

840: New Music for Recorders. 13/07/2015.

St James' Church, Islington

BLOCK4

Christopher Fox – *The Feeling of Remembering* (2014) – first iteration

In his book *Pieces of Light* the psychologist Charles Fernyhough writes that 'when memory goes wrong, as in the case of some amnesias and distortions to the feeling of remembering, the stories can take over'. To test this idea the players in *The Feeling of Remembering* play what may or may not be the same music on five occasions. The work was written for KNM Berlin between December 2013 and January 2014 and premiered in two neighbouring Berlin art galleries on 5 April 2014.

www.foxedition.co.uk

Andy Ingamells – *Long Piece* (2015)

Don't read this, it's not for you. Do you want to risk being bored? Well, OK then. Compositional rules excite me because they generate actions in which sounds may occur. Your presence is required for music. If you're not here then you've missed out, so I won't describe what happens. But don't worry, there's plenty of other things to listen to, although it's better to make a piece than to perform, to perform than to listen, to listen than to hear. Work expands to fill the time available. Now read this again and again and again and again and again.

www.andyingamells.com

Alex Nikiporenko – *DOMINUM VIDERE VOLUMUS LEVAVIT* (2015)

The caccia *Dappoi che'l sole* by fourteenth-century Italian composer Niccolò da Perugia is cut up, and then reassembled along a new tenor backbone – the evangelical song *We Want To See Jesus Lifted High* by Doug Horley.

I felt this would be a suitable contribution to a concert of new music for recorders – medieval instruments, taking place in a church in the 21st century.

www.alexnikiporenko.com

Christopher Fox – *The Feeling of Remembering* – second iteration

Amber Priestley – *feel things way about certainly don't admire* (2015)

In this world obsessed with all things new, I am preoccupied with adaptation. This piece started out as my shortlisted spnm piece and is one of my ways of looking at open-form scores. It has gone through another incarnation for this performance, any 5 performers to any 4.

www.amberpriestley.com

15 minute interval

Christopher Fox – *The Feeling of Remembering* – third iteration

Nicholas Peters – *Rotherham* (2015)

Rotherham explores diaphragm accents (no tongue) and the impact that this can have on the sounds produced using renaissance recorders. This imbalance is a focal point throughout. This piece was written between April and June 2015 for Block4.

www.nicholasrpeters.com

Christopher Fox – *The Feeling of Remembering* – fourth iteration

Steve Potter – *music very festively come amongst them very incompatibly* (2015)

This piece is made of six “fabrics”: groans, repeated notes, a rambling heterophonic tune, sinking, lullaby, and a dance. The fabrics are put together according to a quilting pattern, which I have adapted to suit four musicians playing for around eight minutes and 24 seconds. Meanwhile the title owes its form to John Barton Wolgamot’s 1944 text, *In Sara, Mencken, Christ, and Beethoven There Were Men and Women*, which I came to know through Robert Ashley’s 1973 musical reading of it. There is no conscious connection between the title and the quilting pattern.

www.oldpeopleinthewronghouse.com

James Luff – *piece for four paetzold bass recorders* (2015)

In this piece the parts are just repeating, but the whole is always changing.

www.jamesluff.com

Christopher Fox – *The Feeling of Remembering* – fifth iteration

All pieces are first performances, apart from *The Feeling of Remembering* by Christopher Fox, which is a UK premiere.

BLOCK4

Emily Bannister, Lucy Carr, Katie Cowling and Rosie Land

BLOCK4 is a recorder quartet currently working in London, formed of students and ex-students of the Royal College of Music. The quartet plays repertoire spanning the medieval and renaissance periods, and also has a passion for contemporary music, often performing new and exciting works for the recorder. Their innovative style has resulted in them being the 2014 winners of the Royal Overseas League Ensemble competition, the first recorder consort to receive this accolade in the competition’s 62-year history. They have also received a high commendation at the RCM’s 2013 Senior Woodwind Prize, and were awarded the June Emerson Launchpad prize at the competition in 2014.

www.block4.co.uk

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

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