Joe Bates – Artist Biographies

## First Person – Website

I am a composer and curator making music at the edge of genres. My first musical love was for the orchestral classics of the Twentieth Century; I spent my teenage years aping Bartók and Ligeti (I even have a Bartók tattoo). At university, I became involved in rock and pop, playing in a drag band and running a mixed-genre music night, Filthy Lucre.

My music is born in the collision of these influences, embracing both orchestral music and synth-heavy electronics. I write for myself, as a solo electronic performer, and for others, using classical notation. My music is inspired by composers from Kaija Saariaho to Giacinto Scelsi, songwriters like Fiona Apple and D’Angelo, writers like Ursula Le Guin and Derek Parfait, and artists like Hilma Af Klint and Abu Al-Hasan.

My music blends the riffs and harmonies of rock with structures and instrumentation drawn from contemporary classical music. It combines intense, still riffs and drifting synth sounds with notes that fall through the gaps of the traditional Western scale.

My recent recordings include my EP, Flim Flam, and a video of my work for choir and electronics, Ceasing. Upcoming projects include work with accordionist Milos Milojevic, with the Riot Ensemble, and with the National Youth Choirs of Great Britain. You can follow this work on my website, [joebates.co.uk](http://joebates.co.uk).

## Third Person – Programmes

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## First person – Industry-centric – 2000 Characters

I am a composer and curator whose work has been programmed in established festivals (MATA, Occupy the Pianos, Sound Unbound) and by independent music nights. I have been accepted onto major composition schemes (LSO Panufnik, National Youth Choir Young Composers, Psappha “Composing For”, Riot Ensemble Zeitgeist Commissions). My work explores microtonality, the boundaries between genres, and the collision of the acoustic and the digital, combining classical performance conventions with electronic ones. It has been described as ‘made with brilliant material,’ whose ‘result was utterly uncanny.’ (New York Classical Review)

I perform my music as an electronic artist. My EP, Flim Flam, was premiered at Artificial Hells in June 2019, and described by composer Dominic Murcott as “quirky and floating somewhere between classical music and electronica.” In August 2019 a severe accident prevented performances, though I was accepted onto the NYCGB and Psappha schemes. As this hiatus came to an end, the coronavirus crisis happened, creating a long period in between performances.

I co-founded Filthy Lucre in 2011. Filthy Lucre puts on events that move from concert to gig to club night. Tied together by artistic concepts, such as cultic rituals and urban sprawl, the events are not determined by genre constraints but by a cohesive artistic vision. Alongside ambitious contemporary music by figures from Scott Walker to Fausto Romitelli, Filthy Lucre has performed more than of my 30 arrangements and covers, for forces from string quartet to chamber orchestra.

I studied with Robin Holloway at the University of Cambridge, then for a Masters in Musicology at Kings College London. I study independently with Christian Mason and with Martin Suckling, as part of a doctoral course at the University of York.

I am an experienced music teacher with ten years of teaching experience. I teach students from young children to adults and have experience with SEN students.

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