

# SOUTHBANK CENTRE

Classical music is an incredible, centuries-long story. As we at the Southbank Centre – alongside our Resident Orchestras and Resident Artists – share that story with the world today, we're creating as many ways for as many different people as possible to experience this wonderful art form.

Whether this is your first encounter with classical music or one of many, I'm absolutely thrilled that you're joining us for more powerful human experiences. Welcome to Classical Music: Spring/Summer 2024.

Toks Dada, Head of Classical Music, Southbank Centre

## nonclassical at 20: Outside the Lines

Saturday 4 May 2024, 7pm

Purcell Room at Queen Elizabeth Hall

### Repertoire

Harry Górski-Brown <i>Old Ally vs. Strange Morag</i> (World premiere)	5'
NWAKKE <i>Wonderings</i> (World premiere)	5'
Blasio Kavuma <i>Soundclash</i> (World premiere)	25'
<i>Interval</i>	
Beatrice Ferreira <i>Pas de deux</i> (World premiere)	5'
Nneka Cummins <i>New work(s)*</i> (World premiere)	5'
Chihiro Ono <i>8</i> (Hachi)	2'
Chihiro Ono <i>simplicity2022†</i>	8'
Simon Knighton <i>Sound Sculpture No.8</i> (World premiere)	25'

### Performers

Harry Górski-Brown *fiddle, electronics, voice, pipes*  
Norman Willmore *saxophone*  
NWAKKE *voice, electronics*  
Abi Asisa *cello*  
Blasio Kavuma *electronics*  
Cecilia Bignall *cello*  
Alexandra Achillea Pouta *mezzo-soprano*  
Rianna Henriques *flutes*  
Alex Lyon *clarinets*  
Anna Carter *tuba*  
Chihiro Ono *violin, viola*  
Simon Knighton *electronics*  
Gemma Bass *violin*  
Peggy Nolan *cello*

\*developed as part of the 2022 Sound and Music New Voices programme

† Co-commissioned by nonclassical and the Royal Northern College of Music PRISM

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*This performance lasts approximately 2 hours with a 20-minute interval.*

Electronics, acoustic instruments, sound art, traditional songs and more collide in *nonclassical at 20: Outside the Lines*, celebrating two decades of work by the London-based events promoter, label and charity. Founded in 2004 by composer, producer and DJ Gabriel Prokofiev, the charity has supported hundreds of artists in the UK throughout its 20-year history, working across contemporary classical, experimental and electronic music. This concert, one of three celebrating their 20th anniversary, shines a light on six composers from their Artist in Residence programme, nonclassical AiR, which offers four early-career composers commissions, performance and recording opportunities and mentorship to develop their creative voices. The resulting programme highlights an eclectic and deeply personal range of what might be referred to within the ever-expanding genre of 'contemporary classical music' from some of the next generation of leading UK-based composers.

The pieces premiered by the current AiRs will be released on nonclassical in July, as the seventh volume of their compilation series *Outside the Lines*, described by *The Wire* as a 'sampler of adventurous work by emerging artists'.

We start with Harry Górski-Brown's *Old Ally vs. Strange Morag*, performed by Górski-Brown and saxophonist Norman Willmore: a silly song about the trials and tribulations of growing tatties and to what end someone would go.

NWAKKE's *Wonderings* follows. *Wonderings* was originally made on an iPhone during lockdown as part of a songwriting workshop with Grounded Sounds. Now accompanied live by Abi Asisa, it uses a metaphor of art-making and materials to talk about love and hesitation.

Blasio Kavuma's *Soundclash*, for cellist Cecilia Bignall and live electronics, adapts the procedural and aesthetic attributes of Afro-diasporic electronic dance music, namely jungle. Kavuma builds explicitly rhythmic and heavily syncopated loops, over which Bignall improvises, creating a regenerative sonic experience. The work is to be released on nonclassical later this year.

*Pas de deux*, Beatrice Ferreira's work for voice and fixed electronics, was written for her friend, mezzo-soprano

Alexandra Achillea Pouta. In the track, Pouta performs an improvised vocalisation inspired by sheepdog herding calls, alongside a tape that comprises text from personal interviews between the composer and the performer.

Nneka Cummins' new work, currently unnamed (and unburdened) is a sonic exploration of sampled woodwind entwined with live wind performance from the unexpected combination of tuba, flutes and clarinets. Within the piece, past energy is interconnected, woven into and inseparable from the sonic present.

Reimagining Rentarō Taki's Japanese folk song *Kōjō-no-Tsuki*, Chihiro Ono's *8 (Hachi)* combines this folk song with influences from virtuoso violinist and composer Niccolò Paganini, portraying an imagined Japanese summer in the time of Rentarō Taki's birth.

Artificial intelligence plays a role in this performance: Chihiro Ono's *simplicity2022* was created using the AI facilities at RNCM Centre for Practice & Research in Science & Music (PRISM). Ono used PRISM's technology to reproduce recordings of folkloric songs and texts from the remote Japanese island of Shodoshima, collected by researcher Kawai Kazuro Sensei and never heard before outside of the island. These are manipulated into her live performance.

The programme ends with Simon Knighton's new *Sound Sculpture No.8*, for strings and electronics. A recent recipient of the Royal Musical Association's Tippett Medal and a 2023 Ivor Composition nominee, Knighton takes a unique approach to composition and sound. His blends of pre-recorded and manipulated samples and the live performance deliberately confuse the sources of the sounds, creating a nuanced balance between the electronic and the acoustic.

# nonclassical at 20: After Hours

Saturday 4 May 2024, 9pm  
Queen Elizabeth Hall Foyer

## Repertoire

Michael Gordon <i>Industry</i>	11'
Zoë Martlew <i>Shift, Trip</i>	7'
Harry Górski-Brown <i>FISHER PRICE PIPES</i>	20'
NWAKKE & Abi Asisa <i>Set for voice, electronics &amp; cello</i>	20'

## Performers

Harry Górski-Brown *fiddle, electronics*  
Cecilia Bignall *cello*  
Abi Asisa *cello*  
NWAKKE *voice, electronics*

In classic nonclassical fashion, they turn a 'traditional' concert set-up on its head by presenting an after-hours event in the Queen Elizabeth Hall Foyer, with live performances by Cecilia Bignall, Harry Górski-Brown, NWAKKE and Abi Asisa. (Tickets to the double bill give you access to both events.)

Cecilia Bignall performs two works for cello and electronics. Michael Gordon's *Industry* is an exploration of the intense beating created when two notes are played through heavy

distortion. Using a distortion pedal, Bignall increases the tension until it is almost unbearable and the music transforms into abrasive rhythms – until it gives way to silence and immense relief. Zoë Martlew's *Shift, Trip* features live and pre-recorded shifting rhythmic patterns which trip up in unpredictable ways.

Performed at Huddersfield Contemporary Music Festival (hcmf//) in 2023, Harry Górski-Brown's epic *FISHER PRICE PIPES* follows. Several traditional Gaelic songs from a long time ago, regarding love and courting and the Highland Clearances, are manipulated and extrapolated like never before by Górski-Brown's live electronics, vocals and pipes.

NWAKKE and Abi Asisa close the night with dancing, beats, vocals and more. NWAKKE's performance identity is a means for discovery and world-building. Informed by their African Caribbean heritage and inquiries into health and physical pain, their work focuses on making sense of and expressing the pre-verbal, incorporating dance and music spiritualities, holding the complexity and interconnectedness of space, time, land and body.

## Find out more

- ▶ Abi Asisa
- ▶ Gemma Bass
- ▶ Cecilia Bignall
- ▶ Anna Carter
- ▶ Nneka Cummins
- ▶ Beatrice Ferreira
- ▶ Harry Górski-Brown
- ▶ Rianna Henriques
- ▶ Blasio Kavuma
- ▶ Simon Knighton
- ▶ Alex Lyon
- ▶ NWAKKE
- ▶ Peggy Nolan
- ▶ Chihiro Ono
- ▶ Alexandra Achillea Pouta
- ▶ Norman Willmore
- ▶ nonclassical
- ▶ [southbankcentre.co.uk](https://southbankcentre.co.uk)