



Radius
Wigmore Hall
Friday 20th April 2007
7.30pm

PROGRAMME

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Wigmore Hall, London: Friday 20th April 2007, 7.30pm

Ian Vine	<i>underpaintings</i> (2005)
Louis Andriessen:	<i>Tuin van Eros (Garden of Eros)</i> (2003)
Tim Benjamin:	<i>Prelude I for solo piano</i> (2005)
Anthony Gilbert:	<i>Moonfaring</i> (1983)

– Interval 20 minutes –

Jo Kondo:	<i>Aquarelle</i> (1990)
Elliot Carter:	<i>Esprit Rude /Esprit Doux II</i> (1994)
Luciano Berio:	<i>Sequenza VIII</i> (1976)
John Cage:	<i>Five</i> (1988)
Tim Benjamin:	<i>Five Bagatelles</i> (2006)

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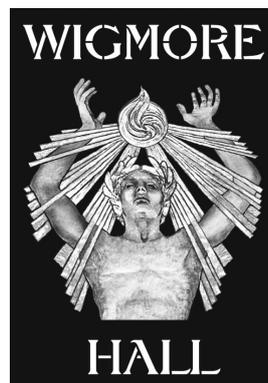
Director:	Tim Benjamin
Artistic Director:	Ian Vine
Violin & Leader:	Daniel Rowland
Cello:	Oliver Coates
Flute:	Jennifer George
Clarinet:	Charys Green
Piano:	John Reid
Percussion:	Adrian Spillett

Plus Special Guest: Berenika

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Location, Location, Location?

Introduction by Radius Director Tim Benjamin

Welcome to Radius.

Our programme this evening draws upon the work of a truly international array of composers, from the USA, the UK, the Netherlands, Italy, and Japan. The composers are nationals of these countries; but where is their music really “from”? Answering this question should provide an insight into the various connections between these composers: musical connections, scholarly connections, personal connections.

To begin with: Ian Vine, whose new work *underpaintings* we present tonight, lives in Manchester, which is where I met him when we studied together at the Royal Northern College of Music with Anthony Gilbert, who is also featured in tonight’s programme. All three of us “from” Manchester, then? Although both Ian and Anthony continue to live in the North-West – I have since moved to London – their music could hardly sound more different. Indeed, it is the time they have spent in very different parts of the world that has shaped the music we will hear tonight. Ian grew up in Hong Kong, and Anthony Gilbert’s time in Australia had a pronounced and audible effect on his music, as illustrated powerfully in tonight’s performance of *Moonfaring*.

Perhaps a closer relation, musically speaking, to Ian Vine’s music might be found in composers Jo Kondo (*Aquarelle*) and John Cage (*Five*). Both of these works share a sense of thoughtful introspection, worlds of texture, timbre, and a meditative atmosphere. Indeed, Cage’s ideas on *Zen* have been a strong influence on Vine, as have the works of Morton Feldman (along with John Cage, also from New York City).

Yet one aspect of Kondo’s music – indeed, a strong influence in many of his works – is the *hocket* (a rhythmic linear technique using the alternation of notes, pitches, or chords), but the *hocket* is today virtually synonymous with the work of another of tonight’s composers, Louis Andriessen: another musical connection. Listening to *Aquarelle* and *Tuin van Eros* this evening, however, is a vivid illustration of the different approaches taken by composers from shared starting-points.

Louis Andriessen had a very profound influence on my personal musical direction. It was during a performance of his *De Snelheid* that I first knew that I *must* compose, and during which I experienced a “lifting of the veil” onto a new world of sound very different from the music of my childhood. Although some of the sounds of *De Snelheid* may (just!) be audible in the first of my works performed tonight (*Prelude I for solo piano*), the work of Andriessen is very remote from my second, *Five Bagatelles*. Indeed, of the various bits of the music rattling around in my mind that the *Bagatelles* tip their hats to, both European minimalism and Feldman-esque trance-like atmospheres are clearly absent.

From European minimalism, to the American version: when we think of modern quintessentially American music, we might immediately think of Steve Reich and John Adams, or we might think of Morton Feldman and John Cage. But arguably the leading light of American music today is Elliott Carter, a most remarkable composer still working (and attending international concerts) in his 99th year. Carter’s *Esprit Rude / Esprit Doux II*, which we perform this evening, makes much use of complex rhythmic relationships between musical materials. Both Kondo and Andriessen have also taken a mathematical approach to their work, but the difference in the resulting music is stark.

To my ears, Carter's *Esprit Rude / Esprit Doux II* sounds much more "continental European" than it does "American". The closest relation, musically, in tonight's programme is perhaps Luciano Berio's *Sequenza VIII*. Is there a connection?

Berio studied in the United States at Tanglewood in the early 1950s (with an Italian, Luigi Dallapiccola), and later that decade he attended the New Music Summer School at Darmstadt, which was a famously influential meeting-place of many leading composers of the late 20th century. It was at Darmstadt that Berio met (French) composer Pierre Boulez (to whom Carter's *Esprit* is dedicated as a 70th birthday gift) and it was during this decade that Berio became interested in the technique of serialism. In identifying connections between composers, it is interesting and perhaps revelatory to note that Louis Andriessen was a student of Berio, in both Milan and Berlin.

Where do all these connections lead us? Is there really a sense of "location" in a composer's music, and to what extent does a composer's teacher influence their music? I've claimed above that Andriessen had a powerful effect on my music; perhaps it's just coincidence that my first composition teacher, Steve Martland, was a student of Louis Andriessen. Both Ian Vine and I first met Louis Andriessen in Manchester, where we were students of Anthony Gilbert; he in turn is a contemporary of Manchester composers Peter Maxwell Davies and Harrison Birtwistle, but between the five of us, is it even remotely possible to identify a common sense of "Manchesterness" – or even "Britishness" – in our music?

Far more powerful, I believe, are the musical connections composers spark in each other, and in particular those musical connections between a teacher of composition and his student. I still have on my bookshelf the copy of Andrew Ford's *Composer to Composer* which Steve Martland gave to me in 1994 to send me on my way to university. Perhaps it is indeed "composer to composer" that our musical ideas most effectively spread.

Tim Benjamin
Founder and Director, Radius

Programme

Ian Vine: *underpaintings* (2005)

World Premiere

underpaintings is one of a series of works in which various aspects of painting techniques are explored.

An underpainting is the initial layer the artist makes as a guide for the subsequent layers. In other works, I have used a musical underpainting which is later 'painted' over with other material, often to the extent that it isn't audible, but remains in essence – it colours the surface.

In *underpaintings*, I have made a piece that is stripped of those additional layers – a move towards simplicity. In a sense, there are four simultaneous underpaintings – the work is for clarinet, violin, cello and piano - each instrument outlines a version of the same overall shape.

Ian Vine

Louis Andriessen: *Tuin van Eros* (2002)

Tuin van Eros (*Garden of Eros*) is based upon an idea which is unusual, if not completely wrong for a string quartet: a piece for solo violin, accompanied by three string instruments. While composing it, I realised that this idea was not far away from the roots of the string quartet: Haydn's early quartets. However, the piece does not sound like Haydn.

The title comes from a long and beautiful love poem in 50 quatrains written by Jan Engelman in 1934. I follow the sentiment of the poem somewhat loosely in the music, but the structure of the poem quite rigidly: the piece contains as many beats as the poem contains syllables.

The work lasts 12 minutes and is written for Arditti Quartet, to the memory of my brother Jurriaan, the composer.

Louis Andriessen

Tim Benjamin: *Prelude I* (2005)

"A tortoise playing football would be –" Achilles was beginning.

" – an anomaly, of course," the Tortoise hastily interrupted. "Don't wander from the point. Let's have Z first, and football afterwards!"

from Lewis Carroll: *What the Tortoise Said to Achilles*

Tim Benjamin's *Prelude I* is the first of a series of works for solo piano, which examine the nature of form, self-representation, and self-reference. These works are strongly influenced by Hofstadter's seminal work *Gödel, Escher, Bach: An Eternal Golden Braid*, which debates the question of consciousness, and attempts to discover what "self" really means. The book uses the drawings of Escher and the music of Bach to illustrate problems in mathematics and logic, alongside numerous amusing and highly illustrative dialogues between Achilles, a Tortoise, and others, based on Lewis Carroll's *What the Tortoise Said to Achilles*.

In *Prelude I*, Benjamin portrays such a conversation through the classical "Rondo" form, which is the subject of investigation in this music. In classical music, the word *Rondo* refers to both a form, in which a principal theme (or "refrain") alternates with one or more contrasting themes (or "episodes"), and also to a character-type: music that is fast, and vivacious. In the imagined conversation of Benjamin's *Prelude I*, strangers meet on the road to a common destination. Benjamin has suggested that the road (the refrain, in this work) is the road to Rome, and the strangers (i.e. the episodes) might be as diverse as Achilles with the Tortoise, Julius Caesar, Zeno, or St Paul. The refrain is easily identified as grand, imperial, and overbearing music, and although the episodes are initially readily identifiable – frenetic, breathless, schizophrenic, and perhaps paranoid – they soon begin to conflict, to interrupt each other: the strangers are each concerned with their own agenda, and only want to tell the others, and not to listen. In this aspect of the Rondo, in which themes "tell" but do not "listen", Benjamin finds fertile ground and offers a fresh perspective on the classical form and character-type.

This *Prelude* was commissioned in 2005 by the internationally acclaimed pianist Berenika, who also performs as a Radius special guest tonight. Berenika also gave the world premiere, in Oxford, on 1st May 2006.

Jemima Bannit

Anthony Gilbert: *Moonfaring* (1983)

Certain tribal peoples in Australia, Papua and Niugini are said to believe that when great leaders or teachers die their spirits journey to the far side of the moon, where they wait until summoned at time of great need. The last rites for such figures are reportedly elaborate, and must only be undertaken at around full moon. The rites are given secret names, and chants (*biduz*) are made in celebration of their great strengths, also described by secret names lest they be stolen on the journey. All their weaknesses are summarised in one tumultuous clamour, called by one tribe *kumara*, which a koodook – a giant nightjar – sweeps down and swallows up in its gape. To be doubly sure, the *kumara* is usually repeated. Finally, the dead leader's spirit, armed with all its best qualities, is despatched on its moonfaring journey, with directions contained in an elaborate 'song-line' performed by principals in the ceremony, and here called *chandra*.

Moonfaring, for cello and percussion, seeks to represent these rites in western musical terms. It was written after extended periods of work in Australia, in memory of dedicated teacher Barbara Cox, who died in 1982 and was a close friend of the composer. The revised version was given its first full performance at the Sydney Opera House in 1986 by David Pereira and Graeme Leak. In its complete form it has seven movements:

- I. *Ganhumara*: the summoning of the spirit by its secret name;
- II. *Charada*: the first enumeration of virtues;
- III. *Biduz*: the drone and celebration of virtues (suggestions of dijeridoo, with wooden percussion and bells), followed by *Kumara I*;
- IV. *Waianga*: trance-preparation, followed by *Kumara II*;
- V. *Ganhumara-otherworld*: the transformation of the spirit in readiness for its journey;
- VI. *Koodook*: the passage of the frogmouth or nightjar;
- VII. *Chandra*: the song-line for the moon-journey.

The work also exists in two shortened forms. The one performed tonight omits movement V.

Anthony Gilbert

Interval – 20 minutes

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

Jo Kondo: *Aquarelle* (1990)

Aquarelle, for percussion and piano, was written in 1990 for Tom Goldstein and his piano partner. The main percussion instrument is the vibraphone. Besides, five cowbells and a gong are also used. In this composition my primary concern was to point out both the subtle differences and similarities between the timbral qualities of vibraphone and piano. For that purpose I treated both instruments alternately, creating between them a very slow rocking rhythm.

Jo Kondo

Elliott Carter: *Esprit Rude / Esprit Doux II* (1994)

Esprit Doux/Esprit Rude II, for flute, clarinet and marimba, was composed for the celebration of Pierre Boulez's 70th birthday on March 30, 1995 in Chicago. The title, translated as 'rough breathing/smooth breathing', refers to the pronunciation of classical Greek words beginning with a vowel or an R. With *esprit rude* (rough breathing) the initial vowel (or R) is to be preceded by a sounded H, and is indicated by a reversed comma above the letter. With *esprit doux* (smooth breathing) the initial vowel is not to be preceded by H and is indicated by a comma above the vowel. In the Greek for 'seventieth year' – transliterated as *hedomèkoston etos* – the initial epsilon of the first word has a rough breathing sign while the epsilon of the second has a smooth one.

The score ends with the motto:

B flat	C	A	E		
B (O)	U	L	E	(Z)	(Using both the French and German names of the notes)
		t	a		

Elliott Carter

Luciano Berio: *Sequenza VIII* (1976)

*for you I have multiplied my voices, my words, my vowels
and now I cry out that you are my vocative*

Composing *Sequenza VIII* was for me like paying a personal debt to the violin, which I see as one of the most enduring and complex instruments in existence. If almost all my other *Sequenzas* develop a very restricted choice of instrumental possibilities and of soloistic behaviour as far as they will go, *Sequenza VIII* presents a broader and more historical image of the instrument.

Sequenza VIII leans constantly upon two notes (A and B) which, as in a chaconne, provide a compass for the work's rather diversified and elaborate progress, in which polyphony is no longer virtual, as in other *Sequenzas*, but real. And it's through this that *Sequenza VIII* also becomes, inevitably, a homage to that high-point of music, the *Chaconne* of the *Partita in D minor* by Johann Sebastian Bach, in which violin techniques of the past, present, and future co-exist.

Sequenza VIII was written in 1976 for Carlo Chiarappa.

Luciano Berio

John Cage: *Five* (1988)

In two groups of compositions from his last years – *Music for _____* and the "number piece" series – John Cage attempted to reconcile the experimental, process-oriented character of his mature compositions with the idea of a musical work or object. In the "number piece" series in particular (of which *Five* is the subject of tonight's performance), Cage believed that he had finally discovered a way to write music that had harmony, which he now defined as sounds noticed at the same time.

In *Five*, Pitches and dynamics are set, but the instrumentation is free, provided one can play or sing the tones in the proper ranges. There is no overall score but just five single parts, each consisting of

five lines with each line containing a maximum of three notes. Time periods are indicated for each of the five lines; each performer is free to choose the start and end of the given notes, provided that the notes are “brushed” in and out during the specified durations. In tonight’s performance, an Apple Mac computer displays a large counter to the performers, allowing for a synchronised and accurate co-ordination of the time periods; previous performances have used large clocks or individual stop-watches.

In its relative freedom of execution within given time periods, *Five* is reminiscent of his earlier *Musicircus* (1967), conceived by Cage and essentially an extension of the “Happenings” from the 1950s. The first *Musicircus* featured multiple performers and groups in a large space who were all to commence and stop playing at two particular time periods, with instructions on when to play individually or in groups within these two periods. The result was a mass superimposition of many different musics on top of one another as determined by chance distribution, producing an event with a specifically theatrical feel. Many *Musicircuses* have subsequently been held, and continue to occur even after Cage’s death.

Five was first performed by John Cage (piano) and the Kronos Quartet on 6 June 1988, and is dedicated to Wilfried Brennecke and the Wittener Tage für neue Kammermusik.

Ian Vine / Tim Benjamin

Tim Benjamin: *Five Bagatelles* (2006)

World Premiere

In Tim Benjamin’s *Five Bagatelles*, the listener is taken on a journey through the composer’s personal musical memory. Dramatic, terse, and often amusing, the five movements provide an acerbic commentary on music as diverse as folk idioms – Bartók and Dvořák here, not Vaughan Williams and Henry Wood – and mid-20th century modernism, 1930s swing and Romantic elegy. These idioms, however, are not encountered with a straight face. The music is twisted, turned, and the composition subversive, tongue-in-cheek; unlikely combinations are found side-by-side or even on top of each other. The music is dissected and questioned, half-remembered and re-heard.

Nothing is quite as it seems in this music: during the fourth movement, for example, after an extended, “serious”, and agitated flute solo the listener is launched into a wheezy, imaginary Wesleyan or Anglican hymn-tune. Is this a memory of hours spent as a boarding-school chorister? During rehearsals, Benjamin compared this movement to an impassioned and pious sermon given by an earnest preacher – but then exhorted the performers to imagine that the irreverent Reverend was “wearing ladies’ underwear”.

- I. Animato, ritmico – Rustico – Com primo
- II. Adagio, con spirito – Grazioso, non troppo allegro – Tempo I
- III. Allegro, capriccioso – Presto, agitato – Più presto
- IV. Agitato, scherzando – Solenne, religioso
- V. Largo

Jemima Bannit

Artist Biographies

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 performed with orchestras in Oporto, Bratislava, Poznan, Glasgow, Lisbon, Baden-Baden, Basel, St. Petersburg, Amsterdam, Antwerp and The Hague working with conductors such as Andrei Boreiko, Djanzug Khakidze, Viktor Liberman, Lawrence Foster, Diego Masson, Lev Markiz, James Laughran and Jaap van Zweden.

An accomplished recitalist, Daniel has performed in places as diverse as the Amsterdam Concertgebouw, Washington, Paris, the Szymanowsky House in Zakopane (Poland), Porto, Brussels, Catania and Trinidad. A passionate chamber musician, Daniel has recently performed at chamber music festivals in Stellenbosch (South Africa), Zilina (Slovakia), Povoia de Varzim (Portugal), Catania (Italy).

He was the leader of the Allegri String Quartet in London, with whom he performed widely, and at present he leads the Breitner String Quartet, which in 2006 made its successful debut in Amsterdam, where 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 like 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.

His violin is by Lorenzo Storioni, Cremona, 1776.

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.

Oliver made his London debut at the age of 15, with the Haydn *C Major Concerto* in St. John's, Smith Square. Since then, he has performed as a soloist and chamber musician around the world, including three solo concert tours of Japan, performing concertos with the Hibiki Strings. In the centenary year of Dvořák's death, he gave six performances of the concerto in different countries, including Estonia, Helsinki, Italy and across the UK. Oliver is frequently invited to take part during international music festivals, such as the Manchester Cello Festival, the Chopin Festival in Paris, the Apeldoorn Chamber Music in the Netherlands and the London Soloists Chamber Orchestra Cello Festival.

He has given the world premieres of works for solo cello written for him by Elena Firsova, Alicia Grant, Graham Williams and Stéphane 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.

Much more new music written especially for Oliver is forthcoming, including new works by Alicia Grant, Robert Fokkens and Danny Driver. In January he performed Sofia Gubaidulina's *Seven Words* for cello, bayan and string orchestra at the Royal Academy in the presence of the composer. Last March, he gave the premiere of a work for cello and choir by Matt Rogers in the Snape Maltings Concert Hall, Aldeburgh: a work commissioned by the Education Department of Aldeburgh Productions and performed in conjunction with the children of Elm Tree Primary School, Lowestoft, which has one of the country's few remaining specialist units for deaf and hearing impaired children.

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. As a postgraduate she secured financial awards from the Musicians Benevolent Fund, Martin Fund and Ann Driver Trust: she also won a Rayne Foundation Award and Keith Pearson Award.

Charys' solo performances have included recitals at the Royal Festival Hall and at the Fourth British Clarinet Congress. She has performed concertos with the Philharmonia, Royal Liverpool Philharmonic Orchestra and the Aurelian Ensemble. In competitions 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. Charys plays regularly with duo partner Graham Caskie at music societies around the country.

Chamber music has played an important role in her musical career to date. As a founder member of The Zephyr Ensemble of London, formed in 1997 at the Royal College of Music, she has enjoyed major successes with the group including recitals at the Wigmore Hall, Royal Festival Hall, Purcell Room and live performances on BBC Radio 3. Major awards and prizes have included the Tunnell Trust (2004), Martin Musical Scholarship Fund Ensemble Prize (2003), Countess of Munster recital scheme, Park Lane group award, Tillett Trust (2002) and a Maisie Lewis Award. Charys' work with the ensemble came full circle in 2002 when the group was awarded a Junior Fellowship to the Royal College of Music. The group have also been involved in education and community work as ensemble in residence at Chelsea and Westminster Hospital and on the *Live Music Now!* scheme. She has been involved in chamber music with other ensembles including the Allegri, Pavao, Badke, Emperor and Carducci Quartets.

Currently, Charys is on trial for co-principal clarinet with English National Opera and principal clarinet with City of Birmingham Symphony Orchestra and Northern Sinfonia. Orchestras that she freelances with include, amongst others, the London Symphony Orchestra, BBC Symphony Orchestra, Royal Philharmonic Orchestra, London Chamber Orchestra, Guildford Philharmonic Orchestra and Bournemouth Symphony Orchestra.

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 RAM. In recognition of his achievements, he was awarded the Queen's Commendation for excellence by the Academy on graduating last summer, as well as the Shinn Junior Fellow for the academic year 2004-5.

John has performed at the Norfolk and Norwich, Salisbury, Winchester and Oxford Lieder Festivals and in the Birmingham Conservatoire, and has given recitals with Joan Rodgers and with Anthony Rolfe Johnson and the Artea Quartet. He made his Wigmore Hall debut in May 2004 with Lucy Crowe and has also given concerts at the Purcell Room (as a Park Lane Group Young Artist in 2004 and with RAM colleagues as part of the Maxwell Davies Festival in April 2005), St. John's Smith

Square and the Linbury Studio. He was a founder member of the Royal Academy of Music Song Circle and is an alumnus of the Britten-Pears Young Artist Programme. Plans for Autumn 2007 include recitals at Wigmore Hall and the Oxford Lieder Festival with Lucy Crowe and Alexandra Sherman, at the Lucerne Festival with trumpeter Alison Balsom and at the Queen Elizabeth Hall with violinist Thomas Gould.

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.

4-MALITY have performed in nearly all the British music festivals including the BBC Proms, numerous TV and radio broadcasts, and overseas tours. As well as a recent tour to Australia, 4-MALITY was proud to be the first British percussion group to take part in the Taipei Percussion Festival in Taiwan.

Adrian has also made his debut 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*, the world premiere of Dinuk Wijeratne's *Percussion Concerto*, and Keiko Abe's *Prism Rhapsody II*.

Away from solo work, 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.

Other recent projects include a performance with the Korean Dance Company at the Seoul Performing Arts Festival, and a performance for the Royal Opera House of Cathy Marston's *Ghosts*. Adrian has just completed two UK tours later, with 4-MALITY and with Richard Benjafield's group, *Three Strange Angels*.

www.aidys.co.uk

Berenika: Piano

Berenika's performances have taken her all over the world. She has appeared with the Pittsburgh Symphony and Asheville Symphony under Daniel Meyer, with the Toronto Symphony Orchestra under Jukka Pekka Saraste, the National Arts Centre Orchestra of Canada under Erich Kunzel, the Penderecki Festival Orchestra under Heinrich Schiff, the Boston Civic Symphony under Max Hobart in Jordan Hall, the Winnipeg Symphony Orchestra, the RIC Symphony Orchestra, the Bialystock Philharmonic, Sinfonia Varsovia, Camerata New York, the Canadian Chamber Orchestra, the Christ Church Orchestra and the Aspen Sinfonia among others. Recently she gave a tour of South America as a soloist with the Youth Orchestra of the Americas performing in the major concert halls of Brazil, Panama, Peru, Uruguay, Costa Rica and Argentina, including the Teatro Colon, Buenos Aires for enthusiastic audiences. She was chosen to give a performance of the new Penderecki Piano Concerto with the Poznan Filharmonic for the composer's 70th Birthday. She also performed at Rockhotel Pianofest in New York and in the Allen Room, Jazz at Lincoln Center.

Berenika is the recipient of the prestigious Leonard Bernstein Scholarship at Harvard, the Arthur W. Foote prize of the historic Harvard Musical Association which has hosted such artists as Ferruccio Busoni, the John Knowles Paine Fellowship, the Canada Council for the Arts Award; she is the winner of the 1998 Nakamichi Piano Competition at the Aspen Music Festival and the winner of the 10th Anniversary YTV Achievement Award, which recognized her as Canada's top young instrumental performer when she was just 16.

Berenika made a critically acclaimed live recording of the Beethoven *Piano Concerto No. 3* with Sinfonietta Cracovia under John Axelrod, distributed by Universal Music Group. Berenika is also the international spokesperson in all media for Casio Inc., Japan's Privia, a new line of digital pianos. Berenika's performances have been widely broadcast on television and radio, appearing on Bravo!, the CBC, CityTV, YTV, MDR Germany, WCQS, and the BBC. She was a featured performer on New York radio station WQXR's McGraw Hill Young Artist Showcase, hosted by Robert Sherman.

Berenika was the Leonard Bernstein Fellow at the Tanglewood Music Center giving performances at Tanglewood on Parade, the Festival of Contemporary Music, the Steinway Recital series and in collaboration with the Mark Morris Dance Group at Jacob's Pillow. She was a New Horizons Fellow at the Aspen Music Festival, and also attended the Verbier Festival, Switzerland and the International Summer Academy Mozarteum in Salzburg.

Berenika started to play piano at age 4; by 5 she already won her first piano competition and at 9 she performed as concerto soloist with the Sault Ste Marie Symphony Orchestra. Coming from a northern Canadian town, she moved to New York to attend the Juilliard School and Professional Children's School at age 13. While Berenika might not resemble a scholar, having been photographed by celebrity photographer Douglas Kirkland and dressed in Halston, it is truly astonishing that in the midst of all her travelling, concerts and rehearsals, Berenika graduated magna cum laude from Harvard University in both Music and Government. Her honors thesis was on arts policy, a subject very close to her heart. She is currently reading for an MPhil in Performance and Musicology at Christ Church, Oxford University.

www.berenikaonline.com

Composer Biographies

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, and Steve Martland. He is currently at Oxford University reading for a doctorate in composition.

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 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. In 2006 he founded the contemporary music ensemble Radius, of which he is the Director.

Past commissioners include the European Community Chamber Orchestra (*Möbius*), the Segovia Trio (*Hypocrisy*), Berenika (*Prelude I for solo piano*), the BBC Philharmonic Orchestra (*Un Jeu de Tarot*), and Rhydian Griffiths (*Concerto for Trumpet and Orchestra*).

In addition to the trombone, Tim plays to a reasonable standard the piano, organ, and bass guitar. Moreover, he makes a point of learning to play, in principle, any instrument he writes for; to date this includes all the instruments of a typical symphony orchestra, and many more besides. Outside the world of contemporary classical music, Tim played bass guitar for several years in a punk band named "Monkfish", and has collaborated on several projects with Steven Severin, formerly of punk legends Siouxsie and the Banshees.

In 1999 Tim Benjamin founded a digital television technology company, Caiman Technologies, which grew to 25 people and experienced much success in the UK, Europe, and the USA. He sold his stake in 2001 to a venture capital organisation. Tim Benjamin is actively interested in politics, and stood as a candidate for Oxford City Council in the local elections of 2006. Although he polled a respectable 230 votes, he was not elected, no doubt to the great relief of the residents of Oxford.

www.timbenjamin.com
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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 Espanola.

Commissioners include: The London Sinfonietta (*three black moons*, Hayward Gallery, April 1999); Huddersfield Contemporary Music Festival (*oro y sombra*, HCMF, 2002); Matthew Herbert (*writing on water*, CD on Accidental); ensemble recherche / Huddersfield Contemporary Music Festival (*shadow*

grounds, HCMF, November 1999); 4-MALITY (*siri2*, Newbury International Spring Festival, May 2000); *Kantak* (*ten white leaves*, September 2000); [rout] (*blood on red*, HCMF, November 2000).

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. *Blue Touch Paper* is funded by the Gulbenkian Foundation, the PRS Foundation and the Michael Vyner Trust.

Current and recent projects include a work for an art gallery in Berlin for live instruments and multi-channel electronics; an ensemble piece for the London Sinfonietta; and a piece for the Hallé Orchestra performed in the Bridgewater Hall, Manchester in October 2006.

www.ianvine.com

Louis Andriessen (b.1939)

Andriessen was born in Utrecht in 1939 into a musical family: his father Hendrik, and his brother Juriaan were established composers in their own right. Andriessen studied with his father and Kees van Baaren at the Hague Conservatory, and between 1962 and 1964 undertook further studies in Milan and Berlin with Luciano Berio. Since 1974 he has combined teaching with his work as a composer and pianist. He is now widely regarded as the leading composer working in the Netherlands today and is a central figure in the international new music scene.

From a background of jazz and avant-garde composition, Andriessen has evolved a style employing elemental harmonic, melodic and rhythmic materials, heard in totally distinctive instrumentation. His acknowledged admiration for Stravinsky is illustrated by a parallel vigour, clarity of expression, and acute ear for colour. The range of Andriessen's inspiration is wide, from the music of Charles Ives in *Anachronie I*, the art of Mondriaan in *De Stijl*, and medieval poetic visions in *Hadewijch*, to writings on shipbuilding and atomic theory in *De Materie Part I*. He has tackled complex creative issues, exploring the relation between music and politics in *De Staat*, the nature of time and velocity in *De Tijd* and *De Snelheid*, and questions of mortality in *Trilogy of the Last Day*.

Andriessen's compositions have attracted many leading exponents of contemporary music, including the two Dutch groups named after his works, De Volharding and Hocketus. Other eminent Dutch performers include the Schoenberg Ensemble, the ASKO Ensemble, the Netherlands Chamber Choir, the Schoenberg Quartet, pianists Gerard Bouwhuis and Cees van Zeeland, and conductors Reinbert de Leeuw and Edo de Waart. Groups outside the Netherlands who have commissioned or performed his works include the San Francisco Symphony, BBC Symphony Orchestra, Kronos Quartet, London Sinfonietta, Ensemble Modern, Ensemble InterContemporain, Icebreaker, the Bang on a Can All Stars, and the California EAR Unit.

Collaborative works with other artists include a series of dance projects, the full length theatre piece *De Materie* created with Robert Wilson for the Netherlands Opera, and three works created with Peter Greenaway: the film *M is for Man, Music, Mozart*, and the stage works *ROSA*, *Death of a Composer* and *Writing to Vermeer*, premiered at the Netherlands Opera in 1994 and 1999 respectively. Recent commissions include *La Passione* for the London Sinfonietta, *Garden of Eros* for the Arditti Quartet, and *Racconto dall' inferno* for MusikFabrik. Louis Andriessen is published by Boosey & Hawkes.

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Luciano Berio (1925 – 2003)

In the aftermath of the Second World War, many composers of Luciano Berio's generation felt obliged to wipe the slate clean. To a composer with roots as deep in the achievements of the past four centuries as Berio, this was never an option.

His work constantly re-invented continuities where others saw only the possibilities of rupture. Not that he was ever tempted by the assorted nostalgias that haunted some part of the music of the last century. On the contrary, he maintained an insatiable curiosity about the explorations of his contemporaries, musical or otherwise. But his dialogues with literature, with linguistics, with structural anthropology, with ethnomusicology always proved to be the most inventive of piratical raids: seizing the materials that he needed as a musician, and drawing from them creative consequences often far removed from their original context. They are a fraternal "homage", not an imitation.

Beyond his apprentice years of the late forties and early fifties, much the same might be said of his response to his musical contemporaries. His oblique relationship to the post-Webernian mainstream was the first instance of a trait that has remained central to his work ever since. Seizing with relish upon its demonstrations of inexhaustible metamorphic potential, he expanded this into a basic principle: you may always re-write what is already written. The exuberant melodic confidence of his work from the late fifties and sixties – whether the nervous brilliance of the flute *Sequenza I*, or the by now classic lyrical intensity of works written for Cathy Berberian, such as *Circles* or *Sequenza III* – bears witness to the confident authority with which he grasped these means.

Equally, the series of *Chemins* that revisit solo *Sequenzas* demonstrate not just a Joycean "work in progress", but our obligation to treat each completed work as a "listening in progress". But the sixties also saw the first indices of an unwillingness to side-line issues central to his rigorous sense of musical tradition. Where some contemporaries seemed content to treat harmony as simply a sub-category of "texture", Berio insistently returned to the harmonic dimension as central to his larger musical aspirations.

Training his own and his listeners' ears to find their way through the harmonic jungle was at first a matter of brilliantly alert intuition – in, for instance, *Sequenza IV* for piano – but was soon absorbed into a focussed framework, first in *O King*, but then in many subsequent works of the early seventies, by exploring the consequences of harmonic projections from a line. The fruits of this patient process of exploration came in the major works of the eighties and nineties, where harmony resumed its rights as the organising force behind such major theatre works as *La vera storia*, *Un re in ascolto*, and *Outis*, but could equally determine the masterly concision of *Sequenza XIII* for accordion.

Although Berio drew admiration in the late fifties as an exuberant explorer of electronic resources, his vivid empathy for the risks and rewards of live performance tended to gain the upper hand over any disembodied search for "new sounds". However fragile and temporary the community created in the concert-hall by a brilliant performance, it is one that Berio served with singular fixity of purpose. Since the sixties a vigorous inhabitant of McLuhan's "global village" (of which any concert-hall or radio station may propose itself as a temporary microcosm) he asserted music's obligation not only to its own singular history, but also to the re-statement of human concerns that, without such patient and committed reiteration, could so easily evaporate. His is a music that "refuses to forget".

David Osmond-Smith / Universal Edition

John Cage (1912 – 1992)

John Cage left Pomona College early to travel in Europe (1930-31), then studied with Cowell in New York (1933-4) and Schoenberg in Los Angeles (1934): his first published compositions, in a rigorous atonal system of his own, date from this period. In 1937 he moved to Seattle to work as a dance accompanist, and there in 1938 he founded a percussion orchestra; his music now concerned with filling units of time with ostinatos (*First Construction (in Metal)*, 1939). He also began to use electronic devices (variable-speed turntables in *Imaginary Landscape no.1*, 1939) and invented the 'prepared piano', placing diverse objects between the strings of a grand piano in order to create an effective percussion orchestra under the control of two hands. He moved to San Francisco in 1939, to Chicago in 1941 and back to New York in 1942, all the time writing music for dance companies (notably for Merce Cunningham), nearly always for prepared piano or percussion ensemble. There were also major concert works for the new instrument: *A Book of Music* (1944) and *Three Dances* (1945) for two prepared pianos, and the *Sonatas and Interludes* (1948) for one.

During this period Cage became interested in Eastern philosophies, especially in Zen, from which he gained a treasuring of non-intention. Working to remove creative choice from composition, he used coin tosses to determine events (*Music of Changes* for piano, 1951), wrote for 12 radios (*Imaginary Landscape no.4*, also 1951) and introduced other indeterminate techniques. His *4'33"* (1952) has no sound added to that of the environment in which it is performed; the *Concert for Piano and Orchestra* (1958) is an encyclopedia of indeterminate notations. Yet other works show his growing interest in the theatre of musical performance (*Water Music*, 1952, for pianist with a variety of non-standard equipment) and in electronics (*Imaginary Landscape no.5 for randomly mixed recordings*, 1952; *Cartridge Music for small sounds amplified in live performance*, 1960), culminating in various large-scale events staged as jamborees of haphazardness (*HPSCHD for harpsichords, tapes etc.*, 1969). The later output is various, including indeterminate works, others fully notated within a very limited range of material, and pieces for natural resources (plants, shells). Cage also appeared widely in Europe and the USA as a lecturer and performer, having an enormous influence on younger musicians and artists; he wrote several books.

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Elliott Carter (b. 1908)

Born in New York City on 11 December 1908, Elliott Carter began to be seriously interested in music in high school and was encouraged at that time by Charles Ives. He attended Harvard University where he studied with Walter Piston, and later went to Paris where for three years he studied with Nadia Boulanger. He then returned to New York to devote his time to composing and teaching.

With the explorations of tempo relationships and texture that characterize his music, Carter is recognized as one of the prime innovators of 20th-century music. The challenges of works such as the *Variations for Orchestra*, *Symphony of Three Orchestras*, and the concertos and string quartets are richly rewarding. In 1960, Carter was awarded his first Pulitzer Prize for his visionary contributions to the string quartet tradition. Stravinsky considered the orchestral works that soon followed, *Double Concerto for harpsichord, piano and two chamber orchestras* (1961) and *Piano Concerto* (1967), to be "masterpieces".

Elliott Carter has been the recipient of the highest honours a composer can receive: the Gold Medal for Music awarded by the National Institute of Arts and Letters, the National Medal of Arts, membership in the American Academy of Arts and Letters and the American Academy of Arts and

Sciences, and honorary degrees from many universities. Hailed by Aaron Copland as “one of America’s most distinguished creative artists in any field”, Carter has received two Pulitzer Prizes and commissions from many prestigious organizations.

As Carter’s centenary approaches, celebration is already underway. The BBC Symphony Orchestra presented *Get Carter: The music of Elliott Carter* at the Barbican Hall in January 2006. This concert series showcased the breadth of Carter’s compositional output with orchestral works, string quartets, piano pieces, concerti, and more.

Recent recordings of Carter’s music include: *Variations for Orchestra* (Munich Philharmonic Orchestra/James Levine, Oehms 502); *Concerto for Orchestra* and *Concerto for Piano* (Ursula Oppens (piano), Southwest German Radio Symphony Orchestra/Michael Gielen, Arte Nova 277730); *String Quartets 1-4* (Arditti String Quartet, Etcetera Records 2507).

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Anthony Gilbert (b. 1934)

Anthony Gilbert was born in London in 1934. Initially a translator and interpreter by profession he came to composition late, studying first with Mátyás Seiber, then with Anthony Milner and Alexander Goehr at Morley College, London, and later with Gunther Schuller at Tanglewood. He first attracted public attention in the 1960s with a series of brilliant virtuoso works for small ensembles, performed in the international festivals. Notable among these are *Brighton Piece* and *Nine or Ten Osannas*, the latter now commercially available on CD, and, for members of The Fires of London, *Spell Respell for Basses Clarinet and Piano*, and *The Incredible Flute Music*. During this time he began a close association with Schott’s publishers, working his way up from warehouseman to Chief Editor of contemporary music and Head of Production. Leaving London for the North of England in 1970, first as Granada Arts Fellow at Lancaster University and then to teach Composition at the Royal Northern College of Music, he devoted the next ten years to writing larger works. These included an acclaimed *Symphony*, *Ghost and Dream Dancing for orchestra* – in effect a second *Symphony* – and two operas: *The Scene-Machine* for Staatstheater Kassel and *The Chakravaka-Bird*, a BBC Jubilee commission specifically for radio transmission.

Among works for contemporary chamber orchestra, his *Crow Cry* for the London Sinfonietta and *Towards Asâvari* for solo piano and chamber orchestra, a BBC commission for Peter Lawson and the Manchester Camerata, attracted particular attention and are now available on an NMC CD. During the 1980s, largely as a result of extended periods of work in Australia where he headed the Composition Department at the New South Wales State Conservatorium, he focused once again on compositions featuring solo performers: of these, *Moonfaring* for cello and percussion has been particularly often performed as a concert piece and with dancers, and is now available on a CD of works performed by Psappha, Manchester’s leading contemporary ensemble. *Beastly Jingles*, the first of a trilogy of works based on an imaginary Chinese bestiary from J. L. Borges, has been recorded by Jane Manning and Jane’s Minstrels on the NMC label. A good deal of his work during the late 80s was for the virtuoso recorder player John Turner, and included the extraordinary concerto *Igorochki*. From this period also date *Dream Carousels* for wind, Gilbert’s most-performed work and the beautiful orchestral song-cycle *Certain Lights Reflecting*, both inspired by writings of the Tasmanian poet Sarah Day, premièred by the late Susan Chilcott and the CBSO.

This productive decade also included a second and a third *String Quartet*, the latter commissioned for the Arditti and subtitled *super hoqueto ‘David’*. In the 1990s Gilbert again concentrated on virtuoso

pieces, this time featuring percussion. *Ziggurat*, for percussion and bass clarinet, commissioned by the Duo Contemporain, made a particularly strong impression. The major work of the 1990s has been his highly-acclaimed Violin Concerto *On Beholding a Rainbow*, commissioned by the BBC and first performed in January 1999 by Anthony Marwood and the BBC Philharmonic and Rumon Gamba. His last work of the decade was *Vers de Lune*, a song-cycle for Alison Wells and Psappha to words by Aloysius Bertrand. Since then *Another Dream Carousel* has been completed for the Northern Chamber Orchestra, and *Sheer*, for the English Chamber Orchestra. Further works this decade include a fourth *String Quartet* and most recently *Palace of the Winds for 11 string soloists*, commissioned by the Goldberg Ensemble for their 2004 Contemporary Music tour. *Unrise for 10 wind* was written as a substantial birthday gift to Timothy Reynish in recognition of 25 years of fine performances, and *Rose luisante* for the brilliant young accordionist Milos Milivojevic.

Throughout his professional life, Gilbert has been closely involved in the promotion of performances of new music, with several long periods 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.

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Jo Kondo (b. 1947)

Born in Tokyo in 1947, Jo Kondo graduated from the composition department of Tokyo University of Arts in 1972. He spent a year in New York on a scholarship from the John D. Rockefeller III Fund in 1977-78. In 1979 he taught as guest lecturer at University of Victoria, British Columbia, invited by the Canada Council, and in 1986 resided in London as a British Council Senior Fellow. In 1987 he was composer in residence at Hartt School of Music, Hartford, Connecticut, USA, and taught at Dartington International Summer School in England. At present he is Professor of Music at Ochanomizu University in Tokyo, and also teaches at Tokyo University of Arts and Elisabeth University of Music in Hiroshima.

In 1980 Kondo founded the Musica Practica Ensemble, a chamber orchestra devoted to contemporary music, and was artistic director of the group until its disbandment in 1991.

He has written more than eighty compositions, ranging from solo pieces to orchestral and electronic works, which have been widely performed in Japan, North America and Europe and recorded on Hat Art, ALM, Fontec Deutsche Grammophon and other labels. He has received commissions from numerous organisations, and his music has been featured at many international music festivals. Performers associated with his music include the conductor Tadaaki Otaka, the pianist Aki Takahashi, the Ives and Nieuw Ensembles in the Netherlands, the London Sinfonietta and many others.

Kondo has written extensively on musical matters, and since 1979 he has published four books spelling out in detail his own aesthetic and compositional ideas. He is also an associate editor of *Contemporary Music Review*. During 2000 he directed the composition classes at the Dartington International School of Music and was on the jury of the Gaudeamus International Composer's competition, and was a featured composer at the 2005 Huddersfield Contemporary Music Festival.

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