

CeReNeM VISITING ARTIST SERIES

Christopher Redgate

Thursday 28 March, 2019

CeReNeM

PROGRAMME

Lucio **Tasca** : Ingeminate (2018)

for solo oboe
world premiere

Paul **Archbold** : Two pieces for oboe and piano (2019)

for oboe and piano
world premiere

José Mora **Gonaález** : Dirección a un Hogar (2019)

for solo oboe
world premiere

Mary **Bellamy** : Unfurling (2019)

for lupophon and piano
world premiere



Lucio **Tasca** : Ingeminate (2018)

for solo oboe
world premiere

'Ingeminate in latin means redoubling or amplifying through repetition. However in this case what I am trying to emphasise is that literal repetition does not really exist. Through the use of counter-intuitive dynamics proportions within the melodic articulation and a general dynamic range that does not naturally suite the oboe, my aim is to explore the border where sounds become fragile and uncertain. In this case the fragility acts as a source of articulation that shapes the inner life of a limited palette of musical material.

Paul **Archbold** : Two pieces for oboe and piano (2019)

for oboe and piano
world premiere

In these two short pieces, I wished to explore the performance dynamic within the oboe and piano duo. The first movement exploits the microtonal and lyrical capabilities of the Howarth-Redgate oboe surrounded by ethereal piano sonorities. With the second movement, the instruments pursue independent rhythmic paths racing towards some unseen goal.

José Mora **Gonaález** : Dirección a un Hogar (2019)

for solo oboe
world premiere

Dirección a un Hogar (which could be translated as "Direction Home") is a wandering search, somehow (maybe).

Fragments of a melody search for their origin.

They search for..., or a direction to.... A hint at a home (known territory, provenience, or in this case, at the same time, destination or possible outcome), a silhouette, a shadow in its shape. A memory?

Home, as where we come together.

A reflection on heritage, background, and the ways by which we come into terms with them.)

Thanks to R. Z., builder of homes, and, overall, builder of directions pointing at homes.

Mary **Bellamy** : Unfurling (2019)

for lupophon and piano
world premiere

This piece explores two characteristics of the lupophon: the rich, low register of the instrument, specifically spectral multiphonics that can be found on its lowest notes, and quiet sounds in the extreme high range. Connections are drawn between these sounds and those of the piano which similarly focus on low and high registers using the strings inside the instrument to create moments of resonance and sustain. For most of the piece the two instruments remain closely connected, operating as one combined timbre, except for moments in the piece where these timbres unfurl or open out, crossing the ranges of both instruments with increasing energy and movement.

Christopher Redgate : oboe and lupophon

For almost forty years Christopher Redgate has specialised in the performance of contemporary repertoire and has given concerts and masterclasses across Europe, the USA, China and Australia. He is the inventor of the Howarth-Redgate system oboe which was developed in conjunction with the oboe makers Howarth of London and made possible by an Arts and Humanities Research Council Fellowship (2009-2012) based at the Royal Academy of Music; he now performs exclusively on this instrument. Redgate's performing career includes work as a soloist, chamber musician and orchestral musician. Many composers have written for him (and increasingly for the new instrument) including Michael Finnissy, Richard Barrett, Sam Hayden, Roger Redgate, Edwin Roxburgh, Christopher Fox, James Clarke, Paul Archbold, Dorothy Ker, Michael Young, Fabrice Fitch, David Gorton, Rob Keeley, Joe Cutler, Edward Cowie and Gwyn Pritchard. His recordings can be found on theMetier, Oboe Classics and NMC labels. He gives regular masterclasses for oboists, composer workshops at colleges and universities, and contributes papers to academic conferences and publications. He has also contributed articles to Contemporary Music Review and to a number of the professional double reed journals. He is currently writing a book about contemporary oboe techniques and performance. His other musical interests include composition, conducting and improvisation. He is currently the Evelyn Barbirolli Research Fellow at the Royal Academy of Music and was elected a Fellow of the Royal Academy of Music (FRAM) in 2015. Christopher Redgate studied at Chethams' School of Music and at the Royal Academy of Music.

www.21stcenturyoboe.com

Philip Thomas : piano

Philip Thomas (b.1972, North Devon) specialises in performing new and experimental music, including both notated and improvised music. He is particularly drawn to the experimental music of John Cage, Morton Feldman and Christian Wolff, and composers who broadly work within a post-Cageian aesthetic. In recent years he has been particularly associated with the music of Christian Wolff, giving the world premiere of his *Sailing By* in 2014 and *Small Preludes* in 2009, the UK premiere of *Long Piano (Peace March 11)*, having co-edited and contributed to the first major study of Wolff's music, *Changing the System: the Music of Christian Wolff*, in 2010, and currently recording all of Wolff's solo piano music for *sub rosa*. He is an experienced performer of John Cage's music, having performed the *Concert for piano and orchestra* with both Apartment House and the Merce Cunningham Dance Company as well as most of the solo piano and prepared piano music, including a unique 12-hour performance of *Electronic Music for piano*.

He has commissioned new works from a number of British composers whose ideas, language and aesthetic have been informed in some ways by the aforementioned American composers, such as Stephen Chase, Laurence Crane, Richard Emsley, Michael Finnissy, Christopher Fox, Bryn Harrison, John Lely, Tim Parkinson, Michael Parsons, and James Saunders.

Philip is a regular pianist with leading experimental music group Apartment House, with whom he has performed in festivals across the UK and Europe. In recent years he has performed and recorded with Quatuor Bozzini, Ensemble Grizzana, and pianist Mark Knoop. He has also performed with pianists Catherine Laws, Ian Pace and John Tilbury, as a trio with flutist Richard Craig and percussionist Damien Harron, and with composer James Saunders (electronics). He performed with the Merce Cunningham Dance Company during their farewell tour in 2010-11.

In 1998 Philip was awarded a PhD from Sheffield University in the performance practice of contemporary piano music. Between 2000 and 2005, he was Head of the Sheffield Music School whilst pursuing an active performing and teaching career. He joined the staff team at the University of Huddersfield in 2005, and became Professor of Performance in 2015. Philip is one of the Directors of CeReNeM, the University's Centre for Research in New Music.

www.philip-thomas.co.uk/

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