

PROGRAMME

ALL  
SAINTS  
SESSIONS

*Hosted by Cheryl Moskowitz and Alastair Gavin*

All Saints' Church, Edmonton  
Thursday 11th Oct 2018 7.30pm

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

## PROGRAMME

**The Well-Tempered Clavier, Book II: Prelude No.7 in Eb** *Bach*

Ian Burdge - Cello

Alastair Gavin - Electric Piano

**Reading**

Matthew Caley

**Reading**

Cheryl Moskowitz

including **Dialogue with Artaud on why butoh is like the moon** and **My Funny Valentine**  
*Rodgers and Hart* arranged by Ian & Alastair

**The Well-Tempered Clavier, Book II: Fugue No.7 in Eb** *Bach*

Ian & Alastair

-----

INTERVAL

-----

**Bats and Basilisks** a sequence of new writing by Matthew and Cheryl  
Music by Ian & Alastair, including excerpts from:  
**Cello Suite No. 1** *Britten*  
**Moonlight Sonata, 1st Movement** *Beethoven*

Special thanks to Revd. Stuart Owen for his support and enthusiasm for this venture, Anthony Fisher for his generous donation of sound equipment, Daniel Cainer for operating the sound desk this evening, and of course to our very special guests

Matthew Caley and Ian Burdge.

From Bloodaxe Books' web page on Matthew Caley's next publication due 2019:

In Trawlerman's Turquoise, Matthew Caley's sixth collection, various seemingly recherché elements – telepathy, Madame Blavatsky, epistolary novels, Jobraith living in a pyramid on the roof of the Chelsea Hotel, Muse-worship, Balzac's coffee-addiction and Buckminster Fuller's geodesic dome amongst them – get caught up in the headlong rush of the poems' need to be, each microsecond filling up with incoming data. As if that weren't enough, it contains a long, hyper-associative poem, The Foldings – from which the book's title derives – whose narrative order (such as it is) has been selected predominantly by aleatory procedures – trawlerman's turquoise being a phrase to describe a psychic glimpse of the ocean for perennial inner city-dwellers who have only ever heard rumours of one. Inevitably, the seeming 'parallel world' of the book sits at odds with – and simultaneously sheds light on – the current state of our actual world, is full of melting borders, random dangers, shifting identities, misread communiqués, false reports, information overload, destabilising and exhilarating in equal measure.

Cheryl's poem in the first half references Artaud's 1925 Manifesto In A Clear Language and butoh, the Japanese post WWII dance form. The French dramatist, poet and theatre director Antonin Artaud (1896 – 1948) was a major figure of twentieth-century theatre and the European avant-garde, most famous for his Theatre of Cruelty doctrine which espoused putting the audience in the middle of the 'spectacle' so they would be 'engulfed and physically affected by it'. The 'aggressive and repairing' (according to the philosopher Derrida) Artaud, influenced countless artists that succeeded him including Samuel Beckett, Allen Ginsberg, Peter Brook, and Sam Shepard. Butoh grew out of a reaction against traditional Japanese dance which was perceived as excessively beholden to the West and traditional Noh theatre, and also the horrors of WWII, and its founders cited Jean Genet, Marquis de Sade and Artaud as influences. A recording of Artaud reading his own poem *J'ai appris hier* will be heard behind Cheryl's reading.

Tonight's music consists mainly of piano pieces by Bach and Beethoven re-arranged by Ian and Alastair for piano and cello. The Prelude and Fugue have particular resonance as the pieces figured in both musicians' piano grade exams although there is some dispute as to whether this was for the Grade 7 or 8 exam.

Britten wrote three compositions for solo cello, dedicated to Mstislav Rostropovich. The first Cello Suite was premiered at the Aldeburgh Festival on 27 June 1965. From the BBC website:

Is there a patron saint of serendipity? Perhaps he's a cellist; he was surely somewhere in the Royal Festival Hall in September 1960 when Shostakovich's First Cello Concerto was getting its London première. The story's well-known; Shostakovich was there, he'd invited Benjamin Britten to sit with him, despite the fact they had never met before, and after the performance, Shostakovich introduced Britten to his soloist, Rostropovich. By the time Britten left, Slava had worked his famous charm on him, and extracted the promise of a new work. The Cello Sonata was duly delivered, then recorded by Rostropovich and Britten in 1961. A friendship was being forged, and so was a whole catalogue of cello works for the Russian. Britten's Cello Symphony was next, and then after hearing Rostropovich play the Bach solo Suites Britten gave him the First Solo Cello Suite as a Christmas gift in 1964, to be followed by two more over the next seven years. Cellists have been marvelling at them ever since.

**Matthew Caley's** 'Thirst' [ Slow Dancer, 1999 ] was Nominated for The Forward Prize for best first collection. Since then he published four more collections, the latest being 'Rake' [Bloodaxe, 2016] which he toured extensively. His work has featured in anthologies such as Poems of The Decade [Forward Foundation]; Identity Parade : New Poets from Gt Britain and Ireland. [ Bloodaxe, 2010] and The Picador Book of Love Poems. Recently, he's tutored for The Poetry School, London and is currently Associate Lecturer in Contemporary Poetry Creative Writing at The School of English, St Andrews University. His sixth collection 'Trawlerman's Turquoise' will be published by Bloodaxe in September, 2019.

**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** writes for children and adults and works in a wide variety of arts, therapeutic and community settings. From 2014 to 2017 she was poet-in-residence at Highfield Primary School, Winchmore Hill and last year taught Story and Myth on the Creative and Professional Writing BA at University of East London, and previously on the Creative Writing and Personal Development MA at Sussex University. She is on the organising committee for the European Psychoanalytic Film Festival, on the board of Magma Poetry and co-editor of their current Film issue (71). Publications include the novel, Wyoming Trail (Granta) and poetry collection The Girl is Smiling (Circle Time Press) and a poetry collection for children Can It Be About Me? (Frances Lincoln Books).

*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. 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*

The next All Saints Session:  
**Thursday 6th Dec 2018, 7.30pm**

Our guest artists will be Faber poet **Richard Scott** and, for her second appearance at All Saints, rising star soprano **Elinor Popham**

*email* allsaintssessions@gmail.com