

Huw Morgan (b. 1975, Newport South Wales) was born in Newport, South Wales, in 1975; he read music at St Edmund Hall, Oxford; following a career in the financial services, Huw graduated in 2007 from the Royal Academy of Music, winning the Olwen Doreen Leysorn prize, after studying choral conducting with Patrick Russill, voice with David Lowe and the organ with David Titterington and Susan Landale.

Huw is director of the Hanover Choir, the Merbecke Choir of Southwark Cathedral, and of St Laurence Church, Catford, as well as working for the Royal School of Church Music. He performs regularly as an organist, with recent and forthcoming recitals in Westminster and St Asaph Cathedrals; St George's Cathedral, Cape Town; and venues in Edinburgh, Wales and London. In 2013 he recorded his debut solo CD *Breaking Light*, described as "sparkling" and "wonderfully atmospheric" in *Church Music Quarterly* (June 2014).

He is also active as a composer: several recordings of his works have been made and his music has appeared at the London Festival of Contemporary Church Music, the Huddersfield Contemporary Music Festival, the Southbank Centre, and on Radio 3, at many Cathedrals throughout the UK and venues throughout Europe including most recently the Bergen International Organ Festival.

www.huwmorgantheorgan.co.uk

AUTOMATRONIC was formed in 2013 by Lauren Redhead, Michael Bonaventure, and Huw Morgan, to explore, create and promote new music for organ+electronics. Please visit our website for more information and details of future performances.

www.automatronic.co.uk

Future events with organ+electronics involving members of **Automatronic**:

- Thursday 25 September **The Sonority Cabinet II**
performed by Michael Bonaventure
8pm, Grote Kerk, Oosthuizen, Netherlands
- Sunday 12 October **Automatronic: Autumn Festival 2**
performed by Lauren Redhead
4.30pm, St Laurence, Catford
- Monday 20 October **Canterbury Festival**
performed by Lauren Redhead & Huw Morgan
1pm, Canterbury Christ Church University Chapel
- Saturday 1 November **di stanze at Leeds**
Clothworkers' Centenary Hall, University of Leeds
performed by Lauren Redhead & Alistair Zaldua
- Sunday 2 November **Automatronic: Autumn Festival 3**
performed by Michael Bonaventure
4.30pm, St Laurence, Catford



AUTUMN FESTIVAL I

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|----------------------------|--|
| Michael Bonaventure | <i>Rearmost Odd</i> |
| Alistair Zaldua | <i>...rain of stars (†)</i> |
| Huw Morgan | <i>Time's Arrow</i> |
| Soosan Lolavar | <i>Truisms (enjoy yourself because you can't change anything anyway)</i> |
| Laurence Crane | <i>Sparling (1992, organ solo)</i> |
| Huw Morgan | <i>Dering's Silence (2014*)</i> |

* First performance

Organist • **Huw Morgan**

Sound diffusion & live electronics (†) • **Alistair Zaldua**

St Laurence, Catford

4.30pm Saturday 20 September 2014

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Rearmost Odd (2013)

Michael Bonaventure (b. 1962)

Michael writes: *This work for electronic soundtrack and organ was specially created for the final concert in the first AUTOMATRONIC Festival of new music for organ and electronics, held at St. Laurence Church, Catford, London, in the Autumn of 2013. It has been described by the composer Glyn Perrin as being "...bodily, physical, primeval...resonant with prehistoric and definitely non-verbal sensations...!"*

Time's Arrow (2011 / 14)

Huw Morgan (b. 1975)

Time's Arrow is a study of entropy in the form of a rondo. It was originally created as a work for organ solo in 2011: this version with electronics was first performed earlier this year at the AUTOMATRONIC spring festival.

...rain of stars (2013/4)

Alastair Zaldua

Alistair writes: *The title is taken from one of Roger Caro's descriptions of a spagyric transmutation as documented in The Great Work Photographed. A lab alchemist understands all material as a form of frozen life, understanding the changes and how to respond to them related to the increasing ability to "read the 'mind' of all material" (Salfluêre). I was interested in the relationship between the images and their captions: the hermetic language and their accompanying images sometimes present two separate 'stories' at times clear and at other times complex.*

Whilst reading particularly hermetic passages I found myself 'in-between' text and image, as if there are two separate narratives where neither the text or the image take precedence. I envisaged both organ and electronic parts as simultaneous performers; the shifting space between them allows for response, commentary, or coexistence.

Truisms (enjoy yourself because you can't change anything anyway) (2014)

Soosan Lolavar

Soosan writes: *This piece takes its title from a series of one-line aphorisms, created by American conceptual artist Jenny Holzer, and posted around Manhattan between 1977 and 1979 in the form of t-shirts, badges and carvings on public benches. Holzer's work distilled the very essence of contemporary society – its great pain, delight and absurdity – and packaged its axioms in line with a culture of quick consumption.*

Truisms...attempts to distil the complex range of sounds produced by the organ to their very essence: a collection of sine waves. However, rather than encouraging immediate gratification, this work demands introspection, concentration and patience from both listener and performer. The piece unfolds slowly and meditatively, exposing minute changes in timbre and patterns of acoustic beating. This gradual process has the effect of playing with the notion of time, reconstructing it as a malleable substance that expands and contracts according to the objects contained within it.

This work was premiered at the Royal Festival Hall on 30th March 2014 and developed for Weston Jennings as part of the Embedded Residency 2014/15 at Southbank Centre funded by The Esmée Fairbairn Foundation and run by Sound and Music.

Sparling (from 1992: *Three Pieces for Organ*) (2008) (Organ solo)

Laurence Crane (b. 1961)

Sparling was originally composed in 1992 for Clarinet and Piano and first performed by the clarinetist Andrew Sparling at the British Music Information Centre in London in that year. The piece subsequently appeared in several instrumentations and first as an organ solo by Michael Bonaventure. The composer also transcribed two more works from 1992 – *Favourite Chord* (originally for accordion) and *The Swim* (originally electric organ) – creating the suite 1992, which Michael first performed in Blackheath in 2008 then recorded in 2010.

Dering's Silence (2014 – first performance)

Huw Morgan

This work is the second in a projected series of fantasias on works by Tudor composers, the first being *Byrd's Mercy*, first performed in Cambridge earlier this year. Richard Dering's *Factum Est Silencium* is a motet for Michaelmas and is anything but silent, as it describes the war in heaven between the angels led by Archangel Michael and the rebel angels led by the dragon. I am most grateful to my friend and musician colleague Noel Hunwick for his essential help in preparing this project.

Dering's Silence places this battle in the deep space of Roy Batty's final speech in *Bladerunner*: "I have seen things you people wouldn't believe... Attack ships on fire off the shoulder of Orion. I watched c-beams glitter in the dark near the Tannhäuser Gate. All those... moments... will be lost in time."