

# 840

**NEW MUSIC FOR VIOLIN AND PIANO**

**16/12/17 7.30pm**



**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**

Linda Catlin Smith  
**With Their Shadows Long**

Georgia Rodgers  
**St. Andrew's Lyddington**

**INTERVAL**

James Luff  
**fourwentways**

Matteo Fargion  
**Violin & Piano Music**

[eightforty.co.uk](http://eightforty.co.uk)

**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](http://alexnikiporenko.com)

**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](http://catlinsmith.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](http://polarpatterns.wordpress.com)

**James Luff – fourwentways  
(2017)**

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 strict musical processes and then intervening in them in a fairly arbitrary way.

**[jamesluff.co.uk](http://jamesluff.co.uk)**

**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.

## **Ruben Zilberstein – Violin**

Originally from Stockholm, Sweden, Ruben's passion for chamber music has taken him to 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 has been employed at Örebro University's music department, working closely with young composers. Ruben studied in Professor Henryk Kowalski's class at The Royal College of Music in Stockholm and 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 in London.

**[rubenzilberstein.com](http://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.



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We'd also like to thank **Five Points Brewing Co.** and **Company Drinks** for supplying the interval refreshments, as well as **Fr John Burniston** for the use of St. James' Church.



[fivepointsbrewing.co.uk](http://fivepointsbrewing.co.uk)



[companydrinks.info](http://companydrinks.info)