

STANDING JUMP



Digital Discoveries 7



British Music Collection | Sound and Music

1	GRAHAM FITKIN <i>Those Sweet Sweet Melodies</i> Andrew Sparling <i>clarinet</i> • Thalia Myers <i>piano</i>	5'41
2	SAM HAYDEN <i>Anthem</i> [rout]	6'27
3	PAUL NEWLAND <i>Standing Jump</i> [rout]	11'03
4	ALWYNNE PRITCHARD <i>Danaides</i> Apartment House	4'50
5	ALWYNNE PRITCHARD <i>To the Ground</i> Victoria Johnson <i>violin</i>	11'27
6	GEOFF HANNAN <i>Where I Live is Shite / Where I Live is Posh</i> Vanitas	6'41
7	GABRIEL JACKSON <i>Star-Song</i> Vanitas	5'51
	Total timing	52'03

THE MUSIC

[1] **GRAHAM FITKIN**
Those Sweet Sweet Melodies *for clarinet and piano*

This piece, which for me has a frighteningly long title, was written in 1986. The roles of the two instruments are clearly defined throughout the piece. The bass clarinet charges jaggedly across its range from one zone to the next while the piano percussively fragments the piece with chordal stabs and occasional bass. The piece uses vertically symmetrical harmonies from clusters to fifths and is heftily syncopated.

Graham Fitkin

Graham Fitkin (b.1963) is a UK composer. In his music he prefers clarity and a straight forward approach. He has worked with orchestras such as RLPO, Halle, Tokyo Symphony Orchestra and London Chamber Orchestra. He has composed for dance companies such as Shobana Jeyasingh Dance Company, Wayne McGregor's Random Dance, San Francisco Ballet and Bi-Ma. He has collaborated with ensembles including Nederlands Blazersensemble, Smith Quartet, Piano Circus, Ensemble Bash and the Fibonacci Sequence. Performing has always been an important aspect of Graham's work. Two recent projects were *KAPLAN*, for keyboards and live visuals, and *STILL WARM* for multiple electronically manipulated harps and sampler.

[2] **SAM HAYDEN**
Anthem *for ensemble*

This piece is a fractured version of the British National Anthem, created by various quasi-random processes. In particular, each chord of a conventionally harmonised version of the melody was transposed of by a random factor. Continuity is further fractured by a series of pauses isolating each chord from any functional harmonic context. The ensemble divides into two obvious pairs: the E-Violin and Double Bass, mainly playing harmonics and tremolo effects, and the E-Bass and E-Guitar, mainly playing pitch-bend gestures and chords. The CD player plays a series of samples involving a combination of sounds, created by FM-synthesis, time-stretching, convolution and digital distortion, which mix naturally with the heavily over-driven texture of the ensemble. This is my critical response to the Jubilee year of 2002 and nostalgia for the British Empire.

Sam Hayden

Sam Hayden (b. 1968) studied composition with Martin Butler, Michael Finnissy and Jonathan Harvey at the University of Sussex, Joseph Dubiel and David Rakowski at Columbia University, New York, and Louis Andriessen at the Royal Conservatory, Den Haag. He has been the recipient of awards including first prize in the 1995 Benjamin Britten International Competition and the composition prize of the 1998 Gaudeamus International Young Composers' Meeting.

Commissions include *Le Retour à la Raison* (2003) for solo percussion and electronics for the Ictus Ensemble, *Emergence* (2004, rev. 2010) for solo accordion, ensemble and live electronics for Frode Haltli and the Oslo Sinfonietta; *Substratum* (2006, rev. 2008) for the BBC Symphony Orchestra; *Permutazioni / a caso* (2009) for amplified ensemble in 2009, and *misguided* (2011) for ELISION.

Hayden's works have been performed at major international festivals including Ars Musica (Brussels), BBC Proms, Gaudeamus New Music Week (Amsterdam), Huddersfield Contemporary Music Festival, ISCM Festival (Essen / Hong Kong), MaerzMusik (Berlin), The State of the Nation (London), Ultima (Oslo) and Warsaw Autumn. His works have been recorded on the Divine Art, GROB, NMC, Oboe Classics, United Phoenix Records and UTS labels. A portrait CD of his works (presence/absence) was released by NMC in 2012 as part of their Debut Discs series. His music has been performed regularly by ensemble [rout], which he co-founded with composers Paul Newland and Paul Whitty. He has also performed in laptop improvisation duos with Tom Hall and Urs Liska. He was appointed Reader in Music at Trinity Laban Conservatoire in 2013.

[3] **PAUL NEWLAND**
Standing Jump *for ensemble*

Starting points for *Standing Jump* include the chronophotography of Etienne-Jules Marey, particularly *Chronophotography of a jump from a standing still position, around 1882* and the Japanese song form ko-uta. Marey sought through photography to better understand the fleeting nature of movement, both animal and human, as well as the kinetics of flow, turbulence in the air, the dynamics of water and wave patterns. In the process he produced some extraordinary visual images – imagine a sequence of stills from a film superimposed. I was also drawn to the physicality of the image's subject matter, namely jumping. Music and sound too are physical phenomena, involving movement, affecting us physically, always passing, never fixed.

Like Marey, the Japanese have long been fascinated by the fleeting nature of things and this often forms the subject of songs such as ko-uta. The songs are extremely quiet and exceptional for their brevity and economy of means. A single vocal line is shadowed by the shamisen, a plucked banjo-like instrument. I wanted to create a kind of balanced imbalance (like jumping or walking), something sounding familiar and simple yet unpredictable, something irregular and asymmetrical, but with regularity and symmetry within it, a form of broken symmetry, imperfect and ambiguous.

Jo Kondo says, 'Each day seems very similar to the previous one (daily routine), but today is never exactly the same as yesterday'. I'd like my music to be like that. A music which excludes the unnecessary, makes use of only the bare minimum to keep it moving forward, always on the edge of falling, or vanishing, like ko-uta.

Paul Newland

Paul Newland (b.1966) studied composition with Anthony Gilbert and Harrison Birtwistle (Royal Northern College of Music), Michael Finnissy (Royal Academy of Music) and Simon Holt (Royal Holloway University of London). His work has been performed and broadcast by ensembles and artists including the Arditti Quartet, BBC Symphony Orchestra, Jane Chapman and the London Sinfonietta. In 1995, with composers Paul Whitty and Sam Hayden, he co-founded [rout], a collection of musicians and composers dedicated to collaborative inter-disciplinary performance.

Paul has received a number of awards including the RPS Composition Prize 1990, a Paul Hamlyn Foundation Award in 1993 and a Special Mention at the 1995 International Gaudeamus New Music Week. Paul is Professor of Composition at both the Guildhall School of Music and Drama and at Trinity Laban, London.

[4] **ALWYNNE PRITCHARD**
Danaides *for ensemble*

In ancient Greek mythology, the Danaides were the fifty daughters of Danaüs. All but one of them, Hypermnestra, murdered their bridegrooms and were punished in Hades by having to pour water perpetually into a bottomless jar.

Danaides was composed in 1996 and revised in 1997.

Alwynne Pritchard

Alwynne Pritchard was born in Glasgow in 1968 and as a teenager began having composition lessons with her father, Gwyn Pritchard. She then studied with Robert Saxton at the Guildhall School of Music, and later with Melanie Daiken, Justin Connolly and Michael Finnissy at the Royal Academy of Music, where she was awarded many prizes for her work. In 1997 she was awarded a research scholarship by the University of Bristol and in 2003 received a PhD in composition. In the summer of 2000 Alwynne was awarded a Visions of Norway scholarship for a two-month artist's residency at the Kulturhuset USF Verftet, Bergen and later returned for an extended residency three years later. In April 2007 she completed a one-year residency at the Internationales Künstlerhaus Villa Concordia in Bamberg, Bavaria after which she spent a year living in Berlin, and from June until August 2010, she was resident at PointB Worklodge, New York. In September 2008 Alwynne became the Artistic Director of the Borealis Festival in Bergen Norway, where she now lives.

[5] **ALWYNNE PRITCHARD**
To the Ground *for violin*

[6] **GEOFF HANNAN**
Where I Live is Shite / Where I Live is Posh *for soprano and piano*

I wrote these songs for Loré Lixenberg and Tony Gray, who first performed them in the 2002 Gaudeamus Music Week. When I came across 'Shite' and 'Posh' by Roger McGough I realised their potential as lyrics almost immediately. They have the same metric scheme, and contain twin refrains which provide an interesting alternative to the verse-chorus-verse form of many songs. Intriguingly, while 'Shite' is hyperbole from start to finish, 'Posh' is relatively restrained; which meant that the music could provide an equilibrium by being the reverse. There are traces of, among other things, *Eleanor Rigby* by the Beatles in the former; in the latter, *Bohemian Rhapsody* by Queen.

Geoff Hannan

Geoff Hannan was born in London in 1972. He studied composition privately with Michael Finnissy for three years before reading Music at Manchester University. In 2006 he was awarded a PhD from Royal Holloway, University of London, and in 2008 he won a scholarship to study at the National Film and Television School.

His music has won two international awards: the 5th Romualdo Marenco Prize (2007, Italy) and the Gaudeamusprijs (1998, Netherlands). It has been performed at many festivals in the UK and abroad, including the Huddersfield Contemporary Music Festival, SOUNDINGS at the Austrian Cultural Forum and the London Sinfonietta's *State of the Nation*. It has been featured in BBC Radio 3's Hear and Now, Sounding the Century and Music Matters series. Works include *Rigmarole* (1997), *Centrifugal Bumblepuppy* (1999), *Work/Bonk* (2006) and *World Cinema* (2001-8).

[7] **GABRIEL JACKSON**
Star-Song for mezzo-soprano and piano

Star-Song was commissioned by Katharine Durrant with funds provided by the Yorkshire and Humberside Arts Board and was first performed by Alison Wells and Katharine Durrant at the University of Hull on 6 December 2002. The choice of poet was prescribed, as it was one of a group of newly-written Rückert songs, to be performed alongside existing settings by Mahler and Schumann.

I chose *An die Sterne* for its nebulous other-worldliness and because I like stars, but also for its structure, with its ritual refrain '*Sterne, In des Himmels Ferne!*' Because the poem is strophic I decided to use quite a lot of isorhythm to reflect that whilst avoiding too much exact repetition. Throughout the piano scintillates and flashes in its upper register, while the soprano serenely floats her celestial musings.

Gabriel Jackson

Gabriel Jackson was born in Bermuda in 1962. His music has been performed and broadcast throughout Europe and the USA and has also been heard, in recent years, in Cape Town, Ho Chi Minh City, Kiev, Kuwait, Sydney, Tokyo and Vancouver. His liturgical pieces are in the repertoires of many of Britain's leading cathedral and collegiate choirs and in 2003 he won the liturgical category at the inaugural British Composer Awards. Recent choral works from 2009 include commissions from the BBC Singers, Wells Cathedral, and Merton College, Oxford, as well as the carol commission for A Festival of Nine Lessons and Carols, broadcast live from King's College Chapel, Cambridge on Christmas Eve 2009. Choral works premiered in 2008 include *Ave Regina Caelorum* for the Sixteen with guitarist Tom Kerstens, performed at the opening of Kings Place in October 2008 and a Requiem performed by The Vasari Singers on Remembrance Day 2008 at St Martin-in-the-Fields.

THE ARTISTS

APARTMENT HOUSE

Apartment House was created by the cellist Anton Lukoszevieze in 1995. Since then it has established itself as the leading British exponent of avant-garde and experimental music from around the World. Apartment House performances embrace radical elements of avant-garde and experimental music creating a wide range of acoustical and theatrical situations within which volatile and stimulating performances occur. The seeds of the Apartment House repertoire stem from the hard-core European avant-garde, the joyful anarchy of The Scratch Orchestra, and the exploratory nature of experimental music.

Apartment House's performances have included many UK and World premieres of music by a wide variety of composers. Notable portrait events have featured composers Christian Wolff, Luc Ferrari, Dieter Schnebel, Christopher Fox, Laurence Crane, Helmut Oehring, Clarence Barlow, Philip Corner, and Richard Ayres.

ANDREW SPARLING clarinet

Andrew Sparling's solo performances have included festivals in London, Huddersfield, New York and Belfast, and recordings for BBC Radio 3 and Danish Radio. He made his concerto debut at the Royal Festival Hall with the Philharmonia Orchestra, and has given recitals with the pianist Thalia Myers in venues from St Helier to Ho Chi Minh City. He is also a member of Lontano, Ensemble Exposé and Double Image and principal clarinetist of the Almeida Opera and New Kent Opera, and has played guest principal clarinet with many orchestras including the Philharmonia, the BBC Scottish Symphony Orchestra and the London Sinfonietta.

THALIA MYERS piano

Thalia Myers is active as performer, teacher and promoter of new music. Her repertoire and solo recordings encompass music from the eighteenth century to the present and include four albums of contemporary works for solo piano. She has given many first performances and première broadcasts throughout the world. She has commissioned over a hundred new works, including the Spectrum anthologies for piano, and the Chamber Music Exchange.

[rout]

Each time that [rout] creates a project the group seems to take on a different shape. This involves radical changes in line-up and style of presentation. [rout] is an ensemble specialising in interdisciplinary work and actively seeks out venues and audiences not usually associated with new music. Recent projects include performances at HCMF, Cutting Edge Concert Series 2000, and Brighton Festival. [rout] has been featured on Hear and Now with performances of work by Joe Cutler, Sam Hayden, Paul Newland, Ian Vine and Paul Whitty.

Tracks 1, and 5-7 were recorded at St Silas, Chalk Farm, London, on 28 June 2006; track 4 was recorded at the same venue on 22 July 2005. Track 2 was recorded on 30 April 2004 and track 3 on 31 March 2004.

Recording engineer and producer DAVID LEFEBER for Metier

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