

TIM HODGKINSON – COMPOSER

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Born in 1949, graduate in social anthropology at Cambridge, co-founder of the politically and musically radical group Henry Cow in 1968, Tim Hodgkinson has followed a restless and critical creative path. To composition he brings a long and unique experience in musical improvisation and ethnomusicology. Whilst his scores do not incorporate improvisation as such, he has found a way of writing that draws not only on models of instability and timbre transformation, but also a sense of resistance against the hardening of technical and stylistic habits. In resonance with the dialogues between Francis Bacon and David Sylvester, he feels that composition is, above all, an artistic practice, a searching, cutting away, sculpting process of ongoing work, dealing and re-dealing with impulsion and doubt, vertigo, dirt, error and nerve.

In 1995 he presented his 50 minute long 'expressionist' work *Stop Mortal* at the QEH, inspired by the work of Tadeusz Kantor, with Nicholas Hodges, Dagmar Krause, Zoe Martlew and Charles Mutter. Following this, his composing underwent a marked change from a combinatorial and procedural emphasis to an acoustic and phenomenological one. This change catalysed the bursting into his pieces of a long experience in sound work which until then had been a hidden dimension in his scores. He started to collaborate with the Romanian spectral composers Iancu Dumitrescu and Anna-Maria Avram and with the Hyperion Ensemble, founded by Dumitrescu. This has led to numerous performances and recordings both of his own compositions and of Dumitrescu's and Avram's pieces in which he appears often as soloist on bass clarinet.

In the same period he made a series of study trips to Siberia which brought him into close and ongoing contact with musicians and ritual specialists from non-western cultures. This, as he wrote in *New Notes* magazine, 're-focussed my approach to sound and my efforts to ground music in being.' He has published an article on Tuvan musical and sculptural aesthetics in *Cambridge Anthropology Journal* and contributed a paper to a symposium on music and shamanism at the School of Oriental and African Studies. He works with Tuvan singer and multi-instrumentalist Gendos Chamzyryn and percussionist Ken Hyder in the long-standing *K-Space* project.

His compositions have been interpreted in such international festivals as: *Spectrum XXI* (Brussels, Paris, Geneva, London), *Huddersfield Contemporary Music Festival* (U.K.) where he was a featured composer in 2007, *Craiova and Ploiesti Festivals* (Romania), *Guarda Festival* (Portugal), *Cantiere Internazionale d'Arte di Montepulciano* (Italy), *Konfrontationen Festival* (Austria), *Nordlyd Festival* (Norway), *Musique Action* (France) and the *European Symposium of Experimental Music at Barcelona*. His composition *Piece for Harp and Cello* was selected for the *SPNM shortlist* in 2005. His composition *SHHH* was accepted for the *IMEB electroacoustic music archive at Bourges* in 2006.

As an improvising musician on reeds and lap steel guitar Tim Hodgkinson has worked all over the world with many of the most acclaimed artists in the field and continues to be fully engaged in the celebrated Konk Pack trio with Roger Turner and Thomas Lehn. He recently released KLARNT - a CD of solo clarinet improvisations.

He has published articles and reviews on improvised music, musique concrète, spectralism, the ethnomusicology of shamanism, and on the aesthetic problems arising from the impact of new technology on contemporary music making - in Contemporary Music Review, Musicworks, The Wire, Rer Quarterly, Resonance, Arcana, Variant, etc.

He has given lectures and workshops at Cagliari and Lyon Conservatoires, at the Institute of Contemporary Art in London, at art schools in several European countries, at COMA summer school, and most recently at the Verband für Aktuelle Musik in Hamburg.

COMPOSER DISCOGRAPHY

Sketch of Now : Hodgkinson : New works 2001-04. Mode 164, USA

Ensemble Phoenix Basle, cond Jürg Henneberger: Buess/Hodgkinson/Feiler 2004. Ph - 1, CH
Apophysis ; with David Connearn 2003. BIPH 03 CD, UK

Dumitrescu, Avram, Cutler, Hodgkinson 1999. ReR DACH 1, UK

Sang : Hodgkinson: New works 1999. ReR TH 2, UK

Pragma : Hodgkinson: New works 1997- 8. ReR TH, 1 UK

PERFORMANCES 2003-10

- Jo-Ha-Kyu, (2010) for string quartet, harp, trombone, glass and synthesiser. Performed by Ne(X)tworks Ensemble, Issue Project Room, New York, April 18th, 2010.
- Ici-Bas, (2009) for ensemble and pre-recorded sound. Performed by Hyperion Ensemble with members of Talea Ensemble and Bergersen String Quartet at SPECTRUM XXI Festival, The Warehouse, London, Oct 15th 2009.
- Attaot, (2009) for ensemble and pre-recorded sound. Performed by Hyperion Ensemble with members of Talea Ensemble at SPECTRUM XXI Festival, The Warehouse, London, Oct 13th 2009.
- Aici Schiteaza Pe Acum, (2004), for tape and instrumental ensemble (3 vln/vla, 2 celli, 2 cb, oboe, 2 flt, clar, bass-clar, bassoon, sax, trom, 2 percuss, piano). Performed Hyperion Ensemble, Auditorium Saint Germain, Paris, Spectrum XXI, Nov 26, 2008.
- Vers Kongsu (2002), for clarinet solo and mixed ensemble, performed Hyperion Ensemble, Nov 21, 2008, Conway Hall, London, Spectrum XXI, and Nov 16th, Atelier 210, Bruxelles. First performance Bucharest, Feb 2002, broadcast on S.S.R.
- Breathing/Fighting, (2001), for bass clarinet and wood percussion, July 22, 2008, COMA Festival, Doncaster. fp Guarda Festival, Portugal June 2001. Also Oct 2003, Musica Nova Ploiesti, with Gustavo Aguilar (perc).
- Piece for A.G. Festival, (2008), for lap steel guitar, piano, cello, bass, percussion. Performed by DACH (Dumitrescu, Avram, Cutler, Hodgkinson, Teodorescu), at Avant Garde Festival, Hamburg, July 5, 2008.
- The Hum of Destruction whirrs through the National Cackle of Love and Produce (2007) for amplified bass flute and Spanish guitar, and (radio-derived) electronics. Nov 23, 2007, St Paul's Hall, Huddersfield Contemporary Music Festival. HCMF commission.

- Amhas / Nirriti (2006) for ensemble and electronic sound, Nov 20, 2007, Insomnio Ensemble, St Paul's Hall, Huddersfield Contemporary Music Festival. First performed by Hyperion Ensemble Nov 21, 2006, Auditorium St Germain, Paris. Spectrum XXI Festival.
- Nomos-Yozu (2007) for Insomnio Ensemble, Nov 18, 2007, St Paul's Hall, Huddersfield Contemporary Music Festival. HCMF commission. Broadcast BBC3 Feb 2, 2008.
- Tmesis (2007) for cello, tape, 2 percussion, 2 clarinets, 2 brass. Espace Demeer, Brussels, Oct 31, 2007, and Centre Wallonie-Brussels, Paris, Nov 3, 2007. Spectrum XXI Festival.
- Nameles Tower II (2007) for solo clarinet with live electronic manipulation. Espace Demeer, Brussels, Oct 31, 2007, and Centre Wallonie-Brussels, Paris, Nov 3, 2007. Spectrum XXI Festival.
- Fragor (2003) for computer processed cello and electric guitar, Institut Culturel Roumain, Paris, Nov 22, 2006, first performed at Acousmania Festival, Bucharest, May 2003. Also given at Festival Synthèse at Bourges June 11, 2006.
- Hearken (2006) for bass clarinet and tape c 12m. Spectrum XXI, Paris, Nov 19, 2006. First performed Acousmania May 6th 2006.
- Pragma (2006) for bass clarinet solo, Hotel de Béhague, Paris, Nov 17, 2006 Spectrum XXI Festival,.
- GUSHe, (1999), for Bb clarinet and tape, Hotel de Béhague, Paris, Nov 17, 2006 Spectrum XXI Festival. First performance Musica Nova Festival, Sinaia, 8.10.05.
- Carillon for Amplified Harpsichord and four pre-recorded Electric Guitars, 4.45, (2006). Performed by Jane Chapman at Cargo, London March 28, 2006.
- Ulaaraar, (2005), 10m, bass clarinet with string ensemble (min 2 altos, 2 cellos) and small gong. Musica Nova Festival 8 Oct 2005 and Oct 9, 2005 at Bucharest and Sinaia.
- Thrown, (2005), 9m, harp, bass clarinet doubling clarinet, piano, double bass, percussion and live sound treatment and projection. Performed Bindou Ensemble, at Musique Action Festival, Vandouevre. May 28, 2005
- Nameless Tower, (2005), for ensemble (vln, 2 alto, cello, flute, clar, bass clar, trombone, piano, 2 percussion). Performed Hyperion Ensemble, Acousmania Festival, May 3, 2005.
- Watching into a Hard Stone , (2004), clarinet, ring-modulator, prepared piano, pitch shifter. Acousmania Festival, May 3, 2004.
- De Yoknapatawpha, (2004), for 2 clarinets (1 doubling bass clarinet) and piano, commissioned by Jacques Di Donato for De Mendelssohn à nos jours at Nevers, France. Performed Feb 2004, Di Donato, Duthoit, Berthelot.
- Apophasis, (2001), concrète sound-art collaboration with David Connearn for the Sleeper gallery, Edinburgh, Scotland, 2001. Also Old Truman Brewery, London, May 2003 and Fruits de Mhère Music Festival, Aug 2003.
- Mise en Abîme , (1994), for 3 percussionists commissioned by Basler Schlagzeug Trio. Also performed by the Nidaros Slagverksensemble at Trondheim Nordlyd Festival 1995, and by Percussion-Trio HOW 2 at Winterthur, Bern, and Basel , May 2003.
- Repulsion, (1997), for clarinet, electric guitar, trombone, percussion, performed Phoenix Ensemble, Basel and Rottenburg Ars Nova, Apr 2003. Recorded for release on Phoenix CD 2004.

PERFORMANCES 2002-1994

- M \grave{a} , 1999, Montage: in series Internationale Digitale Radiokunst, SFB, Berlin, 2001.
- GUSHe, 1999, for Bb clarinet and tape, performed at Atheneu, Bucharest and Craiova Festival, Romania Dec 1999, and broadcast on SRR – also at Guarda Festival, Portugal 2001.
- Black Death & Errors in Construction, for bass clarinet, prepared piano, elec guitar, 2 cellos, 2 violas, percussion, tape, 1998, performed at Nancy Musique Action 98 by Hyperion Ensemble, conducted I. Dumitrescu. and on Dec 8, 1999 at the Sala Auditorium National de Arta al Romanei, Bucuresti. Broadcast SRR.
- SHHH, 1997, electroacoustic work, dedicated to Xanana Gusmao, performed at Composers' Union, Bucharest, Dec 1997.
- Eixam, 1997, for wind orchestra + double basses, commissioned by Gracia Territori Sonor and performed by Banda Municipal de Barcelona at 2nd European Symposium of Experimental Music, Oct 1997.
- Seven Vomits Rising in the Real Body of Music, 1996; radiophonic work commissioned & broadcast by R.A.I. Rome, Apr 1997.
- Alceste, 1996, for instrumental ensemble and voice, performed with Dagmar Krause & Ossatura at Goethe Institute Rome & broadcast on R.A.I. radio, Nov 1996.
- Eidos 6 , 1995, for 3 percussionists, commissioned & performed by Basler Schlagzeug Trio, Switzerland.
- Stop Mortal, 1995, for voice, piano, violin, cello and sampler, commissioned by Musique Action Vandoeuvre, and performed at Cantiere Internazionale d'Arte di Montepulciano, Queen Elizabeth Hall London, Musique Action Vandoeuvre, Konfrontationen Festival Nickelsdorf, Nordlyd Festival, Trondheim & Bergen Ny Musikk. With Dagmar Krause, Nicolas Hodges, Charles Mutter, Zoe Martlew, James Clapperton.
- The Nail, 1994, for 4 brass, 3 percussion, amplified double bass, commissioned by the Podium voor Ongehoor Muziek, Tilburg, performed Tilburg, den Haag, Rotterdam.

PUBLICATIONS/ARTICLES

- Does Free Improvisation have a Future? <http://acousticlevitation.org/doesfree>. 2010
- Holy Ghost, Arcana V, 2010
- Dissociation and Visibility: Text for To Extend the Visibility by Elio Martusciello, Oct 2008
- Transcultural Collisions; Music and Shamanism in Siberia, SOAS Sep 2007
- Global Ear: Kyzyl, The Wire, no 266, April 2006
- Musicians, Carvers, Shamans, Cambridge Anthropology vol 25, no 3, 2005/6
- Sibérie, Cybernétique, Si Bémol, Revue et Corrigée 62, December 2004
- A Rich Field of Possibilities, Resonance 8(1) 2000
- Indeterminacy & Shamanism; Variant 11, summer 2000
- Level Nine: Spirit Music in Siberia, Resonance 7(2) 1999
- Az Improvizacio Esztetikaja, Magyar Muhely 112, Budapest, 1999 also translated as La Estetica de la Improvisacion, II CEDI Symposium, Madrid, 1999
- Migraines of a Caustic Ear; problems in Musique Concrète, Resonance 6(2) 1998
- In the Land of the Ninth Sky , Musicworks, 71, 1998
- Notes from the Underground; Interview w Iancu Dumitrescu, Resonance 6(1) 1997 reprinted in Iancu Dumitrescu – Acousmatic Provoker, Ed Modern, Bucharest, 2002

- Musiche e Sciamani, ed Antonello Colimberti, Textus, 2000 also translated as Musica Improvisada y Chamanismo Siberiano, Hurly Burly 1, Madrid, 1997 also translated as Improvisoitu musiikki ja samanismi, Kulttuurivihkot, Finland, 4-5/2005
- Impovised Music and Shamanism, Musicworks 66, Toronto, 1996 also translated in Musiche 17, Milan, 1997 and reprinted in
- Sampling, Power & Real Collisions, Resonance, 5(2) 1996 also translated in Magyar Muhely 107, Budapest, 1998
- Siberian Shamanism & Improvised Music , Contemporary Music Review, 1995
- Alternative Spaces, ReR Quarterly 3, 3, 1991
- Virtuosity, ReR Quarterly 3, 1, 1990
- Technology and the Tradition of European Art Music, ReR Quarterly 2,1, 1987
- Interview with Pierre Schaeffer , ReR Quarterly 2, 1, 1987 reprinted in The Book of Music and Nature, ed Rothernburg & Ulvaeus, Wesleyan UP 2001 also translated in Muzikalnaya Akademiya 2, Moscow, 2003
- Sulla Libera Improvvisazione , Musica/Realtà 15, Milan, 1984
- The Henry Cow Book , with Chris Cutler, Third Step 1981