

kings place



Monday 13 June 2011

OUT HEAR

Triggered

OUT HEAR Triggered Hall Two 8pm

Sam Hayden

Adaptations (2011) for electric violin & computer (~8 mins, World Premiere) with **Mieko Kanno** violin & **Sam Hayden** computer

**Cheryl Frances-Hoad
Tom Hall & Richard Hoadley**

Triggered (~35 mins) with **Jane Turner** choreographer, **Gwen Jones** dancer, **David Ogle** dancer & **Ann Pidcock** dancer

INTERVAL (20 minutes)

Jonathan Impett

Meta-trumpet (~8 mins)

The Company

Triggered – Part 2 (~25 mins)

This production of Triggered is sponsored by the Cultures of the Digital Economy Research Institute (CoDE) at Anglia Ruskin University, Cambridge UK.

Adaptations (2011) is the latest work in an ongoing collaboration between composer Sam Hayden and violinist Mieko Kanno. The piece is to an extent organised as an 'open-form', comprising a collection of short notated 'modules'. The violinist freely selects from these modules, which are transformed live by real-time DSP during the performance. An important aspect of the Max/MSP programming is the mapping of analysis data to synthesis parameters, including the use of new machine listening and learning techniques developed by Nick Collins, used in combination with various time-domain and frequency-domain synthesis modules. This enables the computer transformations of the e-violin sound to be related directly to Kanno's interpretation of the piece in performance, as the computer adapts to the particular nuances of each (necessarily different) performance. The piece is part of a project funded by a grant from the AHRC Practice-Led Scheme investigating the creative integration of the *Violectra* electric-violin and interactive computer.

Triggered exists somewhere between improvisation and composition, art and science, and builds on the Cage-Cunningham legacy of interaction between music-dance and network systems. The programme combines music and dance in an innovative and seamless manner, opening with the dancers initiating music by interacting with sensor technologies embedded in sculptures both free standing and suspended in the space custom-developed by Richard Hoadley, and including three specially created hangings by Katy Price and Andrew Nightingale. Understandings of emergence theory inform movement rule systems to build a sonic environment which evolve compositional patterns in live performance.

Contrasts between stasis and movement cyclically unfold in the work by Cheryl Frances-Hoad. Here sound and movement, live and electronic material evolve in response to feedback, resulting in a sophisticated, highly charged performance between performers and dancers.

In Tom Hall's work the position of the dancers is tracked (and mediated) by the composer on a tactile hardware interface. This information is sent to custom written software which creates algorithmic sounding events that correspond (or contrast) to the dancers' positions in space. The musical source material recalls an English folk song as interpreted by Nic Jones, and its treatment here is intended to explore the representation of degrees of musical (and especially tonal) abstraction.

Triggered is comprised of the following: *Touching Sound I* by Richard Hoadley, *Triptych* by Cheryl Frances-Hoad, *Touching Sound II, when the boat comes in* (2011) by Tom Hall, and *Touching Sound III*.

Meta-trumpet – The instrument itself takes aspects of the performance already inherent in playing the trumpet, abstracting and extending them to become both musical material for compositional purposes, and means of direct control over other parameters. The data generated could be seen as depicting a broader performance situation of which the sound of the trumpet is one aspect. All of the material is derived directly from the performer through the meta-trumpet, an instrument which conveys both physical and musical performance data. This information is processed by the computer; by the changing and contextual logic of the composition, it becomes the composition itself. There is no given score or material. Notes become part of compositional processes whose rules derive from the notes themselves. Actions are instigated and are taken up into the dynamic systems. The work is thus 'knowable' but not 'masterable'.

PROFILES

Cheryl Frances-Hoad was educated at the Yehudi Menuhin School, Cambridge University and Kings College London. Her works have garnered many prizes and awards and she is in ever increasing demand as a composer, her music being described as "mercurial, impassioned, and always compelling in its authority" (*Spectator*), and "highly wrought, yet piled high with emotional content" (*Guardian*). Recent awards include the Royal Philharmonic Society Composition Prize (2007), and a 2008 Leverhulme Trust Artists in Residence Fellowship, enabling her to write a new work for 'cello and orchestra. In 2009 her first piano concerto was premiered in Ireland. 2011 will see the release of a debut CD of her chamber works, and she is the DARE Cultural Fellow in Operatic Arts at Leeds University and Opera North.

Tom Hall is a Cambridge-based Australian composer, musicologist and performer of live electroacoustic music, with an interest in algorithmic, collaborative and improvisatory processes involving custom programmed software. With a background in classical music composition and analysis, Tom's research interests include computer-aided composition, site and performance-specific sound art, immersive multi-channel and binaural sound, and Hoerspiel. Tom's music has been performed throughout the United Kingdom, mainland Europe, USA and Australia. He is a graduate of La Trobe and Sussex universities, and is a senior lecturer and a co-founder of the Digital Performance Laboratory of Anglia Ruskin University.

Richard Hoadley has in recent years, as composer and technologist, focused on the investigation of technology in the compositional process and in particular the effect of the physical interface, developing a number of live automatic compositions including *The Copenhagen Interpretation* and *One Hundred and Twenty Seven Haikus*. He is currently developing a number of physical interfaces including 'Gaggle' and the Metapiano – hardware/software systems designed for physical interactions with digital algorithms. In particular these are aimed at use by the public and dancers. These technologies, particularly those involving shared interaction, are also being developed for use in therapeutic environments in the 'Touch Sound' project. After graduating from the universities of Bristol and Durham (PhD), he was awarded the Ralph Vaughan Williams Trust Composer-in-Residency at Charterhouse School. His instrumental compositions include *Only Connect*, an orchestral piece recorded by the BBC Symphony Orchestra and broadcast on BBC Radio 3's 'Music in our Time' and *In Principio* for the BBC Singers. He is currently affiliated with the Digital Performance Laboratory at Anglia Ruskin University.

Mieko Kanno came to international attention as a performer of contemporary music when she won the Kranichsteiner Musikpreis at the Darmstadt New Music Institute (1994), and international competitions including the Carl Flesch (1986), Queen Elisabeth, Belgium (1989) and Hannover (1991). She has collaborated with composers including Brian Ferneyhough, Rebecca Saunders, Salvatore Sciarrino and James Wood, and given many premieres. Mieko also conducts research on contemporary music especially topics such as complex notation and microtonality. She is Reader in Music at Durham University (UK), Director of the Centre for Contemporary Performing Arts (CCPA) and Chairman of the concert series Musicon.

Jane Turner is a dance artist who has been creating contemporary choreographies since founding her dance company Turning Worlds in 1990. Her work has been presented at leading European performance venues from the ICA and SBC, London, to the Traverse, Edinburgh and the Neuesteater, Munich. Particularly interested in interdisciplinary and collaborative possibilities she has travelled many collaborations with film makers, composers and theatre directors including Daniel Biro of Sargasso

Records with whom she curated many multi-disciplinary European performance festivals for the LUST organization. Recently she has pioneered collaborations with scientists and computer programmers in creating new performance that draws on the theories of emergence and complexity. Her teaching and research activities are based at London Metropolitan University and she is in the final submission stage of a PhD with the University of Chichester.

Sam Hayden uses the computer as a compositional tool for the algorithmic generation (via OpenMusic), and real-time transformation (via Max/MSP) of musical material. Recent commissions reflecting this tendency include *Emergence* (2004, rev. 2010) for solo accordion, ensemble and live electronics for Frode Haltli and the Oslo Sinfonietta; *Relative Autonomy* (2004) for the London Sinfonietta; *Substratum* (2006, rev. 2008) for the BBC Symphony Orchestra; *schismatics* (2007, rev. 2010) for electric violin and computer for Mieko Kanno; *Die Modularitäten* (2007) for Ensemble Mosaik; *permutazioni / a caso* (2009) for RepertorioZero and *Misguided* (2011) for clarinets, saxophones, trumpet and trombone for ELISION. His works have been performed at festivals including the BBC Proms, Huddersfield, MaerzMusik, Tage für Neue Musik Zürich, Ultima and Warsaw Autumn, and recorded on the Divine Art, GROB, Oboe Classics and UTS labels. A portrait CD of his work will be released on the NMC label in November 2011. He has also performed in laptop improvisation duos with Tom Hall and Urs Liska, and with ensemble [rout]. He is currently Reader in Composition at Durham University.

Jonathan Impett has given first performances of solo works by Berio, Scelsi, Finnissey and Harvey, and plays with contemporary groups such as Apartment House, as well as improvised music and jazz with Paul Dunmall's ensemble and Amit Chaudhuri's "This is not fusion". His compositions include orchestral and chamber works. An important focus of his work is the technologically-mediated relationship between performance, improvisation and composition. He was awarded a Prix Ars Electronica for his work with the extended meta-trumpet. A recent project Lets Dance Architecture looks at the generating of musical form through movement and improvisation. He is also a member of the Amsterdam Baroque Orchestra and The Orchestra of the Eighteenth Century. Jonathan Impett teaches at The University of East Anglia, where his current research includes a book on the musical thought of Luigi Nono.

Gwen Jones trained at Laban Dance Centre, London. Since graduating she has worked as a performer both as a dancer and singer with numerous companies such as; Stubborn Heart Productions, Bigfoot Theatre Company, Ffin Dance Company, Deco Dance Company, Big Albert's Gang. Most recently Gwen has been working with choreographer Errol White performing and teaching repertoire from *A state of Rest*, part of National Youth Dance Wales' Peer Recruitment team. Gwen will be performing with 2nd Company Productions in *Follies*, and also will be performing with the Longborough Festival Opera in Wagner's *Siegfried*. Gwen is delighted to be working with Jane Turner again this year.

David Ogle trained at London Studio Centre before being accepted into Transitions Dance Company at Laban where he pursued his interest in contemporary dance. David has danced in both regional and international tours working with several companies including Ticket Theatre Dance Company, Locomotion, Fish in a Bowl, E-dance and Telling Tales and most recently was seen in the opening performance event for the Greenwich + Docklands International Festival 2010. In terms of commercial work, David has danced for Westlife, at music festivals with Bearded Kitten. He has co-choreographed work for Antique Dances and is currently collaborating with Ria Uttridge on several dance projects. He has been working with Jane Turner since 2009.

Ann Pidcock dancer, has been working with Jane Turner since 2007. Since Graduating from London Contemporary Dance School in 2005 the diverse nature of work she has been engaged in has been an enjoyable constant. Highlights include moving art installations for Julian Opie, a tango duet film directed by Martha Fiennes, music videos for Amanda Palmer and The Wave Machines, and most recently she has been performing for Vera Tussing in 'The Place Prize' commissions. Ann has also been a member of a six piece dance troop 'The Beaux Belles' since 2008 which has taken her to many venues including The V&A, Camden Arts Centre and The Queen Elizabeth Hall. She is also a Hatha Flow yoga teacher for the British Wheel of Yoga.

Contemporary / World Music at Kings Place

Mon 20 Jun

Hall One, 8pm

Out Hear

Splinter Cell + Spock: Off the Rail

Thu 23 Jun

Hall One, 7pm

Songlines Encounters Festival

Trio López-Petrakis-Chemirani

Thu 23 Jun

Hall One, 8.30pm

Songlines Encounters Festival

She'koyokh

Fri 24 Jun

Hall One, 7.45pm

Songlines Encounters Festival

Carminho

Fri 24 Jun

Hall One, 9pm

Songlines Encounters Festival

Circle of Sound (Soumik Datta, Taalis, Arun Ghosh)

Sat 25 Jun

Hall One, 6.30pm

Songlines Encounters Festival

Sväng

Sat 25 Jun

Hall One, 9pm

Songlines Encounters Festival

Söndörgö

Exhibitions

from 6 May

Kings Place Gallery

David Hefher: *A Song of the Earth*
and *the Cry of Concrete* (until 10 June)

from 19 May

Pangolin London

Women Make Sculpture (until 18 June)

PETER
RANDALL-PAGE

PANGOLIN

Next OUT HEAR
Monday 20 June 2011
Splinter Cell + Spock
Off the Rails
Hall Two 8pm

OUT HEAR

Matthew Wright
Sam Bailey
SPOCK
Matthew Wright

Subway, 1980 (2011, world premiere)
Spock Song (for Jacob) (2011, world premiere)
Improvised set 20'
A Stillness Made From Speed
(2004, London Premiere) 60'

This very special event brings together two dynamic newcomers to Kings Place. Splinter Cell, a razor-sharp multimedia ensemble lock horns with Spock, a free-improv quartet, featuring stars of the contemporary jazz scene. Expect a vibrant collision of contemporary classical music, improv and hip-hop-influenced electronics. The programme hinges on two pieces by Matthew Wright, both influenced by the propulsion of trains. *Subway, 1980* looks at graffiti-saturated life on the subway in 80s New York, captured in a fast-moving structure which brings together notation, improvisation and turntable scratching, whilst *A Stillness Made from Speed* is an extended meditation on musical propulsion with a racing film shot on trains in the Dutch landscape. At the centre of the programme, Spock (led by pianist Sam Bailey) take us on another track with tongue-in-cheek improv, rummaging, in Bailey's words, "through the scrapheap of musical tropes, patiently waiting for the air to clear".

GREEN & FORTUNE

ROTUNDA

Complete your experience by dining at Kings Place's restaurant, **Rotunda**. Throughout this week, Rotunda offers delicious **pre-performance menus** from 5pm until 7:30pm for just **£18.50 for two courses**.

To reserve a table please call us on **020 7014 2840** or just simply come into the restaurant.

OPENING HOURS

Green & Fortune Café

7:30am to 7:30pm

Rotunda Restaurant

12pm to 11pm (last orders by 10:30pm)

Rotunda Bar

11am to 11pm

Concert Bar

6pm to end of interval

Please remember to order your Interval drinks prior to the concert, at the Concert Bar located in the Music Foyer.



kings place

Box Office: 020 7520 1490

www.kingsplace.co.uk