

TIM HODGKINSON : PRAGMA (1998 ReR) ReR TH1 UK

- 1) **Repulsion** (1997); for clarinet, electric guitar, brass instruments, percussion (10.23 )
- 2) **SHHH** (1996 -7); for taped voices (7.19)  
*For Kay Rala Xanana Gusmao.*
- 3) **For Looking Inside** (1997); for 3 prepared violas (10.32)
- 4) **Interferogram** (1997); for instrumental ensemble (10.09)
- 5) **Mala; Elated** (1997) ; for clarinet, harpsichord, organ, metal plates, cymbals (8.23)
- 6) **Black Death and Errors in Construction** (1998); for bass clarinet, prepared piano, electric guitar, 2 cellos, 2 violas, percussion, tape (11.58)

Total playing time; 58.44

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## Note;

SHHH is for taped voices. Permission to use fragments of Ana-Maria Avram's *Archae*, performed by the composer, is gratefully acknowledged. All other voices - including those from radios and T.V.s playing at the time - were recorded on location in playgrounds, zoos, airports, and other public spaces. The viola glissandos are real, but what seem to be drums emerged from the background noise on recordings intended to be of voices.

## A thousand thanks to;

Charles Mutter, who played violin on Interferogram;

Albert Markos, who provided an extraordinary "cello on lap" passage for Black Death & Errors in Construction;

Marion Coutts, who allowed me to sample her trumpet notes;

Alan Tomlinson, for criticising the trombone part for Repulsion;

Spartak Chernish; for cover photography;

Tom Lubbock; for help with cover notes;

Ana-Maria Avram, Iancu Dumitrescu, Harry Gilonis, Kirsten Glandien, Odile Jacquin, Boris Tolstobokov, for diverse words and signs of encouragement.

## PRAGMA

I intend the name *Pragma* to suggest the idea of beginning from an action. This relates in a general way to my feeling that the condition of composed music today is such that every composition should try to begin from primary, if not primal, considerations, rather than adopting a ready-made musical material.

In a more specific way, *Pragma* also refers to the type of compositional processes I've been using over the last twelve months and which are documented on this CD. My pieces have often started from improvisation - real or imagined - growing out of the moment at which something emerges from improvisation to become material. But, over time, I've shifted gradually away from exclusively pitch and rhythm based material towards a more total and inclusive perception of the sound. This is linked to my search for a way to bring an improvisational awareness to bear on composition, but without actually incorporating improvisation as such - which I feel would result in a loss of structural coherence.

So these pieces register more about the total act of sound-making than my earlier work. The type of knowledge or perception they embody is one that is drawn to the irregularity, instability and self-conflictingness of sounds. This fascination with "difference" seems to flow directly from the simple act of close observation. It's perhaps just part of what we ask for when we ask for intelligence. When the world is largely compounded of false, fake and dishonest artifacts, intelligence must refer to the inner, but never quite covered over, quarrel of things.

I have meant these explorations of sound, and of sound-making acts, to flow into the compositional process without determining it. In other words, this is not *concrete* music as such. On the one hand, writing played a large role in its genesis; on the other, it grew within the framework of a musical thought that had passed (for better or worse) through thematic and permutational obsessions. As for spontaneity, whilst the possibility of almost instantaneous reactivities between parts - as in live improvisation - is not excluded, the primary input from improvisation here has been on a much slower time-scale. Unstable acoustic systems - ranging from the wobbling nodes of prepared viola strings to suspended metal plates resonated by notes from a clarinet - are explored, recorded, analysed, notated, practiced on, re-recorded, and so on. Similar processes are applied, for example, to desynchronised time relations between parts.

What you hear in the end are traces of countless decisions about the point in musical space at which a particular sound or sound-group becomes determinate enough to resonate with the structure of the space but not so determinate as to foreclose other later twists.

I hope that these pieces acquire a kind of phantom counterpoint from the residual presence of other pieces that they, in the end, chose not to become. Right now I think of them as contours necessary to themselves: tiny nations waiting for imaginary inhabitants.

## Tim Hodgkinson

Né en 1949, Tim Hodgkinson est un compositeur autodidacte, et a toujours travaillé en dehors des cadres institutionnels de la musique. Il devient diplômé en anthropologie sociale en 1971 à Cambridge, tout en ayant co-fondé *Henry Cow* dès 1968. Il considère sa participation à ce groupe - c'est à dire la possibilité de travailler en étroite collaboration avec d'autres instrumentistes au développement de nouveaux mondes sonores, comme la base de sa formation musicale.

De façon inhabituelle chez un compositeur, il se produit en tant que musicien improvisateur, et considère que la pratique de l'improvisation tient une place importante parmi les formes esthétiques de la musique contemporaine. Depuis 1979, il a souvent joué en solo, ainsi que dans de nombreux projets d'improvisation collective à travers le monde, dont de nombreux disques portent témoignage. Il est, d'autre part, à l'origine de plusieurs projets de rock expérimentale, parmi lesquels *The Work*, et fut également saxophoniste alto dans le groupe *God*.

Depuis 1990, son intérêt pour l'anthropologie s'est trouvé ravivé au cours d'une série de voyages d'études en Sibérie, où il a été amené à travailler avec des musiciens et des spécialistes de rituel d'autres cultures.

Sur scène, il pratique la clarinette, le saxophone alto, la clarinette basse, une guitare sans barrettes, des claviers, des montages électroniques et le chant. En studio il travaille les percussions, l'alto et l'échantillonnage.

## PRAGMA

Le mot *Pragma* entend suggérer l'idée d'un commencement initié à partir d'une action. De façon générale cette idée est liée au sentiment personnel qu'aujourd'hui les conditions de la musique composée sont telles, que chaque composition devrait se chercher à partir de considérations primaires, sinon primales, plutôt que de recourir à des matériaux musicaux prêts à l'emploi.

De façon plus précise, *Pragma* fait aussi référence aux processus de composition, que j'ai utilisés ces douze derniers mois, et que l'on retrouve sur ce disque. Mes pièces prennent souvent leur origine dans l'improvisation, (réelle ou imaginée); elles se développent à partir du moment où quelque chose émerge de l'improvisation et devient matériau. Avec le temps, j'e suis peu à peu passé d'une définition du matériau en terme de fréquence et de rythme uniquement, à une

perception plus totale et englobante du son. Ceci rejoint mes préoccupations sur le moyen d'introduire une conscience improvisatrice dans le processus de composition, sans toutefois incorporer de l'improvisation en tant que telle, ce qui, me semble-t-il, conduirait à une perte de cohérence structurelle.

Ainsi, ces pièces prennent en compte - plus que mes précédentes œuvres - l'acte sonore dans sa totalité. Le type de connaissance ou de perception qu'elles incarnent sont de celles qui se dégagent des irrégularités, de l'instabilité, et des conflits à l'intérieur même du son. Cette fascination de la "différence" semble émaner directement du simple fait d'observer de plus près. Il s'agit peut-être là, de ce que nous demandons en parti, lorsque nous en appelons à l'intelligence. Alors que le monde est largement composé d'artefacts, fallacieux, truqués, et déshonnêtes, l'intelligence se doit de se mesurer aux conflits - jamais entièrement masqués - à l'intérieur des choses.

Ces recherches sur le son, et l'acte sonore, affluent, à dessein, dans le processus de composition sans pour autant le déterminer. En d'autres mots, il ne s'agit pas ici de *musique concrète*. L'écriture joue d'une part, un rôle important dans la genèse du processus, d'autre part celui-ci se développe à l'intérieur d'une pensée musicale qui a passée au travers d'obsessions de thématiques et de permutations. En ce qui concerne la spontanéité; alors que la possibilité d'une réaction quasi-instantanée entre les voix, comme l'offre l'improvisation sur scène, n'est pas exclue, les apports de l'improvisation ici fonctionnent sur une échelle de temps plus lente. Depuis le chancellement des nodosités des cordes d'un alto préparé, jusqu'aux résonances de plaques de fer suspendues par des notes à la clarinette, des systèmes acoustiques instables sont explorés, enregistrés, analysés, notés, pratiqués, ré-enregistrés, etc.... D'identiques procédés sont notamment appliqués pour désynchroniser les relations de temps entre les diverses voix.

Ce que l'on entend, au final, ce sont les traces d'innombrables décisions concernant le point dans l'espace musicale à partir duquel un son particulier, ou un ensemble de sons, devient suffisamment déterminé pour résonner avec la structure de l'espace, mais pas déterminé au point de grever les rebondissements à venir.

J'espère que ces pièces acquièrent ainsi, une sorte de contrepoint fantômatique, par la présence résiduelle d'autres pièces qu'elles ont finalement choisies de ne pas devenir. Pour le moment, je les conçois comme des contours nécessaires en eux mêmes; de minuscules territoires en attente d'habitants imaginaires.

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## Tim Hodgkinson

Der Autodidakt Tim Hodgkinson (geboren 1949) hat immer außerhalb der etablierten Musikinstitutionen gearbeitet. 1968, drei Jahre vor seinem Studienabschluss in Sozialanthropologie an der Universität von Cambridge, war er an der Gründung der Gruppe *Henry Cow* beteiligt. Seine Mitarbeit in dieser Gruppe, die enge Zusammenarbeiten mit einem Musikerkollektiv und die gemeinsame Entwicklung neuer Klangwelten, bezeichnet er als das Fundament seiner musikalischen Erziehung.

Unüblich für einen Komponist, spielt er improvisierte Musik und bezeichnet die Improvisation als eine wichtige ästhetische Form der Gegenwartsmusik. Seit 1979 arbeitete er in zahllosen Solo- und Kollektivimprovisationprojekten mit, die in verschiedenen Ländern stattfanden und auf vielen Aufnahmen dokumentiert sind. Er initiierte mehrere Projekte mit experimenteller Rockmusik, unter anderen *The Work*, und spielte Altsaxophon in der Gruppe *God*.

Ab 1990 wurde sein anthropologisches Interesse neu entfacht durch mehrere Studienreisen nach Sibirien, wo er mit Musikern und Ritualspezialisten aus anderen Ländern zusammenarbeitete. An Konzerten spielt er Klarinette, Altsaxophon, Baßklarinetten, Hawaiigitarre, Keyboards und *electronics*, und singt. Im Tonstudio spielt er auch Schlaginstrumenten, Bratsche und Sampler.

## PRAGMA

Mit dem Name *Pragma* möchte ich die Idee der Aktion als Ausgangspunkt aufgreifen. Darin widerspiegelt sich meine Überzeugung, daß heutzutage Kompositionen nicht von vorgefertigten musikalischen Elementen ausgehen sollten, sondern von grundlegenden Überlegungen. *Pragma* bezieht sich, spezifischer ausgedrückt, auch auf das Kompositionsverfahren, das ich während den letzten zwölf Monaten anwendete und das auf dieser CD dokumentiert ist.

Meine Stücke sind oft von Improvisationen, echten oder imaginären, ausgegangen, entwickelten sich aus dem Augenblick, da Improvisation in musikalisches Ausgangsmaterial übergeht. Mit der Zeit jedoch sagte ich mich von der Musik, die ausschließlich auf Tonhöhe und Rhythmus aufgebaut ist, los und wendete mich statt dessen einer ganzheitlichen, allumfassenden Klangwahrnehmung zu. Dieser Prozeß widerspiegelt meine Suche als Komponist nach einer Möglichkeit, das Bewußtsein der Improvisation in eine Komposition zu tragen, ohne jedoch tatsächlich Improvisationen einzufügen. Denn nach meinem Empfinden verliert eine Komposition an strukturellem Zusammenhang, sobald sie improvisierte Element enthält.

Diese Stücke enthüllen mehr über den gesamten Akt der Klangkonstruktion als meine früheren Werke. Sie verkörpern das Bewußtsein oder die Wahrnehmung der Unregelmäßigkeit, der Instabilität und der inneren Auseinandersetzungen der Klänge. Es scheint als ob der Reiz der Andersartigkeit direkt vom simplen Akt der genauen Betrachtung herrührt. Vielleicht ist es einfach ein Teil von dem,

was wir verlangen, wenn wir Intelligenz fordern. In einer Welt voller falschen, unechten und unaufrichtigen Artefakte, muß sich die Intelligenz auf eine innere, aber nie völlig verdeckte, Auseinandersetzung beziehen.

Es war mein Wunsch, daß diese Erkundungen der Klänge und der Akt der Klangkonstruktion zum Prozeß des Komponieren beisteuern, ohne ihn jedoch festzulegen. Anders gesagt: Dies ist keine *konkrete* Musik im eigentlich Sinn. Einerseits hat das Schreiben eine wichtige Rolle in der Entstehung dieser Musik gespielt, andererseits aber wuchs sie im Umfeld eines musikalischen Gedankens, welcher thematische und permutierende Obsessionen (im Guten wie im Bösen) durchlaufen hatte. In Sachen Spontanität möchte ich erwähnen, daß, obwohl eine beinahe augenblickliche Reaktionsfähigkeit (wie bei live Improvisation) nicht ausgeschlossen ist, der 'Hauptinput' hier in einer viel langsameren Zeitskala erfolgte. Verschiedene instabile akustische Systeme - zitternde Schwingungsknoten präparierter Bratschen Saiten; aufgehängte Metallplatten, resoniert durch Klarinetttöne - habe ich erkundet, aufgenommen, analysiert, notiert, eingeübt, wieder aufgenommen, usw. Ich habe weitere ähnliche Verfahren angewendet, so z.B. um Zeitbeziehungen zwischen Partien zu asynchronisieren.

Was man am Schluß hört sind die Überbleibsel zahlloser Entscheidungen über die Punkte im musikalischen Raum, wo ein bestimmter Klang (oder eine Klanggruppe) ausreichend definiert ist, um in den Raumstrukturen zu resonieren, jedoch nicht derart festgelegt ist, daß spätere Entwicklungen ausgeschlossen wären.

Ich hoffe, daß sich diese Stücke eine Art 'Phantom-Kontrapunkt' angeeignet haben, bewirkt durch die Überreste all der Varianten, welche nicht zu sein sie gewählt haben. Im Moment stelle ich mir sie als Konturen vor, wichtig für sich selber: winzige Nationen, wartend auf imaginäre Bewohner.

# sang



TIM HODGKINSON : SANG (1999 ReR) ReR TH2 UK

## sang

THE ROAD TO ERZİN	15.02
GUSHe	13.00
THE CRACKLE OF FORESTS	22.52
M'A	19.53

### 1) THE ROAD TO ERZİN jan 99

For viola, piano, alto saxophone, percussion (2 players), and live electronic sound-processing.

I've been lucky enough to have travelled in Buryatia, Khakassia, Tuva, and the Altai. This music is a tribute to the musicians of central asia, the morin-khuur and toshpular and khomus players from whom I stole not so much the tunes as the hint of another kind of conversation with the world.

Kenin Lopsan said; a man who trembles in fear from having seen a snow-lion may be cured by an infusion made from the charred splinters of a lightning-struck tree. Violins were also made from such trees and used in curing rituals.

### 2) GUSHe dec 99

For Bb clarinet and tape. First performance at Muzeului National de Arta al Romaniei, Bucharest, dec 8th 1999.

Here I'm particularly working on gesture and space: the (pre)text is the springboard for the creation of music in real time out of the "objectivity" of the player. In Iranian music, a *gushe* is

a constituent of a mode - but a mode is not understood as a fixed scale so much as a repertoire of motifs, often with their associated plectrum techniques, trills, etc. Here, I use several modes and define them likewise not just by pitch areas but by types of activity and gesture to the instrument, working on parallels between ways of playing clarinet and ways of playing guitar. (Sound sources for the tape are electric guitar, clarinet and drum.) As in many eastern musics, things happen mostly IN the same time as other things, rather than AT the same time....

### 3) **THE CRACKLE OF FORESTS**    aug-dec 99

For a large number of solo instruments and a mass of brass.

Early in August 99 a conversation happened about how artists might be expected to respond to such "signal events" as eclipses or the ends of millennia. Is there an interior way of doing this? I'd been thinking about David Connearn's work with many hand-drawn lines (this piece is for him) , and had also recently re-seen Tarkovky's *Stalker* with its characteristic moments of wind or light moving across fields of grass. All impressions are formed from multitudes, from the regularities of ceaseless flux in fields of minute elements. A change of light or pressure, and the flow takes another form : this is the moment at which the absolutely ordinary gives birth to the extraordinary : all, of course, made from the same matter and driven by the same equations as before....

### 4) **M`A**        feb-dec 99

M`a is a montage piece based on recordings of Federica Santoro - solo voice -, fragments of rehearsals of Eixam - for wind orchestra, percussion and double basses - and fragments of my second string quartet.

I think of it as "theatre music", not only because Federica is an actress, but because the other materials keep something of their original context. With them I built a spatial structure within or against which the body of the actor moves. There is also a kind of theatrical unveiling towards the end.

The syllable *ma* means in japanese the space, tempo, pause, rest and rhythm of performance, and in italian the *but* hovering between the *yes* and the *no*.

Federica Santoro is involved in theatre and voice research. Since 1990 she has worked mainly with the Giorgio Barberio Corsetti Theater Company. She also directs her own theatre works and collaborates with young directors. She practises vocal improvisation and organizes concerts with the Cervello a Sonagli association in Rome.

Her improvisations for this piece are loosely related to ideas that we'd been exchanging over a period of days about Art Brut, Buto dance and performance in general.

EIXAM was originally played by the Banda Municipal de Barcelona in October 1997 at the Concert del Centenari in the Second Symposium of European Experimental Music.

STRING QUARTET 2 was recorded under the direction of Evgeni Dudin at the Arte Moderne Cultural Center Moscow in February 1994. The players were: first violin- Kiril Nimchenko. 2nd violin - Andrei Nikoulin. Viola - Svyatoslav Belonogov. Cello - Alexander Ostroukhov.

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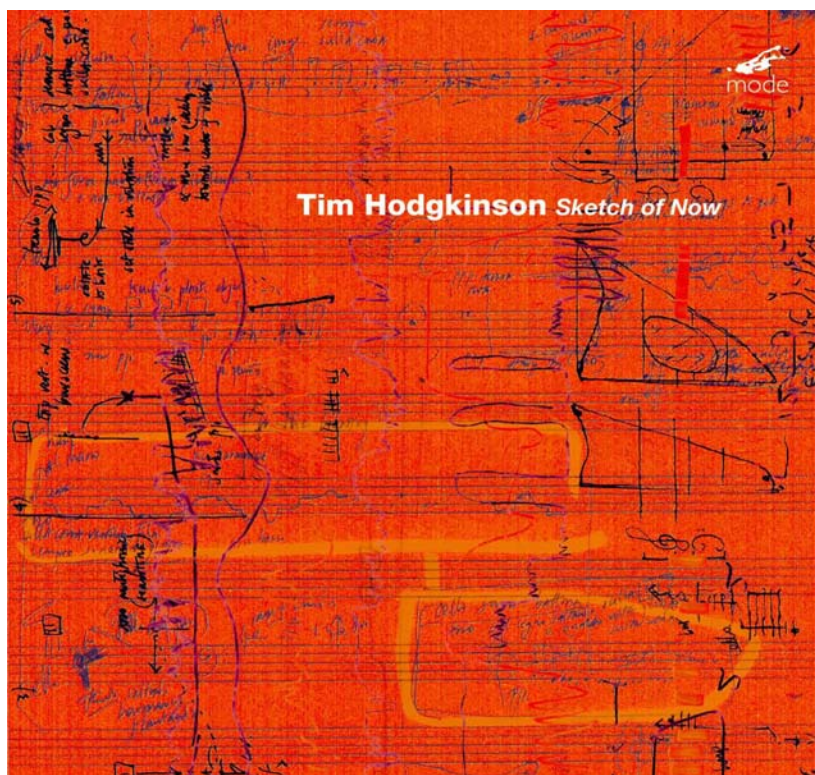


All instruments, real and virtual, played by Tim Hodgkinson, except as noted above.

Many thanks

- to Birgit Ulher, for allowing me to use her scratched polaroid for cover artwork.
- to Ken Hyder, for specially scrunching brushes on snare drum.
- to Gracia Territori Sonor, for the Eixam commission, and Josep Mut for handing me his orchestra.
- to Ama and Iancu, for demanding a new piece.

# Sketch of Now



(2006, MODE) MODE 164 USA

Hyperion Ensemble  
Iancu Dumitrescu  
Ana-Maria Avram  
Jacques DiDonato

1. Vers Kongsu II - for ensemble with solo clarinet (2003)

10.18

Hyperion Ensemble with Vinny Golia, bass clarinet; Gustavo Aguilar, percussion; Iancu Dumitrescu, conductor. Clarinet soloist; Tim Hodgkinson.

2. Aici Schiteaza pe Acum - for ensemble and tape (2004) 8.58  
Hyperion Ensemble with Lisa Cella, flute; Robert Reigle, tenor saxophone; Morris Palter, percussion; Tim Hodgkinson, conductor. Soloists; Lisa Cella, Cornelia Petroiu, Petru Teodorescu, Morris Palter.
3. Fighting/Breathing - for bass clarinet and taped percussion (2001) 7.40  
Tim Hodgkinson, bass clarinet.
4. Fragor - for computer-modified cello and electric guitar (2003) 7.06
5. De Yoknapatawpha - for two clarinets and piano (2004) 16.49  
Isabelle Duthoit, clarinet; Jacques Di Donato, clarinet, bass clarinet; Pascale Berthelot, piano
6. Further into Hard Stone - for ensemble (2004) 9.02  
Hyperion Ensemble with Berten d'Hollander, flute; Denis Simandy, french horn; Robert Reigle, tenor saxophone; Tim Hodgkinson, conductor.

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HYPERION ENSEMBLE (tracks 1 - 2 - 6 )

Flute: Catalin Opritoiu

Oboe: Cosmin Sperneac

Clarinets: Emil Visenescu, Matei Teodorescu

Bassoon: Orban Godri

Viola: Ioan-Marius Lacraru, Cornelia Petroiu

Cello: Andrei Kivu, Alexandru Joitoiu

Contrabasse: Ion Ghita, Ciprian Ghita, Dinu Petrache

Piano: Petru Teodorescu, Ana-Maria Avram

Percussion: Alexandru Sturzu, Ana-Maria Avram

## TRACK NOTES

### 1. Vers Kongsu II - for ensemble with solo clarinet (2003)

All music divides a continuum into, for example, discrete notes or contrasting sounds, but in this piece I used the idea of dismemberment, where the clarinet's possibilities are torn apart into segments separated by forbidden areas. This tearing apart of the body of the instrument in turn tears apart the flow of time so that the main connections are between events far apart. And there's the clear dismemberment between the clarinet solo and the containing ensemble sections. Somehow an almost ritual unity holds the piece together despite all this. The solo is made of precisely fixed elements, from which, as the interpreter, I must struggle to create a phrasing. The ensemble sections have the material for each instrument played, as the Tibetans say, 'in the same time but not at the same time'.

All of this was inspired originally by notions of shamanic dismemberment as the precondition for speaking in the tongue of the spirits and breathing another breath.

I pay respect to the shamans by taking for a title the Korean word 'Kongsu' - the pronouncements of the spirits through the medium of the shaman during the ritual. However this piece does no more than 'go towards' this condition, wishing, rather, to address the nature of performance itself.

### Aici Schiteaza pe Acum - for ensemble and tape (2004)

'Here as a Sketch of Now' is how the Romanian translates. Always I try to return to the blank emptiness when I start a piece. That there should be nothing, except what comes. In this case the commission was for an ensemble piece that had to use tape. I tried to push that out of my mind. Nothing happened. I walked. I sat. Nothing came. In the afternoon I became aware of an enormous sound: a violent thunderstorm had started up. Taking this as a sign, if not from god, atleast from the complex unpredictability of being, I rushed out to record it. The sense of the polarisation of energies into accumulation and discharge, of the attention going to odd things in lulls, such as the shaking of trees and racing of waters, all this was in my mind as I organised and processed the recordings and overlaid the instrumental parts.

#### Fighting/Breathing - for bass clarinet and taped percussion (2001)

Here I am working out of the gestural qualities of groups of sounds, in particular the families of wooden percussion sounds. Somewhat as in Vers Kongsu, the language of the woodwind part is highly polarised between percussive slaps and static breath sounds. When I started performing the piece in 2001 I used precise synchronisation between tape and instrument. Later I performed it with percussionists playing the part live, which made me want to get away from the implacability of predetermined time. Finally I came back to the implacable tape but started performing my part by memory. This brings an element of tension between the desire to synchronise - specially to land in the right place after those long silences - and the desire to build the part in the real space-time of the room.

#### Fragor - for computer modified cello and electric guitar (2003)

I was working around the sound you get on a fiddle when you do flageolet glissandis: I was drawn not so much to the shower of harmonics itself as to the resultant mysterious phasing effect. I looked for a way to extrapolate from this sound using the computer. So this is a reverse-direction movement to the idea of making an acoustic instrument sound more like an electronic one. I'm always very aware of a tendency to deadness in electronic sound or sound that has been processed electronically. So I try to use material that is highly suggestive of physical movement, either of the gesture of a player or of the physics of the vibrating system causing the sound.

#### De Yoknapatawpha - for two clarinets and piano (2004)

This piece was commissioned by Jacques DiDonato for the 'De Mendelssohn à Nos Jours' programme for Nevers Festival, France, February 2004.

Yoknapatawpha is a place where the same events are lived and retold differently by different characters: also a single terrain which must be crossed but which each person sees through their different obsessions. Faulkner is a master of this. Looking for concrete equivalents, I stared at 3-dimensional models of English landscapes in old geography books, thinking about contours and pathways before making my own drawings derived from linear representations of sound-waves. How would one walk across, or through, these soundwaves? Perhaps walking together, as a group, but each seeing differently because each seeing is aspectual, motivated.

#### Further into Hard Stone - for ensemble (2004)

The material for this piece originally derived from recordings of clarinet multiphonics through ring-modulator. I was working on a tape piece for the Acousmania Festival 2004. I had in the back of my mind that the piece would also be performable as a live electroacoustic work. As this involved a technical back-up that I didn't have available, I decided to make a new version using only acoustic instruments.

Things as having a resistance to being perceived, as holding back of themselves from the eye. The hardness of things, of stones, as another way of feeling this. The hardness of stone as a resistance to the sculptor's chisel. Turning a stone around and around in the hand, looking for a way in, almost. The charisma of stones. Hard.

## HYPERION EMSEMBLE

Hyperion was founded in 1976 by the composer Iancu Dumitrescu.

Initially, Hyperion explored possible connections between the most archaic Romanian music - Byzantine music, folk music collected by Bartok, etc. - and today's avantgarde music. Over decades of work the group evolved a playing tradition which allowed it to change players whilst remaining fundamentally intact. It is a tradition of performance, of interpreting each new score as a provocation of the spirit, and a quest for new domains of sound.

Aesthetically, at the heart of this work is the notion of spectrality as it developed in the work of Dumitrescu, Avram and other Romanian composers.

Hyperion has performed all over Europe - Vienna, Paris, London, Lisbon, Nice, Allicante, Vitoria, Lerida, Rotterdam, Peruggia, Utrecht, Rome, Chartres, Orleans, Nancy, Belgrade, and recorded numerous LPs and 20 compact discs.

## ACKNOWLEDGEMENTS

I thank Iancu Dumitrescu and Ana-Maria Avram for generous artistic friendship and encouraging me to come to Romania to work with the Hyperion Ensemble.

Under the same heading I thank, for help and encouragement, Dominique Répécaud, Francois Dietz, Isabelle Duthoit, Pascale Berthelot, Jacques Di Donato, and Roger Turner.

## TECHNICAL

Liner notes and original artwork: Tim Hodgkinson

Production and final editing: Tim Hodgkinson

24-bit Digital Mastering: Dominique Brethes, Wolf Studios, London

Composer contact: [timpragma@compuserve.com](mailto:timpragma@compuserve.com)

Executive Producer: Brian Brandt

De Yoknapatawpha co-produced by CCAM, Vandoeuvre.

## Recordings:

Vers Kongsu II: Sala de Concerte a Filarmonicii 'Paul Constantinescu', Ploesti, October 2003, live performance recorded by Catalin Duminica. Original mix by Ana-Maria Avram.

Aici Schiteaza pe Acum: recorded at Acousmania Festival May 2004, 'Mihail Jora' Concert Hall, Bucharest, live performance.

Fighting/Breathing: Sala de Concerte a Filarmonicii 'Paul Constantinescu', Ploesti, October 2003, live performance recorded by Catalin Duminica.

De Yoknapatawpha: recorded Dec 7th 2004 at CCAM Studio, Vandoeuvre-les-Nancy, France. Engineered by Francois Dietz.

Further into Hard Stone: recorded by Catalin Duminica at Musica Nova Festival, Ateneul Roman Sala Mare, Bucharest, October 2004, live performance.