

# 840

## NEW MUSIC FOR CLARINET, VIOLIN AND PIANO

22/02/19, 7.30pm

St James' Islington, N1 8PF



Music by Tim Parkinson, Makiko Nishikaze, Alex Nikiporenko,  
James Luff, Komitas, Eva-Maria Houben and Paul Evernden

Performed by Eos Ensemble: Paul Evernden, Angela Najaryan  
and Thomas Ang

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

James Luff  
**standing cycles**

Komitas  
**Agh, Maral Djan (Ah, My Darling Girl)**

Alex Nikiporenko  
**Two Waltzes: 1. Maggiore**

Komitas  
**Tsirani Tsar (Apricot Tree)**

Alex Nikiporenko  
**Two Waltzes: 2. Minore**

Paul Evernden  
**(re)set**

**INTERVAL**

Tim Parkinson  
**clarinet, violin and piano piece**

Makiko Nishikaze  
**Duo**

Komitas  
**Krunk (The Stork)**

Eva-Maria Houben  
**avalon orchard**

**James Luff – standing cycles  
(clarinet, violin and piano, 2019)**

This stripped-back piece aims at a tension between moving and standing still, repeating and changing, separation and togetherness. All three instruments more-or-less do their own thing, more-or-less constantly, more-or-less independently.

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

**Komitas – Three Songs (arr. Evernden)**

- 1. Agh, Maral Djan (Ah, My Darling Girl)**
- 2. Tsirani Tsar (Apricot Tree)**
- 3. Krunk (The Stork)**

Soghomon Soghomonian (1869-1935), ordained as Komitas, is widely regarded as the founder of an independent Armenian musical language. A pioneer of ethnomusicology, he collected and transcribed thousands of folk songs. With the choir he founded, Komitas set about travelling the world introducing audiences to the traditional music of Armenia.

Komitas was professionally active up until 1915, the year of the Armenian Genocide, after which and because of the horror he had witnessed first-hand, he refused to communicate with the outside world, ceasing all musical activities. Komitas spent the last years of his life in a sanatorium on the outskirts of Paris.

*Agh, maral djan* (Ah, my Darling Girl), *Tsirani tsar* (Apricot Tree) and *Krunk* (The Stork) are some of Komitas' best loved songs, alongside his setting of the Mass. The common theme uniting the three songs arranged for tonight's concert is one of homesickness—the singer of each song speaks of sadness at having to abandon their home in Armenia and asks the listener for news from home.

All three songs originally consisted of a single melodic line, which Komitas transcribed and then arranged for four-part choir. The arrangements you will hear tonight were made especially by Eos Ensemble's clarinetist, Paul Evernden.

**Alex Nikiporenko – Two Waltzes  
(violin and piano, 2019)**

These short duos for violin and piano look back at the romantic waltz idiom, gradually reconstructing its vigorously spinning character from a stark, transparent opening.

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

**Paul Evernden – (re)set  
(solo bass clarinet, 2019)**

Composed at the beginning of the year and at a time when I was having a lot of problems with my mobile phone, *(re)set* is an obvious play on words, linking my technological travails with my method of composition: working with a fixed pitch class set, and utilising traditional processes of set theory such as transposition and melodic inversion.

When it appears that the musical line is progressing unfailingly in a specific direction, often a 'glitch' will suddenly appear, disrupting the overall smoothness, causing the material to 'reboot' itself.

**[paulevernden.com](http://paulevernden.com)**

**Tim Parkinson – clarinet, violin and piano piece  
(2008)**

*clarinet violin and piano piece* was written in 2008 for the New York Miniaturist Ensemble who only played works with 100 notes or less. It was first performed by them on 25th September at the W.M.P. Concert Hall, E28th St, New York City. The performers were Eric Carlson (violin), Joshua Rubin (clarinet), Philip Fisher (piano).

The second performance was on 23rd February 2013 at Moments Musicaux in Aarau, Switzerland, by Angharad Davies (violin) Jürg Frey (clarinet) and me on piano. Exactly six years later (minus one day) this will be the third performance. It is a list of sound objects of different shapes, sizes and functionalities.

**untitledwebsite.com**

**Makiko Nishikaze – Duo  
(bass clarinet and piano, 1997)**

What I am trying to do in my music is to create sounds which invite attentive listening. When I am composing, I imagine what the audience will anticipate and then compose something which is unpredictable – both in the major form and in the details.

**makiko-nishikaze.de**

**Eva-Maria Houben – avalon orchard  
(three performers, 2013)**

Being a threesome, a special commonality arises. Three participants share a room. It takes three to deliver a narration, as thespians may know. A third party is added, and the relationship between the two is disturbed. Something can happen. Thus, the trio addresses instability. The trio is a vulnerable body. Collisions, frictions, but also compensation and protection against danger become important in the trio. The three actors of a trio are radically dependent on each other. *avalon orchard* is a piece that knows this...

**evamariahouben.de**

## PERFORMERS

### Eos Ensemble

Formed at the beginning of 2017 by Paul Evernden and Angela Najaryan, both Royal Academy of Music Alumni with a passion for both new and old, Eos currently exists in different formations, including regularly playing as a trio alongside the pianist, Thomas Ang. Recent performances include Messiaen's *Quatuor pour la fin du temps* at the Brunel Museum, as well as opening the 2017 Music Marathon at St. John's Smith Square.

New music is fundamental to the group's programming with recent performances including playing for 2021 Concerts' three-day residency at the APT Gallery in Deptford in the summer of 2018, as well as an appearance at Borough New Music in April of this year, where the group will give the world premiere of new works by Daniel Figols Cuevas and Paul Evernden.

[eostrio.com](http://eostrio.com)

### Angela Najaryan – Violin

After initial studies in Violin at the Komitas State Conservatory, Yerevan, Armenia where she received the Red Diploma (Highest Honours), Angela was awarded a full scholarship to the Royal Academy of Music in London where she has performed with conductors including Sir. Colin Davis, Yan Pascal Tortelier and Ignat Solzhenitsyn, as well as being a regular member of the Academy Soloists, a string ensemble led by Clio Gould.

In 2001, Angela won First Prize in the inaugural Strings Contest for the wider Middle East organised by the Lebanese Ministry of Culture, performing in a Gala concert at the American University in Beirut.

Before coming to the UK, Angela spent a year as First Violin in the Spendaryan State Opera and Ballet orchestra in Yerevan, as well as teaching for a year in the Tchaikovsky specialist music school.

Angela, who is a founding member of the Eos Ensemble, has been invited to participate in masterclasses across Europe, most notably the Ensemble-Akademie Freiburg, and in Salzburg with Thomas Rieble. Described as a "virtuoso violinist" by the Daily Telegraph, Angela recently performed alongside the Lontano ensemble in a concert marking International Women's Day at King's College London.

## **Paul Evernden – Clarinet**

Paul is a composer and clarinettist, and one of the founding members of the Eos Ensemble. He has a PhD from King's College London. He has devised, composed and directed two music theatre works for the Tête à Tête Opera Festivals (2011 and 2013), and some of his instrumental works have been performed at the Perpignan Contemporary Music Festival, France (2006 and 2008).

Paul has lectured at the Odeon (the Athens Conservatoire) on 'Music, Drama, Song: Monodrama and Music Theatre in Britain post-war to the present day', and his article, "'Place' in Claudia Molitor's Vast White Stillness", was published by Noise & Silence, an alternative online magazine, in Summer 2016.

## **Thomas Ang – Piano**

Thomas has completed studies at the Guildhall School with Andrew West and Eugene Asti, having previously studied at the Royal Academy of Music with Hamish Milne and Diana Ketler. He has won prizes for his performances of Beethoven, Frederick Delius, Arthur Bliss and the contemporary piano repertoire.

Thomas performs as part of several contemporary-music ensembles, including playing John Cage at the Purcell Room in 2013 and two programmes of Boulez's music at the 2015 Aldeburgh Music Festival. With Duo Ex Libris, his piano duo, he recently performed the complete non-sonata piano works of Boulez, including the two books of Structures, in London as well as various concerts in Australia and around the UK; they have also made multiple appearances on Radio 3.

In other chamber groups he maintains a strong interest in unusual repertoire of the late Romantic, as well as mid-20th-century British music. He has also earned recognition as a specialist in the music of Nikolai Kapustin, having played and conducted world premieres of his compositions in the UK, Singapore, Australia and Taiwan.

Off the concert stage, Thomas works as a répétiteur and ballet pianist. He sometimes accompanies and improvises for silent film, having performed at the Barbican Cinema in Erotikon by Gustav Machatý.

## **NEXT CONCERT**

840: New Music for Bassoon and Double Bass  
9 April 2019 at Iklectik, Waterloo

We would like to thank **St. James' Church**, especially vicar **John Burniston**, for hosting our concert.