

Earth & Sea

GBSR Duo: George Barton (percussion) and Siwan Rhys (piano)

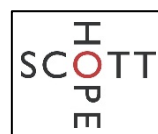
Saturday 28th October 2023, 12pm

St Andrew's Cathedral

Programme

Barbara Monk Feldman	<i>Duo for Piano and Percussion</i> [14']
Christopher Fox	<i>Earth & Sea*</i> (world première) [18']
Tim Parkinson	<i>Project 9000</i> [12']

*Co-commissioned by **sound** and GBSR Duo
with support from the Hope Scott Trust.



In association with St Andrew's 'Cathedral at Noon' concert series.

With thanks to Aberdeen City Music School for the loan of percussion instruments.

Programme notes

Barbara Monk Feldman (1988) *Duo for piano and percussion*

Contemplative, rigorous and inquisitive, the music of Barbara Monk Feldman combines almost painful vulnerability with a virtuosic and idiosyncratic command of the subtle relationship between harmony and colour. In the *Duo for piano and percussion*, a relatively early work, within a timbrally austere environment of piano and metal percussion Monk Feldman reveals extraordinarily rich, lush hues, discovering a world in a drop of water.

The periodic return of, and elaboration on, the opening material hints at the outline of a form, but the constant diversions into unexpected colouristic moments, be it the sudden appearance of a tonal chord or a barely-audible

tubular bell reverie, always lead the ear of both composer and listener away from long-term planning and back into the present.

We are truly “listening to what’s left over when habitual babble is utterly wiped away” (Liam Cagney, *Gramophone*)

Programme notes written by George Barton

Christopher Fox (2023) *Earth & Sea*

Earth & Sea is music inspired by the rhythms of tides, wind and waves. In *Earth & Sea* I am trying to create music that reflects some of our human preoccupations with the life of the sea and shore but might also sound as if it has been washed up on the beach. *Earth & Sea* was written for George Barton and Siwan Rhys and was commissioned by sound and the GBSR Duo.

Tim Parkinson (2023) *Project 9000*

The distortion and crackle in the audio part is 100% intentional, a surface like a digital rust, or peeling paint.

Liminal anxiety. Like a laminated photocopy of a photo of a sunset in an empty #backroom.

Project 9000 was written in January 2023 and first performed by GBSR Duo at Iklectik in London on 11th May 2023.

Programme notes written by Tim Parkinson

Biographies

GBSR Duo – George Barton (percussion) and Siwan Rhys (piano) – combines two of the UK's finest young contemporary chamber instrumentalists: “a wonderful, adventuresome, sensitive pair of musicians” (Kate Molleson, BBC R3). Known for their fearless, intense performances, GBSR's work ranges from the twentieth-century modernism of Stockhausen and Ustvolskaya to music by Brian Eno and Aphex Twin.

Recent performances include Laurence Osborn and Harold Budd/Brian Eno at Kings Place and Cheltenham Festival, Barbara Monk Feldman at Spitalfields Music Festival and Kettle's Yard, Ustvolskaya and Oliver Leith at Bold Tendencies, Eva-Maria Houben at hcmf// and the Queen Elizabeth Hall, and Oliver Leith's *Last Days* at the Royal Opera House.

Christopher Fox is a composer who also writes about new music. At the heart of his work are close collaborations with the musicians and ensembles who regularly perform his music, including the pianists Zubin Kanga and Kate Ledger, cellist

Anton Lukoszevieze, soprano Elizabeth Hilliard, clarinettist Heather Roche, and the ensembles Apartment House and EXAUDI.

Portrait albums of his music have been released on the Ergodos, Hat Hut, Kairos, Metier and NMC labels. His writings on music have been published in the journals *Contact*, *Contemporary Music Review*, *The Guardian*, *Musical Times* and *TEMPO* (which he has edited since 2015). A book on his music, *Perspectives on the music of Christopher Fox: Straight lines in broken times* (edited by Rose Dodd), was published in 2017 by Routledge.

Fox was a member of the composition faculty at the Darmstädter Ferienkurse für neue Musik from 1984 to 1994 and was a guest of the DAAD Berliner Künstlerprogramm in 1987. He is Emeritus Professor of Music at Brunel University London, Visiting Professor of Music at the University of Huddersfield and Honorary Professor of Music at the University of York. In 2021 he was elected as a member of the Akademie der Künste, Berlin.

Barbara Monk Feldman was born near Montreal in Quebec, Canada. After completing a Master of Music at McGill University in Montreal in 1983 she continued studies in Europe for a period at the Hochschule für Musik in Freiberg, Germany. Her Ph.D in Music Composition is from the State University of New York at Buffalo where she studied with Morton Feldman, to whom she was married in 1987. At S.U.N.Y. Buffalo she also completed all but the dissertation for a PH.D in Music Theory. She was guest lecturer for performances of her music at the Ferienkurse für Neue Musik in Darmstadt during 1988-94. She has taught at Wilfrid Laurier University in Waterloo, Northwestern University in Evanston, and at the College of Santa Fe in New Mexico. Her article ‘*Music and the Picture Plane*’ has been published in *res 32, The Peabody Museum of Archaeology and Ethnology, Harvard University, 1997* and in *Contemporary Music Review, 1998*. Her music has been performed in Europe, Japan and North America, including the ICA in London, New Music Concerts in Toronto, the Festival Nieuwe Muziek in Middelburg, The Netherlands, the Other Minds Festival in San Francisco, MaerzMusik in Berlin, and has been recorded for radio by BBC London, BRT Brussels, CBC Montreal and Toronto, HR Frankfurt and WDR Cologne.

Tim Parkinson - for the last 26 years based in London writing music (described as “homeless”) such as recent albums *piano trio 2020, an album, Here Comes a Monster, piano music 2015-16*, (also *TIME IS OVER* w/Travis Just) and hybrid reclaimed opera *Time With People* performed somewhere in some form every year since 2014 (except pandemic-time), and other genrefluid things such as *Pleasure Island* and recent Oxford Triptych (for Audiograft and MAO), as well as for example five string quartets, one of which during performance is encased in a large box, written for the Samuel Beckett Centre, all written for and performed by friends who understand like the GBSR Duo, Mira Benjamin, Anton Lukoszevieze, the great Philip Thomas, Mark Knoop, Silvia Tarozzi & Deborah Walker, Object Collection, and sometimes broadcast on BBC or Resonance FM

or wfm. Also occasionally performing on piano or keyboards or objects own music or others (like in November at Rainy Days, Luxembourg) from hcmf to Tate Modern to Roadburn to ATP. Also making a corner in London for music no one else programmes at Music We'd Like to Hear since 2005 and still going strong.

This year's **soundfestival** is dedicated to the memory of Angela Michael and of Ian Spink. We very much valued each of their contributions to **sound**, and they will be greatly missed.

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sound is a new music incubator based in north-east Scotland encouraging new music creation and discovery. We run the annual **soundfestival**, as well as year-round activity supporting a wide range of composers, engaging with local communities and providing educational opportunities

Find out more: www.sound-scotland.co.uk

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