

840

NEW MUSIC FOR VIOLIN AND PIANO

07/04/18 7pm



**MATTEO FARGION / JAMES LUFF / ALEX NIKIPORENKO /
GEORGIA RODGERS / LINDA CATLIN SMITH**

**RUBEN ZILBERSTEIN, violin
MATEUSZ RETTNER, piano**

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Alex Nikiporenko
Ascending, Folded
(8')

James Luff
old going / old halts
(12')

Linda Catlin Smith
With Their Shadows Long
(13')

INTERVAL

Alex Nikiporenko
didn't even try
(6')

Georgia Rodgers
St. Andrew's Lyddington
(7')

Matteo Fargion
Violin & Piano Music
(18')

**Alex Nikiporenko – Ascending, Folded
(violin solo, 2016)**

The title of the piece comes from the process behind it: permutations of a number row are converted into an ascending row of intervals (e.g. A to Z), which is then folded in half (e.g. AZBYCX). The original number row (322111) is then used to determine other elements of the piece—such as the appearance of the longer held notes. The result is this resonant, minimal piece.

Ascending, folded was written for Ruben Zilberstein and premiered by him at the Örebro Contemporary Music Festival.

alexnikiporenko.com

**James Luff – old going / old halts
(2017, rev.2018)**

This piece intends to convey a sense of gradual but constant change, built from uneven repetitions of small fragments of material. I worked on it by setting up quite logical musical processes and then intervening in them in a fairly arbitrary way.

jamesluff.co.uk

**Linda Catlin Smith – With Their Shadows Long
(1997)**

With Their Shadows Long was composed in 1997 at the request of the Sabat/Clarke duo. I think of this work as a melody that is often ornamented by the presence of other notes or chords. I conceived of the two instruments as equal but different elements of the same line, two entities traveling the same path, occasionally casting shadows. There are points in the piece where the shadows get very long—the piece thins out to almost nothing.

catlinsmith.com

**Alex Nikiporenko – didn't even try
(2018)**

“didn't even try” is a semi-automatic reimagining of the 2014 post-R&B song “Without You” by Spooky Black, a teenager from Minnesota. INDIE Magazine writes about his music: “...it's this beautifully dark world, the feeling of social isolation and acoustic depression that his songs bring with them. Because music makes most sense when you're sad.” It is never clear whether Spooky's sadness is genuine or ironic, or perhaps a mixture of the two.

My piece attempts to translate this aesthetic into the context of a 21st-century contemporary classical piece for violin and piano. The violin's simple, quiet melody is a lost, lone voice, whilst the piano is unsettled and fleeting, half-mimicking the violin in an unresolved, indecisive manner.

alexnikiporenko.com

**Georgia Rodgers – St. Andrew's Lyddington
(2017)**

This piece uses the acoustic characteristics of a real space as its basis. The impulse response of St. Andrew's church was analysed to reveal its room modes—those frequencies which it best supports. The strongest nine frequencies were extracted, along with the corresponding twelve tone equally tempered pitches and deviations in cents. The frequencies are approximated in various ways by the violin and piano, creating an abstracted (or extracted?) version of the sonic space.

St Andrew's church in Rutland is known for its 'acoustic jars' dating from the 15th century which are set into the chancel walls. These features were supposedly meant to help amplify the voice of the priest, but there is some doubt as to whether they would have worked or not.

polarpatterns.wordpress.com

**Matteo Fargion – Violin & Piano Music
(violin, piano & pre-recorded voice, 2017)**

I wrote this at the request of James Luff who curated this concert. It's the first piece of 'concert' music I've attempted for ages. I worked with the image of the two performers playing through half-forgotten tunes, in a tricky negotiation with the disembodied voice calling out possible titles, irrespective of whether they're ready to move on or not.

PERFORMERS

Ruben Zilberstein – Violin

Originally from Stockholm, Sweden, Ruben's passion for chamber music has taken him to the USA, China, UK and around Europe performing with various ensembles and in affiliation with orchestras such as The London Symphony Orchestra, Royal Stockholm Philharmonic Orchestra, The Royal Stockholm Opera and The Royal Oslo Opera. He has also performed with prominent conductors such as Esa-Pekka Salonen, Daniel Harding and Jukka-Pekka Saraste.

A new-music instigator, Ruben is always seeking further collaborations with composers and artists in other disciplines. He has given lectures on extended techniques for string instruments at the Royal College of Music in Stockholm and worked closely with young composers at Örebro University. Ruben studied in Stockholm, Jacob's School of Music in Bloomington, Indiana and with Professor Detlef Hahn at The Norwegian Academy of Music in Oslo and The Royal College of Music, London.

rubenzilberstein.com

Mateusz Rettner – Piano

Mateusz is a graduate of the Music Academy, Lodz, the University of Warsaw and a masters graduate of the Royal College of Music, London where he was a RCM Award Holder supported by a Jenny Marsh Chapman Memorial Award. His most recent successes include receiving the Mercers' Arts Award as well as 1st prize in the Collaborative Piano category of the Brooks-van der Pump English Song Competition.

He has appeared in such prestigious venues as St. John's Smith Square (Principal Sound Festival), Ambika P3 (London Contemporary Music Festival), St. George's Hannover Square (series of solo recitals), St. Mary Abbots, St. Steven's Gloucester Road as well as the Amaryllis Fleming Concert Hall and Recital Hall of the Royal College of Music. His repertoire is very broad, encompassing works from the standard repertoire alongside lesser known pieces. In his recitals, he often includes new works, many of them written especially for him and dedicated to him. He has also commissioned seventeen works for his La Tache Ensemble, as well as being the pianist for the acclaimed contemporary music group Explore Ensemble.

COMPOSERS

Alex Nikiporenko

alexnikiporenko.com

Born in Moscow in 1990, Alex received his formal education at Chetham's School of Music, King's College London and the Royal College of Music, where his studies were supported by a Leverhulme Postgraduate Studentship and the Derek Hill Foundation. Since 2014, Alex has studied privately with Laurence Crane.

Named BBC/Guardian Young Composer of the Year in 2008, Alex's music has been performed by a variety of ensembles including Fidelio Trio, Lontano, RCM Philharmonic Orchestra and Aurora Orchestra, and has been broadcast on BBC Radio 3 and Resonance FM. Modus Triplex, for the Tre Voci cello trio, was nominated for the 2016 BASCA British Composer Award and features on Nonclassical's 'Outside the Lines' EP.

In 2015, Alex co-founded the 840 concert series. Over fifteen concerts 840 has programmed music by fifty-two composers and has been generously supported by the Arts Council, Hinrichsen Foundation and the RVW Trust.

Linda Catlin Smith

catlinsmith.com

Born in New York and now based in Toronto, alongside composing she has taught composition at Wilfred Laurier University and was previously the artistic director of Arraymusic (1988-93), one of Toronto's major new music ensembles.

Her work draws on a range of influences from both the worlds of music and contemporary painting. Two major influences on her work are the composers Morton Feldman and Jo Kondo, and consequently, one can hear in her refined, delicate and thoughtful music a preoccupation with the physicality of sound, and a care and intuitive sense of 'rightness' informing her creative work, as opposed to any pre-compositional schemas or anything overtly conceptual.

James Luff

jamesluff.co.uk

James lives in Norwich, works in London and co-curates the 840 concert series with Alex. He studied music at Goldsmiths, followed by philosophy at UCL. Over the years he has received private tuition in composition from Kevin Volans, Walter Zimmermann, Laurence Crane and Matteo Fargion.

Georgia Rodgers

polarpatterns.wordpress.com

Georgia Rodgers (b.1985) is a composer of instrumental and electronic music whose work focuses on textural and spatial aspects of sound and the experience of listening. In 2016 she was selected as one of Sound and Music's New voices.

Georgia studied Physics and Music at the University of Edinburgh followed by a Masters degree in computer music. She is now pursuing a PhD in composition at City University, London, with a particular focus on the perception of sound, space and the human experience of listening.

Georgia also works part-time as an acoustician for a firm of consulting engineers, specialising in architectural acoustics. She lives and works (and was born) in north London.

Matteo Fargion

Matteo was a student of the composer Kevin Volans, whose teaching became an important influence on his later music and performance work. After graduation, Fargion also worked under the composer Howard Skempton. Volans also moved to Europe at this time, and the 'New Simplicity' movement headed in Cologne by Volans, Gerald Barry and Chris Newman set a precedent for the clarity of concept, composition and reference which is a benchmark of Fargion's work.

He first met the choreographer Jonathan Burrows on a course for composers and choreographers and has now collaborated with him for more than twenty years. Burrows and Fargion have made a series of duets conceived, choreographed, composed, administrated and performed together. These are all still touring, and the two men have now given over 300 performances all over the world. 'Both Sitting Duet' won a 2004 New York Dance and Performance 'Bessie' Award, and 'Cheap Lecture' was chosen for the prestigious 2009 Het Theaterfestival in Belgium.

Fargion has written music for other choreographers including Lynda Gaudreau, Jeremy James, Karl Jay-Lewin and Russell Maliphant. Most importantly over the past fifteen years he has developed a strong collaboration with the leading English choreographer Siobhan Davies, writing music for some of her most significant recent work.



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