



UNIVERSITY OF LEEDS

UNIVERSITY OF LEEDS INTERNATIONAL CONCERT SERIES

Friday 10 February 2023
Clothworkers Centenary Concert Hall

Stephanie Lamprea

concerts.leeds.ac.uk | [@UoLConcerts](https://twitter.com/UoLConcerts)

Programme

Call and Response

Selections from Georges Aperghis' *14 Récitations*,
and five premieres for voice, movement and electronics

Georges Aperghis - Récitation 1

Niki Zohdi - reliquiae, löschen

Georges Aperghis - Récitation 4

Kenrick Ho - Lorem Ipsum

Georges Aperghis - Récitation 7

Ann-Sophie Blin-Bolt - Sisyphus

Georges Aperghis - Récitation 8

Matthew Davey - Faces, Faces, Faces

Georges Aperghis - Récitation 11

Ed Cooper - ... candle amongst boxes...

Programme Notes

Georges Aperghis - 14 Récitations (1977-78)

14 Récitations is a concert-length avant-garde song cycle for unaccompanied female voice. Abandoning traditional use of text, the 14 Récitations set phonemes and vocal sounds with atonality, extended vocal techniques, puzzles, and repetitions. Throughout the opus, the listener witnesses a woman attempting in many ways to speak, but not being understood, and thus trapped in her trauma. "We see and hear a singer realizing a musical score, but at the same time we witness somebody who can't speak properly..." Aperghis writes. "That is the human dimension of this work. We see people in their daily life struggle, people who are not very healthy, people with trouble expressing themselves - elusive mental portraits en miniature." The resulting work is an ode to the dynamism and humanity of the voice, but it is also a manifestation of the woman's complex journey of personal authenticity in a patriarchal world.

Niki Zohdi - reliquiae, löschen

reliquiae, löschen explores multiple relationships and references to the Totentanz or Danse Macabre or Death of Dance. These references appear in various different ways in the piece and hold different levels of visibility, with some references being highly obscured whilst some are somewhat visible.

The piece depicts the seven skeleton tableaux in Bernt Notke's 15th century painting Surmatants which portrays a Totentanz. These tableaux are replicated by the performer throughout before falling towards an inevitable dissolution at the end of the piece.

The text is derived from the first stanza of Goethe's Totentanz (1815) as well as from the final text in the Llibre Vermell de Montserrat called Ad mortem festinamus (a 1399 manuscript from Catalonia). The vowels and consonants of each text are combined to create a partial erasure of both texts, leaving only the imprints of a combined text in the piece.

The musical material is derived from five phrases in August Nörmiger's Totentanz (1598). The musical fragments start as quotations at the beginning of each section of the 5-section piece and gradually dissolve into material which is far related to the original material, portraying multiple pushes towards dissolution and erasure before it is finalised at the very end of the piece.

This piece was written between 2022 and 2023 for Stephanie Lamprea.

Kenrick Ho - Lorem Ipsum

Lorem Ipsum, for solo voice and live audio, uses pitch detection to trigger pre-recorded samples in an unstable environment. The singer is encouraged to interact with the system during the performance by elaborating on the notated material, and as such, the piece foregrounds the performer's physical attempt of trying to realise the score despite the instability of the system.

Ann-Sophie Blin-Bolt – Sisyphus

Sisyphus is a musical reflection on the nature of failure and the hope found in the cycles attempting a task that will inevitably fail, placing the singer in the place of any individual facing an unknowable and impossible challenge. Each musical failure gives rise to a further attempt, exploring the interior emotional space of the person experiencing the failure, and expressing the states of frustration and determination in music and movement.

Matthew Davey - Faces, Faces, Faces

Faces, Faces, Faces is a multidisciplinary composition for Solo Soprano and Brush, using a modular graphical notational system mapping brush strokes in real time through video score material. The piece consists of modular 'painting scores', which can be played in sequence in any order and use graphical mapping of the position of the brush at any time. The Y-Axis of the graph indicates the range of the soprano, and the X-Axis indicates either the point of resonance within the head, the articulation and phrasing, and the intensity of vibrato. Faces, Faces, Faces is intended as an exploration into a compromise between music and the

visual arts, interrogating the act of 'painting musically' as a method of creating an interdependent multi-discipline practice.

Ed Cooper - ... candle amongst boxes...

'He points to the transition in flame activity, from determined to determining, from a satisfied being to one that lives out its freedom. A being becomes free by consuming itself in order to be renewed, by taking on the destiny of a flame, and especially by welcoming the destiny of a super-flame which glistens above its very tip.'

— Gaston Bachelard, *The Flame of a Candle* (Dallas, Texas: The Dallas Institute Publications, 2012 [1961]), pp. 45–46.

Biographies

Stephanie Lamprea

Colombian-American soprano Stephanie Lamprea is an architect of new sounds and expressions as a performer, recitalist, curator, and improviser, specializing in contemporary classical repertoire. Trained as an operatic coloratura, she uses her voice as a mechanism of avant-garde performance art, creating “maniacal shifts of vocal production and character... like an icepick through the skull” (Jason Eckardt). Stephanie has received awards from the Concert Artist Guild, St. Botolph Club Foundation, the John Cage Orgel Stiftung, the Puffin Foundation, and the Foundation for Contemporary Arts. Stephanie has performed as a soloist at Roulette Intermedium (New York City), Constellation Chicago, Sound Scotland's 2021 soundfestival, National Sawdust (NYC), the Museum of Fine Arts in Boston, and the Casa da Música (Porto). She has collaborated with several leading new music ensembles and bands including the International Contemporary Ensemble, Wavefield Ensemble, Sō Percussion, Red Note Ensemble, Talujon, Guerilla Opera, and Post Coal Prom Queen.

<http://www.stephanielamprea.com/>

Niki Zohdi

Niki Zohdi is a composer, tenor and conductor born in Blackburn, England. He completed both his music undergraduate degree and composition master's degree at Goldsmiths, University of London under the tutelage of Roger Redgate. Niki is currently a practice-led PhD researcher in composition at the University of Leeds supervised by Mic Spencer and Martin Iddon and explores the concepts of collision and proximity in his music. He has also received tuition in composition from Chaya Czernowin, Laura Bowler, Jeremy Peyton-Jones, and Ian Gardiner. His music has been performed, workshopped and recorded throughout the UK and Europe by the Ligeti string quartet, Carlos Cordeiro, Seth Josel, and Ensemble Pro Victoria amongst others. As well as being a composer, Niki is an active tenor both as a soloist and in professional choirs throughout Lancashire and Yorkshire. He is also on the editorial boards of Leeds Postgraduate Review and CePRA Journal, as well as being a member of the RMA's student committee.

Kenrick Ho

Kenrick Ho (b.1997) is a Toronto-born, Hong Kong-raised, and now UK-based composer-researcher currently completing a PhD in composition at the University of Leeds. His practice-led thesis, supervised by Martin Iddon and Freya Bailes, explores creative opportunities that emerge within various kinds/levels of human agencies in AI embodiment through experimental composition. More specifically, his research/music engages with questions about the physicality of performance, embodied cognition, and more broadly, the manifold interrelationship between the performer, composer, and the computer as artistic decision makers. He is expected to complete his doctoral degree by September 2023.

Ann-Sophie Blin-Bolt

Annie is in the first year of studying towards her PhD with the University of Leeds, having completed her master's degree in composition at the University of Manchester in 2019. Annie trained in mezzo-soprano voice and composition at the specialist music school Wells Cathedral School prior to university, where she developed an interest in the exploration of movement alongside music which has followed her throughout her University studies and now is the subject of her research.

Matthew Davey

Matthew Davey is an experimental composer and visual artist, primarily interested in exploring the boundaries between music and the visual arts, through either a combination of artwork or a complete integration of both disciplines. He is also interested in the musical recontextualization of everyday objects which hold key meaning to personal experiences, as seen within his piece *Tranquil Agitation*, for which he received the Berkofsky Arts Award in 2022. Matthew is a Saxophonist and Trumpeter, using an improvisational approach towards the generation of experimental textures and techniques, often key to his final compositional material.

Ed Cooper

Held by Hekate, a composer of sounds disquiet and listenings ephemeral.