

## Samuel D. Loveless - Performer's Notes

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### Documents

Please click the links below for relevant documents:

'*Samuel D. Loveless [Word]*' for the original score [Word]  
[bit.ly/38wtlHy](https://bit.ly/38wtlHy)

'*Samuel D. Loveless - morse code*' for the score, aiding the morse code element  
[bit.ly/2K0ckRQ](https://bit.ly/2K0ckRQ)

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### Composer's note

*Samuel D. Loveless* is a score comprised of three elements:

1. Text - in the form of instructions
2. Graphic - visualised through the eyes of someone with dyslexia
3. Morse code - see below for key

Each element of *Samuel D. Loveless* may be performed separately, in succession, or concurrently. As well as being performed as a singular performance that draws on all three elements.

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### Text element

The text element should be followed much like a set of instructions.

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### Graphic element

The player should realise the graphic element by performing the visual layout of the text; following the shapes formed through the contrast between the black text and white spaces.

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### Morse code element

The morse code element is found within the spacings of the words - including ends of lines, but not paragraphs gaps.

Key:

- . (*dot*): 1 space [ ]
- (*line*): 3 spaces [ ]
- \_ (*space*): 2 spaces [ ]
- ↵ (*new paragraph*): 4 spaces [ ]

Morse Code:

|         |        |        |
|---------|--------|--------|
| A ··-   | J ·--- | S ···  |
| B -···· | K -·-  | T -    |
| C -··-  | L ·-·· | U ···- |
| D -··   | M --   | V ···- |
| E ·     | N -·   | W ·--  |
| F ···-  | O ---  | X -··- |
| G --·   | P ·--- | Y ---- |
| H ····  | Q -·-  | Z ---· |
| I ··    | R ·-·  |        |

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**Samuel Loveless** is a composition like many others. It follows a tried and tested form that is the product of centuries worth of manufacturing. We know exactly what we'll get when we create a *Samuel Loveless*, just as we know exactly what we'll get when we create a salad. The final consideration here, is with regards to the piece's ownership.

Firstly:

Embark on a musical journey at the age of 8 as a chorister at Ealing Abbey.

Progress on to study at Goldsmiths, University of London graduating in 2019 with First-Class Honours, receiving a scholarship in performance and the Joe Brown Memorial Award for use of electronics.

Study the trumpet with Andy Hendrie, then creative practice with Mira Benjamin questioning the essence of a musical performance, the role of the physical space, audience and instrumentalist.

Record at and perform in a plethora of world renowned studios, venues and festivals across the UK, Europe and the USA as a trumpeter and multi-instrumentalist. To accurately realise this, perform premier works by composers Amber Priestly and Libby Croad, in addition to featuring on radio, TV adverts and mobile application sound tracks.

Continue singing preferably bass, having held the position of choral scholar at multiple choirs throughout London. Sing at the St Endellion Easter Music Festival, in the London Symphony Chorus with tours to Europe alongside the London Symphony Orchestra under the direction of Sir Simon Rattle, and with Patrick Allies' choir Khoros recently seeing the release of their inauguration CD.

For a more comprehensive performance, direction under world class musicians should include Anton Lukoszevics, Billy Harper, Eamonn Dougan, Simon Halsey, Michael Tilson Thomas and François-Xavier Roth.

Curate concerts with your co-founded ensemble as well as with world renowned groups Voces8 and Apollo5.

Compose for a variety of groups and genres whilst challenging the traditional approach to composition, experimenting with a broad variety of score formats. Specifically, be proud of an array of commissions, including the curtain call or the Goldsmiths Theatre and regular composition credits on the 'Seamus Gorman' YouTube channel. For a more accurate performance, the creation and curation of installations should heavily feature.

Active collaborations should widely vary in nature, working with dancers, physical performers, artists, videographers, design engineers and The Montrose Composers' Club.

Importantly keep accessibility and inclusivity for all at the heart of the performance. To realise this, co-direct Stockhausen's *Mikrofonie 1* focusing on intention vs accessibility, also seeing the creation of an academic paper and a revised edition of the piece.

For further development, the beginning of new and exciting projects will be seen - specifically being the latest beneficiary of a scholarship to study a Masters in Composition at the Royal College of Music.

Importantly never cease to dream, ponder, meditate and reflect, perfectly realising the event to 'muse' By all definitions *Samuel Loveless* is music, and music is *Samuel Loveless*.

Although the actions here initially seem insignificant, their culmination enables the transformation of everyday actions into a work of art; giving their performance a purpose within a specific moment in time.

Secondly:

Believe *Samuel Loveless* is not a composition.

Convince yourself you aren't.