



“Matters Arising ... in Blakeney”

*A live installation of sound, music, words, and
visual imagery, devised by **Sam Richards***

St. Nicholas' Church, Blakeney

Saturday 2 June 2018

2pm – 4pm

About *Matters Arising ... in Blakeney*

Think of this performance as a happening or live installation. Think of it as an environment in which sounds, musical ideas, movement, words and visual images occur over a period of two hours. Don't assume you have to sit in one place all that time. Think of it as something you can walk in and out of, move around, sit for short or extended periods, go out, come back, grab a tea – or whatever. It is not so much a formal concert, more like a market place with artistic ideas rather than produce and no price tags (or rather, the artistic ideas *are* its produce...). All you need to do is listen, look, and move around as you wish.

Think of me (Sam Richards) as the deviser of the event rather than as a straight composer. It is true that there are composed ideas in the performance, and these were created by me. But it is also true that much of *Matters Arising...* has elements of improvisation – from almost free to closely guided. There are, however, matters of timing (when events start and finish) that are tightly controlled – with a stop watch in fact. The musical aspects of the performance, therefore, use various elements of composition and improvisation all co-existing. Some have musical notation – although somewhat different from the orthodox. Some are quite free. Some aspects of the performance are more like collaborations between myself and the performer(s). The on-screen visual elements were entirely created and assembled by film-maker Gair Dunlop, although according to a scheme invented by me.

Having said this, the overall character of the performance of sounds was given careful consideration and is broadly controlled. In many places on the North Norfolk coast you can stand or sit in a silence which is broken from time to time by sound. It may be the song or croak of a bird, the wind blowing, vehicles in the distance, voices, a dog barking or whatever. Such sounds, because they occur in a very wide landscape, can give the silence a different feel. Perhaps you then realize that there are always sounds and the ones you

heard stood out from what you assumed was silence – the sound of the sea, the wind blowing through the reeds... In a literal sense there is no such thing as silence. In a poetic sense it is there all the time. In an analogous way I like to think that *Matters Arising...* emerges from silence and, at the end, returns to it. During its performance, of course, all manner of sounds occur, some of them quite prominent or loud. And, as in Nature, a number of sounds happens simultaneously. Performers have their own tasks to fulfill. They do this simultaneously with all the other performers. The space and time framed by the performance allows for single tasks *and* co-operative effort, individuals *and* community – in some senses a metaphor for an ideal way of living, all the more pertinent given the amount of change of all kinds that characterizes the 21st century, the North Norfolk coast being a significant example.

Since 2016 I have been a member of a team engaged in a project called Sounding Coastal Change. It was initiated by George Revill, a cultural geographer from the Open University, with the brief of documenting and responding to all kinds of change in and around Blakeney and along the North Norfolk Coast paying special attention to sound. Thus, we have been particularly interested in the sounds of the landscape, the sounds of nature (birds, wildlife...), the sounds of peoples' speaking and singing voices (we have interviewed many), and many other things to hear and listen to. The coastal change in the title of our project, for us, implies all types of change – population, demographic, changing occupations, local culture, coastal erosion, climate change, and more. There have been (and will be) various outcomes to this overall project. They can be seen on the website alongside more information about the overall project: <http://www.soundingcoastalchange.org/>

I was invited into the Sounding Coastal Change team on the strength of my backgrounds in two apparently unrelated areas – folklore and experimental sound. *Matters Arising...* draws mainly on the latter. Instead of a musical score as such

I compiled a workbook of various ideas that respond to the theme of change, referring these to the locality where possible. “Map Drones” (heard on sustaining keyboard) frame the entire performance. These drones were assembled by associating a set series of musical notes with contour lines on an Ordnance Survey Map. They start inland and weave their way down to Blakeney Marches and then out to sea. Anyone who stays for the whole performance will be able to hear this clearly.

Other pages of the workbook give instructions for making recorded sound pieces, very slow moving melodies played simultaneously by groups of instruments, instructions for vocalists, groups of words, ideas for moving and still images, as well as poetic stimuli for improvisers. There is a time scheme which is designed to make sure that not everyone is playing at once, and there is provision for actual open discussion towards the end of the performance.

I made the workbook somewhat open ended. It was written with Blakeney in mind, but is also adaptable so that it can be made relevant to any locality. Plans may be afoot for a performance in a very different locality in South Devon.

Take in the event in whatever ways suit you. Sit down for a while – a long while, a short while – trying different places in the church. Some may choose to stay in the same place for the whole performance. Or walk around. Pop out for a breath of fresh air and then come back (or not). Maybe close your eyes and just take in the sounds. Go up to the visuals and watch for a while. The event need not be thought of like a play, a film or a conventional musical composition to be appreciated in sequence from beginning to end. Anyone who chooses to take in the whole thing, on the other hand, will go on the entire journey and thus have the complete experience. But rather like a train journey that stops at various stations, you may experience parts or fragments without any loss of validity.

We are delighted to have put together a performing group of so many extraordinary performers and interpreters.

Taking part in a performance of this kind requires a willingness to experiment and a spirit of collaboration. I could not have put together the performing group without the resources of the Open University and, in particular, the efforts of Johanna Wadsley whose administration of the project is simply outstanding.

Sam Richards 2018

* For those who have been interviewed by Lona Kozik and myself, we are compiling a radio ballad about the area using interviewed voices, new songs and music, and on-site sound recordings. The first broadcast will be on July 18th as a part of *Sounding Coastal Change: the Broadcast*, a 24-hour live online radio broadcast from Blakeney Quay, for World Listening Day 2018. A recording of today's performance of *Matters Arising ... in Blakeney* will also be broadcast.

Listen in at www.soundingcoastalchange.org

Sounding Coastal Change is a research project about environmental and social change on the North Norfolk coast. Funded by the Arts and Humanities Research Council (AHRC), the project team work with sound, music and different kinds of listening, to explore the ways in which the coast is changing and how people's lives are changing with it. The team includes geographers, musician/composers, sound artists, a radio producer and a documentary-art filmmaker. We collaborate with residents, school children and young people, local interest and community groups, institutional stakeholders, and visitors. We also want to bring human and non-voices together to think about the future, because natural and social worlds are inextricably intertwined in this 'living landscape'.



An all-female solo voice ensemble directed by **Vetta Wise**

Leading choral conductor and singing teacher Vetta Wise founded Seraphim four years ago, personally inviting a small number of talented singers to explore the richly varied upper voices repertoire, chosen to be sung in beautiful spaces near and far. The group comprises eight exceptional female singers, all experienced soloists or members of leading choirs and eminent groups throughout East Anglia - successful and interesting professional women in their own right.

As well as exploring the glorious acoustics and visual inspiration of historic churches and buildings in Suffolk, the group has performed in Norfolk, Worcestershire and London and has accepted invitations to sing for BBC Radio Suffolk and abroad (Venice and the Channel Islands to date), attracting standing ovations and overwhelming audience response. Their innovative musical pilgrimages illuminating historic spaces are now a popular fixture on their calendar. The singers have been privileged to invite solo instrumentalists of an exceptionally high calibre to share some of their concerts, and have performed with outstanding ensembles including Norwich Baroque and Venetia Baroque.

Their extensive repertoire includes both a cappella and accompanied music from the medieval to the modern; and they actively support the works of living composers, with several new compositions written for them. A recent concert was dedicated entirely to works by female composers.

Engagements in the near future are 24th July St. Edmund's, Southwold (part of the Southwold Arts Festival) and a tour to Lincolnshire including a lunchtime recital in Lincoln Cathedral and a performance at St. Andrew's, Billingborough

on 21st July. Visit our website www.seraphimvoices.uk for further details.

Having established a remarkable reputation for the range, quality and commitment in every performance, Seraphim maintains its original aspiration: "beautiful sounds in beautiful spaces".

Singers in today's performance:

Clare Bailey

Maggie Ludlow

Rachel Keal

Jo Westaway

Elizabeth Willmot

Anna Winton Mills



Project funders



Project partners



Performance team

Seraphim voices: Clare Bailey, Maggie Ludlow, Rachel Keal, Jo Westaway, Elizabeth Willmot, Anna Winton Mills

Spoken word: Finn Hodby. My Name is Finn. I am 11 and I go to Hindringham Primary School. Two years ago I moved to Norfolk from Lymm near Manchester. In my opinion Norfolk is way better than living in Lymm, there are huge beaches to fly kites and there's 'mud sliding' in Blakeney which I find great fun! I also love skimming stones on the sea at Salthouse and 'dune jumping' at Holkham. I am looking forward to going to Wells High School in September.

Spoken word: Jim Hodby. Musician, closely related to Finn.

Trumpet & Electronics: Tim Sayer is a digital media artist and musician performing with trumpet and electronics. Tim is a digital media software developer who undertakes performances as a freelance trumpet player and digital media artist and is currently course leader for Electronic Music Production at the London College of Music, University of Westminster. He is a member of the free improvisation ensemble Capri Batterie and also performs solo with his own audio visual software. He has written a number of published articles and papers relating to this work. In 2016 he opened the 4th International Performance Studies Network Conference at Bath Spa University, on their newly commissioned fifty-foot media wall with a piece called Monrdisonic, in which a brain computer interface (EEG) controlled an audio-visual score.

Percussion: Tim Gunnell studied percussion, timpani and kit at the Royal College of Music and was the percussion category finalist in the 1996 BBC Young Musician of the Year. His career has seen him perform regularly and record with contemporary ensembles and symphony orchestras in London and across the South East, and he is on the teaching staff of numerous colleges and university departments. He is a Member of the Cantiaqurum (CQ) Ensemble, and co-founder of the The Phoenix School Creative Orchestra

Project, which involves students with special educational needs and disabilities.

Violin: Steve Bingham is an internationally renowned violinist and conductor, particularly known for his work with the Bingham String Quartet, and for his solo recitals, which involve an eclectic mix of violin, electric violin and live looping. (stevebingham.co.uk). Steve has released four solo albums with music as wide ranging as Bach, Michael Nyman, Piazzolla, Tallis, Led Zeppelin and Daft Punk! The Bingham String Quartet has toured as far afield as Australia, and has recorded many CDs covering works from Haydn and Mozart to Shostakovich, Maconchy and a wide variety of contemporary composers. Steve is also Editor for the European String Teachers Association (UK) and is co-founder of PartPlay (partplay.co.uk), an online chamber music resource.

Violin: Kaira Bundock hails from the Fakenham area, is studying A-level music and performs with the Norfolk Symphony Orchestra.

Violin: Susannah Close studied violin under Elizabeth Hollowell at the Conservatorium of Music, Newcastle, Australia 2001-2005. Since then, she has chosen to move in a blues/folk direction and performs as part of the acoustic duo 'Skylark'.

Violin: Kate Clow spent her school days in London. Piano and violin lessons started age 6 and from the age of 11, Saturdays were dedicated to music as an Exhibitioner at the Junior Department of the Royal College of Music. Kate spent 2 years playing with the National Youth Orchestra. Kate decided on a career as a nurse, but spent a gap year working towards and achieving a LRAM teaching qualification. Student nurse and midwife days at Addenbrookes meant there was plenty of music on the University scene. Benefiting from this University social life helped her realise she had made the right decision to keep music as a hobby. Kate is co-leader of the Cambridge Philharmonic and has recently become

leader of Ely Sinfonia. She is currently working as a nurse in a Cambridge GP surgery.

Violin: Pat Hanchet has a BA Honours Degree in Music and a Dip.Ed. from Durham University. She has toured abroad playing early wind and bowed instruments, some of which she was involved with manufacturing. These days, she plays mostly violin or viola in local ensembles and teaches at home. She has taught Music to all ages from pre-school to Further Education. Her eclectic compositions have been performed in Norfolk, Suffolk, London, Leeds, Durham, Doncaster, Prescot, Lunel, New York, Los Angeles, Canada, and the USSR and she has recently returned from receiving an award in Vienna. She founded Norfolk Composers Group in 2011. She is currently published with Phoenix Music, Arcomis and the Shanghai Conservatory of Music Press.

Cello: John Mudd is a professional cellist and Suzuki Cello teacher in Norwich specialising in Classical, Baroque, folk and modern playing in both solo and chamber music contexts. He studied with Hannah Roberts at the Royal Northern College of Music and more recently with Angela East from 'Red Priest'. He regularly performs in the 'Kavolini String Quartet', the 'Feral Mouth String Band' and as a soloist and has just released his debut solo album 'Cello Quartets'.

Cello: Alina Maries-Reim, born 2003 has played cello since 6 years old and has done her grade 8 distinction when she was 12 years old. She has played with the National Children Orchestras for 7 years and is now playing with the CBSO youth orchestra. In the summer Alina will be performing chamber music at the Southwell festival.

Doublebass: Stuart Clow

Flute: Eleanor (Ellie) Wolmark trained at the Royal Northern College of music with Peter Lloyd after which she took up flute positions with both the Guangzhou Symphony Orchestra in China and afterwards with the Yucatan Symphony Orchestra in Mexico. She toured with the Chinese Orchestra all over the world, most notably to Sydney, Australia and got to play in the amazing Sydney

Opera House! Nowadays her life is filled by her job with Cambridge University and her family; she has two boys aged 4 and 5 who both love music too.

Flute: Lisa Reim studied at Dartington College of Arts and University of York. She taught music for almost 20 years at the University of Northampton. She is now a freelance composer and performer. Her portfolio of composition include world music, sonic art and experimental music.

Flute: George Revill (SCC team, Principal Investigator, Senior Lecturer in Geography at The Open University). George is concerned with landscape as a way of understanding past and contemporary experiences of place and environment. He has a long-standing interest in geographies of transport and mobility, and geographies of communication, sound, music and auditory spaces. A forthcoming book, *Acoustic Geographies*, will bring these strands together in an exploration of acoustic geographies of space, place, landscape and environment. George was senior academic advisor for the BBC/OU co-produced TV series *Coast*. Prior to taking up his post at the OU, George was formerly Head of Geography at Oxford Brookes University and Chair of the Landscape Research Group, a research charity dedicated to interdisciplinary landscape studies and publisher of the journal *Landscape Research*. George is an active musician, specializing in Western Art Music of the 17th and 18th Centuries.

Hand bells: Lucy Smith & Sean Smith

Piano & sound art: Lona Kozik (SCC team) is a composer and pianist. Born in Tucson, Arizona, she grew up in the United States and the United Kingdom. She studied piano performance and music theory at West Chester University in Pennsylvania, music composition at the University of Pennsylvania in Philadelphia, and improvisation and electronic music at Mills College in California. In 2003, she moved to Devon and quickly established herself as a musical presence, teaching piano and composition at Plymouth University, Exeter University and Dartington College of Arts.

She founded the Totnes School of Piano and, most recently, started the Pianarama Festival. Lona has written music for solo piano, duo piano and various ensembles, including the Ten Tors Orchestra led by Simon Ible. She has produced electronic pieces, sound installations and radio works that have been broadcast on Soundart Radio and across the Radia network. Her suite of piano etudes, *Fast Jump* (2009) was issued on the Innova label by the pianist, Danny Holt, receiving favourable critical review. An album of piano and percussion improvisations called *Spelaeology* with Chris Golinski on Edgetone Records was released in 2015.

Keyboards/drone: Sam Richards (SCC team, composer, improviser, pianist, author, folklorist, teacher, lecturer). Sam's mentors were Alfred Nieman, Cornelius Cardew, Ewan MacColl and Peggy Seeger. He studied at the Guildhall School of Music and Drama and Dartington College of Arts, where is now a part-time lecturer at Dartington. Sam also lectures at Plymouth University. As a folklorist Sam has spent a great deal of time in the Westcountry of England and his collection is now part of the British Library sound archive. As a composer Sam has developed an approach to large scale musical designs for groups of varied abilities, examples being *Kropotkin*, *Vox Populi*, and *About Time*. *Fish Music* for live or filmed fish, strings and improvisers has been performed at the National Marine Aquarium and the Cardiff Millennium Centre. Sam also composes piano music. His music has been played in Canada, France, many parts of the UK and San Francisco, and broadcast on BBC Radio 3. Notable books: *The English Folksinger*, *Sonic Harvest*, *John Cage As...*, *The Engaged Musician*, *Dartington College of Arts*, and *Soundings – A 21st Century Musician's Anthology*.

Film: Gair Dunlop (SCC team, Co-Investigator, Course Director (Time Based Art & Digital Design), Duncan of Jordanstone College of Art and Design, University of Dundee). Gair makes artworks that explore lived Modernism and environments: the New Town, the military airfield, the film archive, the scientific research establishment and the

nature reserve. Previous works have been featured at a wide variety of contexts, such as ISEA 2012, Kassel Documentary Film Festival, Rødasten Gothenburg, and Boerhaave Medical Museum Leiden. Funders have included Creative Scotland, The Wellcome Trust, English Heritage and the AHRC. His current research interests involve working with scientists, sonic artists and geographers, investigating a spectrum of contexts from eroding heritage coastlines to sites of newer technologies such as CERN and ITER. This range of projects explores their importance in the possibility of building a sense of social optimism and potential. To this end, he visited CERN in March 2017. Gair works with photography and high-definition video and sound, combined in single screen and multiscreen screenings and installations.

Sound art: Richard Fair (SCC team). Building on over 20 years of broadcasting as a BBC radio producer, Richard continues to pursue his interest in audio through recordings of the natural environment as well as the spoken word through oral history. As a sound artist, Richard experiments with natural sounds and with found sound to create new soundscapes and audio installations. Richard also produces short films. The *Norfolk Sound Map* is a collection of Richard's field recordings, features and interviews exploring the diverse sounds of this East Anglian county and observing how they are changing. Examples include the dawn chorus at Ranworth Broad and the clock mechanism at City Hall in Norwich. You can hear the revving engines of a group of local scooter enthusiasts gathering on Magdalen Street for a charity ride, or chill to the sound of rain falling softly on the trees at Thetford Forest. Richard's Norfolk Sound Map hosts more than 150 recordings, with more sounds added regularly.

Listen again

Did you know? You can hear all of our work to date on the project website, including the **radio plays** produced by the *Year 6 Pupils of the Pilgrim Federation of Church of England Primary Schools*, and **sound art** and **live performances** from the *July 2017 Launch Event at St. Nicholas' Church, Blakeney*

www.soundingcoastalchange.org/listen

About

To learn more about the project, the team, & our professional advisory group

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Forthcoming Events

Sounding Coastal Change: The Broadcast

Wednesday 18 July, 4am onwards

**24-hour live online radio broadcast from
Blakeney Quay for *World Listening Day 2018***

Radio documentaries produced by the Year 6 pupils of the
Pilgrim Federation of Church of England Primary Schools
'Sound Arks' and other sonic collections by local workshop
participants

A new radio ballad about the North Norfolk Coast

Live round-table discussions

Digital sound art by Lona Kozik, environmental recordings

Selected recordings from the project's musical
performances, including:

Richards' 'Blakeney Marshes' for solo piano, 'Norfolk
Melodies' and 'Doggerland' for piano and voice

'Matters Arising in Blakeney' with vocal ensemble *Seraphim*
(Dir.Vetta Wise)

The full broadcast programme will be published online

On the day: **be part of the broadcast** by making
YOUR MESSAGE IN A BOTTLE at the ***Sounding
Coastal Change*** **ENGAGEMENT TENT** in the
**Blakeney Parish Council quayside carpark, SAY
'HI' to the broadcast team in the Seagulls craft
and workshop space** in the Church Hall at
Blakeney Quay, and ***TUNE IN at***

www.soundingcoastalchange.org