

KETTLE'S YARD

New Music Sunday 10 May 2009 12 Noon

one hundred and twenty-seven haikus: music, poetry & sound art performance with technology

Katy PRICE

Haibun/Haiku (2009)

solo performer
first performance

Richard HOADLEY

One Hundred and Twenty-seven Haiku (2009)

computer
first performance

Katharine NORMAN

You need a cab? (2000)

computer playback

Local Materials: April 2009 (2009)

computer playback
first performance

Tom HALL

Until Unbidden Go (2008-2009)

violin and computer

As a poetic form, Japanese Haiku poetry is known for combining brevity with a strict formal structure in which rich poetic imagery can flourish. The music in this concert takes Haiku as a starting point for musical, textual and visual explorations, in which the notion of the arrangement and recombination of fragments plays a strong part. The concert includes projections of text and images accompanied by musical and poetic soundscapes comprised of electronic sources, the human voice and acoustic instruments.

PERFORMERS

Tom Hall (computer), **Richard Hoadley** (computer),
Katharine Norman (computer), **Katy Price** (voice), **Mifune Tsuji** (violin).



Anglia Ruskin
University

Cambridge & Chelmsford

Katy PRICE teaches English Literature and Creative Writing at Anglia Ruskin. She has studied modules on the Creative Music Technology degree at Anglia and has performed poems in Sheffield and both places called Cambridge. Haiku may be brief but the form is associated with long and difficult journeys, or pilgrimage. Bashō's *Back Roads to Far Towns* (trans. Cid Corman) is the starting point for *Haibun/Haiku* which is built around the concept of journey as something discovered in the moment rather than narrated. Bashō's last major work consists of Haibun or journal entries, each recording a stage of the journey from Edo to near Kyoto which took nine months. Haiku emerge out of Haibun at moments of reflection, which the reader participates in recreating through the simple intensity of the three-line form. Instead of a strict 5-7-5 syllable count the key formative feature consists of two elements which somehow interact to produce the third line. The backing track you hear was recorded at Stubbing Wharf in Hebden Bridge. Documents from this pilgrimage are projected, and haiku elements and outcomes are found or cajoled from their disparate text. The audience are invited to participate in a discovery of Haibun. With warm thanks to John James for introducing me to the concept of Haibun/Haiku in Creative Writing.

Richard HOADLEY has as a composer in recent years focussed on the investigation of the use of technology in the compositional process: the nature of indeterminacy in music and its aesthetic and philosophical ramifications; and the effect of the interface in different forms on the creative process.

One Hundred and Twenty Seven Haiku forms part of this investigation, and is a development of the seminal composition, *The Copenhagen Interpretation* (1999) and *Many Worlds* (2008). *One Hundred and Twenty Seven Haiku*, written using the software *SuperCollider*, is entirely generative in nature: no two performances are the same; the composition is in the balancing of levels of indeterminacy while maintaining a comprehensible and expressive musical character: a fully algorithmic structure where formulas are used to construct sounds, what they do, how and when they do it. rhoadley.org

Katharine NORMAN is a British-born composer, sound artist and writer, not necessarily in that or any other order. She has composed instrumental music, music combining instruments or voices and digital media, and purely electronic work. Her music, for both digital media with instruments and for purely digital media, makes frequent use of documentary sound—conversation, city sounds, birds etc—in a way that perhaps invites new appreciation both of the 'real world' and of the concert hall. Increasingly, she writes about music, in particular electroacoustic and electronic music. She is currently Senior Lecturer and

Director, Electroacoustic Music Studios at City University. *You need a cab?* – from *Five-minute wonders* (1998– ongoing). A surreal taxi journey across Toronto, starting from an aural viewpoint way above the traffic, then descending onto the street, careering around town in the company of a burbling radio and an extrovert cabbie, of Ghanaian origin via Hackney... *Local Materials: April 2009*. For years I have made compositions from highly processed and edited field recordings. Lately I've become interested in simply listening to time and place. These interlinked field recordings were all recorded from my garden in Burwell. novamara.com

Tom HALL is active as a composer and performer of electro-acoustic music and teaches music technology at Anglia Ruskin University. *Until Unbidden Go* takes as a point of reference Samuel Beckett's interest in the music of Franz Schubert, and in particular the composer's settings of *Der Tod und das Mädchen*. The famous *lied* is structured as a dialogue between the figures of death and the maiden. *Until Unbidden Go* adopts this kind of structure, in which short musical sections are juxtaposed sequentially, and also—via the electronic component—simultaneously. The musical language of the composition is in some ways an imagining of Romanticism via the modernist filter of some of Beckett's formalist approaches to natural language. The composition takes its title from a line in Beckett's poem *Roundelay*, and was commissioned by the Beckett and Music Symposium at the University of Sussex and first performed there by Mifune Tsuji in 2009. ludions.com

Mifune TSUJI is a Prize winner of the 1st Reina Sofia International competition in Madrid and has performed as a soloist and player of chamber music throughout Europe, Asia, America, and Canada. She is a graduate of Tokyo University of the Arts. She was invited by Alberto Lysy to Europe to join the International Menuhin Academy in Switzerland and became a member of the Camerata Lysy, performing as a soloist with them on many occasions. Subsequently, she has performed many world-premieres of music for solo violin, and as a soloist with various orchestras. She now specializes in performing contemporary music. Mifune Tsuji developed her style and technique under some of the world's leading violinists and teachers: Toyoko Hattori, Yoshio Unno, Alberto Lysy, Yehudi Menuhin, and Rustislav Dubinsky. She has always striven to extend her art to its limits by close collaboration with the most outstanding and significant modern composers including amongst others, Iannis Xenakis, John Cage and Morton Feldman. Mifune Tsuji is concertmaster of Xenakis Ensemble and frequently gives solo concerts throughout Europe. She currently lives in England, where she teaches at Anglia Ruskin University.