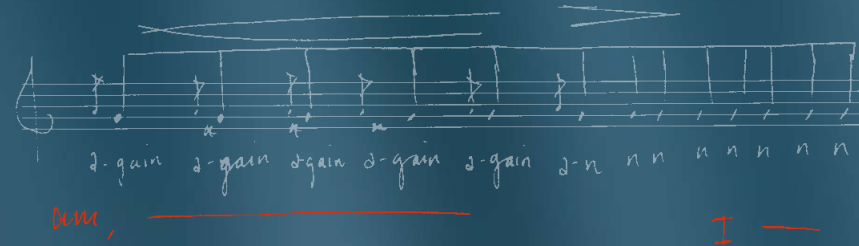


Naomi Pinnock (*it looks like someone lived there*)



I \_\_\_\_\_

a certain amount of overlap

am, \_\_\_\_\_

is \_\_\_\_\_

all \_\_\_\_\_

visible stitching. to-ing and fro-ing.  
bare, open-wounded, abstract voicing.  
song-like, absence as presence

that \_\_\_\_\_

re \_\_\_\_\_

maius \_\_\_\_\_

Handwritten musical notation including a treble clef, a key signature of one sharp (F#), and a series of notes on a staff.

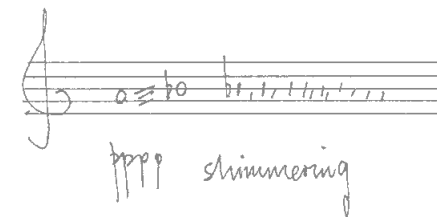
Handwritten musical notation consisting of a series of vertical lines of varying lengths, possibly representing a rhythmic pattern or a specific musical motif.



Naomi Pinnock

## Naomi Pinnock

1. *I am, I am* (2019) 16:13  
for soprano and string quartet  
Juliet Fraser, soprano  
Quatuor Bozzini
  2. *Landscape* (2022) 10:24  
for vocal ensemble  
EXAUDI Vocal Ensemble  
Conductor: James Weeks
  3. *(it looks like someone lived there)* (2022) 10:28  
for ensemble with soprano  
Riot Ensemble  
Conductor: George Barton
  4. *The field is woven* (2018) 11:57  
for orchestra  
WDR Sinfonieorchester  
Conductor: Manuel Nawri
- Total duration 50:02



with air (fl. + cl.) ②

## Calligrapher of Sound On the Music of Naomi Pinnock

The sounds of Naomi Pinnock are like delicate brushstrokes—guided by a steady hand and a contemplative mind that places every touch of colour, every contour, and every shade onto the page only after careful consideration. Like a calligrapher, she approaches everything she brings into sound with precision, calm, and presence—even in moments of the greatest fragility or restraint.

In Naomi Pinnock’s music, one looks in vain for pomp, flashy effects, or rhetorical insistence. Her works are marked by transparent textures and a deliberate reduction of compositional material, allowing sound to be heard to its core. Characterised by an elegiac gentleness, the music does not unfold through large developmental arcs or motivic-thematic work, but through repetitions undergoing a slow metamorphosis. These sounds leave space for contemplation, reflection, and perhaps even meditation.

Pinnock’s ***The field is woven*** for orchestra is based on a simple pattern of forward and backward motion: individual tones or chords appear in pairs, alternating one after the other and each time taken up by a different instrumental group. Over long stretches, the orchestra is divided into smaller cells—sometimes high strings with individual wind instruments, at other times combinations such as bowed vibraphone and clarinet. Only rarely does the composer draw on the full orchestra. Variety and contrast emerge through subtly shifting combinations and fusions of timbre.



The field is woven.

The musical score consists of four systems of staves. The first system features a treble and bass clef with various time signatures (3/4, 4/4, 3/4, 5/8, 4/4) and notes, including a circled note. The second system includes a double bar line with the annotation "at least 1 minute long" and a circled "1" above the staff. The third system contains a large, dense scribble on the left side, followed by notes and a yellow highlight. The fourth system includes the annotation "at least one minute" and a circled "1" above the staff. The word "ISLAND" is written in a box in the second and fourth systems. Other annotations include "pppp", "queter", "c. 8 beats. overlap", and "holding on by a thread".

Over the course of the piece, a woven surface gradually emerges, composed of fields of differing colours and textures that unfold one after the other. The steady back-and-forth motion shapes an interplay between consonant and more dissonant harmonies, yet without any pressure towards resolution or escalation. Each sound is allowed to stand on its own.

For much of the piece, the music unfolds in higher registers, giving it an overall bright timbre. Certain instrumental combinations recall the sound of a glass harmonica, with a gentle shimmer, a soft iridescence, and a quiet glow. Against the brightness, the few darker shadings—appearing only occasionally—stand out all the more, like muted tones in a multicoloured woven carpet that immediately catch the eye. This association resonates with the title of the piece. *The field is woven* is a phrase used by the painter and sculptor Donald Judd to describe the work of Agnes Martin. “I am a great admirer of Agnes Martin,” says Naomi Pinnock, and this piece is partly inspired by her series *The Islands*. These are twelve predominantly white paintings. When you look closely, you see that they are striped and structured by different shades of white. I had these structures in mind while composing. More generally, my work often involves an inner dialogue with artists or works from painting or literature. Sometimes I sense affinities, or recognise myself in another art form.”

That Pinnock’s compositions generally rely on restraint in sound material, structural clarity, and repetition does not mean the music is monotonous or easy to grasp. On the contrary, it requires careful listening to perceive the subtle changes and understated shifts in mood.

Pinnock aims to create conditions in which listeners can zoom into the sounds with both ear and imagination, perceiving music between the lines. “A repetition,” she says, “is never the same. No matter how precisely one tries to reproduce

something, there is always a minimal transformation. Time alone ensures that every repetition is different. A minute later, we are no longer the same person we were before. The same applies to notes on the page or sounds reaching the ear: every repetition brings something new. For me, these continuous changes are what define being human.”

In Naomi Pinnock’s music, development does not arise through dramatic gestures or climactic intensification but unfolds quietly and almost unnoticed—much like the way everyday life changes us. She entirely avoids large climaxes, and the prevailing dynamic marking in her scores is double or triple *piano*. Certain parallels can be drawn here to the music and philosophy of Morton Feldman. His principle of „soft as possible“ was programmatic: Feldman believed that once music becomes loud, it turns rhetorical, even theatrical. When it remains quiet, it retains its focus.

A similar attitude characterises Pinnock’s work. A melodic line or a chord is often left to stand on its own. In this spareness lies a touching simplicity: each sound is exposed to the surrounding silence. This is also the case in ***I am, I am*** for soprano and string quartet. Points of rest and pauses shape the piece, opening up spaces for listening.

“I once read that we hear silence like music,” Pinnock remarks. “Silence is not an empty space where nothing happens, but part of a musical presence.” Like the lingering warmth of a chair after one stands up, or the afterimage of an object seen as the light is switched off, Pinnock’s pauses invite us to listen further and to sense what remains.

I am, I am | is all that remains

Sop & SQ.

Handwritten musical notation for Soprano and SQ. The system includes a treble clef staff (Soprano) and a bass clef staff (SQ). The time signature is 7/8. The lyrics are "I am, I am | is all that remains". The notation includes various phonetic symbols: [a], [æ], [m], [i], [e], [o], [u], [ɔ], [ɔ̃], [ɔ̄], [ɔ̅], [ɔ̆], [ɔ̇], [ɔ̈], [ɔ̉], [ɔ̊], [ɔ̋], [ɔ̌], [ɔ̍], [ɔ̎], [ɔ̏], [ɔ̐], [ɔ̑], [ɔ̒], [ɔ̓], [ɔ̔], [ɔ̕], [ɔ̖], [ɔ̗], [ɔ̘], [ɔ̙], [ɔ̚], [ɔ̜], [ɔ̝], [ɔ̞], [ɔ̟], [ɔ̠], [ɔ̡], [ɔ̢], [ɔ̣], [ɔ̤], [ɔ̥], [ɔ̦], [ɔ̧], [ɔ̨], [ɔ̩], [ɔ̪], [ɔ̫], [ɔ̬], [ɔ̭], [ɔ̮], [ɔ̯], [ɔ̰], [ɔ̱], [ɔ̲], [ɔ̳], [ɔ̴], [ɔ̵], [ɔ̶], [ɔ̷], [ɔ̸], [ɔ̹], [ɔ̺], [ɔ̻], [ɔ̼], [ɔ̽], [ɔ̾], [ɔ̿]. The SQ staff shows a complex chord structure with many accidentals and stems.

Handwritten musical notation for Soprano and SQ. The system includes a treble clef staff (Soprano) and a bass clef staff (SQ). The time signature is 7/8. The lyrics are "I am, I am | is all that remains". The notation includes various phonetic symbols: [æ], [m], [a], [i], [e], [o], [u], [ɔ], [ɔ̃], [ɔ̄], [ɔ̅], [ɔ̆], [ɔ̇], [ɔ̈], [ɔ̉], [ɔ̊], [ɔ̋], [ɔ̌], [ɔ̍], [ɔ̎], [ɔ̏], [ɔ̐], [ɔ̑], [ɔ̒], [ɔ̓], [ɔ̔], [ɔ̕], [ɔ̖], [ɔ̗], [ɔ̘], [ɔ̙], [ɔ̚], [ɔ̜], [ɔ̝], [ɔ̞], [ɔ̟], [ɔ̠], [ɔ̡], [ɔ̢], [ɔ̣], [ɔ̤], [ɔ̥], [ɔ̦], [ɔ̧], [ɔ̨], [ɔ̩], [ɔ̪], [ɔ̫], [ɔ̬], [ɔ̭], [ɔ̮], [ɔ̯], [ɔ̰], [ɔ̱], [ɔ̲], [ɔ̳], [ɔ̴], [ɔ̵], [ɔ̶], [ɔ̷], [ɔ̸], [ɔ̹], [ɔ̺], [ɔ̻], [ɔ̼], [ɔ̽], [ɔ̾], [ɔ̿]. The SQ staff shows a complex chord structure with many accidentals and stems. A red arrow points to a section with the text "insert a new phrase".

Handwritten musical notation for Soprano and SQ. The system includes a treble clef staff (Soprano) and a bass clef staff (SQ). The time signature is 4/4. The lyrics are "I am, I am | is all that remains". The notation includes various phonetic symbols: [i], [æ], [m], [a], [i], [e], [o], [u], [ɔ], [ɔ̃], [ɔ̄], [ɔ̅], [ɔ̆], [ɔ̇], [ɔ̈], [ɔ̉], [ɔ̊], [ɔ̋], [ɔ̌], [ɔ̍], [ɔ̎], [ɔ̏], [ɔ̐], [ɔ̑], [ɔ̒], [ɔ̓], [ɔ̔], [ɔ̕], [ɔ̖], [ɔ̗], [ɔ̘], [ɔ̙], [ɔ̚], [ɔ̜], [ɔ̝], [ɔ̞], [ɔ̟], [ɔ̠], [ɔ̡], [ɔ̢], [ɔ̣], [ɔ̤], [ɔ̥], [ɔ̦], [ɔ̧], [ɔ̨], [ɔ̩], [ɔ̪], [ɔ̫], [ɔ̬], [ɔ̭], [ɔ̮], [ɔ̯], [ɔ̰], [ɔ̱], [ɔ̲], [ɔ̳], [ɔ̴], [ɔ̵], [ɔ̶], [ɔ̷], [ɔ̸], [ɔ̹], [ɔ̺], [ɔ̻], [ɔ̼], [ɔ̽], [ɔ̾], [ɔ̿]. The SQ staff shows a complex chord structure with many accidentals and stems. The text "nasally ... etc." is written above the staff.

to easy zone.

for

Such attentive listening is necessary because the soprano is not presented as an exposed soloist accompanied by the string quartet but instead functions as a fifth member of the ensemble. Apart from its slightly different timbre, the voice barely stands out from the four instrumental parts. “I wanted to hide the soprano within the quartet,” Pinnock explains. “That’s why the singer’s register is initially comparatively low. Her vocal sound blends with the string chords. I wanted to undermine the usual hierarchy of voice and accompaniment and bring everyone onto the same level.”

The text of the piece—“I am, I am, / is all that remains”—comes from a poem by Rachael Boast. The words are only occasionally audible; for much of the piece, the singer shapes vowels and consonants derived from the text, as though language and human expression were still in the process of emerging. “This piece is very much about self-recognition for me,” the composer says. “‘I am’ is all that remains. I find that a very fundamental statement.”

Accordingly, the piece dispenses entirely with ornamentation. Even in moments when the soprano sings alone, no vibrato obscures the bare tones. Pinnock considers Juliet Fraser the ideal interpreter: “Juliet has a wonderful sense of ensemble musicianship. She doesn’t push herself to the foreground, listens extremely well, and can adapt to any instrumental timbre—just as she does here with the strings.”

Another preferred collaborator in several of Naomi Pinnock’s works is the soprano Sarah Dacey, who in turn values Pinnock’s music: “What’s beautiful about Naomi’s compositions is that there is no such thing as wasted material. She deliberately keeps the material reduced, and every idea, every sound, has its clear place in the piece.”

This approach is also evident in **(it looks like someone lived there)** for ensemble with soprano, whose text is drawn from *To the Lighthouse* by Virginia Woolf. Here, only isolated fragments and repeated words appear—though some are more clearly intelligible than in *I am, I am*. At regular intervals, the voice emerges from the ensemble and lingers on a single word—again—in an almost declamatory gesture. Repeated like a loop, the word fades into its own echo, while clarinet or violin adds a further shadowy resonance. In these moments, text and musical process comment on one another. “When I composed this passage, I surprised myself,” Pinnock recalls. “You don’t expect the music to linger on this gesture of ‘again.’ But for me, it’s important to allow such unforeseen moments when they emerge naturally.”

The vocal line is joined by instrumental parts that form sustained sound fields. Even the percussion does not function as a source of rhythm, but instead broadens the spectrum of color: vibraphone, sandpaper, cowbells, crotales—all instruments capable of producing long, resonant tones. This may be one reason they feature so prominently among Pinnock’s favoured percussion sounds. Here, too, the composer deliberately avoids hierarchies or the highlighting of individual instrumental characteristics. Instead, multiple timbres merge into hybrid colours.

A similar approach can be found in **Landscape** for vocal ensemble. Although the piece begins with a solo mezzo-soprano passage, the soprano soon enters almost imperceptibly, followed shortly by the remaining voices. The performers—the ensemble EXAUDI—often describe themselves as a group of soloists rather than a choir. Nevertheless, they are exceptionally skilled at blending their voices into a unified overall sound.

"crooked air"

SLOW

8va ————— longer? ————— 8va —————

Handwritten musical notation for a vocal line. It consists of three phrases of notes, each marked with '8va'. The first phrase has five notes, the second has six notes with a 'longer?' annotation above it, and the third has four notes. There are some additional notes and symbols below the main line.

- brittle?
- ping-pong - sensing the orchestral space

chords keep in same tempo

4

8va ————— 8va ————— 8va ————— 8va —————

Handwritten musical notation for a vocal line, similar to the first one, with four phrases of notes, each marked with '8va'. The notes are more widely spaced than in the first example.

Main musical score with multiple staves. The top staff is a vocal line with notes and slurs. Below it are several piano accompaniment staves. The score includes various musical notations such as time signatures (3/4, 4/4, 7/8, 4/4), dynamics (ppp, p), and articulation marks. There are also some handwritten annotations and a large shaded area covering the middle part of the score.

Handwritten musical score for a piano piece, consisting of six staves. The score is divided into two systems of three staves each. The first system includes the following elements:

- Staff 1 (Melody):** Starts with a treble clef and a key signature of one flat (B-flat). Time signatures change from 4/4 to 4/2, then 3/4, 2/4, 4/4, 3/4, and finally 4/4. Dynamics include *F*, *mp*, *pp*, *mp*, *pp*, and *mp*. There are several slurs and accents.
- Staff 2 (Inner Voice):** Features a treble clef and a key signature of one flat. It contains a melodic line with slurs and accents, and some notes marked with a circled 'o'.
- Staff 3 (Inner Voice):** Features a treble clef and a key signature of one flat. It contains a melodic line with slurs and accents, and some notes marked with a circled 'o'.
- Staff 4 (Inner Voice):** Features a treble clef and a key signature of one flat. It contains a melodic line with slurs and accents, and some notes marked with a circled 'o'.
- Staff 5 (Inner Voice):** Features a treble clef and a key signature of one flat. It contains a melodic line with slurs and accents, and some notes marked with a circled 'o'.
- Staff 6 (Bass Line):** Features a bass clef and a key signature of one flat. It contains a simple bass line with notes marked with a circled 'o'.

Continuation of the handwritten musical score, consisting of two systems of two staves each. The second system includes the following elements:

- Staff 7 (Melody):** Starts with a treble clef and a key signature of one flat. Time signatures include 2/4, 3/4, 2/4, 3/4, and 2/4. Dynamics include *pp*, *mp*, *pp*, *mp*, and *pp*. There are several slurs and accents.
- Staff 8 (Inner Voice):** Features a treble clef and a key signature of one flat. It contains a melodic line with slurs and accents, and some notes marked with a circled 'o'.

In this work as well, Pinnock draws on literary sources, inspired by Louise Glück's five-part poem *Landscape*, although it is only faintly echoed. Here, too, the vocal parts follow the traces of individual phonemes and vowel sounds. Complete words or sentences do not appear. Rather than presenting immediately graspable semantics, the music offers a skeletal, cryptic sense of meaning. "Only at the very end," Pinnock says, "does a complete sentence emerge: *How do we stand at ruins?* That line comes from a wonderful essay by Sofia Samatar, which—together with Louise Glück's poem—captures the theme of loss very powerfully for me. It's about how we deal with loss. And at the end of the piece, that question remains open—because often it cannot be answered."

But it can be asked. And in Naomi Pinnock's music, that is enough. Her compositions do not push toward conclusions or prescribe interpretations. They radiate a fundamental pensiveness—a reflective, inward quality that would have no place in a blockbuster-style work driven by narrative arcs, climaxes, and dramatic turns. Just as Pinnock enters into an inner dialogue with her literary and visual inspirations, she leaves space in her music for listeners to engage in dialogue with the sounds themselves. Her music does not preach; it invites. It asks us to listen—and to participate through introspection, association, and imagination.

orchestral space

am,

A handwritten musical score on a five-line staff. The notation consists of two staves of notes, with various accidentals (sharps, flats, naturals) and dynamic markings (>). The notes are grouped into measures. There are several vertical lines of color (orange, pink, yellow, blue, green) drawn below the staff, corresponding to specific notes. A large, light-colored scribble is present in the middle of the staff. Above the staff, there are some handwritten symbols, including a 'T' and a 'T' with a vertical line. A circled note with an upward-pointing arrow is also present. The overall appearance is that of a working draft or a study score.

is

all

' 3 3 3 4 '



## Naomi Pinnock

Naomi Pinnock was born in West Yorkshire (UK) in 1979. She studied composition with Wolfgang Rihm at the Hochschule für Musik Karlsruhe, Harrison Birtwistle at King's College London, and with Brian Elias at the Royal Academy of Music in London. She has collaborated with groups such as the BBC Scottish Symphony Orchestra, SWR Symphony Orchestra, Quatuor Bozzini, Ensemble Adapter, Collegium Novum Zürich, Arditti Quartet, London Sinfonietta, Neue Vocalsolisten Stuttgart, Schola Heidelberg, and Kammerensemble Neue Musik Berlin and with soloists including Juliet Fraser, Frode Haltli, Omar Ebrahim, and Gareth Davis. Her work has been performed at various international music festivals such as Huddersfield Contemporary Music Festival, Tectonics Glasgow, Klangspuren, ACHT BRÜCKEN, Ultraschall Berlin, Archipel Festival Geneva, Wittener Tage für neue Kammermusik, ECLAT Festival Stuttgart, rainy days Luxembourg, Festival Musica Strasbourg, Warsaw Autumn, and the Donaueschinger Musiktage.

*shifting drifting sifting*

outside  
action  
reaction

environment  
↓  
personal.



## Riot Ensemble

Winner of the Ernst von Siemens Ensemble Prize, Riot Ensemble is an internationally renowned group dedicated to the creation, exploration and presentation of contemporary works and new music yet to be discovered. The members of Riot are some of the top European soloists in new music, and with Riot they work as performers, curators, commissioners, and collaborators, creating and producing a diverse array of projects. Based in the UK, Riot is particularly active in bringing emerging international voices to the British new music scene and since 2012 has given over 350 world and UK premieres by composers from more than thirty-five countries. Their annual call for scores repeatedly receives more than 500 submissions, and over the past ten years has resulted in 25 commissions. Riot enjoys close working relationships with some of the most important composers of our time, including Liza Lim, Clara Iannotta, Chaya Czernowin, Ann Cleare, and Georg Friedrich Haas whose evening length piece *Solstices* was commissioned by Riot. Riot performs regularly at celebrated venues and festivals in the UK such as Wigmore Hall and Huddersfield Contemporary Music Festival as well as abroad, including Klangspuren Schwaz, Darmstädter Ferienkurse, Dark Music Days, Tampere Biennale, Nordic Music Days, November Music, Warsaw Autumn, Arctic Arts, and Distat Terra.

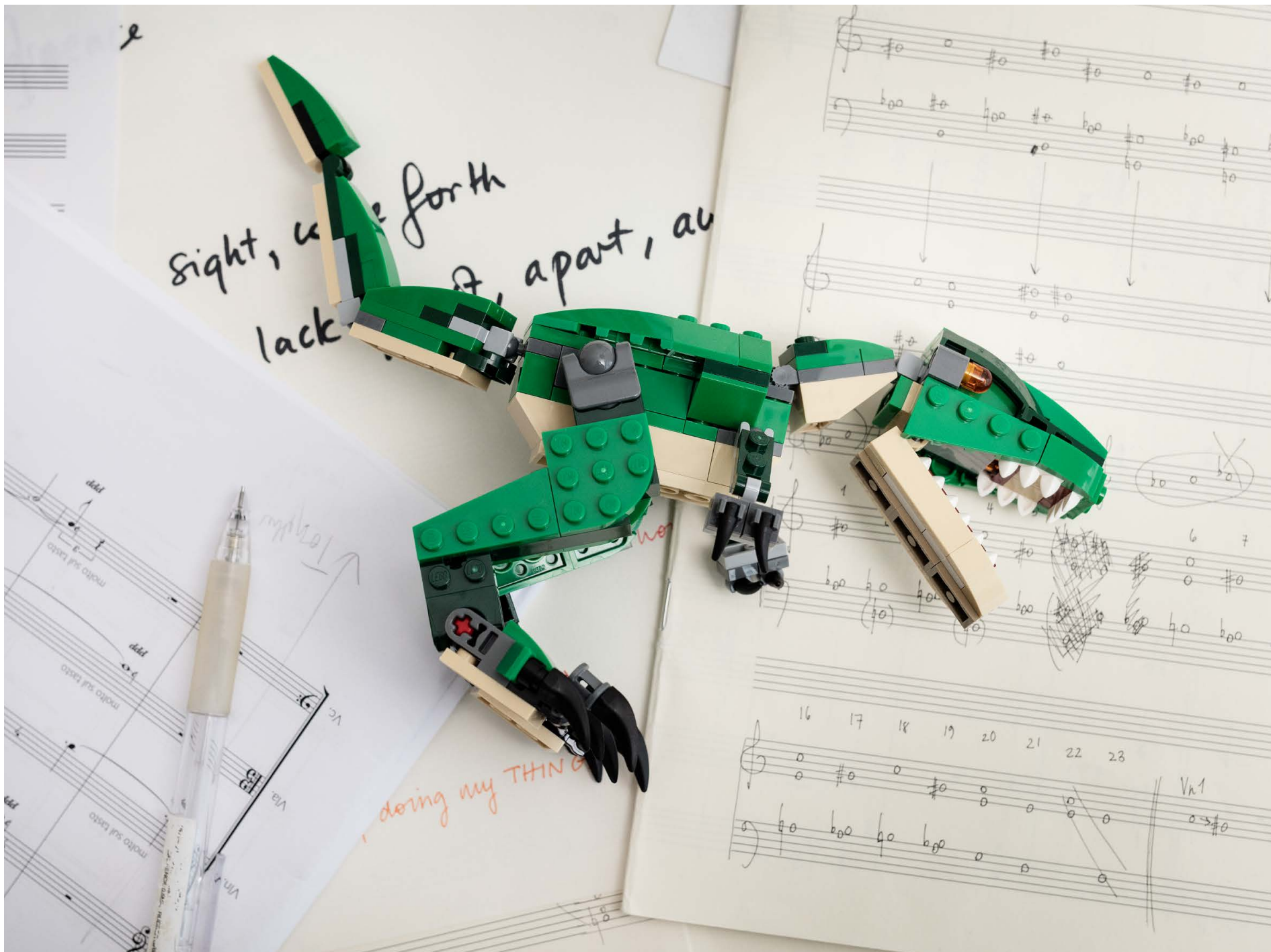
## **EXAUDI Vocal Ensemble**

EXAUDI is one of the world's leading vocal ensembles for new music. Formed in 2002 and comprising some of the UK's top ensemble singers and new music soloists, EXAUDI has collaborated with hundreds of composers, from today's leading figures to tomorrow's stars, evolving a unique and expanding repertoire that has blazed new trails in contemporary vocal composition. EXAUDI's special affinity is for the radical edges of music both new and old, whether mind-bending medieval rhythm, Renaissance or 21st-century microtonality or experimental aesthetics, championing composers as diverse as Cassandra Miller, Michael Finnissy, Jürg Frey, Catherine Lamb, Evan Johnson, and Naomi Pinnock. A strong feature of its programming is the mixing of early and new music in imaginative and arresting combinations: new female perspectives on Gesualdo and the Italian madrigal, or James Weeks' reimagining of Arcadelt in *Book of Flames and Shadows* (Winter & Winter, 2022).



need to change some notes! No<sup>2</sup>. yes!

YES !



sight,  $\frac{w}{e}$  forth  
lack  $\frac{f}{t}$ , apart, au

doing my THING

## **Juliet Fraser**

Born in 1980, soprano Juliet Fraser specialises in the edges of contemporary classical music. Internationally recognised as a committed interpreter of new music, she regularly appears as a guest soloist with ensembles such as Musikfabrik, Klangforum Wien, Ensemble Modern, Remix, Talea, and Quatuor Bozzini, and as a duo with pianist Mark Knoop. Juliet is an active commissioner of new repertoire and has worked particularly closely with composers Laurence Crane, Pascale Criton, Catherine Lamb, Cassandra Miller, and Rebecca Saunders. Juliet is artistic director of the eavesdropping festival in London and programme director of VOICEBOX, a new initiative for singers specialising in contemporary vocal performance. Her essays have been published by Sounds Now, Glissando, MaerzMusik, TEMPO and Wolke. In 2023, she was awarded an honorary Doctorate of Music by the University of Southampton.

## **Quatuor Bozzini**

Quatuor Bozzini is a Canadian string quartet founded in 1999 in Montréal, Quebec, renowned for its advocacy of new, experimental, and classical music through innovative performances, commissions, and interdisciplinary collaborations. Comprising violinists Clemens Merkel and Alissa Cheung, violist Stéphanie Bozzini, and cellist Isabelle Bozzini, the ensemble has premiered approximately 500 works and cultivated a diverse repertoire that emphasizes risk-taking and artistic experimentation, often venturing beyond traditional boundaries to incorporate elements of video, theater, and dance. Since its inception, Quatuor Bozzini has established itself as a pivotal force in Montréal's music scene, fostering collaborations with composers worldwide. Their collective vision has earned international acclaim, including the 2018 Opus Prize for Artist of the Year and a finalist position in the 2012 Grand Prix du Conseil des arts de Montréal, alongside broadcasts on networks like CBC Radio, BBC, and Österreichischen Rundfunk. The group's recordings and concerts, highlighted in prestigious publications, underscore its role in expanding the string quartet medium, with a focus on contemporary commissions that reflect its open, artist-led ethos. Celebrating its 25th anniversary in 2024, Quatuor Bozzini continues to drive innovation, remaining an original voice in experimental music while honoring classical traditions.

## WDR Sinfonieorchester

The WDR Sinfonieorchester is one of the leading orchestras in Germany. Despite its international reputation, it also has a strong local presence, with the renowned Kölner Philharmonie concert hall as its home venue. It also performs in major halls throughout Germany and Europe such as the Elbphilharmonie Hamburg or the Concertgebouw Amsterdam, at festivals such as the BBC Proms, Romania's George Enescu Festival or the Schleswig-Holstein Music Festival, as well as during regular tours throughout Asia and Europe. Award-winning CD productions, winning i.e. the Annual Prize of the German Record Critics or the International Classical Music Award, complement the ensemble's portfolio.

Since 2019, the orchestra has been under the baton of Cristian Măcelaru, following the footsteps of important predecessors including Christoph von Dohnányi, Gary Bertini, Semyon Bychkov and Jukka-Pekka Saraste. Designated principal conductor of the WDR Symphony Orchestra is the French conductor Marie Jacquot, who will take on this role in the 2026–27 season.

In addition to cultivating the symphonic repertoire, the WDR Symphony Orchestra is particularly committed to performing contemporary music. Since the 1950s, the orchestra has been writing music history with its concert series "Musik der Zeit" (Music of Our Times). With over 750 world premieres to its credit, it is one of the world's most important commissioners of contemporary compositions.

The WDR Symphony Orchestra is also committed to making classical music accessible to a broad public. Most of its concerts are available digitally via live stream and on demand and are accompanied by additional digital content; reaching over 30 million video views annually. The orchestra can also be seen regularly on the traditional media of radio and TV. WDR Symphony Orchestra is strongly involved in education projects and inspires young listeners for example with the bestselling "Konzert mit der Maus", Germany's most popular children's TV character. It also aims to offer adults an introduction to the world of classical music with the "WDR Happy Hour" and casual lunch concerts.

## **Manuel Nawri**

Manuel Nawri was born in Überlingen in 1974. He studied in Freiburg and Odessa, was a scholarship holder at the International Ensemble Modern Academy and a conducting fellow at the Tanglewood Music Festival. He worked as an assistant to Péter Eötvös, Susanna Mälkki, and Stefan Asbury. He also collaborates with Deutsches Symphonie-Orchester Berlin, Essen Philharmonic Orchestra, Ensemble Modern, Ensemble Musikfabrik, Kammerensemble Neue Musik Berlin, ensemble mosaik, Österreichisches Ensemble für Neue Musik, ELISION Ensemble, basel sinfonietta, the Bochum Symphony Orchestra and the Brandenburg Symphony Orchestra. Manuel Nawri has been a guest at festivals such as the Salzburg Biennale, Lucerne Festival, Warsaw Autumn, Festival d'Automne à Paris, Israel Festival, Melbourne International Arts Festival and Chekhov Festival Moscow, as well as in Bergen, Reykjavík, Shanghai, Hong Kong, Beijing, Seoul, Tallinn and Brisbane. He has also worked with directors such as Frank Castorf and Barrie Kosky on opera productions in Frankfurt, Berlin, Brisbane, Melbourne, Paris, Moscow, Hong Kong, and Basel. He has conducted radio recordings for major German broadcasters, as well as in Austria, Switzerland, France, Korea, Australia and the USA. From 2008 to 2010, Manuel Nawri was artistic director of Klangzeitort, the Institute for New Music at the Hanns Eisler Academy of Music Berlin and the Berlin University of the Arts. He has also taught master classes in Seoul, Tel Aviv, Novosibirsk, Hong Kong, and Beijing.

Soprano line in draft. III

change

longer rest

how does it fit with the movements?

4-5 iterations.

sketch out trajectory the continues doc then V, to

## Imprint

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 PROSPERO

*I am, I am (2019)*  
for soprano and string quartet

Juliet Fraser, soprano

Quatuor Bozzini

Clemens Merkel, violin  
Alissa Cheung, violin  
Stéphanie Bozzini, viola  
Isabelle Bozzini, violoncello

Recording: SWR Funkstudio Stuttgart – September 25th, 2025  
Sound engineer: Stefanos Ioannou  
Production: Martina Seeber  
Co-production with Südwestrundfunk

*Landscape* (2022)  
for vocal ensemble

EXAUDI Vocal Ensemble

Emma Tring, soprano  
Lucy Goddard, mezzo-soprano  
Tom Williams, countertenor  
David de Winter, tenor  
Michael Hickman, baritone  
Tom Lowen, bass

Conductor: James Weeks  
Recording: Perry Vale Studios, London – July 19th, 2025  
Sound engineer: Nick Moroz  
Production: Ernst von Siemens Music Foundation with EXAUDI Vocal Ensemble

*(it looks like someone lived there)* (2022)  
for ensemble with soprano

Riot Ensemble

Taylor MacLennan, flute  
Beñat Erro Díez, clarinet  
Craig Apps, percussion  
Mandhira de Saram, violin  
Stephen Upshaw, viola  
Colin Alexander, violoncello  
Sarah Dacey, voice

Conductor: George Barton  
Recording: Masterchord Studio, London – September 7th, 2025  
Sound engineer: Aaron Holloway-Nahum  
Production: Ernst von Siemens Music Foundation with Riot Ensemble



*The field is woven* (2018)  
for orchestra

WDR Symphony Orchestra

Conductor: Manuel Nawri  
Recording: WDR Funkhaus Cologne – January 21st, 2023 (live recording)  
Executive Producer: Patrick Hahn  
Recording Producer: Sebastian Stein  
Recording Engineer: Andreas Gernemann-Paulsen  
Sound Technician: Thomas Kupilas  
Recording Assistant: Klaus Niegsch

A production of the Westdeutsche Rundfunk, Cologne.  
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The image is a complex musical score visualization overlaid on a photograph of two women in a blue tufted booth. The notation is primarily in red ink, with some white text and lines.

- Top Section:** Features rhythmic patterns and time signatures. On the left, there's a "slow" section with a "crooked air" instruction and a treble clef staff. The notation includes notes, rests, and vertical lines indicating timing. Time signatures shown include 3/4 and 4/4.
- Middle Section:** Contains performance instructions and dynamic markings. Phrases like "longer?", "clarinet + also", and "improvisation" are written. Dynamic markings include *ppp*, *p*, and *pp*. There are also notes like [a], [e], [e], and [m].
- Bottom Section:** Shows further rhythmic notation and time signatures, including 4/4, (4/4), 3/4, and 4/4 *ppp*.
- Visual Elements:** The background shows two women. The woman on the left is looking towards the right. The woman on the right is sitting at a table, writing in a notebook. The booth has blue tufted upholstery.

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*dissolving.*