

in the alt-classical scene. I only spent a year there; few of these people, but we never really discussed things differently (except for starting nerve8). I don't think York had a particularly alternative approach to playing classical music or anything. It was frustration of the nature of the academic classical world that I started Nonclassical.

**AYO (C3):** The 'populist' streak was there from the beginning with C3. Anna's piece, *axeman*—which is like a guitar solo for electric bassoon—we did that at the concert. It was always there, as part of our aesthetic—there a lot of really irritating articles as well; people talking about Anna that she 'preferred Eminem to Beethoven' and that she was 'always going clubbing in Brixton.' We started doing gigs at the Pumphouse, Aldershot, where we were doing remixes of Britten. Mark also wanted to do some of Webern, which I think we did but eventually reluctant to do it. And then, from that point on, we were doing remixes of each other's pieces. Despite everything had unbelievably low production values, things that kind of flowed through so there was a lot of dead time. I think one of the things that we were not liking about contemporary classical was the eight minutes of stage clearing between pieces. We had a lot of electronic pieces that bridged the gaps.

**BOODY:** There definitely is a sense that there's a community of us that have grown up together, and a similar enthusiasms. Camberwell Composers' was a particularly conscious way of saying: 'We're not like you.' But with the Nonclassical label, it was much more than that. It was more a case of people that were doing other, and liked what each other were doing. It was particularly conscious. We were putting these nights on, saying: 'Who are the other people that we'd like to get involved with?'

**THE AESTHETIC APPROACH OF NONCLASSICAL'S FIRST RELEASE AND ITS LAUNCH EVENT, SUBSEQUENT NONCLASSICAL RELEASES COULD EXPLORE DIVERSE WAYS IN WHICH POP AND CLASSICAL STYLES COULD INHABIT EACH OTHER'S FORMS AND VOICES, AND TEST THE TRANSFORMATIVE OUTCOMES OF THIS CROSS-GENRE TRANSLATION.**

**GABRIEL PROKOFIEV:** I was running the Nonstop label which was called Nick Phillips, who also produces under the name of Boxsaga. Nonstop Recordings had a deal with Northern Distribution. They used to do a lot of drum and bass, and jungle, but they also did classical.

called GéNIA, and I think we've got the perfect thing for your label.'

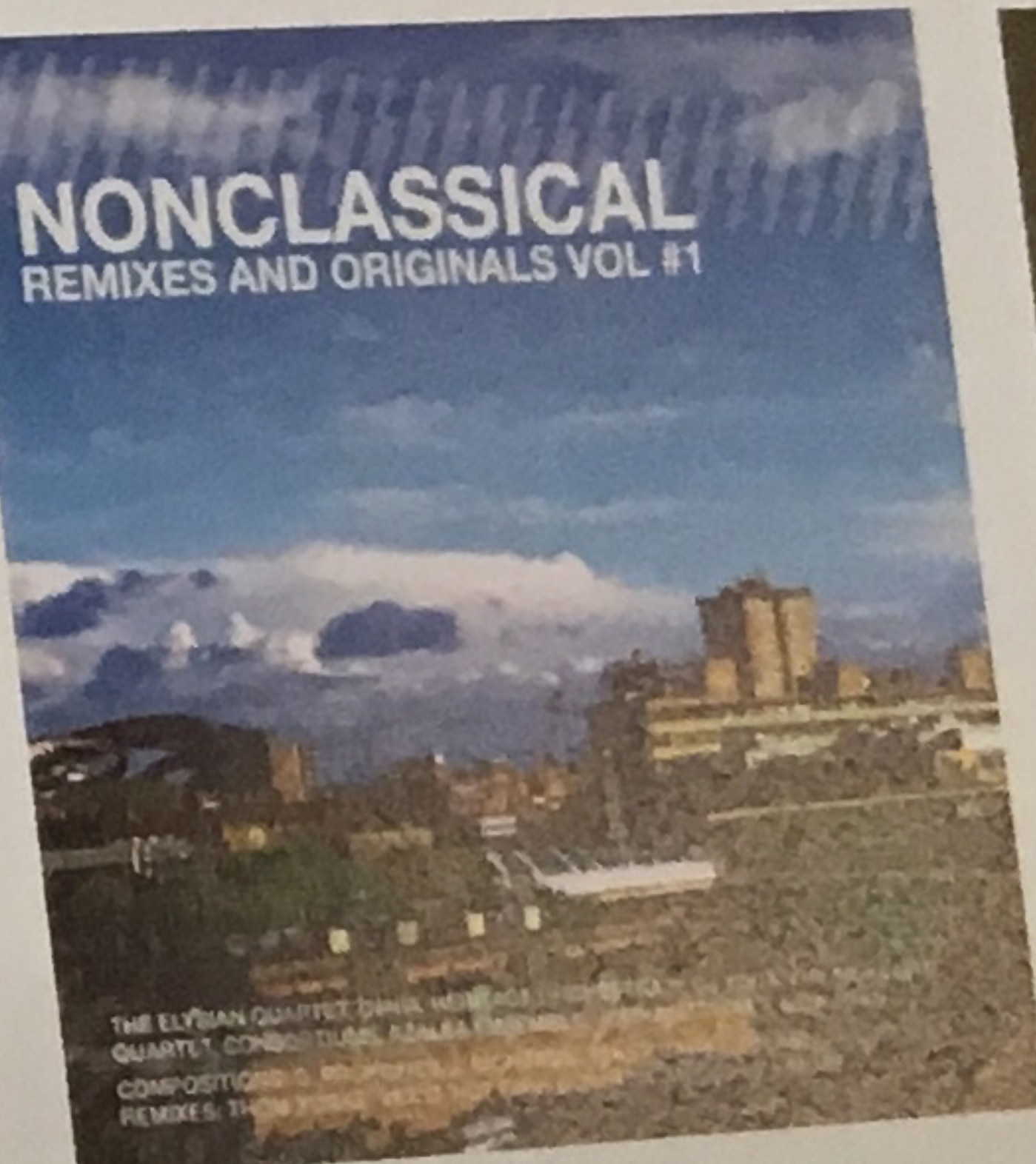
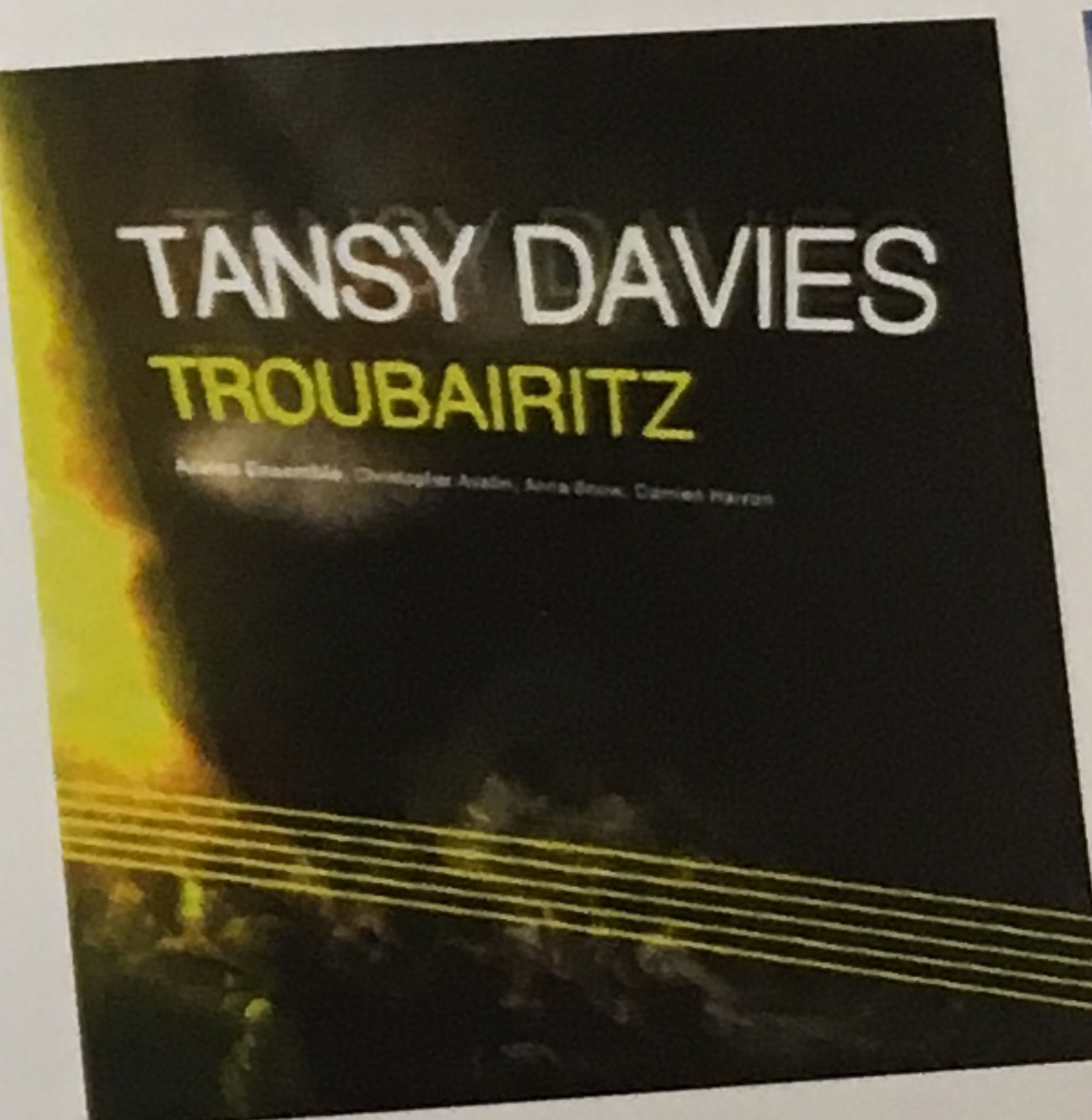
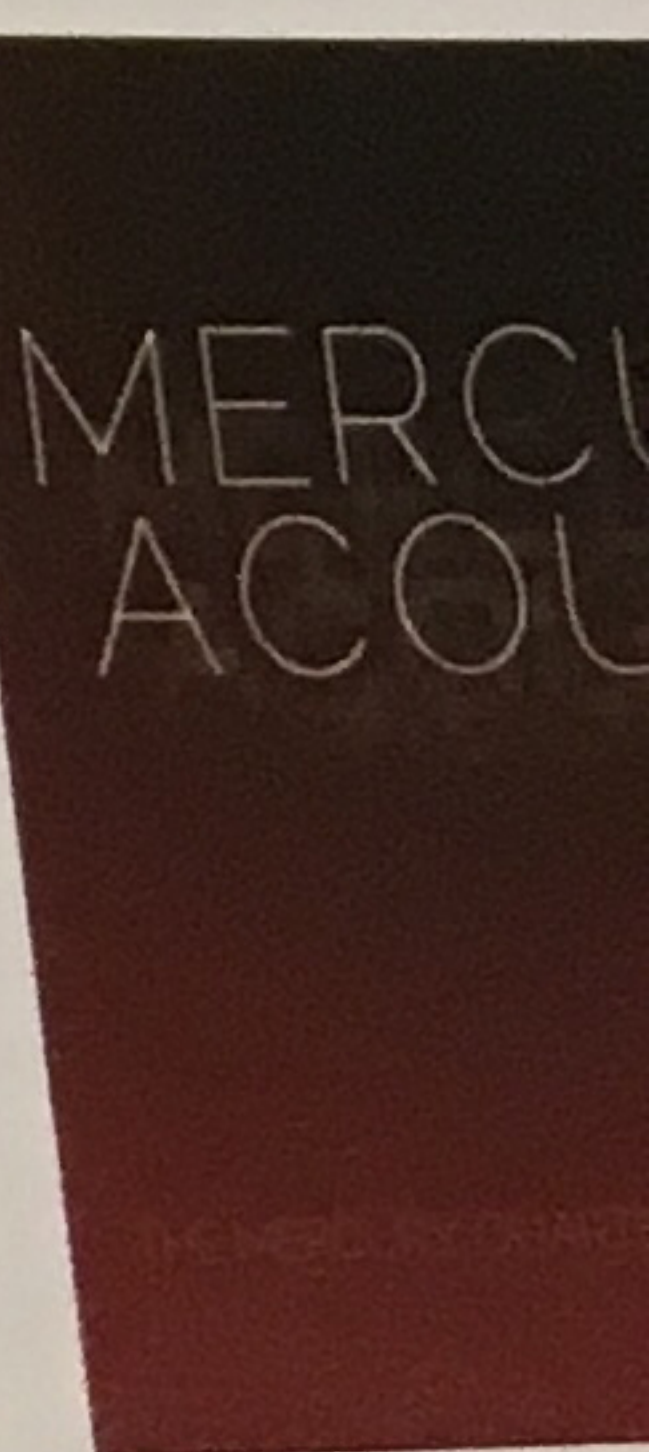
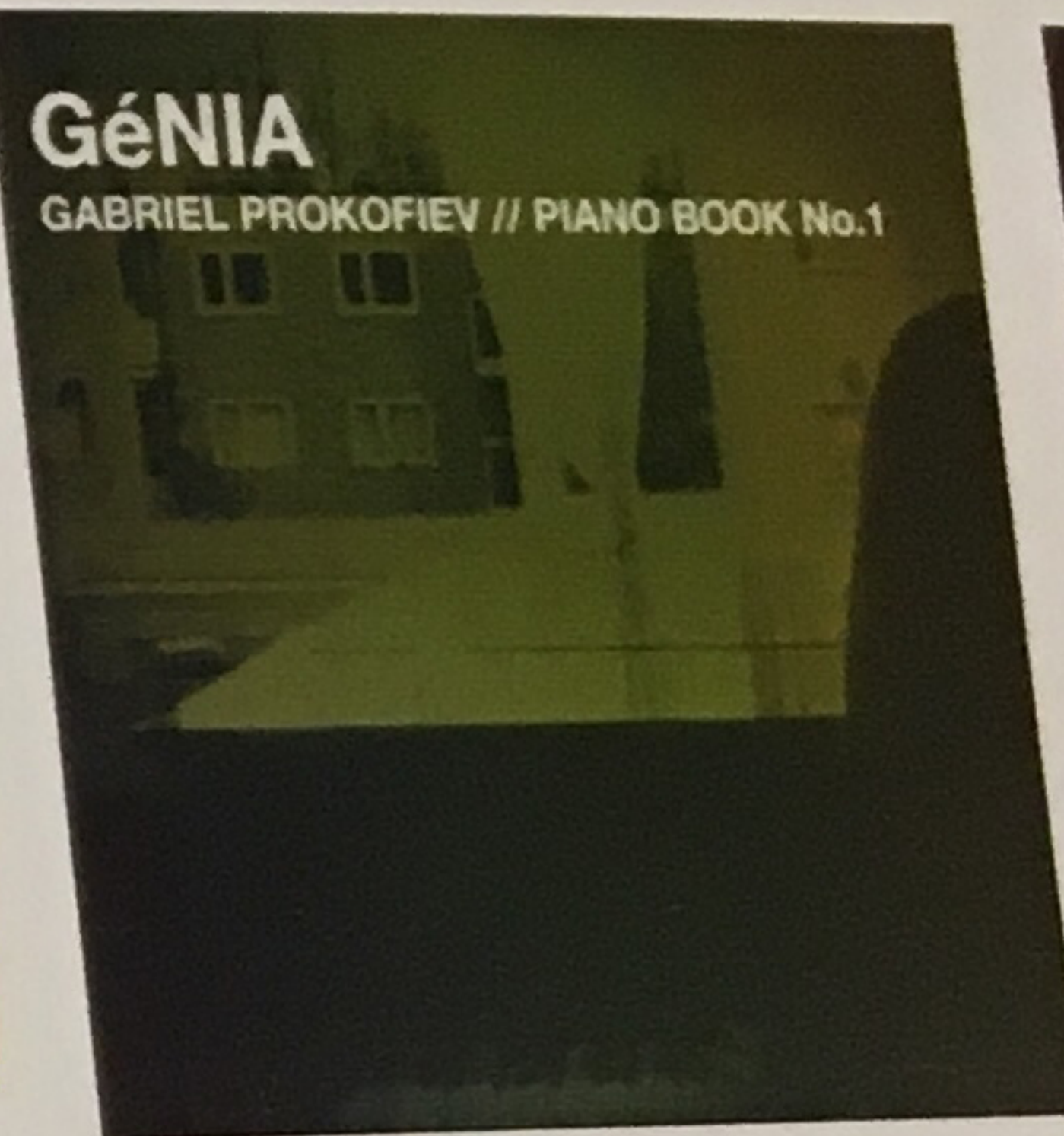
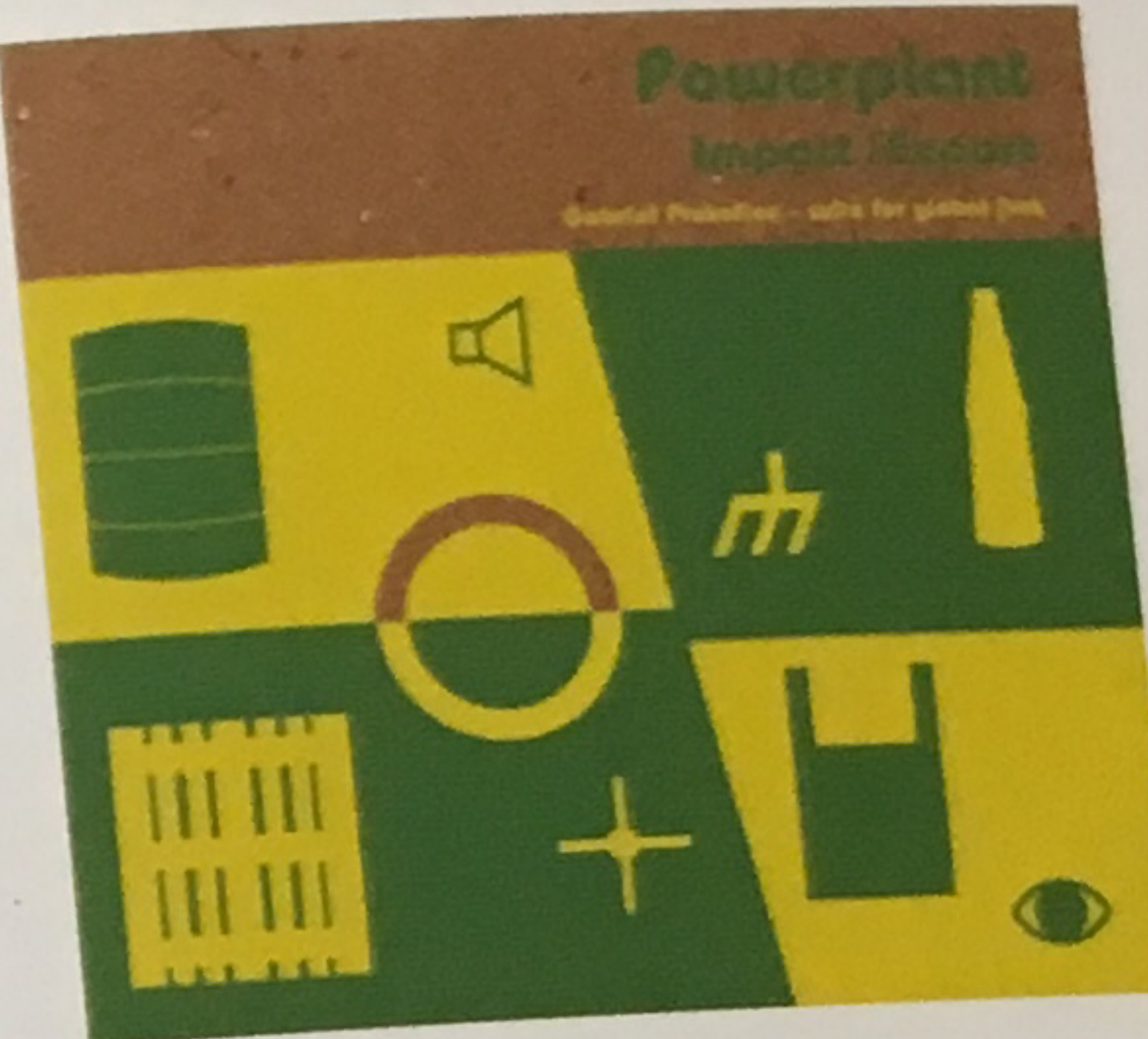
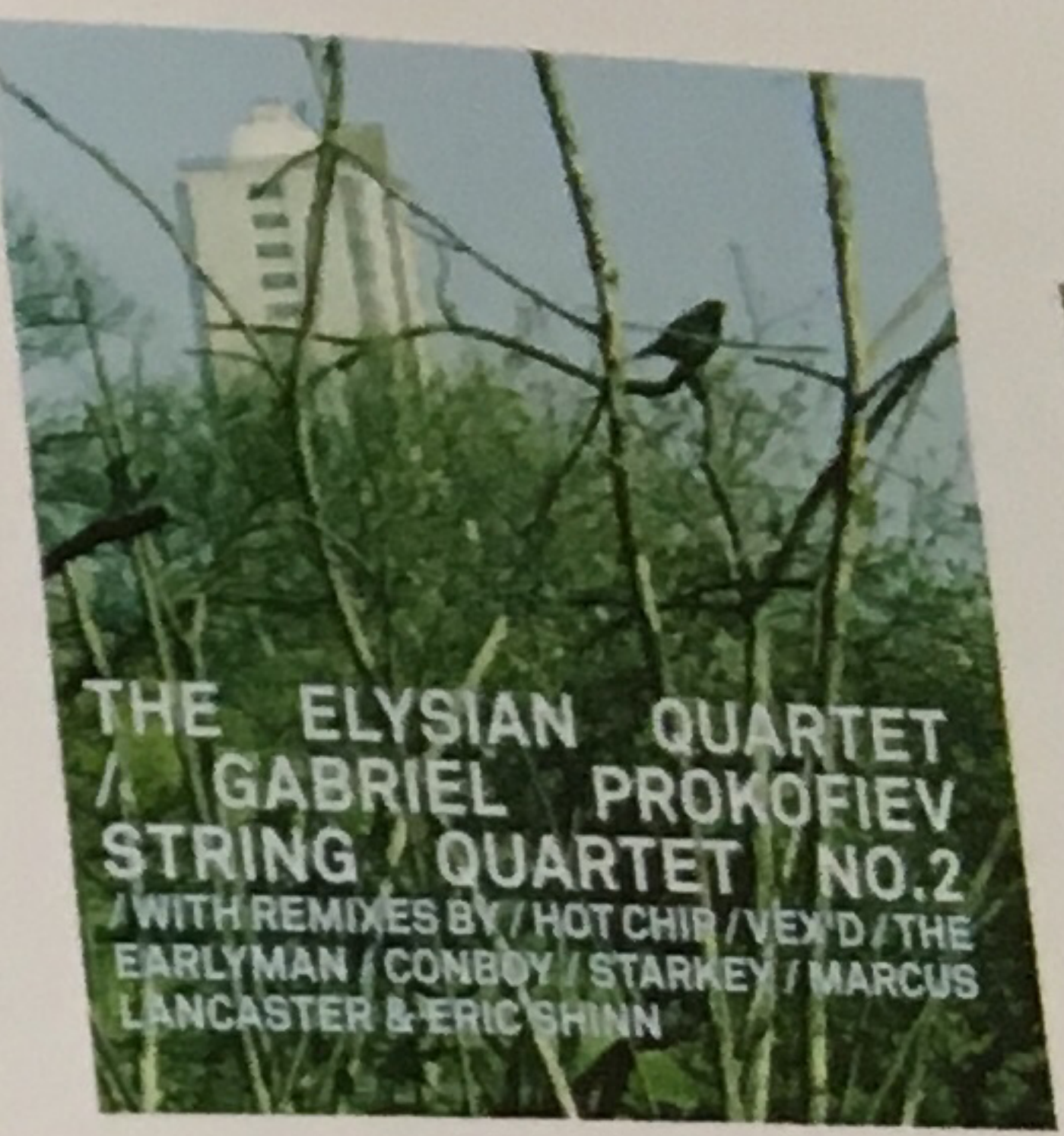
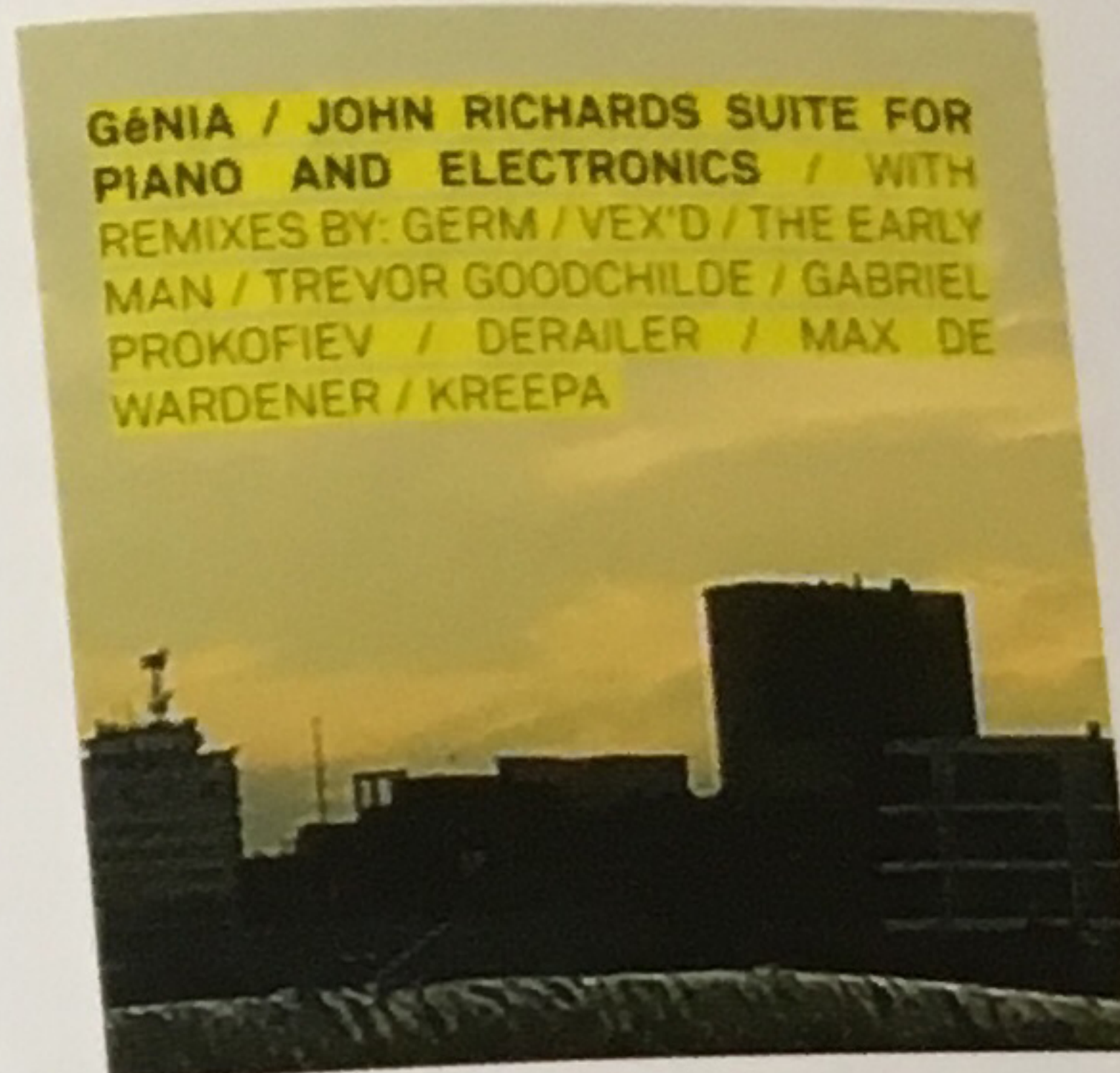
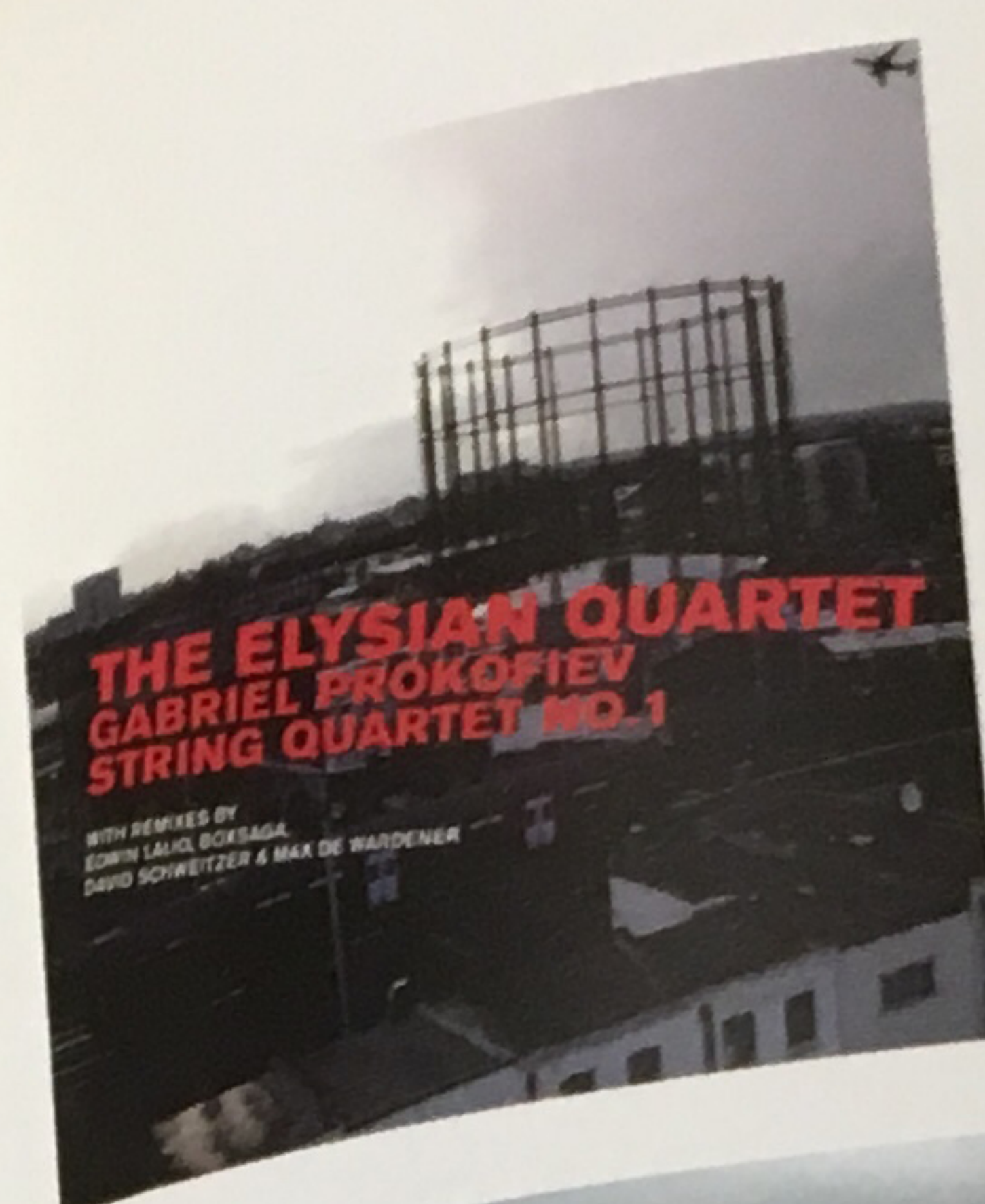
*Nonclassical's second release was John Richards's Suite for Piano & Electronics, in 2006, which repeated the format of including a single composition, along with newly-commissioned remixes.*

**JOHN RICHARDS (composer):** Gabriel primarily knew me as someone interested in writing electronic pieces. And likewise, that was how I knew him. So this idea of studio work—electronic music or electroacoustic music—we were both heavily into that. We were also both in different bands as well. I was in a post-punk band at the time I met Gabriel; we were signed to Soul Jazz Records. Gabriel even did some tour managing for us. So maybe, like Gabriel, you could consider me as someone who's a little bit musically bilingual. Or interested in two kinds of culture. Or in-between cultures, in that regard. I think Gabriel's been quite successful at bridging that gap. Initially, when I knew him, he was working in the studio, doing his grime stuff, with Lady Sovereign, and then the classical stuff remained separate. But I think, in the last few years, he's been successful in trying to make his work a bit more holistic.

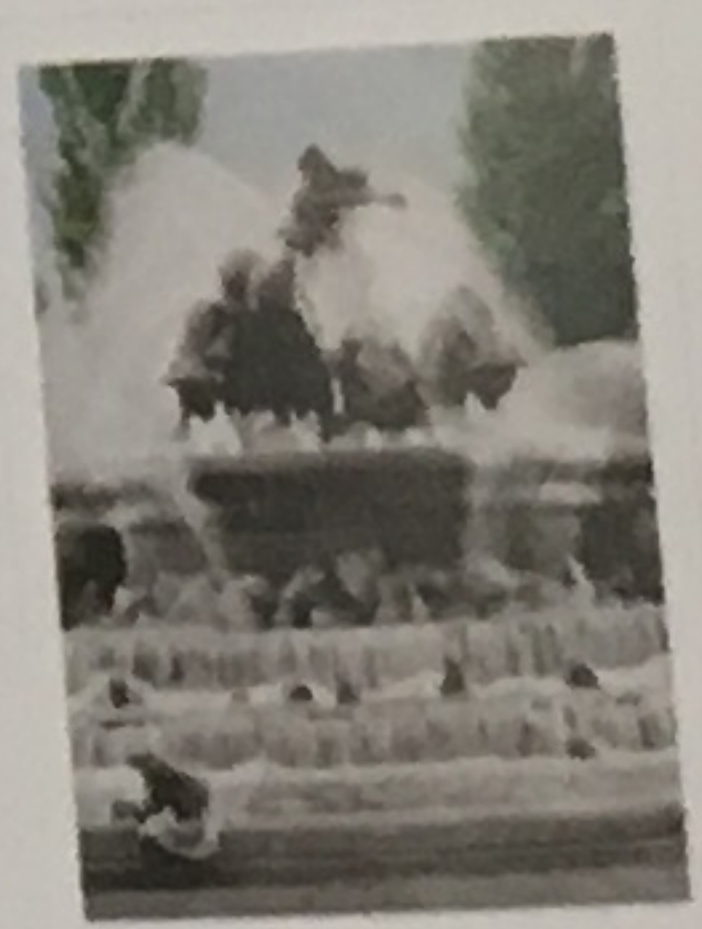
I introduced GéNIA, the pianist, to Gabriel. I met her when I was working on an improvisation course at Dartington, and I wrote the Suite for her. She has quite a significant Russian heritage, being related to Horowitz, so I always kind of chuckle to myself that I introduced relatives of Horowitz and Prokofiev. I'm originally from Devon, so it's a pretty unlikely story.

**GéNIA (pianist):** I was trained as a classical pianist. My management wanted to shape me in a very classical way, which is fine for some people, but I really felt very consciously that I needed to develop in other ways as an artist. I'd played Mozart's Piano Concerto seven times already by then, and when you play the same piano concerto seven times, you begin to think: 'Oh my god, will I just play be playing this repertoire for the rest of my life?' So I rebelled. I left my management and went underground. I also got really interested in electronics, because it was so different to what I was used to. It was like discovering a new land.

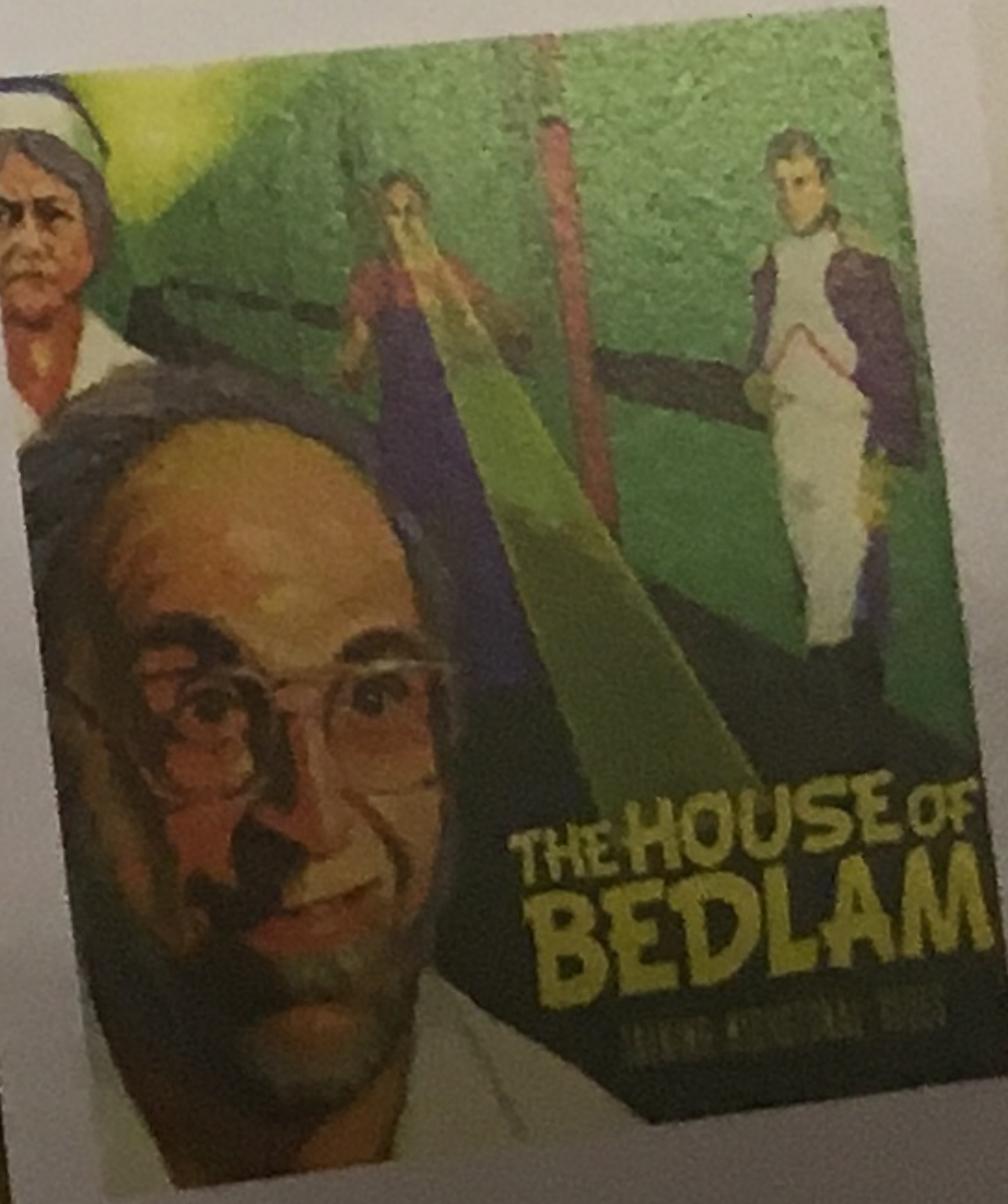
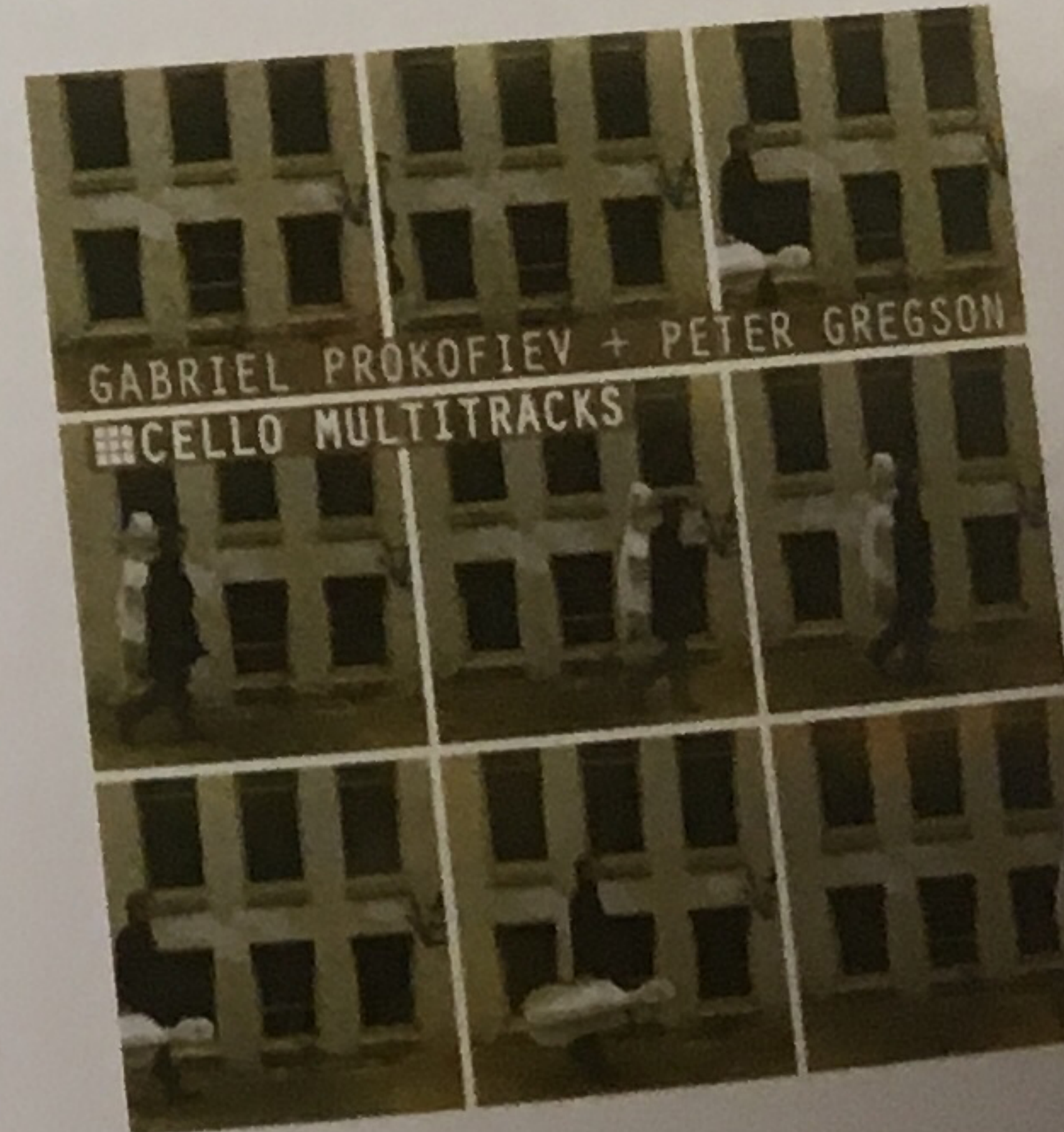
I've always loved playing in the venues that are not designed for classical music, because they're less formal. I've never liked formality. I still think it's absolutely fine to clap when you feel like clapping, and not when you ought to clap. If people even feel like they want to clap in the middle of the piece, it's also fine, because it expresses their



AISHA ORAZBAYEVA



OUTSIDE



Nonclassical Records 2004-2014

2004: Gabriel Prokofiev/Elysiyan Quartet: Quartet No. 1  
 Suite for Piano & Electronics

Various artists: Nonclassical: Remixes & Originals  
 Juice Vocal Ensemble: Songspin  
 Aisha Orazbayeva: Outside  
 Gabriel Prokofiev/Peter Gregson: Cello Multitracks



