



THE BIG LOCKDOWN MUSIC SURVEY

SOUTH EAST

CURATED BY



OCTOBER
HOUSE
RECORDS



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

On receiving the submissions from the South-East of England, it soon became clear that there was a strongly varied selection of pieces for us to discover and enjoy. The task of curating a track-list that would work as a cohesive listening experience was certainly challenging given the juxtaposition of styles and production processes present in the submitted music. We focused on finding a programmatic sequence that represented a journey from the initial stillness of lockdown to the surreal and unnerving nature of confinement through to the opening up of our lives again. This intention to find a narrative thread through our selected pieces inevitably led to the omission of some highly characterful works that we regretfully decided to leave out. We hugely enjoyed getting to know all the tracks that were submitted and felt that each piece had a very strong personality behind it. Evidently, there is a wonderful abundance of richly varied music surrounding us and this can only be celebrated. Our thanks to NMC and all the music creators who submitted their work.

October House Records

SOUTH EAST tracklisting



We Paused the Grind and Heard the Birds

Richard Brincklow

Richard Brincklow *saw, piano, synthesizer*

Moss

Colin Riley (Jeevan Rai 1987 Walkman Remix)

Melanie Pappenheim *voice*

Jeevan Rai *electronics*

Gigue in 31edo

Piers Hudson

Piers Hudson *microtonal organ (hauptwerk emulator)*

Hesychia

Tara Guram

Tara Guram *violin and electronics*

Audrey Says Goodbye

Joseph Fraser

Joseph Fraser *electronic manipulation of found samples*

DISSOLUTION (Mvts X - XII)

Thomas Metcalf

Dan Mathieson *organ*



Jab

Alex Tay

Ben Smith *piano*

Intercontinental Communication Disaster, 1877 version: May 2020

Sinan Carter Savaskan

Sinan Carter Savaskan

Christian Mason

Holly Mathieson

Jonathan Hargreaves

Graham Tattersall

Lewis Amoroso, Amo Sound Studios, Brighton UK *Mix-down and Mastering Engineer*

Springs Eternal

Ruby Colley

Ruby Colley *violins*

Lucy Mulgan *double bass*

Amidst The Ocean Pines

Poggy

Poggy, Rowan Viner & Thomas Dean *voice, strings, guitar, bass, keyboard, percussion, soundscapes*

Audrey Says Goodbye

Audrey? Audrey? Audrey? Audrey? Audrey?

*Crunching, metallic clinking panning from left to right, modulating slowly up and down in pitch.
Spectrum of low to high tones crescendo- panning accelerates from left to right.*

Brief silence is pierced by delicate glassy wobbles.

Audrey?
Audrey?
Audrey?

Quiet reverb is interrupted by loud, harsh lines of static drifting from left to right. Metallic clinking returns deeper and distorted. Reverb tails are cut and introduced discontinuously.

Audrey?

*Static dies away and metallic clinking gradually fades to silence.
Breathy held tones slowly swell and repeat to a crescendo
breathy tones die away followed by quiet phasing decrescendo of electronically generated birdsong*

© Joseph Fraser

Amidst the Ocean Pines

I can taste the ocean in the breeze
Feel the wind through the trees
Won't take me long to find my way
In this new world
Won't take me too long to figure out
How it works

Tell me that I'm there
Tell me I've arrived
Amidst the ocean pines

Finally I've found my feet
Finally I'm free
Never knew what it was
To feel like I was being true
Never knew what it was
To feel like I was brand new

Tell me that I'm there
Tell me I've arrived
Amidst the ocean pines

Take hold of my hand
Guide me through
Be there for me when
I need you

I can here the Earth singing sweet
Melodies just for me
And this moments here for me to keep
And there's no obstacles in the way
For me to leap over

Tell me that I'm there
Tell me I've arrived
Amidst the ocean pines

Take hold of my hand
Guide me through
Be there for me when
I need you

Take hold of my hand
Guide me through
Be there for me when
I call you.

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GATEWAY PARTNER ORGANISATIONS

Psappha
North



Birmingham Record Co.
Midlands



Spitalfields Music
Greater London



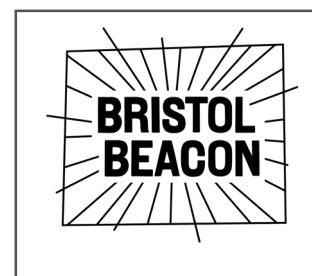
Stapleford Granary
East



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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LOTTERY FUNDED

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ENGLAND**