

Sounds Like Art

Led by composer and musical director Emily Peasgood, Sounds Like Art is a brand new innovative project exploring connections between art and music. Featuring new music, choirs, unique instrumental collaborations and the artworks of both historically significant and contemporary artists, the project seeks to challenge our perception of art and music, examining how music can influence our interpretation and response to art in new and inspiring ways. The project commences with Landscapes. For more information please visit: www.soundslikeart.co.uk

Emily Peasgood, Composer, Musical Director

Emily Peasgood is a composer, multi-instrumentalist and musical director who currently leads Turner Contemporary's resident choir *The Big Sing*, Whitstable based gospel choir *en Choir* and *Fellowship of the Sing* chamber choir. Emily is passionate about working with and composing music for community choirs and often forms unique collaborations with instrumental ensembles and sign language interpreters. Recent commissions and projects include *Collective Spirit* for the Margate Boat Project, *Sonata for Kazoo Orchestra*, and directing Tony Castro's *For Work, For Love* with poet Lemn Sissay.

Emily is also a freelance music journalist, singing and piano teacher and manager of Abnormally Funky party band. She collects rubber chickens and lives by the sea with her husband, dogs, cats, five pianos and a vegetable plot. www.empeasgood.com

Performers

Alexandra Fletcher	Gill Durrant	Julian Steel	Sheila Dodsworth
Andrew Pook	Gill Vass	Karen Dewing	Sheila Winter
Anne Solly	Glen Cheeseman	Karen Lewis	Shirley George
Annie Shaw	Heidi McGee	Laura Peirce	Shu Newton
Arleen Paton-Smith	Jackie Doll	Lesley Boylan	Stephen Yates
Avril Hooker	Jacque Dunn	Lesley Ralph	Steve Williams
Ashleigh Ochs	Jay Whitehead	Linda Ward	Sue Flory
Bernie Solly	Jean Stewart	Lulla Michael	Sue Hornus
Bob Floodgate	Jenny Davies	Matt Smythe	Sue Tomkins
Brian Horne	Jenny Scopes	Monica Dyke	Sylvia Gilham
Chris Newton	Johanna Clarke	Mick Dodsworth	Thea Arnold
Christina Clark	Jo Pearson-Farr	Paula Napper	Terry Westby
Clive Sax	Joe Eddington	Penelope Moxey	Tracey Miles
Daphne Frewin	Jonathan Moxey	Pierre Turner	Trudy Kersting
Fran Leach	Josie Cutting	Ray Horne	Valerie Atsworth
Fran Shaw	Joy Fowkes	Robert Hamment	Valerie Williams
Geoff Foreman	Judy Pearson	Sandra Mann	Wendy Barnett
Geoff Turner	Julia Owen	Sharon Goffin-Lecar	Yvonne Webster

With thanks to

Turner Contemporary, The Big Sing choir, Arts Council England, Tate Britain, Clive Sax, Elaine, Ian Jones, Jean Corrie, Anton French, Lee Thompson, Bridget Bree, Richard Goffin-Lecar, Sarah De Bats, our project advisors and our volunteers



LOTTERY FUNDED



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**ARTS COUNCIL
ENGLAND**

Turner
Contemporary



LANDSCAPES

Composed by Emily Peasgood

Inspired by JMW Turner and Helen Frankenthaler

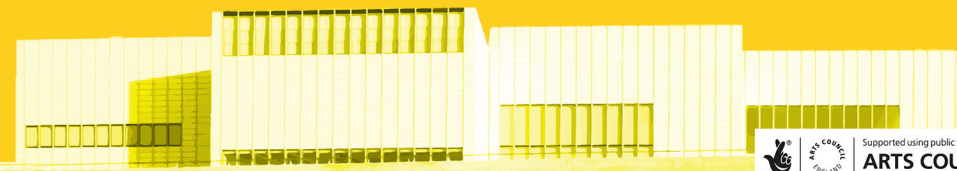
Performed by The Big Sing

Debut Performance

WEDNESDAY 16TH APRIL 2014
TURNER CONTEMPORARY, MARGATE

Performance times: 1pm, 2pm & 3pm

Landscapes is a Sounds Like Art project performed in partnership with Turner Contemporary.



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Landscapes

Landscapes is a new choral work inspired by the art of JMW Turner and Helen Frankenthaler. Landscapes explores the unity of art, music and poetry, the process of creating art and themes of physical and emotional landscape. It is set for community choir, piano and solo flute and is written in four movements.

1. The Pleasures of the Imagination

Turner believed that together painting and poetry complimented each other and could enhance our understanding and appreciation of art; where painting provided imagery, poetry offered context. From 1798 the Royal Academy allowed artists to append quotations to their artworks in catalogue entries and to this avail, Turner appended the poetry of his favourite poets: Milton, Thomson, Pope and Akenside. Poetry was a strong influence in JMW Turner's life and he studied it with a passion, even writing some of his own poetry, most of which was composed between 1808 and 1811.

The first movement 'The Pleasures of the Imagination' quotes the long didactic poem first published in 1744 by Mark Akenside, and explores the powers of the imagination, the perception of beauty and the relationship between different methods of creative expression. References to Turner's study of Akenside's poem can be found in his manuscripts from his lectures on Perspective at the Royal Academy. In one such manuscript, dated 1809, Turner paraphrases Akenside:

"Thus Painting and Poetry, flowing from the same found mutually by vision, constantly comparing Poetic allusions by natural forms in one and applying forms found in nature to the other, meandering into streams by application, which reciprocally improved, reflect, and heighten each other's beauties like...mirrors".

2. Landscapes

The second movement 'Landscapes' takes as its starting point the quote: "I knew the landscapes were in my arms as I painted it" by Helen Frankenthaler. It explores the sense of physical and emotional embodiment felt by the artist in the act of painting.

3. The Loves of Painting and Music

It is little known that JMW Turner studied the flute. Movement three commences with a reading of one of Turner's poems: 'The Origin of Vermillion or The Loves of Painting and Music', moving into a flute and piano duet inspired by a piece of hand-written flute music in Turner's Tabley No. 2 sketchbook, dated 1808. The composer of the original piece is unknown: it may have been Turner himself or his teacher, but we can be certain that Turner played the original piece of music during his own studies. *Performed today by Sarah De Bats.*

4. Reprise

Our reprise combines the haunting text inspired by Frankenthaler: "I had the landscapes in my arms", with a return to the ethereal *Pleasures of the Imagination*.

On Singing Landscapes, from members of The Big Sing

"The artists are coming alive in the music"

"The music sounds brooding at first and gently opens up to harmony and joy and feeling at one with nature"

"It captures the elements of nature and the sea. With the sound of the music in my head I can enjoy the emotions

I think the artists might have felt while executing their work"

"Turner used poetry alongside his paintings to bring out what he wanted to show to his audience. The music takes you a step further"

1. The Pleasures of the Imagination

If human thought could reach, or words unfold, by what mysterious fabric of the mind; the deep felt joys of sound
A purple cloud came floating through the sky and poised at length within the circling trees
And the waves with sweeter music murmur as they flow.
Attend ye powers of musical delight! Behold the azure canopy of heaven!
Bend your ears to the full choir of water, earth, air; with every food of life to nourish man
By kind allusions of the wondering sense. though mak'st all nature beauty to his eye, or music to his ear.
Different minds include to different objects: one pursues
The vast alone, the wonderful, the wild: beyond their powers attract the soul
Another sighs for harmony, the consonance of sounds and grace; creative wisdom gave lift to his eye.
Such is the secret union we feel: a song, a flower a name
All at once restore those long connected scenes;
Where she moved through her mazy walks with purest wishes from the pensive shade
Where oft enchanted with Socratic sounds Ilissus pure devolved his tuneful stream
To temples, courts or fields, with all the band of painted forms, of passion and design.

2. Landscapes

I held the landscapes in my arms, my body was the sea
I sketched my eyes into the wide blue, watched the clouds curl over me.
I held the landscapes in my arms, a river runs through me
Cooling waters, they carry me to the mountains and the sea.
Words paint, words feel, words see, words heal
I saw, I heard, I felt your words.
I have the landscape in my hands and poised upon the page
Painted sky frames the passing hour as the sun sets over the lake.
I have the landscape in my heart, a fire burns in me
Overflowing with love and light, giving colour to the sea.
I am the landscape, my body is the sea, draw my eyes in the ocean, watch the skies over me
I am the landscape, a river runs through me and carries me on to the mountains and sea

3. The Loves of Painting and Music

In days that's past beyond our Ken, When Painters saw like other men
and Music sung the voice of truth, Yet sigh'd for Painting's homely proof.
Her modest blush first gave him taste, And chance to Vermillion gave first place
As snails trail o'er the morning dew, He thus the lines of Beauty drew.
Those far faint lines Vermillion dyed, With wonder view'd - enchanted cried
Vermillions honours mine and hence to stand, The Alpha and Omega in a Painters hand.

4. Reprise

I held the landscape in my arms, my body was the sea, I gave my voice unto the wild
If human thought could reach, or words unfold, by what mysterious fabric of the mind; the deep felt joys of sound
A purple cloud came floating through the sky and poised at length within the circling trees
And the waves with sweeter music murmur as they flow.
Attend ye powers of musical delight! Behold the azure canopy of heaven!
Bend your ears to the full choir of water, earth, air; with every food of life to nourish man
By kind allusions of the wondering sense. though mak'st all nature beauty to his eye, or music to his ear.
With all the band of painted forms, of passion and design.