I am about eight years old, standing in the darkroom at my father's office in County Hall. A countdown is in progress. A piece of paper is floating in the pungent-smelling liquid of the developing-tray. As the seconds tick by, an image begins to form on the paper. If extracted too quickly from the liquid this image will not be fully and clearly visible, if left too long it will be spoiled — obliterated by a relentlessly creeping chemical twilight. These moments have an urgency and mystery that I cannot locate in the too speedy, too limited, and appallingly irrevocable click of the shutter across the lens.

Fifty or so years on, and I am looking at the vacant paper on my desk. The clocks tick, my hand moves, sounds appear. Eye to ‘eidos’.

Photographs have generally been most valued, or perhaps de-valued, as documentation. They are treated as memoranda, relics, anecdotes, supposedly objective evidence, emblematic of singular arrested moments in time. In most photography, unlike painting or drawing, the view is disconcertingly blinkered, directly ahead. Everything is completely still. The camera and its lens (its eye) do not move. This fixed-perspective immobility is haunting and unnatural. In writing music, both my ears, and their accompanying brain and hand, have to remain mobile, alive. Acknowledging the fluidity, movement and characteristics of sound, discovering and exploring, getting the hands dirty and relishing it. Not putting ‘already musical’ sounds on a pedestal, and admiring them from a safe or discreet distance. Teaching my inner ear to newly recognise and listen.

The ear is not a camera, nor is my music-writing hand neutrally mechanical. My title uses the word ‘photography’, and its plethora of associations, to convey a certain kind of musical material: documentary — snipped out from different periods in the past, and different locations across the world — a collection of exterior facts. These refugee facts are then situated, more or less provocatively, in the eventual composition. They are exchanged for, disrupted, and transformed by composing (imagining, transcribing, analytically mis-reading) into other facts. The whole piece is outlining a type of musical composition using the analogue of an idealised ‘photography’ instead of painting, sculpting, writing novels or poems. Although I have lifted phrases from Roland Barthes for the opening two sections of the work, my feeling is that the emphasis he places on implied or covert ‘narratives’ is excessively literary. Many other writers interpret photographs this way. One can, as in a still rarer than ‘normal’ cinema, witness a more fluid and active camera and non-figurative photography. In the wildly cavorting camcorder of some of Chris Newman’s videos, in the weaving and dripping trails of light across Maarten Vanvolsem’s panoramic photographs, in the ‘joiners’ and collages of David Hockney. Teaching our eyes to look more closely.

‘History’ in the title conveys ‘remembered or invented past and present’; or ‘a chronological continuum’; or ‘the appearance and stylistic attributes of previous and current eras’. ‘Sound’ is the raw magma of music, before what Baudrillard calls ‘obscene formulæ’ intrude.
1:00pm Part I

1. Le démon de l’analogie (2000) 28’

2. Le réveil de l’intraitable réalité (1999) 16’


Le démon de l’analogie

The devil of the analogy

for Carlo Grante

(1) Analogy — (Copy) — Homology. “No sooner is a form seen than it must resemble something.”

Le réveil de l’intraitable réalité

The awakening of inflexible reality

for Marc Couroux

(2) Reality — (Image) — Illusion. “We translate...as if the universalised image were producing a world that is without difference.”

North American Spirituals

for Marilyn Nonken

Billings — Ives — Cowell — Nancarrow. Confronting Afro-American spiritual responses to slavery: Nobody knows the trouble I see; By and by; Go down, Moses; Steal away. Appropriated by Michael Tippett in A Child of our Time to signify the voices of defiance and hope everywhere and at any period of history.

My parents’ generation thought War meant something

for my mother, April 1922-October 2000

Six verses, each introduced by increasingly brief fragments of the opening bars of Debussy’s Berceuse Héroïque, drawing on vernacular sources between Arthur Sullivan (his hymn-tune Gertrude (Onward Christian Soldiers), also more pervasively Whatever you are from the operetta Utopia Limited) and the Soviet song (by Blanter) Sacred War.

**Motif fondamentaux**:

- **Herr Gott, dich loben wir** (BWV725) — J. S. Bach
- **Berceuse Héroïque** — Debussy
- **S. Gertrude** (Onward Christian Soldiers) — Arthur Sullivan
- **motif fondamentale: Te Deum laudamus** — J. S. Bach
- **Alkan/Paganini**
- **Orphée aux Enfers** (Chœur Infernal) — Offenbach
- **Pezzo serioso** (Concerto Op. 39) — Busoni
- **Scène d’amour** (Roméo et Juliette Op. 17) — Berlioz
- **Allein Gott in der Höh’ sei Ehr’** (BWV717) — J. S. Bach
- **La lugubre gondola I** — Liszt
- **Onward Christian Soldiers** — words S. Baring-Gould, music (S. Gertrude) Sullivan
- **Whatever you are** (Utopia Ltd.) — Arthur Sullivan
- **Sacred War** — words V. Lebedev-Kumach, music Blanter
- **Utopia Limited**
4:00pm Part II

5. Alkan — Paganini (1997) 11’


Alkan — Paganini

for, and commissioned by, Nicolas Hodges


Seventeen Immortal Homosexual Poets

for Ian Pace

The central axis of the cycle and the first section to be completed and performed. The title recalls various albums of Japanese classical writing — wakasu — assembled between the tenth and nineteenth centuries. The poets appear in reverse chronological order.

Eadweard Muybridge — Edvard Munch

for James Clapperton

Balances and contradicts No.5. Abstract structuralism (scientific rationality) — Metaphysical expressionism (emotive irrationality).

Kapitalistisch Realisme (met Sizilianische Männerakte en Bachsche Nachdichtungen)

for Colin Symes

Capitalist realism (with Sicilian male nudes and Bachian paraphrases)

Jean qui rit — Ch V Alkan

Capriccio Op 1 Nr 12 — Nicolò Paganini

Gregory Woods (1953–)
Mutsuo Takahashi (1937–)
Thom Gunn (1929–)
Allen Ginsberg (1926–)
Frank O’Hara (1926–)
Harold Norse (1926–)
Pier Paolo Pasolini (1922–)
James Kirkup (1918–)
Jean Genet (1910–)
Stephen Spender (1909–)
Federico García Lorca (1898–)
Ralph Chubb (1892–)
Jean Cocteau (1889–)
Konstantinos Kavafis (1863–)
Oscar Wilde (1854–)
Edward Carpenter (1844–)
John Addington Symonds (1840–)

Allein Gott in der Höh’ sei Ehr’ (BWV717) — J. S. Bach
Allein Gott in der Höh’ sei Ehr’ (BWV716) — J. S. Bach
• In Canone all’ Ottavo
• Alio modo in Canone alla Quinta
• In Canone all’ Ottavo per augmentationem
Allein Gott in der Höh’ sei Ehr’ (BWV662) — J. S. Bach
Lu Ruggeri — Sicilian Folk Dance
Chœur Infernal (Orphée aux Enfers) — Offenbach
‘Nun hilf uns, Herr/Lass uns in Himmel/Hilf deinem Volk’ (Herr Gott, dich loben wir BWV725) — J. S. Bach
La Siciliana
Canzonetta Palermitana
• L’altra sorte del Canone al rovescio, alla Terza
• In Canone al rovescio (i) alla Seconda
• In Canone al rovescio (ii) alla Nona
Allein Gott in der Höh’ sei Ehr’ (BWV677) — J. S. Bach
Siciliana (Robert le Diable) — Meyerbeer
Der Ewigen Macht, wer erbte sie?
8:00pm Part III

9. Wachtend op de volgende uitbarsting van repressie en censuur (2000, revised 2002) 18’

Wachtend op de volgende uitbarsting van repressie en censuur

Waiting for the next wave of repression and censorship

for Andrew Infanti

Opening almost identical to No.1. Thereafter the first half is loosely modelled on the Sarabande from Busoni’s Doktor Faust (linked to material from No.8). The second half is a disordered atomising (censoring) of the first.

Unsere Afrikareise

Our travel in Africa

for Dr. Franz Eckert

Title from Peter Kubelka’s film. Meditating on occidentalised ‘African’ materials (also finally from No.3). Most obviously Victor Masse’s operatic version of Bernardin de Saint-Pierre’s Paul et Virginie, and Felicien David’s Le Désert. Sectionalised montage including ‘ritornelli’ (as No.2 but mostly less hectic).

Etched bright with sunlight

for Dr. Mark Signy

Title from Derek Jarman’s unfilmed project Sod ‘em. Reiterations of previous material, bringing chaos into order (Adorno’s ‘minima moralia’). Opening with Bach (BWV 328), then Wagner, North African folk music (related to No.10) and an excerpt from Kavafis (in No.6), Berlioz,… eventually ‘disappearing’ in ‘mid-sentence’.

Fleshold

Luciano Berio Sequenza X (1984)
Matthew Bieniek Fleshold: at the crossing over (2000)
Chris Dench ’atsiluth/shin (1991)
Pierre Boulez Sonatine (1946)
György Ligeti Horn Trio (1982)
Johannes Brahms Trio in E opus 40 (1865)

Elizabeth Barcan flute
Carl Rosman clarinet
Tristram Williams trumpet
Geoff Lierse horn
Mark Knoop piano
Elizabeth Sellars violin

Flesh

Sunday 25th August
7:00pm pre-concert talk
8:00pm concert
Iwaki Auditorium
ABC Centre, Southbank