

SOUTHBANK CENTRE

Press Release

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Press images: available to download [here](#)

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DEEP[∞]MINIMALISM 2.0

Saturday 2 November at 4pm, Southbank Centre's Purcell Room

Sunday 3 November at 3.30pm, Southbank Centre's Queen Elizabeth Hall

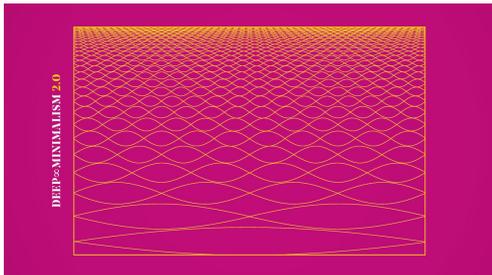


Photo captions: DEEP[∞]MINIMALISM 2.0 poster image; Nivhek photo credit: jj harris; John Luther Adams photo credit: Pete Woodhead

Following the sell-out success of Southbank Centre's first DEEP[∞]MINIMALISM festival in 2016, cellist, producer and composer **Oliver Coates** has programmed **DEEP[∞]MINIMALISM 2.0**, a weekend dedicated to meditative listening and deep concentration. The festival features music from pioneers of electronic and experimental music alongside works by a vibrant new generation of younger composers, sound artists and performers working in Europe and the USA. Highlights include:

- UK exclusive live performance by Portland-based **Grouper** alias **NIVHEK**
- **Eliane Radigue's** three-hour sonic exploration of birth, death and life beyond death *Trilogie de la Mort* (written over an eight-year period which encompassed the death of her son in 1991)
- Rarely heard works by American electronic music and musique concrète pioneer **Tod Dockstader**
- Conceptual artist **Hanne Darboven's** 'mathematical music', including iridescent patterns for cello and her major organ work *Requiem* performed by **James McVinnie**
- A selection from over 100 works commissioned by UK flautist **Kathryn Williams**, single-breath flute exhalations created as a response to respiratory illness, which encourage the audience to breathe with the performer

- An experimental journey into extreme quietness in **Morton Feldman's** piano work *Triadic Memories*
- **John Luther Adams' Canticles of the Sky** for 16 cellos
- Minimalist patterns and ancient sounds in music from British composer/improvisor **Laura Cannell**
- Soundscapes by Berlin-based French sound artist **Malibu**
- *Trio for Duo* for alto flute and voice by **Mary Jane Leach**
- Further *DEEP∞MINIMALISM 2.0* artists include: **Jessica Aszodi, Eliza McCarthy, Emmanuel Holterbach** and **London Contemporary Orchestra**

Gillian Moore, Director of Music, Southbank Centre comments: '*DEEP∞MINIMALISM 2.0 offers a completely different listening experience and one that I think is vital to explore, especially in a world where the noise of everyday life seems ever more insistent. DEEP∞MINIMALISM 2.0 provides a rare opportunity to take the time and space to listen deeply, to live purely in the musical moment and – in the same spirit as the composers and performers who are featured – to simply enjoy the unexpected places your mind may take you.*'

DEEP∞MINIMALISM 2.0 - DAY ONE

[Saturday 2 November](#) at 4pm, Southbank Centre's Purcell Room

Trilogie de la Mort, a sonic exploration of birth, death and life beyond death, is considered to be seminal French electronic composer **Eliane Radigue's** (b.1932) masterpiece. The first of its three hour-long compositions, *Kyema*, is inspired by *The Tibetan Book of the Dead*; the second chapter, *Kailasha*, draws on an imagined pilgrimage around Mount Kailash, a sacred Himalayan mountain believed to lead into a new sphere of existence. The third part of the trilogy, *Kouma*, envisions life beyond death and rebirth, the last half hour flowing from climax to quiet. The work is realised in surround sound by **Emmanuel Holterbach**, an expert on Radigue's music.

German conceptual artist **Hanne Darboven** (1941-2009) set out to develop her large-scale installations, comprised of tables of numbers, into a radically different music. *Wunschkonzert*, a meditative listening experience for the audience which is conversely a feat of extreme stamina for the performer, is made up of four opuses in which tonal arpeggios move across the most resonant regions of the cello, two of which are performed in this concert by **Oliver Coates**. Coates explains: '*Over time the viewer / listener becomes aware of detail. The attack, decay, tempo fluctuations, dynamic and timbre all come into sharp focus.*'

Kathryn Williams' Coming Up for Air is made up of multiple pieces written to be performed in a single breath. Prompted by her experience of chronic respiratory conditions, Williams invited numerous composers to consider their relationship between breath and the body's role in performance. The collection currently contains over 100 single-breath pieces and celebrates its inclusivity of composers of diverse ages, experience and backgrounds. Williams comments: '*The project has led me to constantly strive for increased lung capacity and breath control, undertaking static apnoea courses, attending asthma clinics, and committing to intense personal training.*'

Williams and Australian vocalist **Jessica Aszodi** also perform *Trio for Duo* by **Mary Jane Leach**. The piece requires Aszodi to sound as much like an alto flute as possible; the effect according to the composer, is that more '*“extra-notated” sounds are created than appear on the page.*'

DEEP∞MINIMALISM 2.0 - DAY TWO

[Sunday 3 November 2019](#) at 3.30pm, Southbank Centre's Queen Elizabeth Hall

The second day of **DEEP∞MINIMALISM 2.0** features an enigmatic audio experience from Portland-based **NIVHEK**. NIVHEK is the project of Pacific Northwest musician Liz Harris (aka Grouper) and this exclusive UK performance draws on material from her 2019 double album *After its own death / Walking in a spiral towards the house* which consists of opaque assemblages of Mellotron, guitar, field recordings, tapes, and broken FX pedals, created during and after two contrasting residencies in the Azores, Portugal and Murmansk, Russia, combined with pieces made at home in Astoria, Oregon.

Two pieces by American experimental electronic music pioneer **Tod Dockstader** (1932-2015) are interspersed throughout the second afternoon of **DEEP∞MINIMALISM 2.0**. Described by US music magazine *Stereophile* as belonging 'in the select company of Varèse, Stockhausen, Luening, Schaeffer, Subotnick, and the other pioneers of electronic music or musique concrète. His achievement is on par with the best in his field', Dockstader's work is rarely performed in the UK. His otherworldly 1966 piece *Luna Park* takes in sped-up laughter, a generator, a dropped marimba, piano and bamboo flute. Dockstader explained, 'the third part used one generator... all the notes were 'played' with a razor blade and splicing tape, then the tape was sped, overdubbed, and inverted.' The radical *Traveling Music* is strictly organised around a limited number of sound materials; he named it in reference to Jackie Gleason, the American comedian and 1950s/60s TV star, who would ask the pit-band conductor for a 'little traveling music' to help him move across stage. Dockstader commented on his own 'Traveling Music': 'When I got the use of a two-track recorder, I used this piece, instead of doing a new work, so I could concentrate on teaching myself the techniques of placing sound in space (between speakers) and moving it through space – hence the title'.

Morton Feldman (1926-1987) called his *Triadic Memories* for solo piano the 'biggest butterfly in captivity.' With a duration ranging from 60 to 90 minutes, the richness of the piece is expressed in soft dynamics, ranging from extremely soft ('ppp' in music notation) to the infinitesimally quiet 'pppp'. Feldman described the piece, performed here by **Eliza McCarthy**, as 'a conscious attempt at formalizing a disorientation of memory...a bit like walking the streets of Berlin – where all the buildings look alike, even if they're not.'

British composer/performer/improviser **Laura Cannell**, 'the queen of improvised location violin' [The Quietus], creates a bridge between minimalist patterns and ancient sounds in music that brings together her own melodies, improvisation and snippets of early and medieval music.

Hanne Darboven's major composition for organ, *Requiem*, is based on calculations around the dates of all 36,525 days in the 20th century and segments of Bach's *Tocatta in D Minor*. **James McVinnie**, known for his interpretations of new and radical works, including music written for him by Nico Muhly, Bryce Dessner, Squarepusher, and artist Martin Creed, performs selected books from the work on the recently restored Queen Elizabeth Hall organ.

In the sound work and storytelling of French-born, Berlin-based sound artist **Malibu**, quiet intensity across music and spoken word creates a gauzy ambient world of emotional power. Her set with spoken word, laptop, electronics and 16 cellos from the **London Contemporary Orchestra** is followed by a performance of **John Luther Adams**' (b.1953) *Canticles of the Sky*, in which the

cellists become a choir giving voice to a euphoric vision of astrological multiplicity. The first part of the piece, which was conducted by Coates for its UK premiere at Music in the Round, Sheffield in 2017, evokes the sky in the composer's former home, Alaska, where sunlight and ice create the illusion of numerous suns, or parhelia, in the arctic sky.

Tickets

Day tickets are available priced £20 (Saturday 2 November) and £25 (Sunday 3 November), concessions 25% off at www.southbankcentre.co.uk

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Join the Conversation:

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NOTES TO EDITORS

About Southbank Centre

Southbank Centre is the UK's largest arts centre and one of the UK's top five visitor attractions, occupying a 17 acre site that sits in the midst of London's most vibrant cultural quarter on the South Bank of the Thames. We exist to present great cultural experiences that bring people together and we achieve this by providing the space for artists to create and present their best work and by creating a place where as many people as possible can come together to experience bold, unusual and eye-opening work. We want to take people out of the everyday, every day.

The site has an extraordinary creative and architectural history stretching back to the 1951 Festival of Britain. Southbank Centre is made up of the Royal Festival Hall, Queen Elizabeth Hall, Purcell Room and Hayward Gallery as well as being home to the National Poetry Library and the Arts Council Collection. It is also home to four Resident Orchestras (London Philharmonic Orchestra, Philharmonia Orchestra, London Sinfonietta and Orchestra of the Age of Enlightenment) and four Associate Orchestras (Aurora Orchestra, BBC Concert Orchestra, Chineke! Orchestra and National Youth Orchestra of Great Britain).

Listings:

[Day 1 - Saturday 2 November at 4pm, Purcell Room](#)

Eliane Radigue	Trilogie de la Mort
<i>Emmanuel Holterbach</i>	<i>surround sound</i>
Hanne Darboven	Wunschkonzert Opus 17a and Opus 17b *
<i>Oliver Coates</i>	<i>cello</i>
Works from Coming up for Air	
<i>Kathryn Williams</i>	<i>flute</i>
Mary Jane Leach	Trio for Duo

Kathryn Williams flute
Jessica Aszodi voice

* QEH foyer

Day 2 - Sunday 3 November at 3.30pm, Queen Elizabeth Hall

Tod Dockstader	Luna Park
<i>Dave Sheppard</i>	<i>diffused sound</i>
Hanne Darboven	Requiem (selected books)
<i>James McVinnie</i>	<i>organ</i>
Laura Cannell	Medieval violin/double pipe
Tod Dockstader	Traveling Music
Morton Feldman	Triadic Memories
<i>Eliza McCarthy</i>	<i>piano</i>
Malibu	set
<i>16 cellos from London Contemporary Orchestra</i>	
John Luther Adams	Canticles of the Sky *
<i>16 cellos from London Contemporary Orchestra</i>	
NIVHEK	set

*also performed in QEH foyer