

840

840: Five Year Anniversary

New Music for Voices and Strings

31 January 2020

Café OTO

eightyforty.co.uk

Sergei Zagny
Studies on Rhythm BACH

Cassandra Miller & Juliet Fraser
Tracery

James Luff
Some Music for Molly

Georgia Rodgers
Masking Set

INTERVAL

John Lely
Stopping at the Sheer Edge Will Never Abolish Space

Jonathan Cole
A Passing Moment

Nicholas Peters
HarM

INTERVAL

Alex Nikiporenko
Self-Explanatory Music III: soprano and cello

Marc Sabat
Plainsound Duet

Laurence Crane
European Towns

PERFORMERS

Juliet Fraser – Soprano

Sara Rodrigues – Alto

Rodrigo B. Camacho – Baritone

Francesca Gilbert – Viola

Colin Alexander – Cello

Stephanie Tress – Cello

Peteris Sokolovskis – Cello

Sergei Zagny — *Studies on Rhythm BACH* (1984-2015)

Premiered by Tre Voci at 840: New Music for Cellos on 12 October 2015

The work contains 141 C-notes, 150 D-notes, 156 E-flat-notes, 129 F-notes and 96 G-notes in different octaves. No other notes are presented in the work. Thus, the total amount of notes is 672. The overall written duration of the work is 627 quarters.

In the last movement there are 20 C-notes, 32 D-notes, 38 E-flat-notes, 17 F-notes and 5 G-notes. 112 notes in total, but I am not sure this is as interesting as 672.

conceptualism.letov.ru/sergei-zagny/SERGEI-ZAGNY.htm

Cassandra Miller & Juliet Fraser — *Tracery : Lazy, Rocking* for meditating singer and tape (2017)

Tracery is an ongoing, modular collaboration between composer Cassandra Miller and soprano Juliet Fraser. Resolutely process-led, sessions have explored a form of 'automatic singing' in which Juliet attempts a body scan meditation whilst simultaneously listening and responding to, vocally, a piece of source material. Source materials have primarily come from non-notated traditions and were chosen to reveal different immediacies in Juliet's voice: the starting point for *Lazy, Rocking* was a movement from Ben Johnston's eighth string quartet. The project is producing several discrete but related pieces that set out to experiment with a performer's freedom and vulnerability on stage, rejecting traditional ideas of performativity and 'singerly-ness'. An hour-long video installation of the project will be unveiled at the Aldeburgh Festival in June 2020.

**cassandramiller.wordpress.com
julietfraser.co.uk**

James Luff — *Some Music for Molly* (2020)

In the course of looking for inspiration (something to steal) in order to begin this piece, I came across a transcription of a short Telemann fantasia. I took the opening chords, transposed them, spread them out, slowed them down, added some notes and then set the three parts moving at slightly different speeds, aiming at something quite static, yet slowly shifting. It is dedicated to my partner Molly.

jamesluff.co.uk

Georgia Rodgers — *Masking Set* (2016)

Premiered by New Maker Ensemble at 840 x NME: New Music for Voices and Strings on 10 December 2016

This piece was written for 840 and the NME. It is composed from five combinations of pitches and rhythms, stitched together to make one unfolding form in which groups of notes are covered and uncovered in turn. This process of covering up sounds led me to thinking about the phenomenon of auditory masking, whereby the perception of one sound is altered by another which occurs simultaneously (or very soon before/after). Auditory masking can affect the nature of sounds we hear in various ways, particularly when those sounds are already closely related in pitch or timbre.

polarpatterns.wordpress.com

John Lely — *Stopping at the Sheer Edge Will Never Abolish Space* (2020)

840 commission

Stopping at the Sheer Edge Will Never Abolish Space was composed between November 2019 and January 2020. The title is borrowed from 'My Life in CIA', a novel by Harry Mathews. The piece lasts about 15 minutes, and is dedicated to my friend Sam Walton.

johnlely.co.uk

Jonathan Cole — *A Passing Moment* (2019)

This piece, in two parts, draws on my love of Medieval music. In the first section a series of fanfares gradually unwind themselves until they reach a point of stillness, and in the second part this process is reversed. The title refers to the idea of something moving into the distance, out of sight, before reappearing, returning and eventually passing by. *A Passing Moment* was commissioned by the Deal festival and was first played in July 2019, revised afterwards this is the first outing of the new version.

Nicholas Peters — *HarM* (2016)

Premiered by New Maker Ensemble at 840 x NME: New Music for Voices and Strings on 10 December 2016

HarM explores ideas that I first encountered in Kerry Tribe's double projection of a single 16mm film called *H.M.* (2009) that was recently on display at The Wellcome Collection, London. Tribe's film explores the true story of Henry Molaison, an amnesiac man, identified simply as "Patient H.M.", who underwent "frankly experimental" surgery to cure his debilitating epilepsy in 1953. An unintended outcome of the surgery was that Molaison was unable to form new long term memories although his short term recall, for around 20 seconds, remained intact. I was struck by Tribe's exploration of this short term recall through the use of a 20 second delay between two adjacent film projections to evoke the duration and loss of memory experienced by Molaison. In my piece I have also set up the same 20 second delay between two adjacent duet performances. Furthermore I have explored two types of material, one whereby the singer is trapped by their inability to create more long term memories and the other whereby the singer re-enacts in sound the scientific mirror drawing experiments Molaison was put through after his surgery.

nicholasrpeters.com

Alex Nikiporenko — *Self-Explanatory Music III: soprano and cello* (2020)

Self-Explanatory Music is generated by a system that converts text into music by assigning musical features to various parameters of this text.

There are twelve vowel phonemes in the Received Pronunciation of the English language. A major triad is assigned to each of these phonemes. In each triad, two notes are played by the cello, whilst the remaining note is sung by the soprano.

The final syllable in each word is assigned to a crotchet. Any preceding syllable is assigned to a quaver. The occasional semiquavers are caused by diphthongs, two vowel phonemes occurring within one syllable.

Punctuation marks that occur within a sentence are assigned to crotchet rests, whilst punctuation marks that signify the end of the sentence are assigned to minim rests.

The length of *Self-Explanatory Music* is determined by the length of the commentary needed to explain the systems behind this piece. Once the commentary is complete, the piece ends.

alexnikiporenko.com

Marc Sabat — *Plainsound Duet* (2018)

Premiered by Jennifer Ames and Colin Alexander at 840: New Music for Viola and Cello on 7 July 2018

Plainsound Duet was written in 2018. A companion piece to my earlier duo *Gioseffo Zarlino*, it similarly explores two possible melodic modes which divide the major third into wholetones, one larger (9/8) and one smaller (10/9). In this case, the counterpoint invites the middle note to continually change its tuning by a syntonic comma, sometimes higher, sometimes lower, by following a path suggested by simple consonances.

marcsabat.com

Laurence Crane — *European Towns* (2020)

840 commission

European Towns is scored for soprano and 3 cellos and is a single movement lasting around 16 minutes. It is written for Juliet Fraser and commissioned by 840 Series for this concert.

The piece draws partly on material that was used in a recent work of mine, *Song for Europe* (2019), which was composed for Norwegian singer Susanna Wallumrød and Swedish double bass player Dan Styffe.

European Towns will be first performed within a couple of hours of the moment that the UK will leave the European Union after 47 years of membership. My piece strikes a regretful and melancholic tone.

We are grateful to all the musicians featured in 840 over the past five years:

COMPOSERS

Colin Alexander	Edward Henderson	Amber Priestley
Martin Arnold	Eva-Maria Houben	Lauren Redhead
Michael Baldwin	Michael Hughes	Federico Reuben
Mark Barden	Andy Ingamells	Georgia Rodgers
Rodrigo B. Camacho	Tom Johnson	Sara Rodrigues
Timothy Cape	Zubin Kanga	Marc Sabat
Leo Chadburn	Catherine Lamb	James Saunders
Seán Clancy	Dominic Lash	Kirill Shirokov
Jonathan Cole	William Lawes	Matthew Shlomowitz
Laurence Crane	Mary Jane Leach	Garrett Sholdice
Eleanor Cully	Matthew Lee Knowles	Linda Catlin Smith
Louis d'Heudieres	John Lely	Josh Spear
Adam de la Cour	Neil Luck	James Tenney
Christian Drew	James Luff	Laurie Tompkins
Lawrence Dunn	Anton Lukoszevieve	Maya Verlaak
Anna Eriksson	David Mahler	Rūta Vitkauskaitė
Paul Evernden	Scott McLaughlin	Jennifer Walshe
Matteo Fargion	Cassandra Miller	James Weeks
Amanda Feery	Kate Moore	Emma Welton
Gregor Forbes	Alex Nikiporenko	Paul Whitty
Christopher Fox	Makiko Nishikaze	Tristan Rhys Williams
Jürg Frey	Aaron Parker	Michael Winter
Vitalija Glovackyte	Tim Parkinson	Christian Wolff
Richard Glover	Nicholas Peters	Luiz Henrique Yudo
Andrew Hamilton	Naomi Pinnock	Sergei Zagny
Bryn Harrison	Steve Potter	Darya Zvezdina

PERFORMERS

Roxanna Albayati	Michael Hughes	Sara Rodrigues
Colin Alexander	Zubin Kanga	Zoé Saubat
Jennifer Ames	Rosie Land	George Sleightholme
Thomas Ang	Anton Lukoszevieve	Peteris Sokolovskis
Emma Arden	Angela Najaryan	Torun Stavseng
Emily Bannister	Alex Nikiporenko	Deni Teo
Elsa Bradley	James Oesi	Ioannis Theodoridis
Rodrigo B. Camacho	Nicholas Peters	Katherine Tinker
Lucy Carr	Joe Qiu	Stephanie Tress
Sam Cave	Jian Ren	Nicole Trotman
Katie Cowling	Mateusz Rettner	Julia Vaughan
Paul Evernden	Joe Richards	Naomi Watson
Juliet Fraser	Gregor Riddell	Emma Welton
Ana Gasco Gomez	Fiona Robertson	Alex Wilson
Francesca Gilbert	Morag Robertson	Ruben Zilberstein

We would like to thank Café OTO
for hosting our concert.

Upcoming 840 Concerts:

29th March 2020

840: New Music for Guitars
Oxmarket Gallery, Chichester

24th April 2020

840: New Music for Clarinet, Cello and Piano
St James' Church, Islington

This concert has been made possible
with generous support from:



Supported using public funding by

**ARTS COUNCIL
ENGLAND**

**RICHARD
THOMAS
FOUNDATION**



RVWTrust