

840: New Music for Cellos. 12/10/2015.

St James' Church, Islington

Tre Voci

Richard Glover – *Duo for two cellos* (2012)

A big part of what I try to do as a composer is to help focus listening towards very simple materials, usually pitches and pitch relationships. This piece uses gradual transformation to highlight the pitch relationships involved in a perfect cadence (a tool found commonly in some musics) and various other artefacts which arise from the process of sounding out this transformation.

www.richardglover.wordpress.com

Eleanor Cully – *tutto dietro il ponticello* (2015)

tutto dietro il ponticello /everything behind the bridge began as a piece for solo violin in early 2014. Following the opportunity to write for Tre Voci, I adapted the piece for three cellos and recently completed it. The piece exists behind the bridge of each cello throughout, with the wood of each bow mostly located in the central area between the bridge and the tailpiece.

www.eleanorcully.co.uk

Alex Nikiporenko – *Modus Triplex* (2015)

Modus Triplex explores the rich, resonant sonorities that are available on three cellos, especially when playing multiple strings at once. Three pairs of strings that can be double stopped (CG, GD and DA) and the three cellos in Tre Voci meant that number 3 was a natural starting point for a simple number row (111223), from which the entire piece was constructed.

www.alexnikiporenko.com

Luiz Henrique Yudo – *CLARIFICATION* (2015)

Paul Klee's painting of the same name (1932) was the inspiration for this piece through its use of transparency and dots.

www.soundcloud.com/luiz-henri

15-minute interval

Timothy Cape – *NEED* (2015)

NEED looks at the effect that advertising has on our lives, on how we present ourselves in social and professional contexts, and on our clarity to make conscientious decisions which are true to our values.

www.timothycapewordpress.com

Nicholas Peters – *Drangway(s)* (2015)

Drangway(s) uses material from a previous piece that I wrote for solo cello in 2009/10, called *Drangway*, for Anton Lukoszevics. This version for three cellos is a fractured reconstruction of the original. It uses a process similar to gluing a broken pot back together where some parts appear as the original and some take on a new form.

www.nicholaspeters.com

Sergei Zagny – *Studies on Rhythm BACH* (1984-2015)

The work contains 141 C-notes, 150 D-notes, 156 E-flat-notes, 129 F-notes and 96 G-notes in different octaves. No other notes are presented in the work. Thus, the total amount of notes is 672. The overall written duration of the work is 627 quarters.

In the last movement there are 20 C-notes, 32 D-notes, 38 E-flat-notes, 17 F-notes and 5 G-notes. 112 notes in total, but I am not sure this is as interesting as 672.

www.conceptualism.letov.ru/sergei-zagny/SERGEI-ZAGNY.htm

All pieces are world premières, apart from *Duo for two cellos* by Richard Glover.

Tre Voci

Colin Alexander, Gregor Riddell and Torun Sæter Stavseng

Formed in 2012, *Tre Voci* programme music ranging from transcriptions of medieval and renaissance vocal music to contemporary commissions including the use of electronics and improvisation. From 2013-14, *Tre Voci* was the resident ensemble with *nu:nord*, an international artistic cooperation project between new-music creators. Through this initiative, new works have been written for the ensemble with performances across Norway and the UK. The ensemble has presented workshops to composers and performers at the Royal College of Music, Oxford University, City University London and Brunel.

www.trevocicelloensemble.com

840 wish to thank Arts Council England for their generous support and St James' Church, especially vicar John Burniston, for hosting our concert.

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