

Michael Finnissy

Lost Lands

Dilok

Delal

Kulamen Dilan

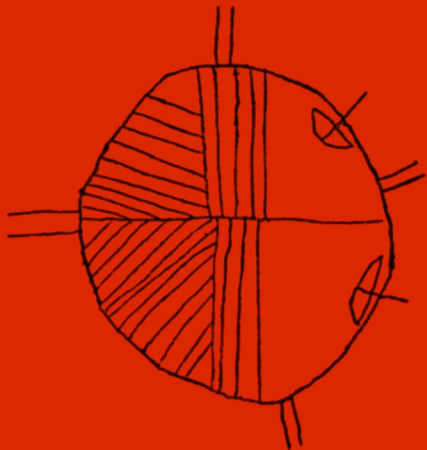
Moon's goin' down

Runnin' Wild

Keroiylyu

performed by

TOPOLOGIES



METIER

These pieces are re-cycled waste. They do not, however, concentrate exclusively on the 'dead area' wastage of ostinati, oompah bass-lines or sequences of diminished sevenths. They variously collect together the detritus of musical cultures potentially obliterated by ethnic cleansing (in Kurdistan and Azerbaijan) or styles and genres (Expressionism, an eroticised Modernism, Free Jazz) dismissed as obsolete or commercially unsustainable.

To some extent it wouldn't matter what the source material was. The material is potters' clay from which something arises, is moulded, formed, sculpted. It is material from which I need distance, a 'factualness'. The 'fact' itself encourages, inspires my work to start - provoking disruptive critical discourse, preserving flexibility in its direction, but on its own account. The work itself discovers, reveals, vitalises, and allows things to be.

In this incarnation the various originals will seem to have disappeared in a haze of transcribing and palimpsesting. The scores are fully notated with all my own mistakes and misapprehensions, rough edges have been left in, problematic disjunctions left uncorrected. The original sources, with one exception, come from long traditions of improvisation. 'Improvised' can also mean conventions of music making which have circumscribed, in practise, a more diversified evolution or any actual freedoms of individual expression.

Here the 'reality' is needed (as Proust writes of de Nerval's poetry) only to verify a hallucination or ecstatic vision. The methods, if any, are those of simply watching the hand, of Wilhelm Worringer's 'einfühlung' (outsider looking in). They might easily be devious elaborations proceeding from analytical abstraction.

During the late 1970s I read a great deal of anthropological writing (Margaret Mead, Claude Lévi-Strauss, Mircea Eliade) which particularly influenced the writing of *Lost Lands* and its neighbours *Mr Punch* and *English Country-Tunes*. The shape of *Lost Lands* is simple - a slow and tense acceleration followed by a precipitous descent into 'mysteries of the organism' (this final stage as re-clothed by Marinetti or Hesperos). The timbral mix was dictated by the instrumentation of Klaus Ager's 'Österreichisches Ensemble für Neue Musik' for whom the piece was written.

I have returned, from time to time, to consider 'jazz' (definitely an emotional 'state' rather than a harmonic / rhythmic proscription). I played piano for jazz-dance classes given by the wonderful Matt Mattox. I 'flew' just the once in an impromptu jam-session with some American composers, and have even been flatteringly credited with attributes from the aficionado's litany: Coltrane, Mingus, Sun Ra. Certainly all this is part of my contextual and historical scenery, if not what is happening on centre-stage. Both *Runnin' Wild* and *Moon's goin' down* are blues standards.

Runnin' Wild does not allude to the original Blues, I just liked the title. It was written for the clarinetist Anton Weinberg, he never played it; Chris Redgate gave the premiere. *Moon's goin' down* (a similar story with the title) was written for the tenor John Potter. Both pieces were designed to be accessible to any instrument or voice having appropriate range and means (capacity to articulate quartertones and smooth glissandi).

The trilogy *Dilok - Delal - Kulamen Dilan* emphasises the importance of particular performers to me. Improvisation, in which listening to someone else is an important step to take, is also collaborative. The first two pieces were written for Chris Redgate, with John Harrod and Liz Davis, the third for Steve Cottrell. Without them this music just couldn't have happened as it has. The technical apparatus of the composition (permutations and continual transformations of a reservoir of atom-like pitch- and duration- cells) may seem specifically 'serial', but is a commonplace in Arabic / Islamic musical traditions. The selfsame organizational principles can also be located in Ancient Greek and 3000 year old Indian (Karnatic) music, in the theoretical documentation of which they were located by Xenakis and Messiaen.

Keraiylu is one of a series of pieces influenced by Azerbaijani folk-music. It was commissioned and first performed by the City of London Trio. It has the character of a set of variations, ending with an extended duo for the two wind instruments.

Guy Cowley, born in 1971, was an exhibitor at the Royal College of Music Junior Department where he studied clarinet with David Hamilton and Alexander Allen. He continued his studies at the RCM, as a scholar and major prize winner, with John McCaw, followed by Michael Collins, also E flat Clarinet with Richard West. Two Martin Musical Scholarships enabled him to study classical clarinet with Michael Harris.

Guy has an active interest in recent music, performing at many festivals including Aldeburgh, Soundpool, York, Sonorities, Bath and BBC Radio Three's 'Sounding the Century'. He has also worked with the London Sinfonietta, Nash Ensemble, Birmingham Contemporary Music Group, Lontano, Reservoir and Topologies. Guy is a soloist on a METIER CD of works by Maxwell Davies (MSV CD92055).

Philip Gibbon was educated at the Royal Northern College of Music, Cambridge University and Prague Academy of Music. He has received grants and prizes from the Leverhulme Trust, the Worshipful Company of Musicians and the British Council, amongst others. He has performed worldwide in chamber, contemporary music and opera ensembles, notably with the Endymion Ensemble and as the principal bassoon of the Carl Rosa Opera Company, Garsington Opera and Pimlico Opera. He has been Director of Winds for the Paxos International Music Festival since 1997.

From early successes, including BBC Radio 2 Young Musician of the Year, **Andrew McNeill** quickly established himself as a leading young soloist in the field of contemporary music. Andrew trained at the Guildhall School where he received the Concerto Prize and Lady Mayoress' Prize. He has performed at the Barbican Concert Hall, the Queen Elizabeth Hall, Chichester Cathedral and Ronnie Scotts. Andrew has broadcasts on BBC Television and Radio Networks, Scottish Television and Russian TV with the BBC Concert Orchestra, Ensemble Corrente, Graham

Fitkin Band, Topologies & Apartment House. Broadcast solo concertos include Marcello Oboe Concerto (soprano saxophone, arr. McNeill), Glazunov, Ibert, and Debussy's 'Rhapsodie'. Andrew McNeill has also worked extensively with pop artists including Gary Kemp (from Spandau Ballet), Alison Limerik, Lena Fiagbe and Frances Ruffelle. He also writes and produces for his band *sonicsurfer* (www.sonicsurfer.net).

Born in Belfast in 1974, **Darragh Morgan** has given solo recitals at Wien Modern, Sonorities Festival as well as in Prague, Nicosia, Hong Kong, Switzerland, Holland and throughout the UK & Ireland. Darragh has performed at Warsaw Autumn, Aldeburgh Festival, Besançon Festival de Musique, Dubrovnik Summer Festival, BBC Proms Chamber Music, Jazz Sur Les Pommiers, Coutances and Spitalfields Festival. Darragh has also worked with the London Sinfonietta, Ensemble Modern, Icebreaker, Birmingham Contemporary Music Group, Almeida Ensemble, and has led London Musici, Jane's Minstrels, Ensemble Corrente, Topologies, Reservoir and The Brunei Ensemble. He broadcasts regularly for BBC Radio 3, has appeared on Radio 4's 'Pick of the Week' as well as on The South Bank Show, CYBC, RTHK, HN2 and Lyric FM.

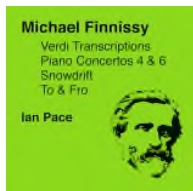
Ian Pace's international reputation as a pianist, particularly of new music, has taken him to most major festivals: Agora, Aldeburgh, Archipel, Ars Musica, Berlin Biennale, Cheltenham, Geneva, Graz, Huddersfield, IRCAM, MusiCA Strasbourg, MusikProtocol, Warsaw Autumn and Wien Modern. He has given world premieres of over 100 solo works by composers including Julian Anderson, Richard Barrett, James Dillon, Pascal Dusapin, Brian Ferneyhough, Michael Finnissy, Christopher Fox, Volker Heyn, Gerhard Stabler, Jay Allan Yim and Walter Zimmermann. He also performs most of the standard piano literature, combining it with a study of performance practice issues and aesthetics with a modernist perspective.

Christopher Redgate studied at Chethams' School of Music and the Royal Academy of Music, where he won a number of prizes for chamber and solo performance and represented the college in a number of concerto performances. After leaving the Academy he won several major international prizes, developing an international reputation as an interpreter of contemporary music. He has also taught at the International New Music Course in Darmstadt. His special interest has been in expanding the bounds of 'traditional' oboe technique, an exploration that includes 19th-century virtuoso music as well as many experiments in extended techniques. He has commissioned numerous composers to write works for him.

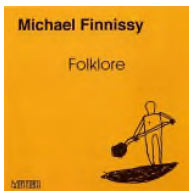
The guitarist **Alan Thomas** was born in Atlanta, and completed his studies at Indiana University and the University of California at San Diego. Now based in London, he is much in demand as a recitalist and concerto soloist in music ranging from the Renaissance to the present day, but has been particularly dedicated to contemporary music and the exploration of new sonic resources of the guitar. He has given world premieres of over forty works, and in 1997 became the only guitarist ever to win first prize in the Gaudeamus Interpreters Competition. Alan has performed extensively throughout the UK, Europe, USA and Asia, and has been a featured soloist at many leading international festivals. Alan also appears as soloist on CDs of music by Alwynne Pritchard (MSV CD92040) and Richard Emsley (MSV CD92044).

Born in Yorkshire, **Julian Warburton** studied percussion at Huddersfield University with Chris Bradley. After graduating with first class honours he continued his studies with David Corkhill, Michael Skinner and Richard Benjafield at the Guildhall School of Music & Drama. In 1996 he was selected for representation by YCAT, the first percussionist in YCAT's history. As a recitalist, Julian has played at the Proms, Huddersfield and Flanders festivals, at the Wigmore Hall, and throughout the world, from Brazil to India. As an ensemble member, he has played with the London Sinfonietta, Birmingham Contemporary Music Group, Endymion, Nash, Topologies and the Composers Ensemble. He broadcasts widely and has recorded works by Richard Emsley and Fabrice Fitch for METIER in addition to the present disc.

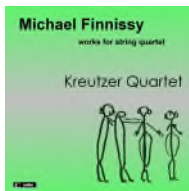
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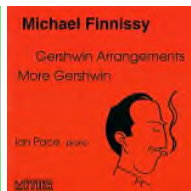
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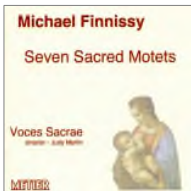


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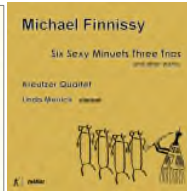


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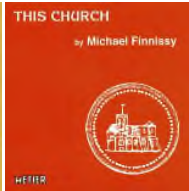
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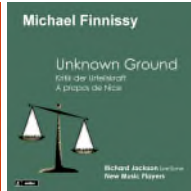
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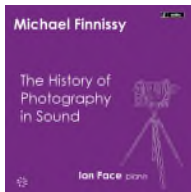


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Ixion



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'Mississippi Hornpipes'
Darragh Morgan (violin)
Mary Dullea (piano)



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David Lesser (piano)

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Lost Lands

music by **Michael Finnissy**

performed by **TOPOLOGIES**



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|----|--|--------------|
| 1. | Dilok (1982) | 9:55 |
| | Christopher Redgate (oboe), Julian Warburton (percussion) | |
| 2. | Delal (1984, slight revisions 1988) | 8:04 |
| | Christopher Redgate (oboe d'amore), Julian Warburton (percussion) | |
| 3. | Kulamen Dilan (1990) | 13:23 |
| | Andrew McNeil (soprano saxophone), Julian Warburton (percussion) | |
| 4. | Moon's goin' down (1980) | 4:27 |
| | Christopher Redgate (oboe) | |
| 5. | Runnin' wild (1978) | 7:00 |
| | Christopher Redgate (oboe) | |
| 6. | Keroiyilu (1981) | 9:42 |
| | Christopher Redgate (oboe), Philip Gibbon (bassoon), Ian Pace (piano) | |
| 7. | Lost Lands (1977) | 24:28 |
| | Andrew McNeil (soprano saxophone), Guy Cowley (E flat clarinet), Darragh Morgan (violin), Alan Thomas (guitar), Ian Pace (piano) | |
| | Total Time | 78:04 |

Publishers: Edition Modern (track7)
Michael Finnissy (tracks 2, 4, 5, 6)
UMP (track 1)
OUP (track 3)



This recording was made in the Big School, Christ's Hospital, Horsham on 22 October 2000 (tracks 3, 6 & 7), and in All Saints church, Weston on 5 June 2001 (tracks 1, 2 & 5) and 16 September 2002 (track 4).

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