

Rude Health: A festival of contemporary composition

Wednesday 23 October 18:30

A bold and exhilarating festival showcasing new music from the talented minds of our composition department. Over three nights, experience cutting-edge contemporary works performed in various locations throughout King Charles Court, immersing you in a celebration of innovative soundscapes and fresh creative voices.

Today's group explore evocation: the act of summoning a memory, voluntarily or otherwise. The pieces in this performance all relate to evocation. Spanning from the act of how information becomes memory, to the feeling of memories almost forgotten, both painful and joyous.

Do I Look Like a Player of Games?

Euan McCandless

Performers Euan McCandless, Joey Lam, Denise Tan, Mary Bull, Freddie Smith-Wright, Angus McMeekin

Before you are two old friends who meet to play a game. A lot of my prior work has been to include both musician and non-musician in the music making process. Elements of the music and choices within the game will influence each other. What became more of interest when writing this piece was the inclusion of the act of evocation. Memory is an obvious boon when it comes to opening moves in chess but can also alter our preferences. Remembering that time we made that choice, and it didn't work out for us influences our futures. Objective has been a large part of my recent work, when combined with elements of game and play. Objective becomes less of a task and more of the magical element of fun. In the piece "Do I look like a Player of Games?" I hope to convey all the components between game, music and memory. Joy, Sadness, Choice, Deduction, Communication and Deception.

Memories in the Key of C

Gilad Barabi

Performers Hania Woźniak, Ben Harlan, Joey Lam, Denise Tan, Gilad Barabi

Time moves relentlessly forward, each present moment vanishing in less than an instant, turning into the peculiar phenomenon we call memory. Frozen in time, memories offer a strange luxury - they can be revisited, examined, and re-examined. Yet, memories are never exact; they shift, refract, and take on lives of their own, shaped by individual perspectives.

Memories in the Key of C invites you to consider how shared experiences splinter into personal interpretations, and how memories, though rooted in the past, gain new meaning as they evolve over time.

Sea Dreams of Hammon and Worley

Ben Harlan

Performers Ben Harlan, Mary Bull, Jon Banks, Kerensa Newcombe, Anna Yule, Rachel Miller

Sea Dreams of Hammon and Worley is a site-specific, installation-style piece, evoking the lives of two members of the Royal Navy - Briton Hammon (?-?) and John Worley (1624-1721). The building in which we are currently standing was originally conceived as Greenwich Hospital, a place for Navy veterans to live out their final years. Hammon was here for a short period, recovering from an arm wound, and Worley was pensioned here. Hammon, an African American originally from Marshfield, Massachusetts, writes a detailed account of his 1747/48 sea-faring experiences in 'A Narrative of the Uncommon Sufferings and Surprising Deliverance of Briton Hammon' published in 1760, Boston. You will hear extracts of this text in the piece. Worley was used as a model, by the artist James Thornhill, for the character of 'Winter' in the Painted Hall, just metres from Trinity College. Whilst the two men would not have met during their stays at Greenwich (perhaps they did out at sea?), it is possible that Hammon saw the painting of Worley as he sat in the Hall, with the other sailors, to enjoy his quart of ale and mutton stew.

To complete the effect of 'Evocation' the music requires audience participation in the form of using the App, Instagram. If you have Instagram on your phone, please search for the account @swipethemusic where you will find all the relevant musical material that I hope you will be able to play from your phones along with the musicians.

Steps within Gaps

Jui-Ying Huang

Performers Jui-Ying Huang, Chi-Hsuan Lin, Diana Snizhko, Shang-Ting Tu

'Steps within Gaps' was inspired by the meters and physical image of soldiers marching. This is a concert march for piano, which transforms traditional march patterns by using unusual 'gaps': silences, slight harmonic and drastic dynamic changes, and left-right pedalling to create unique 'suddenness' and patterns. This process is designed to create a sense of evocation of paces, pauses, and the allusion of marching between different spaces, producing a new format which lies beyond the traditional military march discipline. During the compositional process, the composer collaborated with a choreographer, Chi-Hsuan Lin, who used the new march materials to create a special dance work for three dancers based on the composer's background, military training experience and memories. The piano work can be performed as a solo work or with dance choreographed by Lin.

Echoes of Light

Taraneh Forouzan

Performers Anna Yule, Rachel Miller, Denise Tan, Alma Zupan

Imagine a world where your right to education is restricted not by your capacity or passion, but because of your beliefs. In some places, education is denied to individuals based on their faith.

This piece evokes the quiet strength of those who persist in their educational pursuits despite systemic barriers.

Amuse Bouche

Chai Nien Chin

Performers Ian Lim, Sophia Lim, Zhi Hsuan Lim, Sam Stanyon, Ling Siaw Lyn

Three bite-size miniatures are composed in correspondence to three signature Malaysian foods, which are also the favourites of the three Malaysian musicians (Kangkung Belacan / Char Kway Teow / Ang Ku Kuih). Like the Proustian Madeleine, food possess scent and taste that transform into a bridge leading to memories, and these three made their way to the fragments of childhood, as they delve into a spoonful of flavours that unlocks the past.