

840: New Music for Clarinet, Violin and Piano

St James' Church, Islington

25/03/2017

Nicholas Peters – *placebo* (2017)

placebo presents a descending phrase that is frequently stretched around to explore subtle rhythmic variations and extremes of dynamic and tempo. *placebo* was written especially for Alex Wilson, Emma Welton and George Sleightholme.

www.nicholasrpeters.com

Paul Whitty – *thirty-nine pages* (2005) – p. 27, 43, 28

Recently I have been engaged in a series of interventions in pre-existing context – re-reading, re-organising, re-categorising, re-distributing and re-sounding the materials that I have found there. These contexts can be scores, actual physical sites or instruments. The interventions in pre-existing scores stem from an obsession with the provenance of musical materials. In *thirty-nine pages* I have filtered and re-organised each page of the Henle Urtext Edition of Cesar Franck's Sonata for violin and piano in A Major. The movements can be played in any combination and in any order.

www.sound-diaries.co.uk

Catherine Lamb – *of animal* (2011)

of animal was an original attempt at combining instrument and voice as one sound source, projected through elemental formant shifts (from basic vowel uses in Dhrupadi practice) along with 5 tonal differentiations/combinations between the sound sources, articulating various primitive shapes in their melodic movement.

www.sacredrealism.org/catlamb

Paul Whitty – *thirty-nine pages* – p. 14

Gregor Forbes – *Colour Fields* (2017)

In *Colour Fields*, the performers have three layers of material each – notes and sounds, melodies and chords, and textures – and, depending on time brackets, they can move around between the layers, interacting with one another in pairs or just playing in solitude.

15-minute interval

Emma Welton – *Sustain* (St James' Church, Islington) (2017)

Sustain is one of a series of pieces I have made with the sounds of electricity generation and consumption. Using an induction coil microphone I recorded the sound of each electrical device (light switches, fuse boxes etc) in St James' Church. Twenty two percent of the UK's electricity supply came from coal in 2015, so a recording of the massive generator at Aberthaw coal power station in South Wales occupies that proportion of the piece. Alex and his piano, and George on his clarinet, sustain their sounds for as long as they can in the midst of this hissing, twittering and roaring chorus of electricity.

twitter.com/emmatwelton

Paul Whitty – *thirty-nine pages* – p. 20, 5–43

Alex Nikiporenko – *February 2017 Music* (2017)

This music, composed in February 2017, is constructed from chords, textures and melodic patterns. A three-note motif, initially played by the clarinet, is harmonised in two kinds of alternating sections – one still and tactile, the other monumental and static. The character of the latter section eventually becomes expressive and flowing.

www.alexnikiporenko.com

Paul Whitty – *thirty-nine pages* – p. 26

**Jürg Frey –
Un champ de tendresse parsemé d'adieux (1) (2010)**

The title of the piece (A field of tenderness strewn with farewells) refers to a text by Edmond Jabès and is a quote from his book, *Le Livre de l'Hospitalité* (The Book of Hospitality). Jabès writes about various forms of hospitality, about the stranger and otherness. The last part of the book is about farewells, and opens a wide range of questions about the transparency of saying goodbye.

www.wandelweiser.de/juerg-frey.html

George Sleightholme – clarinet

George performs in a variety of styles, including contemporary and improvised music. He plays with Dr K. Sextet and at Club Inégales with Peter Wiegold and Notes Inégales, joined by guest artists from around the world. He has released an album of original music with his group iyatraQuartet, to critical acclaim.

www.iyatraquartet.com

Emma Welton – violin

Emma composes and performs (mostly violin, occasionally viola and double bass) and produces events with Lavolta ensemble, A Quiet Night In, Icebreaker, Seat of the Pants Orchestra, [rout] and a trio of trios. Her composing is often driven by her desire to offer a response to global climate concerns.

Alex Wilson – piano

Alex is a musician with a passion for the unusual, new and unexplored: a pianist of cutting edge new music who works regularly with young composers. Alex is a former British Contemporary Piano Competition finalist and Park Lane Group Young Artist; he directs, manages and performs with the Dr K. Sextet, and is currently working to develop the new music scene in his home region of the south-west.

www.alexwilsonpianist.com

840 wish to thank Hinrichsen Foundation and RVW Trust for their generous support. We also thank St James' Church, especially vicar John Burniston, for hosting our concert.

Our next concert, 840: New Music for String Quartet, will take place on Saturday, 6 May. The Manon Quartet will perform works by Martin Arnold, Sean Clancy, Lawrence Dunn, Richard Glover, Scott McLaughlin, Alex Nikiporenko, Nicholas Peters and Naomi Pinnock.

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