

**K!ART** *performs*  
Matthew Shlomowitz's

*Explorations in Polytonality  
and other Musical Wonders, Vol. 5*

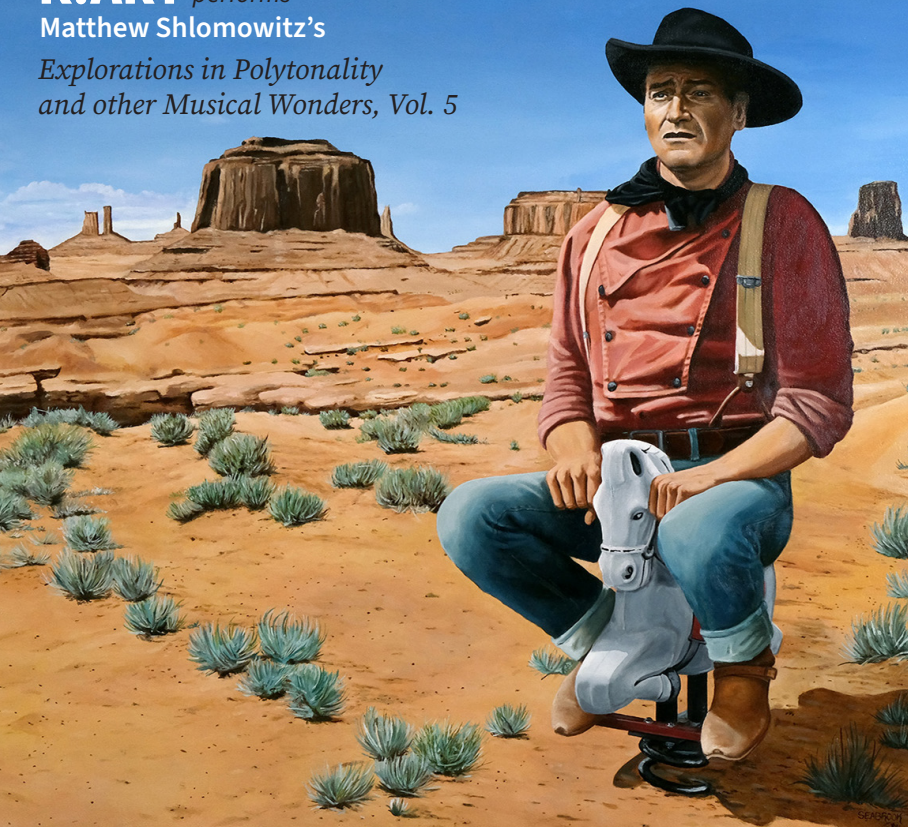




Photo: Ash Sealy

**Matthew Shlomowitz** is a London based composer. Recent works include *Minor Characters*, co-composed with Jennifer Walshe for Ensemble Nikel; *Six Scenes for Turntables and Orchestra*, co-composed with Mariam Rezaei, and *The Big Idea*, a one-hour monodrama for mezzo soprano Lotte Betts Dean and Rubiks (Melbourne), made in collaboration with Vid Simoniti. He teaches at University of Southampton, co-directs Plus Minus Ensemble, and co-produces the Soundmaking podcast.

[www.shlom.com](http://www.shlom.com)



Photo: Tobias Nicolai

**K!ART** [pronounced klart] is an experimental ensemble and creative platform founded by curator Mikkel Schou in 2019. Contextualized as a hybrid between a music ensemble, a cultural production platform and an artist collective, K!ART is a stable presence on the scene for experimental art music in Denmark. The ensemble puts on intermedial music events characterized by experimental instrumental music, staged music, music-theatre, multimedia, performance art, and an exploratory and holistic approach to curation.

[www.klart.net](http://www.klart.net)

Written in 2025, this is the fifth volume in my series *Explorations in Polytonality and Other Musical Wonders*. Each volume presents a set of short pieces, each piece flirting with a particular historical technique, texture, trope or form — such as hemiola, classic chord progressions and rondo form. I am drawn to approaches that have fallen out of circulation in contemporary music-making. My aim is not to recreate the past, but to uncover new and idiosyncratic possibilities within these dusty practices.

Some pieces are also polytonal — for me the ultimate and still largely untapped musical wonder. I enjoy imagining an alternate twentieth-century music history where the polytonal possibilities of Ives, Milhaud and others inspired as much compositional inquiry as Second Viennese dodecaphony. In some pieces the polytonal relationships are clearly audible; in others they are more generative than perceptible.

The first piece in this volume features a recasting of the classic “Heart and Soul” chord sequence, reworked both polytonally and polytemporally: the progression is layered over itself in different keys and at different speeds. The second piece draws on medieval

organum—inflected by differing key signatures for each part, which distort traditional fourth, fifth, and octave relationships—alongside a nod to the grunge band Soundgarden. The third celebrates the wonderful world of endless, aimless modulations. The fourth features quartet calls answered by the percussion; the percussion part is left open in the score. In this recording, Matias Seibæk made the inspired decision to realise his part using a flexitone, which he destroyed during the recording process. The final track is a binary-form piece (with coda): the first section employs an additive process, while the second features a chord progression in which a tritone substitution is introduced with each repetition.

The first volume was written for pianist Mark Knoop; the second for the Ghent-based Apsara recorder trio; the third for a septet for the Warsaw-based Hashtag Ensemble; and the fourth for the Bern-based percussion/keyboard group Quartet Laboratoire. This volume was written for the Copenhagen-based ensemble K!ART, in a line-up of clarinet, bass guitar, cello, synthesizer, and drum kit.

— Matthew Shlomowitz

1. I – vi – IV – V
2. Polytonal Organum
3. Timeless Interlude
4. Call & Answer (co-composed)
5. Additive Binary and tritone substitutions



### Credits

Rob Durnin (keyboard)

Ida Nørby (cello)

Joss Smith (clarinet)

Matias Seibæk (percussion)

Mikkel Schou (electric bass)

Kristian Alexander Pedersen (recording, mix and master)

Mark Seabrook (cover painting and graphic design)

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