

# Joe Bates, Composer & Curator

## Skills

<b>Composition</b>	Experience composing and arranging for a large variety of groups, from chamber and solo works to orchestras, rock bands and choirs.
<b>Electronics</b>	Deep familiarity with Sibelius, Dorico, Logic Pro, Mainstage, Ableton Live, Cue Lab and a wide range of synthesisers and recording equipment. Some skill coding with Max/MSP, and with basic graphic and video editing packages.
<b>Orchestration</b>	Detailed knowledge of acoustic and electronic instrumental techniques, extended techniques, and the limitations of instruments, borne from close collaboration with players.
<b>Curation</b>	Ten years' experience programming and researching varied music and art, from 12th-century chant to contemporary classical to East Asian trap.
<b>Performance</b>	Extensive performance experience in bands, as a solo electronic artist, and realising live electronics with instrumental ensembles.
<b>Collaboration</b>	I have led collaborations with directors, artists, poets, librettists, DJs and choreographers.

## Experience

### Freelance Composer

2014-present

I have worked professionally as a composer since graduating from my undergraduate. I have a broad range of experience writing concert music across a range of mediums.

I was among the London Symphony Orchestra's Panufnik Composers, working closely with players in workshops and writing a work for full orchestra for the LSO. This built on my experience arranging works for large ensemble for my music night, Filthy Lucre.

Throughout 2020, I worked with the National Youth Choirs of Great Britain, producing new works for choir. This came out of my successful collaboration with Sansara Choir, writing a large-scale work for choir and electronics that was premiered at the Barbican's Sound Unbound festival. When writing vocal music, I often work as my own lyricist, building a facility in word setting and writing.

Most of my work has been for chamber ensemble or soloist. I have enjoyed close collaborations with top professional groups such as the Riot Ensemble, and soloists such as cellist Zoe Martlew and guitarist Sam Cave.

Much of my work has involved electronics. I self-produced an electronic EP, Flim Flam, which I recorded, mixed, mastered, and released in 2019. This project involved overseeing all aspects of the release, from graphic design to live performance. I have often combined live electronics with acoustic instruments, as in my commission for the Riot Ensemble in 2021 or my work with choir and electronics. Many of the recordings of my work have been engineered and mixed by me in my home studio.

I have also worked producing music for theatre, creating both live and pre-recorded tracks. Recent credits include an original soundtrack for multi-tracked solo viola for the live-streamed play *How To Go Outside*.

### Artistic Director & Founder of Filthy Lucre Music

2011-present

Filthy Lucre is a music night that presents avant-garde music from a wide range of genres in informal settings. I founded the organisation in 2011; it is now a registered charity. I have produced thirteen events at venues including Shapes, Somerset House and the Bussey Building. They have generated a large following and been critically acclaimed by Amati Magazine amongst others.

I curate, commission, and produce works. I have commissioned emerging composers such as Emma-Jean Thackray and CHAINES, collaborated with a choreographer, film-maker and spoken-word artists, and produced electronic installations.

The nights have featured 35 of my own covers of popular music, including arrangements of Tom Waits for string quartet, and pieces for singers and electronics with video.

We have built a professional orchestra and worked with prominent soloists such as Loré Lixenberg. We have performed core contemporary works, such as Crumb's Black Angels, alongside those unjustly neglected. I also

ran We Break Strings, a listings site that covers alternative contemporary music in London, giving me a good overview of new work.

I have taken the lead in fundraising and in much of the administrative work of running the organization, including managing its accounts and its publicity.

### **Grant writer & editor**

**2014-present**

I have written and edited funding applications for individuals and organisations, building on my experience doing so for Filthy Lucre. Clients include University of York Music Press and Gestalt Opera.

### **Keyboardist & MD**

**2010-2016**

I perform my own works as a solo electronic artist. Previously I have performed, toured and collaborated on songwriting with indie pop band Everywhere (2016) and with the popular drag band, Denim (2010-2014).

## **Education**

### **Composition PhD, University of York**

**2020-present**

I am studying for a three-year PhD with composer Martin Suckling, fully funded by AHRC. It is a practice PhD, in which I experiment with writing using innovative tuning systems.

### **Private Study**

**2018-present**

I have studied composition privately with Christian Mason since 2018.

### **Musicology MA, Kings College London (Distinction)**

**2014-2016**

Specialising in music history and analysis; subjects vary from classical repertoire to contemporary music to hip hop. I got distinction in all modules, including a 78/100 in my analysis of Szymanowski's Third Symphony. My thesis was on the application of the word 'classical' to contemporary music and the implications this carries for the practice and its reception, with case studies on Bang On A Can and the Kronos Quartet.

### **Music BA, University of Cambridge (2.i)**

**2010-2013**

Senior Exhibition for academic excellence and the Sir Rudolph Peters Prize for music.

I studied musicology, with a focus on 20th-century classical music, the musicology of pop music and analysis. I studied composition with Robin Holloway, achieving a First for my composition portfolio.

## **Selected Performances & Awards**

- Riot Ensemble** I wrote a new ensemble work for workshop, and a solo work as part of the Zeitgeist commissions, which was premiered on Radio 3 and premiered at Kings Place in 2022.
- NYCGB** As part of the National Youth Choirs' Young Composers Scheme I had work released on NMC Records, and published with Stainer & Bell and in Choir & Organ magazine.
- Psappa** I wrote a five-minute piece for accordionist Miloš Milivojević. It was filmed and released in 2020 as part of their "composing for" scheme.
- LSO** I was selected for the London Symphony Orchestra's Panufnik scheme in the years 2019-20, which culminated in the performance of Muted the Night at a workshop in Spring 2021. In 2022, I was commissioned to write a 20-minute work for mixed quartet.
- Sansara Choir** I curated a concert with Sansara Choir for the Barbican's 2019 Sound Unbound festival. I wrote a new work, Ceasing, and performed live electronics.
- Occupy the Pianos** As part of Rolf Hind's 2018 festival at St. John's, Smith Square, I organised a concert and wrote a new work for Horatiu Radulescu's Sound Icons and cellist Zoe Martlew.
- MATA Festival** A Noise So Loud was selected for performance by Liminar Ensemble in New York, 2018. New York Classical Review described it as 'made with brilliant material, [whose] result was utterly uncanny,' while I Care If You Listen described it as 'unsettling[...] creating a world that seemed familiar yet was ultimately quite foreign.'

## **Contact**

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## Selected Works

### Large Ensemble

*Muted the Night* (2019) 4' Symphony orchestra

### Small Ensemble

*Straight Line Through A Landscape* (2022) 20' Fl. (db. A. Fl.), Cl. (db. B.Cl.), cello, perc Perc.: 2 ten. Dr., 4 siphoned demijohns

*Two Animals* (2021) 5' Open score in six parts

*Nocturne* (2021) 6' Pno., db., perc., live elec.

*Lain Lines* (2020) 4' String quartet

*Us Alone* (2018) 20' 2 sound icons, cello Available for vc. & electronics

*Hildegard* (2018) 10' 3 synthesisers, soprano Available for sop. & electronics

*A Noise So Loud* (2017) 16' Kbd., Vln., Vla., Vc. Mvmnt I (7') is excerptible

### Solo

*Odd Coils* (2022) 10' Solo guitar Four excerptible movements

*Street through a Window* (2020) 14' Solo harp Four excerptible movements

*Sparrow* (2020) 9' Solo double bass

*Two Animals* (2020) 5' Solo accordion

*Flim Flam* (2018) 30' Solo electronics

*Slow Hills* (2013) 5' Piano

*The Internal Glow of Electric Hearts* (2010) 5' Voice, electronics text by Filippo Marinetti

### Vocal

*The Hazelnut* (2020) 5' SATB text by Julian of Norwich

*Some Parts of Us* (2020) 5' SATB (in eight parts) text by Joe Bates

*Now Is A Long Time* (2020) 6' SATB (in eight parts) text by Joe Bates

*Cataracts* (2019) 4' Soprano, piano texts adapted by Joe Bates

*Ceasing* (2019) 16' SATB (in eight parts), live electronics text by Joe Bates

### Discography

*The Hazelnut* (2021) NYCGB Records Single

*Young Composers Scheme, Vol. 2* (2021) NMC Records One piece on a compilation disc

*Flim Flam* (2018) Self-released EP