



NEW MUSIC FOR
TWO VIOLINS AND/OR TWO PIANOS

20/09/25

Marc Sabat – *3 Chorales for Harry Partch*

Diego Ortiz – *Recercada primera*

Christian Drew – *17th Century Music*

Diego Ortiz – *Recercada segunda*

Linda Catlin Smith – *Velvet*

INTERVAL

Alex Nikiporenko – *Thread*

Diego Ortiz – *Recercada quinta*

Darius Paymai – *sonnerie, air*

Diego Ortiz – *Recercada tercera*

Egidija Medekšaitė – *Textile 1*

James M. Creed – *Plain Song*

Marc Sabat – 3 Chorales for Harry Partch (1993)

Marc Sabat's *3 Chorales for Harry Partch* is the earliest work in his catalogue, written for retuned violin and viola. The piece models sound "in slow motion," as though string playing were examined under a microscope in time, revealing subtle shifts of timbre and resonance. Its harmonic world is shaped by the ideas of Harry Partch, who reimagined harmony and tonality through Just Intonation. Sabat explores Partch's concept of "utonality," in which chords are drawn from the subharmonic series, creating a sonority that emerges gradually, pitch by pitch, across the three chorales.

masa.plainsound.org

Diego Ortiz (arr. Alex Nikiporenko) – Recercadas sobre el canto llano la Spagna (1553)

Trattado de glosas by Diego Ortiz (c. 1510 – c. 1576) is a treatise on ornamentation and improvisation for bowed string instruments. It includes a collection of *recercadas* (variations over a repeating bass pattern) on a popular Renaissance plain song called *La Spagna*, where Ortiz transforms a simple harmonic foundation into inventive, expressive music. In this programme, four of these *recercadas* are reimagined for two violins and for two pianos.

Christian Drew – 17th Century Music (2025)

As the title suggests, this piece draws broadly on the baroque. There are no quotes, instead I allowed what I have absorbed subconsciously to guide the composing; in this case a processional, a gigue, some stile concitato, a chorale. Composing for me is a way of engaging with the anachronism of our entanglement with music history. The title is an oblique nod to Laurence Crane's piano piece *20th Century Music* (1999) which is "dedicated to everyone involved with 20th Century Music".

christiandrew.com

Linda Catlin Smith – Velvet (2007)

I composed this work at the request of Canadian piano duo Elaine Lau and Joseph Ferretti. The title refers to aspects of touch: the touch of the fingers on the keyboard, as well as aural touch, the sense of texture that sound gives us, the qualities of tone and colour that make up the sonorous world of two pianos. *Velvet* is dedicated to Elaine Lau and Joseph Ferretti.

catlinsmith.com

Alex Nikiporenko – *Thread* (2025)

A very long time ago, my mum dedicated a poem to me, beginning:

Мой мальчик извлекает звуки
из старенького пианино.
Нанизывает их на нитку слуха
и связывает воедино.

My boy draws sounds
from a dear old piano.
He strings them on the thread of hearing
and binds them into one.

This image of a thread – of sound, and as something that connects us – became the starting point for the piece, which is dedicated to my mum.

alexnikiporenko.com

Darius Paymai – *sonnerie, air* (2025)

sonnerie, air is an homage to 840's namesake. In the 100th anniversary year of Erik Satie's death, I think his works are still just as important as they were when he was alive. I used some material from a piece written around the time he wrote *Vexations* called *Sonneries de la Rose+Croix*.

dariuspaymai.com

Egidija Medekšaitė – *Textile 1* (2006)

Textile 1 came into being when Egidija Medekšaitė discovered the technique of mapping the patterns she was using in her textile work onto musical structures. The initial formula for a composition is fixed in the form of a geometrical textile pattern; the white and black elements of the grid convey musical microformations of the same nature but in opposition (for example, the ascending or descending directions of the movement of sounds), woven together as warp and weft of a textile. The result is the smooth, flowing, encompassing flow of sounds, as if they were the play and sparkle of small crystals.

soundcloud.com/egidija_medeksaite

James M. Creed – *Plain Song* (2025)

Plain Song makes use of many of the regular features of my music, but it is a distilled formation of them. Pairs of dyads are introduced one after another and sustained into becoming a chord – there is no strict process, but a sense of proceeding. The material is the same for pianists and for violinists. For pianists it is unison – a chant. For violinists the material is draped over two differently-tuned violins, necessitating some negotiation. The piece is not strictly antiphonal, homophonic or hocketing at any point, yet there is an impression of all of these ways of playing together at various points. I think of it, for all involved, as an emergent dance.

jamesmcreed.com

PERFORMERS

Jay Austin Keys – piano

Jay Austin Keys is a pianist, improviser and educator working in London. With a varied and eclectic repertoire, Jay performs early and contemporary music, and everything in-between. He works both as a soloist as well as with numerous ensembles, such as the Listening Project and Square Music. Jay's current focus is on endurance music and minimalism.

Fernando Yada Rodrigues – piano

Fernando Yada Rodrigues (he/him) is a pianist and teacher whose practice is concerned with experimental approaches to music. He mainly performs works by living composers that bring experimentation to the foreground, interested in the relationship between gesture and sound within speculative practice.

Anne Yin Han – violin

Anne is a London-based violinist with an interest in contemporary, improvised and experimental music. She completed her BMus and MMus at Goldsmiths UoL and frequently performs contemporary music platforming new composers. She is also an active session player and enjoys collaborating with musicians across various genres. In her day to day Anne is an apprentice bow repairer as well as a violin teacher and workshop facilitator and her practice is as much socially-oriented as it is curiosity-driven.

Amalia Young – violin / viola

Amalia Young is a violinist and violist based south east London, specialising in the performance of classical and experimental music. She enjoys a varied career as a chamber and session musician.

amaliayoung.com