

TIM HODGKINSON – COMPOSER

Tim Hodgkinson (b. 1949) studied social anthropology at Cambridge, and co-founded the politically and musically radical group HENRY COW with Fred Frith in 1968. In addition to composing, he has a long involvement in improvisation, and came back to anthropology in the 1990's with research into music and shamanism in Siberia.

He has participated in many concerts with Iancu Dumitrescu's Hyperion Ensemble both as bass clarinetist and composer and conductor. His compositions have been interpreted in such international festivals as: Spectrum XXI (Brussels, Paris, Geneva, Berlin, 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 *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. His piece *Fragor* appeared in the Martin Scorsese film *Shutter Island* in 2010. He has worked with Hyperion Ensemble, Talea Ensemble, Ne(X)tworks, the Bergersen String Quartet, London Sinfonietta, Insomnio Ensemble, Phoenix Ensemble, Basler Schlagzeug Trio, Nidaros Slagverkensemble, Bindou Ensemble.

As an improvising musician on reeds and lap steel guitar Tim Hodgkinson has performed 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. In 2009 he released *KLARNT* - a CD of solo clarinet improvisations.

With Ken Hyder, and Gendos Chamzyryn from Tuva, he worked in the K-Space project: numerous tours of Europe and Siberia and CD releases - including *INFINITY*, a set of recordings that uses customised software to re-compose the music with each listening. In 2009, K-Space developed a sound-installation for the exhibition *Shamans of Siberia* at the Museum of Ethnology in Stuttgart.

As a writer, he publishes articles and reviews on improvised music, musique concrète, spectralism, the ethnomusicology of shamanism, and the aesthetic problems of the impact of new technology on contemporary music - in, amongst others, *Perspectives of New Music*, *Arcana*, *Contemporary Music Review*, *Musicworks*, *The Wire*, *Cambridge Anthropology*, *Variant*, *Rer Quarterly*, *Cultural Critique*, and *Resonance Magazine*. His book, *MUSIC AND THE MYTH OF WHOLENESS* was published by MIT in January 2016.

He has given lectures, workshops and seminars at Cagliari and Lyon Conservatoires, at the Institute of Contemporary Art, at Goldsmiths College and the School of Oriental and African Studies in London, at Istanbul, Edinburgh and Cornell Universities, and art schools in several European countries, at COMA summer school, and at the Verband für Aktuelle Musik in Hamburg where he was artist in residence in 2010.

COMPOSER DISCOGRAPHY

CUTS : Hodgkinson : New works 2011-15. Freeform Association, FFA-6342. UK

Onsets : Hodgkinson : New works 2001-10. Mode 266, USA

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

Ensemble Phoenix Basle, cond Jürg Henneberger:
Buess/Hodgkinson/Feiler 2004. Phoenix - 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 2003-17

- *Chorismos*, (2017) for 2 cellos, bass clarinet, trombone, violins, basses, 2 percussion, and prerecorded sound, premiered at Dom Umetnosti/Művészetek Háza, Kanjizsa, Serbia on Sep 16, 2017. Also performed at Studio Agnieszka Osiecka, Warsaw, Sep 26th.
- *Gymnos*, (2016), for 2 violins, viola, 2 cellos, 2 basses, 2 percussionists, bass clarinet and trombone, premiered at New River Studios, London, with Hyperion Ensemble, Nov 25, 2016. Also performed at Cafe Oto, London, Nov 27.
- *For the Ghosts of Departed Quantities*, (2014) for solo clarinet, premiered at Mills College, Oakland, USA, Nov 8th 2014, as part of Mills Music Now 2014-15 Series.
- *GUSHe*, (1999), for Bb clarinet and tape, Mills College, Oakland, USA, Nov 8th 2014. Previously performed at Hotel de Béhague, Paris, Nov 17th 2006 Spectrum XXI Festival. First performance Musica Nova Festival, Sinaia, 8.10.05.
- *Azim*, (2014) for string quartet, horn, trombone, piano and percussion, premiered at Tmuna Theatre, Tel Aviv, Tectonics Festival, Oct 31st 2014, by Israel Contemporary Players Ensemble. Commissioned and conducted by Ilan Volkov.
- *Ricochet*, (2013) for tape, electric guitar, two basses, cello, violin, piano and percussion, premiered at NK, Berlin, Spectrum XXI, Nov 1st 2013. Also played at Conway Hall London Nov 7th. With Hyperion Ensemble and Bergersen Quartet.
- *Landscape Theory of Mind*, (2012) for violin solo. c 7 minutes. Commissioned by Cornelius Dufallo and premiered at The Barge, NYC, May 31st 2012.
- *Ananké*, (2011) commissioned by Spectrum XXI, for flute, clarinet, violin, 2 cellos, double bass, piano, percussion, electric guitar, no-input mixer, and prerecorded computer-modulated sound. World premier Église St Merry, Paris, Nov 10th 2011. UK premier, Conway Hall, London, Nov 16th 2011.
- *Hail and Flummox*, (2011) for flute, clarinet, horn, violin, cello. c 7 minutes. Commissioned by London Sinfonietta and premiered at QEH, London, Nov 5th 2011.
- *Tree Leaf Talk*, (2011) commissioned by Ne(X)tworks Ensemble, for voice, violin, cello, trombone, harp, piano, live and pre-recorded electronic sound. Premiered Greenwich House, NYC, USA, Oct 7th 2011.
- *The Glow and Zigzag*, (2011) for horn solo, commissioned by London Sinfonietta and premiered at QEH, London, May 29th 2011.
- *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 26th 2008.
- *Vers Kongsu* (2002), for clarinet solo and mixed ensemble, performed Hyperion Ensemble, Nov 21st 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 22nd 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 5th 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 23rd 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 21st 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 2nd 2008.
- *Tmesis* (2007) for cello, tape, 2 percussion, 2 clarinets, 2 brass. Espace Demeer, Brussels, Oct 31st 2007, and Centre Wallonie-Brussels, Paris, Nov 3, 2007. Spectrum XXI Festival.
- *Nameless Tower II* (2007) for solo clarinet with live electronic manipulation. Espace Demeer, Brussels, Oct 31st 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 22nd 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 17th 2006 Spectrum XXI Festival,.
- *GUSHe*, (1999), for Bb clarinet and tape, Hotel de Béhague, Paris, Nov 17th 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 28th 2006.
- *Ulaaraar*, (2005), 10m, bass clarinet with string ensemble (min 2 altos, 2 cellos) and small gong. Musica Nova Festival Oct 8th 2005 and Oct 9th 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 28th 2005
- *Nameless Tower*, (2005), for ensemble (vln, 2 alto, cello, flute, clar, bass clar, trombone, piano, 2 percussion). Performed Hyperion Ensemble, Acousmania Festival, May 3rd 2005.
- *Watching into a Hard Stone*, (2004), clarinet, ring-modulator, prepared piano, pitch shifter. Acousmania Festival, May 3rd 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.
- *Apophysis*, (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.

EARLIER PERFORMANCES

- *Mà*, 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

- *The Tasks of a Composer*, in 'Cosmic Orgasm - the Music of Iancu Dumitrescu', ed A.Wilson. Unkant, London, 2013.
- *On Listening*, Perspectives of New Music Vol 48, no 2, Summer 2010.
- *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 with Iancu Dumitrescu*, Resonance 6(1) 1997 reprinted in Iancu Dumitrescu – Acousmatic Provoker, Ed Modern, Bucharest, 2002
- *Impovised Music and Shamanism*, Musicworks 66, Toronto, 1996 also translated in *Musiche* 17, Milan, 1997 and reprinted in *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
- *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, London, 1981