

PROGRAMME

Georgia **Rodgers** : A to B (2010)
for percussion and live electronics

Moss **Freed** : Golden Sugar (2019)
for twice a solo drummer [world premiere]
Serge **Vuille** - drum kit | Colin **Frank** - drum kit

Serge **Vuille** : Tosca (2017)
for percussion and electronics

Postcards in attention for skin and sound (2019)
for percussion and bioelectronics [world premiere]
concept devised by Maria **Donohue** (notations) and Claire **Ruckert** (bioelectronics)



Georgia **Rodgers** : A to B (2010)
for percussion and live electronics

A to B is a journey - a path created by a percussionist, shadowed by live electronics. The work explores two snare drums and two cymbals through a nearly constant pulse, with bare hands and brushes. It is linear yet constantly changing, hands explore skins and metal geographically - as well as sonically - tapping, hitting, stroking and scratching.

Moss **Freed** : Golden Sugar (2019)
for twice a solo drummer [world premiere]

Serge **Vuille** - drum kit | Colin **Frank** - drum kit

The focus of this composition is the process of lead sheet interpretation by drummers, where they are required to translate a written set of (often imprecise and/or incomplete) harmonic, rhythmic and melodic information into something personal, instrumentally appropriate, and in dialogue with the musicians around them. In Golden Sugar, performers are asked to interpret written materials in this way, whilst simultaneously responding to a pre-recorded 'band' via headphones. Hiding the lead sheet and the 'band' from the audience brings the drummers' micro-decisions into sharper relief, exposing their intentions, histories and personalities, and throwing a traditionally supportive ensemble role into the spotlight.

Contrasting with these pulse-based sections, where players can improvise almost in parallel with one another, are freer, more interactive sections made up of text seeds for improvisation, and areas of solo free improvisation. The positioning of the players back to back means they cannot synchronise visually, thereby encouraging deeper listening and interaction. The title refers to two sources of inspiration: section lengths and tempi were devised using the golden ratio; and the rhythmic material comes from the track Clockworks by Swedish extreme metal band Meshuggah.

Serge **Vuille** : Tosca (2017)
for percussion

Tosca is a cargo ship. 330 meters long, 45 meters wide, 8500 containers on board. The engine is three storeys high - burns through 250 tons of fuel every day.

Counterintuitively, life on board is extremely peaceful. No phone signal nor internet, time is suspended. This work explores the scale of the machine, and the and it's small size on the ocean following 10 days on board the CMA CGM Tosca in November 2016.

Postcards in attention for skin and sound (2019)
for percussion and bioelectronics [world premiere]
concept devised by Maria **Donohue** (notations) and Claire **Ruckert** (bioelectronics)

"Postcards in Attention is a set of notations designed to provoke cognitive demand by removing or focusing basic components in task mastery. The performer wears electrodermal sensors, placed to measure psychophysiological changes during the interaction with the notational tasks. The work looks to understand how improvisation, memory, vision, and movement are effected by the role of the notate-er, often called the composer. Questioning the demand notations have on bodily, cognitive, and eventual performative decisions of players. Bioelectric equipment provided by Mindfield biosystems".

Serge is a curator, percussionist and composer active on the new and experimental music scene. He plays with the London Sinfonietta, Ictus ensemble, BBC symphony orchestra and Martin Creed Band as well as solo for festivals including Huddersfield HCMF, London LCMF, Schubertiades festival, SMC Lausanne and MusikPodium Zürich. He often collaborates with composers or artists to create new work and he composes multimedia as well as concert music performed in Switzerland, the UK, Germany and Brasil. He teaches percussion and experimental music at the Royal College of Music, London. Serge founded directed the ensemble We Spoke 2008-2018 with which he explored points of contact between instrumental music, technology and performing arts. He co-directed the series Kammer Klang 2013 - 2018. He is now artistic director for the Geneva based Ensemble Contrechamps.

UPCOMING CeReNeM EVENTS

Wednesday 20 - Sunday 24 February

Electric Spring Festival

Benjamin Thigpen | Lauren Sarah Hayes | Electric Indigo | exclusiveOr

Thursday 28 February

Ian Pace: Piano Recital

Monday 4 March

Sarah Saviet: Violin

Monday 25 March

Diego Castro Magas: Guitar

Thursday 28 March

New Music for New Instruments

Christopher Redgate | Philip Thomas

Monday 29 April

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