

STOCKHAUSEN
KONTAKTE

APHEX TWIN

COMPUTER
CONTROLLED
ACOUSTIC
INSTRUMENTS PT.2

GBSR DUO

SATURDAY 27 AUGUST at 7.30PM

APHEX TWIN

**Computer Controlled
Acoustic Instruments pt2 (2015)**

STOCKHAUSEN

KONTAKTE (1958-60)

George Barton — Percussion

Siwan Rhys — Piano

Joseph Havlat — Piano

Sam Wilson — Percussion

Ian Deardon/Sound Intermedia — Sound Design

Simon Hendry — Sound Design

“You could dance to SONG OF THE YOUTH but it hasn’t got a groove in it, there’s no bassline. I know it was probably made in the 50s, but I’ve got plenty of wicked percussion records made in the 50s that are awesome to dance to. And they’ve got basslines. I could remix it. I don’t know about making it better. I wouldn’t want to make a dance version but I could probably make it a bit more anally technical.”

— Richard D. James (Aphex Twin)

Programme

APHEX TWIN

Computer Controlled Acoustic Instruments pt2 (2015)

1. "diskhat ALL prepared1mixed 13"
2. "snar2"
3. "diskhat1"
4. "piano un1 arpej"
5. "DISKPREPT4"
6. "hat 2b 2012b"
7. "disk aud1_12"
8. "0035 1-Audio"
9. "disk prep calrec2 barn dance [slo]"
10. "DISKPREPT1"
11. "diskhat2"
12. "piano un10 it happened"
13. "hat5c 0001 rec-4"

Interval

STOCKHAUSEN

KONTAKTE (1958-60)

BOLD TENDENCIES

GBSR Duo's first performance at Bold Tendencies, in collaboration with Sound Intermedia, offers audiences the chance to hear an unusual pairing of works: Stockhausen's landmark KONTAKTE with a new live version of Aphex Twin's *Computer Controlled Instruments pt2*.

In 1995 Stockhausen was asked to listen to the music of Aphex Twin, commenting that Aphex should "immediately stop with all these post-African repetitions". Aphex Twin responded that Stockhausen might want to "stop making abstract, random patterns you can't dance to". This programme juxtaposes the electroacoustic works of these giants of very different electronic music, looking for connections and deeper commonalities as well as stimulating differences.

Computer Controlled Instruments pt 2 is Aphex Twin's most fully realised work for acoustic instruments. Originally written for 'robots' (solenoid drum machines and prepared player pianos), the album repurposes the distinctive sound of the prepared piano, with its associations of the post-war avant-garde. Aphex's robotic prepared piano and percussion ensemble becomes the engine of a very different dance music from John Cage's prepared piano works for Syvilla Fort and Merce Cunningham. This new live version for two prepared pianos and percussion is transcribed, arranged and performed by the combined ensemble of GBSR Duo with leading young contemporary musicians, pianist Joseph Havlat and percussionist/drummer Sam Wilson.

KONTAKTE is one of the musical masterpieces of the post-war avant-garde. Combining highly detailed surround-sound electronic music with live piano and percussion, the title comes from the connections or 'contacts' between the planes of acoustic and electronic sound. These moments, like sudden lightning bolts or moments of acoustic immanence, are as though abstract planes of electronic tones actually bring the sounds of the acoustic instruments into being, or vice versa.

GBSR Duo travelled to Kürten's Stockhausen Courses to study KONTAKTE and they now perform it from memory. Their 2019 recording of the work on all that dust, described as "a landmark

performance” by Tom Service on BBC Radio 3, was made Album of the Week in The Guardian, Andrew Clements commenting that it “reveals Stockhausen’s musical thinking [...] Barton and Rhys prove perfect guides to all these complexities; there may already be a number of recordings of this remarkable work, but theirs adds an extra dimension to it”.

Bold Tendencies serves as more than an incidental venue for this event; not a concert hall or a club, it is a space without the cultural associations that conspire to keep this music siloed, a space that combines the post-industrial atmosphere of a nightclub with a realisation of Stockhausen’s observation that “concert halls are increasingly acoustically unsuited to listening to polyphonic music”. Its thrillingly direct acoustic heightens the visceral sensory impact of both the works being presented.

Richard D. James, best known as **Aphex Twin**, is one of the most celebrated and influential electronic musicians of all time. Since the release of his earliest EPs in 1991, James has constantly pushed the limits of what can be accomplished with electronic equipment, resulting in forward-thinking and emotionally engaging work that ranges from sublime, pastoral ambience to manic head-rush acid techno. Unlike most artists who emerged from the '90s techno scene, James’ audience has expanded from ravers and critics to include rock, pop and alternative fans, with numerous non-electronic musicians citing him as an inspiration. By the mid-2010s, he had infiltrated popular culture to the point that releases such as 2014’s *Syro* and 2018’s *Collapse* were preceded with elaborate promo campaigns, involving sightings of the iconic Aphex Twin logo on blimps and billboards throughout major cities.

Karlheinz Stockhausen (1928-2007) was one of the most renowned and controversial composers of the 20th century. A pioneer of electronic, electroacoustic, spatialised and serial music of the post-war period, in the 1950s and 1960s Stockhausen composed and realised an astonishing string of acknowledged masterpieces, including among others GRUPPEN, GESANG DER JÜNGLINGE, ZYKLUS, KONTAKTE, CARRÉ, MOMENTE, STIMMUNG, and the first eleven KLAVIERSTÜCKE. His music also variously incorporated improvisation, elements of theatre

and movement, and text compositions. From the late 1970s onwards, Stockhausen's primary focus was on LICHT, his 29-hour cycle of seven operas, named after the days of the week. His music and charismatic personality inspired an almost cult-like devotion in some of his admirers, as well as the veneration of musicians from non-classical genres, such as the Beatles, Miles Davis, Björk, Brian Eno, Portishead, Frank Zappa and Can. Within this context he is sometimes called the “Papa of Techno”.

GBSR Duo – George Barton (percussion) and Siwan Rhys (piano) – combines two of the UK’s finest young contemporary chamber musicians. The duo has built its reputation on a combination of exceptional interpretations of the existing piano-percussion repertoire, committed performances of ambitious new commissions, and inventive collaborations. Their critically-acclaimed recordings include works by CHAINES, and Eva-Maria Houben. Their 2019 recording of Stockhausen's KONTAKTE was The Guardian’s Album of the Week. Recent performances include Nicole Lizée at Kings Place, Barbara Monk Feldman at Spitalfields Music Festival and Eva-Maria Houben at the Queen Elizabeth Hall and Huddersfield Contemporary Music Festival. In October, alongside string group 12 Ensemble, they will premiere Oliver Leith’s new opera, *Last Days*, at the Royal Opera House. Their interest in cross-disciplinary and experimental work has led to ongoing collaborations with Angharad Davies, Dejan Mrdja, Cameron Graham and others. Individually, they perform as soloists and with ensembles including but not limited to the Colin Currie Group, London Sinfonietta, Riot Ensemble, Apartment House, and BCMG. GBSR Duo is an hcmf// Fielding Talent artist.

Ian Dearden is an ardent advocate for new and experimental music. Dearden’s three decade-spanning career has seen him work with many of contemporary performance’s leading creators, including Boulez, Berio, Stockhausen, Reich, Glass, Harvey, Saariaho, Goebbels, and many more. In 1997 he formed Sound Intermedia with David Sheppard. Ian, as well as performing globally, has brought complex new music projects to UK audiences, with UK based artists and ensembles. In 2021 he coordinated the live electronics for *Minds in Flux*, by American George Lewis, at the Proms with the BBC Scottish Symphony Orchestra. In Autumn 2022

Ian will tour the USA with the Colin Currie Group, performing *Music for 18 Musicians*, *Tehillim* and the first US performance of *Traveler's Prayer* at Carnegie Hall. A new album of music for solo violin, chamber organ, and string quartet with violinist Daniel Pioro, mastered in Dolby Atmos, is slated for release very soon.

Joseph Havlat is a pianist and composer from Hobart, Australia, who, in 2019, was made a Young Artist at St. John's Smith Square, the Oxford Lieder Festival. He frequently works as a chamber musician, having performed with musicians such as James Ehnes and Steven Isserlis, and is a member of the LSO percussion ensemble. Passionate about modern and contemporary music, he is a founding member and original Artistic Director of contemporary music collective Ensemble x.y and has collaborated with composers such as Thomas Adès, Michael Finnissy, and Sir Harrison Birtwistle. In 2021 he played Adès' *In Seven Days* with the LSO under the baton of the composer and appeared with the BBC Philharmonic, premiering Robert Laidlow's piano concerto *Warp*, broadcast on BBC Radio 3. Most recently, he has recorded Steve Law's *Piano Concerto* with the RSNO for release by Parma Recordings. He likes ferns.

Sam Wilson is a percussionist and composer based in London. Recent projects include the world premiere of G F Haas' *Solstices* with Riot Ensemble (a 70 minute work performed in total darkness), numerous sessions for film and television (including Netflix's *The Two Popes*, *Cyrano*, *Spencer* and the Oscar and Grammy-award-winning soundtrack to *Black Panther*), recreating Clint Mansell's score to Duncan Jones' cult classic *Moon* at the Barbican, and performing in London's production of *Hamilton*. Since 2010 Sam has worked with composer and producer Anna Meredith. Anna's albums have garnered critical acclaim (including the coveted 'Best New Music' on Pitchfork), and their NPR Tiny Desk performance was described by the show's creator Bob Boilen as "simply the most exhilarating one I've experienced". Their second album *FIBS* was nominated for the Mercury Prize in 2020.

Simon Hendry is a British sound designer and engineer specialising in orchestral, opera, theatre and contemporary music. Orchestral credits include numerous BBC Proms in 2018 2019, 2021 and 2022

for the London Contemporary Orchestra, BBC Singers, BBC Symphony Orchestra and ENO, and varied programmes with London Sinfonietta, Scottish Ensemble and the 12 Ensemble. Live film screenings include *Phantom Thread* (Paul Thomas Anderson/Jonny Greenwood) and *Eighth Grade* (Bo Burnham / Anna Meredith). Theatrical Design credits include *Broken Wings* (Theatre Royal Haymarket), *Umm Kulthum* (Palladium) and *Rumi* (Coliseum). Simon is a professional member of the Association of Sound Designers.

Bold Tendencies is a non-profit arts organisation started in 2007 in Peckham, London. Bold Tendencies supports artists to develop their ideas and to realise site-specific projects and present live performances from its rooftop home, Peckham's Multi-Storey Car Park. Bold Tendencies celebrates the free enjoyment of public space in the city, welcoming participation in its rich, experimental programme and preserving open access to this special, spectacular place.

Upcoming Events

Thursday 1 September at 7.30pm

Sheku Kanneh-Mason

Sheku Kanneh-Mason is returning with a new programme devised specially for Bold Tendencies. He will perform with Harry Baker, an award-winning improvisational pianist and composer in jazz, classical and new-music, as well as four fellow cellists (Hadewych van Gent, Max Ruisi, Ashok Klouda, Hannah Roberts) and English-Moroccan singer songwriter Zak Abel. The programme will open with the shattering harmonies and soaring melody of Bach's *Komm, süßer Tod (Come, sweet death...)*; written in 1736 for the German composer's book of 69 *Sacred Songs and Arias*, it is presented here in a new arrangement by Sheku for five cellos. It will close with the Nile Rogers hit *Good Times*, a utopian disco celebration from 1979. For Chic, disco was more than a beat — it was “a new state of mind.”

Saturday 10 September at 7.30pm

Rachmaninov: *Piano Concerto No. 2 in C minor* – Jeneba Kanneh-Mason & the Philharmonia Orchestra conducted by Roderick Cox

This towering epic is one of the greatest works in the piano repertoire and notoriously difficult to play. It burns and sparkles with yearning, bittersweet intensity. Rachmaninov dedicated the concerto to Dr Nikolai Dahl, a neurologist and musician who enabled him to rebuild himself after his breakdown and begin to compose again. The music notably features throughout David Lean's film *Brief Encounter*. The Philharmonia Orchestra will be conducted by celebrated young American conductor Roderick Cox, joining us specially for this final concert of the season. Twenty year old pianist Jeneba Kanneh-Mason, applauded for her performance of the work of Florence Price at the Proms last year, is the soloist.

We need your help!

Every year we fundraise to keep our programme thriving and to keep tickets affordable. This means ticket sales only cover about 5% of our costs. Every donation, however big or small, has a major impact and helps us to do more and better.

Bold Tendencies Team

Hannah Barry - Artistic Director & Chief Executive

Diana Córdoba Barrios - Managing Director

Tom Kelly - Site & Production Manager

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Toby Taylor - Visitor Services & Live Events Front of House

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Mitzi Clarke - Back of House Assistant

Esme Wedderburn - Front of House Assistant & Invigilator

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BOLD TENDENCIES

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