

# PROGRAMME



allsaints  
sessions

fusion of poetry &  
sound in a candlelit  
15<sup>th</sup> century church

*Hosted by Cheryl Moskowitz and Alastair Gavin*

All Saints' Church, Edmonton  
Thursday 5<sup>th</sup> Dec 12019 7.30pm

email: [allsaintssessions@gmail.com](mailto:allsaintssessions@gmail.com)

## PROGRAMME

### **September Fifteenth**

*by Pat Metheny & Lyle Mays*

Malcolm Ball - Ondes Martenot  
Alastair Gavin - Electric piano/  
Electronics

### **Reading**

Will Harris

### **Eternal Mother** *poem sequence*

**I. A Sijo**

**II. Mother Land**

**III. Lady**

**IV. Me You You Me**

Cheryl Moskowitz

Music by Malcolm & Alastair  
inc. **Parolibre** by Ryuichi Sakamoto

### **White Jumper**

Will Harris

Music: **Connick the Coyote** by Malcolm  
& Alastair

## INTERVAL

### **RENDANG** *poem sequence*

inc. **Strangers**

Will

Cheryl

Music by Malcolm, Alastair  
& Lou Reed

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 Will Harris and Malcolm Ball.

## NOTES

**September Fifteenth** is a track from the 1981 album *As Falls Wichita, So Falls Wichita Falls* by Pat Metheny and Lyle Mays. The title refers to 15 September 1980, the date of the death of pianist Bill Evans.

The **Eternal Mother** sequence was written for the current New York exhibition of the works of Korean artist Hayoon Jay Lee. The poems were recorded by Cheryl as the soundtrack to a film (by George Gavin) of the artist performing, being shown in the Gallery 456 alongside the exhibition which runs 15 November - 13 December. Much of Hayoon's work is predominantly made from rice and tiny 'grains' of rice paper. From the gallery blurb:

"For more than ten years, Lee has researched and explored how food (and rice in particular) impacts people's lives – personally, socially, and politically. Through her work, Lee illuminates the fundamental importance and variability of rice—as food, medicine, and artistic material. Eternal Mother will highlight the diverse roles that rice may assume: rice as subject, rice as medium, rice as prop, and at the end of the evening of the reception, rice as a token of appreciation. This final act of rice-giving represents a quintessential act of hospitality, kindness, and, one could say, motherhood."

The **ondes Martenot** was one of the first electric instruments in the world and invented by French cellist Maurice Martenot, in 1928.

The instrument's main feature was originally a metal ring, worn on the player's right index finger that, when slid up and down a wire, created theremin-like sweeps in tone. Later Martenot added a four-octave keyboard (with moveable keys that create vibrato when wiggled), all housed in a wooden frame that featured a drawer containing a touch-sensitive glass 'lozenge' controlling the sound (completely silent when untouched, loud when held down). Maurice's final radical addition was three loudspeakers, one of which had the speaker cone replaced by a gong, and another which had a resonance chamber laced with 12 tuned strings. These modified speakers add a metallic timbre from the gong along with resonant, chiming tones from the strings.

Twentieth-century composers like Edgar Varèse, Pierre Boulez and, in particular, Olivier Messiaen, were all fans. Radiohead's Jonny Greenwood became a champion for the instrument, which can also be heard on a number of other popular recordings and collaborations with musicians and composers such as Tom Waits, Marianne Faithfull, John Cage, Gorillaz, Damon Albarn (Monkey: Journey to the West, after 2007), Bob Wilson (The Black Rider / 2004 - 2006), Emilie Simon, Luc Jacquet (The March of Penguins), Milos Forman (Amadeus - "the director's cut", 2001), Daft Punk and many others.

The ondes has also been popular with film scores and TV sci-fi. The soundtracks of Lawrence of Arabia, Heavy Metal, Amelie, Ghostbusters, A Passage to India, and Bodysong, as well as pretty much every Gerry Anderson show ever made, all feature the ondes Martenot.

**Will Harris** is a writer of mixed Anglo-Indonesian heritage, born and based in London. He has worked in schools, led workshops at the Southbank Centre and teaches for The Poetry School. He is an Assistant Editor at The Rialto and a fellow of The Complete Works III. Published in the Bloodaxe anthology *Ten: Poets of the New Generation*, he was featured in *ES Magazine* as part of the “new guard” of London poets. His poem ‘SAY’ was shortlisted for the Forward Prize for Best Single Poem 2018, and he won a Poetry Fellowship from the Arts Foundation in 2019. His debut pamphlet of poems, *All this is implied*, published by HappenStance in 2017, was joint winner of the London Review Bookshop Pamphlet of the Year and shortlisted for the Callum Macdonald Memorial Award by the National Library of Scotland. *Mixed-Race Superman*, an essay, was published by Peninsula Press in May 2018 and will be published in an expanded edition by Melville House in the US in July 2019. His first full poetry collection, *RENDANG*, is forthcoming from Granta in 2020. [www.willjharris.com](http://www.willjharris.com)

**Malcolm Ball** is a percussionist and keyboard player, one of the few UK practitioners of the Ondes Martenot, performing a wide range of music from early to contemporary. A graduate in Electronic Music and Composition from the Royal College of Music, he is examiner and Instrumental Adviser for Trinity College London, travelling extensively to S.E Asia, Australia and South Africa on behalf of the college. [www.oliviermessiaen.org/malcolmball](http://www.oliviermessiaen.org/malcolmball)

**Cheryl Moskowitz** is a poet, novelist, playwright and writing facilitator. She has worked as an actor and storyteller and is trained in drama therapy and psychodynamic counselling. Currently she is developing a therapeutic writing programme for The Cotton Tree Trust, a newly formed charity for the benefit of asylum seekers and other refugees. She will be performing ‘Why Should We Care?’, a newly commissioned spoken word piece with the One World choir in London this April and May at the Brixton Ritzy, Rich Mix and Conway Hall. Publications include the novel, *Wyoming Trail* (Granta), poetry collection *The Girl is Smiling* (Circle Time Press) and poetry for children, *Can It Be About Me?* (Frances Lincoln Books). [www.cherylmoskowitz.com](http://www.cherylmoskowitz.com)

**Alastair Gavin** is a keyboardist, composer and arranger. He has composed for theatre and dance, and has over 70 production music tracks to his name. In Nov 2018 Warner Chappells released his album of ambient music generated solely from the vintage Wurlitzer piano/electronics setup featured this evening, *Weathered Stone*. He has worked as a keyboardist for artists ranging from Mari Wilson to the Michael Nyman Band, and on various West End shows, and until Aug 2016 he was assistant musical director for the London production of *Mamma Mia!* 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 Thursday **6th Feb 2020, 7.30pm**

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