ............................................................ 
**Pete Furniss**

*Fragmentations* is a series of improvised pieces which explore glitchy concatenative synthesis of a recorded sample set, stimulated and influenced by live input—in this case both input and sample set are a wide variety sounds, pitched and otherwise, produced from the clarinet. Very short, just identifiable fragments of the recorded material are matched and output in real time in response to the pitch, loudness or timbre of the live improvisation on stage. This interaction is set according to the performer’s preference by the adjustment of parameters within the software interface: Rodrigo Costanzo’s C-C-Combine, which is built and runs in Max and is free to download and try with sample sets here: www.rodrigoconstanzo.com/combine/

**CLASP Together** ............................................................ 
**Harry Whalley**

*CLASP Together (beta)* (Whalley, 2012a, 2012b) derives its title from the etymology of the word “synapse”, from the Greek *sunapsis* (συναψίς), a compound of συν “together” and ἁψίς “joining” (Merriam-webster.com, 2014). The underlying concept of the piece revolves around the interaction and relationship between a human in the context of ensemble performance and a computer-based artificial neural network, in this case the Neurogranular Sampler (NGS), developed by Eduardo Miranda and John Matthias (Miranda & Matthias, 2009). The artificial neural network sonifies its underlying processes by playing short audio fragments from a constantly updated buffer when a neuron in the model fires. The composition is scored for an ensemble comprised of solo bass clarinet, violin, trombone, double bass and live electronics. The extremely weak electrical currents produced by these synaptic firings in the brain are picked up by an EEG headset worn by the bass clarinetist and are subsequently transformed into sound, effectively creating a fifth virtual performer through the sampler.

The first performance of *Clasp Together (beta)* in May 2012 formed part of the inaugural concert of the Inventor-Composer Coaction (ICC) 3, a research group based at the University of Edinburgh. The event aimed to foster a spirit of experimentation and included the use of other HCI and biofeedback frameworks, such as the Xth Sense bio-sensor (Donnarumma, 2011) and Alpha-Sphere (Desine, 2011) haptic interface.
**MARTIN PARKER:** I think sound is at its best when you know what you’re doing but you don’t know what’s going to happen. I explore this idea across my work in composition, improvisation and sonic art by experimenting with sound technologies, people and places. I teach a number of courses as Programme Director of the MSc Sound Design at the University of Edinburgh and am slowly developing a trilogy of pieces designed especially for performance in cinemas.

**PETE FURNISS** is a clarinettist, improver, researcher and educator based in Edinburgh. He has performed internationally for 25 years across a number of genres, including orchestral and chamber music, contemporary and mixed electronic music, as well as both idiomatic and free improvisation. His work has recently focused on bringing digital technology into the advanced practice of traditional classical instruments. He completes a doctoral research programme in Creative Music Practice at the University of Edinburgh (ECA) in 2017, supported by the AHRC. He has presented papers and performances relating to this research at conferences and symposia in Edinburgh, Lisbon, Athens, Amsterdam (STEIM), Brighton, Manchester and at London’s Barbican Centre.

A forthcoming CD Clarinetronics (Clarinet Classics), featuring works by Pierre Boulez, Alex Harker, Richard Dudas, Martin Parker and Andrew May, and a solo album of his own work are due for release in late 2017, as well as a further solo album dedicated to gruntCount.

Pete is an active educator and community musician, working across Scotland with SCO Connect’s Vibe project, Love Music, Tinderbox Orchestra and as a tutor at the Universities of Edinburgh and Glasgow.

**HARRY WHALLEY** Originally from Belfast but now based in Edinburgh, Harry Whalley is an award winning composer of contemporary classical, film and electroacoustic music. His works have been performed around the world, from New York to Vancouver as well as around the UK and Ireland. World-class music groups such as the Hebrides Ensemble, Artisan Trio, Red Note Ensemble, Vancouver Miniaturists Ensemble, Gildas Quartet, Edinburgh Quartet, Ensemble Eunoia and many others have performed his music. In addition, he has composed the scores for film and computer games that have been featured at film festivals around the world, including Palm Spring, LA, Berlin and London.

Previously Technical Tutor in Sound for Moving Image at UCA Farnham, Harry Whalley now teaches Harmony, Counterpoint & Composition at the University of Edinburgh. He has presented at many national conferences and has been published by Empirical Musicology Review and the Scottish Journal of Performance. He is a tutor, composer and workshop facilitator for the Tinderbox Orchestra and was previously a music teacher at the Brighton Steiner School. He has been advisor and Head of Composition at Musemanitik Inc. and has acted as the chairman of the Edinburgh Contemporary Music Ensemble. In 2015, Harry co-founded New Music Edinburgh, to promote contemporary music in the city. In 2016 Harry was appointed the first ‘Composer in Residence’ for St. Vincent’s Chapel, Edinburgh.

**EDUARDO COUTINHO** received his diploma in Electrical Engineering and Computer Sciences from the University of Porto (Portugal, 2003), and his doctoral degree in Affective Sciences from the University of Plymouth (UK, 2008). He works in the interdisciplinary fields of Music Psychology and Affective Computing, where his expertise is in the study of emotional expression, perception and induction through music, and the automatic recognition of emotion in music and speech. Before his appointment at Liverpool, he was a Research Fellow in Music Psychology at the University of Sheffield and the Swiss Center for Affective Sciences, and a Research Associate in Affective Computing at the Technical University of Munich and Imperial College London. He has contributed significantly to a broader understanding of the emotional impact of music on listeners, namely the link between music structure and emotion, the types of emotions induced by music, and individual and contextual factors that mediate the relationships between music and listeners. Coutinho pioneered research on the analysis of emotional dynamics in music, and made significant contributions to the field of music emotion recognition, setting the new standard approach for recognition of emotional dynamics in music. Currently his work focuses on the application of music in Healthcare. He has published significantly in peer-reviewed top journals and conferences in both Music Psychology and Affective Computing topics. He is also a participant in the European Community’s Horizon 2020 project ARIA-VALUSPA that will create the next generation of socially, emotionally, and linguistically skilled virtual humans. In 2013, he received the Knowledge Transfer Award from the National Center of Competence in Research in Affective Sciences, and in 2014 the Young Investigator Award from the International Neural Network Society.

**RICHARD WORTH** is a Lecturer in Composition at Liverpool and a flutist, composer and arranger, who in 1989 left the UK for New York City. There he launched a career in music, founding a jazz/latin/funk outfit called Groove Collective, recording six albums (while he was still with them). They toured the world, with performances at The North Sea and Montreux jazz festivals, and large rock venues such as Red Rocks Amphitheatre, Colorado, as well as making appearances on American and European TV. During this time he also worked as a session player often on hip hop and dance records.

He then returned to the UK, and completed a PhD in composition. His Hendrix inspired string quartet, “...but those unheard are sweeter” was performed by the Edinburgh Quartet at King’s Place in October 2009, and at the same concert, he performed Vassilis Kitso’s ‘Niobi’ for solo flute; both pieces were subsequently broadcast on Radio 3’s ‘Hear and Now’. In 2010 The Edinburgh Contemporary Music Ensemble performed his Trombone Concerto, and he frequently performs in various musical contexts, from salsa and jazz to contemporary classical music.
Arabenne

As a teenager I felt an urge to compose and I actually wrote a brass quintet. When I heard the result at the first rehearsal I was so appalled that I decided to abandon this ambition for ever. But over the years I have learnt that almost all the composers who have written trombone concertos for me (65 up to date) suffer something similar in terms of anxiety and shock when they first listen to a new composition. It was partly that insight that persuaded me, having now passed the age of forty, to begin writing music again. But there was another impulse too. When the string ensemble Musica Vitae wanted me to tour with them, a year or two ago, we jointly decided to commission a piece from Jan Sandström. But when Sandström heard about the commission he rang me up and asked: Haven’t you performed enough trombone concertos by other people? Isn’t it time for you to write something yourself? His advice to me when I sounded somewhat doubtful was: Whatever you do, don’t try to be clever, just write your own music. Don’t worry about whether it’s good or bad.

I started composing in March 1996 and finished the piece in October 1997. Initially a number of glissando motifs in octaves presented themselves to me, idiomatic both for strings and trombone, together with pizzicato notes that are imitated backwards on the trombone with a plunger mute. The whole thing developed, for some mystical reason, into something Arabian, and the name Arabenne, (which has no specific meaning) was born. I drew up guidelines for form and harmony and then let the piece slowly develop with my imagination in full bloom.

In the course of composition I noticed that sonic memories from the old city in Jerusalem, which had earlier fascinated me, made themselves felt and began to make their mark on the music. But the images were much too abstract and ambivalent for the piece to be considered as programme music. I would rather see Arabenne as a concert piece for trombone and strings in five parts based on the various instrumental techniques such as voice multiphonics, lip multiphonics, Bartók pizzicati, glissandi, growl and col legno effects. My musical aim was to emphasize the sensual and melodic character of the trombone.

Since the piece has been so very much more favourably received than I had anticipated at the forty or so performances that have taken place all over the world, and has led to further exciting commissions, the shock of my youthful experience with the brass quintet has now passed. Even though I do not intend to take up again the heroic compositional ambitions of my youth, I hope to carry on writing unpretentious music in the same spirit as Arabenne.
Empireo was commissioned by the Stockholm Concert Hall. The piece was premiered in October 2011 by Laura Stephenson, harp, Daniel Käse, percussion, Patrik Swedrup, violin, Johannes Lorstad, violin, Riikka Repo, viola, and Mikael Sjögren, cello. In 2012 Tarrodi received the Swedish MPA’s Classical Music Award of the Year - chamber music for Empireo.

Empireo for strings harp & percussion was inspired by Isaac Grünewald’s ceiling painting in the Grünewald hall in the Stockholm Concert Hall. “Empireo” is Spanish for “empyrean”. Empyrean, from the Medieval Latin empyreus is the place in the highest heaven, which in ancient cosmologies was supposed to be occupied by the element of fire. The piece was based on musical material from two of my earlier works (also inspired by Grünewald’s paintings in the hall) Chârites for harp and percussion and Miroirs for string quartet. Throughout Empireo you may recognize developed themes and phrases from those pieces.

A Short Ride on a Motorbike ............................................. Jan Sandström

Christian Lindberg writes: When I first met Jan Sandström, splashing in a heated outdoor pool in midwinter, I had no inkling of my impending collaboration with this composer. Our bathing sessions in the hot springs of Reykjavik, during the 1986 Nordic Music Festival in Iceland, were the kick-off for a trombone concerto that later also led to this shorter version of the piece, A Short Ride on a Motorbike. Our long discussions about composition, philosophy, the history of the trombone, its symbolic connotations, technical possibilities and so forth began in these pools and continued at home, on the telephone, at a café or in the practice room. Between our meetings, drafts of the piece were composed, and for the benefit of listeners I would like to give a brief account of some of the conversations that give rise to the various themes in this piece.

On returning from a concert tour in America, I rang Jan Sandström to relate a remarkable experience of mine. In Florida, the trombonist in the orchestra had taken me to a nature reserve. In the middle of Florida, a densely developed and highly commercialised state, we entered a wetland tract whose wildlife comprised all kinds of exotic birds, wild boar and alligators! Paddling a canoe among 13-foot alligators and glimpsing the snout of a wild boar in the swamp, just one hour or so from Disney World and urban America, was a unique experience not readily described in words. A fortnight later came the draft of the fanciful ‘Crocodile Chorus’, the second theme in this piece.

Another traveller’s tale that made an impression on Jan Sandström was my trip to Australia in the summer of 1988. This country, in due course taken over by British convicts, has been lived in for 40 millennia by the Aborigines, a people now threatened with extinction. In Aborigine religion, termites play an important role. Humankind is said to exist only in the termites’ dreams! One of the foremost musical instruments in this culture, the didgeridoo, is a piece of a tree-branch gutted by termites. By playing on the didgeridoo, people evoke the sacred spirits and go into a deep trance. The cadenza towards the end of the piece is based on an imitation of the sound of this instrument.

About six months before the premiere of the original concert there were a range of imaginative ideas and drafts, but a fundamental problem now arose for the composer: how could these movements be interwoven in terms of form, to make a balanced and satisfactory composition? Jan Sandstrom was clearly bothered about not finding a coherent form when, by sheer chance, I used my trombone to imitate the noise of a motorcycle in his presence. It suddenly dawned on the composer: “I’ve got it: you’re a globetrotter – a modern-day Ulysses – and the motorcycle is your mode of transport! So the ‘vroom’ of a motorcycle was made to intertwine the various parts of the concerto into a contemporary journey.

Doctor Decker the Dentist ............................................. Christian Lindberg

Doctor Decker the Dentist was inspired by a very unpleasant experience that my wife had with a dentist. One of her wisdom teeth was hurting, and she went to the dentist. It turned out to be a really difficult one to get out, but the dentist started to work on it. Half way through he said that he probably should have left this job to a specialist....nevertheless he continued and the blood was floating along while the dentist was in a jolly good mood...

Condor Canyon ....................................................... Christian Lindberg

Condor Canyon was dedicated to my dear friend Lennart Stevensson, and a piece that at one time had the working title “Friends of the Cloud” inspired by a poem by Baudelaire. The 6 brass instruments are like big birds, who have problems flying away, but once they got started and up in the air they fly higher than all the other birds. There are altogether 6 motives, one for each instrument, and they are named after big birds: Ocea the Ocean Queen, Moltes the Manic, Golles the gay, Atlantis the Albatross etc.

These themes work hard in the beginning, with energy and dedication, but finally, after the cadenzas they manage to fly away, flying high in the sky in total freedom.

Another Beak ............................................................ Per Egland

This piece was written in 2015 and is a young cousin to a piece I wrote for the new paths in music festival in New York City in 2012. During my studies at the Royal College of Music in Stockholm, I lived in a very small student flat. The flat was located on the ninth floor in a building surrounded by a beautiful forest called Nothing Forest. However, the elevator was really old and unreliable so getting out was always a project. I therefore set out to build my own forest in my tiny room. I created a sound installation of birds singing short melodies every 15-30 seconds in my flat. Just short fragments of random melodies sung by birds in loudspeakers placed here and there. This idea later became part of the piece Give me your beak, and now further developed in Another Beak.
CHRISTIAN LINDBERG  In September 2015 Christian Lindberg was voted “THE GREATEST BRASS PLAYER IN HISTORY,” by the world’s biggest classical radio station CLASSICFM, and on the 1st of April Christian Lindberg was given “International Classical Music Award 2016” at the Gala Ceremony in in San Sebastian, Spain. Previous winners were Esa-Pekka Salonen(2011), Krzysztof Penerecki(2012), Charles Dutoit(2013), Aldo Ciccolini(2014) and Dmitri Kitajenko(2015). On top of this Christian has just signed a 5 year Music Director contract with Israel Netanya Kibbutz Orchestra, rated by Israeli Council of Art and Culture, side by side with Israel Philharmonic as the best orchestra in the country.

Christian Lindberg’s achievements for the trombone can only be compared with those of Paganini for the violin or Liszt for the piano.

Having premièred over 300 works for the trombone (over 90 major concertos) recorded over 70 solo CDs, having an international solo competition created in his name, been voted brass player of the 20th century side by side with Miles Davis and Louis Armstrong, Christian Lindberg is today nothing less than a living legend.

On top of his unrivalled career as a trombonist Lindberg has now also embarked on a highly successful conducting career. He is Principal Conductor of the Norwegian Arctic Philharmonic Orchestra.

As a composer Lindberg has been constantly busy with commissions since he wrote his first composition Arabenne for Trombone and Strings in 1997-98 as a pure experiment. Orchestras around the world have been queuing up, and he has composed over 50 works on commission from, among others, The Chicago Symphony Orchestra, The Rotterdam Philharmonic Orchestra, Hessische Rundfunk, Scottish Chamber Orchestra, Swedish Chamber Orchestra, Verdi Orchestra Milano, Royal Stockholm Philharmonic Orchestra, Trondheim Soloists, Sion Musik Festival, Nordland Musikkstuke, Vertavo Quartet, Vib’bone Duo, Sergio Carolino and the Wild Gang, Arctic Philharmonic Orchestra, Norrköping Symphony Orchestra, Bones Apart, Anders Wall Foundation, Hardanger International Music Festival and Share Music Sweden. Future commissions include a trombone concerto for the Taipei Symphony Orchestra, a 30 minute long orchestral piece commissioned by Düsseldorfer Symphoniker, a trumpet concerto commissioned by the Swedish Chamber Orchestra and Västerås Sinfonietta and a concerto for Evelyn Glennie, Christian Lindberg and orchestra commissioned by the Cheltenham Festival.

Christian Lindberg’s own philosophy regarding his work as a composer is simple: I do not write in any style whatsoever! I just listen to what my brain and my soul tell me, and what I hear I simply put down on paper. To say anything more about my work would be pretentious nonsense.

ANDREA TARRODI, born in 1981, is a Swedish composer based in Stockholm. She started playing the piano at the age of 8, and became interested in composition shortly thereafter. Tarrodi studied composition at the Royal College of Music in Stockholm, Conservatorio di Musica di Perugia, Italy, and the College of Music in Piteå with, among other teachers, Jan Sandström, Par Lindgren, Fabio Cifariello-Ciardi, Jesper Nordin and Marie Samuelsson. She completed her master's degree in composition at the Royal College of Music in Stockholm in 2009. During 2011-2013 Tarrodi was Sveriges Radio (Radio Sweden) P2’s Composer in Residence, a residence that included, among other projects, commissions from the Swedish Radio Symphony Orchestra and the Swedish Radio Choir. In spring 2012 she was appointed “Composer of the Spring Season” in the Berwald Concert Hall. In the same year Tarrodi received the Swedish MPA’s Classical Music Award of the Year - chamber music for her piece Empire for strings, harp and percussion. During 2013-2014 Andrea Tarrodi was the Västerås Sinfonietta’s Composer in Residence.

Tarrodi writes for many types of ensembles, and is particularly interested in vocal and orchestral music. Tarrodi’s music has been performed in many different countries such as the U.S., Germany, Austria, France, the U.K, Norway, Iceland, Serbia, Portugal, Italy, the Netherlands, Turkey, Mexico, Japan, China, Australia and South Africa. Tarrodi’s music has also been represented twice at Östersjöfestivalen / the Baltic Sea Festival.
JAN SANDSTRÖM is among the most frequently performed Swedish composers on the international scene today. The Motorbike Concerto for trombone and orchestra (1988–89) is one of the most spread Swedish orchestral works of all times, with over 600 performances to its credit since its premiere in 1989. Sandström’s catalogue includes music for various ensembles, for choir, opera, ballet and for radio theatre - but above all for orchestra, with or without soloist. The second trombone concerto, Don Quixote (1994) likewise written for Christian Lindberg, and the two trumpet concertos (1987 and 1992/96) for Håkan Hardenberger are also widely performed.

Sandström was born in Vilhelmina in Lapland on 25 January 1954 and grew up in Stockholm. He began his university education by studying counterpoint in Stockholm (with Valdemar Söderholm) and then went north, to the top of the Gulf of Bothnia, studying at University School of Music in Piteå from 1974 to 1976. He completed his training back at the Royal Academy of Music in Stockholm, studying music theory (1978–82) and composition with Gunnar Bucht, Brian Ferneyhough and Per Lindgren (1980–84). In 1982 he was asked to join the developing of new music of the young and expanding University School of Music in Piteå. So he returned there teaching composition and music theory (1985–89), and after a year out, in Paris (1984–85); he was appointed professor of composition at the university 1989.

Sandström began his musical career as a chorister, and his work list includes a large part of vocal, opera and choral music. His other widespread international success Det är en ros utsprungen (Es ist ein Ros)(1990), is one of his most devout works. His choral music underlines the catholicity and seems to form a link with an inner, gentle world, the emotional abstract. Sandström often deals with the naive, ordinary feelings, ordinary people, the misunderstood hero. A critic once wrote that he composes “music that pats you on the hand and says ‘there, there, it’ll be all right’”.

Different lines of composing co-exists in Sandström’s music. Minimalism, Eastern philosophy as well as the world of serialism were early influences on his music. For many years Sandström also worked at developing the form of overtone harmony that is known as spectral analysis. In more music theatrical pieces as Don Quixote and the opera Mästethz (premiered at the Gothenburg Opera in spring 2001), he means to let the whole world outside in on stage. As pictured in the Motorbike Concerto, Sandström and his music is constantly on the move aiming to explore whatever aspect of life and music takes his fancy: ‘Every morning when I wake up, I want to be surprised by whatever I might think up today’.

PER EGLAND is a Swedish Grammy nominated composer who writes many different kinds of music. Working mainly as a composer for contemporary music in Stockholm, he also writes music for film and releases records both as a producer/performer but also as an experimental solo artist. A bit confusing maybe, but the different domains of music are important ingredients in Egland’s compositions. His recent album Skogin (The Forest) for children’s choir was nominated for a Swedish Grammy Award. Per was born in 1980 in Hamnösand, a small town in the northern part of Sweden. His interest in composing began when he, in his teens, met Swedish composer Fredrik Högberg after a premier of his. Högberg told Per (who had been playing percussion at the concert) that percussion would not be a thing for Per in the future, and that composition was far more challenging. Per then went to study with Högberg who later also encouraged Per to study at the College of Music in Piteå with Jan Sandström. When Egland left the college in Piteå he continued his studies with Karin Rehnvist, Per Lindgren and Bill Brunson at the Royal College of Music in Stockholm. He has also studied with Fabio Cifarella Chiardi at the Conservatorio di musica di Perugia in Italy. Per now lives in Stockholm with his wife Anna-Linda.

Egland’s work ranges from orchestral music to smaller chamber pieces as well as different kinds of electronic works. Jazz and rock music has always been a great influence on his compositions. Whilst studying in Stockholm Per was twice accepted and performed at the Young Nordic Composer Festival in Oslo 2008 and Gothenburg 2009. The electronic work Durra en fjord was released on the CD Boucles inter nations by ICEM in 2010. Recently Per finished a collaboration with the Kreuzer Quartet who performed Egland’s second string quartet Perdix Partridge Partridge Perdix at the Royal Academy of Music in London. In 2012 he composed a piece called Eskapisten – a monodrama for wind orchestra, choir and actors/singer in which Egland plays the main character himself.

ENSEMBLE 10/10 Founded in 1997, Ensemble 10/10 is the contemporary music group of the Royal Liverpool Philharmonic Orchestra. The award-winning Ensemble 10/10 performs a mix of new and established repertoire. As well as supporting local composers – most concerts include music from Merseyside or the North West – Ensemble 10/10 also explores the best new music from around the world. Ensemble 10/10 made their debut outside Liverpool at the 2000 Huddersfield Contemporary Music Festival and has since performed across the UK, including at the Glastonbury Festival and numerous times at the Royal Northern College of Music in Manchester. In 2010, Ensemble 10/10 made their Wigmore Hall debut in collaboration with the Al Farabi concerto series. In 2012 they performed Emily Howard’s Zatopek! at the Southbank Centre as part of New Music 20x12, part of the London 2012 Cultural Olympiad. In November 2015, their debut at Buxton Opera House included the world premiere of Nigel Osborne’s Bosnian Voices, which they subsequently performed at Liverpool’s St. George’s Hall Concert Room. Ensemble 10/10 enjoys an on-going relationship with BBC Radio 3, who have broadcast several concerts.
Anthozoa

 Ars Musica Festival, at the Centre Wallonie-Bruxelles in Paris Ohain (Belgium), and premiered on October 9, 2016 during the Métamorphoses d’Orphée studio of Musiques & Recherches in Haiku: Printemps

Barbados in the West Indies.

in Australia, and the other is from a coral reef off the coast of a coral. The composite coral recording is comprised of two (more specifically a single D note) and a composite recording to describe my impressions of coral reefs. There are only two density. The sound shapes created in the piece are designed features, to the dramatic variegations of size, depth and shapes of coral reefs, from their jagged yet intricately textured.

Structurally, the composition depicts the many and varied shapes of coral reefs, from their jagged yet intricately textured features, to the dramatic variegations of size, depth and density. The sound shapes created in the piece are designed to describe my impressions of coral reefs. There are only two sound sources within the composition, that of a prepared piano (more specifically a single D note) and a composite recording of coral. The composite coral recording is comprised of two field recordings; one was captured in the Great Barrier Reef in Australia, and the other is from a coral reef off the coast of Barbados in the West Indies.

Coffee production is a profession that has been in my family for the last three generations, as well as being one of the most representative trades of Colombian culture. This composition is a tribute to this sound world that has been present throughout my life as a “background noise”. Coffee production is a complex chain in which the cherry goes through a process of transformation from the tree to the cup. From the sounds of the revolving coffee roaster, to the steamer of the espresso machine and the slurping of the coffee cupper this piece plays witness to the final stages of this coffee production chain.

Looking across the water, sounds can seem to mimic the visual sense of panorama; wind and wave sounds, sea spray and splashing. Underneath the waves however there is a very different portrait. The crisp, delicate clicks, pops, and snaps produced from coral reefs present a soundscape far more intimate and dexterous as the many marine animals bustle and fossick amidst the reef.

I have used the prepared piano note as a central pitch axis for the work, providing a metaphor for the clear, unbroken line of an ocean horizon, whilst the remaining material consists almost entirely from the (largely unprocessed) composite coral recording that can be heard beginning from 1:25 in the piece.

The work was composed in the Studio Alpha, Visby International Centre for Composers, Sweden and the composer’s home studio in Sydney, Australia.

Un autre Printemps does, of course, echo Vivaldi’s famous concerto, which forms the thread that runs through the film. But the thread wanders, changes, and is recycled, with the result that the baroque work becomes a simple yet rich sound source, and one full of cultural connotations. The important place accorded the movement of water and its mutations corresponds to the metaphor of the effusiveness of spring that is so present on the screen. But here the sound of nature questions the nature of sound: the representational and referential elements of the opening slide closer and closer toward abstraction, with the aid of the treatments that distort the source material, and the music regains its integrity. By the end, the sound will have rejoined the meaning.

This approach to finding the beauty in sound as a means of organizing and structuring it reminds me of when I carved wood to earn my living, drawing my inspiration from form inherent in it. I tried in both cases to reconcile will and chance, conception and perception, and nature and artifice.

Petals is a video about abstract representations of flowers and stems.

This piece was composed at the composer’s personal studio.
ADRIANA RUIZ is a Colombian composer and sound engineer. Her creative work ranges from acousmatic composition to film music, soundtrack and studio production, as well as acoustic instrumental composition. After studies in music and sound engineering at the Universidad Pontificia Javeriana (BA), as well as in Composition for Film & TV at the University of Bristol (MA), in September 2015 she started her doctoral studies at the University of Manchester. Under the supervision of David Berezan, she hopes to develop as a composer of acousmatic music, the focus of her research being the exploration and portrayal of “ethnic” Colombian music and soundscapes in acousmatic composition.

ANNETTE VANDE GORNE studied at the Royal Conservatory of Mons and Brussels with Jean Absil, the free university of Brussels and electroacoustic composition with G. Reibel and P. Schaeffer at the Paris National Superior Conservatory. She is Artistic Director of the International Acousmatic Festival of Brussels : L'Espace du Son, the Electroacoustical Festival “2 visages de la musique électroacoustique” and the international competitions “Espace du Son” (spatialization) and “Metamorphoses” (Acousmatic composition). She created and leads the non-profit association “Musiques & Recherches” and the “Métamorphoses d’Orphée” studio. Publish the revue “Lien” and the Electro-CD repertory. (www.musiques-recherches.be). She was awarded the SABAM “Music’s Year” prize in 1985 and “Fuga prize” in 1995. She teaches electroacoustic composition at the Liège (1986), Brussels (1987) and Mons (1993) Conservatories where she created a complete electroacoustic section in 2002 and has been Professor Emeritus since July 2016. She has given many concerts in many countries of Europe, Canada, South America of acousmatic repertory and her own works on her acousmonium (more than 70 loudspeakers).

Presently, her music studies various types of sound energies of nature; she uses these as they are or transforms them in the studio to create an abstract and expressive non-anecdotic musical language. The relationship between Text and Music is another domain of research. She also produced an acousmatic opera “yawan fiesta” which completely renews the genre while creating a link with the past.

DANIEL BLINKHORN is an Australian composer, sound and new media artist currently residing in Sydney. He has worked in a variety of creative, academic, research and teaching contexts, and is currently lecturer in composition and music technology at the Conservatorium of Music, University of Sydney. He is also an ardent location field recordist, where he has embarked upon a growing number of recording expeditions throughout Africa, Alaska, Amazon, West Indies and Cuba, Northern Europe, Middle East, Mexico, Australia and the high Arctic/ North Pole region of Svalbard.

His creative works have received various international and national composition citations He is self-taught in electroacoustic composition, however has formally studied composition and the creative arts at a number of Australian universities including the College of Fine Arts - UNSW and the Faculty of Creative Arts, UOW where his doctoral degree in creative arts was recommended for special commendation. Other degrees include a BMus (hons), MMus, and a MA(r).

FRANCIS DHOMONT studied under Ginette Waldmeier, Charles Koechlin and Nadia Boulanger. In the late 1940s, in Paris (France), he intuitively discovered with magnetic wire what Pierre Schaeffer would later call “musique concrète” and consequently conducted solitary experiments with the musical possibilities of sound recording. Later, leaving behind instrumental writing, he dedicated himself exclusively to electroacoustic composition. An ardent proponent of acoustics, his work (since 1963) is comprised exclusively of works for fixed media bearing witness to his continued interest in morphological interplay and ambiguities between sound and the images it may create.

The Conseil des arts et des lettres du Québec has awarded him a prestigious career grant. In 1999, he was awarded five first prizes for four of his recent works at international competition (Brazil, Spain, Italy, Hungary and Czech Republic). In 1997, as the winner of the Canada Council for the Arts’ Victor Martyn Lynch-Staunton Award, he was also supported by the DAAD for a residence in Berlin (Germany). Five-time winner at the Bourges International Electroacoustic Music Competition (France) — the Magisterium Prize in 1988 — and 2nd Prize at Prix Ars Electronica 1992 (Linz, Austria), he has received numerous other awards. He is the editor of special issues published by Musiques & Recherches (Belgium) and of Electroacoustique Québec: l’essor (Québec Electroacoustics: The Expansion) — for Circuit (Montréal). Musical coeditor of the Dictionnaire des arts médiatiques (published by UQAM), he is also lecturer and has produced many radio programs for Radio-Canada and Radio-France.

In 1978-2005, he has divided his time between France and Québec, where he has taught at the Université de Montréal from 1980 to ’96. Since the fall of 2004 he lives in Avignon (France) and regularly presents his works in France and abroad. Great traveller, he participates in several juries.

He is an Associate Composer of the Canadian Music Centre (CMC, 1989) and a Founding Member (1986) and Honorary Member (1989) of the Canadian Electroacoustic Community (CEC). In October 2007, Université de Montréal awarded him a horizon causa doctorate. He is the president of the collective Les Acousmonautes in Marseille (France) and “Ehrenpatron” (honour patron) of the organization Klang Projekte Weimar (Germany). He is awarded the Qwartz Pierre-Schaeffer 2012 (Paris, France), Baiocco d’oro 2012 (Perugia, Italia), and the Grand prize of the Giga-Hertz-Preis 2013 (Karlsruhe, Germany). In November 2014 he becomes an Honorary Member of the International Confederation of Electroacoustic Music (ICEM). He now focuses on composition and theory.

JOÃO PEDRO OLIVEIRA studied organ performance, composition and architecture in Lisbon. He completed a PhD in Composition at Stony Brook University. His music includes one chamber opera, several orchestral compositions, a Requiem, 3 string quartets, chamber music, solo instrumental music, electroacoustic music and experimental video. He has received over 40 international prizes for his compositions, including the prestigious Bourges Magisterium Prize, the Giga-Hertz Award, 1st Prize in Metamorphoses competition, 1st Prize in Musica Nova competition, etc.. He is Professor at Federal University of Minas Gerais (Brazil) and Aveiro University (Portugal). He published several articles in journals, and has written a book about analysis and 20th century music theory.
Monday 27 March 2.30pm, Leggate Theatre

Enda Bates:
The Spatial Composer as Illusionist

In this talk composer Enda Bates discusses the practical and artistic use of space in electroacoustic music for multiple loudspeakers. The metaphor of an illusionist is used to emphasise the sometimes fragile nature of musical space, particularly in a performance context, and to underline the importance of an appreciation of the actual listening experience of the audience. A variety of different spatial ‘illusions’ are discussed in terms of their technical production, how they operate on a perceptual level, and their use in original works of electroacoustic music by a number of different composers.

ENDA BATES Enda Bates is a composer, musician, producer and academic based in Dublin, Ireland. His music has been performed by, among others, the Crash Ensemble, the RTÉ National Symphony Orchestra, Chamber Choir Ireland, Anne La Berge, Concorde, Trio Scordatura, Darragh Morgan, Ensemble Mise-en, the Doelen Quartet, and New Dublin Voices. He has received various commissions and awards including the 37th Florilege Vocal de Tours, the 2008 Irish National Choir of the Year competition, the 2009 Gaudeamus Music Prize shortlist and the 2010 Musica Viva Competition.

He is a founder member of the Spatial Music Collective and is an active performer, both of his own work and with The Spook of the Thirteenth Lock, Miriam Ingram, Nina Hynes/Dancing Suns, amongst others. He has also worked as a producer/engineer for a variety of artists and groups such as the Crash Ensemble, Mumbling Deaf Ro, Somadrone, Conor Walsh and Daniel Figgis.

In 2010 he completed a PhD entitled The Composition and Performance of Spatial Music at Trinity College Dublin, where he now lectures. His research work includes spatial music composition and performance, the aesthetics of electroacoustic music, and the augmented electric guitar.
Monday 27 March 7pm, Leggate Theatre

Flute and Electronics
with Richard Craig

Kaaja Saariaho.............................................................. Laconisme de l'aile
Jesse Ronneau............................................................ fhib (for bass flute and electronics)
John Croft................................................................. Intermedio I (for bass flute and live electronics)
Luc Ferrari................................................................. Madame de Shanghai (for flute/s and tape)
Steve Takasugi......................................................... The Flypaper (world premiere of the solo flute version)
Alvin Lucier.............................................................. 947 (for flute and sine tones for solo flute)
Ian Costabile............................................................ Bi-dimensional (Alto Flute and Electronics)
Liam Carey.............................................................. An intense and unpleasant excitement (Flute and Electronics)
Matt Fairclough ..................................................... Through the leaded light (Alto Flute, percussion and electronics)
Kaaja Saariaho ………… Laconisme de l’aile
The flute has always been to me an important instrument. Laconisme de l’aile, my second piece for a solo flute was started in Freiburg and finished in Paris in 1982.

As starting points I had ideas about blending the rhythms of speech and timbres of breathing into more traditional flute expression.

The text fragments are borrowed from Saint-John Perse’s Les Oiseaux, Birds, and the title refers to birds, meaning something like ‘the ter senes of a wing’.

I had in my mind, despite of bird song, above all the different ways birds fly, winning the gravity, crossing the sky. The solo flute draws these lines into acoustic space.

Fhbf- for solo bass flute and optional electronics ………….. Jesse Ronneau
Returning to Ireland via Frankfurt after an ungodly last, long night at the Summer courses in Darmstadt, Germany, I had to wait several hours for my connecting train.

Everywhere in this less-than-ideal urban landscape, the Frankfurt Main Train Station (Frankfurter Hauptbahnhof or Fhbf) was a constant, unremitting hum. I doubt most people noticed it. With my head in the state it was, it was all I could notice.

Intermedio…………………………… John Croft
Intermedio is both an independent piece and an interlude from the monodrama Malédiction d’une furie (‘A Fury’s Curses’). The latter is a meditation on human suffering and an expression of rage against Chronos, god of time (and, by extension, of fleetingness and futility). One finds in ancient philosophy two views of ultimate reality – the Heraclitean doctrine that there is only change, and the Parmenidean conception of an unchanging universe. Yet these two views may also be regarded as equivalent – constant flux as the eternal nature of reality. This is echoed in the Fury’s dual (divine/immortal and fragile/ human) nature, whereby she can perceive the world as, on the one hand, full of turmoil and suffering, and, on the other, serene and free from change. This duality is reflected in the music: fleeting, stuttering, broken events reach out towards a floating, luminous channel of sound that is in a sense eternal despite its vacillations.

All the sound heard in this piece emerges from the instrument: the electronics consist entirely of real-time spectral and temporal treatments that respond only to the flute sound – there are no pre-made soundfiles, no score following, just a live extension of the instrument. The title refers to the duality of continuous ‘state’ (sostenuto) and fragility or brokenness (infranto), as well as to the nature of the piece as both an interlude in an opera (intermedio) and a mediation between acoustic and electronic realms.

Madame de Shanghai for flutes and tape …………………. Luc Ferrari
The Trio d’argent asked me to compose a piece with tape, within the framework of a concert whose theme was “Asia”. I then had the idea of working on the mirror and its reflection.

Firstly, Paris and its 13th arrondissement. Taken as the mirror of Asia, I suggested a young Taiwanese lady - Li-Ping Ting, to have a walk in this particular neighbourhood… She asks in a video shop if Orson Welles’ movie « La Dame de Shanghai » (“The Lady from Shanghai”) is available, then, after some adventures, she falls in the movie’s Hall of Mirrors. And there, her life becomes extremely problematic.

Secondly, the three flutes’ score is also built on the idea of reflection. Based on a tonic note representing a horizontal mirror, some melodic incidents fall below and above as images and self-reflections. The time also can be seen through a distorting mirror, the end being a projection of its beginning, but as if the mirror was fogged by the drama’s warmth.

Finally, I can say this “comedy-drama” is a kind of tribute to Orson Welles’ movie.

The Flypaper for solo flute for electronic amplification and playback………………. Steven Takasugi
The Flypaper takes inspiration from the poem of the same name by Robert Musil, and the extract below is translated by Burton Pike. This version of The Flypaper originates from the composer’s own arrangement for flute and voice.

“The flypaper Tanglefoot is approximately fourteen inches long and eight wide. It is coated with a yellow, poisoned glue and comes from Canada. When a fly settles on it—not with any particular eagerness, more out of convention, because so many others are there already—he at first sticks fast only with the outermost, upwards-turned parts of all his little legs. A very slight feeling of estrangement, as if we were to walk around in the dark and with naked soles step on something which is only a soft warm, indeterminate resistance and yet something into which by degrees the horribly human floods, recognized as a hand which is somehow lying there and holds us fast, with its five fingers becoming more and more distinct.”

947 for flute and sinetones (2001) ………………………… Alvin Lucier
Similar to many of Lucier’s recent works, the interplay of sinetones and acoustic instrument are the crux to this work: the instrumentalist must alter pitches to a microscopic degree, creating vortices of sound in and around the flute.

Bi-dimensional, for alto flute and live electronics (2017) ……..Ian Costabile
This piece explores the interaction between ‘pitch space’ and the ‘auditory space’. When the alto flute plays certain notes, an electronic sound moves between six speakers positioned behind the audience. The result is that the flute is able to assume the role of a spatial conductor. In some sections, this interaction is ‘linear’, where the changes in pitch are equivalent to the spatial shift between the speakers. In other sections, the interaction is non-linear, generating interactive gestures or bi-dimensional shapes.

An intense and unpleasant excitement for flute and electronics …………. Liam Carey
‘When two or more simple tones are sounded at the same time, they cannot go on sounding without mutual disturbance unless they form with each other certain perfectly definite intervals. Such an undisturbed flow of simultaneous tones is called a consonance. When these intervals do not exist, beats arise, that is, the tones alternatively reinforce and enfeeble each other and mutually check each other’s uniform flow. Slow beats are by no means disagreeable to the ear. The ear easily follows slow beats of not more than 4 to 6 in a second. But when the number of beats becomes 20 or 30 in a second the ear is consequently unable to follow them sufficiently well for counting and the mass of tone becomes confused. Such rapidly beating tones are jarring and rough and a much more intense and unpleasant excitement of the ear is thus produced than would be occasioned by a continuous tone. This process is called dissonance.’

Through the leaded light … Matt Fairclough
This new piece was been written specifically for Richard Craig and Joby Burgess: It includes experimentation with non-standard playing techniques, performer freedom in the timing of musical events and a relaxed approach to tuning. The piece attempts to highlight the ‘out of tune’ notes produced by flute multi-phonics (a special technique that enables the flute to produce more than one note simultaneously) and the enharmonic timbre of metallic percussion. The electronic element utilizes simple oscillator waveforms and FM synthesis techniques to interact with and slide between the sound of the two instrumentalists.
JOHN CROFT (b. 1971) studied philosophy and music at the Victoria University of Wellington, and composition and music cognition at the University of Sheffield. He also studied with John Casken at the University of Manchester, where he completed his doctorate. He is currently Reader at Brunel University London.

His music has been played by many ensembles and soloists, including the BBC Philharmonic, the BBC Scottish Symphony Orchestra, the London Sinfonietta, the Arditti String Quartet, Ensemble Exposé, Stroma, Barley, Richard Craig, Barbara Lüneburg, and Xenia Pestova. He received First Prize in the 2001 Jurgenson International Composers’ Competition for his String Quartet and the 2011 ICMA European Regional Award for ne l’aura che trema for alto flute and live electronics. His Intermedio III for bass clarinet and live electronics won the Prix Ton Bruynèl 2012. He also teaches and writes on the philosophy of music.

LUC FERRARI was born in Paris in 1929. What about the first sentence? First 1929. He wrote several autobiographies, with falsified data. Writing drives him mad. You should never ask him about that. And whereas he didn’t care to make himself younger, he made himself older. So there are a lot of false data going around, which he enjoyed before. Now he doesn’t enjoy it anymore so much.

Next: born in Paris. He wonders what if he had been born in his father’s small village in Corsica?

What if he had been born in Marseille where his mother grew up? He wonders he would have become if he had been born in Italy, the land of his forefathers and foremothers. He does not have any answer to all these questions.

STEVEN KAZUO TAKASUGI, born 1960 in Los Angeles, is a composer of electro-acoustic music. This involves the collecting and archiving of recorded, acoustic sound samples into large databases, each classifying thousands of individual, performed instances collected over decades of experimentation and research, mostly conducted in his private sound laboratory. These are then subjected to computer-assisted, algorithmic composition, revised and adjusted until the resulting emergent sound phenomena, energies, and relationships reveal hidden meanings and contexts to the composer. Against this general project of fixed-media is the addition of live performers, described as an accompanying project: “When people return. . .” This relationship often creates a “strange doubling” playing off the “who is doing what?” inherent with simultaneous live and recorded media: a ventriloquism effect of sorts.

Takasugi received his doctoral in music composition at the University of California, San Diego. He is currently an Associate of the Harvard Music Department and Managing Director of its Summer Composition Institute. He is the 2016 Riemen and Bakatel Fellow for Music at the Radcliffe Institute for Advanced Study at Harvard University, and is the recipient of awards including a 2010 John Simon Guggenheim Fellowship, two Ernst von Siemens Foundation Commissions, and a Japan Foundation Artist Residency. His work has been performed extensively worldwide. Takasugi is also a renowned teacher of composition associated with master classes in Singapore, Stuttgart, Tel Aviv, Darmstadt, and Cambridge, Massachusetts. He has taught at the University of California, San Diego, Harvard University, California Institute for the Arts, and the Kunitachi College of Music in Tokyo. Takasugi is also an extensive essayist on music and was one of the founding editors of Search Journal for New Music and Culture. He has organized numerous discussion panels and fora on New Music including colloquia and conferences at Harvard Music and the Darmstadt Forum.

KAARINA SAARIAHO is a prominent member of a group of Finnish composers and performers who are now, in mid-career, making a worldwide impact. She studied composition in Helsinki, Freiburg and Paris, where she has lived since 1982. Her studies and research at IRCAM have had a major influence on her music and her characteristically luxuriant and mysterious textures are often created by combining live music and electronics. Although much of her catalogue comprises chamber works, from the mid-nineties she has turned increasingly to larger forces and broader-structures, such as the operas L’Amour de loin and Adriana Mater and the oratorio La Passion de Simone.

JESSE RONNEAU’s music has been performed in Asia, throughout the EU, the UK, the US, and Ireland. His works, featuring explorative instrumental techniques and extreme concentration on timbre, have been performed by many of the leading interpreters of new music including Ensemble Sur Plus, the h2 Quartet, ensemble cross.art, Carin Levine, Pascal Gallois, Ian Pace, Geoff Deibel, Junko Yamamoto, et al. He has served as composer-in-residence at numerous festivals and events including the Walled City Music Festival, at the Irish Cultural Centre in Paris and FOCAM Leeds. In the summer of 2012 he was invited to give Masterclasses with Pascal Gallois at the Summer Courses for New Music in Darmstadt. Originally from Chicago, he has held teaching posts in the US, Ireland and, for a little while, Bangor, Wales. He lives most of the time in Berlin.

Writing drives him mad. You should never ask him about that. And whereas he didn’t care to make himself younger, he made himself older. So there are a lot of false data going around, which he enjoyed before. Now he doesn’t enjoy it anymore so much.

What if he had been born in Marseille where his mother grew up? He wonders he would have become if he had been born in Italy, the land of his forefathers and foremothers. He does not have any answer to all these questions.
ALVIN LUCIER was born in 1931 in Nashua, New Hampshire. He was educated in Nashua public and parochial schools, the Portsmouth Abbey School, Yale, and Brandeis and spent two years in Rome on a Fulbright Scholarship. From 1962 to 1970 he taught at Brandeis, where he conducted the Brandeis University Chamber Chorus, which devoted much of its time to the performance of new music. In 1966, along with Robert Ashley, David Behrman and Gordon Mumma, he co-founded the Sonic Arts Union. From 1968 to 2011 he taught at Wesleyan University where he was John Spencer Camp Professor of Music.

Lucier lectures and performs extensively in Asia, Europe and The United States. He has collaborated with John Ashbury (Theme) and Robert Wilson (Skin, Meat, Bone). His recent sound installation, Curved Wall, Variations Coda sound installation, 6 Resonant Points Along a Curved Wall - The United States. He has collaborated with John Ashbury (Theme) and Robert Wilson (Skin, Meat, Bone). His recent sound installation, Curved Wall, Variations Coda, accompanied Sol DeWitt’s enormous sculpture, Curved Wall, in Graz, Austria, and in the Zilka Gallery, Wesleyan University in January 2005. Recent instrumental works include Coda Variations for 6-valve solo tuba; Twonings for cello and piano; Canon, commissioned by the Bang on a Can All-Stars, and Music with Missing Parts, a re-orchestration of Mozart’s Requiem, premiered at the Mozarteum, Salzburg in December 2007. In October 2012 Two Circles, a chamber work, commissioned by The Venice Biennale, was premiered there by the Alter Ego Ensemble and in December 2013 a new work, December 12th, was performed by the Ensemble Pameplomouse at the Issue Project Room, Brooklyn and Firewood, performed in March 2014 by the Bang on a Can All Stars at Merkin Hall, New York. Lucier has recently completed two new chamber works: Orpheus Variations for solo cello and seven wind instruments and Hanover for violin, alto and tenor saxophones, piano, percussion and three banjos.

In 2013 Mr. Lucier was the guest composer at the Tectonics Festival in Glasgow, the Ultima Festival, Oslo and gave a portrait concert at the Louvre, Paris, with cellist Charles Curtis. Recent events in 2014 include three evenings of Lucier’s works presented by the International Contemporary Ensemble, in Chicago; two concerts at Roulette, performed by the Callithumpian Consort, as well several concerts at The Tectonics Festival, Reykjavik, Iceland. In October 2014 Lucier was honored by a three-day festival of his works at the Stedelijk Museum, Amsterdam.

Reflections/Reflexionen, a bi-lingual edition of Lucier’s scores, interviews and writings was published by MusikTexte, Köln. In September 2012 the Wesleyan Press published Lucier’s latest book, Music 109: Notes on Experimental Music. In 2013 New World Records released a recording of three of Lucier's orchestra works. Alvin Lucier was awarded the Lifetime Achievement Award by the Society for Electro-Acoustic Music in the United States and received an Honorary Doctorate of Arts from the University of Plymouth, England. In November 2011 Wesleyan University celebrated Alvin Lucier’s retirement with a three-day festival of his works.

IAN COSTABILE is a composer and sound artist. His education includes an undergraduate degree in Composition from University FMU (Sao Paulo, Brazil) and a MA degree in Art Aesthetics and Cultural Institutions from University of Liverpool. He has also been performing jazz and Brazilian music in several places in the UK. Currently he studies at the University of Liverpool towards a PhD in Composition and his research interests include spatial music and the aesthetic relationship between music and time.

Born in 1980, LIAM CAREY was raised in London where his formative musical experiences mainly involved playing guitar in various rock bands. He attended Liverpool University, were he completed his undergraduate degree in Music in 2002, focusing on composition and orchestration. He is working towards a PhD in Composition exploring the cognitive and perceptual causes of consonance and dissonance, and seeing whether these ideas can be applied to elements of music other than harmony.

Liam likes to call himself as a Perceptualist composer as he is interested in writing pieces which deal with auditory perception in a way similar to the Op art movement. He is influenced by composers from a variety of styles but who all deal in some way with auditory perception, such as the minimalist composers La Monte Young and Steve Reich, the experimental composers Alvin Lucier and James Tenney, and the spectralist composers Tristan Murail and Georg Friedrich Haas.

Over the years Liam has also been active in a variety of musical styles including rock, electronica, dance, folk, as well as contemporary classical music, including playing guitar, banjo, drums and producing electronic dance music, all of which Liam is keen to incorporate into his compositions.

MATTHEW FAIRCLOUGH is a composer and the Director of Music Technology at Liverpool. He lectures on the creative applications of Music Technologies in both Popular and Classical music. His research is practice-based focusing on composition for acoustic instruments with real-time electronic processing. His most recent work explores the control and generation of electronic sound, video and computer graphics using data taken in real-time from an instrumentalist’s performance. In 2014 Matthew founded Open Circuit Festival, a festival of new music, sonic art and audio-visual media, which runs annually at the University of Liverpool. He regularly works with high profile performers, composers and organisations. These have included performers such as Joanna MacGregor, Andy Sheppard, Joby Burgess, John Kenny and Oliver Coates, and the composers Jonathan Harvey and Luciano Berio. He has also collaborated as a sound designer with many ensembles, orchestras and arts organisations including Britten Sinfonia, Psappha, Ensemble 10/10, Smith Quartet, London Sinfonietta, SoundUK and Sound Intermedia. In 2015, alongside composer and artist Kathy Hinde, he co-taught the Composition for Multimedia course at Dartington International Summer School and again in 2016 with composer Sarah Angliss.

Matthew has enjoyed a long collaboration with percussionist Joby Burgess and video artist Kathy Hinde through the trio Powerplant. Mathew’s work with Joby was the subject of an Impact Case Study for REF2014. For many years Matthew has worked as a sound designer with concert pianist Professor Joanna MacGregor, this work has resulted in many CD recordings, concerts and multimedia performances.
JOBY BURGESS One of Britain’s most diverse percussionists, Joby is best known for his virtuosic, often lissom performances, daring collaborations, extensive education work, and regularly appears throughout Europe, the USA and beyond.

Joby commits much of his time to his own projects, most notably the audio visual collective Powerplant - with sound designer, Matthew Fairclough and visual artist, Kathy Hinde - where the worlds of minimalism and electronica collide. Since 2001 Joby has been at the forefront of Britain’s leading percussion group Ensemble Bash and performs regularly with several duo partners including oboist, Janey Miller as New Noise and cellist, Matthew Sharp as Uncharted. 2014 saw a new collaboration with The Smith Quartet and new commissions from Graham Fitkin and Will Gregory.

Dedicated to the development of the percussion repertoire, often in combination with electronics, Joby spends much of his time commissioning and recording new music. Recent highlights have included extensive tours with Peter Gabriel’s New Blood Orchestra, the premiere of Gabriel Prokofiev’s Concerto for Bass Drum and Orchestra and releases of Powerplant’s 24 Lies Per Second and ensemblebash’s A Doll’s House both on Signum Classics.

Joby regularly performs, records and collaborates with artists including Claire Booth, Stewart Copeland, Stephen Deazley, Michael Finnissy, Ben Foster, Murray Gold, John Kenny, Akram Khan, Sarah Leonard, Joanna MacGregor, Peter Maxwell Davies, Nitin Sawhney, Keith Tippett, Adrian Utley, Nana Vasconcelos and Eric Whitacre along with many of the world’s leading chamber ensembles.

Joby can often be heard on major film and TV scores and his extensive collection of instruments are featured exclusively on Spitfire Audio’s sample library Percussion Redux, recorded at the world famous Air Lyndhurst Hall, London. Each year Joby gives master-classes and leads numerous creative workshops for organisations such as the National Youth Orchestra of Great Britain and the Percussive Arts Society; focusing on rhythm, composition and improvisation, often using West African music as the stimulus. From 2004 to 2012 Joby was professor of percussion and director of percussion ensembles at Junior Trinity College of Music, Greenwich. Joby studied at the Guildhall School of Music & Drama, London.

RICHARD CRAIG studied flute at RSAMD (now the Royal Conservatoire of Scotland) with Sheena Gordon and later with Richard Blake. After graduating with honours, he continued his studies at the Conservatoire de Strasbourg, France, with Mario Caroli.

Richard has performed with groups such as ELISION, Musikfabrik, Klangforum Wien, The Estonian Radio Choir and Das Experimentalstudio ensemble, which has taken him to international festivals such as Maerzmusik Berlin, Wittener Tage für Neue Musik, the Venice Biennale, Huddersfield Contemporary Music Festival, the Festival D’Automne in Paris and the Lincoln Center Festival New York. Equally active as a soloist, Richard has given recitals throughout the world performing new work and presenting his collaborations, working alongside musicians such as Rohan de Saram and Roberto Fabbriciani. At the centre of Richard’s work in contemporary music is the development of new repertoire for the flute, and he is involved in commissions with both with established composers and the younger generation.

As an chamber musician, Richard has performed with Distractfold Ensemble, the winners of the 2014 Kranisteiner prize, and is a member of the Spanish ensemble SMASH.

As a lecturer he has given masterclasses and seminars in University Maryland Baltimore, Huddersfield University, St Andrews University, Aberdeen University, the Royal Northern College of Music, the Royal Scottish Conservatoire, Lawrence University Wisconsin, and was appointed as Visiting Fellow in Performance at Aberdeen University 2009-11. From 2012-2014 he was a visiting lecturer on the Post-Graduate performance course at Huddersfield University, and further to this he was appointed as Honorary Research Fellow at the same University. In October 2015 he became of Head of Performance at Bangor University, Wales.

Richard has recorded for the BBC, WDR Cologne, YLE Finland, Radio France, Radio Nacional de España, Swedish Radio, ARTE, Icelandic RUV, Wergo, Another Timbre. His solo debut disc INWARD was released on the Métier label in 2011 to critical acclaim. INWARD has since been nominated as the only classical music disc for the Scottish Album of the Year in 2012. He is currently preparing a second disc with Métier for release in 2017. This will include premiere recordings of new works by Esaias Järnegard, Richard Barrett, John Croft, Brice Pauset, Evan Johnson and Fabrice Fitch, with support from Creative Scotland. Alongside his three monograph discs, he has participated in recordings with ensembles musikFabrik, Ensemble Octandre, SMASH ensemble, Distractfold ensemble and Grizzana Ensemble. As an improviser he has performed with Barry Guy, the Glasgow Improvisers Orchestra and recorded with the group alongside Evan Parker.

As a performer/composer, he has released the disc AMP/AL in collaboration with Rodrigo Constanzo and artist Angela Guyton in 2013.
French composer Philippe Manoury is known for his work with instruments and computer sound. He was a pioneer in this field, collaborating with Miller Puckette in the 1980s at IRCAM in Paris on a series of pieces that pushed the boundaries of interactions between performers and computers. These innovations included new strategies for ways in which computers process live sound and methods for teaching the computer to understand where the performer is in a musical score. His work with Puckette also led to the creation of the electronic music making programme known as Max/MSP, which is now widely used by composers, musicians and sound designers.
Tuesday 28 March 7pm, Leggate Theatre

**Pixels Ensemble**

Max Baillie ................................................................. viola
Ian Buckle ................................................................. piano
Ben Hackbarth ............................................................. electronics

John Dowland, transcribed by Ian Buckle .................. *If my complaints could passions move*, for viola and piano
Robert Schumann, transcribed by Ian Buckle .......... *Mondnacht*, for viola and piano
Mic Spencer/Max Erwin ...... *Von ihm nun träumen müsst*, for viola, piano and electronics
Mario Davidovsky .................. *Synchronisms no. 6*, for piano and electronic sounds
Ben Hackbarth ...................... *Liquid Etude no 2*, for piano and computer sound
Benjamin Britten ................. *Lachrymae (Reflections on a song of Dowland) op. 48*, for viola and piano

**INTERVAL**

Philippe Manoury .................................................. *Partita I*, for viola and electronics

*If my complaints could passions move* ......................... John Dowland, transcribed Ian Buckle

*If my complaints could passions move* is the fourth in Dowland’s First Book of Songs (1612). It begins

*If my complaints could passions move*,
Or make Love see wherein I suffer wrong:
My passions were enough to prove,
That my despairs had governed me too long.

and ends

*Die shall my hopes, but not my faith,*
*That you that of my fall may hearers be*
*May here despair, which truly saith,*
*I was more true to Love than Love to me.*
‘Mondnacht’............. Robert Schumann, transcribed Ian Buckle

‘Mondnacht’ is the fifth song from Schumann’s cycle Liederkreis:

It was as if the heavens
Had silently kissed the earth,
So that in a shower of blossoms
She must only dream of him.

The breeze wafted through the fields,
The ears of corn waved gently,
The forests rustled faintly,
So sparkling clear was the night.

And my soul stretched
its wings out far,
Flew through the hushed lands,
as if it were flying home.

Von ihm nun träumen müsst
(Love letter No.1), (2016-17)............. Mic Spencer/Max Erwin

(Mic Spencer: viola and piano part, and electronic concept; Max Erwin: electronic realisation)

The piece is the first in a group of works with the generic title ‘Love letter No.’ for various ensembles and which deal with ways of interpreting the idea of the smile and the gaze (so, for example, the second in the series is titled You always smile but in your eyes your sorrow shows for large ensemble). In Von ihm nun träumen müsst (Love letter No.1), the bi-partite structure is separated by two shorter interludes. Both the electronics and the viola and piano materials allude to different songs by Robert Schumann, specifically his ‘Er, der Herrlichste von Allen’ and ‘Mondnacht’ with the latter almost making a direct appearance in the central interludes.

Von ihm nun träumen müsst (Love letter No.1) was written for Pixels Ensemble and lasts some 9 minutes.

Synchronisms no. 6, for piano and electronic sounds ......................... Mario Davidovsky

Synchronisms no. 6, for piano and electronic sounds was written for the pianist Robert Miller and was first performed at the Tanglewood Contemporary Music Festival in August 1970. This piece belongs to a series of compositions for electronically synthesised sounds in combination with conventional instruments. In this particular piece, the electronic sounds in many instances modulate the acoustical characteristics of the piano, by affecting its decay and attack characteristics. The electronic segment should perhaps not be viewed as an independent polyphonic line but rather as if it were inlaid into the piano part. (Mario Davidovsky)

Liquid Study no. 2 .............................. Benjamin Hackbarth

Liquid Study no. 2 is one of a series of pieces that explore an imagined sonic physics based on the behaviour of fluids. This particular work came about through my admiration for Mario Davidovsky’s Synchronizations no. 6 for piano and electronics, a piece which itself exhibits fluidity in a variety of musical domains. My composition engages with three aspects of Davidovsky’s work:

• An isolated note, G, begins both pieces. This pitch is initially an object of timbral intrigue, but later becomes a reference point to which all other pitches (and actions) are tethered.

• Tension from the mixture of a familiar and visually-present instrument (the piano) and an unfamiliar and visually-absent sonic force (the electronics). As in Davidovsky’s composition, these two forces are continuously intertwined in my work. Friction comes in part from gestural hockets, but also from the fact that while the piano and electronics share a similar sound world, the electronics perpetually transform the piano’s sound in ways which directly contradict its physical capabilities.

• An intense, sudden and unexpected tremolo. In the Davidovsky it is a climactic moment which acts as a keystone on an arch built out of many disjunct elements. In my piece this gesture is more consequential in terms of form - the tremolo marks a moment where the listener is suddenly plunged into a new medium, more viscous and resistant than before. This watershed gesture irrevocably alters how time moves forward.

Liquid Study no. 2 is dedicated to Ian Buckle.

Lachrymae (Reflections on a song of Dowland)............................................. Benjamin Britten

In 1949, while Britten was on tour in the United States, he met the outstanding viola virtuoso William Primrose, who agreed to come to the 1950 edition of Britten’s Aldeburgh Festival, which, after two successful editions in 1948 and 1949, was already established as one of England’s major summer musical events. As the Festival approached, Britten composed Lachrymae (Reflections on a song of Dowland) for Primrose, “to reward him for coming to the Festival”. Britten himself accompanied at the piano.

Partita I  ............................................ Philip Manoury

Partita I was a GRAME commission first performed in March 2007 in Villeurbanne during the “Journées GRAME 07 festival”. This project, dating back several years, is based on new methods to analyze the instrumental gesture in order to enhance the relationship between acoustic and electronic string instruments. It was at the suggestion of Christophe Desjardins that I decided to try out these methods in a work for viola and electronic sounds.

The construction of this work is based on an initial phrase composed of seven “sound expressions” (high-pitched note, regular phrase, trill, rebound, tremolo, crescendo and polyphony) and unfurls in a rigorous and elaborate form. It consists of a progression of seven parts, framed by an introduction and a conclusion. They respectively highlight these seven expressions and the six others alternate within each one of them. This way, various “sound perspectives” are progressively created and modified through the constant interworking of these different expressions moving closer and away. The final section, featuring only the soloist who plays a “flat fifth”, is a very distant evocation of Der Leiermann, the final lied of Schubert’s Winterreise. (Philippe Manoury)
JOHN DOWLAND (1563–1626) was an English composer and lutenist. Repeatedly passed over in royal circles, Dowland worked in Paris, Wolfenbüttel, and Denmark, where he was in the service of Christian IV. In 1604 he dedicated his Lachrimae or Seven Tears to Christian’s sister Anne, the new queen of England. He received patronage from Theophilus, Lord Howard of Walden, whose father was Lord Chamberlain; in 1612, thanks to the creation of a new post, Dowland joined four other lutenists at court.

ROBERT SCHUMANN (1810-1856) Schumann was a German composer and music critic best remembered for his piano music and songs, and some of his symphonic and chamber works. His dual interest in music and literature led him to develop a historically informed music criticism and a compositional style deeply indebted to literary models. A leading exponent of musical Romanticism, he had a powerful impact on succeeding generations of European composers.

MIC SPENCER Born in Bellshill, Lanarkshire, Spencer studied composition with Graham Hair at Glasgow University where he received an MA in Music and Scottish Literature. Between 1997 and 2002, he completed a MusM and PhD in Composition with Geoff Poole at Manchester University. Between 1998 and 2004 he worked privately with James Dillon, on whose work he has published two articles and he has also studied in masterclasses with Richard Barrett, Steve Takasugi, Chaya Czernowin, Brian Ferneyhough, Mathias Spahlinger and Pierluigi Billone. His music has been performed nationally, internationally, on BBC Radio 3 and is available on CD.

MARIO DAVIDOVSKY is a leading American composer, particularly noted for compositions combining live musical instruments with pre-taped electronic music. He came from a devout Jewish family in Buenos Aires. In 1958 he went to the United States to hear his Noneto played at Tanglewood and to study at the Berkshire Music Center with Milton Babbitt. There he met Aaron Copland who advised him to make his career in the United States. His earliest electronic music attracted favourable attention for its inventiveness, exuberance and tight musical logic. His electronic music is very “busy”. This density of expression is intended to overcome the problem that arises from the fact that tape music never achieves new interpretations, due to its fixed nature. Due to the large number of events that take place in a Davidovsky piece, the listener generally finds himself noticing something new or different on subsequent rehearsings. He is by no means primarily an “electronic music composer.” On his list of compositions the pieces for standard instruments outnumber those with electronics. He was greatly influenced by Anton Webern’s serialism, but as time went on he adopted a wider range of techniques and styles.

BENJAMIN HACKBARTH is the founder and director of the Interdisciplinary Centre for Composition and Technology (http://opencircuitfestival.co.uk/) and the artistic director of the Open Circuit Festival (http://opencircuitfestival.co.uk/). He is Head of Composition at the University of Liverpool where he lectures and writes music for instruments and electronic sound. He has a Ph.D. from the University of California, San Diego where he studied composition with Roger Reynolds and received a Master’s degree while working with Chaya Czernowin. He has a Bachelor’s in composition from the Eastman School of Music.

Ben has been Composers-in-Research at IRCAM three times since 2010. He was also a composer affiliated with the Center for Research and Computing in the Arts (CRCA) and a Sonic Arts Researcher at CalIT2. He has had residencies at Cité des Arts, Centre Internationale de Récollets, Akademie Schloss Solitude and the Santa Fe Chamber Music Festival. In addition to writing concert music, he has collaborated with other artists to create multimedia installations with realtime graphics, sound and motion tracking.

Notable performances include those by the Arditti String Quartet, Ensemble InterContemporain, the L.A. Percussion Quartet, the Collage New Music Ensemble, Ensemble Orchestral Contemporain, Ensemble SurPlus and the Wet Ink Ensemble. His work has been presented in venues such as Cité de la Musique, Akademie Schloss Solitude, the MATA festival, SIGGRAPH, the Florida Electro-acoustic Music Festival, the Santa Fe Chamber Music Festival, the Ingenuity Festival, E-Werk, the Peit Gallery, the San Diego Museum of Art, the Los Angeles Municipal Art Gallery, the Roulette Concert Space and Espace de Projection at IRCAM. Ben’s music can be heard on CD releases by the Carrier Records and EMF labels.

BENJAMIN BRITTEN (1913-1976) was an English composer, conductor and pianist. An exceedingly practical and resourceful musician, Britten worked with increasing determination to recreate the role of leading national composer held during much of his own life by Vaughan Williams, from whom he consciously distanced himself. Notable among his musical and professional achievements are the revival of English opera, initiated by the success of Peter Grimes in 1945; the building of institutions to ensure the continuing viability of musical drama; and outreach to a wider audience, particularly children, in an effort to increase national musical literacy and awareness. Equally important in this was his remaining accessible as a composer, rejecting the isolationism of the postwar avant garde and developing a distinctive tonal language that allowed amateurs and professionals alike to love his work and to enjoy performing and listening to it. Above all, he imbued his works with his own personal concerns, some of them hidden, principally those having to do with his love of men and boys, some more public, like his fiercely held pacifist beliefs, in ways that allowed people to sense the passion and conviction behind them even if unaware of their full implication. He also performed a fascinating, as well as problematic, assimilation of (or rapprochement with) Asian cultures, attempting an unusual integration of various non-Western musical traditions with his own increasingly linear style.
PHILIPPE MANOURY see page 20 for a biography of Philippe Manoury.

PIXELS ENSEMBLE is a collective of established chamber music players with a shared passion for performing the finest repertoire, from the classical period to the present day. Vastly experienced and versatile, the group appears in a wide range of combinations and line-ups, lending itself to innovative programming and enabling huge variety within individual concerts.

MAX BAILIE A graduate of the Yehudi Menuhin School, Cambridge and Berlin’s UdK, violinist and violist Max Baillie is in demand as a soloist, chamber musician and orchestral leader, and has performed on stages from Carnegie Hall to Glastonbury and from Mali to Moscow. He plays regularly at major venues in the UK including the SouthBank Centre, the Royal Albert Hall, and for BBC radio and television broadcast. Max plays in ZRI, Zum Roten Igel. The ensemble has toured to major festivals with its re-scored versions of the Brahms clarinet quintet and the Schubert C major quintet, including accordion and santouri (dulcimer). He also features regularly with Notes Inegales, a groundbreaking improvisation group which ventures into daring cross-cultural and cross-genre collaborations at its regular Club Inegales. Since 2007 Max has been principal viola of Aurora Orchestra and has played an active role in its creative path, including curating a series of late night ‘Lock-in’ concerts at London’s Kings Place throughout 2016. Max is building an online educational resource for young string players and is also touring his show of original musical folk stories, The Willow Baby and other Tales. He is a cold water swimming enthusiast! www.maxbaillie.com

IAN BUCKLE maintains a varied performing career working as soloist, accompanist, chamber musician and orchestral pianist. He enjoys especially strong relationships with the Royal Liverpool Philharmonic and the John Wilson Orchestra, having appeared with both as soloist on numerous occasions; and has also played concertos with the Royal Philharmonic, Opera North, Sinfonia Viva and the Manchester Concert Orchestra. Committed to contemporary music, he has been the pianist in Ensemble 10/10 since the group’s inception, premiering many new works in concerts nationwide including at Wigmore Hall and on BBC Radio 3; and his piano duo with Richard Casey specialises in performing music from the last and current centuries. Ian has had works written for him by Benjamin Hackbarth, Timothy Jackson, Martin Iddon and Michael Spencer. He frequently collaborates with former Poet Laureate Andrew Motion in giving recitals of piano music and poetry, recent programmes including Shropshire and Other Lads, a celebration of A. E. Housman; Anthem for Doomed Youth, a commemoration of World War One; and Philip Larkin’s England. He is a member of both the piano-and-wind ensemble Zephyr and the Elysnan Horn Trio, formed when the group were students at the Royal Northern College of Music; and is the director and pianist of Pixels Ensemble [pixelsensemble.org]. Ian teaches at the Universities of Leeds and Liverpool and is an examiner with ABRSM.
Wednesday 29th March 1pm, Leggate Theatre

The House of Bedlam

Kathryn Williams .............................................................. flute
Harry Fausing-Smith .......................................... saxophone
Tom McKinney ............................................................. guitars
Stephanie Tress .............................................................. cello
Laurie Tompkins ......................................................... (objects and projected drinking – only in Tithonus, Drunk)

Joe Snape ......................................................... Disappointment and Small Relief, Hospital Scenes
Larry Goves (music) & Matthew Welton (words) ............... The book of Matthew
Laurie Tompkins (music)
& Sam Quill (words) .................................................. Tithonus, Drunk

Disappointment and Small Relief, Hospital Scenes .................. Joe Snape (music & words)

Disappointment & Small Relief: Hospital Scenes tells the story of a doomed romance between Our Hero (a photosensitive in-patient at an eye clinic) and You (an ophthalmologist with a strobe-like smile). ‘Each passing day is one thing that is not another: Your ecstasy, and Our Hero’s worsening condition.’ It begins pathetically with rain, ends triumphantly with a leaky penis, and is buoyed all the while by a score of drum machines, twopenny synths, vocoder kazoo and The House of Bedlam’s quartet of piccolo, electric guitar, cello, and saxophone.

The book of Matthew ........................................ Larry Goves (music) & Matthew Welton (words)

The wind around the orange-tree brings on the smell of nutskins mixed with whisky mixed with lemons or rain...

From The book of Matthew, Matthew Welton, Carcanet, 2003

A new piece for instruments and projected text using extracts Matthew Welton’s The book of Matthew; a collection of thirty-nine hauntingly beautiful poem variations arranged according to Roget’s Thesaurus.

Tithonus, Drunk ........................................ Laurie Tompkins (music) & Sam Quill (words)

Tithonus, drunk is a short soap about life on the sauce for four instrumentalists, electronics, and projected drinker.
JOE SNAPE is currently an MPhil candidate in musicology at New College, Oxford, where he holds an Ertegun Graduate Scholarship in the Humanities under the supervision of Georgina Born. Previously, he gained a BA in Music from Cambridge University and studied composition and programming at the Institute of Sonology in The Hague. In 2011, as one of a team of four, he set up The Rite of Spring Project, an annual scratch orchestra performance hosted by Bold Tendencies in Peckham, London. Since, it has been lauded by The Times and featured in the BBC Four documentary The Sound and the Fury.

Joe’s research interests lie in the tangled relationships between technical, aesthetic and social vectors that pertain to current electronic music practices, particularly in the case of compositional and performative strategies that converge in the programming environment Max/MSP. This year, together with MusDig affiliate Christabel Stirling, he organised an international three-day festival exploring just these kinds of post-digital music tendencies at Modern Art Oxford. Alongside academic and curatorial interests in contemporary music, Joe tries to maintain a practical one, too. Recently, this has included projects with De Melkweg, Amsterdam; ACUD Theater, Berlin; and Nonclassical, London. In a particularly exciting year, 2013-14 brings with it performances in Tokyo and New York.

LARRY GOVES is a composer based in the UK. He has been performed by the London Sinfonietta, the Nash Ensemble, The LSO, the BBC Philharmonic, The National Youth Orchestra of Great Britain, Oliver Coates, BIT20, The Britten Sinfonia, Psappha, Ixion, The Halle, Sarah Nicolls, 175 East, L’Instant Donné, Divertimento Ensemble, and many others all over the UK and abroad. He also performs live electronics in a variety of contexts including with his own group The House of Bedlam. His music has been broadcast on BBC Radio 3 and other radio stations around the world. His music has been released on NMC, Dutton Epoch, the London Sinfonietta’s Jerwood Series, Slip Discs, nonclassical and PRAH.

He founded, writes for and performs electronics with the experimental music group The House of Bedlam. He has been awarded a Jerwood-Aldeburgh Opera Writing Fellowship, been shortlisted for a Royal Philharmonic Society Award in composition and has been a recipient of a Paul Hamlyn Award for Composition.

Larry Goves studied at the Royal Northern College of Music with Anthony Gilbert and at Southampton University with Michael Finnissy. He is a Composition Lecturer at the Royal Northern College of Music and composition tutor for the National Youth Orchestra of Great Britain.

Laurie Tompkins writes playful, erratic music for instruments and electronics from bases in Berlin and the UK. In 2014, he initiated and wrote for the UK tour Handy, where he reimagined hillbilly banjo music with guitarist David Bainbridge from within a portable, battery-powered light installation by Dori Deng. He also had commissions performed at the LSO Soundhub scheme in London, at the ddmmyy series in Manchester, and was broadcast on BBC Radio 3 and Resonance FM.

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THE HOUSE OF BEDLAM was formed by Larry Goves in 2006 to play his music and music by friends and anything else that takes his fancy. Along the way they have performed around the UK including at the Aldeburgh Festival, Huddersfield Contemporary Music Festival, Café OTO and in a very small marquee in a back garden in a south Manchester suburban house in torrential rain. They have also been broadcast on BBC Radio 3 and released music on Nonclassical.

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Wednesday 29 March 2.30pm, Leggate Theatre

Sound Recording and Production Workshop

Michael Beiert, the music department’s head sound technician offers a workshop to adults who are interested in Digital Audio Workstations, the software-based production environments which are at the heart of most recorded music production. Realtime recordings of live musicians will be made and then used to demonstrate how modern recordings are assembled. The aim is to de-mystify the notion that big recording studios are needed to make professional sounding recordings, and to show how the modern producer takes advantage of the creative potential and high quality of affordable recording setups.
Wednesday March 29, 7pm

Open Works and Improvisation

Ged Barry (Director) .......... saxophone, clarinet
Julia Cadman ......................... bass
Richard Harding .................. classical guitar
Phil Hargreaves .................. cello
Robert Harrison .................. percussion
Mark Jones .......................... flute
Philip Lucking .................. trumpet
Stewart Redgrave .................. cello
Ian David Simpson .............. electric guitar
Matt Spencer ..................... percussion
Paul Turowski .................. clarinet
Kristina Warren .................. voice, electronics
Isabel Benito Gutiérrez ......... piano

Kristina Warren............ Objects eager and unbaffled
Michael Beiert .................. Hope Street
Will Redman .......................... Book
Jennifer Walshe .................. Zusammen i
Wolff .................................. Play
George Lewis .................. Artificial Life
Conduction
Free Improv
Objects eager and baffled ........................................... Kristina Warren

Objects eager and baffled (2017) is for any group of four or more instrumentalists. The graphic score consists of clusters of pitch classes arranged proportionally in time. Players must make decisions about register, phrasing, and pacing. Because players on the same part do independent realizations, the ensemble sound is clustered and pointillistic. Each section ends with repeated short motives separated by varying amounts of rest. The piece thus explores stasis, motion, and circularity.

Hope Street (2014/7) .................................................. Michael Beiert

Hope Street was inspired by various graphic notation works by Earle Brown and Morton Feldman which began to emerge in the early 1950s. Essentially a blend of Brown’s handling of abstract shapes and Feldman’s use of custom staves, Hope Street explores the dynamics between freedom of performance interpretation on the one hand, and boundaries defined by the composer on the other.

For this composition a street map of the Hope Street area in Liverpool provided the graphical backdrop from which forms and shape constellations came to the fore. These were organised into freely combining modules, which, metaphorically speaking, allow the performer to take their own ‘musical walk’ down Hope Street.

Book ............................................................................ Will Redman

Book (2006) is an unordered collection of 98 modular compositions. The compositions consist of extensions and extrapolations of conventional music notation and are available for use in any part, for any duration, by any number of performer(s), in any place, at any time. The notation and form are flexible enough to allow the performers’ abilities and interest to have extraordinary influence over the interpretation of them. But no matter how radical the interpretation or what portions, quantities or combinations of pages are used, the melodic, harmonic, textural, rhythmic and formal genetics of the composition as a whole remain evident.

Zusammen i (2014) .................................................... Jennifer Walshe

Zusammen i, for 10 performers, exemplifies an artistic practice that Walshe calls “The New Discipline”. This practice might be regarded as a descendant of Dada, Fluxus, and Situationism, though it focuses primarily on the acknowledgement of the body in musical performances by incorporating elements of other art forms like theater, visuals, etc. In Zusammen i, performers are asked to not only make sounds but to move in very specific ways—both with equal care and attention. The movements of the performers should be considered less a form of drama than an integrated part of the music. Zusammen i was commissioned by Aldeburgh Music.

Play (1969) .................................................................. Christian Wolff

Play is one of many text-based scores in Wolff’s Prose Collection. Like many of his compositions, Play might be described as “open” work; the instrumentation and size of the ensemble are not specified, and many details of the realization, such as pitch content and large-scale formal structure, are left to the discretion of the performer(s). However, the brief instructions about event duration, density, and interaction (when followed carefully) are specific enough to yield a result that typifies Wolff’s oeuvre, which helped to define the influential New York School. The text of Play concludes with the line: ‘At some point or throughout use electricity.’ This lightly delightful tone is found throughout the entire Prose Collection, which includes titles like You Blew It and performance instructions like “Do not break anything.”

Artificial Life 2007 .................................................... George Lewis

Artificial Life 2007 is a work designed for large groups of players. There is no centralized score or conductor, the instrumentation is open, and in performance the players choose the piece’s task instructions as needed. One intent of AL2007 is to sonically exteriorize the process of decision-making; a transition network informs processes of intuition and snap judgment, avoiding spurious teleologies. As with all improvisations, including our everyday-life human efforts, the performance becomes an emergent phenomenon, achieved through negotiation; success will be less a matter of individual freedom than of personal responsibility. The work was created for the Glasgow Improvisers Orchestra.

Conduction

Conduction is the musical practice of conducted improvisation. It was coined by American musician Lawrence D. “Butch” Morris, and seeks to bridge the gap between composer, interpreter, and improvisor. Morris defines Conduction as “the practice of conveying and interpreting a lexicon of directives to construct or modify sonic arrangement or composition; a structure-content exchange between composer/conductor and instrumentalists that provides the immediate possibility of initiating or altering harmony, melody, rhythm, tempo, progression, articulation, phrasing or form through the manipulation of pitch, dynamics (volume/intensity/density), timbre, duration, silence, and organization in real-time.” (www.conduction.us)

Free Improvisation
KRISTINA WARREN is an electroacoustic composer and improvising vocalist based in Liverpool UK. Her creative work, including her graphic and text scores and her voice-electronics performance practice, explores choice, process, communication, and time. Warren’s compositions have been selected for performance at events such as Electroacoustic Barn Dance (EABD), International Computer Music Conference (ICMC), Irish Sound Science and Technology Association (ISSTA) conference, New York City Electroacoustic Music Festival (NYCEMF), and the Society for Electroacoustic Music in the US (SEAMUS) conference, and have been performed by ensembles such as Dither, Ekmeles, JACK Quartet, loadbang, the Meehan / Perkins Duo, Sō Percussion, and Third Coast Percussion. She has been selected as a PEO Scholar Award recipient (2016), an Associate Artist at the Atlantic Center for the Arts (2016), and a finalist in the American Composers Forum National Composition Contest (2014). Warren is a PhD candidate in Composition & Computer Technologies at the University of Virginia, and holds a BA in Music Composition from Duke University.

MICHAEL BEIERT Since the completion of his PhD in composition in 2016 Michael Beiert has continued to explore methods of integrating instrumental writing and electronic sound with unusual on-stage loudspeaker arrays. His work has been presented both in the UK and Germany. Michael lectures in Music Technology for the University of Liverpool’s Continuing Education department where he runs short courses in music production and recording allowing him to combine his passion for song writing with his interest in the creative potential of modern technology. Michael is also a music technician at the University of Liverpool’s School of the Arts where he provides support for the Music department’s recording studios and the on-going stream of live events.

WILL REDMAN is a musical instrument that scrambles and obfuscates the precarious limen of the composer-performer-audience compact. Scores employ fantastically unsystematic notation, inviting the beholder into a wilderness of interpretive self-sufficiency. Improvisations manifest as ostensive readings of invisible psycho-temporal texts. Computers listen and alter chunks and tones. Sounds distend the sentient receptive sphere. Productions disseminated internationally through, and with, human, print, and broadcast media.

JENNIFER WALSHE was born in Dublin, Ireland in 1974. She studied composition with John Maxwell Geddes at the Royal Scottish Academy of Music and Drama, Kevin Volans in Dublin and graduated from Northwestern University, Chicago, with a doctoral degree in composition in June 2002. Her chief teachers at Northwestern were Amon Wolman and Michael Pisaro. In 2000 Jennifer won the Kranichsteiner Musikpreis at the Internationale Ferienkurse für Neue Musik in Darmstadt. In 2002-2004 Jennifer was a fellow of Akademie-Schloss Solitude, Stuttgart; during 2004-2005 she lived in Berlin as a guest of the DAAD Berliner Kunstlerprogramm. From 2006 to 2008 she was the composer-in-residence in South Dublin County for In Context 3. In 2007 she was awarded a grant from the Foundation for Contemporary Arts, New York. In 2008 she was awarded the Praetorius Music Prize for Composition by the Niedersächsisches Ministerium für Wissenschaft und Kultur. In 2009 she lived in Venice, Italy as a guest of the Fondazione Claudio Buziol. She is currently Reader in Music at Brunel University, London. Jennifer’s work has been performed and broadcast all over the world by ensembles such as Alter Ego, ensemble recherche, the National Symphony Orchestra of Ireland, Orchestra Sinfonica del Teatro La Fenice, Nadir Ensemble, Solistenensemble Kaleidoskop, Ensemble Resonanz, Apartment House, ensemble Intégrales, Neue Vocalsolisten Stuttgart. Stuttgarter Kammerorchester, Plus Minus, Schlagquartett Köln, Crash Ensemble, Con Tempo Quartet, ensemble ascolta, Champ d’Action, ensemble laboratorium, ensemble [h]atus, ensemble surplus, trio nexus, the Rilke Ensemble, the Irish Chamber Orchestra, the Irish Youth Wind Ensemble, Bozzini Quartet, Callino Quartet, Ensemble 2000, Concorde, Kaleidoscop, Black Hair, Continuum, Ensemble Musica Nova, ensemble chronophonie, the Scottish Chamber Orchestra Wind Quintet, the Hebrides Ensemble, Psappha, and Q-02 among others. Walshe has written many operas, ranging from XXX_LIVE_NUDE_GIRLS!! (2003) for Barbie dolls and ensemble to most recently Die Taktik, an opera commissioned by the Junge Oper Stuttgart, which received 14 performances in Stuttgart in 2012.

In addition to her activities as a composer, Jennifer frequently performs as a vocalist, specialising in extended techniques. Many of her compositions are commissioned for her voice either as a soloist or in conjunction with other instruments, and her works have been performed by her and others at festivals such as RTE Living Music (Dublin), Båstad Kamarmusik Festival (Sweden), Maerzmusik (Berlin), Wundergrund (Copenhagen), Ultraschall (Berlin), Transit (Leuven), Ars Musica (Brussels), Sonorités (Montpellier), Ultima (Norway), Borealis (Norway), Experimental Intermedia (New York), November Music (Holland), All Tomorrow’s Parties (UK), Steirischer Herbst, Rainy Days (Luxembourg), Wien Modern, Wittener Tage für neue Kammermusik, Donaueschinger Musiktagen, the Huddersfield Contemporary Music Festival, Late Music Festival (York), Hamburger Klangwerkstage, Gaida (Lithuania), BMIC Cutting Edge, Composer’s Choice (Dublin), SoundField (Chicago) the Internationale Ferienkurse für Neue Musik Darmstadt, Stockholm New Music, BELEF (Belgrade), Traiettoria (Parma), Cut & Splice (London), Lucerne Festival (Switzerland), SPOR (Denmark), Frau Musik: Nova (Cologne), Performa (New York), Electric Eclectics (Canada), Dresdener Tage der zeitgenössischen Musik, Reihe 0 (Austria), Stimmen (ZKM, Karlsruhe) and MATA (New York). Jennifer is also active as an improviser, performing regularly with musicians in Europe and the U.S., and in her duo Ma La Pert with Tony Conrad and Gikhas & Walshe with Panos Gikhas. Other collaborators include film-maker Vivienne Dick and Drew Daniels’ The Soft Pink Truth.
Since 2007 Walshe has developed Grúpat, a project in which Walshe has assumed twelve different alter egos - all members of art collective Grúpat - and created compositions, installations, graphic scores, films, photography, sculptures and fashion under these alter egos. Pieces by Grúpat members have been performed and exhibited all over the world, most notably at the Dublin Electronic Arts Festival, Kilkenny Arts Festival, the Museum of Arts and Design, New York; the Contemporary Arts Museum, Houston; New Langton Arts, San Francisco; Tmú-na, Te Áviv; Festival Rümlingen, Switzerland; Galway Arts Centre and Chelsea Art Museum, New York. In 2009 Grúpat were the feature of a major retrospective at the Project Arts Centre, Dublin, which coincided with the launch the book Grúpat by Project Press and the release of two CDs. This was followed in 2010 with a Grúpat solo exhibition titled NO IRISH NEED APPLY at Chelsea Art Museum New York. In 2011 Grúpat were featured at the Cut & Splice Festival at the ICA London, where performances and exhibitions of their work took place. In 2013 Grúpat were featured at the Huddersfield Contemporary Music Festival, where work by Grúpat members filled the Huddersfield Art Gallery and a large-scale installation by Caomhín Breathnach filled Bates Mill. Walshe’s most recent project, Historical Documents of the Irish Avant-Garde, involved the creation of a fictional history of the musical avant-garde in Ireland. This history spans 187 years, and is housed at aisteach.org, the website of the Aisteach Foundation, a fictional organisation which purports to be “The Avant-Garde Archive of Ireland.” For the project, Walshe engaged a huge team of collaborators and created compositions, recordings, scores, articles and ephemera. A book of the project is available from aisteach.org, a digital release of music associated with the project is available on iTunes and Spotify. The project has received tremendous coverage in press and social media including features on Arena/ RTE1, Culture File/Lyric FM, The Irish Times, The Wire Magazine and The Quietus. Walshe’s work is available on many labels including Mere Records, Interval Recordings, Farpoint Recordings and Migro.

CHRISTIAN WOLFF Born in 1934 in Nice, France, has lived in the U.S. since 1941. Studied piano with Grete Sultan and briefly composition with John Cage. Associated with Cage, Morton Feldman, David Tudor and Earle Brown, then with Frederic Rzewski and Cornelius Cardew. Since 1952 associated with Merce Cunningham and his dance company. Taught Classics at Harvard (1962-70) and Classics, Music and Comparative Literature at Dartmouth College (1971-1998). Published articles on Greek tragedy, in particular, Euripides. Writings on music (to 1998) collected in book Cues (published by MusikTexte) and in Occasional Pieces (Oxford University Press, in preparation). Active as performer, also improviser with, among others, Takehisa Kosugi, Keith Rowe, Steve Lacy, Christian Marclay, Larry Polansky, Kui Dong and AMM. All music published by C.F. Peters, New York. Much of it is recorded (Mode, New World, Neos, Capriccio, Wandelweiser, Wergo, Matchless, Tzadik, HatArt, etc.). Honors include DAAD Berlin fellowship, grants from the Asian Council, Mellon Foundation, Fromm Foundation, Meet the Composer, Foundation for Contemporary Performing Arts (the John Cage award); honorary degrees from California Institute of the Arts and from Huddersfield University (UK), membership in the Akademie der Kuenste, Berlin, and the American Academy of Arts and Sciences, lifetime achievement award from the state of Vermont.

GEORGE E. LEWIS is the Edwin H. Case Professor of American Music at Columbia University. A 2015 Fellow of the American Academy of Arts and Sciences and a Corresponding Fellow of the British Academy, Lewis has received a MacArthur Fellowship (2002), a Guggenheim Fellowship (2015), a United States Artists Walker Fellowship (2011), an Alpert Award in the Arts (1999), and fellowships from the National Endowment for the Arts. In 2015, Lewis received the degree of Doctor of Music (DMus, honoris causa) from the University of Edinburgh.

A member of the Association for the Advancement of Creative Musicians (AACM) since 1971, Lewis’s work in electronic and computer music, computer-based multimedia installations, and notated and improvisative forms is documented on more than 140 recordings. His work has been presented by the BBC Scottish Symphony Orchestra, London Philharmonia Orchestra, Radio-Sinfonieorchester Stuttgart, Boston Modern Orchestra Project, Talea Ensemble, Dinosaur Annex, Ensemble Pamplemousse, Wet Ink, Ensemble Erick Satie, Eco Ensemble, and others, with commissions from American Composers Orchestra, International Contemporary Ensemble, Harvestworks, Ensemble Either/Or, Orkestra Futura, Turning Point Ensemble, San Francisco Contemporary Music Players, 2010 Vancouver Cultural Olympiad, IRCAM, Glasgow Improvisers Orchestra, and others. Lewis has served as Ernest Bloch Visiting Professor of Music, University of California, Berkeley; Paul Fromm Composer in Residence, American Academy in Rome; Resident Scholar, Center for Disciplinary Innovation, University of Chicago; and CAC Fitt Artist In Residence, Brown University.

Lewis received the 2012 SEAMUS Award from the Society for Electro-Acoustic Music in the United States, and his book, A Power Stronger Than Itself: The AACM and American Experimental Music (University of Chicago Press, 2008) received the American Book Award and the American Musical Society’s Music in American Culture Award. Lewis is co-editor of the two-volume Oxford Handbook of Critical Improvisation Studies (2016), and his opera Afterword, commissioned by the Gray Center for Arts and Inquiry at the University of Chicago, premiered at the Museum of Contemporary Art Chicago in October 2015 and has been performed in the United States, United Kingdom, and the Czech Republic.

Professor Lewis came to Columbia in 2004, having previously taught at the University of California, San Diego, Mills College, the School of the Art Institute of Chicago, the Koninklijke Conservatorium Den Haag, and Simon Fraser University’s Contemporary Arts Summer Institute. Lewis studied composition with Muhal Richard Abrams at the AACM School of Music, and trombone with Dean Hey.