

Martyn HARRY

PIANO WORKS AND SONGS

RESTRAINT FOR HANDCUFFED PIANIST

BLETCHLEY BEDFORD SANDY

CHAMBER INTIMACY

BELTWAY SERIES

Jonathan Powell, piano
Lore Lixenberg, mezzo-soprano

MARTYN HARRY Piano Works and Songs

<i>Beltway Series</i> (2014)		19:38
1	I Arpeggios –	1:45
2	II <i>Con fuoco</i> –	1:38
3	III Embedded Chorale –	1:31
4	IV Chromatic –	1:42
5	V Toccata –	1:11
6	VI Three-Part Invention –	2:10
7	VII <i>Giocoso</i> (seventh inning stretch)	2:18
8	VIII Textural Fugato	3:40
9	IX Lament (empty ninth inning)	3:43

<i>Chamber Intimacy</i> (2005)		19:18
10	I –	4:23
11	II	2:19
12	III	2:05
13	IV	2:58
14	V	2:51
15	VI	4:42

<i>Bletchley Bedford Sandy</i> (2014–16)		24:08
16	I Station I –	1:43
17	II Station II –	1:02
18	III Toccata I –	0:38
19	IV Station III –	1:08
20	V Toccata II –	0:29
21	VI Station IV –	0:42
22	VII Psalm I –	1:13
23	VIII Station V –	1:04
24	IX Toccata III –	0:33
25	X Hymn I –	0:37
26	XI Toccata IV (Crib) –	0:55

27	XII	Hymn II –	0:21
28	XIII	Memory Dump I –	1:34
29	XIV	Hymn III –	0:21
30	XV	Psalm II –	0:30
31	XVI	Toccata V –	0:16
32	XVII	Hymn IV –	0:39
33	XVIII	Toccata VI (Crib) –	1:49
34	XIX	Toccata VII –	0:49
35	XX	Psalm III –	0:47
36	XXI	Stretto –	2:49
37	XXII	Station VII –	1:22
38	XXIII	Memory Dump II	2:47

39 *Restraint for Handcuffed Pianist* (2004–5) **15:09**
TT **78:16**

Lore Lixenberg, mezzo-soprano 10–15
Jonathan Powell, piano

MY MUSIC – AND JONATHAN POWELL

by Martyn Harry

Before I come to discuss the pieces on this album and Jonathan Powell's close involvement in them, it makes sense for me to explain my own background. I was born in 1964 in Crawley, West Sussex, and spent most of my time there and in Surrey before studying music at King's College, Cambridge. A key moment had already happened at Charterhouse School, where I started to compose with the encouragement of its composer-in-residence in the early 1980s, Adrian Williams. My main teachers after that point were Alexander Goehr at Cambridge; Simon Emmerson, Robert Saxton and Peter Wiegold when I was studying for my Ph.D. at City University and the Guildhall School of Music; and Mauricio Kagel at the Musikhochschule Köln on a German Academic Exchange Scholarship. I then joined the record company Sony Classical in early 1990s, reprised my life as a freelance composer in the late '90s and then became composer-in-residence at Durham University. I have been professor of composition at Oxford since 2009, with affiliations to St Anne's College and St Hilda's College there.

Coming back to Jonathan Powell's recordings of my music eleven years after they were made, and hearing them in the light of his untimely passing in December 2025 have been both difficult to bear and in some ways an inspiration. This album was made by Jonathan and Lore in the summer of 2015, but an unexpected problem came up that prevented it from being released at that time. Listening now to Jonathan's account of *Beltway Series*, complete with the characteristic vocal sounds that, in the manner of Glenn Gould, would accompany his performances, is particularly revelatory to me. This was the piece where I chose to throw down the gauntlet, interpretatively and technically, to Jonathan, inspired by his remarkable interpretations of composers as varied as Kornauth, Albéniz and Xenakis. His advocacy of this piece pushes right to the edge, which makes it so gripping and intense.

His interpretation of the eighth inning of *Beltway Series* [8] exceeded what I originally had in mind from the moment he first performed this piece in 2012. A composer friend hearing it on that occasion compared it to the sound of glass smashing, such was the uncompromising clarity of the crunching chords and tremolos as they rose up the keyboard – uncomfortable listening, maybe, but it was a measure of the truthfulness Jonathan brought to the music. The recording of *Chamber Intimacy*, made with the equally bold and remarkable Lore Lixenberg, draws on the incredible warmth of Jonathan's piano sound, a sound that could effortlessly fill every hall that he played in but which in this case is used in the service of a piece where mezzo-soprano and piano move as one.

Although I ended up collaborating very closely with Jonathan both as a composer and as an artistic director of a concert series (eventually at the Jacqueline du Pre Music Building in Oxford, where Jonathan was a featured artist), I do not feel I knew him for that long. Looking at our careers, that might seem surprising, given that we went to the same university and also both had close relationships to Professor Alexander Goehr, the dedicatee of the third piece on this album. Although a work of Michael Finnissy's was the original occasion for the first concert Jonathan and I put on together in Durham, I very quickly approached Jonathan about performing *Chamber Intimacy* with Lore Lixenberg in Moscow, originally for a concert hall that had been set up in Anna Akhmatova's old house. Turning pages for Jonathan in that concert, I became aware of what an exceptional talent he was. Although utterly committed and absorbed in the music he was playing, he seemed aware of every person in the room and every sound coming from around the venue, too. And he had an ability to make every performance he gave matter in a rare way.

Meeting Jonathan brought to a head a number of key developments in my work. I composed three pieces for him: the two solo-piano pieces on this album, and the piano quintet, *SWF Baden-Baden* (Powell) from 2023, the title of which obviously bears his name. This 45-minute quintet perhaps encapsulates a tendency to synthesise elements of completely different provenances – ranging from Hindemithian counterpoint and the continental avant-garde to light music (with Jonathan delighting in a solo in the third

movement that evoked the show music his grandfather apparently used to play on the piano). Jonathan had this incredible range of musical interests and accomplishments as a pianist which spoke to my own diverse, apparently contradictory ideas. He encouraged me to explore them to the full. The fact that he himself was a composer of such integrity emboldened me to rise to this challenge, too.

The journey to these piano works and songs was in fact a long and involved one. I had always intuited that the root of my music lay in the Viennese classics – particularly Haydn, Schumann, Brahms – and playing this music on the piano was a key formative experience for me. In the 1980s, though, I felt deeply out of touch with the contemporary music in Britain I was confronted with at that time. Lessons with Hans Keller helped me diagnose the problem, but did not help me find a solution. The music of composers as varied, say, as Robert Simpson, György Ligeti and Michael Tippett may have meant more to me, but I was, perhaps subconsciously, looking for a new channel to express my own ideas. That is what led me to study in Germany at the end of that decade.

The opportunity to become a record producer for Sony Classical in 1993 and set up a new-music label was life-changing, even though it only lasted for four years. I was challenged to set up a series that could rival the commercially minded releases of Nonesuch, ECM and Decca Argo, but because Sony Classical had sold its Philip Glass collection and was coming so late to the party, I had to find my own set of composers whose music had the property of appealing to a wide audience. In signing Bang on a Can, Valentin Silvestrov, Nikolai Korndorf, Terry Riley, Howard Skempton and Geoff Smith, I was not only building a label, but perhaps setting up my own compositional agenda. Editing the Sony recording of Silvestrov's massive Fifth Symphony had such a powerful internal impact on me that many of my pieces in the next ten years ended up having exactly the same duration: 46 minutes.

The centre of my 'label' was of course minimal music, and an equally crucial experience for me was working with those composers in person, finding out why they composed the way they did and how they sought to communicate their ideas. But when I came to write the first set of pieces I composed when I left Sony Classical – *Fantasy Unbuttoned* for nineteen players, *Regenstimmen* for solo harp, *The Spell* for tenor, cor

anglais and string quartet, the *Empress Quartet* (my String Quartet No. 1), *The Enigma of Arrival* for orchestra and *Restraint for Handcuffed Pianist* – I became aware that my music was doing something different. My interest in ‘minimal musics and allied trades’ (to quote a phrase Keith Potter used to describe my work) had become a prism through which my ‘classical’ musical ideas could be diffracted.

Another project I undertook while at Sony Classical eventually became equally important for my later work. For two years I worked with two eminent German musicologists, Ulrich Dibelius and Josef Häusler, on a creating an integral 100-CD set of twentieth-century music. Their focus was on Hindemith, Schoenberg and the post-1945 avant-garde (Boulez, Stockhausen, Xenakis, Nono, Lachenmann), whereas my job as a producer for Sony Classical was, once more, to find ways of making this set commercially viable. The detailed knowledge I acquired of this avant-garde repertoire led to advocacy of another kind, when I became a professor of composition at Durham and at Oxford.

It is too simplistic to suggest that this new-found engagement with musical history motivated a change in my own music, but without question a series of pieces – *George Meets Annie For Tennis* for five players, *Eingestellt* for amplified string trio and live electronics, *Beltway Series*, *Bletchley Bedford Sandy* and Jonathan’s final piece from me, *SWF Baden-Baden (Powell)* – became the looking-glass through which I could rediscover important debates from the troubled times of the 1980s. For me, these ideas, many of which have been lost to us in the age of the internet, are still as urgent as ever. Indeed, they have become a way of projecting me into a new kind of musical future.

Jonathan Powell’s titanic piano playing, his remarkable ability to assimilate music of the utmost complexity and his big, generous personality were spurs for me to compose in a new way that engaged with this aesthetic background. I am profoundly grateful to have been in his vicinity when he recorded his magnificent Kornauth, Eiges and Sabaneyev albums for *Toccata Classics*¹ – around which this album was made – and to have seen how his legacy of recordings has changed the musical life around us, particularly in terms of how we understand the music of the twentieth century.

¹ Released, respectively, in 2013 and 2015 on TOCC 0159, 0215 and 0308.

***Beltway Series* (2014)**

Beltway Series is the first of a projected cycle of four piano pieces collectively entitled 48. Each piece is a portrait of someone important to me whom I met in the mid-1980s or early 1990s, and the original plan was to mark the 48th birthday of each of these friends. My cycle also honours the '48' of Bach, with each piece building a characteristic relationship to one of the Preludes and Fugues of his *Well-Tempered Clavier*. *Beltway Series*, for instance, contains hidden references to the Prelude and Fugue in F minor from Book 1, BWV857, a piece I used to play at the piano.

The title, *Beltway Series*, refers to the sequence of interleague baseball matches between Baltimore and Washington that takes place every year. The Orioles and Nationals were not heralded particularly loudly as teams, and yet they achieved such success in the 2012 season that there was even talk of an improbable, first-ever 'Beltway' world series. Both teams eventually faltered on the same day, 12 October 2012. Only a few weeks later, following a period of mourning that only an obsessed sports fan would understand, I started the piece – after I had discovered that my dear friend Phanos Dymiotis, a composer working in the Baltimore–Washington area, had died tragically a few years beforehand in a traffic accident between the two cities. *Beltway Series* is thus a tribute from a considerable distance – temporally, geographically and aesthetically – to someone special, whose loss I still feel keenly. The many conversations we had at that specific time about Alban Berg, Olivier Messiaen, serialism and (naively!) about Woody Allen films inspired this piece.

Baseball finds its way both into the gestures and into the structure of the piece. Gesturally, there are three 'strike-outs' that punctuate the piece, as well as a chime that sounds in the top octave of the piano roughly every 50–55 seconds. The piece is also structured in nine 'innings', mirroring the pattern of a normal baseball match. The character of each inning was prompted by a textural archetype that I found in some of the preludes from Bach's '48', with each also reinterpreting in different ways the same sequence of harmonies that is sounded in the first inning. These harmonies were originally derived through a compositional process called 'chord multiplication' invented by Pierre Boulez, but they are put to use in a way I feel he would not condone.

What it allowed me to do instead, though, was to negotiate between richly sonorous material and more conventional tonal harmonies in a way that I found pleasing.

Chamber Intimacy (2005)

'Chamber Intimacy' is the Russian phrase commonly used to characterise Anna Akhmatova's highly original early poems. It points to her uncompromisingly direct, intensely personal tone, something which had never before been encountered in Russian poetry. Her clear rhythmic structures, sometimes inflected with the rhythms and images of folk verse (as in the third song here [12]), are complemented by an astonishing ear for the Russian language in all its richness. For this reason the text is placed very much at the foreground of my settings. I have also tried to make the many colours of her poetry almost audible, since the colours black, white and yellow are constant presences in Akhmatova's work. The piano often serves only to shadow or delicately embroider the vocal line. At other times the singer is instructed to sing so quietly that it should appear to the listener, paradoxically, as if the vocal line emerges naturally out of the piano sound. Akhmatova's extraordinary recordings of her own poetry are so powerful and subtly varied in their delivery as to be almost sung. The vocal writing for the mezzo here is also intense and other-worldly, often spanning a range of three octaves. Here I would like to thank Dicky Sokolov for her precise, insightful analysis of the poetry. And above all I'd like to thank Lore Lixenberg, whose extraordinary voice inspired this piece.

[10] I.

Есть в близости людей заветная черта,
Ее не перейти влюбленности и страсти, –
Пусть в жуткой тишине сливаются уста
И сердце рвется от любви на части.
И дружба здесь бессильна, и года
Высокого и огненного счастья,
Когда душа свободна и чужда
Медлительной истоме сладострастья.
Стремящиеся к ней безумны, а ее

*There is a sacred limit in intimacy
That love and passion cannot cross
Though lips may merge in awful silence
And heart be torn to pieces in love.
Friendship is helpless here
And even long years of fiery happiness
When the soul is free, stranger to fears
Of slow lassitude of love's sweetness.
Striving for it is all madness*

Достижение – поражены тоскою...
Теперь ты понял, отчего мое
Не бьется сердце под твоей рукою.

11 II.

Что ты бродишь, неприкаянный,
Что глядишь ты не дыша?
Верно, понял: крепко спяная
На двоих одна душа.
Будешь, будешь мной утешенным,
Как не снилось никому,
А обидишь словом бешеным –
Станет больно самому.

12 III.

Подушка уже горяча
С обеих сторон.
Вот и вторая свеча
Гаснет, и крик ворон
Становится все слышней.
Я эту ночь не спала,
Поздно думать о сне...
Как нестерпимо бела
Штора на белом окне.
Здравствуй!

13 IV.

Теперь никто не станет слушать песен.
Предсказанные наступили дни.
Мой последний, мир больше не чудесен,
Не разрывай мне сердца, не звени.
Еще недавно ласточкой свободной
Свершала ты свой утренний полет,
А ныне станешь нищенкой голодной,

*For once reached, it is all sadness ...
Now you understand why my heart isn't
beating fast under the touch of your hand.*

*Why do you wander without rest?
Why do you stare without breath?
You know it pretty well: we are
United in souls firmly as one.
I will always comfort you
Beyond anyone's dreams,
But if you hurt me with mad words –
You will feel the pain yourself.*

*The pillow is already
hot on both sides.
Now the second candle
goes out and the crows' calls
become louder.
I haven't slept tonight.
It's too late to think of sleep ...
How unbearably white
is the shutter on the white window.
Good morning!*

*Now no-one will listen to my song.
The prophesied days are upon us.
My last song, the world is no longer wondrous,
Do not break my heart, don't ring out.
Not long ago as free as a swallow
You completed your morning flight,
But now you will become a hungry beggar woman*

Не достучишься у чужих ворот.

14 V.

Чернеет дорога приморского сада,
Желты и свежи фонари.
Я очень спокойная. Только не надо
Со мною о нем говорить.
Ты милый и верный, мы будем друзьями...
Гулять, целоваться, стареть...
И легкие месяцы будут над нами,
Как снежные звезды, лететь.

15 VI.

Память о солнце в сердце слабеет,
Желтей трава.
Ветер снежинками ранними веет
Едва-едва.

В узких каналах уже не струится –
Стынет вода.
Здесь никогда ничего не случится, –
О, никогда!

Ива на небе пустом расплстала
Веер сквозной.
Может быть, лучше, что я не стала
Вашей женой.

Память о солнце в сердце слабеет.
Что это? Тьма?
Может быть! За ночь прийти успеет
Зима.

*And your knocking will not be answered at
strangers' gates.*

*How dark is the path in the park by the sea,
How yellow the lamps are and bright!
I'm calm. Only please do not mention to me
His name, don't talk of him tonight.
You're sweet, we'll be friends and take walks,
We'll kiss, and we'll age side by side.
Above us the months light as snowflakes will fly;
On, on, swiftly, smoothly they'll glide.*

*The memory of the sun is weakening in my heart.
The grass turns more pallid.
The wind blows the early snowflakes
Lightly, lightly.*

*In the narrow channels there is no flow –
The water freezes.
Nothing will ever happen here, –
Oh, never!*

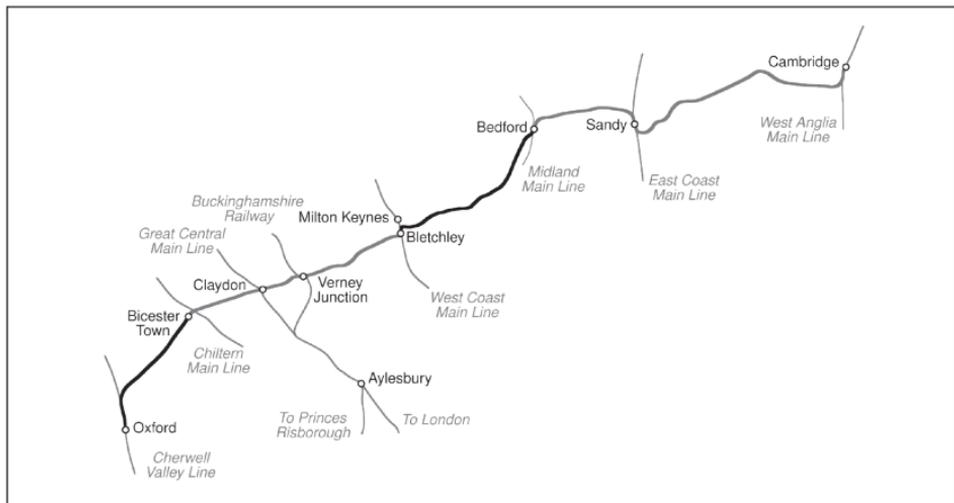
*The willow extends over the empty sky
Its transparent fan.
Maybe it's for the better that I don't become
Your wife.*

*The memory of the sun is weakening in my heart.
What is it? Darkness?
Maybe!... Within the night may come
Winter.*

*—translations based on Judith Hemschmeyer,
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***Bletchley Bedford Sandy* (2014–16)**

Bletchley Bedford Sandy is the second piece in my 48 cycle. It was conceived as a tribute to Professor Alexander Goehr, whose music and teaching forms its interpretative key. The piece draws its inspiration from the now-defunct 'Varsity Line' that ran from Oxford to Cambridge before its closure in 1967. There were eight stations on the Varsity Line, and the seven 'stations' of my piece – which progressively transform the same material – are traversed in an eastward direction. The seventh station, Sandy, is celebrated at the climax of the work [37]. Interleaved with these sections are a series of Toccatas, Psalms and Hymns (forms particularly beloved by Goehr). They also allude to patterns and structural ideas detectable in the piano music of Bach, Debussy and Schumann. *Bletchley Bedford Sandy* is more leisurely in its approach than *Beltway Series*. In a sense it is less a direct response to Sandy Goehr's music than to my experience of the man, and of the music that delighted him.



The title also refers to the computing and code-breaking innovations of Bletchley, where my aunt, Jean Ingham, apparently worked during the Second World War ('apparently', because like everyone employed there she never talked about it). There are two 'crib' sections, Toccata IV [26] and Toccata VI [33], where an allusion to an existing piece of music gives some insight into how the piece has been composed. The source piece for Toccata VI is in fact Bach's Fugue in A major from Book I of *The Well-Tempered Clavier*, BWV864.

Taking the computing analogy further, *Bletchley Bedford Sandy* contains two 'Memory Dumps' [28] [38]; here the musical argument comes to a sudden halt and all the core material of the work is suddenly reeled off in passages of heightened intensity, also ensuring that the expected final station, Cambridge, is never reached!

Restraint for Handcuffed Pianist (2004–5)

When composing this piece [39] for piano and electronics for the pianist Richard Casey, I was much affected by watching Jon Ronson's *Funny Torture* documentary, broadcast on Channel 4 on 14 November 2014. Ronson claimed that ghetto blasters playing music had been used as instruments of torture in Iraq and Guantanamo Bay. I was sickened by the idea that music – which has an ability to move people that I had always previously assumed was a power for a good within the world – could now be used to manipulate the consciousness of a prisoner, in a way that apparently drew on ideas drawn from the New Age movement, as shown in Ronson's documentary. I was so sickened, in fact, that I could no longer compose a normal piece of music. This is why I decided to handcuff the pianist. (I am eternally grateful to Richard Casey for accepting the idea with such good grace). The most shocking aspect of the documentary was that the piece of music that the prisoners were subjected to, apparently at high volumes and for prolonged periods, was the theme tune to *Sesame Street*. This discovery affected the unusually 'simple' sound of my piece, as did the new sinister undercurrent given to New Age ideas I associated with American minimalism.

Once I had made this decision, other creative decisions followed quickly. For instance, it became apparent that the pianist could not turn the pages of his part without

stopping playing (the piece was written before the invention of iPads and electronic foot pedals). That required a page-turner, who then symbolised for me a prison guard in attendance. Then I began to style the pianist's music as a form of *tremolo*, the word literally meaning 'trembling' in Italian. I also hoped that the shaking of the pianist's hands and arms would enable the handcuffs to become audible.

Restraint for Handcuffed Pianist therefore becomes in live performance a kind of music theatre, presenting a dichotomy between what the audience hears and what it sees. The music seems to console, as the transcendental beauty of its Lisztian 'shimmering' *tremolo* encourages listeners to hold their breath. But the sight of the handcuffs reminds them that music can also be used as an instrument of control.

Once composed, *Restraint for Handcuffed Pianist* began to take on a life of its own with each successive performance. The sounds of pre-recorded pianos were always intended to confuse the audience as to what is real and what the handcuffed pianist is playing from the start of the piece. But I hadn't anticipated the hugely varying effect they would have, depending on whether the acoustic of each performing space is reverberant or dry. I have also had several requests for the piece to be performed as part of demonstrations against torture in America, and on one occasion for a Gay Pride march – in pink furry handcuffs.

The death of **Jonathan Powell** on 27 December 2025 occasioned an outpouring of shock and grief around the musical world: he was 56 years old. What one friend on Facebook called his 'typically fearless programming' had made his recitals remarkable for the apparent ease and fluency with which he tackled some of the most fearsomely difficult pieces written for the piano. He made his London debut at the Purcell Room aged twenty, but devoted much the following decade to composition (his works were performed by the Arditti Quartet, the London Sinfonietta and Nicolas Hodges) and musicology (his Ph.D. concerns the influence of Skryabin). He then undertook intensive study with



Sulamita Aronovsky (previously, in his late teens, he had been guided by Denis Matthews), resulting a shift in emphasis towards performance. A series of CD recordings and international engagements followed. He was a passionate advocate of music from the turn of the nineteenth and twentieth centuries, especially from Russia and eastern Europe, but was also a major proponent of contemporary music, having premiered works by Ambrosini, Dufourt, Finnissy and others. His repertoire also included much standard material (Beethoven, Schubert, Chopin, Schumann). In 2009 he gave the first of his many performances of Skryabin's ten sonatas. During 2013 he toured Messiaen's *Vingt regards sur l'enfant-Jésus* and Albéniz's *Iberia*, and 2015 featured numerous performances of Beethoven's 'Hammerklavier' Sonata and Reger's Bach Variations. Other tours included the complete piano works of Xenakis, Liszt's Sonata, Stockhausen's *Klavierstücke*, Sorabji's *Opus clavicembalisticum* and Shostakovich's 24 Preludes and Fugues.

Solo recitals took him to the Festival Radio France Montpellier, the Elbphilharmonie (sold-out), the Raritäten der Klaviermusik am Schloss vor Husum, Vredenburg Muziekcentrum in Utrecht, across the USA, to Musica Sacra in Maastricht, the series Fundación BBVA in Bilbao and the Moscow Conservatoire. He broadcast for Radio France, Radio Netherlands, Radio Deutschland Kultur, the BBC and Czech Radio. He was a featured artist at the Jacqueline du Pré Building in Oxford, giving three annual concerts, as well as teaching and leading workshops for students. He also appeared at the Indian Summer in Levoča Festival (Slovakia) every year from its inception in 2007, as recitalist, chamber musician and soloist with orchestra. He gave master-classes in Katowice, Brno, Oxford, London, Denmark, Seattle and Darmstadt. In May 2020 he won the Preis der Deutschen Schallplattenkritiken for his recording of Sorabji's *Sequentia cyclica*, a seven-CD set on Piano Classics. His other recordings include seven albums of Sorabji for Altarus, two volumes of the piano sonatas of John White on Convivium, seven albums for Toccata Classics (beginning with Alexander Goldenweiser, the teacher of his own teacher, Sulamita Aronovsky, and continuing with Jānis Medīņš, Egon Kornauth, Konstantin Eiges, Leonid Sabaneyev, Georgiy Conus and Grigory Krein), and in September 2025 he recorded, also for Toccata Classics, a piano concerto written for him by David Hackbridge Johnson. His other concerto recordings include Hans Winterberg for Capriccio and Franz Xaver Scharwenka for CPO.

An archive has been established at St Hilda's College, Oxford, where Jonathan Powell taught for many years, to preserve his legacy, not least to safeguard his compositions and promote their publication (his output has not yet been comprehensively catalogued, but there are at least eight piano sonatas), his non-commercial recordings, programmes and other documentary traces of this remarkable life.

Lore Lixenberg, mezzo-soprano, is much more than a singer: her work extends into coding, sound-art, radiophony, film and direction. Having studied as a mezzo-soprano, she went on to apply operatic voice to physical theatre with Simon McBurney's *Complicité* and the revolutionary comedy club Kuuub Zarathustra with Stewart Lee, Simon Munnery and Richard Thomas. She has performed the works of such composers as Frédéric Acquaviva, Georges Aperghis, Carola Baukholt, Harrison Birtwistle, Earle Brown, Luc Ferrari, Dai Fujikura, Beat Furrer, Deirdre Gribbin, Rolf Hind, Elif Karlidag, György Ligeti, Phill Niblock, Helmut Oehring, Pauline Oliveros, Nigel Osborne, Niels Rønshold, Karlheinz Stockhausen, Mark-Antony Turnage and Trevor Wishart, performing in contemporary music festivals worldwide (Witten, Donaueschingen, Wien Modern, Ultima...) with the ensembles Birmingham Contemporary Music Group, Klangforum Wien, Ensemble Intercontemporain, Ensemble Recherche, Cikada and more, also performing the music of legacy composers such as Scelsi, giving the Czech premiere of *Canti del capricorno* in Brno and recently directing and performing Maxwell Davies' *Miss Donnithorne's Maggot* for Neue Oper Fribourg.



In 2023 she composed and performed the score for the title role of *Elektricitet* for Kirsten Dehlholm and Hotel Pro Forma at the Statens Kunst Museum, Copenhagen. She recently premiered *Mars 1* by Jennifer Walshe with Klangforum Wien and has made numerous experimental comedy-opera series for BBC2 and Channel 4, such as *The Kombat Operas*, *FTRTV*, *Attention Scum* and *Strings Bows and Bellows*.

She founded The Voice Party in 2017 and stood in the UK general election of 2019, obtaining 79 votes, standing again in 2024, this time achieving 200 votes. The Voice Party is an undefinable piece, being both a political party and an opera taking political structure as the inspiration for an opera, and taking musical structure as an inspiration for the guidance of daily life.

Highlights of her discography are the first recording of Cage's *Songbooks* on the Sub Rosa label, and a vinyl, *Nancarrowkaraoke*, her own transcriptions of the piano rolls of Nancarrow for her own voice, for the Dutch 'De Player' label, released in 2020. The £@ß label

produced her artist book, *Memory Maps*, and monographic CD *The afternoon of a phone*. Her *theVoicePartyOperaBotfarm* was recently broadcast on both Austrian KunstRadio O1 and RadioDeutschlandFunkKultur, also winning the 2021 Phonurgianova sound-art prize.

In 2025 she completed her Ph.D. at the University of York, with the title *Opera is Dead!!!! Long Live Appera!!!!*.



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Jonathan Powell on Toccata Classics





TOCC 0581



Photograph: Malcolm Growthers



TOCC 0097



TOCC 0308

'Jonathan Powell's no-holds-barred approach [...] works wonders: Not only does he deliver on the required muscularity, he carefully shapes the subsequent phrases, dousing the music with just the right touch of sensuality. He knows just when to push forward and when to linger to get the most out of phrases [...]. Powell's dynamic control is on full display as he shows off just how well he can distinguish one piano or pianissimo from the other.'

—Scott Noriega, *Fanfare*, on TOCC 0308



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