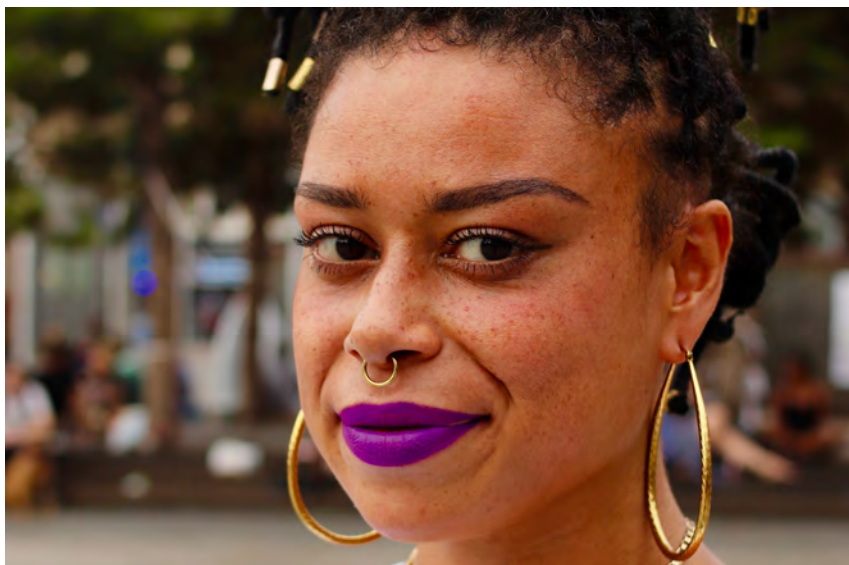




BISHOPSGATE
INSTITUTE

Lunchtime Concerts Hannah Catherine Jones

01 October 2021



Introduction



**Find out
what inspired
the artists**

Our free Friday lunchtime concerts at Bishopsgate Institute are back. Join us as we welcome multi-instrumentalist Hannah Catherine Jones who will be exploring themes in our archive.

Follow us on a journey through eleven concerts taking in a range of musical genres, from the traditional to the unexpected. Over the course of the series, you will hear three groups of instruments - piano, clarinet and voice - presented and combined in different ways. Every week we ask our performers to respond to a theme suggested by the collections in our world famous Library and curate their programme around it.

Give back....

*OUR CULTURE
*OUR HISTORY
*OUR INHERITANCE

Photo courtesy of the Bernie
Grant Trust



Inspired by our archives

Today's concert is inspired by Bernie Grant, whose archive we hold at Bishopsgate Institute.

Bernie Grant was elected to Parliament in 1987, as one of the first Black MPs in modern times. He also founded the Standing Conference on Racism in Europe in 1990, and established the Africa Reparations Movement in Britain. The [archive](#) is free for anyone to access.

Meet the artist

Hannah Catherine Jones (aka Foxy Moron) is a London-based artist, musician, multi-instrumentalist, researcher, radio presenter, composer, conductor and founder of Peckham Chamber Orchestra.

Jones' extremely broad practice is connected by a central spine of inclusivity and decolonisation. The ongoing body of work The Oweds is a temporal form of (self-)reparation, a method of connection with ancestry through sonic ritual using combinations of voice, theremin, stringed instruments and visuals, sometimes orchestrated, predominantly improvised.

Jones is currently an AHRC DPhil scholar at Oxford University (Christ Church) for which The Oweds will be presented as a series of live and recorded audio-visual episode-compositions using disruptive sound to disintegrate the boundary between theory and practice, and as a methodology of institutional decolonisation.

Jones' other and previous research interests include exploring the relationship between Af-rofuturism and Gesamtkunstwerk through the art-music of Sun Ra and Wagner, amplifying Black Orpheus, and re-queering the Ancient Greek myth of Orpheus and Eurydice.



Bishopsgate Institute Archive

History of the lunchtime concerts

Our concerts have been a tradition since the Second World War, when Dame Myra Hess instigated them at the National Gallery to bring people together at a time of hardship.

Lunchtime Concerts began at the Institute in 1948 and Dame Myra's Steinway piano now lives at the Institute and is often played at our concerts.

Support our free concerts

Our lunchtime concerts have been a tradition since 1948, providing inspiration and respite from the world outside for an hour a week in a relaxed performance environment. We always pay our musicians for these performances, but the concerts are free to audiences.

Help support these concerts by donating [here](#).

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