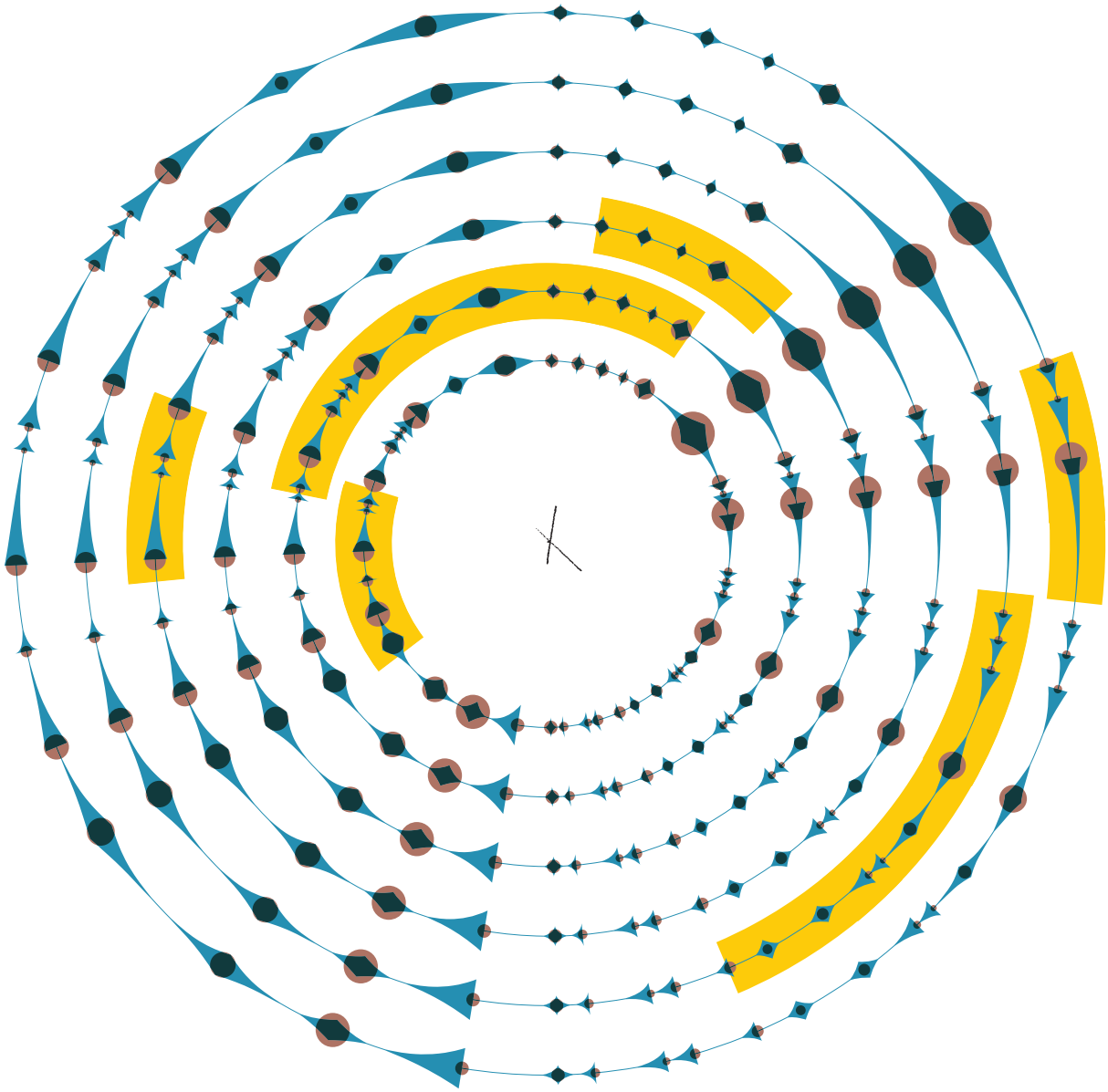
April 5th 2025
07.20 — 00.00 BST



Longplayer Live

Longplayer Live

A 1,000-year-long piece of music, Longplayer has been playing continuously since the first moments of this millennium and is composed to continue until the final moments of the next.

On the 31st December 2024, Longplayer completed the first quarter century of its score. Throughout 2025, this milestone is being marked with an international programme of events, collaborations and initiatives celebrating the work's unique articulation of time and its dimensions, and the engagement with the long-term that Longplayer hopes to inspire. At the heart of the 25th anniversary events is Longplayer Live, the first live performance of the work in over a decade.

Longplayer's duration means that, given the unknowability of the future, its score was written so as to be independent of any one technology. For most of its life it has been performed by computers, while its caretakers, The Longplayer Trust, explore alternatives which have included the use of the human voice, vinyl records, code, a beam of light and, as first heard at the Roundhouse in 2009, live performance by musicians.

Akin to what Longplayer's composer, Jem Finer, calls a 'vast, Bronze Age synthesiser', Longplayer Live is performed on a large orchestral instrument comprised, in it's entirety, of 234 singing bowls, arranged in six concentric rings and played by shifts of six to twelve people at any one time, reading from a graphic score.

A Note from the Chair of The Longplayer Trust

On behalf of The Longplayer Trust, welcome to Longplayer Live. Thank you for joining us today for the first live performance of Longplayer in the UK since 2009, and the centrepiece of our celebrations to mark the completion of the first quarter century of Longplayer's score.

If you've found yourself here at Longplayer Live, chances are you might already have some sense of the wider life, scope, history and philosophy of the artwork, conceived and composed by Jem Finer to begin playing in the last moments of 1999. But maybe you have arrived here relatively new to the project, as I am, having taken up the role of the chair of the Trust in September last year. For Longplayer, newcomers are as integral as those who have years of embodied knowledge of the work, with the action of passing on the music through intergenerational exchange explicitly underpinning today's performance. Over this long day of 1,000 minutes, young people from the Roundhouse's creative community will join artists Jem has worked with for decades in an orchestra founded on the principle of generational handover.

There is a power in duration, in its most basic sense: the way things that are just really really long disrupt and dissolve our sense of time, our temporal limitations, our routines and obligations and boredom thresholds. The result can be all kinds of new aesthetic, social, communicative and political possibilities. Being together today, sharing in this rare durational listening event, is an invitation to find space in time to imagine our way into long-term futures – and perhaps, what might be required of us to make them possible.

My own approach to getting to know Longplayer has been and continues to be through listening: to the music; to Jem, to better understand his original vision and evolving ambitions; to my fellow trustees; and most vitally to you, Longplayer's audiences. If you get something out of the experience today, please stay in touch. The work that keeps Longplayer playing is sustained by generosity of many kinds; should you wish to know more, details can be found on the last page of this programme.

Sam Kinchin-Smith

Bronze Age Synthesis

The first ever live performance of *Longplayer* took place here, in the Roundhouse, in September 2009.

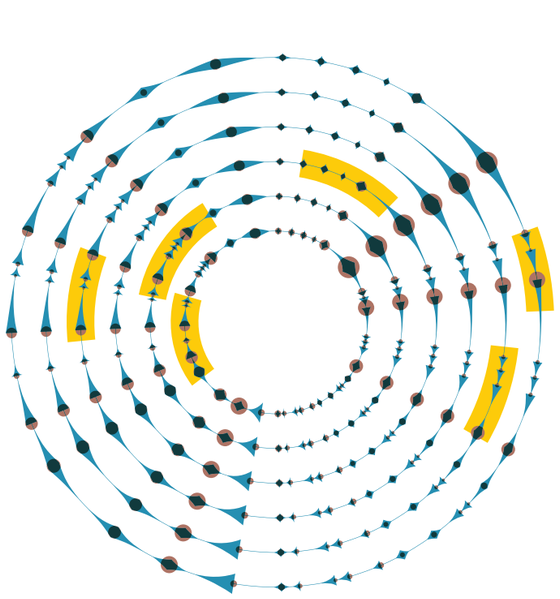
And now, nearly 16 years later, we are honoured to be back here, on the 5th April 2025, to play the 1,000 minute long section of *Longplayer*'s score from 07.20 until midnight.

In this live performance all you hear is created solely by musicians playing singing bowls, following a graphic score.

Longplayer's composition results from the application of simple and precise rules to six short pieces of music, each a harmonic transposition of the others. Six sections from these pieces – one from each – are playing simultaneously at all times. The score combines these sections in such a way that no combination is repeated until exactly one thousand years has passed.

Longplayer's graphic score is based on the computer's visual representation of one of these pieces of music. Charting amplitude against time, the curves of the waveform can be read as a notation as to how the singing bowl to which it refers should be played; when, for how long and how loud at any given point in time.

"Traditionally", looped music is represented on a computer as a straight line read from left to right. At the end of the loop the cursor jumps back to the beginning. In *Longplayer*'s score, however, the loop is represented literally, turning the waveform into a circle. By placing the actual physical instrument next to the section of the waveform that represents it, one then has the necessary information as to how and when to play it.

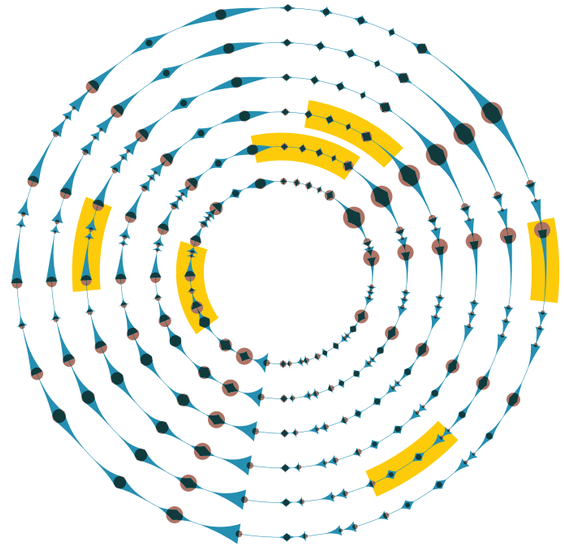


Score at 07.20 BST, 5/4/2025

In the Roundhouse the score is seen transformed into physical form. While the complete circles of the score are represented by skeletal curved wooden tracks, only the sections being played during the one thousand minutes of the performance are actually present as tables, supporting the relevant sections of the graphic score and associated instruments.

On each table two musicians collaborate, one playing, one keeping time, in two minute cycles. The calculations that give *Longplayer* its precise one thousand year long duration, within which it never repeats, define where in the score musicians begin playing at the beginning of each of these two minute periods.

Gradually, at different rates, these points shift clockwise during the performance. At one extreme, in the 3rd circle, the movement is so small as to be imperceptible, while at the opposite extreme, in the 5th circle, the start point moves five meters over the one thousand minutes.



Score at 00.00 BST, 6/4/2025

The instruments, singing bowls, are an ancient form of standing bell found in many Eastern cultures. A simple form of synthesis arises from the interactions of these instruments' waveforms, with the consequence that while *Longplayer*'s score is deterministic, its music at any given time is unpredictable. Their interaction is equivalent to that of standing waves in organ pipes, or in a more contemporary incarnation, tone generators in digital additive synthesis. *Longplayer Live* is in effect a vast bronze age synthesiser.

Jem Finer

Biographies

Kit Beaufoy
Kit Beaufoy is a composer, artist and musician, working with dance, moving image, sculpture, sound and music.

Gina Birch
Gina Birch is an artist, musician and filmmaker. A founder member of groundbreaking post punk band The Raincoats (with Ana da Silva), Gina has made many Super 8 and 16mm films and videos (inspired by Dan Graham and Derek Jarman) including 'The 3 Minute Scream (1977)', currently on show in 'Women in Revolt' at Whitworth Manchester, after a very successful exhibition at Tate Britain.

Gina's solo album, 'I Play My Bass Loud', (Third Man Records), gained many positions in best of album of the year 2023. A new album is due summer 2025. Gina continues to paint and exhibit.

Ansuman Biswas
Ansuman Biswas has an inter-disciplinary practice which has included translating Tagore, directing Shakespeare, membership of the British Association for Counselling and Psychotherapy, employment as an ornamental hermit, crossing the Gobi Desert with nomadic shamans and Bengal with Tantric minstrels, surviving blindfolded for days somewhere unknown, leading seminars in a Burmese monastery, existing for a week on nothing but gifts, singing for twenty-four hours non-stop, living in a box for ten days without food or light, silently bathing strangers, making a radio telescope sing and dance, spending forty days locked in a tower, flying a magic carpet, and stopping time.

Oshin Biswas
Oshin Biswas lives in London and has grown up alongside Longplayer. After a year of travelling during which he will cycle to the Atlas Mountains, Oshin will begin a Biology degree at Bristol University where he hopes to explore a different kind of Longplayer: the four billion-year-old song of life on earth that also survives, evolves and repeats in cycles of constant change – from cephalopod consciousness to the invisible language of trees.

Uma Biswas
Uma Biswas is a 16-year-old student with a passion for creativity in all forms. Whether through art, writing, or design, she loves bringing imaginative ideas to life. Uma has grown up with Longplayer as a consistent presence in her life, creating a unique backdrop to her childhood and teen years and continuing to unfold into the distant future.

James Bulley
James Bulley (b.1984) is an artist and musician whose practice explores sound, space and the more-than-human world. Works include: Evolver, a spatial virtual reality experience exploring oxygen in the human body with Marshmallow Laser Feast (Cannes 2024); Living Symphonies, a touring sound installation in forest ecosystems by Jones/Bulley (2014–2023); the world premiere of Daphne Oram's Still Point with Shiva Feshareki and the London Contemporary Orchestra (BBC Prom 13, July 2018); and Tactus, a touch–sound landscape (Kaunas Biennial 2015–2023). jamesbulley.com

Katie Charleston
Katie Charleston is a young visual and auditory creative, merging scientific inquiry with artistic expression. Often working with robotics and responsive materials, she designs her work as a playground for the viewer, inviting them to interact and receive immediate sonic or visual feedback. Her work explores themes of consciousness, the imitation of human life, and the intersection of technology and spirituality. She has been making music since she was 12, using it as another creative outlet alongside her visual work. Most recently she has been playing the harmonium and the violin. Her curiosity about consciousness and spirituality was sparked during a meditation course in India, and the meditative nature of Longplayer brings her back to that experience.

Emily Chilli
Emily Chilli is an artist from London, who is primarily a drummer and musician but who also has a background in Fine Art painting. Interested in sound as a tool for creative expression and also world-making, she is inspired by ambient and ethereal music and the systems that can be created to make such sounds. With experiences working in music in Colombia and studying painting in Brazil, she works with a global perspective and often showcases this on monthly radio shows exploring music from a vast range of backgrounds and delving into a variety of themes.

Benedict Drew
Benedict Drew (b. 1977, Kyneton, Australia) lives and works in Whitstable and Margate, UK. He creates large-scale installations, blending video, sculpture, drawing, painting, and music, exploring socio-political anxiety. Notable exhibitions include The Trickle-Down Syndrome (Whitechapel Gallery, 2017), KAPUT (QUAD, 2015), and Heads May Roll (Matt's Gallery, 2014). Drew has released music on labels such as Mana Records and Bloxham Tapes, he often collaborates with artists and musicians, and founded Thanet Tape Centre in 2020. He lectures at Slade School of Fine Art and is represented by Matt's Gallery.

Katie Evans
Katie Evans is an artist and researcher who has grown up in East London and Suffolk. She recently graduated from Bristol UWE with a masters in Fine Art and previously studied Art History. Over the last few years, she has become interested in our experience of the Contemporary Sublime in the landscape and enjoys layering history with found materials and abstract memories. She is currently assisting a research project on Martello Tower P, run by Suffolk Archives, and is running 'The Ipswich Docks Art Project' through the Norfolk & Norwich Festival's Young Creative's Bursary – a series of art workshops for school children.

James Fearnley
James Fearnley is a co-founder and the accordionist not only for the Pogues but also for Los Angeles indie bands The Low and Sweet Orchestra and Cranky George. In recent years he has formed the Walker Roaders, for whom he is also lead vocalist and songwriter. Fearnley's memoir about his life with the Pogues, called Here Comes Everybody: the Story of the Pogues, is published in the U.K. by Faber and Faber, and by Chicago Review Press in the U.S. The audiobook, read by the author, is available from Audible UK.

Jem Finer
Since studying computer science in the 1970s, Jem Finer has worked in various fields, including photography, film, experimental and popular music, sound recording, sculpture and installation. Much of his work relates to systems, extended processes and extremes of scale and includes *Longplayer* and its contrary sibling, *Score for a Hole in the Ground*. He was a founder member of The Pogues, with whom he has played, written and recorded since 1981. Recent music revolves around a fascination with the hurdy-gurdy, the focus of numerous collaborations, performances and recordings, many with various members of today's ensemble.

Guillermo Martín García
My name is Guillermo and I'm a Spanish Musical Theatre student in London. It's my second year at The Urdang Academy and my intention is to graduate and start working in the west end as a singer, actor and dancer. In parallel, I also study Songwriting and Producing Music with Berklee College of Music in Boston. In line with this degree, I am a singer songwriter writing to launch an album in the next year. I've been learning music since I can remember, and any musical project that I get the opportunity to be a part of is incredibly exciting and important for me.

Lori Goldston
Lori Goldston plays written and spontaneous work on cello, and works as a composer, bandleader, and prolific, widely varied collaborator. Her voice as a cellist is singular, deeply textured and original, investigating thresholds, instability, and connections between far-flung modes of thought. She lives in Seattle and performs in venues large and small throughout North America, Europe and Australia as a soloist, and with composers, film makers, writers, theater directors, choreographers, visual artists, orchestras, folk musicians, and bands, including Earth, Nirvana, David Byrne and the BBC Scottish Symphony among many, many others.

Tristan Hail
Tristan Hail is a composer and performer based in London, England. His current projects focus on fusing electroacoustic timbres with queer and dance aesthetics through sound art.

Hail enjoys a varied career: he has workshopped new music with ensembles such as the Tippett Quartet and Trio Atem, performed in concerts alongside members of the London Mozart Players and Britten Sinfonia, and designed sound for radio broadcast, where he won Best Station Sound at the 2024 Student Radio Awards. He expects to graduate with his BMus from Royal Holloway, University of London in 2026.

Riley Hamshaw-Mills
Riley Hamshaw-Mills is a Norwich-based emerging performance maker, with work spanning live art, devised theatre and cabaret. The absurd and surreal is deeply embedded in all forms of his work, which navigates working class issues. In recent years, Riley's work has been seen in Contact Theatre, Camden's People Theatre and Riverside studios.

Susie Honeyman
Susie Honeyman is a classically trained violinist. She was born in Glasgow and studied Music at Edinburgh University before moving to London in 1982 and joining the Mekons the following year. She has played and recorded with countless musicians including The Fire Engines, Rip Rig + Panic, The Higsons, Nuru Kane, Mari Wilson and Rick Wakeman. She had long musical partnerships with Vivian Stanshall and with Echo City, and for the last 20 years she has also been playing with Little Sparta. In 2005 Susie and her husband, painter Jock McFadyen, founded the Grey Gallery, working with artists, writers and musicians.

Andrew Kötting
Andrew Kötting trained at the Slade School in London, specialising in performance and film. He is a Professor of Time Based Media at UCA, Canterbury. To date he has made eight independent feature films; *Gallivant, This Filthy Earth, Ivul, This Our Still Life, Swandown, By Our Selves, Edith Walks* and *Lek And The Dogs* and *The Whalebone Box*. He lives by the sea in St Leonards and continues to collaborate with his daughter Eden on short films, performances and exhibitions and recently their touring VR Project *The Tell Tale Rooms*.

Iris Kwok
While building a career in publishing and the creative industries, Iris loves to explore London and stumbled across Longplayer years ago. Having visited a similar project in Germany (Organ2/ASLSP), she is intrigued by the storytelling, connections and themes explored in durational projects and is excited to be a part of Longplayer's history.

Lola Mellor
Lola is a musician and sound artist working primarily with her voice and the Gong. Discovering the Gong over a decade ago, led her on a journey of sound and the healing arts. First training as a Gong practitioner, this paved the way to study Core Shamanism. Her travels then led her to America where she trained with Grand Gongmaster Don Conreaux and Soul Retrieval with Sandra Ingerman out in the Joshua Tree Desert. She continues to grow in music and mantra with her musical project Dark Moon, who are currently working on their next record, Eureka.

Franklyn Oliver
Franklyn Oliver is a Mancunian composer, performer, and musicologist. His practice is cross-disciplinary by nature, seeing him frequently collaborate with dancers, actors, and sculptors. This is epitomised in his chamber ballet 'Zapatista Stories', an adaptation of the children's stories by Subcomandante Marcos featuring an ensemble comprising of theremin, electric guitar, and megaphone-amplified brass. Franklyn has worked with a variety of ensembles, including Contemporary Music for All, Fretwork, and Standard Issue. As a musicologist, Franklyn's research explores the inherent politicism of instruments; he has given lectures on his work at New York University and City University New York.

Mukul Patel
Mukul Patel develops intermedia works, environments and processes informed by 25 years of critical engagement with network cultures, technology and art, and studies across the humanities, sciences and mathematics. He composes for installation, film and dance, having collaborated with Ryuichi Sakamoto, Isaac Julien, and BalletBoyz amongst others. His writing includes film scripts voiced by Tilda Swinton and an acclaimed children's book on mathematics. Formally, he draws on the music of North India, OuLiPo, and 1960s conceptual practice. With Manu Luksch, he directs the studio Ambient Information Systems, whose current work interrogates AI-utopianism and the democratic possibilities of open media archives.

Eloise Pearce
A scientist, musician and sound artist with a passion for interpreting the sounds of our microbiome to tell cellular stories. Her most recent work, 'Membrane Powerhouse', combines scientific data with sound art and was performed at the Edinburgh Fringe 2024. Whilst studying for her BSc in Biochemistry at Imperial College London, Eloise works as a creative facilitator for English Folk Dance and Song Society and Contemporary Music for All. As recent alumni of the National Youth Folk Ensemble and Roundhouse Music Collective, she is also a gigging ceilidh musician and writer for experimental funk group Glorified Running.

Sun Qianhui (Sanki)
Sanki is a Sound Arts student at the London College of Communication and an interdisciplinary artist. Her work spans sound art, interactive installations, and the integration of audio and visuals, exploring the relationship between emotional expression and healing. As a sound artist, Sanki investigates the role of sound within environments, incorporating experimental and technical elements into various art projects. Her participation in this performance showcases her interest in long-duration music and immersive sound experiences, offering a unique artistic exploration of sound and the flow of time.

Jim Sclavunos
Three times Grammy-nominated multi-instrumentalist/producer/songwriter Jim Sclavunos has been a member of Nick Cave & The Bad Seeds since 1994, and a co-founding member of Grinderman. He started in the No Wave scene in the late 1970s in Teenage Jesus & The Jerks, before joining Sonic Youth. Jim's discography includes The Cramps, Marianne Faithfull, and Iggy Pop. He's remixed Depeche Mode, Alan Vega, Philip Glass, and Grinderman and presented a live adaptation of Murnau's Faust at The Perth International Arts Festival. His compositions include "FM-2030" for string sextet co-written with Michaela Davies, which premiered at the Sydney Opera House.

Amy Sharrocks
Amy Sharrocks centres collective, activist art-making practices, questioning systems of governance, equity and social justice. Seeking to work collaboratively in many disciplines – live art, sonic art, film and photography, sculpture, drawing, text, walking & falling – Amy has spent decades making artworks with people and water, noticing the ways this extraordinary substance seeps through our days and how the sensory knowledges of water might teach ways to system differently.

In 2023 she began an Msc in the Politics of Conflict, Rights and Justice, in search of words and stamina.

Spider Stacy
I was born in Eastbourne in 1958 and moved to London in 1967. In 1979 I went to live in Burton Street in Bloomsbury where I met Jem Finer, Shane MacGowan and James Fearnley, a couple of years before we formed the Pogues.

I've been fascinated and intrigued by Longplayer since its inception because of the boldness and scale of Jem's concept and it's qualities as an immersive, beautifully textured piece of music. I'm really pleased to be taking part in this event, marking the passing of the first 25 years of Longplayer's long journey.

Susan Stenger
Susan Stenger is a sound artist whose practice transcends boundaries. A classically trained flautist and specialist in performing the music of John Cage and Phill Niblock, she was also a founder of wall-of-guitars group Band of Susans and all-bass art band Big Bottom. She has collaborated with an eclectic range of artists, including dancer/choreographer Michael Clark, writer Iain Sinclair, scrap-metal percussionist FM Einheit, singer Alan Vega and filmmaker Pat Collins. Her layered soundtracks and installations embrace forms, patterns and systems from both the natural world and human constructs and have been exhibited internationally in major museums and festivals.

Lia Thompson
Lia Thompson is a versatile creative who is passionate about storytelling through music. She recently completed the National Theatre's 'How To Be A Producer' course and Theatre Royal Stratford East's Young Tech course, where she trained in stagecraft on *Animal Farm* and *The Women of Llanrumney*. She's also part of the National Youth Theatre's 'Stepping Up Course: Leadership Strand', focusing on directing and facilitation.
Lin holds a BA in English and Film from the University of West London. She enjoys exploring singing bowls and their calming effects and is honoured to be a part of Longplayer Live.

George Vjestica
George Vjestica is best known as the guitarist in Nick Cave & The Bad Seeds. He has appeared on the band's last four studio albums, as well as Nick Cave and Warren Ellis' soundtracks to the highly acclaimed films 'The Proposition & 'Lawless'.

He's composed for both film and television and his latest musical project outside of The Bad Seeds is ANDROMEDÆ, an electronic ambient collaboration with Dan Donovan from Big Audio Dynamite which he describes as 'space devil music'.

Lucas Yoshimura Wood
Lucas Yoshimura Wood is a sound art student from London. Currently in their final year of study at London College of Communication UAL, they are developing their practice which includes improvised performances using no input and feedback techniques as well as audio installation works centred around noise.

Travis Yu
Travis Yu is a sound artist and singer-songwriter based in London. Using their body as an investigative tool, they interweave art, sound, and music to create virtual acoustics and immersive sonic environments. As an emerging artist, they work with sound as a sculptural material to discuss topics such as situational listening, relationalities and habits of the bodies, circulating all things sonic and beyond.

Credit and thanks

Composed by Jem Finer.

Conducted by Ansuman Biswas and Jem Finer.

Produced by Imogen Free and Sam Collins.

Tables and their inlaid scores designed and fabricated by Sam Collins.

Clothes by Universal Works.

Programme designed by Joe Hales.

Longplayer Live was made possible by the generous support of Trinity Buoy Wharf Trust and Urban Space Management, and the Roundhouse.

Thanks to the Roundhouse team (Marcus Davey, Jack Prideaux, Rachel Evans, Anya Takvar, Jess Heasman, James Wallace, Grace Atkinson and Akhera Williams); Longplayer's producer, Imogen Free, and the Longplayer Trust (Ansuman Biswas, James Bulley, Sam Collins, Edie Culshaw, Gareth Evans, Jem Finer, Ella Finer, Lois Keidan, Sam Kinchin-Smith (chair), Tadeo Lopez-Sendon, Eric Reynolds, Gavin Starks, Mariam Zulfiqar); Universal Works (Stephanie Porrit and David Keyte); Longplayer's invigilators Tarlan Lotfizadeh and VyVy Lewis and all the musicians.

Jem Finer would also like to thank Lauren Bon, Mike Davies, Marcia Farquhar, Michael Morris and Eric Reynolds.

Longplayer is looked after by The Longplayer Trust. If you'd like to support the Trust, then consider buying time. By sponsoring one day of Longplayer's calendar for £100, you can commemorate a special occasion as well as support the charitable work of The Longplayer Trust in 2025 and beyond. By way of thanks, you will receive a unique signed score of your day. As well as writing a message for Longplayer's online calendar, you will also be invited to display a personal object in the Buying Time Cabinet at our Trinity Buoy Wharf lighthouse listening post.

For more information on the many ways you can support Longplayer, including buying time and sponsoring a bowl please visit: longplayer.org/support

Stay up to date with the latest news, events and opportunities from Longplayer by signing up to our mailing list: longplayer.substack.com or following us on social media: @_ *longplayer*_

You can also get in touch at info@longplayer.org

longplayer.org

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ROUNDHOUSE



Urban Space Management

Trinity Buoy Wharf Trust

Universal Works.