New music: new listening.

Not an attempt to understand something that is being said, for, if something were being said, the sounds would be given the shapes of words.

Just attention to the activity of sounds.

*John Cage, 1957*
WIGMORE HALL, LONDON: TUESDAY 8TH JANUARY 2008, 7.30PM

Ian Vine: X (2007) *
Claude Vivier: Paramirabo (1978)
Tim Benjamin: Three Portraits (2007) *

– Interval, 20 minutes –

Iannis Xenakis: Kottos (1977)

Five birthday cards to celebrate Simon Holt’s 50th birthday:
  Laurence Crane: Simon 10 Holt 50 (2007) * †
  Anthony Gilbert: ecco Eco (2007) * †
  Paul Newland: time quivers (2007) * †
  Larry Goves: riviniana (2007) * †
  Ian Vine: fifty objects (2007) *

Morton Feldman: Durations I (1960)

Tim Benjamin: In Memoriam Tape Recorder (2007) *

* - world premiere
† - Radius commission

PLEASE NOTE

Wigmore Hall is a no-smoking venue. No recording or photographic equipment may be taken into the auditorium, nor used in any other part of the Hall without the prior written permission of the Hall Management. Wigmore Hall is equipped with a ‘Loop’ to help hearing aid users receive clear sound without background noise. Patrons can use the facility by switching their hearing aids over to ‘T’. In accordance with the requirements of City of Westminster, persons shall not be permitted to stand or sit in any of the gangways intersecting the seating, or to sit in any of the other gangways. If standing is permitted in the gangways at the sides and the rear of the seating, it shall be limited to the numbers indicated in the notices exhibited in those positions.

Would patrons please ensure that mobile phones are switched off. Please stifle coughing as much as possible and ensure that watch alarms and any other electronic devices which may become audible are switched off.
TIM BENJAMIN (FOUNDER & DIRECTOR, RADIUS)

Tonight’s concert – our second here – features a celebration of Simon Holt’s 50th birthday, coming up in 2008. Radius have commissioned four new works, which will receive their premieres tonight alongside a further celebratory “birthday card” from Radius Artistic Director, Ian Vine. It was with great anticipation that we awaited these pieces, our first commissions, and it is a pleasure to present them to you – and to Simon! – tonight.

These five short pieces each tell us something about Simon, each in its own way, and some rather obliquely. But each, in common with most of the works in this programme, is in some sense a portrayal. How can music portray someone, or something? To repeat John Cage, “if something were being said, the sounds would be given the shapes of words” – or, indeed, not be sounds at all, but perhaps carved objects, or strokes on a canvas.

In Walter Benjamin’s seminal essay *The Work of Art in the Age of Mechanical Reproduction*, he discusses the idea of art’s “aura”, that special *je ne sais quoi* which makes an original Picasso so much more than any copy, however perfect. When mechanically reproduced, does an object lose this aura? Certainly something is lost, in the case of a Picasso. But what is lost in the reproduction of a photographic print, or in a copy of a film?

In music, composers often claim to show us something other than abstract notes. However, for others – notably Cage, and also Feldman – the silences and other sounds between musical tones, and the futility of reproduction are of more interest. In this programme, in addition to the “birthday cards” for Simon Holt, we present works by Vivier, Xenakis, and two of my own works, all of which are intended to reproduce for us people or places. Indeed, the latter of my works is both about the process of mechanical reproduction itself, and (recursively) uses mechanical reproduction to inform us about that process. By contrast, other works in the programme – such as that by Feldman – delight in abstraction. In these pieces, we will certainly be served well by Cage’s exhortation to focus on “the activity of the sounds”.

To return to Walter Benjamin; in all these examples of “reproduction”, clearly something is lost. Zeus does not literally crash into the concert hall during *Kottos*, locked in mortal combat with a 100-armed giant, for example. But what is added? Hopefully – and especially, in the case of Simon Holt’s birthday cards – something new; a kind of view from the composer’s mind’s eye, a different kind of “aura” which surrounds these sounds and images, and defines them as distinct and unique musical works.

As we approach our second year as an ensemble, we are proud to build upon our achievements to date; concerts at the Wigmore Hall, at the Purcell Room, and at the venerable Holywell Music Room in Oxford; and (after tonight), no fewer than eleven world premieres, including Classical Music’s “premiere of the year” (for *The Corley Conspiracy* at the Southbank). I would like to thank those first Friends of Radius, who have helped us morally and financially; their support means a huge amount to us. And finally, speaking of the age of mechanical reproduction, we would like to ask you to consider buying our debut CD, *ep-one*, on sale in the foyer during the interval and after the concert!

Tim Benjamin 2008
DAVID MARKUS: REFLECTIONS ON THE COMPACT CASSETTE

Currently on view at the contemporary galleries of the Museum of Modern Art in New York is a work by artist Rodney Graham (b. 1949) featuring a Rheinmetall 35mm film projector – a massive, whirring, mechanical marvel – opposite the projected image of a quietly elegant Victoria B typewriter. The installation, described by the artist as “two obsolete technologies facing off,” evocatively indulges the fetish for well-burnished, outdated machinery most plainly evinced, in mainstream culture, by the zeal for antique cars. An anachronistic appreciation for the compact audio cassette, a relic exhibiting none of the rarefied qualities of such luxury items, fails, by contrast, to properly qualify as a fetish, at least within the materialist lexicon that has adopted that term to critique the processes of late-capitalist exchange. Returning to Freud’s original usage, however, we might say that for a particular generation of artistically inclined young people, the cassette has sustained a fetishistic allure for its concurrence not, as Freud would have it, with sexual maturation, but with creative breakthrough. The difference between a bygone apparatus more remarkable in its physical construction than in its use value and an object singularly defined by its crude functionality is alluded to by the appropriateness of the respective venues in which each presently appears. The former object of adoration belongs “in a museum.” The latter has found its relevance – if perhaps in a less exalted manner than when the ghetto blaster-touting David Byrne first strolled into frame in the film *Stop Making Sense* – onstage.

The compact cassette was initially valued for its unique combination of durability, portability, and versatility. In this sense it is a quintessentially modern device. Yet it is an object that today we associate as much with its clumsy limitations as with the advancements in technology it betokened. The advent of the cassette marked a significant decline in overall sound quality compared with the vinyl technology that preceded it, so much so that it was originally marketed solely as an efficient, if somewhat low-grade, recording device. It was only after the development of Dolby sound reduction, and other “high-fidelity” improvements, that the cassette became widely used for playback. The cassette’s initial emphasis, then, was on active use, rather than passive enjoyment, a fact which is in contrast to much affordable consumer-oriented audio technology developed since.

Casual mention of the compact cassette to those who came of age in its heyday will often elicit poignant reminiscence. A Lebanese artist who grew up in Beirut during the civil war tells me how her younger brother has retained extensive archives, collected on an early cassette recorder, that now stand as an aural document not only of the music, but of the live domestic dramas that characterized her youth. Likewise, in his programme note for tonight’s premiere of *In Memoriam Tape Recorder*, the composer describes how, as a child, he used a
pair of cassette recorders to accomplish a primitive form of multi-track recording. Perhaps because even in its early manifestations the cassette recorder was accessible enough that it could be used by a child, the newness of the ‘magic’ of sound recording – both from live audio and from pre-recorded sources – has become an experience affectionately situated within the collective early-life experiences of that peculiar demographic known as Generation X.

The cassette possesses a trans-historical value as well. One trademark of the “age of mechanical reproduction” is the simultaneity not just of historically diverse styles and modes, but of the incidental effects produced by technological circumstance. Within a sample-rich culture, the idiosyncrasy of an individual soundbite has a singular aesthetic value, and this value is often denoted by the limitations either of the original recording, or of the sampling itself. The hiss and crackle of the LP record, reproduced on countless hip-hop records recorded after the advent of digital technology, serves not only as an indexical marker of one art form’s origins, but as an irreducible element in the overall fabric of a given musical arrangement. The correlative in visual culture is the grainy 16mm or Super 8 film stock, which is used to denote a temporal or psychological break in diegesis. When a tinny-sounding transistor radio is sampled, or, as in Benjamin’s new work, when a cassette recording is incorporated into the soundscape of a live musical performance, the technology of the recording itself passes from being a secondary material (one of conveyance) to a primary material (one of content). The hollow sound produced by the cassette ceases to be measured according to mimetic standards because form and content, in this instant, have become one and the same. Somewhat ironically then, the advent of the compact disc – an audio technology ‘accurate’ enough as to be indistinguishable, by all intents and purposes, from its primary source – coincides with the end of an era in which the characteristic sound of the latest consumer marketed audio format could be said, if only as a result of technological limitations, to demonstrate a ‘sensibility’ specific enough to be retroactively furnished with artistic value.

But it is less the cassette’s phonic characteristics – which, after all, are not particularly remarkable – that endear themselves to us, than what these characteristics invoke with regard to the nearness of the tape’s material quality, something which, unless one possesses the specialized knowledge of a computer scientist, is lacking, by comparison, in our relationship to the technology of today. There is a certain tangibility to an object which, if damaged, will register a degree of proportionate distortion rather than alerting us, hopelessly, of “data loss.” One marker of this tangibility has evolved, within the audio repertoire of contemporary culture, into its own unique referent: the high-pitched flea orchestra which, synonymous with frenetic movement through time, accompanies the use of fast-forward and rewind. These latter two phenomena, aside from affirming the cassette’s unique ontology, are also an arguably more effective – not to mention satisfying – manner in which to scan through a limited portion of audio. Compact Disc technology, by emphasizing, instead, the ability to easily skip from one track to the next, not only effectively eliminated the listener’s relationship to the materiality of the medium, but ushered in an era in which an individual track was less likely to be referred to by the name given to it by its artist than by the number associated with the order in which it appeared. MP3 technology resolved this tendency only by sacrificing the album altogether. Playlists are now composed of “favorite tracks,” which, far from standing as an indicator of a listener’s unique musical taste are a testament to the conformity engendered by a culture industry which benefits from a pre-selected repertoire of ‘good’ songs.
None of which is to suggest that music – by far the most ineffable of all art forms – ought to be anchored in the physical world to a tangible correlative, only that such tangibility has, for better or worse, diminished in proportion to the advance of technology, and that the compact cassette, which liberated music from the living room without delivering it entirely from the material realm, marked a unique moment in that trajectory. “Rampant technology,” wrote Theodor Adorno, “eliminates luxury ... not by declaring privilege a human right... [but] by both raising the general standard of living and cutting off the possibility of fulfillment.” In an age in which a significant proportion of children born in the west are privileged enough to own an iPod, it might be worth considering whether the audio cassette, which remains the most widely-used medium in many parts of the developing world, still promises to be a more fulfilling object in the hands of a curious seven-year-old, irrespective of his or her socio-economic circumstance. But as with any instance in which admiration is tinged with nostalgia, we enter, here, into an odd paradox. Should we choose to disparage the technology that has succeeded the cassette, we must, nonetheless, acknowledge that in the realms that most define today’s audio consumption – music sharing and portability – the paradigm shift that enabled current attitudes could not have occurred without it.

To remember the cassette is to mark the passing of a generation ‘in-between’ the pre- and post- hi-tech eras, one in which the estrangement of hearing one’s own recorded voice was still alienating enough not to suggest the total alienation of a culture indifferent to its perpetual self-reproduction, in which mass-produced consumer technology was still anchored to object-based fulfillment, and the technological limitations thus implied were merely an injunction to creative ingenuity. Stop. Rewind. Eject.

David Markus 2007

SIMON HOLT

CELEBRATING SIMON HOLT AT 50

It is with great pleasure that this year we celebrate Simon Holt’s 50th birthday. Simon, as most of you will know, is one of the UK’s foremost composers. Since Radius started at the end of summer 2006, I have been interested in commissioning new repertoire for the ensemble. Wishing to mark Simon’s birthday year in some way, I had the idea of commissioning a few colleagues, former students, his former teacher, and above all friends, to write short birthday card pieces. I am delighted that Laurence Crane, Anthony Gilbert, Larry Goves and Paul Newland agreed to write short pieces for our birthday tribute to Simon Holt, and I would like to take this opportunity to thank them.

Many happy returns Simon, and we look forward to the next fifty.

Ian Vine 2008
IAN VINE

X is in part a celebration of the tenth anniversary of my piece *Siri* (1997), also for solo percussion. The work is in one movement divided into four sections. *X* was written for this evening’s performer, Adrian Spillett, a friend and excellent musician, with respect and affection.

*Ian Vine*

PARAMIRABO (1978)

CLAUDE VIVIER

Originally, Vivier had in mind for the title of this work “Paramaribo”, the capital of Surinam: this piece belongs to a series of compositions inspired by exotic places. Having later realised his error, Vivier nevertheless decided to keep his spelling, *Paramirabo*, perhaps for the alternative explanation, of a combination of “Paris” and “Mirabeau”, the name of a famous bridge in the French capital.

Much of *Paramirabo* – commissioned by flautist André-Gilles Duchemin for the Mozaik Ensemble – is an exploration of the strange world of high-treble harmony, with harmonics on strings, sounds sung into the flute, and whistling. Some of the compositional materials prefigure Vivier’s exploration of spectral techniques in his works of 1980 onwards, such as the movement of four-note chords in rhythmic unison (as heard in, for example, his *Learning*, of 1976). Vivier’s early works have a significant connection with the later works for which the composer is best known: in all his music, Vivier’s primary subject is himself. Vivier composed, at least in part, in order to access an inner world, as a means of confronting pain, darkness, abandonment, longing. The intensity of emotion in his work, together with a high level of compositional skill and innovation, have yielded one of the most compelling (if tragically short) compositional journeys of the late twentieth century.

*Jemima Bannit and Bob Gilmore*
THREE PORTRAITS (2007, WP)

TIM BENJAMIN

These three short pieces are affectionate portraits of friends of the composer. They may hear themselves (in various ways) in these pieces, and indeed those who know them might guess at these hints. For those who don’t know who the pieces are about – and that may include the subjects themselves, for I have no plans to tell them who they are – the descriptive tempo markings are intended to provide a short introduction to my writer’s-eye view in the music which follows.

In the year of what would be Elgar’s 150th birthday, I tip my hat to the great composer and his *Enigma Variations*, which similarly are portraits of friends, and many movements of which also use simple initials to title the movements. There, as far as I know, the similarities end!

1. “S.F.”
   *With humour, and unexpected flashes of temper.*

2. “H.U.”
   *Calm and very sustained.*

3. “A.Y.”
   *Quite agitated, impatient.*

Tim Benjamin

INTERVAL

INTERVAL – TWENTY MINUTES

During the interval, Radius’s debut CD *ep-one* will be on sale in the foyer, priced at £7. All proceeds go towards our future concerts, and your support is gratefully appreciated.

*Please check that your mobile phone is switched off, especially if you have used it during the interval.*
Please check that your mobile phone is switched off, especially if you have used it during the interval.

KOTTOS (1977)

IANNIS XENAKIS

Kottos is one of the 100-armed giants fought and defeated by Zeus: an allusion to the fury and virtuosity demanded for the interpretation of work by Xenakis, the second by Xenakis for solo cello, after Nomos Alpha (1966). As is his custom, Xenakis specifies a number of rules for the interpretation of the piece, such as “no pretty sounds, fierce, lots of noise…”

The performer is required to play close to the bridge of the instrument, pressing the bow hard on the strings, provoking an irregular grinding sound, far removed from the typical tenor of the instrument. This work – of the greatest technical difficulty – almost exceeds the limits of notation, demanding glissandi, an extreme range, quarter-tones, micro-intervals, and polyrhythms.

Kottos was commissioned by the Calouste Gulbenkian foundation and the Rencontres Internationales d’Art Contemporain de La Rochelle, for the occasion of the Rostropovich competition of 1977.

Cécile Gilly / IRCAM, tr. Jemima Bannit

FIVE BIRTHDAY CARDS FOR SIMON HOLT

The following four works were commissioned by Radius with funds provided by Ian Vine, in celebration of Simon Holt’s 50th birthday in 2008.

LAURENCE CRANE: SIMON 50 HOLT 10 (2007, WP)

For many years I wondered whether Simon Holt and the Dutch composer Simeon Ten Holt were the same person. After all, no one I knew had ever seen them in the same room together. Simon 10 Holt 50 was composed in December 2007 for the collection of birthday tribute pieces for Simon Holt. The scoring is for violin, cello and piano. I wish Simon a very happy and fruitful 50th birthday year.

Laurence Crane
PAUL NEWLAND: *time quivers* (2007, WP)

I recently read the liner notes to a CD of Jonathan Harvey’s music. One line quoted from the composer stood out “Sound - the quivering of time.” It reminded me of a line from the book *Confronting Silence* of Toru Takemitsu, “The sensing of timbre is none other than the perception of the succession of movement within sound ... timbre arises during the time one is listening to the shifting of sound.” Through my music I explore the physical qualities, the colour and timbre of sound in time. *time quivers* is dedicated to Simon Holt as a composer and friend. Happy Birthday Simon!

Paul Newland

ANTHONY GILBERT: *ecco Eco* (2007, WP)

This is an offshoot of a rather larger 50th-birthday greeting I’m hoping to write for Simon, responding to *Echo*, a magical installation at St Mary’s, York by visual artist Susie MacMurray. The free-flowing melodic lines are shaped by an elegant bell-ringing method known as *York Surprise* – the surprise here being the discovery in the final draft that the method had produced, within the piece’s 50-second duration, 50 pitch-intervals of a second and 50 of a third.

Anthony Gilbert

LARRY GOVES: *riviniana* (2007, WP)

*riviniana* is a short piece for chamber ensemble using material from a recent large piano and electronics work *My name is Peter Stillman. That is not my real name*. Two distinct sounds, one dominated by the piano and vibraphone and the other by the rest of the ensemble, emerge changed and superimposed in the solo piano. *Viola Riviniana* is a common, wild, fragile violet flower. The piece is dedicated to Simon Holt for his birthday.

Larry Goves

IAN VINE: *fifty objects* (2007, WP)

Occasionally I like to write pieces that do what it says on the tin. I have written several *objects* pieces, usually for birthdays or other anniversaries. The works all differ in the treatment of objects – so for instance *forty objects* (2007), is for 40 electric guitars and each part is unique; *seventy objects* (2004) for solo piano features a number of unique objects.

In *fifty objects*, I created well over 50 unique objects: combinations of instruments; chords; methods of attack, etc.. *fifty objects* is dedicated to Simon Holt with much affection as an early birthday gift. It could just have easily been called *the other side of that particular sunlit coin*.

Ian Vine
MORTON FELDMAN

Morton Feldman’s *Durations* (of which there are five in all) were composed in 1960-61. Feldman says about these works: “In *Durations* I arrive at a more complex style in which each instrument is living out its own individual sound world. In each piece the instruments begin simultaneously, and are then free to choose their own durations within a given tempo”.

This process of duration independence between parts was used by Feldman in the 1957 *Piece for Four Pianos*, and can also be seen in the 1961 piece *Intervals*. In a way, the *Durations* pieces represent a transition between the improvisational phase of his 1950-1 *Projections*, and that of later pieces such as the 1981 *Triadic Memories* where the notational content becomes very specific, especially in respect of rhythm. In the *Durations* period, Feldman was experimenting with specific harmonic content, while retaining the rhythmic freedom of his earlier pieces, which were presented as graphs or drawings, rather than conventional musical scores.

It is not possible to predict the harmony which will arise from the combination of the parts in *Durations*, and this freedom is important to the work. However, Feldman does not allow unlimited freedom, for he requires that “individual players should never get too far ahead or behind each other”.

Feldman valued orchestration more than precise harmonic content, and saw pitches as mere ‘editing’, and this interest in instrumental colour beyond pitch-content is clear in the *Durations* pieces. Here, the pitch content is very specific yet it has no function in itself: it is a means to create instrumental colour. Feldman’s intention in *Durations* is to erase the aural memory of the listener, to confuse the listener’s musical awareness of what has come before. The obliteration of reference points became one of the major preoccupations of Feldman’s late output, especially in the longer pieces such as *String Quartet II* of 1983, and *Piano and String Quartet* of 1985.

*Frank Sani and Jemima Bannit*

“Most music is metaphor, but Wolff is not. I am not metaphor either. Parable, maybe. Cage is sermon.”

“You have to find a place for everything. Every idea needs to find its place in time, its context, its environment, a world in which it can exist. Sometimes you can write something that doesn’t seem to exist in any particular place. That is better. But much harder.”

“All we composers really have to work with is time and sound - and sometimes I’m not even sure about sound.”

*Morten Feldman*
“Yet music is a credible metaphor of the real. It is a herald, for change is inscribed in noise faster than it transforms society. Undoubtedly, music is a play of mirrors in which every activity is reflected, defined, recorded, and distorted. If we look at one mirror, we see only an image of another. But at times a complex mirror game yields a vision that is rich, because unexpected and prophetic. At times it yields nothing but the swirl of the void.”

Jacques Attali, from Noise

As a child, I experimented with the consumer technology of the day by recording music from a primitive synthesizer onto two cassette recorders, constantly bouncing down, back and forth, in an attempt to simulate a multi-track recorder. Hiss and tape distortion were common, and retakes and adjustment of levels were impossible, but this only added to the recorded material, which changed with each bounce-down iteration: the first recordings gradually fading into noisy background as subsequent layers of sound were added.

This work is a whimsical tribute to the technology of a bygone and very short era, when the reel-to-reel tape and the LP were dying out and the compact disc had yet to become a household object, the iPod was unimaginable, and when friends made scratchy cassettes of favourite songs, jokes, and gossip for each other. The cassette did not provide the easily-accessible “tracks” of the CD or iPod (or, indeed, the vinyl record) and suffered from terrible audio quality which degraded with every new recording and even with normal playback. But for these reasons, it provided a canvas in which recorded objects – lost voices, favourite teenage popsongs, Karajan – lived, fixed among hiss and background noise, until such time as they too were recorded over and discarded, forgotten, in the past.

Tim Benjamin
DANIEL ROWLAND (LEADER, VIOLIN)

Daniel Rowland was born in London in 1972 and grew up in the Netherlands studying with Davina van Wely and Viktor Liberman at the Amsterdam Conservatoire, and with Igor Oistrakh at the Royal Conservatory in Brussels. He also worked with Herman Krebbers, Ruggiero Ricci and Ivry Gitlis. He won various national and international prizes, such as the Brahms Prize of the Brahms Society in Baden-Baden and the prestigious Oskar Back competition at the Amsterdam Concertgebouw. Rowland made his concerto debut at the Concertgebouw in 1992, playing the Tchaikovsky Violin Concerto and has since then returned there on numerous occasions.

Daniel has developed a versatile career as a soloist, chamber musician and orchestra leader. As a soloist he has performed widely in venues like the Concertgebouw in Amsterdam, Carnegie Hall in New York, the Royal Albert Hall in London, the Glinka Hall in St. Petersburg, Symphony Hall in Birmingham and the Gulbenkian in Lisbon, in a repertoire ranging from Vivaldi to the big romantic concertos to Lutoslawski, Ferneyhough and Piazzolla. He leads the Brodsky Quartet, and the Breitner String Quartet, which in 2006 made its successful debut in Amsterdam, were it has its own concert series at the Beurs van Berlage Auditorium. Daniel is keenly interested in 20th and 21st century music and in addition to Radius, he leads the Ensemble Contrechamps and the Quatour Contrechamps in Geneva, Switzerland.

In demand as an orchestra leader, he is frequently invited to guest-lead major London orchestras such as the Philharmonia and the BBC Symphony Orchestra, working with conductors including Haitink, Muti, Pletnev, Dohnanyi, Ashkenazy, Dutoit and Gergiev. He is also increasingly invited to direct chamber orchestras, and he has on several occasions directed the Gulbenkian Orchestra and orchestras in Glasgow, Catania and London. Daniel has given masterclasses in Holland, the UK, Italy, Portugal and South Africa. In 2005 he founded the Stift Music Festival at an idyllic spot in the eastern Netherlands.

www.danielrowland.com

OLIVER COATES (CELLO)

Oliver Coates attained the highest degree result in the history of the Royal Academy of Music and went on to achieve an MPhil with distinction at Oxford University (New College). He studied the cello with Colin Carr. Whilst at the Royal Academy, Oliver won the Sir John Barbirolli Memorial Prize, the Douglas Cameron Cello Prize, the May Mukle Cello Competition for his Elgar Concerto, the Montefiore Prize, the S & M Eyres Scholarship, the Louise Child Prize, a Foundation Award and a Vice-Principal’s Special Award. He has twice been awarded a ‘Star Award’ by the Countess of Munster Musical Trust, in addition to a Myra Hess Trust award and an Oxford Philomusica Research Grant, to which private organisations he is deeply indebted for their continued support. He is a winner of the 2006 Philip & Dorothy Green Award for Young Concert Artists, awarded by the Making Music Federation.
In addition to performing with Radius and the London Sinfonietta, Oliver has given the world premieres of works for solo cello written for him by Elena Firsova, Alicia Grant, Graham Williams and Stèphane Altier. He has also given the UK premiere of Kaija Saariaho’s *Changing Light* for soprano and cello, written to commemorate the anniversary of September 11, 2001, and recently performed Sofia Gubaidulina’s *Seven Words* for cello, bayan and string orchestra at the Royal Academy in the presence of the composer.

www.olivercoates.com

**JENNIFER GEORGE (FLUTE)**

Jennifer George has played with various orchestras in the UK and USA, including the Royal Philharmonic Orchestra, Hallé Orchestra, Opera North, the City of Birmingham Symphony Orchestra and Oregon Symphony.

She has a keen interest in contemporary music and has performed as soloist and Principal Flute with Remix Ensemble (Portugal). Currently based in Manchester, Jennifer George grew up in Oregon, on the west coast of the United States. She studied at Indiana University before coming to the UK to complete a Masters degree at Royal Northern College of Music. Jennifer is a flute tutor at University of Leeds.

**CHARYS GREEN (CLARINET)**

In 2002 Charys completed her musical studies with a distinction in postgraduate performance from the Royal Academy of Music after achieving a first class honours degree from the Royal College of Music in 2000. Charys has performed concertos with the Philharmonia, Royal Liverpool Philharmonic, and the Aurelian Ensemble, and has performed at the Wigmore Hall, Royal Festival Hall, Purcell Room and live on BBC Radio 3.

She has been a finalist in the Yamaha Woodwind and Brass scholarships, a woodwind finalist in the BBC Young Musician of the Year and has represented Great Britain in the European Music for Youth in Weimar. In addition to her solo performances and Radius, Charys plays regularly with duo partner Graham Caskie at music societies around the country, and with The Zephyr Ensemble, co-founded by Charys at the Royal College of Music.

**JOCELYN LIGHTFOOT (HORN)**

A former member of the National Youth Orchestra and a student at Chetham’s School of Music in Manchester, Jocelyn graduated from the Royal Academy of Music with a first class honours degree and was awarded a Leverhulme Orchestral Fellowship. She has studied with Lizzie Davis, Tim Jackson, Mike Thompson and Richard Watkins.

Jocelyn regularly plays principal horn for many leading orchestras and ensembles including the Orchestra of The Royal Opera House, BBC Scottish Symphony Orchestra, Scottish Chamber Orchestra, Irish Chamber Orchestra and London Chamber Orchestra. She also plays with the Philharmonia Orchestra, Royal Philharmonic Orchestra and London Sinfonietta.
JOHN REID (PIANO)

John Reid read music at Clare College, Cambridge, where he gained an MPhil in musicology before taking up a scholarship to study at the Royal Academy of Music with Michael Dussek. He has also taken lessons in song interpretation with Malcolm Martineau and, privately in Amsterdam, with Rudolf Jansen. His many awards include the 2003 Kathleen Ferrier, Maggie Teyte and English Song accompaniment prizes, the 2003 Birmingham Accompanist of the Year (joint winner) and the 2004 Gerald Moore Award, as well as the Scott Huxley, Flora Nielsen and Richard Lewis-Jean Shanks prizes at the Royal Academy of Music, in addition to which he was awarded the Queen’s Commendation for excellence and appointed the Shinn Junior Fellow by the Academy. He was a founder member of the Royal Academy of Music Song Circle and is an alumnus of the Britten-Pears Young Artist Programme.

ADRIAN SPILLETT (PERCUSSION)

In 1998 Adrian became the first percussionist to win the title of BBC Young Musician of the Year. Adrian then went on to take third prize in the Eurovision Grand Prix for Young Musicians in Vienna. After graduating from the Royal Northern College of Music in 2000 Adrian formed the Percussion Quartet, 4-MALITY, with whom he has performed at many major festivals including the BBC Proms.

Adrian has also performed as a soloist with the BBC Philharmonic, Royal Liverpool Philharmonic, Austrian Radio Symphony, Royal Philharmonic, and Irish Chamber Orchestras. Concerto performances include Macmillan’s *Veni, Veni, Emmanuel*, Joseph Schwantner’s *Percussion Concerto*, and Keiko Abe’s *Prism Rhapsody II*.

In addition to Radius, Adrian has worked with groups such as Birmingham Contemporary Music Group, London Sinfonietta, Music Theatre Wales, Endymion Ensemble, Matrix Ensemble, Northern Sinfonia, Britten Sinfonia, Australian Chamber, Scottish Chamber, Bournemouth Symphony and City of Birmingham Symphony Orchestra.

PRAISE FOR RADIUS

“Spearheaded by composers Ian Vine and Tim Benjamin, Radius specialise in angular, serial, modernism played with commitment and intensity. An enviable assortment of gifted young players ... this concert was brilliantly executed and conceived.”

*SPNM / William May*

“Radius neither attempt to associate themselves with trendy electronic fusion movements nor pander to the proles by sandwiching Mozart with Modern ... Radius are the sum of a remarkable group of parts and demand to be listened to and engaged with”

*The Cherwell / Cara Bleiman*
TIM BENJAMIN (b. 1975)

Tim Benjamin is a composer from the United Kingdom, and has studied with Anthony Gilbert at the Royal Northern College of Music, privately with Steve Martland, and with Robert Saxton at Oxford University. He is the founder and Director of the critically acclaimed contemporary music group Radius.

Tim Benjamin was winner of the BBC Young Musician of the Year Composer’s Award in 1993, at the age of 17, with his work *Antagony*. He also won the Stephen Oliver Trust’s Prize for Contemporary Opera, for his first opera *The Bridge*. Benjamin’s music has been widely performed, by groups including the London Sinfonietta, the BBC Philharmonic Orchestra, and at the BOC Covent Garden Festival, and broadcast on BBC 2 and BBC Radio 3.

Past commissioners include the European Community Chamber Orchestra (*Möbius*), the Segovia Trio (*Hypocrisy*), the BBC Philharmonic Orchestra (*Un Jeu de Tarot*), and the London Design Festival (his second opera, *The Corley Conspiracy*). Tim Benjamin lives and works in London, UK, and also plays the trombone.

www.timbenjamin.com

IAN VINE (b. 1974)

Ian Vine, Artistic Director of Radius, was born in England and spent his formative years in Libya and Hong Kong. He studied at the Royal Northern College of Music with Anthony Gilbert and graduated in 1997. He has also studied privately with Simon Holt. Between 1999 and 2004 Ian was Tutor in Electro-Acoustic Music at the Royal Northern College of Music, and also taught for a time at MANTIS, the electro-acoustic studios at The University of Manchester. His music is performed across Europe, and has been broadcast worldwide and televised on BBC 2 and Radio Televisión Española.

Commissioners include: The London Sinfonietta (*three black moons*); Huddersfield Contemporary Music Festival (*oro y sombra*); Matthew Herbert (*writing on water*); ensemble recherche / HCMF (*shadow grounds*); 4-MALITY (*siri2*); Kantak (*ten white leaves*); [rout] (*blood on red*).

From 2002 he has worked with members of the London Sinfonietta as part of the *Blue Touch Paper* project. The initiative aims to give composers time to experiment and innovate with the resources of the London Sinfonietta, by establishing long term working relationships between composers and performers.

www.ianvine.com
IANNIS XENAKIS (1922 – 2001)

Iannis Xenakis was a Greek composer and one of the most important modernist composers of the 20th century. He was a major figure in the postwar development of musical modernism, and studied music composition with Arthur Honegger, Darius Milhaud, and Olivier Messiaen. He is particularly remembered for his pioneering electronic and computer music, and for the use of stochastic mathematical techniques in his compositions, including probability, game theory, and Boolean algebra. In keeping with his use of probabilistic theories, many of Xenakis’ pieces are, in his own words, “a form of composition which is not the object in itself, but an idea in itself, that is to say, the beginnings of a family of compositions”.

MORTON FELDMAN (1926 – 1987)

A key figure in modern music, Feldman was a pioneer of aleatoric music and indeterminate music. His compositions are characterized by their quietness, slowness, and often by their extreme length, especially in his later music. In 1949 Feldman met John Cage, commencing an artistic association of crucial importance to music in America in the 1950s. Cage was instrumental in encouraging Feldman to have confidence in his instincts, which resulted in totally intuitive compositions. He never composed with systems, working from moment to moment, from one sound to the next. His friends during the 1950s in New York included the artists Mark Rothko, Philip Guston, Franz Kline, Jackson Pollock and Robert Rauschenberg who influenced Feldman to search for his own sound world, one that was more immediate and more physical than had existed before. Morton Feldman moved to Buffalo, New York in 1971, where he taught composition and orchestration until his death in 1987.

ANTHONY GILBERT (b. 1934)

Anthony Gilbert studied with Mátyás Seiber, Alexander Goehr, Anthony Milner, and later with Gunther Shuller at Tanglewood. Gilbert has been closely involved in the promotion of performances of new music, serving on the committees of the Society for the Promotion of New Music, the ICA Music Section, the British and Sydney Sections of the ISCM and the New Music Panel of North West Arts. He was Founder Member, Chairman and Artistic Director of New Music Forum, Manchester, and Founder and Artistic Director of AKANTHOS, the new music ensemble of the RNCM. Until his retirement at the end of 1999 Anthony Gilbert was Head of Composition and Contemporary Music at the Royal Northern College of Music in Manchester. He is published by the University of York Music Press (since 1994) and Schott (works prior to 1994).

CLAUDEVIVIER (1948 – 1983)

Born in Montréal of unknown parents, many consider Claude Vivier the greatest composer Canada has yet produced. At the age of 34, he was the victim of a shocking murder, leaving behind some 49 compositions in a wide range of genres, including opera, orchestral works, and chamber pieces. György Ligeti once called Vivier “the finest French composer of his generation.”
Although a student of Stockhausen, Vivier ignored the avant-garde dictum against the expression of individuality through music. Both directly and indirectly, the themes of his compositions were inspired by his unknown family origins, his search for his mother, his religious vocation, his homosexuality and even his premature death: Vivier spent the last months of his life in Paris; on March 12, 1983, Vivier was found stabbed to death in his apartment. His final work was the unfinished *Glaubst du an die Unsterblichkeit der Seele*, whose thematic development converges in a dramatic way with the violent death of the composer.

**SIMON HOLT (b. 1958)**

Shortly after graduating from the Royal Northern College of Music (where he studied with Anthony Gilbert), Simon Holt was firmly established on the new music circuit with a series of commissions and fruitful collaborations with the London Sinfonietta and the Nash Ensemble. Influenced by Messiaen, Xenakis and Feldman as well as visual artists such as Goya, Giacometti and Brancusi, his music is complex, dramatic and often enigmatic. The intricate internal structures of his works are concealed by a seemingly impulsive nature. During the 1980s he worked primarily in complex soundworlds, while since the 1990s the dense textures have often been offset by Feldmanesque moments of calm, that Holt refers to as ‘still centres’.

**LAURENCE CRANE (b. 1961)**

Laurence Crane studied with Peter Nelson and Nigel Osborne, and is closely associated with the ensemble Apartment House. Piano music has been an important feature of his work and pianists who have performed his solo piano pieces include Michael Finnissy, Marc Couroux, and Tim Parkinson; two of his piano pieces, were commissioned by the Associated Board for publication in the Spectrum series. Crane’s music has been broadcast and presented at festivals both in Britain and internationally.

**PAUL NEWLAND (b. 1966)**

Paul Newland has studied with Anthony Gilbert, Sir Harrison Birtwistle, Jo Kondo, Michael Finnissy and Simon Holt and in 1995 co-founded [rout], a collection of musicians dedicated to collaborative inter-disciplinary performance. Paul has received a number of awards including the RPS Composition Prize 1990, and a Paul Hamlyn Foundation Award in 1993. Paul is currently Professor of Composition at both the Guildhall School of Music and Drama and at Trinity Laban, London.

**LARRY GOVES (b. 1980)**

Larry Goves studied with Anthony Gilbert and Michael Finnissy, and teaches composition at the Royal Northern College of Music. His music has been performed by the BBC Philharmonic, The Hallé, Ixion Ensemble, the Continuum Ensemble, 175 East and many others. He has received numerous awards and has been financially supported by the RVW Trust and the Arts and Humanities Research Council. He is on the Society for the Promotion of New Music’s shortlist and is currently on the London Sinfonietta’s *Blue Touch Paper* scheme.
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Tim Benjamin
Founder and Director, Radius

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