Joe Bates – Artist Biographies

# First person – programmes (200 words)

My music combines hazy, drifting melodies with a novel harmonic language to create a detached but intense sound world. I create new tunings and tonalities organised by the familiar rhetorics of classical counterpoint and electronic dance music. To writer Tim Rutherford-Johnson, this evokes ‘the court music of a short-lived empire.’

My first musical love was for the orchestral classics of the Twentieth Century; I spent my teenage years aping Bartók. At university, I became involved in drag and pop and founded a mixed-genre music night, Filthy Lucre. Recently, I have been researching novel tuning systems, trying to think how one might make strange chords sound like home.

My music is born in the collision of these influences, embracing orchestral music, vocal 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 recent recordings include a release on the label October House, *Us Alone*, with cellist Séverine Ballon. You can follow my work on my website, [joebates.co.uk](http://joebates.co.uk).

# Third person – programmes (200 words)

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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). My work explores microtonality, the boundaries between genres, and the collision of the acoustic and the digital, combining classical and electronic performance conventions. It has been described as ‘made with brilliant material, [whose] result was utterly uncanny.’ (New York Classical Review) I have had work published by Choir and Organ Magazine and released on NMC Records.

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.’

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.

# Third person – industry-centric (2000 characters)

Joe Bates is a composer and curator making music at the edge of genres. His work has been programmed as part of established festivals (MATA, Occupy the Pianos, Sound Unbound) and at independent music nights. He has taken part in major composition schemes (London Symphony Orchestra Panufnik Scheme, National Youth Choir Young Composers Scheme, Psappha “Composing For”, Riot Ensemble Zeitgeist). His work explores microtonality, the boundaries between genres, and the collision the acoustic and the digital, combining classical and electronic performance conventions. It has been described as ‘made with brilliant material, [whose] result was utterly uncanny.’ (New York Classical Review) He has had work published by Choir and Organ Magazine and released on NMC Records.

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Joe studied with Robin Holloway at the University of Cambridge, then for a Masters in Musicology at Kings College London. He now studies independently with composer Christian Mason and has begun studies with Martin Suckling, pursuing a doctorate at the University of York.