

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.

laurenredhead.eu

MICHAEL BONAVENTURE (b.1962, Edinburgh) is a composer and longstanding advocate of new and experimental organ music. Numerous composers, both at home and overseas, have written for him and he has to date given over eighty premieres of new works and arrangements for the organ; recent collaborations have produced new works from Luiz Henrique Yudo, Rene Baptist Huysmans, Roderik de Man, Huw Morgan, Ian McQueen and Avril Anderson. He has concertised throughout the UK and overseas, on BBC Radio and made many CD recordings, notably the later organ cycles of Olivier Messiaen on the Delphian label and the Contemporary British Organ Music series on SFZ Music.

He has composed chamber, solo instrumental, electronic, organ and choral music; recent performances include 'Processional', selected for inclusion in this year's season of JAM concerts, 'Rearmost Odd', given by Lauren Redhead as part of her Sound & Music organ and electronics UK tour, a large-scale 'In Orbit' cycle, premiered recently at the Orgelpark, Amsterdam, 'Green Odyssey', commissioned by Scottish pianist Mark Spalding in memory of Morris Pert, 'Aria', commissioned by Sounds Positive and 'O Virgo Virginum', composed for the Merbecke Choir of Southwark Cathedral.

HUW MORGAN (b. 1975, Newport South Wales) is a composer, conductor and organist living and working in London. He studied at the University of Oxford and at the Royal Academy of Music, where he won the Olwen Doreen Leyshorn prize for choral conducting. He is director of the Merbecke Choir of Southwark Cathedral; of the Hanover Choir; of the church of St Laurence, Catford, and teaches for the Royal School of Church Music. With Michael Bonaventure he has engineered the pioneering Contemporary British Organ Music series of recordings for the record label SFZ Music, for whom he does much production work. His compositions have featured on Radio 3; on several recordings; at festivals including the Huddersfield Contemporary Music Festival; at London's Southbank Centre; and at venues throughout Europe including Canterbury Cathedral, Westminster Abbey, York Minster, Amsterdam's Orgelpark and Kunststation Sankt Peter in Cologne.

www.huwmorgantheorgan.co.uk

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

www.automatronic.co.uk

AUTOMATRONIC

New music for Organ+Electronics

SPRING CONCERT

Alistair Zaldua

Blow Up (2011)

Adam Fergler

Image, Music, Text (2011)

Caroline Lucas

[Unnamed Maps Series] (2009-2012)

Huw Morgan

Sarsen (2013)

Time's Arrow (2011 / 14)

Michael Bonaventure

Dragon IV * (2013)

In Orbit IV † (2013)

René Baptist Huysmans

Accretion † (2013)

* First performance
† First UK performance

All Saints' Church, Blackheath, SE3
16.30, Sunday 30 March 2014

By kind permission of the Vicar and Wardens

Blow Up (2011)

Alistair Zaldua

The composer writes: "The title is from the film by Michelangelo Antonioni in which a photographer continuously enlarges a picture of a seemingly innocuous park scene to reveal a hidden assassin. With my piece I seek to unravel aspects of the relation between the organ sound and the space it operates within. I focussed on chords that come and go where their build up and release is varied while stretched across a singular ritardando over the course of the piece. The chords themselves are really the same chord heard from changing angles and configurations. The pauses that appear & the length the pauses have allow the fade-out its own space."

Image, Music, Text (2011)

Adam Fergler (b. 1984)

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*.

[Unnamed Maps Series] (2009-2012)

Caroline Lucas

Malin, Hebrides, Bailey...slow moving...easterly, north-easterly...Wight, Plymouth...increasing, six at times...Thames...declining...Sole...veering north...Forth, Tyne...Fair Isle...losing its identity...

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 is the first performance of a new version with electronics.

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.

Dragon IV (2013)

Michael Bonaventure (b. 1962)

The composer writes: "*DRAGON* is a cycle of five pieces in which I wanted to create the impression of sonic 'creatures', each being assigned - out of pure whimsy - an elemental (in the Astrological sense) or geophysical quality. *Dragon IV* (with fixed media electronics), being premiered in this concert, is an Ice Dragon! The tape part was created using actual organ sounds, modified and 'de-natured' electronically."

In Orbit IV (2013)

Michael Bonaventure

The composer writes: "*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 this year in a concert entitled *Constellations*, which opened the *Planets Weekend* festival of music inspired by outer space."

Accretion (2013)

René Baptist Huysmans

Michael Bonaventure 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.*"