

# Late Music Concert Series 2017

6<sup>th</sup> May 7.30pm

Unitarian Chapel, St Saviourgate, York

**Ian Pace (piano)**

**Howard Skempton: a 70<sup>th</sup> birthday celebration**

|                   |   |
|-------------------|---|
| John White        | <i>Piano Sonata No 178 – LM commission (WP)</i>                             |
| Morton Feldman    | <i>Vertical Thoughts IV</i>   |
| Cornelius Cardew  | <i>Unintended Piano Music</i><br><i>The East is Red</i>                     |
| Howard Skempton   | <i>Well, well, Cornelius</i><br><i>Toccata (in memoriam Morton Feldman)</i> |
| David Power       | <i>Becalmed (WP)</i>  |
| James Whittle     | <i>this piece gets more magical every time<br/>someone writes ill of it</i> |
| Erik Satie        | <i>Sports et Divertissements</i>  |
| – interval –      |   |
| Sofia Gubaidulina | <i>Musical Toys (a selection)</i>   |
| Edward Caine      | <i>Short Waltz 1 (WP)</i><br><i>Rhapsody for Howard (WP)</i>                |
| Steve Crowther    | <i>Michael Dances (WP)</i>  |
| Howard Skempton   | <i>Tender Melody – LM commission (WP)</i>                                   |
| Peter Reynolds    | <i>Far down in the Forrest</i>  |
| John White        | <i>Piano Sonata No 95</i>   |
| Howard Skempton   | <i>Piece in Old Style – LM commission (WP)</i>                              |

**Pre-concert talk at 6.45pm**

**by John White and Howard Skempton**

with a complimentary glass of wine/juice

**John White**

***Piano Sonata No 178 (2017, world premiere)***

This piece is dedicated to Howard Skempton, a friend of many years dating back to the early days of the Scratch Orchestra. This one-movement sonata is in sonata-rondo form and derives its gestures from the repertoire of the unaccompanied 'cello.

**Morton Feldman**

***Vertical Thoughts IV (1963)***

In his essay "Vertical Thoughts," Feldman refers to a conception of musical movement that is "nothing more than the breathing of the sound itself." This image applies to much of Feldman's music, including the *Vertical Thoughts* series of five compositions from 1963. These pieces, which may be performed separately or as a set, have much in common with Feldman's other work of the 1950s and early 1960s. The textures tend to be very spare, with silence a major component of the work. Carefully articulated tone colours are every bit as important as the actual notes played. (Chris Morrison)

**Cornelius Cardew**

***Unintended Piano Music (1970)***

***The East is Red (1972)***

*Unintended Piano Music* "re-engages with tonality as chords are stripped of their tonal function and mysteriously placed in time" (*Gramophone*). "The East is Red" was the *de facto* anthem of the People's Republic of China during the Cultural Revolution of the 1960s. After a brief introduction, Cardew quotes the entire 16-bar anthem in octaves before taking it to jazzier places. (James Whittle)

**Howard Skempton**

***Well, well, Cornelius (1982)***

***Toccata (in memoriam Morton Feldman) (1987)***

**David Power**

***Becalmed (2017, world premiere)***

*Becalmed* is a slow, quiet and fairly uneventful solo piano piece. The original idea for the piece came from my love of the word 'becalmed' itself which I first read as a boy in Stevenson's *Treasure Island*— a book I have re-read every ten years or so ever since. The word appears at the beginning of part three when the crew is about to set foot on Treasure Island for the first time and Jim decides to go off exploring by himself.

*'The appearance of the island when I came on deck next morning was altogether changed. Although the breeze had now utterly failed, we had made a great deal of way during the night, and were now lying becalmed about half a mile to the south-east of the low eastern coast.'*

*Becalmed* lasts about six minutes and is receiving its first performance tonight.

### **James Whittle    *this piece gets more magical every time someone writes ill of it (2013)***

The idea for *this piece...* came from Kenneth Goldsmith's *Printing Out the Internet*, "a crowdsourced project to literally print out the entire internet." The title for *this piece...* is a tweet by @ksheely, who cited another tweeter: "I don't want my future children to live in a world with no trees but with the printed-out internet."

Over 600 people from around the world posted over 10 tons of printed webpages to Goldsmith for his exhibition in Mexico City, summer 2013. Such illustrious inundation got me thinking about systems of power in the #newmusic call-for-scores format of a throwaway society.\*

In performance, *this piece...* is a lottery. In the real world, *this piece...* is a never-ending call for scores. Anyone can submit material anytime. Anyone can perform *this piece...* from this bank of scores. My instruction score and project can be found and followed online (#magicaleverytime). As far as I know, *this piece...* has so far been performed in Corsham, Seoul, and York (thank you, Ian).

\* Similarly to Goldsmith, all paper will be recycled after performance.

### **Erik Satie            *Sports et divertissements (1914)***

1. *Choral inappétissant (Unappetizing Chorale)* - Grave
2. *La Balançoire (The Swing)* - Lent
3. *La Chasse (Hunting)* - Vif
4. *La Comédie Italienne (The Italian Comedy)* - A la napolitaine
5. *Le Réveil de la Mariée (The Awakening of the Bride)* - Vif, sans trop
6. *Colin-Maillard (Blind Man's Buff)* - Petitement
7. *La Pêche (Fishing)* - Calme
8. *Le Yachting (Yachting)* - Modéré
9. *Le Bain de Mer (Sea Bathing)* - Mouvementé
10. *Le Carnaval (Carnival)* - Léger
11. *Le Golf (Golf)* - Exalté
12. *La Pieuvre (The Octopus)* - Assez vif
13. *Les Courses (Racing)* - Un peu vif
14. *Les Quatre-Coins (Puss in the Corner)* - Joie modérée

15. *Le Pique-nique (The Picnic)* - Dansant
16. *Le Water-chute (The Water Chute)* - Gracieusement
17. *Le Tango (perpétuel) (The [Perpetual] Tango)* - Modéré & très ennuyé
18. *Le Traîneau (The Sled)* - Courez
19. *Le Flirt (Flirting)* - Agité
20. *Le Feu d'artifice (Fireworks)* - Rapide
21. *Le Tennis (Tennis)* - Avec cérémonie

*Sports et divertissements (Sports and Pastimes)* represents the peak of Satie's humoristic piano suites written between 1912 and 1915. Though not published until 1923, *Sports* appeared first as a collector's album of exquisite handwritten musical staves, surrounded by Satie's own calligraphic prose poetry and accompanied by etchings by Charles Martin. Satie also included a *Preface*:

*'This publication is made up of two artistic elements: drawing, music. The drawing part is represented by strokes – strokes of wit; the musical part is depicted by dots – black dots. These two parts together – in a single volume – form a whole: an album. I advise the reader to leaf through the pages of this book with a kindly & smiling finger, for it is a work of fantasy. No more should be read into it.'*

*'For the Dried Up & Stultified I have written a Chorale which is serious & respectable. This Chorale is a sort of bitter preamble, a kind of austere & unfrivolous introduction. I have put into it everything I know about Boredom. I dedicate this Chorale to those who do not like me. I withdraw.'*

### **Sofia Gubaidulina      *Musical Toys (1969) – a selection***

- |                                       |  |
|---------------------------------------|--|
| 1. <i>Mechanical Accordion</i>        | 6. <i>Song of the Fisherman</i>                                  |
| 2. <i>Magic Roundabout</i>            | 7. <i>The Little Tit</i>   |
| 3. <i>The Trumpeter in the Forest</i> | 8. <i>A Bear Playing the Double Bass and<br/>the Black Woman</i> |
| 4. <i>The Magic Smith</i>             | 9. <i>The Woodpecker</i>   |
| 5. <i>April Day</i>                   |  |

Continuing the themes of musical miniatures, influenced by Skempton, and music for all, influenced by Cardew, I suggested including some *Musical Toys*. In this early collection of 14 piano pieces for children, Gubaidulina conjures concise, colourful moments with a variety of witty and imaginative techniques. (James Whittle)

### **Edward Caine      *Short Waltz 1 (2017, world premiere)***

#### ***Rhapsody for Howard (2017, world premiere)***

*Short Waltz 1* is one of many short studies I've been writing for my own amusement in the short time I have among parental duties and work. It is dedicated to Michael Finnissy, and owes its language to some of his shorter works

for piano, most notably his Mazurkas. The study is something of an antidote to the virtuosity of *Rhapsody for Howard*. Leading up to writing that piece, I sketched beginning after beginning, trying to write an appropriate response to the concise expression that exists in Howard Skempton's music. I tried, and failed to be happy with the results, and in the end have written a short rhapsody. Having performed a few Skempton pieces I tried to think about what I admire about him as a composer and for me it boils down to an intellectual honesty. His pieces written for Michael Finnissy, in some ways as aesthetically different as you can get to Skempton, are emotive and personal and reflect a personal fondness and relationship with Michael, as does his moving tribute, *Well, well, Cornelius*. While I have failed as I intended to be Skempton for four minutes, I have at least endeavoured to be me. I used to occasionally emit a pithy remark on composition, that composers are mostly trying to do something complicated in a simple way, or something simple in a complicated way. Howard's work belongs firmly in the former, and I humbly submit my little piece to the latter category.

**Steve Crowther      *Michael Dances (2017, world premiere)***

The piece was written in response to the death of my friend Michael Scott. Although the piece works on its own terms (I hope), I have yet to write the central section, a love song to both Eileen and Michael.

**Howard Skempton      *Tender Melody (1974)***

**Peter Reynolds      *Far Down in the Forrest (2010)***

Three solo piano pieces for children, based on the tales of Hans Christian Andersen.

**John White      *Piano Sonata No 95 (1977)***

**Howard Skempton      *Piece in Old Style (2017)***

*Piece in Old Style* was composed especially for this recital by Ian Pace. Other composers (Gorecki, for example) have used a similar title, but the "old style" in this case is that of the composer himself.

*All programme notes by the composers, unless otherwise stated.*

## Biographies

**Ian Pace** is a pianist of long-established reputation, specialising in the farthest reaches of musical modernism and transcendental virtuosity, as well as a writer and musicologist focusing on issues of performance, music and society and the avant-garde. He was born in Hartlepool, England in 1968, and studied at Chetham's School of Music, The Queen's College, Oxford and, as a Fulbright Scholar, at the Juilliard School in New York. His main teacher, and a major influence upon his work, was the Hungarian pianist György Sándor, a student of Bartók.

Based in London since 1993, he has pursued an active international career, performing throughout Britain, Europe and the US. His absolutely vast repertoire of all periods focuses particularly upon music of the 20th and 21st Century, including a wide range of works by contemporary British, French, German and Italian and other composers as well as the 'classics' of modern music by composers such as Boulez, Stockhausen, Barraque, Xenakis, Ligeti, Nono, Kagel and Cage. He has given world premieres of over 100 pieces for solo piano. He is renowned for ambitious and ingenious programming, and for his ability to surmount the most transcendental of pianistic challenges. Ian has played in 23 countries and at most major European venues and festivals. Many of his recitals and recordings have been broadcast, by British, French, Belgian, Dutch, German, Swiss, Austrian, Italian, Polish and Australian Radio. He has recorded numerous CDs on the Metier/Divine Art, Mode, NMC, Black Box, Albedo, Stradivarius and Naive labels, which have been received with great critical acclaim.

Ian has been Head of Performance at City University London since 2011. As an academic teacher and researcher, his specialist areas include 19th and 20th century musical history and performance, the post-1945 avant-garde, especially in West Germany, historical performance practice, issues of music and society (in particular focusing upon the work of Theodor Adorno), aesthetics of romanticism, modernism and post-modernism, music and the cold war, instrument history, nineteenth-century opera, site-specific music, and the role of musical institutions. He co-authored and co-edited the volume *Uncommon Ground: The Music of Michael Finnissy* (Aldershot: Ashgate, 1998) and has published widely in *The Musical Times*, *Tempo*, *Contemporary Music Review*, *International Piano*, *Open Space Magazine*, *Liszt Society Journal*, *Classical Music*, *Musiktexte* and *Musik und Aesthetik*, as well as authoring many programme and CD liner notes. His book *Brahms Performance Practice: Documentary, Analytic and Interpretive Approaches* was published by Ashgate in 2013, and his chapter on 19th century instrumental performance was published in Colin Lawson and Robin Stowell (Eds), *The Cambridge History of Musical Performance* (Cambridge: Cambridge University Press, 2012).

**John White**, composer-pianist (born in Berlin, 5 April 1936), studied Piano with Helene Gipps (a second-generation pupil of Brahms) as well as Kenneth van Barthold, Rosamund Ley and, at the Royal College of Music, Arthur Alexander and Eric Harrison. He studied composition with Elisabeth Lutyens, Humphrey Searle and, at the Royal College of Music, Bernard Stevens.

White has broadcast a series of programmes for schools for the BBC on 20th century music and is an occasional reviewer of recordings of contemporary music. He has had a life-long interest in the music of Erik Satie and has made a recording of the early and Rosicrucian period music, available on Arte Nova Classics.

His compositions include 3 Operas, 26 Symphonies, 178 Piano Sonatas, countless works for vocal and chamber ensemble and the longest work ever written for 'cello and tuba. He also composes for the theatre, including scores for the Royal National Theatre and the RSC.

RECORDINGS: Piano sonatas: Convivium Records (available on iTunes); Lyrita Recorded Edition, Music in Our Time Records, NMC Records, Arte Nova. Electronic pieces: Musica Nova, Unknown Public (issues 1 &4) and London-HALL records.

PIANO RECITALIST: Concerts in the British Isles, USA, Canada, Holland, Belgium, Germany, Austria, France, Italy and Spain with a repertoire mainly of his own music and that of the late Romantics including Busoni, Medtner, Szymanowski, Rachmaninov, also Erik Satie.

He is Head of Music at The Drama Centre, London.

[www.musicnow.co.uk/composers/white.html](http://www.musicnow.co.uk/composers/white.html)

**Howard Skempton** was born in Chester in 1947. He studied composition privately with Cornelius Cardew. After twenty years writing mainly for friends, his output diversified, so that his list of works now includes orchestral and chamber music, and much choral music, perhaps the main focus of his attention. A CD of two large-scale pieces, *Only the Sound Remains* and *The Rime of the Ancient Mariner*, was released by NMC three weeks ago.

[www.skempton.info](http://www.skempton.info)

No other 20th-century composer so vividly inhabited the overlap of music and politics as **Cornelius Cardew** (1936–81). He had a tremendous impact on many colleagues in contemporary music, and his influence still determines much of how new music is seen in the context of the world political situation.

Educated at Canterbury Cathedral Choir School, Cardew went on to the Royal Academy of Music 1953 where he studied 'cello, piano and composition, immersing himself in the new classical music of the time. He continued studies in electronic music in Germany, becoming Stockhausen's assistant (1958-60), through whom he met John Cage. He studied with Petrassi in Italy in 1964. Returning to the UK, he

took a course in Graphics and worked intermittently as a graphic artist during his life.

Cardew's *magna opera* to this day are two large, Cage-influenced indeterminate scores from the 1960s, *Treatise* (inspired by Wittgenstein's *Tractatus*) and *The Great Learning*, based on the teachings of Confucius. Another claim to fame is that Cardew was a founding member of both the Scratch Orchestra – a collective of the 1970s, formed with Howard Skempton and Michael Parsons, that gave concerts devoted to conceptual art, improvisation, and scores of experimental and even bizarre notation – and also the improvisation group AMM.

In 1971 Cardew began to study Marxism and, along with some of his Scratch Orchestra comrades, to apply its teachings to his musical activities. In programme notes to his *Piano Album 1973*, Cardew explained he had “discontinued composing in an avant-garde idiom,” in favour of a politically motivated “people's liberation music.” He turned away from improvisation and indeterminacy and began writing tonal piano pieces based on folk tunes, as well as utilitarian revolutionary songs. In 1974 he published *Stockhausen Serves Imperialism and Other Articles*, in which he attacked his former idols and accused them of complicity with bourgeois forces of oppression. Cardew followed theory with action, and, in addition to participating in frequent political activism, chaired a national conference on racism and fascism and in 1979 founded England's Marxist-Leninist Party.

In the last few months of his life Cardew had just enrolled for a Masters Degree, and had been banned from the House of Commons. In light of Cardew's role in the Marxist-Leninist party, it is believed that his death – a hit-and-run on 13<sup>th</sup> December 1981 – was probably a political assassination.

**James Whittle** devises work collaboratively. His work – concerned with effort and struggle – blends music, theatre and movement, often with a satirical edge, and is influenced by live art and dance-theatre practices. He has recently completed a PhD, titled ‘Music is Theatre’, at The University of York, supervised by Professor Roger Marsh. During this time, James held residencies with Live Art Bistro, Leeds, Castaway Music Theatre, Goole, and Banff Centre for Arts and Creativity, Canada.

A self-taught conductor, he has directed world premieres of new ensemble works at HCMF (2014), of a chamber opera at Tête à Tête Opera Festival (2012), plus numerous others, including UK premieres of work by Hans Werner Henze, Kaija Saariaho and Beat Furrer. He has directed the Late Music Ensemble since 2014, programming yearly concerts of eclectic, theatrical and participatory music: their next concert is in York on 1<sup>st</sup> July 2017. A regular improviser, James also composes the music for acclaimed podcast sitcom, *Wooden Overcoats*.

[www.james-whittle.co.uk](http://www.james-whittle.co.uk)



**Peter Reynolds** was born and studied in Cardiff. His music has been performed in Britain, Europe and the USA and broadcast on BBC Radio 3, BBC Wales and BBC Television. He joined the Royal Welsh College of Music and Drama, Cardiff, in 1994 as a part-time member of the academic staff and, from 2002, was also a tutor of composition there. He was composer-in-residence with the Young Composer of Dyfed between 2010-13. In addition to his work as a composer, he was Artistic Director of both the Cardiff-based PM Music Ensemble, which he formed in 1991, and the Lower Machen Festival (1997-2009). He was also a writer on music and published a history of the BBC National Orchestra of Wales in 2009.

Later works include *footsteps quiet in the shadows* (String Quartet No.2) for the 2012 Monmouth Festival and *Moon-ark*, for cello and string orchestra, for the 2013 Lower Machen Festival. He was awarded a Creative Wales award from the Arts Council of Wales to develop new compositional work during 2013-14 and also collaborated with the poet Francesca Kay on a commission from Tŷ Cerdd for audiences aged between five and eight. Reynolds' music has been recorded on the Signum, Meridian and Contemporary Welsh labels and can also be found on <https://soundcloud.com/peter-reynolds-2>

On 11 October 2016, Peter Reynolds collapsed and died at his home in Cardiff. A composer, writer, critic and teacher, Peter was a much loved and respected figure in Wales' musical life.

[www.petereynoldscomposer.co.uk](http://www.petereynoldscomposer.co.uk)

**David Power's** initial interest was rock music but David Bowie's 'Berlin' albums led him to more experimental music and, in due course, he discovered the music of composers such as Boulez and Stockhausen. This prompted a change in direction. He studied composition with Richard Steinitz, Steve Ingham and Roger Marsh.

His *Three Chamber Pieces* was premiered at the 1987 Huddersfield Contemporary Music Festival and since then his work has been performed widely throughout the UK and, more recently, in Europe and the USA. He has received a number of commissions and his work has been broadcast on BBC Radio 3 as well as on various regional radio stations. His work has also been used as soundtracks for art installations and short films, notably with artist Linda Ingham and filmmaker Annabel McCourt. In 2012, his *Eight Evening Songs* appear on the acclaimed CD *Songs Now: British Songs of the 21<sup>st</sup> Century* on the Meridian label. In 2015, he collaborated with the Italian indie rock group Malenky Slovos on the song *Matterplay* which appears on their first album *Mood Swings*.

Currently his music is included in the *Far and Near* exhibition which is touring galleries in Leeds, Grimsby, Sheffield and Barton. Future plans include the appearance of his *Eight Miniatures* on a CD of British piano miniatures from the last hundred years, and the inclusion of his saxophone quartet on a new CD by the Delta Saxophone Quartet.

[www.davidpowercomposer.co.uk](http://www.davidpowercomposer.co.uk)

**Dr Edward Caine** is a composer, researcher, pianist and conductor based in the West Midlands and currently working for Ex Cathedra Choir in Birmingham as Research Assistant. Originally from the north of Scotland, Edd has strong links with York, having studied for a PhD in composition at the University of York and worked as an organiser for Late Music, among many other roles in a diverse portfolio freelance career.

[www.edwardcaine.com](http://www.edwardcaine.com)

**Steve Crowther** was born and bred in Bradford. The gritty character, social issues and difficulties, as well as the integrity of the city community itself, has been hugely influential and has informed both the content and subject matter of his compositions. After studying music at Sussex University with both Jonathan Harvey and Michael Finnissy, Steve has been lucky enough to work with many leading musicians including the Smith Quartet, the Fitzwilliam String Quartet, who toured the string quartet *Break on Through*, the London Sinfonietta, Ian Pace and many others. Steve Crowther was a finalist in the Huddersfield Contemporary Music Festival's Young Composers' Competition (1987) and was awarded the first, and quite possibly last, City of York Council Composers' Bursary Award in 1995 for the string quartet *A Song for Salford*. In 1991 Steve and composer David Power formed the acclaimed Late Music Festival, which has now become Late Music.

[www.soundcloud.com/steve-crowther](http://www.soundcloud.com/steve-crowther)

**Sofia Gubaidulina** was born in Chistopol in the Tatar Republic of the Soviet Union in 1931. After instruction in piano and composition at the Kazan Conservatory, she studied composition with Nikolai Peiko at the Moscow Conservatory, pursuing graduate studies there under Vissarion Shebalin. Until 1992, she lived in Moscow. Since then, she has made her primary residence in Germany, outside Hamburg.

Gubaidulina's compositional interests have been stimulated by the tactile exploration and improvisation with rare Russian, Caucasian, and Asian folk and ritual instruments collected by the "Astreia" ensemble, of which she was a co-founder, by the rapid absorption and personalisation of contemporary Western musical techniques (a characteristic, too, of other Soviet composers of the post-Stalin generation including Edison Denisov and Alfred Schnittke), and by a deep-rooted belief in the mystical properties of music.

Her uncompromising dedication to a singular vision did not endear her to the Soviet musical establishment. The determined advocacy of Gidon Kremer, dedicatee of Gubaidulina's masterly violin concerto, *Offertorium*, helped bring the composer to international attention in the early 1980s. Gubaidulina has written symphonic and choral works, 2 cello concerti, a viola concerto, 4 string quartets, a string trio, works for percussion ensemble, and many works for nonstandard instruments and distinctive combinations of instruments. Since 1985, when she was first allowed to travel to the West, Gubaidulina's stature in the world of contemporary music has skyrocketed.

Gubaidulina made her first visit to North America in 1987 as a guest of Louisville's "Sound Celebration." She has received the Prix de Monaco (1987), the Premio Franco Abbiato (1991), the Heidelberger Künstlerinnenpreis (1991), the Russian State Prize (1992), and the SpohrPreis (1995), the prestigious Praemium Imperiale in Japan (1998), the Sonning Prize in Denmark (1999), the Polar Music Prize in Sweden (2002), the Living Composer Prize of the Cannes Classical Awards (2003), the Great Distinguished Service Cross of the Order of Merit with Star of the Federal Republic of Germany (2009), the 'Golden Lion' for Lifetime Achievement of the Venice Biennale (2013), and the Prix de l'Académie Royale de Belgique (2014). In 2005, she was elected as a foreign honorary member of the American Academy of Arts and Letters. She is the recipient of honorary doctorates from Yale University (2009) and the University of Chicago (2011). In January 2007, Gubaidulina was the first woman composer to be spotlighted by the BBC during its annual "composer weekend" in London.

[www.musicsalesclassical.com/composer/works/Sofia-Gubaidulina](http://www.musicsalesclassical.com/composer/works/Sofia-Gubaidulina)

**Erik Satie** (1866—1925) was a French composer whose spare, unconventional, often witty style exerted a major influence on 20th century music. Satie studied at the Paris Conservatory, dropped out, and later worked as a café pianist. About 1890 he became associated with the Rosicrucian movement and wrote several works under its influence, notably the *Messe des pauvres* in 1895. From 1898 he lived alone in Arcueil, a Paris suburb, cultivating an eccentric mode of life and permitting no-one to enter his apartment. From 1905 he studied at the Schola Cantorum under Vincent d-Indy and Albert Roussel for three years. About 1917 the group of young composers known as Les Six adopted him as their patron saint. Later, the School of Arcueil, a group including Darius Milhaud, Henri Sauguet, and Roger Désormière, was formed in his honour.

Closely allied to the Dada and Surrealist movements in art, Satie's music refuses to become involved with grandiose sentiment or transcendent significance, disregards traditional forms and tonal structures, and characteristically takes the form of parody, with flippant titles, such as *Trois morceaux en forme de poire* (1903; *Three Pieces in the Shape of a Pear*) and *Embryons Desséchés* (1913; *Desiccated Embryos*), and directions to the player such as "with much illness" or "light as an egg."

Satie's flippancy and eccentricity, an intimate part of his musical aesthetic, epitomised the avant-garde ideal of a fusion of art and life into an often startling but unified personality. He sought to strip pretentiousness and sentimentality from music and thereby reveal an austere essence. This desire is reflected in piano pieces such as *Trois Gnossiennes* (1890), notated without bar lines or key signatures. Other early piano pieces, such as *Trois Sarabandes* (1887) and *Trois Gymnopédies* (1888), use then-novel chords that reveal him as a pioneer in harmony.

The word Surrealism was used for the first time in Guillaume Apollinaire's

programme notes for *Parade* (1917), a ballet scored for typewriters, sirens, airplane propellers, ticker tape, and a lottery wheel that anticipated the use of jazz materials by Igor Stravinsky and others.

**Morton Feldman** was born in New York in 1926 and died there in 1987. He identified himself by differentiating his views on composition from those of his colleagues in Europe. He was proud to be an American because he was convinced that it enabled him the freedom, unparalleled in Europe, to work unfettered by tradition. And, he was an American also in what may have been a slight inferiority complex in the face of cultural traditions in Europe, something he proudly rejected and secretly admired.

Like any true artist, Feldman was endowed with a sensitivity for impressions of a wide variety of sources, literature and painting in particular. His affinity to Samuel Beckett has enriched music literature by a unique music theatre piece, *Neither*, and two ensemble works. His friendship with abstract impressionist painters gave birth to a range of masterpieces, Rothko Chapel in particular. But even the knotting of oriental rugs gave Feldman musical ideas (*The Turfan Fragments*).

To the question as to why he preferred soft dynamic levels, he replied: “- Because when it’s loud, you can’t hear the sound. You hear its attack. Then you don’t hear the sound, only in its decay. And I think that’s essentially what impressed Boulez. That he heard a sound, not an attack, emerging and disappearing without attack and decay, almost like an electronic medium.”

[www.cnvill.net/mfhome.htm](http://www.cnvill.net/mfhome.htm)

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## **Coming up in the Late Music Concert Series!**

### **Saturday 3<sup>rd</sup> June 2017, 7.30pm: *Son et Lumière***

*Son et Lumière*: a mesmerising new 45-minute multimedia work by composer Chris Gander and video artist John Baker, exploring “how we are in unity with the environment around us and beyond.” Recorder maestro Piers Adams and percussionists Adam Bushell and Rosie Bergonzi will also perform a selection of solo works from around the globe, including music by Toru Takemitsu, John Cage, Bo Linde and Maki Ishii. Contemporary arrangements of Mediaeval, Baroque and Impressionist pieces complete this stunning programme.