PRESS RELEASE

UK MicroFest 1 ~ Wild Dog 1

Microtonal Projects Ltd are delighted to announce their promotion UK MicroFest 1 which will incorporate the inaugural Wild Dog Inc. multi-media event.

UK MicroFest 1 will be the first in-depth celebration of microtonal music in the UK since James Wood’s ‘in Tune’ series in the early to mid-1990s: while other countries have given increasing emphasis to this burgeoning area of music making, representation in the UK has been confined to isolated and often introverted pockets of activity.

UK MicroFest 1 aims to offer a lively, controversial and artistically compelling forum which will demonstrate the depth and diversity of microtonal practice in the UK.

Invited performers include duo Contour, the German-based trumpet and percussion duo of Stephen Altoft and Lee Ferguson; viola player Elisabeth Smalt from Amsterdam and from London the recorder duo Rare Bird and ‘cellist Robin Michael.

Invited speakers include Partch’s biographer Bob Gilmore, composer Christopher Fox and founder of the Centre for New Musical Instruments Patrick Ozzard-Low.

Following a call for window sessions, there are also six presentations of exciting new work in this country and abroad.

Wild Dog 1 is a multi-media event with a fluid audience which will feature live microtonal music from ‘new music’ and ‘sonic art’ backgrounds, live art and video art.

Artistic Director Donald Bousted; Wild Dog co-curated by Donald Bousted and Barbara Dean; Window Sessions selected and chaired by Patrick Ozzard-Low.

sponsored and promoted by Microtonal Projects Ltd www.microtonalprojects.co.uk
Financial assistance from The RVW Trust and The Hinrichsen Foundation

Press Reserve Tickets: microfestpress@microtonalprojects.co.uk
Other Reservations: reservemicrofest@microtonalprojects.co.uk also available on the door

Tel: 020 8546 1424
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Ticket Information

Session 1: £10 (concession £6)
Session 2: £10 (concession £6)
Session 3: £10 (concession £6)
Session 4: free
Session 5: £5 (concession £3)

All Sessions: £25 (instead of £35) and, concessionary, £15 (instead of £21)
Saturday Only: £17 (instead of £25) and, concessionary, £10 (instead of £15)

UK MicroFest 1: Schedule

Friday 18 March, 2005
Session 1: 8.00pm doors open 7.30pm
Recital by duo Contour (Stephen Altoft, microtonal trumpets and Lee Ferguson, percussion):

- Donald Bousted Verses 1-3 for 19-div trumpet, percussion and DVD World Premiere of Verses 2 and 3
- James Gardner Local Economy for 19-div trumpet and percussion World Premiere (duo Contour commission funded by Creative New Zealand)
- Yu Ching Chiang Yu Mei Ren for 24-div trumpet and percussion UK Premiere
- Michael Parsons new work for 19-div trumpet and percussion (duo Contour commission) World Premiere
- Donald Bousted In Your Dreams for 19- and 24-division trumpets, percussion, DVD and electronics UK Premiere

Saturday 19 March, 2005
Session 2: 10.15am-1.00pm doors open 9.45am

- 10.15-11.00am recital by Elisabeth Smalt (viola, adapted viola, voice):
  - Horatiu Radulescu Lux Animae (1996)
  - Giacinto Scelsi Manto I (1957)
  - Rozalie Hirs article 4 – "map butterfly" (2004) UK Premiere
  - Harry Partch lyrics by Li Po (1930-33) (extracts)

- 11.15-12.00pm Key-note lecture by Dr Bob Gilmore Microtonality: my part in its downfall

- 12.10-1.00pm Window Session 1 (open forum following a ‘call’ for submissions chaired by Patrick Ozzard-Low)
  - Composing for Quarter-Tone Alto Flute
  - Carla Rees and David Burnand: performance of Night Scene by David Burnand performed by rarescale (Carla Rees and Michael Oliva).
  - The Rosegarden Codicil: Rehearsal Strategies in 19-ET
  - Prof. Graham Hair, composer, Dr Nicholas J Bailey and Douglas McIlvray, software development with Dr Ingrid Pearson (clarinet)
Session: 3  2.00-5.00pm

- **2.00-2.30** recital by **Rare Bird** (Rachel Barnes and Natasha Powell, recorders):

  Donald Bousted A Journey Among Travellers (1998)

- **2.30-3.15pm** Key-note lecture by **Prof. Christopher Fox**
- **3.30-4.15pm** Lecture/Demonstration by **Stephen Altoft** and **Dr Donald Bousted**
  A Microtonal Manual for the Trumpet
- **4.25-5.00pm** Window Session 2
  Canonic Hill Loss, Decisor and Mother Fuga; infinite length microtonal algorithmic works for SuperCollider
  Nick Collins
  **Pocket Gamelan: rationale for interactive performance using mobile phones**
  Prof. Greg Schiemer (Greg Schiemer’s visit is supported by University of Wollongong and the Australian Research Council)

Session 4: 5.30-7.05pm  *(downstairs room)*

- **5.30-6.05** Window Session 3
- **Microtonal Procedures in Sailing to Byzantium for Solo Recorder Player**
  Dr. Brian Ingis
  **Pythagorean Harmonies in Trompettes de Mort**
  Dr Margaret Lucy Wilkins
- **6.05-6.40pm** Key-note lecture by **Patrick Ozzard-Low** Some Microtonal Experiments
- **6.40-7.05pm** Concluding discussion led by Patrick Ozzard-Low – thoughts, questions; UK MicroFest 2 etc.

Session 5: **Wild Dog 1**  8.00 - 9.30  multi-media event – doors open 7.30pm (bar open until 10.00pm)
An innovative, multi-media event co-curated by Dr Donald Bousted and the artist Barbara Dean. Wild Dog 1 will incorporate microtonal music, video, live and sound art choreographed within the entire space of St. Cyprian’s.

**Microtonal Music – Live Performance**

  Christopher Fox *Straight Lines in Broken Times* (cello, 1994)
  Michael Parsons *Melody in 19-divisions* (trumpet, 2004)
  John Lely *New Work* (trumpet, 2005) World Premiere
  Oscar Garrido de la Rosa *New Work* (trumpet, 2005) World Premiere
  Christopher Fox *chant suspendu* (cello, 1998)

  played by:
  Robin Michael (cello); Stephen Altoft (trumpet)

**Video**

  Delpha Hudson *To the Lighthouse and Back* (2002, 10 mins, silent)
  Laura Malacart *Assembly* (2005, 4 mins, site specific video, first screening)
  Claudia Kappenberg *Words in Silence* (1998, 3 mins)

**Sonic Art**

  Nick Collins *VLN Suite* (2002)
  Philip Henderson *Multi-Drones and Rhythms*
  Greg Schiemer *Mandala 3* – an interactive performance using mobile phones: Greg Schiemer, Barbara Dean, Claudia Kappenberg and Phillip Henderson (mobile phones)
  Greg Schiemer *Tempered Dekanies* (2001, UK Premiere)

**Live Art**

  Breathe *(Abigail Davey, Polly Hazlewood, Natalie L’Herroux* (UK) *Split Ends*
  (ongoing, 2005)
Biographies

**Session 1:**

duo Contour was formed in 1998 by the American percussionist Lee Ferguson and the English trumpeter Stephen Altoft following their participation on the Darmstadt Summer Courses for New Music, where they performed as soloists and as an ensemble. duo Contour have successfully collaborated with composers, artists and dancers and have extended their performances through improvisation and new technologies. These objectives have led to projects and performances in England, Germany, Slovenia, Switzerland, Canada and the United States. The duo has been resident at the Banff Centre for the Arts, Canada, were featured in the Slowind Festival in Ljubljana, Slovenia and have been recorded by Südwest Rundfunk, Deutschland Radio Berlin, and Slovenian National Radio. duo Contour have commissioned pieces from composers from across Europe, Asia, the United States, Canada and New Zealand and, in 2000, gave the first performance of Christian Wolff’s *Pulse* in London. duo Contour are continually seeking new ways to bring new music to a broader audience through imaginative programming and giving workshops and masterclasses. In 2003, they initiated the Lagerhaus Lectures, a regular series of presentations covering a cross-section of issues within the arts. Both performers are tutors at BISYOC, a summer music camp with participants from over 10 countries, where the focus is as much upon cultural exchange as it is upon new musical experiences.

**Session 2:**

**Elisabeth Smalt** was born in Holland and lives in Amsterdam. She studied viola with Nobuko Imai and Ervin Schiffer and took masterclasses with Thomas Riebl, Harioif Schlichtig, Atar Arad, Kim Kashkashian and Rivka Golani; as a chamber musician she has taken masterclasses with Wim ten Have, György Kurtag, Ferenc Rados and others. She was a member of the Amsterdam Sinfonietta since its foundation, and has played with the Schoenberg Ensemble, the ASKO Ensemble and the Nieuw Ensemble. Since 1998 she has concentrated exclusively on chamber and solo performances, working with a range of ensembles of contrasting nature including Musica ad Rhenum (Baroque and early classical), the Nepomuk Fortepiano Quintet, the Brussels-based ensemble Oxalys (French Impressionism), the Zephyr Kwartet (new music), The Barton Workshop (American experimental music) and the European Lucero Soloists (directed by Horatiu Radulescu). In 2001 she commissioned a copy of Harry Partch’s Adapted Viola and was a key performer in the concert series *Harry Partch: the truth about tune*, curated by Bob Gilmore, which toured the Netherlands in April 2002. Recent recordings as soloist (including music by Christian Wolff, James Tenney and Jerry Hunt) have appeared on Mode Records, Tzadik and New World Records and as chamber musician she has recorded for Composers’ Voice, Explicit!, and Vanguard Classics.

**Bob Gilmore** was born in Northern Ireland and studied at the University of York, England, and, on a Fulbright Scholarship, at the University of California, San Diego. He has taught at Queen’s University, Belfast, and is presently Reader in Musicology and Senior Research Fellow in Music at Dartington College of Arts in Devon. His study of the American composer and instrument builder Harry Partch was published by Yale University Press in 1998 (*“Harry Partch: a biography”*) and won an ASCAP-Deems Taylor Award for works of excellence on American music in 1999. His writings on contemporary music and microtonal music have appeared in Perspectives of New Music, the Musical Quarterly, the Musical Times, Music & Letters, and Contemporary Music Review. He is presently writing a biography of the French-Canadian composer Claude Vivier.

**Carla Rees** (alto flute) is an alto flute specialist, working to raise the profile of the instrument through research, performance and commissioning new repertoire. Carla plays a quarter-tone Kingma system alto flute, an instrument with which she is able to break new ground in contemporary techniques and repertoire. She works frequently in collaboration with composers of all genres and works as a solo recitalist as a member of her group, rarescale, and has performed in the UK and Europe, and America. She has commissioned over 50 new works for alto flute and has recently organised an international competition for composers in conjunction with rarescale and the Royal College of Music in London.

**David Burnand** is Head of Music Technology, Head of the Centre for Screen Music Studies and a Principal Lecturer at the Royal College of Music, London. He composes electroacoustic and film scores, including music and sound design for: *Hoi Polloi* (BBC 1990), *Acumen* (C4 1991), *Smart Alek* (BFI 1993), *La Bas* (BFI 1994), *Gallivant* (BFI/C4, 1996), *This Filthy Earth* (FilmFour 2001). David writes on a range of music subjects, but on film music in particular. He is currently editing (with Miguel Mera), and contributing a chapter to, the first major scholarly study of European Film Music, for publication by Ashgate in 2006.

**Michael Oliva** (electroacoustics) originally trained as a biochemist and now teaches composition with electronics at the Royal College of Music. As well as live improvisations with electronics and well over 40 theatre scores, his works include *Xas-Orion* for oboe/cor and electronics, *Into the Light* for oboe/cor anglais and piano (both recorded by Paul Goodey on his CD *New Ground*), *Torso* for wind orchestra, an oboe concerto *More Blest than Living Lips, Cyclone* for wind quintet with piano, a piece for large ensemble and electronics *The Speed of Metals*, and *Ultramarine* for piano clarinet and electronics. He recently premiered an opera *Black & Blue* at BAC, who have now commissioned his third opera, due to be performed in 2007.

**Graham Hair** has been Professor of Music at Glasgow University since 1990. Recent works include *Into the Shores of Light* (for the BBC SSO), *Wild Cherries and Honeycomb* (for the Scottish International Competition), *O Venezia* (for 3 vocal ensembles in Glasgow, Boston and Sydney), and *Lament for Santa Sophia* (for Cappella Nova
professional chorus, Glasgow) and Harmonice Mundi (for clarinettist Ros Dunlop, Sydney). Funding in the last 3 years includes 5 grants from the AHHRB, 3 from the British Academy, 2 from the Australia Council and 1 each from the Carnegie and Potter Trusts. He published 3 books in 2004 and 2 more are due in 2005.

Ingrid Elizabeth Pearson is currently Deputy Head of the Graduate School of the Royal College of Music, where she combines lecturing and research with various performance activities. Since moving from Australia to the U.K. in 1995, Ingrid has established a profile as an early clarinettist, performing with groups such as The Hanover Band, The Orchestra of the Age of Enlightenment, The Gabrieli Consort and The English Concert. Ingrid’s recent Ph.D. in performance practice, an investigation of clarinet repertoire and performance styles from the eighteenth and nineteenth centuries, was completed at the University of Sheffield. She has published for Cambridge University Press and, during 2001, was an Edison Research Fellow at the National Sound Archive.

Nick Bailey graduated from the University of Durham, England, in 1987 with a joint honours degree in Computing and Electronics and with a PhD in Synthesis and Processing of High Fidelity Audio by Parallel Computers. He worked for British Telecom’s Applied Technology division as an Executive Engineer in Data Communications then moved to the University of Leeds where he was the Deputy Director of the Interdisciplinary Centre for Scientific Research in Music before taking the post of Senior Lecturer in Music Technology and Digital Signal Processing and Co-director of the Centre for Music Technology at The University of Glasgow, Scotland, in 2000. He has been a user and advocate of Open Source since 1991. He maintains the Sound Studio and Sculptor open-source sound manipulation packages, the former having been selected as part of the commercial Red Hat Powertools distribution. He has contributed code and bug fixes to other open source projects including Scilab (a mathematics cad tool), and snd (a soundfile editor).

Douglas McGilvray is a graduate of the Electronics with Music degree at the University of Glasgow. He is now studying for his PhD, also at Glasgow. His research interests include computer representation of music and computer-aided analysis of music.

Session 3:

Rare Bird

The recorder duo Rare Bird comprise Rachel Barnes and Natasha Powell, both of whom have studied at Utrechts Conservatorium in Holland. The duo, formed in 2003, concentrate on commissioning and performing contemporary repertoire, which includes works by Donald Bousted, Martyn Harry and Paul Newland. A forthcoming commission by Christopher Fox will be performed in 2005.

Christopher Fox is a composer, based in the north of England, where he was born in 1955. He studied composition with Hugh Wood, Jonathan Harvey and Richard Orton at Liverpool, Southampton and York Universities and was awarded the degree of DPhil in composition from York University in 1984. In 1981 he won the composition prize of the Performing Right Society of Great Britain; since then he has established a reputation as one of the most individual composers of his generation. Between 1984 and 1994 he was a member of the composition staff of the Darmstadt New Music Summer School. During 1987 he lived in West Berlin as a guest of the DAAD Berlin Artists Programme. Since 1994 he has taught in the Music Department at the University of Huddersfield where he is now Professor in Composition. Fox’s work has been performed and broadcast world-wide and has featured in many of the leading new music festivals, from the Amsterdam PROMS to the BBC Promenade Concerts and from St Petersburg to Sidney. He has worked with many of the world’s leading new music ensembles and soloists. In recent years he has established particularly close relationships with the Ives Ensemble in the Netherlands, for whom he wrote the evening-long ensemble installation, Everything You Need To Know (2000-1) and with Apartment House in the UK. Fox’s music is widely available on CD, with three portrait CDs on the Metier label and other recordings on Artfast, BVHaast, FMR and NMC. His writings on music have also been published widely, in the journals Contact (of which he was an editor), Contemporary Music Review, Contrechamps, Musical Times and Tempo, and deals principally with new music, in particular experimental, minimalist and complex tendencies in American and European music. He was co-editor of Von Kranichstein zur Gegenwart (1996, DACO Verlag, Stuttgart), a history of 50 years of the Darmstadt Ferienkurse, and of Uncommon Ground, a book on the music of Michael Finnissy (1998, Ashgate Press, London). Fox has been hailed by Andy Hamilton in The Wire as "a tantalising figure in British Music"; Paul Driver in the Sunday Times has described his music as "imaginative, thoughtful, entertaining and extremely varied". Fox’s work regularly extends beyond the conventional boundaries of the concert hall and includes the radio piece Three Constructions after Kurt Schwitters, commissioned by the BBC in 1993 and nominated for the Prix Italia, gallery works in collaboration with video artists and printmakers, a 'musical box' made with the poet Ian Duhig, a 'pocket opera' for Ensemble Bash and a number of extended ensemble works which defy categorisation. Paul Griffiths, writing in the Times, has said of Fox’s work that “he takes simple ideas but he makes them sound quite wonderful”.

Stephen Altoft is dedicated to the creation of new repertoire for the trumpet. As a solo artist with electronics, and with percussionist Lee Ferguson as duo Contour, he has given concerts in Europe, Switzerland, the United States and Canada. He is a member of ensemble chronophonie and has played for the Kammersinfonie Berlin, the Cornelius Cardew Ensemble, Klängforum Wien, the Dresdner Sinfoniker and Collegium Novum Brass (Zurich). Stephen studied at the University of Huddersfield (1991-5) where he gained a Masters degree and the Ricordi Prize for Contemporary Performance. This was followed by periods of private study with Markus Stockhausen (Cologne 1996-8) and, with assistance from the Music Sound Foundation, with William Forman (Berlin 1998-1999). Since 1996, a large number of composers have written for Stephen in a range of projects (solo trumpet, solo trumpet with ensemble, solo trumpet with electronics, duo Contour, duo Collaborations, SUONO MOBILE 19/20 at the Cutting Edge) with funding provided by Yorkshire Arts, the Arts Council of England, RVW Trust, Britten-Pears, the Hinrichsen Foundation, the Goethe Institut.
Internationales Programme and the Holst Foundation.

**Donald Busted** is a composer, video maker and sound artist. His music has been performed throughout the UK, in America, Germany, the Netherlands, Switzerland, France, Czechoslovakia and Croatia and broadcast in the UK, America, the Netherlands and France. His music for recorder is published by Moeck Verlag in Germany, Orpheus Music in Australia and Questions de Tempéraments in France and is recorded onto CD by Kathryn Bennetts and Peter Bowman. His acclaimed work for organ, *A Woldgate Requiem*, has been recorded and widely performed by Kevin Bowyer. Also available on CD is the tuba quartet *Tears*, which was commissioned by Tupilat with funding from the Arts Council of England and *The Rhythm-Spring* for violin and piano. His video piece *The Birds*, inspired by Alfred Hitchcock’s film of the same name, has recently been released on a DVD of work by British and international artists. Donald has benefited from fruitful collaborations with Stephen Altoft (trumpet); Rachel Barnes (recorders); Kevin Bowyer (organ and harpsichord); John Powell (euphonium) and Philippe Renard (Renard/Bolton Electro-Acoustic Recorder Project). He has also worked with the film maker Robert Pennant Jones and artists Gary O’Connor and Barbara Dean. Recent work focuses on multi- and time-based media, exploring areas between sound art, musical composition, musical performance, improvisation, moving image and live art. Donald studied composition with Philip Cannon at the Royal College of Music, the late Oliver Hunt (privately) and Margaret Lucy Wilkins at the University of Huddersfield. He won the Cobbett Prize for Composition at the RCM in 1981. He was awarded a PhD in musical composition from the University of Huddersfield in 2002. He is a co-author of *The Quarter-Tone Recorder Manual* (Moeck, 1998) and co-founder and former Artistic Director of *Ensemble QTR*. Donald has written widely on the subjects of composition, microtonality and tuning and has presented seminars at many UK universities and abroad. He was the only British delegate at the first academic conference on microtonality in the USA at Claremont Colleges, California in 2001 where he presented a paper on microtonality and the recorder and, in 2002, he addressed the London Sinfonietta’s ‘State of the Nation’ conference at the South Bank Centre, London. His article *An Empirical Study of Quarter-Tone Intonation* was published in both the Huygens-Fokker Yearbook and Contemporary Music Review in 2003. He is a Director of Microtonal Projects Ltd and the principal organiser of UK MicroFest 1 and the multi-media series Wild Dog Inc. Between 1993-2001 he was a lecturer in Composition at the University of Huddersfield and from September 2001 to June 2002 he was the first appointed Composer-in-Residence at the Centre for New Musical Instruments at the London Guildhall University (funded by the Leverhulme Trust). He is currently free-lancing, based in London.

**Nick Collins** explores computer music applications in composition and live performance. He is creating a series of generative artworks which explore the ideas of massive parameter spaces, computer generated tunings and multi-tempo polyphony. Nick has given laptop and electroacoustic performances in many countries and lectured at many institutions; he is currently affiliated to Cambridge University music department as a PhD student researching technology for live electronic music performance.

**Greg Schiemer** (b.1949) studied composition with Peter Sculthorpe graduating from Sydney University with Bachelor of Music in 1972. Since the early 1970s his composition has been associated with developing new musical applications using electronic technology. Between 1989 and 1994 he developed a microcontroller-based interactive composition system called the MIDI Tool Box to implement live-performance algorithmic composition in firmware. He has played his own compositions using this system at computer music festivals in Australia, Greece, Japan and Hong Kong. From 1986 until 2003 he taught electronic music composition at the Sydney Conservatorium of Music. In 2003, inspired by the work of contemporary tuning theorist Erv Wilson and funded by a grant from the Australian Research Council, he began work on the Pocket Gamelan, a project in which java phone technology has been adapted for composing and playing new music in just intonation. In the same year he moved to the University of Wollongong, became an active member of its Telecommunications and Information Technology Research Group and initiated a festival, called Sonic Connections, which celebrates new music, new musical instrument design and new tuning systems. In 2005 he was made an Associate Professor in Music Technology in the Faculty of Creative Arts.

**Session 4:**

**Brian Inglis**

Born in Münster, Brian studied music at Durham University, where he was taught by John Casken and Roger Redgate. Moving to London in 1992, he studied for an MA in composition at City University with Simon Holt and the following year was awarded the Worshipful Company of Cordwainers prize for outstanding work on the course, including a Concerto for recorder and ensemble. He remained at City with the aid of scholarships from the British Academy and the Countess of Münster Trust, studying for a PhD (featuring a one-movement Symphony and the opera *Hildegard von Bingen*) with Rhian Samuel, awarded in 1999. Since 1992, when his *Responsory*, for soprano and ensemble was performed at the Huddersfield Festival, his works have featured at concerts and festivals in the UK and internationally: *Sonorities* (Belfast) 1997, *Musicfest* (Aberystwyth) 1999, King House (Roscommon, Ireland) 2002, Dundaga (Latvia) 2004. Recent events of note have included *Jubilee Prayer*, for choir, organ and brass commissioned for the Welsh Millennium service and broadcast on TV and radio in Wales; collaborations with the Kingsland Youth Choir in London and the artist Derek Shiell’s sound sculpture ensemble in Oldham; and interviews on Latvian TV and London’s Resonance FM radio station.

**Margaret Lucy Wilkins**’ works explore spatial elements and music theatre, displaying a strong dramatic, gestural and visual approach to sound. Sonic architecture is a feature of her musical aesthetic. Born in England in 1939, Margaret Lucy Wilkins’ musical career embraces composing, lecturing and performing. She has conducted 20th century music, and has performed on a variety of mediaeval instruments with the Scottish Early Music Consort, with whom she played in many concerts and broadcasts. Between 1976 and 2003, she was Principal Lecturer in Music at the University of
Chamber music works include *Musica Angelorum* (New Music Group of Scotland commission, 1975), *Symphony* (performers divided into eight groups, designed for performance in a large cathedral space), *Spheres* (Patrick Ozzard-Low and Board of Directors for the International Alliance for Women in Music (headquarters in USA). Britain, the Council of the Society for the Promotion of New Music, the Honour Committee of composers, Margaret Lucy Wilkins has been elected to the Executive Committee of the Composers’ Guild of Great works by Igor Stravinsky, Anton Webern, Hanna Kulenty, Olivier Messiaen, Michael Nyman, Joan Tower, Jennifer media work for 75 musicians, actors, dancers and electroacoustic music, which was performed at the 1992 ISCM ‘World 1999, this project won a Sandford Award for Heritage Education. In 1990, she composed *Sonatas* (Philip Mead commission, 2002). Amongst Margaret Lucy Wilkins’ compositions range from orchestral music, through chamber music and works for soloists, to electroacoustic music. Notable amongst her orchestral works are *Hymn to Creation* (1973), *Music of the Spheres* (BBC commission, 1976), *Revelations of the Seven Angels* (1988, a 50-minute work for over 100 performers divided into eight groups, designed for performance in a large cathedral space), *Symphony* (1989), *Musica Angelorum* (Goldberg commission, 1991) and *Rituelle* for 27 brass, wind and percussion players (2000). Chamber music works include *Struwwelpeter* (1973), *Burnt Sienna* and *Etude for String Trio* (1974), *Ave Maria* (New Music Group of Scotland commission, 1975), *Aspects of Night* (John Turner commission, 1981), *Gitanjali* (William Byrd Singers commission, 1981), *Rêve, Réveil, Révélation, Révéberations* (1988), *Trompettes de Mort* (completed 1998), *Burnt Sienna* – a *catalogue raisonné* (www.c21-orch-instrs.demon.co.uk). He has appeared on Radio 3 and Radio 4 in a variety of the above contexts, and is currently completing a PhD in composition with Michael Finnissy at the University of Southampton.

**Session 5:**

**Robin Michael**

Born in Scotland in 1976, Robin Michael studied at the Royal Academy of Music with David Strange and Colin Carr and also in masterclasses with Steven Isserlis, Truls Mork, Pieter Wispelwey and Karine Georgian. Much in demand as a soloist and chamber musician, he recently gave his South Bank debut as part of the Park Lane Group Series to great critical acclaim. He recently toured South Africa, playing both Haydn cello concertos at the Spier festival and also gave the South African premier of the Schnittke string trio. Other recent recitals have taken him to Hong Kong, Norway, Sweden, Holland, Austria and Latvia, recent concerto performances have included the Dvorak, Elgar, Schumann, Tchaikovsky, Beethoven (triple), Haydn, Prokofiev, Shostakovich, Roxburgh and Finnissy concertos. He was soloist in a recent recording of Tippett’s Corelli Fantasy for Radio 3 with Clio Gould. Robin was critics choice in ‘the Times’ for his cycle of Bach suites performed in Wiltons Hall, London in 2002. He has also performed the cycle of three Britten suites and complete works for cello and piano by Beethoven in London and at the 2002 Edinburgh festival. Robin is a recommended artist for the National Federation of Music Societies. In 1995, Robin worked with Gyorgy Ligeti on his solo cello sonata and since then devoted much of his time to contemporary music. He has worked with composers such as Kurtag, Maxwell Davies, Ferneyhough, Finnissy, John Woolrich, Tristan Murail, Alexander Goehr, Jonathan Harvey, Phil Cashian, Roger Redgate and Elena Firsova and taken part in many premieres and broadcasts. He is the

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cellist in Ensemble Expose, Lontano and the Uroborus Ensemble and also regularly plays with groups such as the Almeida Ensemble, Composers Ensemble, Birmingham Contemporary Music group and Music Projects London. Equally at home on period instruments, Robin has also appeared with the Academy of Ancient Music and was featured on a recent BBC documentary on Vivaldi and a BBC series on Mozart. He was recently featured on a film collaborating with Damon Gough from Badly Drawn Boy. Recordings include discs of contemporary New Zealand and Irish chamber music with Lontano and a recent disc of chamber works by Jeremy Dale Roberts. Future plans include recordings of chamber music by Brian Ferneyhough with Ensemble Exposé, a recording of Roger Redgate’s solo cello works and a disc of the works for cello by B.A. Zimmermann. Robin plays on a cello by Vincenzo Panormo c.1791 bought with generous assistance from the Countess of Munster musical trust and the Abbado trust.

**Stephen Altoft** (see above)

**Delpha Hudson**


**Phillip Henderson** is based in Nottingham. He comes from a background of sonic art, performance, installation and live events. In 1997 Phillip began a series of unannounced collaborative public performances. The purpose was to investigate existing notions of audience and performer through a combination of unconscious and specific activities. He works with recorded sound and publishes his recordings and writings. The text Loop Variants Described derives from a decade of concentrated study into the nature of aural repetition. In 2004 Phillip began to research frequencies generated by clusters of drones, this work informs a seminal sonic performance, Multi-Drones and Rhythms. Since graduating from Nottingham Trent University in 1999 with first class honours in Fine Art he has internationally exhibited many solo and group shows. He works as a major collaborator with the REACTOR group.

**Barbara Dean** (co-curator)

Barbara Dean is a live artist and a painter living and working in London. She completed her Masters in Fine Art at Middlesex University in 2000 under Professor Jon Thompson and her BA in painting at Hertfordshire University in 1998. During the last 3 years she has appeared in many live art platforms nationally as well as in London and, in 2002, appeared in the Diskurs Festival in Giessen, Germany. In September 2003 she was invited to perform her durational live art piece Folding, with fellow artists Yohanna Karznik and Ann Rapstoff, as a parallel work to Dr. Donald Bousted’s sound piece In Preparation, at St. Cyprian’s Church, London. Between October 2003 and April 2004 she worked with the Pastoral Director of St. Barnabas’s Church in Finchley on a multi media project entitled The Way of the Cross. Barbara also had writing published on the live art magazine website in 2003. She has received recent bursaries from the Arts Council and Artsadmin and presently has a placement at Hertfordshire University under the ‘Artist’s Access to Art Colleges Scheme’ funded by Arts Council England. Recent work focuses upon a connection between performance and painting and an exploration of the line between action and movement, discussing the body as home.

**Breathe** aim to create interactive installations of live art, marrying sculpture with performance. As a nomadic performance company Breathe explore public and private spaces. Breathe’s interests lies within momentary encounters that occur between performer and witness. They engage in interdisciplinary discourses both theoretical and practical which informs their practice. Abigail Davey, Natalie L’Herroux and Polly Hazlewood graduated from the University of Hull in 2003 with BA First Class Honours in Theatre Studies. They have since presented their work at Fierce!, Birmingham, eXpo, Nottingham and at the New Wolseley Theatre, Ipswich. Breathe were awarded an ArtsAdmin early careers bursary 2004 and receive assistance from Colchester Arts Centre.