

**Dr. Ludger Hofmann-Engl – CV (2011)**  
**London**  
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**Personal Information**

Born: 21st August 1964

Places of Residences: 1964 - 1966 Bamberg (Germany), 1966 - 1986 Erlangen (Germany), 1986 - 1990 Berlin (Germany), since 1991 London (UK)

**Education**

1976 - 1985 Gymnasium Fridericianum Erlangen (Humanistisches Gymnasium, High School). Private tuition in trumpet, guitar and piano.

1983 - 1985 Visiting student at the Meistersinger Konservatorium Nuremberg in composition with Ludwig Schilling alongside with studies in music history, analysis, aural training and viola.

1985 - 1986 Studies in music science, philosophy, physics, church music, singing and piano at the Friedrich-Alexander Universität Erlangen-Nuremberg aiming towards MA.

1986 - 1991 Transfer and studies in music science (with Carl Dahlhaus and Helga de la Motte-Haber), philosophy (with Günter Abel) and physics at the Technische Universität Berlin leading to MA (*A* in music science, *B* in philosophy and *B* in physics). Topic of MA thesis: Virtualität und Sonanz (cognitive study on pitch and pitch salience).

Final Qualification: Master of Arts in music science (main subject), physics and philosophy (secondary subjects).

1988 - 1991 Master pupil in piano with the pianist Elzbieta Sternlicht (Berlin).

In 1990 Attending Luigi Nono's lectures at the Musikhochschule Berlin.

1991 - 1993 Development and outline of research for PhD and first contacts

with various universities in the UK discussing supervision for research.

- 1993 - 1996 PhD research with N. Cook at the Department of Music at Southampton University. Theme: Melodic transformations and melodic similarity.
- 1996 - 2000 Transfer of research to Richard Parncutt and John Sloboda at the Department of Psychology at Keele University.
- 2000 - 2003 Transfer of research to Alan Marsden as external supervisor (Lancaster University). Title of thesis: Melodic Transformations and Similarity - a theoretical and empirical approach.
- 2003 Final qualification: PhD at the Department of Psychology, Keele University, UK
- 2007 -2008 NVQ2 in family support work through *nocn*
- 2009 NVQ2 supporting people with learning difficulties through *nocn*
- 2008 - 2010 Various courses in Safeguarding Children, First Aid, Food Hygiene, Health & Safety and Safe Handling Medicines

### **Professional positions and projects**

- 1988 - 1990 Coeditor of the music scientific journal *M 65+n* published by postgraduate students at the Music Department at the Technische Universität Berlin.
- 1990 - 1990 Assistant Lecturer (Tutor) at the Institute für Fachdidaktik Physik und Lehrerbildung (Institute of Education in Physics) at the Technische Universität Berlin.
- 1992 - 2006 Freelance tutor in piano, music theory, composition and occasionally in mathematics, psychology and German

- 1995 - 2000
- Chairperson of the Chameleon Group of Composers
- Fundraising and organisation of musical concerts and festivals
  - Organisation of music educational events
  - Commissioning of new compositions
- 2002
- Moderator of the panel: “What makes music similar” during ISMIR 2002, IRCAM Paris
- 2002 - 2006
- Head of Music at the Link Primary and Secondary Schools (special needs - mainly ASD)
- Design of curriculum
  - Classroom teaching
  - Administration of music department
- 2004
- Senior Research Officer (three months contract) at the Department of Psychology at Essex University comparing virtual pitch models
- Comparison of virtual pitch models
  - Presentation of results during ICMPC 2006, Bologna
- 2006
- Collaboration with the *Ensemble Rosario*. Argentina
- 2 performances as pianist
  - 1 first performance
  - 1 lecture
  - 1 composers workshop (canceled due to unforeseen circumstances)
- 2007 - 2009
- Volunteer family support worker for *Home Start*, Croydon
- Training as volunteer
  - Supporting 2 families
- 2008 - 2009
- Outreach Worker for the Rathbone Centre, London
- Supporting clients with learning difficulties within their local communities
- 2008 - 2011
- Development Worker for Croydon Family Groups
- Fund raising and budgeting
  - Line management of ca 20 staff
  - Supporting ca 100 families per year
  - Organisation of fun days in the park
  - Mobile music service
- 2008 - 2009
- The Mussorgsky Family Project
- 2010 - 2011
- Music talks to All

### **Sponsorships and commissions (selection)**

- 1995 - 2000                      Concerts in London: The Bliss Trust, the Britten-Pears Foundation, the Holst Foundation, the ICA, Fairfieldhalls and Croydon Council
- 1988                                *Konstellationen* (two clarinets and bassoon) commissioned by the Berliner Klarinettrio
- 1991                                *Two parts invention* (clarinet solo) by Hans Hartman, Berlin
- 1995                                *Five pieces for three reeds* (two oboes and bass oboe) commissioned by the ensemble *Three Reeds*
- 1999                                *Quasi una pasacaglia* (piano) commissioned by Chameleon Composers
- 1999                                Presentation of paper at VI Brazilian symposium of computer music at PUC, Rio de Janeiro supported by Keele University
- 2000                                *Zwillingsstudie* (violoncello solo) commissioned by Wolfgang Panhofer, Vienna
- 2001                                Presentation of paper at the *International Symposium on Music Information Retrieval 2* at Bloomington University supported by Keele University and Bloomington University
- 2002                                Penal Moderation *International Symposium on Music Information Retrieval 3* at IRCAM supported by IRCAM, Paris

### **Research interests (focus areas)**

Composition, Music theory, Modeling, Cognitive Psychology, Music Education, Early Years

### **Talks (selection)**

- 1987                                *Mathematische Musikwissenschaft*. Three lectures during a strike semester at the Music Department at the TU Berlin

- 1994 *Virtual Pitch and Consonance/dissonance*. Research Seminar at the Department of Music at Southampton University
- 1997 *Similarity of Melodic Fragments: Experiments and model*. Research Seminar at the Department of Psychology at Keele University
- 1997 *Similarity of Melodic Fragments*. Research Seminar at the Department of Psychology at the University of Texas at Dallas
- 1999 *Virtual Pitch and pitch salience in contemporary composing*. during the VI Brazilian Symposium on Computer Music at PUC Rio de Janeiro.
- 2001 *Towards a melodic similarity model*. Seminar at City University London (School of Informatics)
- 2002 *Melodies notated as atomic chains and some of its implications*. Seminar at King's College London (Department of Computer Science)
- 2004 *Virtual Pitch and Pitch Saliency - application to contemporary music*. Composers Seminar at the Royal College of Music London
- 2005 *About Abstract I*. University of West Florida (Department of Music), USA
- 2006 *The role of the composer in the contemporary society and Composers Seminar*. University of Rosario (Department of Music), Argentina
- 2008 *Virtual Pitch and the Classification of Chords in Minor and Major Keys*, ICMPC 10, Sapporo, Japan
- 2009 The Mussorgsky Family Project, Meryc 2009, Bolonga

**Publications (selection)**

- 1988 *Ligeti's Passacaglia ungherese — eine Analyse*. In: *M 65* (Berlin)
- 1989 *Grundzüge der Interval-Algebra*. In: *M 65+1* (Berlin)

- 1989 *Beiträge zur theoretischen Musikwissenschaft*. In: *M* 65+3 (Berlin)
- 1998 *Computational modeling of melodic similarity judgments - Two Experiments on Isochronous Melodic Fragments*. Parncutt, R., co-author. [www.chameleongroup.org.uk/research/](http://www.chameleongroup.org.uk/research/) - online publication
- 1999 *Virtual Pitch and pitch salience*. In: Proceedings of the VI Brazilian Symposium on Computer Music at PUC Rio de Janeiro
- 1999 *Review of: Melodic Similarity: Concepts, Procedures, and Applications* (W. B. Hewlett & E. Selfridge-Field, eds.). In Music Theory Online (MIT 1999), vol. 5.4
- 2000 *Toward a cognitive similarity model*. In: Proceedings of ISMIR 2001, Bloomington University, Indiana, USA
- 2001 *Rhythmic Similarity. A theoretical and empirical approach*. In: Proceedings ICMPC 2002, Sydney
- 2002 *Melodic Similarity - a conceptual framework*. In: Proceedings of the 2nd International Conference "Understanding and creating Music", Seconda Università degli Studi di Napoli
- 2003 *Virtual pitch and its application to contemporary harmony analysis*. [www.chameleongroup.org.uk/research/](http://www.chameleongroup.org.uk/research/) - online publication
- 2003 *Atomic Notation and Melodic Similarity*. In Proceedings of Computer Music Modeling and Retrieval, Université de Montpellier, France
- 2004 *Melodic Similarity - Providing a Cognitive Groundwork*. [www.chameleongroup.org.uk/research/](http://www.chameleongroup.org.uk/research/) - online publication
- 2005 *An Evaluation of melodic similarity models*. [www.chameleongroup.org.uk/research/](http://www.chameleongroup.org.uk/research/) - online publication
- 2006 *A probabilistic model on child abuse*. [www.chameleongroup.org.uk/research/](http://www.chameleongroup.org.uk/research/) - online publication

- 2006 *A comparison between the temporal and pattern approach to virtual pitch applied to the root detection of chords. In: Proceedings of ICMPC 9, Bologna, Italy*
- 2008 The Tristan Chord in Context - online publication
- 2009 *The Implementation of chronotonic similarity within an applet. In: Proceedings of Axmedis 2008, Florence, Italy*
- 2010 *Consonance/Dissonance - A historical Perspective. In: Proceedings of ICMPC 11, Settle, USA*

### **Posters**

- 2002 *Atomic chains and melodic similarity. During: ICMAI 2002, Edinburgh*
- 2003 *Virtual Pitch - its application to composition and analysis. Interactive Musicnetwork 2003, Leeds University*
- 2010 *Consonance/Dissonance - A historical Perspective In: Proceedings of ICMPC 11, Seattle, USA*
- 2011 *Music talks to All: Meryc 2011, Helsinki, Finland*

### **Peers-reviews**

- 2001 For: Computer Music Journal. Princeton University
- 2002 For: International symposium on information retrieval. IRCAM, Paris
- 2006 For: ISMIR 2006

### **Published Compositions**

- 2004 *Cyclone (piano solo). 13 pieces for piano students. Composers Library*

2005 *Zweite symphonische Arbeit* (large Orchestra, facsimile). Two movements for large orchestra. Composers Library

**Performances as pianist  
(selection)**

1985 *Klaviersonate No. 3* by the composer at *The Meistersinger-Konservatorium* (Nuremberg).

1986 *Essenzen* for harpsichord by the composer at *Das offene Atelier* (Erlangen). Reviewed by *Erlanger Nachrichten*.

1987 At *Das scheinbar kleinstes Theater* (Berlin) including Bach's 2 part inventions and *Klaviersonate No. 2* by the composer. Reviewed by the *Berliner Volksblatt*.

1989 At the *Das Atelier International Kunst* (Berlin) including compositions from Bartok's *Microcosmos*, Bach's *The Art of the Fugue* and the *Klaviersonate No. 3* by the composer

1990 At *Die Berliner Kabarett Anstalt* (Berlin) including music by Witowlod Szalonek, Dietrich Erdmann, Henrich Feld, Bela Bartok and by the composer.

1993 At *The British Music Information Center* (London) including music by Britten, Webern, Hellawell and by the composer.

1994 At *Die Berliner Kabarett Anstalt* (Berlin) including music by Bach, Hindemith, Webern, Bartok and *Klaviersonate No. 5* (by the composer). Previewed by *Die Tageszeitung*.

1994 At *Turner Sims Concert Hall* (Southampton) including music by Schumann (*Kinderszenen*), Bach, Lutoslawski, Ligeti (invention) and by the composer.

1996 At *Braithwaite Hall* (London) including music by Gesualdo, Rameau, Bach, Ligeti, Seter and by the composer. Preview in the *Croydon Advertiser*.

1996 At *Die Alte Schmiede* (Vienna) including music by Bach, Lutoslawski, Ligeti, Van de Vate and by the composer.

- 1997 At *Die Berliner Kabarett Anstalt* (Berlin) including music by Bartok (Esquisses), Van de Vate and by the composer.
- 1999 At the *Braithwaite Hall* (London) including the premiere of *Quasi una Passacaglia* by the composer. Reviewed by the Croydon Advertiser.
- 2000 At *Unitarian Church Croydon* (London) including *Klaviersonate in drei Sätzen No. 2* by the composer. Reviewed by the Croydon Advertiser
- 2003 At *Unitarian Church Croydon* (London) including three Waltzes and one Fantasia by the composer, Mozart and Chopin. Reviewed by croyweb.co.uk
- 2006 At the University of Rosario (Argentina) two concerts including Moussorgsky's *Pictures at an Exhibition* and the premiere of *Klangfarbenmusik* by the composer
- 2007 The Warehouse London including music by Bach, Bartok, Chopin, Seierl and the composer
- 2009 Croydon Clocktower performing Mussorgsky's *Pictures at an Exhibition*

### **Recordings**

- VMM 3003 (1991) *Zweite Symphonische Arbeit*. On: *Music from Six Continents*, 1991 Series (CD) recorded by the Polish Radio and TV orchestra Krakow (Szymon Kawalla cond.).
- VMM 2016 (1995) *Klaviersonate in zwei Sätzen No. 1*. On: *Music on and off the Keys* recorded by the composer.
- Bavarian Radio (1995) (Studio Franken) *Klaviersonate in zwei Sätzen No. 1*, *Klaviersonate in vier Sätzen No. 5* and *Cyclone* recorded by the composer.
- ICA London/New York (1999) *Psalm 30* for soprano, clarinet, violoncello and live electronics online recorded by *Fibonacci Sequence*, Lesely-Jane Rogers (soprano) and the composer (live electronics).
- Studio recording (2000) 7 Bagetellen für Viola recorded by Miriam Eisele. *Vision Studios*

*London.*

- Bavarian Radio (2004) *Abstract I* with Ralf Waldner (harpsichord), Wolfgang Pessler (bassoon) and Sebastian Rocholl (viola)
- Studio Recording (2005) *Klangfarbenmusik*. RMS Studios London
- Studio Recording (2009) *BWV 1080.14* from *Die Kunst der Fuge*, J. S. Bach, RMS Studios, London
- Studio Recording (2010) Best of *Kinderszenen*, R. Schumann, RMS Studios, London

**Broadcasts - Bavarian Radio  
(selection)**

- 15th May 2000 Cyclone
- 30th January 2000 Zweite Symphonische Arbeit
- 1st August 2002 Klaviersonate No 5
- 17th June 2004 Prolog, Lied des Tänzers, At peace
- 21st September 2004 Abstract I
- 8th March 2005 Klaviersonate No 1
- 4th April 2006 Zweite Symphonische Arbeit
- 29th November 2007 Klaviersonate No 5
- 12th February 2008 Zweite Symphonische Arbeit
- 14th May 2009 Klaviersonate No 5
- 13th October 2010 Klaviersonate No 1
- 27th January 2011 Klaviersonate No 3

**Compositions  
(selection)**

- 1982 *Klaviersonate in zwei Sätzen No. 1* premiered by the composer in 1982 in Germany and recorded at the Bavarian Radio Nuremberg

in 1995. A further recording is on CD (VMM 2016). It has been on air.

- 1987 *Zweite symphonische Arbeit in zwei Sätzen* (large orchestra) recorded for Vienna Modern Masters in 1991 (VMM 3003) by *The Radio and TV Orchestra Krakow*. First live performance in 1994 in London. The composition has been on air.
- 1988 - 1992 *Abstract I* (viola, bassoon, harpsichord) is in three movements. First movement: A *musical reality* evolves from monotony and chaos. Second movement develops a *description* of this *musical reality* by replacing step by step parts of this *reality* until it is replaced completely. The third movement attempts to find the one *true* description but ends up with a new *reality*. The piece (35 min.) was recorded at the Bavarian Radio in 2004. It has been on air.
- 1991 *The Ballad of the Harp-Weaver* (poem by Edna St. Vincent Millay) for soprano and string trio was premiered by the Greenhouse Ensemble during the Contemporary Music Season Croydon in 1995. The press seemed to like it.
- Since 1992 *Object I in 5 perspectives* (large Orchestra), will describe the same *Object* from 5 different perspectives (Husserl: Abschattungen). Each of the five movements will have attributes in common with each other movement, but no movement will have the same set of attributes. Hence, all five movements make the *Object*. Three of the five movements are completed.
- 1993 *Klaviersonate No 5 in drei Sätzen* (piano) premiered by the composer. It also has been recorded in 1995 at Bavarian Radio and has been on air. Performances include London, Vienna and Berlin.
- 1995 *The tale of a chaotic attractor* (flute, 2 oboes, bassoon, trombone, violin, 2 violas, violoncello), premiered in 1995. It is based on Hofmann-Engl's melodic similarity model. The Press seemed to like it.
- 1996 *Psalm 30* (mezzo-soprano, clarinet, violoncello and live-electronics), written for 3000 Jerusalem and premiered by *Fibonacci Sequence*, London and simultaneously by *Friends and Enemies of New Music*, New York in winter 1999 (pre-millennium concert). Both events were webcast.

- 1999 *L'aura* (Hebrew “towards Light), short piece for small orchestra based on the theme “all we are saying is give peace a chance” ( John Lennon).
- Since February 2000  
(to be completed in 2013) Work on his chamber opera: “*Vom Vorsein, Nachsein und Jetztsein*”, (about before-being, after-being and now-being) based on the composer’s libretto for mezzo soprano, baritone, clarinet, trumpet, guitar, vibraphone, timpani, violin, viola, violoncello, double bass, speaker and two dancers. Overture and 1st scene are completed.
- 2000 *Zwillingsstudie* (Twin-study) for violoncello solo for the Vienna cellist Wolfgang Panhofer. Piece against racism. Premiered in Vienna by Panhofer in 2000.
- 2002 Three Waltzes for piano. Premiered in London 2003 (the composer)
- 2003 Fantasia for piano solo. Premiered in London 2003 (the composer)
- 2004 3 pieces for mixed choir (a capella) based on *A Shropshire Lad* (A. E. Housman). Bibliography: K. Whitman (2004) in: *The Journal of the Housman Society* vol 30.
- 2005 Klangfarbenmusik (three pieces for piano) written during a strange period in my life. Recording at RMS Studios, London (the composer)
- 2006 Klangfarbenmusik for chamber orchestra. Premiere Ensemble Rosario Argentina in Autumn 2006.

### **Technical Skills**

Programming skills in Java and web design. Familiarity with different operating systems (Windows, Linux, Mac). Knowledge of electronics and knowledge of music technology.

### **Languages**

German (first language), English (second language), Spanish (intermediate), Hebrew (basic), Latin (Latinum), Ancient Greek (Graecum)