



Ionesingness Exaudi

*Lucy Goddard and David de Winter (voice)
James Weeks (piano)*

Friday 23rd October 2020 4-5pm

Programme

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| John Cage | <i>Ear for EAR Lucy, David</i> |
| James Weeks | <i>even here i James</i> |
| Zesses Seglias | <i>Ionesingness David</i> |
| Barbara Monk Feldman | <i>The Gentlest Chord Lucy</i> |
| James Weeks | <i>even here ii James</i> |
| Lisa Robertson | <i>Almost Lucy, David</i> |
| Michael Pisaro | <i>A Bird in the Beast Lucy, David, James</i> |
| James Weeks | <i>even here iii James</i> |
| Linda Catlin Smith | <i>In Black ink Lucy, James</i> |
| Rodney Lister | <i>Devotion Lucy, David, James</i> |

Programme notes

The pieces are performed consecutively without breaks.

Lonesingness

What is a voice, if not the means to draw us towards each other; to reach across the distance between us and create connection; to enfold us (as the writer Brandon La Belle says) 'in its sonorities, its rhythms and silences, and intonations', and bring us closer together?

In this time of distances – social, physical, emotional – our programme 'Lonesingness' seeks to measure and map those distances, and tentatively to bridge them. **John Cage's** austere, antiphonal *Ear for EAR* (1983) seems to represent a calling-out across some vast space. Solo works by Greek composer **Zesses Seglias** and Canadian **Barbara Monk Feldman** articulate in different ways a condition of solitude, as do the short interleaved piano pieces by **James Weeks**, drawing on material from his recent extended work for violin and piano still here. **Lisa Robertson's** brand new work *Almost*, written for this programme, brings the voices together in pondering the theme of closeness and distance:

"This is almost too much.
This is almost all over.
This is almost good enough.
So near but so far. Almost...
This almost feels normal.
This is almost unbearable.
I can almost see you.
It's almost like you are here."

Michael Pisaro's *A Bird in the Beast*, written for the CoMA Partsong Book, explores the relationships between groups of voices and people, setting Gertrude Stein and offering the performers freedom to combine and explore the materials as they wish. **Linda Catlin Smith's** *In Black Ink*, a setting of Shakespeare's famous Sonnet 65, is a rapt contemplation of beauty, time and love; American **Rodney Lister's** tiny setting of Robert Frost, sung four times in different ways here, concludes the sequence in quiet repetitions.

Biography

EXAUDI

EXAUDI is one of the world's leading vocal ensembles for new music. Founded by James Weeks (director) and Juliet Fraser (soprano) in 2002, EXAUDI is based in London and draws its singers from among the UK's brightest vocal talents.

EXAUDI's special affinity is for the radical edges of contemporary music, at home equally with maximal complexity, microtonality and experimental aesthetics. The newest new music is at the heart of its repertoire, and it has given national and world premières of Sciarrino, Rihm, Finnissy, Frey, Posadas, Oesterle, Crane, Dusapin, Ferneyhough, Gervasoni, Skempton, Pesson, Poppe, Mažulis and Fox among many others. Through its commissioning scheme, EXAUDI is particularly committed to the music of its own generation, and is proud to champion the work of significant voices including Aaron Cassidy, Evan Johnson, Bryn Harrison, Amber Priestley, Matthew Shlomowitz, Joanna Bailie, Cassandra Miller, Andrew Hamilton, James Weeks and Claudia Molitor.

EXAUDI is also strongly involved with the emerging generation of young composers, and regularly takes part in composer development schemes and residencies such as Voix Nouvelles Royaumont, IRCAM Manifeste Academie and Snape composer residencies, as well as workshops at universities and conservatoires throughout the UK. EXAUDI has particularly strong links with the Guildhall School of Music & Drama and City, University of London, where it is an Ensemble in Residence.

An enduring feature of EXAUDI's programming has been the mixing of contemporary music with the music of the medieval, Renaissance and baroque periods. In 2012 the EXAUDI Italian Madrigal Book project was launched to create new repertoire to stand alongside the masterpieces of Monteverdi, Gesualdo and others; to date major cycles have been commissioned from composers such as Finnissy, Gervasoni and Fox and the project has toured to Italy, France and Luxembourg as well as extensively within the UK. In September 2019 EXAUDI released its first exclusively early music CD, a disc of Gesualdo madrigals, on the Winter&Winter label.

EXAUDI's many international engagements include Wittener Tage, Darmstadter Ferienkurse, Musica Viva (Munich), Muziekgebouw (Amsterdam), IRCAM (Paris), Festival d'Automne (Paris), Voix Nouvelles (Royaumont), Pharos (Cyprus), Musica (Strasbourg), MAfestival (Bruges), CDMC (Madrid),

MITO Settembre (Milan/Turin), Fundació BBVA (Bilbao) and Quincena Musical (San Sebastián). The ensemble has also collaborated with many leading ensembles including musikFabrik, Ensemble Modern, L'Instant Donné, London Sinfonietta, BCMG, Talea (NY) and Ensemble InterContemporain.

EXAUDI has appeared at many leading UK venues and festivals, including Spitalfields, BBC Proms, Aldeburgh, City of London, Bath, Manchester International Festival and Huddersfield Contemporary Music Festivals, Wigmore Hall, Café OTO, Kings Place and South Bank. EXAUDI broadcasts regularly on BBC Radio 3 and European radio stations, and has released fourteen critically acclaimed recordings on the NMC, ÆON, Métier, Winter&Winter, Mode, Confront and HCR labels.

www.exaudi.org.uk

Forthcoming events

COVID-19 Sound Map | Fri 23 October | 1730

Pete Stollery provides a walk-thru of the changing soundscapes of lockdown

Ben Goldscheider/Huw Watkins | Fri 23 October | 2000

Music for horn and piano by Widmann, Kirchener, Watkins, Roxanna Panufnik and Bissill

Any Enemy | Sat 24 October | 1200

Performance including the premiere of two movements from John de Simone's *Ups and Downs*

The Big Picture | Sat 24 October | 1400

Film of last year's performance of Judith Weir's work which celebrated the re-opening of Aberdeen Art Gallery

Guild of Horn Players | Sat 24 October | 1600

Works by Tim Jackson, Thomas Hewitt Jones and Tippett

Ten Wee Drams | Sat 24 October | 2000

Ten specially commissioned pieces for bass and contrabass clarinet played by Sarah Watts

Gaia | Sun 25 October | 1200

New music for flute and voice by Laura Bowler and Ruth Morley

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