

# PROGRAMME



allsaints  
sessions

*Hosted by Cheryl Moskowitz and Alastair Gavin*

All Saints' Church, Edmonton  
Thursday 3<sup>rd</sup> Oct 2019 7.30pm

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## PROGRAMME

**Sarabande** *from Cello Suite No.3 in C major, BWV 1009* by *J.S. Bach*  
*Ian Burdge, cello*

**Reading** *by Richard Price*

**In Those Days** *by Cheryl Moskowitz*  
*Music: Day 7.17 by Alastair Gavin*

**Boxed** *by Richard*  
*Music: Fugenrolle by Alastair*  
*Commentary by Cheryl*

## INTERVAL

**Why Should We Care?** *by Cheryl (originally commissioned by*  
*One World Choir, London 2019)*  
*Music: sampled wine glasses by Alastair*

**Reading** *by Richard*

**Phaedra** *by Edgar Froese, Christopher Franke &*  
*Peter Baumann (Tangerine Dream)*  
*arranged by Alastair & Ian*  
*Words: Towards a New Dream by Cheryl*  
*Cloths of Heaven by W.B. Yeats*

Special thanks to **Revd. Stuart Owen** for his support and enthusiasm for this venture, **Anthony Fisher** for his generous donation of sound equipment, and of course to our very special guests **Richard Price & Ian Burdge**

## NOTES

**Phaedra** by German band Tangerine Dream - the title track of an album of improvised electronic music recorded in 1973 in England on a modular Moog synthesiser and a Mellotron polyphonic tape replay keyboard.

**From a review by John Bush in allmusic.com:**

Phaedra is one of the most important, artistic, and exciting works in the history of electronic music, a brilliant and compelling summation of Tangerine Dream's early avant-space direction balanced with the synthesizer/sequencer technology just beginning to gain a foothold in nonacademic circles. The result is best heard on the 15-minute title track, unparalleled before or since for its depth of sound and vision. Given focus by the arpeggiated trance that drifts in and out of the mix, the track progresses through several passages including a few surprisingly melodic keyboard lines and an assortment of eerie Moog and Mellotron effects, gaseous explosions, and windy sirens. Despite the impending chaos, the track sounds more like a carefully composed classical work than an unrestrained piece of noise. Perhaps even more powerful as a musical landmark now than when it was first recorded, Phaedra has proven the test of time.

**Extract from THE NAMELESS, UNCARVED BLOCK by Keith Fullerton Whitman**

[...] "What music isn't ambient in the 21st century?" Given the current life demands, multi-tasking has become a mono-activity, one that takes up our entire sensory field. Gone are the days where—eyes closed, headphones on—we can readily slip in and away for the side of a tape, lest an album. Listening to the average three-to-five-minute pop song with the distractions and thought processes of the world abated feels like a heroic act. That said, the appeal of ambient is ever apparent; much like a science project, when executed perfectly, the outcome yields the desired results: time becomes elastic, malleable.

One thing we can all agree on: No one agrees on the language surrounding this music. Not the musicians who make it, not the audience. "Drone"—as a nihilistic gesture, one with increasingly sinister connotations—constantly breaks away from the passivity implied, as anyone that has enjoyed/endured an in situ performance by Tony Conrad or Damion Romero can attest. I've always loved the term "Tafelmusik"—literally, "Table Music"—as best exemplified in G.F. Telemann's 1733 titular suite; it's music to accompany another activity. What a simple, unadorned term. "Minimalism" can be, and often is, maximal; witness Steve Reich's "Music for Large Ensemble," easily my favorite of his. Every time I hear it, certain lobes go into recess, and others experience a heightened serotonin boost that hints at the extra-sensory. There are many roads one can take into this particular sector; virtually every extant sub- and micro-genre has an ambient shadow [...] this is slow music, and slow change happens when confronted with it.

[...] Ambient is a great meeting point: not so much at the center of everything, but floating just above, in a perfect geosynchronous orbit, within reach. At its best, it casts enough shade to dampen the extraneous while causing a shift in our perceptions, enough to take us out of time and place, to wherever we need to be.

**Richard Price's** latest collection *Moon for Sale*, a Guardian Book of the Year, is both a lyrical and satirical book, a song-like witness to the lurching tango consumerism and big business dance across the Earth. His recent Radio 4 programme, *Windbreakers, Sea Eagles, and Anthrax*, contrasted his childhood holidays with the mysterious Scottish island of Gruinard and the experiments that took place there. It was a Pick of the Week. He is Head of Contemporary British Collections at the British Library.

**Ian Burdge** studied music at Surrey University, learning cello with Alexander Baillie. Since 2003 he has lived and worked in London, enjoying a varied freelance career focussing primarily in the recording industry. He has played on more than 200 television and film soundtracks, incl the Dark Knight, The Hobbit and Paddington, as well as recording for numerous artists and bands, incl Radiohead, Florence and the Machine, Paul McCartney and Sam Smith. He is a member of Nitin Sawhney's band, incl performing at the proms and with Akram Khan at Sadlers wells and is a member of the Max Richter Ensemble. In the last year live work has included Mulatu Astatke, Hans Zimmer, Stevie Wonder and U2. He has also written and arranged music for various projects.

**Cheryl Moskowitz** is a poet, novelist and translator. She writes for adults and children and is working with Pop Up Projects on a long-term project to develop creative resources for special schools in Kent. She regularly runs writing projects in schools, healthcare settings and with vulnerable groups in the community. She is on the board of Magma Poetry and on the organising committee for the 10th European Psychoanalytic Film Festival taking place at the Hackney Picturehouse and The Cinema Museum later this month. Her publications include the novel, *Wyoming Trail* (Granta), poetry collections *The Girl is Smiling* and *Can it be About Me?* (Circle Time Press). Over the next two years during his residency at The City of Asylum in Pittsburgh, Cheryl will be working with renowned Ethiopian poet, Bewketu Seyoum, to produce English language translations of his poetry, essays and stories. [www.cherylmoskowitz.com](http://www.cherylmoskowitz.com)

**Alastair Gavin** is a keyboardist, composer and arranger. He was the keyboards presenter for BBC2's Rockshool II rock music series. He has composed for theatre and dance, and has over 70 production music tracks to his name. He has worked as a keyboardist for artists ranging from Mari Wilson to the Michael Nyman Band, and on various West End shows. Until Aug 2016 he was assistant musical director for the London production of *Mamma Mia!*, then took a year out to do a Masters in Scenography at Central School of Speech and Drama. He is married to Cheryl Moskowitz and they are developing a poetry and electronics performance project.

[www.alastairgavin.com](http://www.alastairgavin.com)

The next All Saints Session **5<sup>th</sup> Dec 2019, 7.30pm**

Special guests: poet **Will Harris**, and **Malcolm Ball**, percussion & ondes Martenot

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