

**840: New Music for Percussion. 01/06/2016.**

**St James' Church, Islington**

**Abstruckt Ensemble**

**Josh Spear – Convoy (2015)**

*Convoy* is somewhere between a theatrical piece of music and an aerobic workout. I'm very interested in the idea of sound being a direct result of movement. Here both movement and spatialisation are at the heart of the piece, sound is almost an accident.

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

**Federico Reuben – Indefinite Ockeghem (2003)**

*Indefinite Ockeghem* is a composition for percussion quartet. The rhythmic material is derived from different manipulations of *Missa de Plus en Plus* by Johannes Ockeghem (ca 1410-1497). The composition is scored for unspecified percussion instruments of indefinite pitch. The rhythmic situations were generated from the Ockeghem score with the purpose of producing percussive music that reflects the complexities in the counterpoint of the original.

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

**Tim Parkinson – drum piece (2011)**

In 2011 the English artist, musician and curator Patrick Farmer asked me, amongst other composers, to make a piece for him and his snare drum. So I wrote the drum piece in February. Patrick was beaten to the premiere on 27th May 2011 by American composer and percussionist Devin Maxwell at The Incubator Arts Project, St Mark's Church, NY, in a concert entitled *ANOTHER PLACE MIGHT CALL THIS EVENT "NEW/ENGLAND" BUT F\*\*\* THAT. NO MORE NAMED CONCERTS.*

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

**Leo Chadburn –  
MALCOLM McLAREN, LOVE AND HATE (2016)**

Two lengthy lists of "loves" and "hates" compiled by Bernard Rhodes, Malcolm McLaren, and Vivian Westwood became a "ghost manifesto" for the early UK punk movement. This text was printed on a T-shirt, which was sold in the boutique Sex in 1976.

This song uses a small fragment of each list.

**BIBAs WAS BOMBED (2016)**

*Biba*, the popular 1960s fashion brand, was one of the targets of guerrilla revolutionary group *The Angry Brigade*, who let off an incendiary device in the Biba shop on Kensington High Street on May 1st, 1971. Five hundred people were evacuated; no one was seriously injured.

This song uses the text of the group's communique following the act.

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

**15-minute interval**

**Nicholas Peters – Give (2016)**

Resonant / dampened / give / it / me / back / are just some of the markings on the score. *Give* was written for Abstrukt in April-May 2016.

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

**Maya Verlaak – Scacciare Pensieri (2016)**

“Scacciapensieri” is one of the many Italian words for “Mouth Harp” or “Jew's Harp”. “Scacciare” means “chasing away” and “pensieri” can be translated as “thoughts”. The reason for this name is because the Mouth-Harp is placed on the teeth and uses the mouth but also the full skull resonance, because of its placement on the teeth. Since the full skull resonates, one says that all thoughts will be chased away. The melody in my piece comes from a very popular Italian song: *Eh, cumpari*. The song describes a list of instruments and asks how they sound. The percussionists tonight will be chasing their own list of percussion instruments away.

[www.maya.ricerca.org](http://www.maya.ricerca.org)

**Alex Nikiporenko –  
Pitched Percussion Instrument Music (2016)**

*“How they tinkle, tinkle, tinkle, / In the icy air of night! / While the stars that oversprinkle / All the heavens, seem to twinkle / With a crystalline delight...”*  
- Edgar Allan Poe, *The Bells*.

A wikipedia article *Pitched percussion instrument* is processed into chords and (later) melody in this informational piece.

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

**Matthew Shlomowitz –  
Letter Piece No.5: Northern Cities (2008)**

*Letter Pieces* is an ongoing series of short performance pieces that I began composing in 2007. They combine physical actions and sound. Each *Letter Piece* has a score, positioning a small number of physical actions and sound events – which the players invent – in a fixed order. I have called them *Letter Pieces* because the scores use letters to represent these sounds and actions. To put it simply, I've created the structure and the players create the content; two enactments of the same piece look and sound entirely different.

[www.letter-pieces.blogspot.co.uk](http://www.letter-pieces.blogspot.co.uk)  
[www.shlom.com](http://www.shlom.com)

**Abstrukt Ensemble**

Ana Gasco-Gomez, Elsa Bradley, Emma Arden and Joe Richards

Abstrukt Ensemble are a London-based percussion collective who formed at the Royal College of Music and specialise in contemporary and experimental repertoire. Since their debut at Café OTO, Abstrukt have performed across London at a variety of events including Kammer Klang, Nonclassical and, most recently, Listenpony, where the ensemble premiered three newly commissioned works. In their education projects, the ensemble have used works by Cage, Reich, De Mey, Loevendie and Applebaum to inspire students at schools in London and Yorkshire, working alongside Peckham's Multi-Storey Orchestra.

[facebook.com/abstruktensemble](https://facebook.com/abstruktensemble)

840 wish to thank St James Church, especially vicar John Burniston, for hosting our concert.

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