

sound/art and the significance of place

soundmarks



Hoxton Hall, 20 March 2016

HOXTON
HALL



Supported using public funding by
ARTS COUNCIL
ENGLAND

Soundmarks is a contemporary variety show organized by the experimental music ensemble Kontakt.

This event explores the significance of place in music and in our collective and individual lives, bringing together 30 musicians poets and visual artists to explore a wide variety of contemporary soundworlds.



May Scott Studio from 1pm

Off the walls Janet Oates with CoMA Singers:
Imogen Dyer, Gordon Banner, John McLeod,
Katie Boot, Sonja Mes, Jill House, Page Starr,
Elizabeth Dobson

Colours of Meditation Jatin Shah visual artist
Derek Foster vibraphone

Tangled Tongue Tales Shamim Azad storyteller
Sudarshan Das tabla

ACPT Jerry Wogens composer bass clarinet
Evie O'Driscoll cello
Rosie Bergonzi percussion
Dylan Bates bongos

from 3pm

Colours of Meditation Jatin Shah visual artist
Marjorie Lazaro poet

More Tangled Tongue Tales Shamim Azad storyteller
Sudarshan Das tabla

Colours of Meditation Jatin Shah visual artist
Dylan Bates bongos
Jerry Wogens guitar

New Road Derek Foster composer keyboard
Karen Burnell tenor horn

Four Nightmares May Kay Yau composer
CoMA Winds:
Adam Lewin clarinet
Emily Nevins flute
Karen Burnell tenor horn
Ian Mitchell bass clarinet

Fratres Arvo Pärt composer
CoMA Winds

Waltz in F Michael Nyman composer
CoMa Winds



Hoxton Hall Theatre from 2.45pm

Like air over water Kerry Andrews artist composer
Janet Oates and Imogen Dyer voices

No Holds Barred Derek Foster composer vibraphone
Kerry Andrews cello
CoMA Singers

Lux Aeterna John King composer
CoMA Singers

Hwaet Janet Oates composer
CoMA Singers

Coasts: Deborah Edwards composer laptop
Departure Kerry Andrews cello

Storm Karen Burnell tenor horn

Sand Paul Burnell oboe

Arrival Karen Fodor contralto
Derek Foster vibraphone

Warp and Weft Isabel White poet
Robin Pilcher poet
James Hodgson poet
Sabina Virtosu violin
Cassandra Mathews guitar
Irene Wernli choreography dancer
Emma O'Rourke designer



Hoxton Hall Theatre from 7pm

time folds Kerry Andrews composer cello
Karen Burnell tenor horn
Paul Burnell oboe
Sally Davies violin
Deborah Edwards keyboard
Gordon Edwards percussion
Derek Foster vibraphone

Hakka Robert Percy composer
Imogen Dyer voice
Janet Oates voice

Kiss Paul Burnell composer
Adam Lewin clarinet
Emily Nevins flute
Karen Burnell, Karen Fodor, Deborah Edwards
and Ian Mitchell bottles

Svira Daniel Figols composer laptop
Ilze Ikse flute

What shall I say? Deborah Edwards composer laptop
Paul Burnell oboe
Sally Davies voice

Solo Guitar Improvisation III Jerry Wogens composer guitar

INTERVAL (20 mins)

Scriabin Awakes David Canter composer
CoMA Winds:
Karen Burnell tenor horn
Adam Lewin clarinet
Ian Mitchell bass clarinet
Emily Nevins flute

Cecilia Janet Oates composer voice
Evie O'Driscoll cello

Old Street Derek Foster composer
Karen Burnell tenor horn
Adam Lewin clarinet
Emily Nevins flute

A Very Big Noise Ann Wolff composer

Programme notes Artist/Composer biography

Shop

A light-hearted instrumental piece using bell-sounds dissipating throughout the entrance foyer to welcome in each visitor, responding to their entrance.

Off the walls

A fantasy on Brian Keenan's words about his time incarcerated by Islamic Jihad in Beirut, Lebanon, in the 1980s. One text is from his 1992 book *An Evil Cradling* and the rest from his interview in 1992 with Robert Fisk of The Independent. The piece explores the process of memory, denial, acceptance and change as words and sounds are manipulated by the chorus around fragments of his original words.

Colours of Meditation

A presentation of images created with inspiration from my meditation. This work is an expression of my visual journey of self-discovery, the power of colours from my meditation, the beauty of landscapes and the nature that surrounds us. The images will be shown continuously throughout the day. Each cycle will last approximately 20 minutes. At various times musicians will react to the images with improvisation.

Tangled Tongue Tales: Grandpa's story Across 7 Seas Natural Disaster Journey's end in the land of Shakespeare

ACPT (*Associative Continuity with Palindrome for Two*) is a piece with through-composed percussion parts for tambourine and bongos, and a palindromic, almost unison, part shared by cello and bass clarinet. The continually Aevolving role of the percussion instruments stands in contrast to the somewhat static unison line which goes into reverse mode in the 55th bar, slightly symbolic of a return journey in which, of course, things have a markedly altered perspective. The percussion is a reminder of continual change and the fact that there is no going back!

Janet Oates is a composer, teacher, performer and conductor. She was awarded a PhD from Royal Holloway in 2010 and is an active member of CoMA, the London Composers' Forum, and co-founded the Richmond New Music Collective. Her music is concerned with the very act and nature of music-making, and the inclusivity and interactivity of music-making events. Works include, two operas, both successfully produced, an oratorio for baroque forces, a song-cycle for mezzo, piano and flute, as well as short choral works and prize-winning songs. She sings as part of the early music ensemble Duo Maddalena, with the professional Spanish choir Coro Cervantes, and the retro a capella trio The Decibelles.

Jatin Shah obtained a degree in Art and Fashion Design and worked as a freelance couture designer. His varied artistic interests include calligraphy; he has exhibited his work and taught the subject at an adult institute. He has also pursued an interest in photography, leading him to include his photographs in his artwork. He was invited to exhibit his digital images on the theme of 'Art and Meditation' at a three day event in Harrow, hosted by the Jain community and attended by some 5000 people. Jatin also plays percussion as well as compering at various Indian musical events. He has a keen interest in humanitarian work and volunteers for several charities.

Shamim Azad is a bilingual author, performance poet and a storyteller. She is the most known Bengali poet in England and has published more than 30 books including novels, short stories and poetry in English and Bengali. She has compiled and produced anthologies of short stories on oral histories & heritage. She is currently working on a new Arts Council funded project called Bards Without Borders - where migrant and refugee poets respond to Shakespeare.

Jerry Wogens is a composer who produces works in fixed and open forms and who plays guitars and clarinets. He is interested in improvised musical activity of all kinds, has participated in workshops led by Eddie Prevost and George E Lewis, and likes to play and write with and for improvisers. His concern for placing creative musicians at the heart of the creative process was a central theme in the practice-based research undertaken for the PhD awarded by Goldsmiths University of London in 2014. He presently works in a variety of contexts as tutor, performer and writer unhampered by stylistic or institutional constraints.

New Road

Apart from being the name of a street in Whitechapel, *New Road* is a slightly ironic title that refers to 'New Music' of the 1950s and '60s, which is probably now thought of as old. The location is near Toynbee Hall, where I took part in concerts of the Society for Modern Music in the '60s.r

Derek Foster gained his BMus from Goldsmiths College after attending various evening classes at Morley College. He currently teaches music in West London and plays piano and vibraphone, encouraging many composers to write for the latter instrument. Derek plays in a duo with composer/pianist Anthony Green. He has written music in a tonal style, including for jazz bands he once played with, as well as atonal music, occasionally reaching from one idiom to the other.

Four Nightmares

1. Shadow 2. candle light 3. Footsteps 4. Moonlight

Written by the composer in 2004 as part of the Royal Academy of Music's 'Open score' project in collaboration with COMA (contemporary music for all). The open score concept encourages writing for an open combination of instruments. The quartet will be playing movements 1,2 and 4 and includes the use of breath and key click sounds to produce a sound world to complement the nightmare theme.

Waltz in F

Consists of a continuously repeating tonic subdominant progression while all melodic instruments gradually play their way through a series of seventeen four-bar patterns consisting of F maj, Bb maj, G maj, and C maj chords. Against this sequence is heard an 84 bar melody divided into 24 bar units.

Fratres

Arranged by Adam Lewin

Fratres consists of a set of 8 or 9 chord sequences separated by a recurring percussion motif. The first version for string quintet and wind quintet was written in 1977.

Here it is uniquely arranged for a Flute-clarinet-tenor horn-bass clarinet wind quartet.

Like air over water

My work, as a visual artist and composer, is about the human being as place (a reading of the figure/[back]ground relationship in art in terms of a geographical self).

This new sound-image, *Like air over water*, takes the idea of our relation to ground in a simple and direct way a small series of floor images (from my home and from a recent visit to Pompeii) are used to visually generate sung patterns that slowly overlap and create interferences against each other. We usually understand ourselves and the floor as solid forms here they are seen in more floating terms air and water.

May Kay Yau studied at the Royal Academy of Music in London and received her PhD at the University of Bristol. Her compositions have been performed world-wide. She has collaborated with the BBC Scottish Symphony Orchestra, London Sinfonietta, BBC singers, National Theatre and the Gemini Ensemble. Her second orchestral piece *Alive* was awarded a special Prize in the George Enescu International Competition in 2009, and her string trio *Vernarrtheit* won the University of Aberdeen Music Prize in 2009.

Michael Nyman is one of Britain's most innovative and celebrated composers. His work encompasses operas and string quartets, film soundtracks and orchestral concertos. In 1976 he formed the Michael Nyman Band and over three decades and more, the group has been the laboratory for much of his inventive and experimental compositional work.

Arvo Pärt was born in Estonia. His emergence as a major voice at the end of the twentieth century is one of the most unusual stories in music. Without any knowledge of minimalism as it was then evolving in the United States, Pärt arrived at similar compositional procedures, and over the last several decades he has produced scores that have moved audiences with their simplicity, their expressiveness, and an emotional impact unexpected in contemporary music.

Kerry Andrews is a visual artist who has always been interested in music and sound. He often uses the three modes together eg audio with static or moving images, or graphic scores which use traditional notation alongside graphics or images. His visual artwork has developed through various media over the years, but is currently based in drawing, which is sometimes extended into video projection and sound.

No Holds Barred Derek Foster

A setting of some words by the late Ann Woolf, friend and colleague of many of the musicians here today.

Ann's words were written in response to the idea of this event and various spaces, and the piece tries to capture her sense of irreverence and fun. Ann's poem was titled *Concerto for Audience*.

When the conductor cues the audience at the end, feel free to join in by shouting the refrain "**No Holds Barred**".

Lux Aeterna (2003)

This is a modern take on the simple musical form of the Round. Split into three groups, the singers work through the round as normal, but singers within each group move through the lines at their own pace. The choir comes together for a coda.

Hwaet (2014 rev. 2016)

Hwaet is a bold fanfare for voices, written for the 21st birthday celebrations of CoMA (Contemporary Music for All) in St. John's Smith Square in 2014.

The word *hwaet* is Old English, meaning 'lo' or 'behold', often proclaimed at the start of a poem or story.

Coasts (2014-2016)

Coasts sets out to explore some meanings of coasts, as borderlands, brinks, margins, specifically in a year of great migration. The three of us have walked two different areas, the beautiful, jagged coast of North Devon and the bleak mudflats of the Thames Estuary, observing on a micro and a macro scale the forces of water working on rock, and land working on sea. We talked of a 'grit' of driftwood and junk and the point where individual pieces disappear, to become part of the 'great singing bell of the sea'. Migrants today must brave this great unknown, passing from coast to coast on the seaway.

Warp and Weft

Like many great cities of the world, London has been at the crossroads of migration for more than 2000 years, not all of it welcome. Nevertheless, each community brings with it new rhythms, harmony and dissonance and in so doing, either displaces or profoundly alters the indigenous culture. Nowhere is this better illustrated than in the seismic changes to the communities in east London, and around Brick Lane in particular. *Warp and Weft* provides a window into the evolving rhythms of east London, as told in the sounds of the street, in words and music. The area has a tradition of weaving, and *Alarms and Excursions* brings poetry, dance, folk and classical music to interweave these tales, showing how each community enriches the next and how the area will forever be just a crossroads of the great migrating communities of the world.

John King is a hugely experienced, award-winning composer based in the US. His works include six operas, string quartets (including a commission from the Kronos Quartet) and works for Bang On a Can All-stars, and the Merce Cunningham Dance Co.

Janet Oates

Deborah Edwards (music), **Paula Newbery** (art), **Marjorie Lazaro** (words)

Deborah Broderick Edwards was born in the USA where she studied piano during her school years and at university. She moved to London in 1969. Her works have been performed in the UK and the USA. She has written for a wide range of instrumental groupings, from solo piano and small ensembles to full chamber ensemble, songs and choral works, recently experimenting with electronics.

Isabel White has performed across the UK (Brighton Fringe, Keats Festival amongst others) and in Paris and Rotterdam. She has worked with John Hegley, Michael Horowitz, Elvis McGonagall, Daljit Nagra and Benjamin Till. Isabel hosts *Wash House Poets* in the City of London, and curated the poetry for the hugely successful *Up The Line* remembrance events between 2009 and 2013. She was a finalist in the 2013 BBC Radio 3 Proms and Adlestrop and Guernsey International Competitions. She is a Trustee of the Poetry Society and founded and ran for three years its Chichester Stanza. Her work is much anthologised and she has two full collections published to date.

***time folds* (2011) Kerry Andrews**

beautiful, slow, silent, liquid, vapour, liquid,
purity, ambiguous, condition,
imperfect, matter, spirit

time folds is based on the above twelve words from a paragraph on distilling from *The Periodic Table* by Primo Levi. These words were used in an image I made [*Red Earth (for PL)*]. The words and the 'ox-plough' shape in it are the basis for this piece. The music and the video were made at the same time, as two parts of the same piece.

***Hakka Emasculata* (2011)**

This setting of the famous All Blacks rugby Hakka reverses the aggressive war-cry character of the original, rendering it a calm contemplation. An assertive introduction gives way to a gentle, reflective passage involving, initially, just three different pitches. Out of this grow two different musical ideas, a staccato texture and a glissando texture, each of which, in turn, takes over. The piece uses, for the greater part, a restricted pitch range and features the whole-tone scale.

Kiss

Keep it simple...

Robert Percy composes for a wide range of instrumental and vocal ensembles and for mixed/digital media. His works have been performed extensively in the UK, as well as in Europe and the United States, and broadcast on BBC Radio 3. He has participated in composer-based education projects, including Deal Festival and Soundinventors (SPNM, PRS), and he has worked with a range of musicians, ensembles, choreographers, and film-makers. He is a founder member of the Richmond New Music Collective.

Paul Burnell

studied music at Dartington College of Arts, Exeter University and Royal Holloway College. He has received commissions from festivals, Summer Schools, ensembles and professional musicians in the UK and abroad, including: the finale of the Bath International Music Festival; Inchcolm New Music Ensemble; CoMA, a series of percussion pieces for Chris Brannick; trios for the Stanesby Players and for the The Duruflé Trio; a trumpet quartet for Bella Tromba; and many other pieces for a variety of instruments, including choir, string orchestra, piano (and toy piano), recorder orchestra, contemporary chamber groups of varying combinations and spoken word pieces. His compositions can be heard on his recorded albums: *Leaving the Party on Pluto*, *Good to Go*, *Sticking with Childish Things*, *Face Each Aged Ache*, *Cabbage Heads* and *Accompanied Readings Vol. 1*.

Svira

"Svira" - lever in Latvian, is a piece for flute and live electronics playing with the concept of spatial balance. The instability of multiphonic technique is here exploited to create an interactive environment where each sound of the flute will eventually «collide» with sonic objects hanging in an imaginary room, originating a sonic mobile whose parts are in constant but unpredicted movement.

Daniel Figols-Cuevas Former cellist and physicist, Daniel studied composition at ESMuC, Barcelona and Paris Conservatoire. He also studied electronic music at IRCAM, Paris, where he focused in real-time electronics, interactive music installations and Computer Assisted Composition. He is currently studying a PhD in composition in King's College London under George Benjamin supervision. His music has been performed mainly by Klangforum Wien, Neue Vocalsolisten Stuttgart, Ensemble Vocal Exaudi, NEM, Orchestre National de Lorraine, BCN216, Lontano Ensemble, Musica Qu Lacoza, UMS n' JIP and Vertixe Sonora.

***What shall I say?* Deborah Edwards**

This is the final piece in *Coasts*.

What shall I say to your
Inhuman mass
Stretching mutely to the horizon
And beyond?

How can I use your
Watery world
Alive with fishes
And moving stones?

How shall I partner you
In friendly strife
How match your tides
Or syncopate your song?

I say:
Here I stand; see me
I speak; hear me
I move; touch me

I can:
Enter you and lose myself
Sail on you to distant shores
Drown in you.

I will:
Dance to your rhythms
Buffet your strength
Mingle my salt with yours.

***Solo Guitar Improvisation III* Jerry Wiggins**

III because I remember doing only two such public improvisations before, one at The Klinker at Tottenham Chances in September 2009, and another in Potsdam, Germany in May 2011. Tonight's improvisation will be a unique and spontaneous response (as it always is) to the space and ambience in which it takes place.

Scriabin Awakes

Building a piece around the unusual hexachord C, F♯, B♭, E, A, D attributed to Scriabin, often referred to as his 'mystic chord', seemed an appropriate basis for the delightfully odd quartet of flute, clarinet, tenor horn and bass clarinet. It explores the qualities of these very different, but juicily compatible instruments in an attempt to capture Scriabin's personal transition which has something of the emerging mystic about it.

***Cecilia* (2015)**

This duet for voice and cello loosely suggest the story of the death of Saint Cecilia: her innocence, love and faith; her ecstatic faith and suffering; her resilience and prayer while attempts were being made to burn her alive and decapitate her, and finally her death and night-time burial. The vocal line is wordless, though she sings many sibilant syllables intended to evoke various words, including her own name.

***Old Street* (2016)**

This piece is based on old music: a plainchant-sounding overlapping phrase, leading to phrases from the chant *Victimae Paschali Laudes* (Praises to the Easter Victim). Not ancient in style, but with a nod to old motets near the end.

David Canter is an Emeritus Professor (in Psychology) at The University of Liverpool. He is probably best known for developing a scientific approach to 'offender profiling', which grew out of his work in architectural psychology. Having dabbled in composing for many years, he recently completed an MA in music composition at The University of Huddersfield and is now developing this on a PhD at Liverpool Hope University. *Scriabin Awakes* grew out of an exercise for his PhD.

Janet Oates

Derek Foster

A Very Big Noise

Sound and Silence are both needed in music, and they are compared and contrasted in this basic piece of music.

You are all invited to join in this piece using the 'score' below

Ann Wolff (1924-2014) attended the Royal College of Art as a mature student, studying film and subsequently working in TV as a Producer of Arts programmes. After a spell of teaching and writing fiction, she followed her interest in music, working at the London Musicians Collective and playing with varied groups, which led to her joining CoMA and developing her work as a composer.

A VERY BIG NOISE

1. Everyone very very loud!
2. Pause
3. Everyone very very loud!
4. Pause
5. Everyone very very loud!
6. Pause
7. Everyone begin quietly, get louder and louder then get quieter and quieter
8. Pause
9. solo musician quiet and slow
10. pause
11. musicians only - enter one at a time from quiet to very loud
12. pause
13. musicians only - rapid runs low to high to low very very loud
14. pause
15. solo musician - fast and loud
16. pause
17. musicians only loud short sounds to quiet smooth sounds
18. pause
19. Everyone very very loud!

Further biographies

in alphabetical order

Gordon Banner works in IT in the City. Much more interestingly, he is a keen (verging on obsessive!) choral singer who performs with the City of London Choir, the Anton Bruckner Choir, and several other groups in London and further afield. He has been a member of the CoMA Singers since its foundation, enjoying the process of developing a new and unusual repertoire from scratch.

Dylan Bates is a violinist and composer. He has worked with a wide variety of bands including Billy Jenkins's Blues Collective, Bitten By A Monkey, the Flea-Pit Orchestra, and his own band, Waiting On Dwarfs. He is not known for his bongo-playing.

Rosie Bergonzi stumbled into percussion at the back of her school orchestra in 2009 and hasn't looked back since. She won the Goldsmiths Concerto contest in 2014, enabling her to perform the Ney Rosauo vibraphone concerto in March 2015. Rosie has played with her quartet, Beaten Track Ensemble in Tate Modern and performed a solo set including amplified cactus in the Barbican, Sound Unbound 2015. She is currently studying for a masters in Advanced Instrumental Study at Guildhall School of Music and Drama.

Katie Boot joined CoMA Singers after attending a particularly inspiring CoMA concert. She also sings with the London Concord Singers, Londinium, and St Mary's Latin Mass Choir.

Karen Burnell started playing the tenor horn in brass bands as a teenager and now likes to mix traditional brass music with new and contemporary repertoire. She is always willing to try and experiment with new styles of music and performance.

Sudarshan Das is a disciple of great tabla master Pandit Bijan Chatterjee from Shantiniketon. He received a gold medal in the International Collegiate Oriental Music Composition from India and other recognition from Bangladesh. Currently he is teaching in schools and at his own Tabla & Dhol Academy in London.

Sally Davies is a singer and choral director as well as a composer, arranger and instrumentalist. She directs two choirs in London, the Wing-It Singers and the Cecil Sharp House Choir who have just made a CD of her arrangements of British Folk Songs. She also performs regularly with the duo Bow and Bellows and the Chalk Circle Collective. She writes music for theatre, most recently for the Bath Literary Festival and Bristol Festival of Ideas.

Elizabeth Dobson has been singing for over fifty years in a wide range of choral ensembles, from quartets to church and chapel choirs and large choral societies, with an equally eclectic repertoire. Having been brought up from childhood on a diet of new music she has never lost the taste for it and has been part of CoMA Singers from its inception. Her day job is in book publishing.

Imogen Dyer studied music at Royal Holloway, University of London, singing regularly with the Royal Holloway Chorus, Opera Holloway and Royal Holloway Early Music - a group she co-founded in 2011. As a soloist, Imogen has sung with Kent Chamber Choir, the Radlett Choral Society, the London Welsh Male Voice Choir, and regularly for recitals and events. Imogen has worked as an organist and choir leader and currently in arts education, the English Folk Dance and Song Society.

Karen Fodor (Contralto) has performed and recorded in opera, oratorio and on the recital platform. As soloist and with groups including the BBC Singers and London Voices she has sung at major venues all over Europe and in the USA, including the Lincoln Center, La Scala and the Roman Theatre at Ephesus, as well as all the major London halls. She has also appeared on sound tracks for films such as the Lord of the Rings trilogy and Star Wars. Karen specialises in contemporary music, Spanish song and Jewish music, sometimes managing to combine all three in the same programme.

Mick Glossop has been producing, engineering and mixing for over 30 years. Initially recording and producing new wave and punk bands such as Magazine, Public Image Ltd, The Ruts, The Skids and Penetration, he also collaborated with many other artists, including, Frank Zappa and John Lee Hooker. He has a 25 year history with Van Morrison, spending most of 2004-6 mixing Van's archive material for the first ever Van Morrison DVD. Recent projects include debut albums for singer/songwriters Naomi Bedford and Ariel. He is currently mixing tracks for the new album by Fun da Mental and producing the 2nd album by Sebastopol. In 2010, he was presented with the Music Producers Guild (UK) award for Recording Engineer of the Year.

James Hodgson is artistic director of We Are a Real Theatre Company, and a Partner and Consultant at 111 Collectiff. His artistic project work focuses on alternative approaches and methods of performance, collaborating with a wide range of skills and practices. His work has toured nationally and internationally.

Ilze Ikse is a flautist. She obtained her Bachelor and Master's degree at the Latvian Academy of Music. She continued her studies at the Royal Conservatory in The Hague, moving to London where she received a S.S. Payne Award to study for a Postgraduate Diploma at the Royal Academy of Music. Ilze has a special interest in contemporary music, working with many young composers as well as with the renowned Distractfold Ensemble, Dr. K and Clapton Ensemble. Recent performances include the Royal Festival Hall, the Barbican, Tete a Tete Opera Festival, and London Contemporary Music Festival, as well as venues in France, Sweden and Spain. Ilze is also part of Kammer Klang - a series of live music events at Café Oto.

Marjorie Lazaro was born in Dorset, moved to London to take a BA in English spending her working life there. She recently moved from London to Hertfordshire, where she revels in birdsong and wind. In London she sang in the Bach Choir and the Chelsea Opera Group, and played in CoMA and Goldsmith's Symphony Orchestra. She has written an opera libretto, published a technical book and a number of short stories and poems. Her novel *A Person of Significance* is due out in June. She currently co-runs a writing group.

Cassandra Mathews is a graduate of the Royal College of Music. She has worked with John Williams, Bernard Haitink, Craig Ogden and Jakob Lindberg on the lute. She won the Lennox Berkeley Guitar Prize 2012. A highly accomplished chamber musician, she has played at Wigmore Hall, V&A Museum and Kings Place; she has recently collaborated with Carlos Bonell. In March 2014 she unveiled DESVALIDAS alongside poet Isabel White and visual artist Dylan J Fox. She also worked with Dylan on *Silent Cacophony* curated by Platform-7 for Remembrance Day 2012.

Sonja Mes started singing quite late attending classes at the City Literary Institute and at Morley College. Apart from singing with CoMA voices she also sings with the Morley College Chamber Choir and attends solo singing classes at Morley. Sonja studied voice with the late Howard Milner. She likes all good music from all genres. Her favourite opera is *Einstein on the Beach* by Philip Glass.

Ian Mitchell studied clarinet with Jock Maclean, then with Alan Hacker at the Royal Academy of Music and subsequently read Music at London University. He has performed worldwide as soloist and chamber musician.

He has recorded with ensembles as diverse as The Monteverdi Orchestra, the improvising group AMM, The Michael Nyman Band, BBC Symphony Orchestra, Gemini, and Liria - an Albanian folk band. His CD of works for solo bass clarinet was the first by a British artist, and he has commissioned over 30 works for the instrument. Ian is Director of the chamber ensemble Gemini. He was Head of the Wind, Brass & Percussion Department at Trinity Laban Conservatoire of Music & Dance 2007-14, where he now teaches bass clarinet.

Paula Newbery studied art at Central St Martins and Wimbledon graduating with an MA in Fine Art. She also has a degree in History of Art. For many years she taught adult students both painting and history of art, organising many trips to interesting places. She has exhibited widely in the UK and overseas.

Emily Nevins began playing flute at the age of nine, and she studied classical music through university in Chicago, Illinois. She has been a member of CoMA London since 2009, performing contemporary and experimental music.

Evie O'Driscoll Originally from Kent, Evie moved to London to study 'cello at Goldsmiths College, and graduated with honours in 2014, with specialism in Advanced Classical Performance and Music Education. She is passionate about exploring the cello's diversity, developing crossover styles and bridging the gap between classical and popular music. Evie has performed with artists and ensembles including the Neil Cowley Trio, Antonio Forcione, Robert Mitchell and Nick Zinner at venues including the Barbican, Royal Festival Hall and Queen Elizabeth Hall. She is a member of and regularly performs with the Wild Street Ensemble and the Richard Moore Trio. She teaches 'cello in primary and secondary schools across London.

Emma O'Rourke graduated from Wimbledon College of Art, University of the Arts London, and holds an MA from the University of Manchester. Her work ranges in medium from drawing to video art, performativity in the everyday and all things tongue-in-cheek. A keen storyteller, she is inherently interested in the relationship between visual artists and performers, alongside archival material, film pop culture, banal moments, and bingo. She has exhibited across the UK and was one of the selected artists for the Deptford X Festival 2013. She is one half of Well Made, a curatorial partnership sparking conversations around art and health.

Robin Pilcher After a career teaching in further education, Robin took up poetry writing as a retirement hobby, and has now been scribbling for some six years, during which time he has performed at local festivals, various London poetry café venues and on Croydon internet radio. He specialises in new takes on Medieval English.

Page Starr has been with the CoMA Singers for two years, and enjoys singing new works by living composers.

Sabina Virtosu studied violin at Brasov Music College, Romania, where she was awarded the Constantin Silvestri Scholarship to study in the UK, winning 2nd prize at the Hickies Competition and the opportunity to play with the Reading Symphony Orchestra. She has given recitals and concerts at the Royal Festival Hall, St Martin-in-the-Fields, Wigmore, Cadogan and Royal Albert Halls (with the English Chamber Orchestra). In 2013 she graduated with Honours from the Royal College of Music, where she studied with Yossi Zivoni. In February 2015 she was commissioned by HBO to play for their 4th season DVD release.

Irène Wernli performs and devises collaborative work within dance, music and theatre. She studies Creative Producing for Live Performance and Theatre at Birkbeck University and is visiting lecturer in Dance at Bucks New University. She divides her time between England, Switzerland and places in between.

Many thanks to our generous supporters:

John Airey, Katerina Assimis, Frank Bayford, Meera Bedi, Jenni Boston, Judy Branch, David and Elly Broderick, Andrea Broughton and Pete Burgess, Gir Choksi, Rachel Clare, Maryanne Clark, Lindsay and Peter Cutts, Lucy Davies, Sandra and Rob Duff, Gordon Edwards, Phil and Lyn Edwards, Rachel Edwards, Warwick and Jak Edwards, Virginia Firnberg, Dick and Diana Goodwin, Martin Graham, Margaret Henry, Kevin Hoffman, Lateefa Hope, John and Maureen Houstle, Dellie James, Bhamini Jebanesan, Barbie and Hugh Jones, Barbara Klaus, Jan and Ken Konesey, Marjorie Lazaro, Lucy Li, Lorna Lloyd, Catriona Logan, Janet Mansfield, Paul Mansfield, Sharman McDonald, Andrew Moffatt, Sue Neale and David Rose, Seamus and Victoria O'Connell, Diana Ormond, Eluned Owen, Cedric Peachey, The Payan Pecorellis, Michael and Stephanie de Podesta, Norma and Walter Richard, Nicola Rowell, Vikky Scammell, Rick Shelley, Keats Smith, Jenny Somerville, Ann Sprayregen, Jean Strauss, Celia and Alan Tiley, Beryl and Ray Waddington-Jones, Claire Walker, Kitty Warnock, Cliff Watkin, Richard and Teresa Westlake, BJ and Susan White
...and to those who wish to remain anonymous.

Many thanks to City Music Services for generously giving us rehearsal space.

A huge thank you to Mick Glossop, our sound engineer, who has spent many many hours advising us and preparing for this show.

Contakt is a group of composers/performers created as an ensemble for experimentation and performance. The existing group is seen as a core with a fluid approach to collaboration with other composers, performers and artists in both sounds and images. The members have a wide background in music composition, performance and other art forms, and aim to bring these together in concerts and events. Contakt performs at venues that enable experimentation and the concerts/events are intended to be informal, welcoming and inclusive.

Kerry Andrews
Karen Burnell
Paul Burnell
Deborah Edwards
Derek Forster

<http://kontaktensemble.org/>