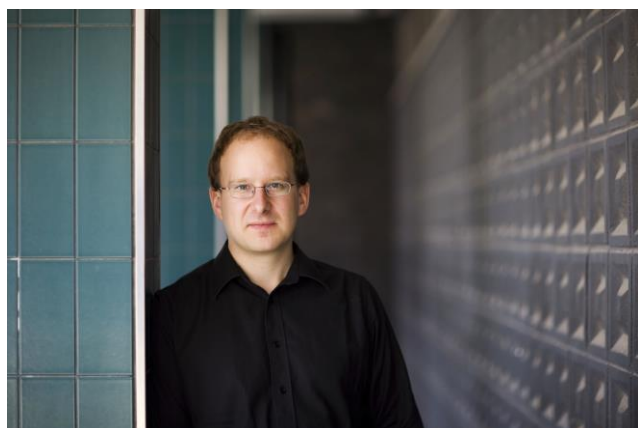




www.uymp.co.uk

James WEEKS

(b. 1978)



Hailed as 'one of the most inventive young composers and conductors out there' by *The Guardian*, James Weeks enjoys a growing international reputation both for his own music and for his consummate performances of contemporary repertoire.

Born in Blackburn in 1978, he read Music at Cambridge before completing a PhD in Composition at Southampton University, studying with Michael Finnissy. His music has been commissioned and performed by many leading performers including London Sinfonietta, Apartment House, Quatuor Bozzini, Alison Balsom, EXAUDI, Morgan/Dullea, Wandelweiser, New London Chamber Choir, Uroboros Ensemble, Endymion, Anton Lukoszevieze and Christopher Redgate. He has been performed at UK and European festivals and venues including City of London, Spitalfields and Huddersfield Contemporary Music Festivals, Gaudeamus (Amsterdam), Quincena Musical (San Sebastian), de Bijloke (Ghent), Wandelweiser (Düsseldorf, Munich), Weimarer Frühjahrstage and Mafra (Portugal). His music is heard regularly on BBC Radio 3's Hear and Now, and he was a member of Bmic's New Voices scheme from 2005-10.

Since 2005 the main focus of his music has been on solo and small-ensemble works exploring elemental or primary musical materials and processes, either left bare or built up into polyphonic structures of considerable density. Major works include *Schilderkonst* (for mixed ensemble, 2003-4) *Stacking, Weaving, Building, Joining* (for any number of players, 2006), the *South London Harmonies* series (for various ensembles, 2008-11), *Burnham Air* (for oboe d'amore, 2008), *Hototogisu* (for children's choir, 2007), *TIDE* (for ensemble and electronics, 2007-10), *Parnassus* (for vocal and string sextets, 2008-9), *Mala punica* (for eight solo voices, 2008-9), and *The Freedom of the Earth* (for chorus and instruments, 2011).

As a conductor, he is best known for his work with the contemporary specialists EXAUDI (www.exaudi.org.uk), the vocal ensemble he founded with the soprano Juliet Fraser in 2002. With them he maintains a busy international touring schedule, collaborating regularly with the world's leading composers, new music soloists and ensembles, and has released six acclaimed CDs, of Finnissy, Fox, Lutyens and Skempton on Mode, NMC and Metier. The ensemble specialises in the most complex new music – performances of Ferneyhough, Dillon, Xenakis, Gervasoni, Birtwistle and Finnissy have won them worldwide praise – and experimental music, often presented alongside repertoire from the Renaissance or early baroque.

He was Musical Director of the New London Chamber Choir (www.nlcc.org.uk) and Orlando Chamber Choir (London – www.orlandochoir.org.uk) from 2007-2011. In great demand as a guest conductor, he has worked with London Sinfonietta, BBC Singers, L'Instant Donné (Paris), Raschèr Saxophone

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Quartet, New Music Players, Endymion, IXION, I Fagiolini and Birmingham Contemporary Music Group, with whom he recorded Howard Skempton's *Chamber Concerto* for NMC. He is also much in demand as a choral animateur and tutor, and regularly leads courses for Dartington International Summer School.

He is also active as an organ recitalist, pianist and writer on contemporary music, and broadcasts on early and new music for BBC Radio 3. In 2006 he co-founded the ensemble Kürbis with the composer Claudia Molitor, dedicated to the performance of contemporary and experimental chamber music. The ensemble has performed in London (The Cutting Edge; Spitalfields Festival), Cambridge (Kettle's Yard), and at Soundwaves Brighton and recorded for Radio 3. In 2010 he was Artistic Associate of the Spitalfields Festival (London). He is currently a Composition Professor at the Guildhall School of Music and Drama, London.

For more information, see www.jamesweeks.org.

PRESS QUOTES

"Weeks, for my money, is one of the most inventive young composers and conductors out there: founder and director of the brilliant young vocal group EXAUDI, his own music is a vivid mix of the unpredictable and experimental, but there's always real refinement in his work, whether instrumental or vocal."

Tom Service, *The Guardian*

"The choral parts of this hour-long opus were premiered in 2009, but Weeks has now enclosed and interrupted his a cappella Latin sequence from the Song of Songs with meditations for the strange grouping of three strings and three low flutes. These he calls Walled Garden I-III, and the second aptly overlaps with the Hortus conclusus ('enclosed garden') setting, the cycle's grand centrepiece.

'The canonic writing explored by all eight choral movements reaches a zenith of complexity here: a truly thrilling excursion. Weeks's modal idiom, neither

tonally regressive nor rebarbatively dissonant, seems at once timeless, personal and innovative, and the whole undertaking a triumph of audacity and originality: an enclosed garden of 21st-century art."

Paul Driver, *The Sunday Times*

"the overall impression is of a sensuousness maximally enriched both in its harmony and its choral fabric The result – intricate, subtle and often sonically ravishing – was superbly realised."

George Hall, *The Guardian* on *Walled Garden* and *Mala punica*

"The highlight of the evening...an innovative, impressive work, composed by James Weeks with his 'abiding interest in the bleak landscapes of the English coast' in mind."

Tempo, on *TIDE*

"Conveying a compositional rigour worthy of Ockeghem, Weeks builds a busy foliage (yet another nod to the flora imagery of the text) of canonical textures out of strikingly simple melodic gestures. Like the earlier man, Weeks directs these abstract procedures towards the expression of an emotional intensity that results both from the obvious pleasure that can be gained from the exercise of the discipline of musical grammar in itself, and from the poetical density that results from the careful shaping of that grammar into complex sonic events. And so it was the case here; the outwardly punctilious technique of composition gave way to fervency in procedure and affect."

musicalcriticism.com, on *Mala punica*

"Ravishing. In unfolding an extremely sparse series of rocking intervals between the two instruments it recalled Feldman but – and this seems like an odd thing to say about Feldman's music – with somehow less stodge."

Johnson's *Rambler*, on *Wie soll ich meine Seele halten*

LIST OF WORKS OVERLEAF

LIST OF WORKS

LARGE ENSEMBLE (8 OR MORE PLAYERS)

Cornish String Music (2015) 15'

For any number of orchestral string instruments (at least 16).

First performance: CoMA Summer School participants, High Melton, Doncaster, 7th August 2015.

ISMN M 57036 679 8 performing score: £5.95

ISMN M 57036 680 4 set of 17 performing scores: £49.95

New Day (2006, rev. 2014) 10'

For piano and ensemble (open instrumentation, 10-15 players).

First performance: participants at CoMA Summer School, with Rolf Hind (piano), August 2014.

ISMN M 57036 594 4 parts: £28.95

Olympic Frieze (2014) variable

For any number of pitched instruments (minimum 12).

First performance: participants at CoMA Summer School, High Melton, Doncaster on 21st August 2014.

ISMN M 57036 569 8 performing score: £14.95

Saenredam (2003-4) 16'

For 2 alto flutes, 2 clarinets in A, oboe d'amore, guitar, vibraphone and chamber organ

Part I of *Schilderkonst*.

ISMN M 57036 572 2 score: £14.95

ISMN M 57036 573 6 parts: £29.95

Schilderkonst (2003-4) 55'

For chamber ensemble (2 alto flutes, 2 clarinets in A, oboe d'amore, guitar, vibraphone, chamber organ), string quartet and piano.

Dedicated to Michael Finnissey.

In three parts which may be performed separately: *Saenredam* for chamber ensemble, *Low Country* for string quartet and *Duinland* for solo piano.

ISMN M 57036 571 5 score: £29.95

SMALL ENSEMBLE (4-7 PLAYERS)

Low Country (2004) 20'

For string quartet.

Part II of *Schilderkonst*.

ISMN M 57036 574 6 score: £9.95

ISMN M 57036 545 3 set of four performing scores: £39.95

Matsushima (2005) variable

For 1-4 pianos.

First performance: Andrew Melvin, Steyning, Sussex, 20th November 2005.

ISMN M 57036 565 4 performing score: £8.95

Stacking, Weaving, Building Joining (2006) variable

For any number of pitched instruments (minimum six)

First performance: the Hola with CoMA Sussex, Brighton, March 2007.

ISMN M 57036 566 1 performing score: £16.95

The Catford Harmony (2008, rev. 2014) 15'

For oboe, clarinet in Bb, alto saxophone, violin, cello and piano.

First performance: Uroboros Ensemble, The Warehouse, London, 10th April 2008.

ISMN M 57036 536 4 score: £10.95

ISMN M 57036 537 1 performing score and parts: £15.95

The Nunhead Harmony (2009) 15'

For clarinet in Bb, violin, viola and double bass.

First performance: Ensemble Scratch the Surface, King's Place, London, 10 May 2010.

ISMN M 57036 569 2 score: £14.95

ISMN M 57036 570 8 score: £29.95

Walled Garden (2015) 15'

For two alto flutes, bass flute, violin, viola and cello.

First performance: The Hortus Ensemble, Spitalfields Music Festival, London, 3 June 2015.

ISMN M 57036 663 7 set of performing scores: £35.95

ISMN M 57036 664 4 score: £14.95

SOLOS, DUOS AND TRIOS

Burnham Air (2008-9) 12'

For oboe d'amore.

First performance: Christopher Redgate, bmic's The Cutting Edge, London, November 2008.

May be performed with *Sky* and *Tide* as *Tide Trilogy*.

ISMN M 57036 367 4 performing score: £6.95

Digger (2010) 6'

For solo guitar.

First performance: Stephen Chase, Bank St Arts, Sheffield, 21 April 2010.

ISMN M 57036 563 0 performing score: £9.95

Duinland (2004) 19'

For solo piano with optional vibraphone.

Part III of *Schilderkonst*

ISMN M 57036 576 0 performing score: £14.95

Hanging on the old barbed wire (2014) 2'30"

For violin, cello and piano.

Commissioned by the Lawson Trio for their Echoes of World War One project and for Chamber Music 2000.

First performance to be by students from West London Free School, Kings Place, London, 6th December 2014.

ISMN M 57036 531 9 score and parts: £9.95

Honey Celebration (2005) 10'

For violin, cello and piano.

Commissioned by the Bloomsbury Trio.

First performed by them in the Church of St Magnus the Martyr, London, 22nd November 2005.

ISMN M 57036 359 9 performing score: £12.95

Matsushima (2005) variable

See Small Ensemble (4-7 Players)

Narrow Path (2012) 5'

For solo flute.

To Reiko Manabe.

ISMN M 57036 450 3 performing score: £5.95

Sky (2010) 30'

For solo clarinet in Bb and electronics.

First performance: Andrew Sparling (cl), with Paul Archbold (elec), Flowers East Gallery, London, 21 June 2010.

May be performed with *Burnham Air* and *Tide* as *Tide Trilogy*.

ISMN M 57036 368 1 performing score: £6.95

Three Trios (2010-11) 24'

For piano trio with 1-3 portable PA systems.

Three Trios comprises:

July '10 8'

For piano trio with 1 portable PA system. First performance: Kürbis, University of Coventry, 30th March 2011.

February '11 8' 20"

For piano trio with 3 portable PA systems. Commissioned and first performed by: Phoenix Piano Trio, The Forge, Camden, 13th April 2011.

November '11 7'

For piano trio with 2 portable PA systems. First performance: Kürbis, University of Durham, 4th February 2013.

First complete performance:

ISMN M 57036 411 4 study score: £8.95

Tide (2007) 10'

For solo cello with BACH bow.

First performance: Anton Lukoszevieve, Spitalfields Winter Festival, January 2009.

May be performed with *Burnham Air* and *Sky* as *Tide Trilogy*.

ISMN M 57036 362 9 performing score: £5.95

Sacred Muses (2005) 4'

For trumpet and organ.

Written at the request of Alison Balsom.

ISMN M 57036 564 7 two performing scores: £9.95

Two Perscriptions (2002-4) 12'30"

For solo piano.

Written at the request of Alison Balsom.

ISMN M 57036 562 6 performing score: £11.95

Siciliano (2003) 3'30"

For solo piano.

ISMN M 57036 578 4 performing score: £6.95

Softest Numbers (2014) 3'30"

For violin and piano.

Written for the Ives Song transcription project at the Guildhall School of Music and Drama, London: Ives' *Cradle Song* (1919) is used as source material.

First performed there on 23rd November 2014 by Amarins Wierdsma (violin) and Aaron Burrows (piano).

ISMN M 57036 595 1 two performing scores: £7.95

Wie soll ich meine Seele halten (2005) 13'

For violin and piano.

First performance: Sophie Appleton (violin) & James Weeks (piano), London, 1 November 2006.

First performance of revised version: Darragh Morgan (violin) & Mary Dullea (piano), London, 5th February 2009.

ISMN M 57036 363 6 2 performing scores: £11.95

VOICE, AND 0-3 INSTRUMENTS**Come Away (2008) 12'**

For soprano, piano, violin and cello.

First performance: Kürbis Ensemble (Juliet Fraser soprano, Sophie Appleton violin, Ken Ichinose cello, James Weeks piano), Kettle's Yard, Cambridge, 10th February 2008.

ISMN M 57036 567 8 performing score: £7.95

ISMN M 57036 568 5 four performing scores: £29.95

VOICE, UNACCOMPANIED**Complainte (2007) 8'**

For solo soprano.

Text: Mary, Queen of Scots.

Commissioned by Swaledale Festival.

First performance: Julia Doyle, Aysgarth, May 2007.

ISMN M 57036 360 5 performing score: £6.95

Nakedness (2012) 7'
For solo soprano.
First performance: Juliet Fraser, Internationalen
Ferienkurse für Neue Musik, Darmstadt, 23rd July 2012.
ISMN M 57036 407 7 performing score: £6.95

The World in tune (2013) 8'
For solo soprano.
Commissioned by Irene Kurka, first performed by her at
Klangraum, Düsseldorf, 27th August 2013.
ISMN M 57036 493 0 performing score: £5.95

CHOIR, UNACCOMPANIED

Glossa (2010) 3'
For ATB choir.
Text: Anonymous medieval.
First performance: Choir of St John's College, Cambridge,
directed by Andrew Nethsingha, 30th June 2010.
ISMN M 57036 357 5 choral score: £2.99

Mala punica (2008-9) 35'
Eight canonic motets for SSAATTBB soli.
Text: Song of Songs (Latin).
Commissioned by EXAUDI.
Individual works first performance: EXAUDI, Salisbury
Festival, May 2008 (Descendi); Huddersfield
Contemporary Music Festival, November 2008 (Hortus
conclusus); Bangor New Music Festival, March 2009
(Quae est ista); Britten Studio, Snape, May 2009 (Veni in
hortum meum).
First complete performance: Great Hall, Dartington,
August 2009.
ISMN M 57036 358 2 choral score: £8.95

Orlando Tenebrae (2007-11) 25'
For SATB choir.
Text: Latin motets/texts by Adonis (from 'The Desert'),
'Love' by Visar Zhiti, 'The True Prison' (by permission of
Ayebia Publishing Ltd), 'The Agreement' by Dinyar
Godrej.
O vos omnes was commissioned by the Rev. Toddy
Hoare for the exhibition of his series of sculptures, *The
Stations of the Cross*. First performed by Chantage, directed
by James Davey, in St Dunstan-in-the-West, London, 24th
January 2007.
Ecce quomodo moritur justus was commissioned by
Orlando Chamber Choir, with funding from the BBC
Performing Arts Fund, and first performed by them in St
Mary Aldermary, London, 24th July 2010.
The complete *Orlando Tenebrae* was commissioned by
Orlando Chamber Choir and first performed by them,
conducted by the composer, in St Andrew, Holborn,
London, 17th March 2011.
ISMN M 57036 457 2 choral score: £4.50

CHOIR, ACCOMPANIED

A tear (2014) 9'
For mixed voice choir and organ
Text: 14th century anonymous English poem.
Commissioned by The Organ Project, Union Chapel.
First performed by Eclectic Voices (Scott Stroman,
director), Union Chapel, London, 18th April 2014.
ISMN M 57036 511 1 choral score: £2.25

The Freedom of the Earth (2011) 29'
For chorus (SATB) and ensemble (clar in Bb, alto sax (dbl
sop), ten sax, bass clar, vln, vla, vlc, db (amplified strings),
amplified guitar, piano).
Text: Gerrard Winstanley.
Commissioned by the New London Chamber Choir &
Spitalfields Music.
First performed by the New London Chamber Choir & the
London Sinfonietta, conducted by the composer, at the
Spitalfields Music Summer Festival, Shoreditch Church,
London, on 13th June 2011.
ISMN M 57036 361 2 score: £21.95
parts available to hire

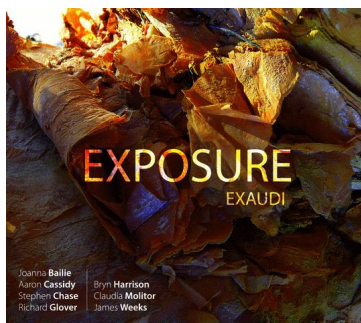
MULTIPLE VOICES, UNACCOMPANIED

Freehand Etude (2013) variable
For three performers, drawing and vocalising.
In memoriam John Cage.
ISMN M 57036 449 7 performing score: £2.95

MURAL (2014) variable
For one or more SATB quartets.
Text: Fernando Pessoa, Vermeer, John Cage.
First performed by EXAUDI as part of a music+video
installation by James Weeks & Sam Belinfante at Lime
Wharf, London, Spitalfields Music Summer Festival, 8th
June 2014.
The project was made possible by generous funding from
The Hinrichsen Foundation.
ISMN M 57036 504 3 performing score: £7.95

Radical Road (2014) 20'-30'
For 30 or more singers with stones.
Text: Thomas Paine.
Written for the BBCSSO's Tectonics Festival, directed by
Ilan Volkov.
First performance: singers from Glasgow Chamber Choir
(Michael Bawtree, director) and Glasgow University
Chapel Choir (James Grossmith, director), scheduled for
11th May 2014.
ISMN M 57036 503 6 choral score: £4.95

SELECTED COMPACT DISCS



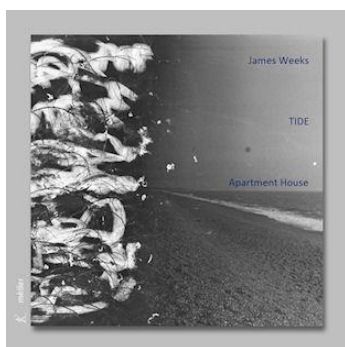
Exposure

Includes: *Nakedness*

Performed by Juliet Fraser (soprano).

Label: Huddersfield Contemporary Records HCR06

Released 2013



James Weeks: Tide

Includes: *Tide Trilogy – Burnham Air, Sky, Tide*

Performed by Apartment House

Andrew Sparling (clarinet), Christopher Redgate (oboe d'amore), Anton Lukoszevieze (cello)

Label: MSV 28532 (2 CDs for the price of 1)

Released 2013