

## **840: New Music for Piano. 17/06/2017**

### **The Waterloo Festival at St John's Waterloo**

#### **Zubin Kanga**

##### **Laurence Crane – 20<sup>th</sup> Century Music (1999)**

I composed *20<sup>th</sup> Century Music* on 31<sup>st</sup> December 1999. The duration is around 3 minutes and the ambitious dedication is “to everyone involved with 20<sup>th</sup> Century Music”. Tim Parkinson gave the first performance at St Cyprian's Church in London on 15<sup>th</sup> March 2000.

[soundcloud.com/laurence-crane](https://soundcloud.com/laurence-crane)

##### **Tim Parkinson – 2016 No.1 (2016)**

*2016 No.1* was the first piece I made in 2016. It was followed by a string quartet, and six more short piano pieces before the end of the year; *No.2*, *No.3*, *No.4*, *No.5*, *No.6* and *Last Piece*. Writing a piece for piano after 250 years of piano music seems to me an immense challenge. My excuse is that I am alive.

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

##### **Bryn Harrison – Piano Set (Six Miniatures) (2005)**

*Piano Set (Six Miniatures)* derives its materials from a short study entitled “Flower's Fall” that was commissioned by Clive Williamson for the Guildford Festival in 2005. I subsequently extended the piece into six short miniatures which were first performed by Mary Dullea at the Warehouse, London on the 12<sup>th</sup> November 2005. The piece seeks to raise perceptual questions as to how events change over time. It is dedicated to Annette Morreau.

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

##### **Nicholas Peters – Cube (2017)**

*Cube* explores the idea of moving through different sized spaces and how the size of a space can affect us, for example feeling trapped and claustrophobic in a small confined space. This idea is translated into my piece through the use of different tempi that vary as the piece progresses. The title is taken from the cult 90's film of the same name. *Cube* was written especially for Zubin Kanga.

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

##### **Sergei Zagny – Piece No.2 (1990)**

The musical text of the pieces often splits into parallel ‘paths’ and the performer decides each time which one he is going to take. If some paths seem preferable to others, I indicate this by means of numbers and other signs. ‘Preferable’ is what I myself usually wish to play and hear. But sometimes I choose something else and, even if I do not do so, it is important for me that I always have the option.

[conceptualism.letov.ru/sergei-zagny/SERGEI-ZAGNY.htm](http://conceptualism.letov.ru/sergei-zagny/SERGEI-ZAGNY.htm)

**15-minute interval**

### **Kate Moore – *Spin Bird* (2008)**

The title *Spin Bird* was inspired by Richard Bach's novel *Jonathan Livingston Seagull*. Like the bird who distances himself from the flock to practise and improve the art of flying and diving, the pianist performs this piece solo demonstrating virtuosic technique modulating at speed through all major and minor keys in a rapidly evolving passage where each note is replaced one at a time by the next note in a progressive sequence. This piece focuses on the pianist's mastery of technique, reiterating the instrument's symbolism as a means to self-mastery, thus allowing oneself the exhilaration of flight. We are reminded that the "power over oneself (is) better than a thousand years of power over others."

[www.katemoore.org](http://www.katemoore.org)

### **Zubin Kanga – *Studies in Portraiture* (2017)**

Each of these small movements are studies for planned larger portrait works, homages to friends and colleagues. Each hides a small reference to a work from the past that I associate with each subject, embedded within larger textures that undermine and obliterate their identity.

### **Alex Nikiporenko – *I Love Nature And Everything Around Me* (2017)**

The title of the piece is taken from *Lightsaber* – a track by a Swedish rapper Yung Lean, whose work has been described as the "epitome of sad rap". My piece, which is a semi-automatic arrangement of the track (the source material is created using Ableton's "convert to midi" function), attempts to convey its mood – somewhat vulgar and naive, yet with an underlying sense of sadness and emptiness.

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

### **Andrew Hamilton – *Hunt in The Forest of Ros* (2015)**

*Hunt in The Forest of Ros* was commissioned by the New Ross Piano Festival (with funds from the Arts Council of Ireland) as part of a series responding to a tapestry made by the local people of New Ross in County Wexford, Ireland. The Ros Tapestries depict events around the Anglo-Norman arrival in the South East of Ireland and I was given a hunting scene to respond to. This short work is the result.

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

### **Sergei Zagny – *Piece No.3* (1990)**

#### **Zubin Kanga**

Pianist, Zubin Kanga has performed at many international festivals including the BBC Proms, Huddersfield Contemporary Music Festival (UK), Melbourne Festival, (Australia), IRCAM's Manifeste Festival (France) and Borealis Festival (Norway) as well as appearing as soloist with the London Sinfonietta and the Melbourne Symphony Orchestra. Zubin has collaborated with many of the world's leading composers including Thomas Adès, Michael Finnissy and Beat Furrer, and has premiered more than 80 new works. He is a member of the leading Australian ensemble, Ensemble Offspring, and is a Research Fellow at the Royal Academy of Music, London and the Sydney Conservatorium of Music.

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

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