

CeNMaS October New Music Feast 2022

SLOVAK GUITAR MUSIC IN THE INTERNATIONAL CONTEXT

Ondrej Veselý (guitar)

Wednesday 26 October 2022, 5.45pm, Mappin Hall

This concert programme offers a resume of the recent guitar music composed by the Slovak composers for Ondrej Veselý complemented by new pieces of music written by composers from the United Kingdom, Finland, The USA, and Canada. Except for the works by Viera Janáčeková and Pavol Malovec, all the other pieces will be given their first performances. The compositions of James Layton, Marc Yeats, and Jana Kmitová were composed for this event.

Programme:

Jana Kmitová: *Among the clouds* [a working title] (2022) *

James Layton: 'mobiles' [a working title] (2022) *

Viera Janáčeková: *Siebte Saite* (2007)

Harri Suilamo: *Wilde's comma* (2021) *

Pavol Malovec: *Monologue II* (1990)

Marc Sabat: *False fruit* (2021) *

James Helgeson: *August music* *

Jozef Kolkovič: *Still Life with Candlelight* (2020) *

Iridescent Blue (2020) *

Marc Yeats: *Bricolage III* (2022) *

* Premiere

The concert, as well as the *Introduction and presentation about Slovak guitar music* (pre-concert talk) are part of Vesely's project *Slovak guitar music in Europe* which is supported using public funding by Slovak Arts Council.



CeNMaS October New Music Feast 2022

NEW MUSIC AT DINA

Marc Yeats Special

Wednesday 26 October 2022, 8pm, DINA

CeNMaS New Music Days are a new feature of our calendar for 2022-23, combining performances, talks and events that showcase cutting edge guest composers and performers alongside staff and students from the Department of Music.

Vox	Marc Yeats (13')
Goldilocks and the Three Clocks	James Thomas (6'30")
First Sight of Spring	Thomas Stearn (3')
Halftones	Alex Barker (2'55")
Bricolage IV	Marc Yeats (6')
Bricolage III	Marc Yeats (6')
Bricolage VI	Marc Yeats (5'30")
- Interval -	
Performance by <i>Hearing Things</i>	(45")

Marc Yeats

Dr Marc Yeats is a British composer, abstract landscape painter, writer and artistic practice researcher. His work as a painter and composer are closely linked by techniques developed over many years with compositions influencing new approaches to painting and techniques in painting influencing musical development.

Although interested in surfaces represented in sound, colour, form and texture, his work is further influenced by a fascination with layering, geology, erosion, landscapes and place-specific resonance and its manifestation and embodiment in his work.

Understanding, strengthening and researching this self-referential relationship remains a life-long challenge and passion and sits at the heart of Marc's work.

Compositionally, Marc is an internationally performed and commissioned composer with broadcasts on BBC Radio 3, US, German, Slovak and New Zealand radio. His works have been performed by leading orchestras, ensembles and soloists as far afield as New York and Tokyo, with many of his compositions performed to considerable acclaim by the BBC, including with the BBC Philharmonic and most recently (2021), the BBC Scottish Symphony Orchestras. Key commissions across the years have included a piano concerto with the BBC Philharmonic in 1999, the acapella choral piece, 'sturzstrom' for the 2012 Cultural Olympiad held in the UK, vocal installations for hospitals exploring dementia and a composition for the Hallé Orchestra to celebrate World Aids Day 2008 along with a great many chamber and ensemble pieces.

Now published by Composers Edition and with his music represented in many international libraries and online through Pro Quest and Alexander Street Press, Marc continues to push his compositional horizons through the incorporation of mobile technologies employing user-responsive materials in geolocated contexts – compositions audiences can walk through and explore – and live performance formats through a range of polytemporal structural approaches including his timecode-supported polytemporal composition method, developed as an AHRC funded PhD research project at the School of Music, University of Leeds between 2017 and 2021.

Marc has recently been awarded his PhD in music composition (practice-led) from the School of Music, University of Leeds and is a WRoCAH alumni.

For more information about Marc's work as a composer, please visit: <https://www.marc-yeats.com/>

James Thomas

James is a PhD candidate in instrumental composition in the department, researching approaches to generating a multiplicity of musical time. As a composer, he has worked with numerous notable professional ensembles (including the Ligeti Quartet, the Hermes Experiment, Ensemble 360, and the Orlando Consort), as well as the university's symphony orchestra, wind orchestra, chamber choir, and new music ensemble, for which he holds the position of Associate Director.

Thomas Stearn

Thomas Stearn is a British choral composer of sacred and secular music, and is currently based in Yorkshire (UK), where he is pursuing a Doctorate of Philosophy in Composition at the University of Sheffield. Prior to commencing his research studies, Tom was awarded a Master of Music Postgraduate degree in Choral Composition at the University of Aberdeen (2018), under the supervision of composers Professor Paul Mealor and Dr Phillip Cooke. His past commitments as a bass singer include performances at the BBC Proms in 2018, as well as performances across the UK and further abroad. Tom is currently a member of the University of Sheffield Chamber Choir, who premiered his piece 'Stars' in May 2022. Tom's current research focuses on word painting, harmony and evocation of emotions.

Alex Barker

Alex Barker is a composer born in Sheffield in 1994. His compositional work displays his interest in post-tonal pitch organisation, musical deep-structure, and interdisciplinary overlap of music with linguistics and mathematics. He is currently working towards his PhD which develops Tone Clock theory to search for a unifying musical language.

Hearing Things

Hearing Things – an ensemble of 6 guitars, drums and bass. Performing 'a piece inspired by minimalist New York guitar composers like Rhys Chatham and Glenn Branca that will use repetition and overtones to create a surprising sonic soundscape'.

Ondrej Veselý

Veselý devotes his artistic activities solely to contemporary music, collaboration in chamber music, and interdisciplinary projects.

He has performed as a soloist with Slovak State Philharmonic (Košice/SVK), Slovak Radio Symphony Orchestra (Bratislava/SVK), and Solamente Naturali with whom he gave world premiere performances of guitar concertos dedicated to him by Joseph Kolkovich (Excerpts from the Book of Mysteries for guitar and orchestra), Ol'ga Kroupová (Eo Ipso – Concerto for guitar and symphonic orchestra) and Miro Bážlik (Concerto Grosso for guitar, double bass, harpsichord and string orchestra).

Sarah Watts

Sarah Watts is a British clarinet player. Specialising in low clarinets, she has an international reputation for her performances, research and teaching.

Vox (Marc Yeats)

Written in 2001, Vox was commissioned by and written for Sarah Watts who has subsequently performed it worldwide. Vox is a veritable showcase of bass clarinet techniques ranging from quarter-tones, slap-tongue, multiphonics, harmonics, glissandi, portamento, virtuosic rapid playing and wild leaps from the bottom to the top of the instrument. However, the piece is not just a mere showcase of what is possible on the instrument. Across its two parts, the music coalesces into an urgent narrative fuelled by its own drive and expressive momentum. Vox has a duration of around 12-minutes.

bricolage IV - For bass clarinet and guitar (Marc Yeats)

In the arts, bricolage (French for ‘do-it-yourself’ projects) is the construction or creation of a work from a diverse range of things that happen to be available. bricolage IV is no exception. Here, musical materials are assembled from a number of pre-existing pieces, particularly the 2012 solo bass clarinet piece quarter-sounds and the 2022 solo guitar piece, bricolage III.

The piece has a duration of six and a half minutes. bricolage VI is a timecode-supported polytemporal composition meaning that each player performs in their own independent tempi, structurally organised through timecode printed throughout each player’s part that is read in conjunction with their individual mobile phone stopwatches that are approximately synchronised at the start of the piece. bricolage IV is notable for its stream of gentle bass clarinet multiphonics juxtaposed in dialogue with articulated guitar figurations.

bricolage VI - For flute, bass clarinet, horn and violoncello (Marc Yeats)

In the arts, bricolage (French for ‘do-it-yourself’ projects) is the construction or creation of a work from a diverse range of things that happen to be available. bricolage VI is no exception. Here, musical materials are transformed, recontextualised as necessary and assembled from a number of pre-existing pieces, particularly a 2001 polytemporal ensemble work for eight players titled New Land. As is customary with my compositions, materials are self-borrowed and transformed from pre-existing works. In this case, the horn writing is drawn largely from the orchestral work, a point in the landscape (2021), and the woodwind and string writing from the shape distance 1 (2013), with all materials shared and cross-referenced throughout.

There is no programmatic intention in what unfolds as sound in this piece: any or no relationship to the title and the sounding music is forged at the discretion of the composer, performer and listener. Despite this statement, there is an unfolding of material that manifests through contrasting sections of music to hopefully provide the listener with a compelling experience even without programmatic intent. It is the interplay between and within these sections that is the narrative content of the composition. The piece has a duration of just over five minutes. bricolage VI is a timecode-supported polytemporal composition meaning that each player performs in their own independent tempi and all the players are structurally organised through timecode printed throughout each player’s part that is read in conjunction with their individual mobile phone stopwatches that are approximately synchronised at the start of the piece.

***Goldilocks and the Three Clocks* (James Thomas)**

This piece playfully explores the juxtaposition and superimposition of both explicit and abstract musical 'speeds'. The title arises from the use of the three primary tempi that are heard both in succession as well as simultaneously. The music's structure is dictated by the internal conflict between these tempi, which is resolved when one of the tempi overpowers the others to be heard as the new 'clock'. In true Goldilocks fashion, these sections are marked as follows: 'Too fast'; 'Too slow'; and 'Just right'. This trichotomy is exaggerated by the three different instruments in the ensemble, allowing timbre to help clarify the distinction between tempi. Throughout the piece, the consistent recontextualization of material results in significant changes in musical character, which ranges from the dance-like to the funereal.

***First Sight of Spring* (Thomas Stearn)**

This short piece is based on the poem of the same title, by John Clare, and attempts to illustrate the image of blooming and the sound of birdsong. This is particularly shown through the sustained and ascending phrases in the cello part. The oboe imitates thrushes and other birdsong through melodic ornamentation and extended technique, such as flutter tonguing.

***Halftones* (Alex Barker)**

This piece takes its name from the optical effect that is exploited by halftone printing. In the halftone process, small dots of colour are interpreted as a single flat colour by the eye, and if two colours of dots are used, they are perceived as a blending of those colours. This is a technique which impressionist painters also used to control colour in their work. This piece is therefore an exploration of the subtle gradations of tonal colour that can occur in the use of an intervallic form which displays two distinct Tone Clock Hours (or tonal colours).

COMING UP NEXT...

Dracula Bite-Size

In association with Enable US

Tuesday 1st November, 7.30pm

Drama Studio

£15 Full / £12.50 Concessions & TUoS Staff / £6.50 Students & Under 30

For Halloween, we'll be bringing the undead to life in the atmospheric Drama Studio, a converted Baptist Church built in 1871. This original 60 minute adaptation by Jon Iles and Sarah Watts partners a chilling narration of Bram Stoker's Dracula with the dark contemporary tones of Sarah Watt's low clarinets.

New Music Ensemble

Thursday 24 November, 5.45pm

Firth Hall

Free

Join us for another celebration of cutting-edge new music in Firth Hall, our regular lively showcase of new compositions for solo instruments and ensembles. Every NME concert is a unique event full of fresh new sounds from Sheffield composers and performers, centring around the New Music Ensemble, an elite group of student performers led by Professor Dorothy Ker and Associate Conductor James Thomas.

This event will also feature an installation and exhibition of *Melting Buildings: Reimagining the Arts Tower Through Sound and Light* by Lorenzo Prati. The exhibition will open at 5.15pm, and the bar at 5pm.

Ryoko Akama & Clara De Asís

Sunday 27 November, 5pm

Access Space at Events Central, 20-26 Fargate

£11.50 Full / £9 Concessions & TUoS Staff / £6 Students & Under 30

We are delighted to be presenting two internationally renowned sound artists and composers as part of Sound Lab. Both Akama and De Asís work with spatiality, found objects and electronics to create delicate, textured soundscapes. This performance will be celebrating the release of their new collaborative album 'sisbiosis' on Erstwhile Records.

This event will be held in a disused shop space on Fargate, currently being curated by Access Space ahead of the major Event Central project.

Support from sound artist and recorder player Juliana Day.

Manchester Camerata - Twin Peaks

Thursday 1 December, 7.30pm

Firth Hall

£16 Full / £13 Concessions & TUoS Staff / £8.50 Students & Under 30s

This special concert sees Manchester Camerata perform the soundtrack to the seminal David Lynch cult classic Twin Peaks. Tackling Angelo Badalamenti's enchanting score, arranged by Tim Crooks, be transported to that small logging town in Washington, where we might conjure up the spirit of BOB.

Join us as we turn Firth Hall into the Black Lodge.