

840 presents: New Music for String Quartet. 31/01/2015.

St James' Church, Islington, N1 8PF

The Manon Quartet

John Lely – *Doubles* (2012)

Doubles was composed for the Bozzini Quartet Composers Kitchen in Montreal, 2012. The quartet first performed the piece at the Chapelle Historique du Bon-Pasteur, Montreal in April 2012, and gave the first UK performance at the Huddersfield Contemporary Music Festival the following November. The piece has a duration of around 5 minutes.

www.johnlely.co.uk

Nicholas Peters – *Sandblasted* (2014, first performance)

Sandblasted explores a sustained and scratchy character that is punctuated by a constant rebalancing of the sound due to the different combinations of double stops and single tones. Palindromic ideas inform the rhythmic structure and sequence of intervals. Each part has an independent rhythmic structure yet all of the parts explore the same interval at the same time. Only in the latter stages of the piece do the parts deviate from this trend.

www.nicholasrpeters.com

Matthew Lee Knowles – *Dirac* (2014, first performance)

I have four heroes so far; John Cage, Richard Feynman, Alan Turing and Paul Dirac – an English theoretical physicist born in 1902. His dizzying abilities applying advanced mathematics (and forgotten techniques) to the physics of the day revolutionised quantum mechanics and a cherished hobby was making relativistic versions of classical situations. In 1956 at Moscow University, he was asked to summarise the philosophy of physics and he wrote on the blackboard PHYSICAL LAWS SHOULD HAVE MATHEMATICAL BEAUTY. He made mistakes, hardly spoke (the unit of one Dirac represents a word spoken per hour) and was emotionally depleted, but enjoyed playing practical jokes, like sending a friend a crocodile in the post, which jumped out, biting her hand. He read *Crime and Punishment* with extreme care and described it as 'nice' but noted that Dostoevsky had made a mistake, describing in one chapter the sun rising twice on the same day.

www.matthewleeknowles.com

Neil Luck – *Clubcb* (2014, first performance)

The human mouth has evolved into one of nature's most effective forms of acoustic baffling. A fleshy, foamy cave resonating alongside strings-some kind of decibellic masking where words result in movements. The discomfort and disgust this can cause ain't worth questioning: physical balk follows recognition follows (probably) nonplus.

www.neilluck.com

INTERVAL (15 minutes)

Louis d'Heudieres – *neither serious/or, I take the liberty/of not writing to you/regarding my serious 'Variations'*. (2014, first performance)

www.louisdheudieres.com

Tristan Rhys Williams – *piece for string quartet*
(2010, rev. 2014, first performance)

The first nine sections form an equivalence of categories.
The first nine sections are of approximately equal length framed by an empty bar.
The first nine sections employ the following distribution of forces:

$$\begin{matrix} \{vn\}\{vn\}\{vn\}\{vn\}\{vn\} \\ \{vn\}\{vn\}\{vn\}\{vn\}\{vn\} \\ \\ \{va\}\{va\}\{va\}\{va\}\{va\}\{va\}\{va\} \\ \\ \{vc\}\{vc\} \end{matrix}$$

The final tripartite section sees the cello play continuously with 'relief' material from the upper strings in the first and third sub-sections.
Much of the delicately bowed, sustained double-stopped material takes place on strings II and III with small-scale definition on strings I and IV.

www.soundcloud.com/tristanrhyswilliams

Alex Nikiporenko – *Attempts At Making Peace With The Past – "Schoenberg"* (2014, first performance)

Attempts At Making Peace With The Past is a string quartet series based on unfinished fragments by dead composers. The original scores are analysed in a superficial, almost topographical way, and then reconstructed using a variety of algorithms. The questions of context and composers' intentions are now irrelevant. The language of the originals loses its meaning – the notes no longer represent anything; now they are combinations of sounds that can be perceived as is, without the burden of context. "Schoenberg" is based on a string quartet fragment by Arnold Schoenberg from 1896-7.

www.alexnikiporenko.com

The Manon Quartet

Jian Ren, Fiona Robertson – violins
Morag Robertson – viola
Deni Teo – violoncello

The Manon Quartet was formed in 2013 by musicians from the Royal College of Music. Since playing together they have won first prizes in the Helen Just & Susan Connell Royal College of Music String Quartet Competition and the CAVATINA Intercollegiate String Quartet Competition, and were semi-finalists in the St. Martin in the Fields Chamber Music Competition 2014.

www.themanonquartet.com

840 wish to thank all of the composers and the Manon Quartet for all of their hard work for this concert. We also thank St James Church and especially John Burniston, the vicar, for hosting our concert. Finally, we would like to thank you for supporting us and being here tonight.

840 warmly invite you to our next concert on Saturday 14 March 7:30pm at St James' Church, Islington. Featuring new music for piano trio by Laurence Crane, Adam de la Cour, Lawrence Dunn, Edward Henderson, Lauren Redhead and James Weeks.

twitter.com/840series

www.eightforty.co.uk

facebook.com/840series