

## **Exit** (2015)

Michael Bonaventure (b. 1962)

Along with Huw's "Sanctus", this short piece comes from the recent experimental mass held at St. Laurence's during Holy Week. "EXIT" takes the place of an organ postlude that would normally follow the priest's final blessing, as the people return to the turbulence of the world. Just as the mass had begun with music resolving from chaos and disturbance into a mood of focus and prayer, "EXIT" moves slowly but surely from solemn, contemplative stillness to a state of primal disorder.

---

**HUW MORGAN** was born in 1975 in Newport, South Wales: he studied music at the University of Oxford and choral conducting at the Royal Academy of Music. He is director of the Hanover Choir and the Merbecke Choir of Southwark Cathedral, and is organist of St Laurence Church, Catford. His compositions have featured at the South Bank Centre, Huddersfield Contemporary Music Festival, the Bergen International Organ Festival, Canterbury Cathedral and on Radio 3.

[www.huwmorgantheorgan.co.uk](http://www.huwmorgantheorgan.co.uk)

**MICHAEL BONAVENTURE** (b. 1962, Edinburgh), composer, keyboardist, concertising organist and promoter of new and experimental music based in London, Amsterdam and Edinburgh. He has composed many electronic and electroacoustic works, large-scale organ cycles "Dareth" & "In Orbit", ensemble and solo instrumental works for Sounds Positive, David Appleton (pianocircus), Mark Spalding and an extended motet "O Virgo Virginum" for the Merbecke Choir of Southwark Cathedral. Recent performances of his music have been given in the Netherlands, USA and at JAM concerts in London; his saxophone & piano work "Friday" will be premiered by Sounds Positive at the 'Kingston Welcomes Korea' festival in Kingston-upon-Thames in August this year, and he is currently writing a piece for the American carillonist Neil Thornock. As a performer and interpreter of contemporary music he has worked with a huge number of composers and concertised throughout the UK, Europe & USA, on BBC Radio 3, premiered over 80 new works and made numerous CDs.

[http://www.scottishmusiccentre.com/michael\\_bonaventure/](http://www.scottishmusiccentre.com/michael_bonaventure/)  
[www.soundcloud.com/michael-bonaventure](http://www.soundcloud.com/michael-bonaventure)

**LAUREN REDHEAD** is an organist and an internationally performed composer, whose performance practice focuses on the development of experimental organ repertoire and music for organ and electronics. She has premiered works by composers including Chris Newman, Scott McLaughlin, John Lely and Nick Williams, and had numerous works written for her including by composers Richard Glover, Caroline Lucas, Alistair Zaldua and Jesse Ronneau. In 2013 she recorded the album *Sound/Image/Resonance*, and made her debut performance in North America. In 2014 she is on a tour of the UK supported by Sound and Music.

[www.laurenredhead.eu](http://www.laurenredhead.eu)

**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](http://www.automatronic.co.uk)

# AUTOMATRONIC

New music for Organ+Electronics

**Huw Morgan** Sarsen

**Michael Bonaventure** *In Orbit IV*

**Adam Fergler** *Music, Image, Text*

**Rene Baptist Huysmans** *Accretion*

~~~ Interval ~~~

**Huw Morgan** *Sanctus*

**Huw Morgan** *Untitled Triptych*  
*Remains ~ Leaves ~ Quarry \**

**Robert van Heumen** *The First Law Of Kipple*

**Michael Bonaventure** *Exit*

\* First performance

Organists: **Michael Bonaventure** • **Huw Morgan**

St Peter's Lutton Place

Edinburgh EH8 9PE - 7.30pm Wednesday 3 June 2015

by kind permission of the Rector, Wardens, and Director of Music

**Sarsen (2013)**  
Huw Morgan

A Sarsen stone is a dense, hard block used in the construction of Megalithic monuments in Southern England such as Stonehenge; they were often taken whole as they were found in the ground and transported great distances. This work is part invocation, part paean to the effort and vision of the Megalithic builders of these ancient monuments. In modern times Sarsen stone is a favoured material for steps and kerbstones.

**In Orbit IV (2013)**  
Michael Bonaventure

*IN ORBIT* is a cycle of five pieces, in each of which there is the idea of something relatively stationary attracting visiting bodies into orbit around it. At times these bodies maintain their orbits, sometimes they move on, occasionally they accrue fellow objects in orbit, and every now and then they seem to want to settle...

*In Orbit IV* (with fixed media electronics) is the most extravagant and richly-layered movement in the cycle, whose central theme of harmonic stasis is given extra luminosity and eventfulness by the electronic part. The premiere was given by myself with Clare Gallagher on sound projection at the Orgelpark, Amsterdam on 24 January last year in a concert entitled *Constellations*, which opened the *Planets Weekend* festival of music inspired by outer space.

**Image, Music, Text (2011)**  
Adam Fergler (b. 1984) (played by HM)

Adam writes: "This work - which takes its title from the Roland Barthes book of the same name - is as much a product of the performer's creative and interpretative sensibilities as it is a product of my own compositional whims, perhaps more so. The score consists of several pages of written text (which, incidentally, make up the performance instructions). Each page uses the same basic text rendered differently to create a variety of catalysts for interpretation. Some pages see text strategically deleted, as if whittled like wood, to create shapes, patterns, and images. Others alter the text on a more systematic basis. In all cases the matter of what exactly to do with the score is left unexplained, and purposefully so. The performer is invited to explore the relationships they detect, both within the score and between the score, performance, themselves, and any other 'extra-textual' realms they see fit. There is no specified instrumentation or given performance length for *Image, Music, Text*." The tape part has been prepared by Lauren Redhead.

**Accretion (2013)**  
René Baptist Huysmans (played by MB)

Michael writes: "The work was specially composed for and premiered at the same *Constellations* concert in Amsterdam. René made the electronic soundtrack and together we created an organ part."

René writes: "This piece is inspired by the extremely violent processes that characterize the universe as well as by its harmonious and peaceful appearance from a distance. Its title, 'Accretion', refers to the gravity induced formation of stars and planetary systems that is thought to take place in clouds of molecular gas, known as accretion discs. The piece is based on my personal associations with this astrophysical phenomenon- from boiling fusion processes inside the core of a star to swirling debris of planetary formation at the outskirts of our solar system. The piece is in three parts: *I. Disc - II. Neutron Star - III. Kuiper Belt*."

**Sanctus (2015)**  
Huw Morgan

This short work comes from a recent event at St Laurence's, Catford – music for organ+electronics by Huw and Michael, contemporary art and experimental liturgy were brought together in a mass during Holy Week (1 April 2015) focusing on Judas's betrayal of Christ. "Sanctus" takes the place (functioning much like a traditional organ mass) of the angels' text "Holy, holy, holy Lord God of hosts" and is constructed entirely from samples of the church's Sacristy bell.

**Untitled Triptych (2011 – 2015)**  
Huw Morgan

A triptych of loosely associated pieces, the last movement of which is performed tonight for the first time. *REMAINS* explores the highest frequencies of the organ against a backdrop of sounds from deep space. *LEAVES* is a study of erosion and entropy, based on a palindromic set of pitches. Individual pitches are passed from the organ to the electronics track, undergoing a process of denaturing that ultimately leads to extinction. *QUARRY* – a target, prey, perhaps unknowingly so; a place of deliberate erosion, source of essential base materials.

**Robert van Heumen**  
**The First Law of Kipple (2013)** (played by MB)  
Supported by Performing Arts Funds NL

The composer writes: "This composition for organ and 4-channel tape is inspired by Gorecki's *Miserere*. It is based on a library of processed sound recordings of various church interiors. The piece is about creating order in chaos and crunching melody into noise. The First Law of Kipple was commissioned by the Orgelpark in Amsterdam. Almost exactly a year after its premiere, The First Law of Kipple is being played as a performance by organ player Michael Bonaventure. "

"There's the First Law of Kipple... 'Kipple drives out nonkipple...' Kipple is useless objects, like junk mail or match folders after you use the last match or gum wrappers or yesterday's homeopape. When nobody's around, kipple reproduces itself. For instance, if you to go bed leaving any kipple around your apartment, when you wake up there is twice as much of it. It always gets more and more. No one can win against kipple, except temporarily and maybe in one spot." (Philip K. Dick)

Robert will give a brief talk about his work directly before its performance tonight.