

840

NEW MUSIC FOR GUITAR TRIO

17/12/19, 7.30pm
IKLECTIK, SE1 7LG



Music by William Lawes, Rūta Vitkauskaitė, Michael Hughes,
James Luff, Christian Drew, Bryn Harrison, Anna Eriksson and
Alex Nikiporenko

Performed by What Guitar Trio:
Sam Cave, Michael Hughes and Ioannis Theodoridis

eightforty.co.uk

 **HINRICHSEN**
FOUNDATION

With generous support from:



William Lawes (arr. Lausten)
Pavin

Alex Nikiporenko
Lo Shu Square

Rūta Vitkauskaitė
Fractions of Time

James Luff
Three Guitars

Michael Hughes
Some Ponds

William Lawes
Almaine

INTERVAL

Christian Drew
Jangle Consort

Bryn Harrison
Guitar Trio

William Lawes
Allemande

Anna Eriksson
Stjärnskruvmejsel

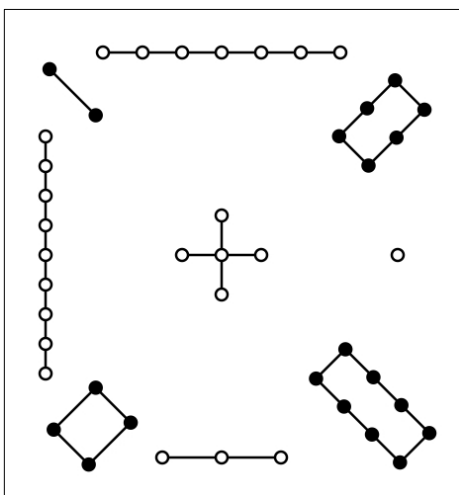
William Lawes — Pavin, Almaine & Allemande from Six Pieces for Three Guitars (arr. Lausten)

William Lawes (1602-1645) spent all of his adult life employed by Charles I, composing secular music and songs for court masques, as well as sacred anthems and motets for the King's private worship. However, he is perhaps best remembered today for his extraordinary viol consort suites and lra viol music, and it is a selection from the latter which are being played tonight in an arrangement by Klaus-Meinert Lausten.

The lra viol is a small bass viol, primarily played in England in the 17th century, and embodies aspects of both the lute and the violin. However, despite being bowed, the music written for the instrument is perhaps most similar to lute music, and so lends itself quite naturally to transcription for guitar. Early 17th-century English music for three lra viols represents a special foreshadowing of the popular *style brise* that would later become such an important part of French keyboard music, reflecting a softening of strict Renaissance counterpoint in favour of the more vertical harmonic textures of the Baroque.

When Charles's dispute with Parliament led to the outbreak of the Civil War, Lawes joined the Royalist army. Despite being given a post in the King's Life Guards—which was intended to keep him out of danger—he was shot by a Parliamentarian in the rout of the Royalists at Rowton Heath, near Chester, on 24 September 1645. The King instituted a special mourning for Lawes, honouring him with the title "Father of Musick."

Alex Nikiporenko — Lo Shu Square



In ancient China, when the Lo River flooded, the people offered sacrifices to the river god, asking him to return the water to its banks. Suddenly, a turtle emerged from the water with a curious pattern on its shell – a grid of nine squares. Each square had dots adding up to numbers 1 to 9.

The pattern became known as the “Lo Shu Square” – a 3x3 magic square where the sum of each row, column and diagonal adds up to 15. It is an important emblem in Feng Shui, the art of geomancy concerned with the placement of objects in relation to natural energy.

In my piece, the square is used to determine both the pitches and the rhythms played by the guitar trio.

Rūta Vitkauskaitė — Fractions of Time

Time has been recurring topic in my music over the past few years. Partly, this is due to me counting my last years of (officially) being a young composer. Gradually, time started to have the whole different meaning - it is precious, it is not endless, and it is one thing I will never get back. Now, with global warming stepping on our toes, not only my time on this planet is limited, but the planet as we know it itself seems to be counting its hours in accelerating speed. And here we have music, a unique phenomenon which at times makes one disappear in endless moments of meaningfulness. Some of those moments (harmonies) I borrowed and reworked from O. Messiaen's 'Quartet for the End of Time'.

rutavitkauskaite.weebly.com

James Luff — Three Guitars

This piece borrows heavily from the afro-cuban tradition of bātá drumming. The drums themselves are hourglass shaped and played in a trio, each drum smaller than its neighbour and each having a specific role within the fabric of the music. My own first instrument is guitar, but I also have an amateur interest in playing bātá drums in a trio with friends.

Instead of the often driving, ecstatic sound of many other kinds of drumming, I find the quieter sound, the subtle variations in tone and touch, and the intricate interlocking of the different patterns between the three clearly-defined roles of the trio to be a very satisfying musical experience. Intimate and hypnotic rather than ecstatic and trance-inducing. I think this intimate and hypnotic quality is also something the guitar possesses in its own unique way.

jamesluff.co.uk

Michael Hughes — Some Ponds

Some Ponds, for three guitars and audio, features the voice of my Nan, Joyce Hughes, discussing her small garden pond. Statements of guitar trio material are framed by the un-manipulated recording made in her house in Acocks Green, Birmingham. 'Some Ponds' is a series of works each presenting a different person's association with a particular pond, exploring the use of recorded spoken word alongside instrumental music. The portrait works of painters Jack Crabtree and Gerard Dillon were an influential starting point, as of course were ponds.

Christian Drew — Jangle Consort

Jangle Consort is music about noodling and meandering; casual, lazy, private, as if improvised. A loose and haphazard convergence of Scottish and English folk, consort, medieval, blues and appalachian music.

This performance is an excerpt from a longer piece that will be premiered by What Guitar Trio at 840 Chichester in March 2020.

christiandrew.com

Bryn Harrison — Guitar Trio

My guitar trio is a relatively early piece dating from 1997. Like much of the music I was writing at the time, the piece is constructed in panels, each of which examines similar musical material from different angles and perspectives. In this work, the players draw upon the harmonics available on the open strings of the guitar which are altered through the use of capos in different positions on the guitar neck. It was written for the London Guitar Trio and first performed by them 30.10.1997 at the British Music Centre, London.

brynharrison.com

Anna Eriksson — Stjärnskruvmejsel

Stjärnskruvmejsel (Crosshead Screwdriver) for three guitars is a piece that shares its name with other works for one and two guitars by the Swedish composer Anna Eriksson. The three pieces also draw on some of the same musical material. The frantic interlocking patterns in the trio edition of Stjärnskruvmejsel explore the timbre of the guitars from various perspectives. These hypnotic patterns are regularly interrupted by other musical events.

annaeriksson.se

PERFORMERS

Michael Hughes

Ioannis Theodoridis

Sam Cave

What Guitar Trio is an ensemble made up of award-winning guitarists Michael Hughes, Ioannis Theodoridis and for this 840 performance Sam Cave, who is a leading exponent of new music on the guitar in the UK. The trio explore an array of repertoire with a focus on music originally composed for three guitars. In addition to these original works by composers ranging from Anton Diabelli to Per Nørgård, the trio also perform their own arrangements, bringing the music of masters such as Mozart, J.S.Bach and Byrd to the intimate sound world of three guitars.

Since its inception in 2015, the ensemble has performed in some of the most prestigious venues in the country, including Wigmore Hall, the Barbican and The National Portrait Gallery, and for The Greenwich Early Music Festival, Selsy Festival and the Festival of Chichester and West Sussex Guitar Society. Their collective performance experience includes venues such as The Southbank Centre, Kings Place, Stockholm Concert House, The Symphony Hall of Birmingham and The National Museum of Wales.

What Guitar Trio have a great interest in contemporary music and furthering the repertoire for three guitars, and have performed works by Gerald Barry, Bryn Harrison, Per Nørgård and Beat Furrer. In 2016 they premiered a work by Piyawat Louilarprasert for the Taylor Wessing Portrait Prize and they are currently collaborating with several composers on new works. The trio also share an interest in early music, performing music written for three guitars in the 18th and 19th centuries on period instruments. As an ensemble they have been coached by Graham Anthony Devine, Gary Ryan, Carlos Bonell and Chris Stell.

We would like to thank **Iklectik** for hosting our concert.

Upcoming 840 Concerts:

31st January 2020

840 will be celebrating our 5th birthday with a special concert at Café Oto, featuring Tre Voci and Juliet Fraser playing an exciting programme featuring, amongst others, new commissions by Laurence Crane and John Lely

29th March 2020

There will be a repeat of tonight's concert at the Oxmarket Gallery, Chichester