

Quantulum



duoDorT

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I	.-. / -. / --- (Romeo and Juliet) Yuko Ohara For Morse code and harmonics	IV	Birdsong for Two Voices Kerry Andrew (spoken word by Kerry Andrew) <i>Sub Song/Wintering Time</i> <i>Whispering Song (A Ghost of a Thought of a Song)</i> <i>Crystallised Song (Birdsong for two voices)</i>
II	Quantitas Speaks Ailís Ní Ríain A duo for two pianos, tape, text, voices and glasses (spoken word by Ailís Ní Ríain)	V	Perforations Helena Gough
III	Bout- Rimés Christine Abdehnour (mixed by Kate Halsall)	VI	studies in resonance Elo Masing (Kate Halsall and Mary Dullea)

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A small quantity is sometimes referred to as a quantulum. We explored the musical influence of its existence in opposing proportions from small to great: 'quantity is a property which exists as magnitude or multitude'. We felt there was something very appealing within these descriptions which could influence the music we wanted to create with composers and explore; relating to change, opposites (such as heavy/light, long/short, broad/narrow, much/little) and that a quantity (used as a scientific term) is a fundamental term, with the quantulum being present at all times but in a state of mutability. dd

duoDorT formed in 2003 to specialise in new music combining piano, keyboard and electronics in any combination. They perform and commission music from a wide range of leading and emerging composers of today, alongside existing duo and duet repertoire, including works by Graham Fitkin, Judith Weir, Errollyn Wallen and Stephen Montague. Performances have included The Multiplier Series at Kings Place, Brighton Fringe Festival, Cardiff University, Royal Academy of Music, WOW Festival, Snape Maltings and several composition projects with students at Newcastle University. The name duoDorT is a fusion of their combined British and Turkish roots. Duo, meaning a partnership of two players and dort (or dört in Turkish) translating as the number four; two pianists, four hands. Their first EP Triple Point is also released on the Squeaky Kate label.



Quantulum for acoustic duo, commissioned 6 emerging female composers working in different fields including spoken word, sonic manipulation, improvisation and extended techniques and began with an Aldeburgh Residency in Autumn 2012. The project was supported by Arts Council England and Aldeburgh Music .

<http://duodort.com>

Helena Gough



Traianos Pakioufakis

means yields a density and richness of results. Her performances are intended for dark spaces and involve multi-layering and improvisation with her sound materials in order to create a unique environment for each new event. Her debut solo album was released at the beginning of 2007 by the London

Helena Gough is an English composer based in Madeira. Her work initially focused upon the collection and manipulation of 'real-world' sound material and the exploration of its abstract properties. Occasional deviations into synthetic and instrumental sources are now developing into more prominent ingredients. Each new sound-space is created by taking everything possible from the tiniest element, working to make something from nearly nothing. This reduction in

based label Entr'acte, followed by a second album in 2010. This album was placed at no.21 in The Wire's best albums of 2010. Her most recent album, released in April 2012, began with the simple idea of using only the cello as source material and explored improvisations made by cellists Anthea Caddy and Anton Lukoszevieze.

<http://helenagough.net>

Perforations

The hidden, mechanical substances of the piano will be explored and recorded. Sounds will be allowed to linger, intricate details given space. These improvised materials will form a starting point for further exploration and magnification within the digital realm. The outcome remains open, as the compositional approach is fundamentally 'materialistic' rather than conceptual. HG

Kerry Andrew



Dannie Price

Kerry Andrew is a freelance composer/performer and music educator based in London. She specialises in experimental vocal music and music-theatre with a twist of pop, jazz, folk, world music and everything in between. She is a published choral composer with two large-scale choral releases on Boreas Music. Choral and experimental work has been heard on BBC Radio 3, BBC Radio 4, 6Music and Classic FM and on national news channels.

She won a British Composer Award in 2010 and was 2010-12's Composer in Residence at Handel House Museum. She performs with the award-winning experimental vocal trio juice, chamber-jazz/classical/rock collective DOLLYman, jazz/folk/groove band Metamorphic and as alt-folk soloist You Are Wolf.

<http://kerryandrew.net>

Birdsong for Two Voices

- I subsong
- II whispering song
- III crystallized song

A piece for acoustic piano duo, with loop pedal and spoken word, inspired by different types of birdsong. I wanted to explore the piano duo partners' relationship in a different way, with one pianist arbitrarily looping the others' solo and then transforming it. In the first two songs, I imagine that the live piano material and the spoken word is 'translating' the birds' song into a language we understand, and that the looping that comes out of it is the song itself.

I subsong (wintering time)

Piano 1 Solo (Semra) Piano 2 (Kate) looping and speaker (KA)

The 'subsong' is sung by juvenile birds, and also by some adult birds during autumn and winter; they sing with their beaks shut, as if singing to themselves. The subsong is subdued, quiet and complex, and lacking recognisable syllables. The text is by myself.

(fall of the leaf)

going down
gloom-gloaming

bowing down
frowning bowsers benumb
in the going down of this year's sun
all brumal and bleak-nipping
the sleetstone rimes
the rhyme
hibernal, heavy rhyme,
mine.
my heart in its crystal drift
drifts

II whispering song (ghost of a thought of a song)

Piano 2 Solo (Kate), Piano 1 (Semra) looping and speaker (KA)

"The performance was like that of a bird in a reverie- like a ghost of a thought of a song. His throat merely trembled and occasionally the bill parted just a trifle." J. William Lloyd

The 'whisper song' is the avian equivalent of whispering sweet nothings into one's sweetheart's ear. It has higher vocal control than the subsong and phrases are remembered and repeated at intervals. The text is by myself.

O! my cinnamon songster, sepia delight
mossy-crested titbit
I am on thorns and lickerish
for your first blush;
at your sun-peep
the spinney will wildfire

III crystallised song (Birdsong For Two Voices)

'Crystallised song' is full, established and mature birdsong. It follows the shape of Alice Oswald's poem 'Birdsong For Two Voices', which describes a song 'Sung repeatedly by two birds at intervals/out of nine notes and silence' but never quite together. KA

Words © Kerry Andrew

Elo Masing



Maiken Staak

Elo Masing is a young Estonian composer/free improviser currently based in London, UK. Elo's music has been performed at several festivals throughout Europe, most recently at the Estonian Young Composers' Festival in Tartu; Spitalfields Festival, Ether Festival and Birtwistle Festival in London, and in Germany at Donaueschinger Musiktage. Her works have been played by ensembles including: Tallinn-based Una Corda, Manson Ensemble, members of the London Sinfonietta, European Union Chamber Orchestra, ICP Ensemble, and Toki and Kreutzer String Quartets. After obtaining a master's degree in composition from the Royal Academy of Music in London, she is now continuing her studies on the doctoral programme at the same institution, where she is exploring the physicality of instrumental performance in chamber music. With support from the Royal Academy of Music, she receives private tuition from Rebecca Saunders. As a free improviser, Elo has performed in the UK, Germany and France with players such as Guillaume Viltard, Heddy Boubaker and Thomas Kumlehn. In 2010, Harrison Birtwistle invited her to participate in his music theatre workshop at Dartington International Summer School. In early 2012, her collaboration project with Korean choreographer Jean Lee was selected on the London Symphony Orchestra's

Soundhub Scheme for emerging composers, and later that year Elo won the Alan Bush Composition Prize.

studies in resonance

studies in resonance is largely concerned with the physicality of piano playing, instructing the performers to use various unconventional hand and arm parts, thus choreographing the movements of the players through the medium of notation. In performance, therefore, the visual aspect of the piece is almost as important as the aural.

The use of silently held notes highlights, and at times inverts, the notion of subtlety/coarseness and surface/bottom or foreground/background, allowing delicate harmonic resonances to surface in between the audibly played material. In using this technique I found analogies and inspiration in the oeuvre of Estonian painter Sven Saag, whose working methods involve scraping images out from underneath a thick layer of paint previously applied to the canvas. EM
<http://uk.myspace.com/elomasing>

Yuko Ohara



Yuko Ohara is a UK based composer and a Sound and Music shortlisted composers. She completed a Bachelor and a Masters Degree at Ferris University in Japan, and a PGDip in Advanced Composition at the Royal College of Music with the United Music Publishers Prize for Composition in 2006. She is a PhD candidate and studied composition under the supervision of Christopher Fox at Brunel University.

Yuko's pieces have been selected for the 2nd prize at the VI Jurgenson International Composer's Competition, the Arditti Quartet Composition Workshop, the EXAUDI Vocal Ensemble Project, the BBC Symphony Orchestra Embedded Project, the International Composer Pyramid, the London New Wind Festival, the Sound Festival, the Soundwaves Festival, the Huddersfield Contemporary Music Festival, the Tzili Meudcan International Festival, the Takefu International Music Festival, the New Dots Project, the duoDorT:Quantulum Project, the Sprituoso Project, the RMA Student Conference, the International Conference on Contemporary Music (Spain) and the International Double Reed Society Conference.

She has collaborated with the other ensembles and orchestras including the Ensemble Linea, the Studio New Ensemble Moscow, the London Contemporary Orchestra, the Tokyo Universal Philharmonic Orchestra, and members of the BBC Scottish Symphony Orchestra.

Yuko has attended a computer music workshop in the Acanthes/IRCAM and composition workshops at the Takefu Composition Workshop, the Tzili Meudcan International Summer Course and "Reading session" at the 46th International Music Course in Darmstadt. She has attended master classes with composers including Brian Ferneyhough, Georges Aperghis, Beat Furrer, Tristan Murail, Chaya Czernowin and Toshio Hosokawa.

Romeo & Juliet

I had an idea for a piano duo incorporating Morse Code for duoDort. A series of on-off tones, light or clicks, can be understood by skilled listeners or observers without special equipment. Morse code can be transmitted in a number of ways which are originally as electrical pulses along a telegraph wire, but also as an audio tone, a radio signal with short and long tones, or a mechanical or visual signal using devices like an Aldis lamp (singnal lamp) or heliograph. The action of Morse code is similar to playing harmonics of a piano. I decided to use harmonic techniques used for the short pulses and normal piano is for the long pulses.

I translated some dialogue from Romeo and Juliet by William Shakespeare to the Morse Code by using a "Morse Code and Phonetic Alphabets" web-site. I chose a dialogue from Capulet's orchard (Act. II, Scene II) which is a famous love scene. I also wanted to convey the idea of traditional love translated into digital love. I then created a piece with the rhythms from the codes. The piece is one of the movements and I am going to add a few more movements. YO

Christine Abdehnour



Born in 1978, Christine lives in France but is of Lebanese origin. After discovering improvised music in 1997 she began a process of self-taught study and sound experimentation using the alto saxophone.

She has developed a unique personal language, producing sounds that are close to those of electroacoustic music but on a purely acoustic instrument.

She approaches sound as a malleable material, rich in concrete textures which combine breath, silence and countless acoustic distortions. She has developed extended techniques and complex patterns of sound production, exploring the microtonal aspects of the saxophone and its high-pitched tones.

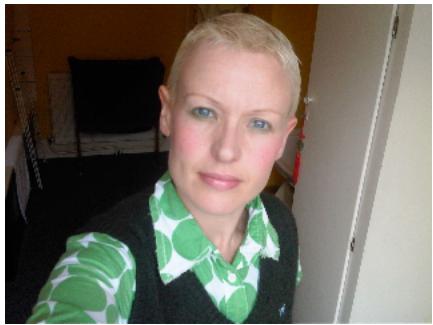
She employs subtle tonguing techniques, unpitched breaths, spittle-flecked growls, biting, slicing notes and breathy echoing sounds from the bell of her horn. Far from any narrative effects, her music addresses the relation between listening and concepts of perception, time and space.

<http://christineabdelnoursehnaoui.jimdo.com>

Bout-Rimés

To "listen" is to be on the watch. Knowing that everything can arrive in a visible and quantifiable geometry. I created a composition, which allows space for the emergence of a sound and its end and purpose, its laws of movement and the creation of a shape. Do we create the shape or is it her who creates us? Why what I am making now is going to change everything and how it is going to dictate to me its continuation? How every sound has a secret tendency inside the whole, without ever being able to create the totality? CA

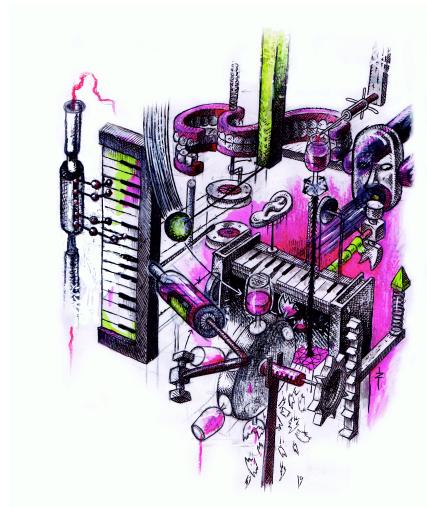
Ailís Ní Ríain



Ailís Ní Ríain is a Cork born composer and writer who aims to produce work which challenges, provokes and engages. She is presently based in Northern England and active as a writer and composer for sound installations in the public realm, opera, music-theatre and concert music.

She received her Purcell Room, Southbank debut in 2007 and her Carnegie Hall debut in 2008 and has been broadcast on BBC 3, BBC 4, Channel 4 and RTÉ radio and TV. See <http://ailis.info> for details of recent projects, performances and plans.

Quantitas Speaks is a piece of music-poetry, directly inspired by the UK Artist Zeke Clough. It's loosely focuses on the performers of music, especially duet partners, the imagined psychological push and pull of performance and that gnawing voice which often won't go away: the suffocating canon of genius past. ANR



Zeke Clough

Quantitas decides to speak
Decides her turn has come
Glass in her hand
Hole in her heart
This is where mere mortals start.

She knows
That we know
That she knows
That we'll know

Plink
Plonk
Plink

More time to drink
Less time to think

Right time to sync
With duality
You and me.

We steel ourselves against the logic
Of her random rationale
And await the inevitability of onslaught
blasting forth with ferocious force.

To think
To drink
To plink
To link
To clink
To blink
To slink
To shrink
To sink
Pianvoglass.

There's a box that won't be opened 'til it's ready
There's a heart that won't be heard 'til it's steady
There's a hand that won't be held
'Til the snapping teeth
And binding tongue
Finally finish their fantastic tirade.
The Pianvoglass is a complex machine
So complex in fact
It's simple
For in the beginning was the word
And the word was good

And the word is good
It is she who taints it
Feints it with sin
As a dog returns to its vomit
As the fool repeats her folly-

To think
To drink
To plink
To link
To clink
To blink
To slink
To shrink
To sink.

In us she sees a random breakdown machine
That's been running for years
Plink-plink-plonkers who's been playing for cheers
Hammer-harlets who's been hiding their fears
Why do we do this to ourselves?
Why do we do this to ourselves?

A Pianvoglass is an ancient machine
It cranks, whizzes and burns with polluted prophecy and
Soaring effigies
Sculpted by
Sinews
Sex
Spirits and
Shame.

It's a device of fixed and moving parts
With modifying energies resulting in a more useful form:
A piano pulley
A disinclined piano plane
A piano lever fever
Our differences are so slight
They hardly exist at all.

A static ear in the middle of all this
Dripping with its own memories
Transmitting them to keys which sing when depressed
Unlike us...

Film reel darts back and forth in our mind's eye
Feeding the aural onslaught
Escaping through our lock-jaw teeth
Which our lungs and hearts respond to

Setting us up for motion-
And then comes music-

Quantitas sings!
We are in motion
As brutal Beaujolais and murderous Merlot
Oil our maudlin memories and we're off
We're ready
We're rolling
We're racing
We're facing it now

The extending tentacles of our minds
Connects us
To hand
To heart
Hand
Heart
To Hammerklavier.

Ailís Ní Ríain © 2011

duoDorT are very grateful to Arts Council England and Aldeburgh Music for support of this project. We would also like to extend our thanks and appreciation to Mary Dullea (studies in resonance) and to Chris Lewis.

We also send a huge thank you to all the composers for their dedication to our project, fearlessly exploring and creating outstanding new repertoire for piano duo.

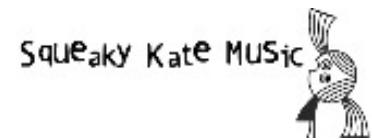
Producer duoDorT

Recording, Digital Editing & Mastering Chris Lewis
Label Squeaky Kate Manager/Producer Colin Riley

<http://squeakykate.co.uk>

Distribution through Squeaky Kate. Album download as MP3/FLAC, including CD booklet.

Scores from the project can be viewed at <http://duodort.com> and composers can be contacted directly (through the website) for further performances.



Aldeburgh Music