**Heather Roche and Pierre Alexandre Tremblay**
***like light through ice***

City St George's, University of London

20th October 2026, 7pm

Programme

**Pierre Alexandre Tremblay, *like light through ice***
for contrabass clarinet and electronics

**Amber Priestley, *K. 581 (but not quite his way)***
for clarinet and video

**Eden Lonsdale, *Murky Windows and Cloudy Horizons***
for bass clarinet and tape

**Pierre Alexandre Tremblay, *Tentatives d'immobilité***
fixed media electronics

**Pierre Alexandre Tremblay, *like light through ice***

When writing about William H. Gass' novel, *Omensetter's Luck*, David Foster Wallace described it as "bleak but gorgeous, like light through ice". This poetic image stayed with me, as I was musing on music's blurry yet expressive power in our post-truth world. Looking through ice, listening to sounds: many veils triggering the imagination. Thanks to Heather for her generosity, to CIRMMT for some quality studio time, and for the Conservatorio della Svizzera italiana for the general support.

**Amber Priestley, *K. 581 (but not quite his way)***

Composer Scott McLaughlin thought my work might elide with his new project *The Garden of Forking Paths*; he wrote music for the clarinet as if it were an ecology, drawing up a map from its sound that encompasses air, wood, and reed. It is, environmentally, an open world instrument, containing over 300,000 possible fingerings, traversable as different paths for different players.

I decided to take this as an invitation for me to use one of my favourite pieces by Luke Nickel where he suggests that we can reorganise music. I did that, but rather than having Heather play the organised Mozart, I had her play what I had classified as junk. Don't ask me what the criteria was for this!

**Eden Lonsdale*, Murky Windows and Cloudy Horizons***

*Murky Windows and Cloudy Horizons* attempts to draw the listener into the rich timbral world of the clarinet. In preparing for this piece, I became obsessed with the minutiae that make up the character of the instrument’s sound - its unique harmonic spectrum, the grain of its surface and above all its ability to cross the thresholds between tone, noise and silence, inhabiting the moment where breath becomes music.

By allowing each of these elements to become a musical layer of their own and reassembling these layers in a self-enveloping soundscape, I wanted to compose an experience that zooms into this microcosm and creates an almost tactile relationship with the details that usually lie just beyond the horizon of what we can hear.

**Pierre Alexandre Tremblay, *Tentatives d'immobilité***

Happy humans in troubled times. A privilege, and a recurring source of angst and guilt, as most of my pieces betray. Moreover, I am saturated, like most people, by the incessant stream of stimuli: ads, social media, (curated) news of the unfair world, fascinating discoveries, and whatever else. It all resonates a little too much with the natural thunderstorm in my hyperactive head.

To cope, I attempt mindfulness. Actually, I do that more to truly enjoy my privileged life as it is: a rather difficult task. I therefore share here a sonic musing on the pleasure of contemplating the complex ebb and flow of the million things that fight for my attention, when I manage to weaken the grip of this frenzy on my angst, guilt and powerlessness, and just observe it with open curiosity.

**Biographies**

Referred to as "The Queen of Multiphonics" on BBC Radio 3, clarinettist **Heather Roche** appears regularly on concert stages around the world as a soloist and chamber musician. She plays with Apartment House, in a duo with accordionist Eva Zöllner and works regularly with other groups including Riot Ensemble and the LSO. Chamber music and close collaboration with composers are her jam. She has solo CDs on NMC and Métier, and records regularly for the Another Timbre label, currently appearing on over 35 albums. She is also the clarinet tutor for the Darmstadt Summer Course, and the creator of a new app for deep diving into the world of clarinet multiphonics: www.multiphonics.app www.heatherroche.net

**Pierre Alexandre Tremblay** (Montréal, 1975) is a composer and performer on bass guitar and electronic devices, in solo and group settings, between electroacoustic music, contemporary jazz, mixed music, and improvised music. He also worked in popular music, and enjoys creative coding. His music is available on empreintes DIGITALes. He was Professor of Composition and Improvisation at the University of Huddersfield (UK) from

2005, and in 2024, he joined the Conservatorio della Svizzera italiana (CH) as a research professor in composition.

**Amber Priestley**: Born in the shadow of the Sierra Nevada mountains, my practice is the design – by found or created objects - of work which can be translated across different ensembles, spaces and abilities through its materiality.I have been called a score-maker, as the physical process of making scores is central to my artistic practice; I am using my DIY aesthetic to disrupt — in a small way – the capitalist model of music-making.

I am currently at work with The Ruffians (Hestor Dart, Amy Kearsley and Miranda Ostler) where we are playing with the ideas of alternate universes within a found object from the cultural canon. Some collaborators have been:BBC SSO, Block4 Recorder Quartet, Claudia Molitor, Chris Clarke, CoMA, EXAUDI, Heather Roche, The House of Bedlam ,Kathryn Williams, Mira Benjamin, Musarc, New Music Ensemble (NME), Patricia Auchterlonie, Pete Furniss, The Royal Norwegian Navy Band.

**Eden Lonsdale** (*1996) is a British-German composer based in Berlin. He is fascinated by sound's ability to turn our perception of time almost into an experience of physical space - his pieces attempting to create sound worlds that the ear can move around and investigate freely. To him, the primary function of music is to inspire in the listener a sense of awe, mystery and spiritual curiosity toward the world we live in.

He has written concert music for and with soloists such as Alexandra Achillea, Anton Lukoszevieze, Heather Roche and Satoko Inoue as well as ensembles such as Apartment House, Riot Ensemble, Oerknal and Latvian Radio Choir. His music has been released on Another Timbre (*Clear and Hazy Moons*, 2023; *Dawnings*, 2024), Sawyer Editions (*ricercari for rainy days,* 2024) and Flung Records (*Clear and Stormy Horizons*, 2025).

Eden studied composition at the Guildhall School of Music in London with Malcolm Singer, Cassandra Miller and Julian Anderson as well as at the Kunstuniversität Graz with Klaus Lang.