

GOLDSMITHS MUSIC 2022 PRESENTS

JPJ: A Celebration Concert

**Saturday 7 May 2022
7.30pm**

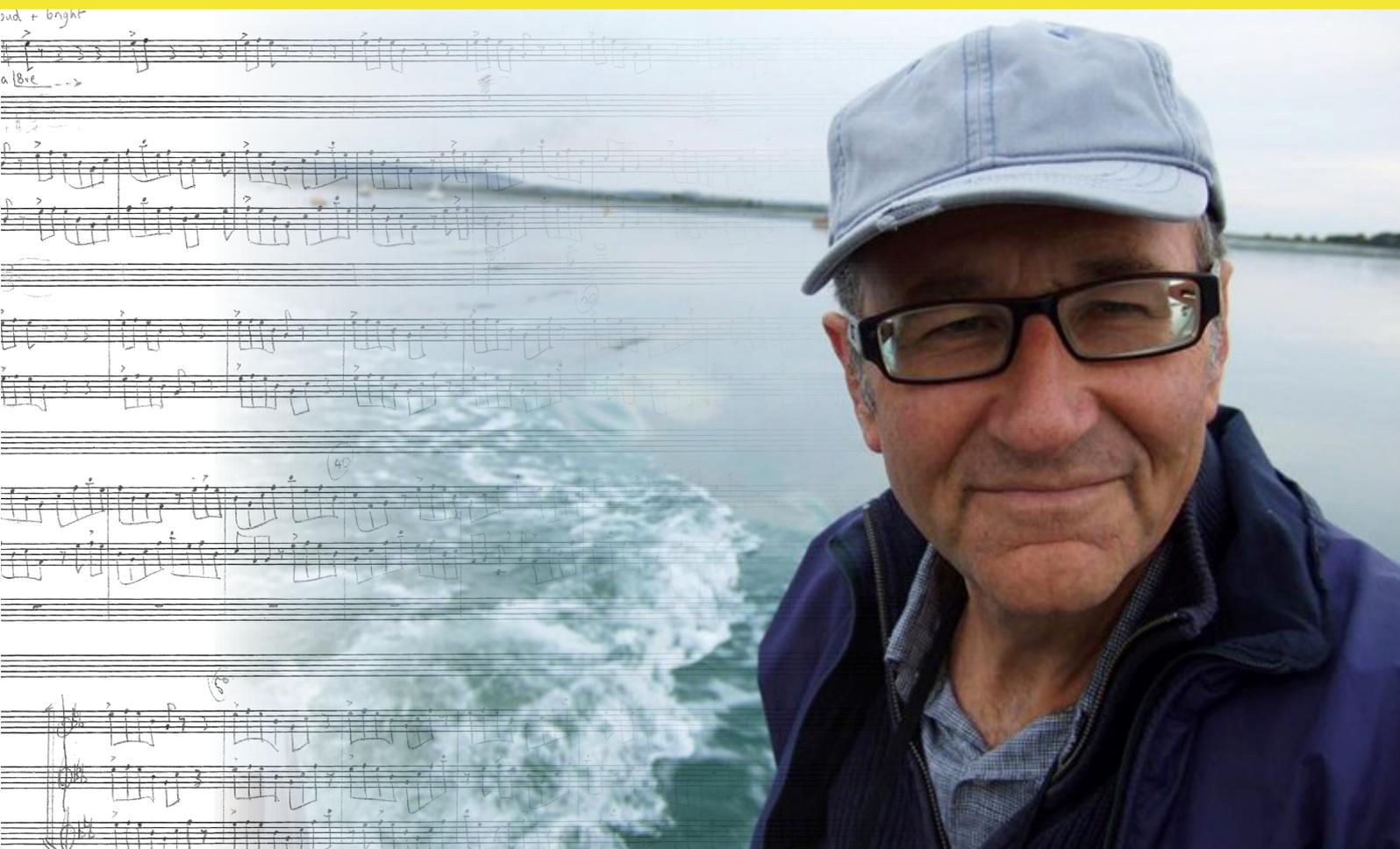
**The Great Hall
Goldsmiths University
New Cross
London SE14 6NW**

Music by Jeremy Peyton Jones
performed by Regular Music,
Goldsmiths staff and students,
plus special guests.



In Aid of
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Musicians**

Goldsmiths
UNIVERSITY OF LONDON



PROGRAMME

Purcell Manoeuvres No. 1

Tuning

Going Down

Performed by IRREGULAR MUSIC

18 Guitars

Performed by ARTHUR DICK and JAMES CREED

Hallelujah (Psalm 150)

Performed by NATALIE DALCHER (solo voice) with the GOLDSMITHS STUDENT AND ALUMNI CHOIR

CLARE SPOLLEN (keyboard organ)

NICHOLAS WIBBERLEY (conductor)

INTERVAL – 20 minutes with pay bar

you can pre-order interval drinks before the concert at the bar in Café 35

Purcell Manoeuvres Nos. 2 & 4

Idyllic Rhythms

And Then He Asked Me

Performed by REGULAR MUSIC



Purcell Manoeuvres No.1 (1980)

Tuning (1995)

Going Down (1990)

Performed by IRREGULAR MUSIC

Voice soloist: Laura Zakian

Keyboard: Jay Keys

Piano: Andrew Zolinsky

Clarinet/bass clarinet: Pete Furniss

Tenor sax/contralto clarinet: Paul Bartholomew

Violin: Mira Benjamin

Viola: Alexis Bennett

Cello: Imogen Burman

Marimba / conductor: Ian Gardiner

Programme notes and texts:

PURCELL MANOEUVRES was written for the Michael Nyman Band in 1980 when the piece was selected for a workshop performance by the spnm (Society for the Promotion of New Music) in the UK. Since then different groups have performed it in several revised versions, including my own group Regular Music who recorded it for Rough Trade Records in 1986.

The material for the piece is taken from Henry Purcell's Trio Sonata No.VI in G minor. In each of the sections (of which there were originally five), the material from the original is subject to varying processes of pitch and rhythm change.

Purcell Manoeuvres No. 2 is closest to the original in that virtually all pitches occur at the same moment as they would have occurred in the original. However, due to the process used the resulting sound is more like a distillation, or a suspension of these pitches in time and bears little obvious or immediate resemblance to the Purcell. The pitches are selected according to a simple but strict numerical system whereby the pitch on every sixth beat of the bass line, every seventh beat of the upper melodic line and every fifth beat of the lower melodic line are sustained and overlaid in a series of slow moving interwoven lines. Every pitch heard in the resulting polyphony would have occurred at the same point in the original, but all the original melodic patterns are missing. The original is there somewhere but it's as if suspended or in a dreamscape.

My treatment of existing material is partly a desire to revisit the tonal material of our musical past and represent it in a different way, but also by the contradictory notion that, after the development of serialism and extremes of the experimental era, a return to tonality has to deal with the possibility that there are no really new things which can be done with it. The composer Vladimir Martynov stated 'we now live in an era beyond composition'. Any return to western harmonic structures has to acknowledge that to an extent we are simply rearranging the furniture of the past.

Purcell Manoeuvres is also a good example of another feature of my work – the idea of ENSEMBLE. I've always been interested in watching a group of players and how they combine to make a whole rather than the individual expression of soloists. In my own composition I like the focus to be on the interplay between a group of musicians rather than on the virtuosity of one. Hence there are very few melodies featuring one particular instrument, pace is dictated by interlocking rhythms, somewhat raucous unisons and the wonderful energy and dynamic communication found between members of a group. When you get rid of the melodies the interplay of the accompaniment becomes the focus – the piece could therefore be said to be more about background than foreground, as much about the 'nuts and bolts' of music and the dynamic of the live performance as the finished product.

Purcell Manoeuvres No.1 is played in a sextet version written from the group Gemini (date unknown).

TUNING and GOING DOWN

Two song settings from the 1990s to texts by David Gale. For both, Jeremy created ensemble arrangements, which I have expanded slightly for this performance. *Tuning* was commissioned by Melanie Pappenheim, and first performed by her at a late night concert at the Almeida Theatre in July 1996. *Going Down* was written for the Lumière & Son show 'Fifty Years of the Swallow & the Butterfly', performed in the art deco Jubilee Pool in Penzance, 1990.

Ian Gardiner

The songs refer to moments in the second-class compartment of the everyday when the view suddenly shifts, and other worlds wave across the tracks. An old radio dial leads to reveries of an imagined Europe; a drowning woman is consoled by thoughts of another life in the depths as she sinks away from the world.

David Gale

TUNING

In Schenectady...
In Schenectady storm coats fruit drinks
In Schenectady harsh tones who knows
In Schenectady bees drink beer

But I'm tuning
I'm tuning

Hilversum is silver
Wide smile women
This is not a pipe
My line passes through hums
Cuts the crackle

I'm tuning
I'm tuning

Such noise in Luxembourg
Such light and sound
Monte Carlo dreaming
Spritzer mist, tight curves
GI's in Frankfurt got big bullets

I'm tuning
I'm tuning

Pushing at Leipzig
The line ends here
Knife nights
Cruel tongues
Lights out

GOING DOWN

But I didn't finish, what was I saying?
Everything is roaring round
The sun's too sharp, too cruel
It beats me as I crest the waves
My family is waiting for me in the weeds
I'll join them once things quieten down
What a day to drown, what a day to drown
O my lungs are light

Bubbles breaking in my eyes
It's really not so bad this dying
Just a gentle squeeze upon my breast
Who would have thought the end would be so lazy?
I could get used to this
Used to the green world far from the crowd
I really can't go back, it's all so noisy
So very, very bright
Next time I rise I won't take air
I'll wave through my veil of silver
I don't need that brilliant life
My family down there wants me
'It's different down here, darling
Don't bother with those dusty things
Everyone loves everyone'
This is where I want to be
Somewhere quiet, dark green with my family
I was on top of the world just a minute ago
But I didn't finish what I was saying

18 Guitars (1995/1997)

Performed by ARTHUR DICK and JAMES CREED

Programme note:

18 GUITARS was originally commissioned by the Nottingham Guitar Festival with funding from East Midlands Arts and Nottingham City Council. The first performance was at the Angel Row Gallery, Nottingham in June 1995, with soloist Tim Brady playing against his own backing track of the 17 remaining guitar parts.

The work is in two sections: the first, more mysterious, is built around some dissonant strummed chords, the second is driven by a conveyor belt of pulse, with polyphonic interplay between the guitar parts both live and in the backing track.

On 19 May 2009 at Kings Place London, *18 Guitars* was performed for the first time with all parts played live by a specially created ensemble featuring Tim Brady along with some of the best guitarists working in the UK, including the London Sinfonietta's Steve Smith, and jazz guitarists Joel Bell, Arthur Dick and Dave Preston.

Halelujah (Psalm 150) (1999)

Performed by NATALIE DALCHER (solo voice)
GOLDSMITHS STUDENT AND ALUMNI CHOIR
CLARE SPOLLEN (keyboard organ)
NICHOLAS WIBBERLEY (conductor)

Programme note and texts:

The text is Psalm 150 from the Book of David mainly in the original Hebrew but interpolated at two points with the phrase 'Praise Him' in English. The *Halelujah* was commissioned by Sally Tarshish to celebrate her son Daniel's wedding in 1999. She chose Psalm 150 as a joyful celebration and thought Jeremy's composition would do justice to the texts. In the back of her mind, she thought the composition was intimate, just for three people, to be performed at home, together as a family.

PSALM 150 (Hebrew)

1. hallelu-jah halelu-el beked'sho; halelu-hu birkiya ozo.
2. halelu-hu bigvurotav; halelu-hu kerov god'lo.
3. halelu-hu beteka shofar; halelu-hu benevel vekhinor.
4. halelu-hu betof umakhol; halu-hu beminim veugav.
5. halelu-hu betsil'tseley shama; halelu-hu betsil'tseley terouah.
6. kol hanshamah tehalal jah: hallelujah.

PSALM 150 (English)

1. Hallelujah. Praise God in His sanctuary; praise Him in the firmament of His power.
2. Praise Him for His mighty acts; praise Him according to His abundant greatness.
3. Praise Him with the blast of the horn; praise Him with the psaltery and harp.
4. Praise Him with the timbrel and dance; praise Him with stringed instruments and the pipe.
5. Praise Him with the loud-sounding cymbals; praise Him with the clanging cymbals.
6. Let every thing that hath breath praise the Lord. Hallelujah

INTERVAL – 20 minutes with pay bar



Purcell Manoeuvres Nos. 2 & 4

Idyllic Rhythms (1982)

And Then He Asked Me (1998)

Performed by REGULAR MUSIC

Tonight, after 35 years, the Regular Music band that recorded an album for Rough Trade in 1985 join up again to pay tribute to their inspired leader.

Jeremy was a founder member of the ensemble Regular Music as a student at Goldsmiths in 1979, and by 1983 it had become more of a band under his leadership with the addition of drums and electric guitar. Reflecting the spirit of the times the music was energetic, highly rhythmic and often loud!

This band played at many venues and festivals, toured the UK, and worked collaboratively on several visual theatre productions by Lumière & Son, Impact Theatre Collective and others. Their final gig was at a bull ring in the South of France. Nearly all of Jeremy's music of this period was conceived for Regular Music (and later in the 1990s for its re-formation, Regular Music II).

[Original drummer Charles Hayward sends his very best wishes – he is unfortunately unable to present due a longstanding commitment at The Albany – Simon Limbrick has very kindly agreed to step in.]

The original Rough Trade album, *Regular Music*, is now available as a re-release on the Klanggalerie label at: <https://klanggalerie.bandcamp.com/album/regular-music>

Voices: Mary Beale, Melanie Pappenheim

Reeds 1: Sarah Homer

Reeds 2: George Shrapnell (guest – Goldsmiths alumnus)

Tuba: David Powell

Guitar: Bron Szerszynski

Keyboard/Piano: Helen Ottaway

Piano/Keyboard: Jonathan Parry

Drums: Simon Limbrick

Violin: Aleks Kolkowski

Violas: Jocelyn Pook, Maria Lamburn

Programme notes:

PURCELL MANOEUVRES Nos. 2 & 4 are played in a version created for Regular Music in the mid-1980s.

IDYLLIC RHYTHMS was first performed by Regular Music at the Air Gallery in 1982, and then recorded for the band's first release in 1985. In Wagner's *Siegfried*, Brünnhilde is awoken by Siegfried after a long sleep. She is overwhelmed by joy and love for him but also feels an immense sense of power over the gods, even in the face of death. This piece is both a celebration of that love and power, and homage to the sublime quality of Wagner's harmonic language. All the harmony in the opening and closing sections is derived from the opening bars of Wagner's *Siegfried Idyll*. In the original the harmony changes virtually every beat. Here it is stretched out over several minutes, underpinned by driving rhythmic patterns and squeezed for every last drop of propulsive energy. The hypnotic 2nd section starts quietly and builds to a long crescendo featuring the soprano singing Brünnhilde's words from *Siegfried*, Act, 3 Scene 3 - "Sun, Light, Day... Long was my sleep... I am awake..."

AND THEN HE ASKED ME is a setting for 2 female voices of words from Molly Bloom's closing soliloquy in James Joyce's *Ulysses*, written in 1998, dedicated to David Gale and Deborah Levy. This new arrangement for Regular Music builds from Jeremy's original small ensemble arrangement.

... and then I asked him with my eyes to ask again yes and then he asked me would I yes to say yes my mountain flower and first I put my arms around him yes and drew him down to me so he could feel my breasts all perfume yes and his heart was going like mad and yes I said yes I will Yes.

We would like to extend our thanks to all those who gave their time in making this celebration concert possible – all our performers and the technical team; Jon Parry and Helen Ottaway for co-ordinating the reunion of Regular Music; Imogen Burman for the programme and publicity, Darren Dalcher for the Hebrew transliteration and Natalie Dalcher for all her hard work in preparing the texts of the *Halelujah*; and finally, huge thanks to Ian Gardiner for curating, typesetting and arranging.

For more information on Help Musicians, please go to
www.helpmusicians.org.uk

