



# THE BIG LOCKDOWN MUSIC SURVEY

## NORTH

CURATED BY

PSA+PHA  
passion for creating and performing new music

A stylized orange map of England is positioned on the left side of the page. It features several yellow location pins of varying sizes, some overlapping, scattered across the map. The map is drawn with simple yellow lines for coastlines and internal regions.

# The Big Lockdown Music Survey

Funded with Arts Council England National Lottery Project funding, The Big Lockdown Music Survey is a snapshot in recorded music of a once-in-a-generation experience shared by the nation.

The Big Lockdown Music Survey tells the story of the first national lockdown introduced in England on 23 March 2020 from the perspective of music creators, through recorded music and sound, data and testimony. The survey is an account of exceptional personal circumstances, of emotions engendered by enforced isolation (or enforced community), but also of creativity, technical innovation, personal resilience, and originality.

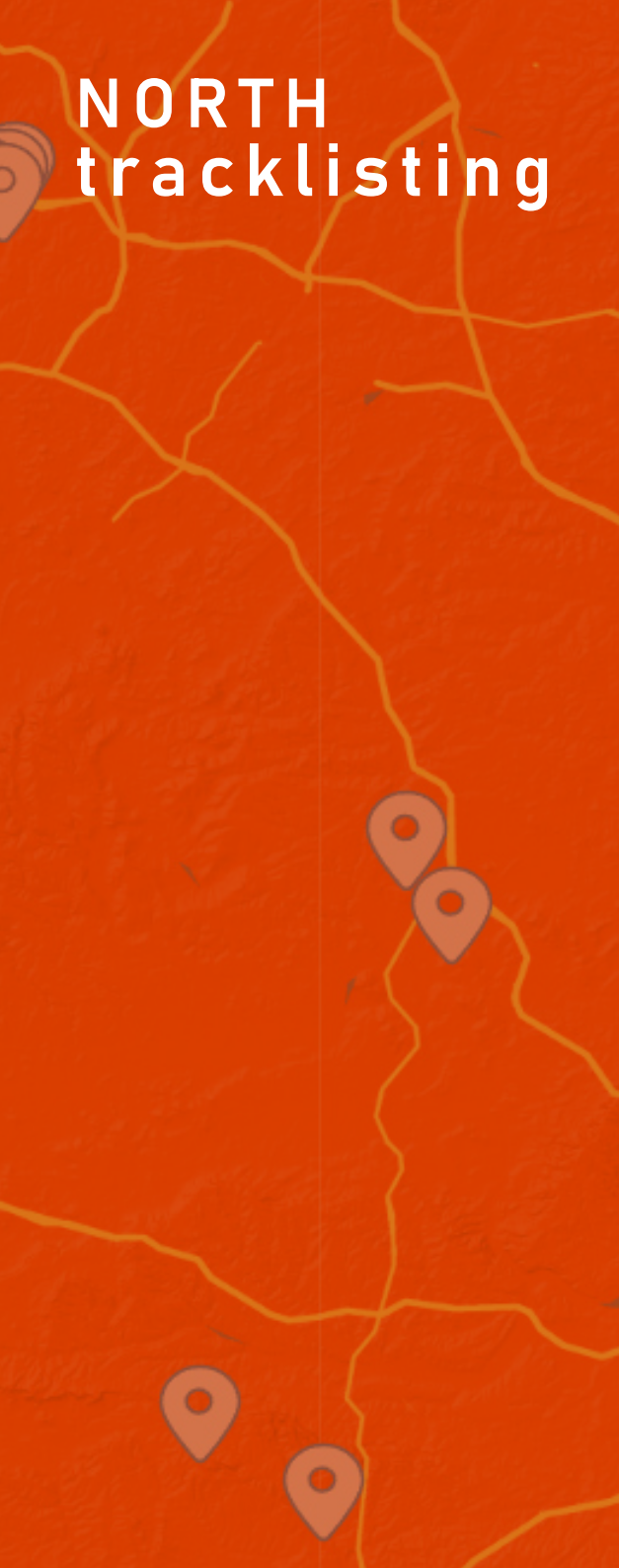
Tracks have been selected and curated by six regional Gateway Partners comprised of cultural and music centres to create album-length selections of music; there are six music ‘albums’ in total representing music created all over England. NMC’s Gateway Partner organisations are Psappha (North), Birmingham Record Company (Midlands), Spitalfields Music (Greater London), Stapleford Granary (East), October House Records (South East), and Bristol Beacon (South West).

## Note from the Curator

We were extremely impressed by the quality and diversity of the submissions that we listened to. The level of ingenuity that came out of a period of extreme restrictions was inspiring to hear and testimony to the resilience of the human need for creativity. From the simplest of piano pieces recorded on the nearest available piano, to multi-layered and contrapuntal works featuring multiple musicians (often in different locations and even time-zones), composers and musicians in the North found their own, very personal, responses to the challenges of lockdown. Coming to a final selection involved a great deal of debate and back-and-forth, and we chose to showcase works that represented the wide range of genres and forms that were submitted. Our curated list encompasses folk, jazz, contemporary classical, and electronic music.

Listening to all of these works, and reading about the experiences of the composers and musicians through lockdown, has been a stimulating and moving experience. We hope that in this small selection the listener can get a real sense of all the conflicting emotions – both positive and negative – that were engendered by living through and dealing with the pandemic.

**Psappha**



# NORTH tracklisting

## Damnomenia

### P. Rousiamanis

P. Rousiamanis & Gabriel Alexander *voice, flute, keys, gravy granules, wine glasses, music boxes, toy sounds, field recordings, cheap keyboard sounds, various small percussion instruments*

## Kairos & Chronos

### Tywi John Hywel Roberts

Nexus Duo:

Andrew Birse *violin*

Chloe Randall *cello*

## Belhoro

### Samuel R. Howard

Joe Albano *woodwinds*

Filip Fjellström *drum set*

Jemma Heigis *moog*

Samuel R. Howard *electric bass*

Lucia Sarmiento *tenor sax*

Joe Saxton *mixing, mastering*

## frame/pith (homage to Buxtehude)

### Athanasia Kontou

Jack Redman *organ*

## Sandcastles

### Heléna Walsh

Yong Xin Seanne Ong *piano*





## Helicopter Arms

### Agent Starling

Louise Duffy-Howard *bass, voice*

Quentin Budworth *hurdy-gurdy*

Dexter Duffy-Howard *violin*

## in peals of aether

### Xia Leon Sloane

Katherine Clarke *singing violist*

## The First Snowdrops

### Lauren Scott

Lauren Scott *lever harp*

## Up, Down, All Around

### Alice Bailey

Alice Bailey *voice, violin, piano, electronics*

## The Fun Will Never End

### Patrick John Jones

Members of the London Symphony Orchestra

Gareth Davies *flute*

Chris Richards *clarinet*

Niall Keatley *trumpet*

Carmine Lauri *violin*

The left side of the image features a vertical orange band with a textured, paper-like appearance. Overlaid on this band are several thin, yellow, irregular lines that resemble a map's road network. There are also five stylized location pins: one in the top left corner and four others arranged vertically along the right side of the orange band.

# For Derek John Benton; because: "Found Objects"

## Vic Hoyland

Martha McLorinan *mezzo soprano*

Benedict Hymas *tenor*

Jonathan Hyde *baritone*

Nicholas Garrett *bass*

Derek John Benton *flute*

Laura Cioffi *alto flute*

Esther William *oboe/cor anglais*

Curtis Volp *mandolin*

Catrin Meek *harp*

Tom Lee *percussion*

Oliver Pooley *percussion*

# Damnomeneia

Δαμω, Δαμνομενεια, Δαμασανδρα (Damo, Damnomeneia, Damasandra)

Maybe when I die I will become one of your pets Maybe

Let the spiral turn and turn  
Water flow and fire burn  
As the world spins round and round We will dance from death to birth

Party time  
Come with salt for healing Chamomile for sleeping

Δαμω, Δαμνομενεια, Δαμασανδρα (Damo, Damnomeneia, Damasandra)

© P. Rousiamanis

## Kairos & Chronos (Sections I, II and V)

“... extraordinary times...”

“...stoic... Chronos... Kairos...”

“Change is strictly non-linear. There are small amounts of change that happen during ordinary times, and large amounts of change that happen during extraordinary times.”

“The appropriate movement is a movement of preparation and then surge...”

“Action.”

“During the periods of Chronos when time is moving at ordinary pace, you need to be engaging in upgrading your own capacities locally... the chains of trust that you’ve developed. Your own sovereignty and ability to respond to what’s happening, your own sensemaking and discernment, be able to perceive reality.”

“Chronos is a period of time to be able to prepare yourself, to engage for when the storm is broken and the war is upon you.”

“...extraordinary times.”

“I don’t even know why I can say yes... but it’s there... very clear and very easy... then you are a tuned instrument. You are now prepared to be put to use. That’s it.”

“... extraordinary times... that’s it.”

*Dialogue recording taken from Unpacking the Meta-Crisis, Q&A with Jordan Hall, published to YouTube on April 2nd 2020, last accessed: [youtu.be/cmQ-TRj1jFO](https://youtu.be/cmQ-TRj1jFO) - on December 11th 2020. Used with permission.*

# Helicopter Arms

C’mon, hear the sound  
With helicopter arms swirling and twirling around  
What do you see?  
In the distance, getting closer, c’mon, when you get there...  
It’s glorious!

© Louise Duffy-Howard

## in peals of aether

ripening, the moon rifles  
through sheathes of raw enwildening,  
gnawed by the sky’s vast jaws,  
her nectar wrung  
to a bright eclipse  
in peals of aether.

© Xia Leon Sloane

## Up, Down, All Around – Transcript

Up, down, all around. Who are we today? The same person we were before and the same person we will be after. But who is that exactly? It’s funny when you can’t recognise a friend. The pieces are still there but the timing is just off; just off. Tock tick, swing and a miss. Return to go. Collect your thoughts. What now, brown cow? Up, down, all around. Who are we tomorrow? Tomorrow we’ll be the other us, the one who plays games with the pretty girls. Today we stare at ten thousand pixels with the worker bees. What’s the buzz you ask? I’ll tell you; I answer. Not today though, tomorrow. Up, down, all around. Who were we yesterday? Part me and part you and part him and part her, but still only me. How much of only me is really me? Not much, I think. Perhaps I’ll find out today. I’m just about bored enough to, two, two, three, four... I will go alone; Now to sleep I go, and God only knows when, where, or why.

© Joe Atkins

# For Derek John Benton; because: “Found Objects”

Amours me fait desirer  
Et amer  
Mais c'est si foiblement  
Que je ne puis esperer  
Ne penser  
N'imaginer nullement  
Que le dous viaire gent  
Qui m'esprent  
Me doie joie donner,  
S'amours ne fait proprement  
Telement  
Que je l'aie sans rouver.

S'ay si dur à endure  
Que durer  
Ne puis mie longuement;  
Car en mon cuer vueil celer  
Et porter  
Ceste amour couvertement,  
Sans requerre aligement,  
Qu'à tourment  
Vueil miex ma vie finer.  
Et si n'ay je pensement  
Vraiment  
Que je l'aie sans rouver.

*French text from Guillaume de Machaut (c.1300-1377) Amours me fait desirer*

It's a large staircase, very large, it has more than a thousand steps, all made of ivory. No-one dares use it, for fear of spoiling it.

C'est un grand escalier, tres grand. Il a plus de milles marches toutes en ivoire. Personne n'ose s'en server de peur de l'abimer.

'Aey up!?

*French text from Erik Satie (1866-1925) Messe des Pauvres, English translation & text by Vic Hoyland*

# GATEWAY PARTNER ORGANISATIONS

Psappha  
North



Birmingham Record Co.  
Midlands



Spitalfields Music  
Greater London



Stapleford Granary  
East



October House Records  
South East



Bristol Beacon  
South West



## DATA PARTNER ORGANISATION



PRiSM is the Centre for Practice & Research in Science & Music based at Royal Northern College of Music in Manchester. It is directed by composer, Emily Howard, mathematician, Marcus du Sautoy, and computer scientist David De Roure. Funded by Research England, PRiSM '...takes a lead in interdisciplinary and reflexive research between the creative arts and sciences, with a view to making a real contribution to society, to developing new digital technology, and to addressing fundamental questions about what it is to be human and creative today.'

Bofan Ma is a Manchester-based composer-performer and multi-disciplinary artist. Having recently completed a practice-led PhD in composition at the RNCM, he is currently the RNCM PRiSM Post-Doctoral Research Associate, working closely with RNCM Experimental / Exploratory Music Research Centre (EEMRC).

## ABOUT NMC RECORDINGS



NMC is an award-winning new music charity dedicated to recording, releasing and promoting contemporary classical music by composers living and working in Britain and Ireland.

Founded in 1989, NMC has released 300+ recordings to date, featuring more than 600 leading artists and ensembles, and over 400 composers. Our recordings are available in 141 countries and, since 2012, have been downloaded or streamed 16 million times, and accounted for more than 45,000 physical CD sales.

NMC receives £40,000 in regular funding from Arts Council England as a contribution to core costs as a National Portfolio Organisation.

NMC Recordings is a charitable company (reg. no. 328052) established for the recording of contemporary music by the Holst Foundation; it is grateful for funding from Arts Council England and The Delius Trust.

FOR FURTHER DETAILS PLEASE CONTACT:

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