



THE
NIGHT
WITH...

JUICE VOCAL ENSEMBLE

MUSIC FOR FEMALE VOCAL TRIO FEATURING A NEWLY COMMISSIONED
PIECE BY CLAIRE MCCUE AND MUSIC BY MICA LEVI

**13TH
NOV**

THE HUG AND PINT
171 GREAT WESTERN ROAD, G4 9AW
GLASGOW

**14TH
NOV**

THE FRUITMARKET GALLERY
45 MARKET ST, EH1 1DF
EDINBURGH

DOORS 7.30PM STARTS 8PM

WWW.THENIGHTWITH.CO.UK

TICKETS £10 CONCESSIONS £6. CITY SEASON TICKET £30. BOOKING FEES NOT INCLUDED



LOTTERY FUNDED



SCOTT
H
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E

RVWTrust

ANNA MEREDITH – Heal You
MICA LEVI – Never Adore
EMILY DOOLITTLE – Blackberry Wassail
WHITE STRIPES ARR. SARAH DACEY – Cold, Cold Night
KERRY ANDREW AND PAUL ABBOTT – Winkblink

-INTERVAL-

Winner of The Night With... Call for Scores
CLAIRE MCCUE – I Regret Your Sex [The Night With... commission]

-INTERVAL-

PHIL MAGUIRE – /Souch/Dron/Hum
PETER MORAN – Five Juice Songs
KERRY ANDREW – Lullaby for the Witching Hour

HEAL YOU INSIDE BY ANNA MEREDITH

TEXT BY PHILIP RIDLEY

I had a clear idea of what I wanted to write for my love song - irreverent, punchy and abrasive, but then it all went straight out the window when Philip Ridley sent me his beautiful text. After living with the words for a bit I kept coming back to a very simple chord progression where the text comes out of the texture as if emerging out of water. (AM)

*come to me as if wounded
and I will bathe your face with milk
and sew your wounds with silk
and I will heal you*

Philip Ridley

NEVER ADORE BY MICA LEVI

This song is about a dependency beyond lust- a trap of drugged, boring love as opposed to a light one. (ML)

BLACKBERRY WASSAIL BY EMILY DOOLITTLE

Blackberry Wassail is one of a set of Three Summer Wassails I wrote in 2017, loosely based on the old English tradition of apple wassailing. I wanted to celebrate familiar plants and animals that flourish throughout the year, and that we engage with in a variety of ways. Poet and composer Forrest Pierce wrote the texts specifically for these pieces, and they so perfectly captured the spirit that I wanted to portray that it felt like these pieces practically wrote themselves! Three Summer Wassails was written with the support of a Canada Council Grant to Professionals. (ED)

WHITE STRIPES ARR. SARAH DACEY - COLD, COLD NIGHT

An arrangement of a little known White Stripes song and unusual in that Meg took the lead vocals. (SD)

WINKBLINK BY KERRY ANDREW AND PAUL J ABBOTT

A stand-alone piece from my large-scale music-theatre work, *sedna stories* (2005), which explores tales of how an Inuit girl became the goddess of the sea. Winkblink is a portrait of her, sitting at the bottom of the sea. Paul, who made the electronics, and I were regular collaborators whilst at York University. (KA)

I REGRET YOUR SEX BY CLAIRE MCCUE

Earlier this year, I heard an interview on the radio during which the memorable phrase “I Regret Your Sex” was revealed as having been in a letter to a, highly qualified, woman applying for a professional position with a company in Edinburgh, in 1949. Even for those days, I was quite shocked by the abruptness of this, especially when it transpired that this had in fact been the first sentence of the letter, and related to the employer in question discovering that in fact the applicant was a woman and not a male as had been previously thought.

Around the same time, I happened to see the news story revealing the worst explanations for not appointing women to FTSE executive boards. While most of these seem pretty archaic, shocking & insulting, it could perhaps be questioned whether there are also a few elements of truth in a couple of them, though these could easily be a personality rather than gender issue too.

When presented with a female vocal trio to compose for, the phrase “I regret your sex” popped into my head again and I was reminded of coming across these things, which then made me contemplate combining them in some way. Looking into a few more reports etc brought out some interesting facts, such as that the number of female Chief Execs in the FTSE 100 are still outnumbered by those named David!

It is not a feminist piece, (whatever people make take that to be these days - perhaps some will still think it is...) Of course it can relate to other fields, and my own questions/experiences at times which I doubt male counterparts would experience. However, for me it is more the playful telling of a story and current affairs, in a particular setting, which shows some of the issues for females are still very much in contention today, but also questions a few of the other issues arising around this for all genders, which I anticipate might make people think / generate some interesting discussion!

With grateful thanks to the family who kindly allowed me to see a copy of the original letter sent to their mother (they wished for her identity to remain anonymous). The piece was commissioned by The Night With..., for Vocal trio Juice, and is dedicated to one of my best friends, Manila McLean - who has what it takes, even if it could be “extremely complex” for a woman!
/Souch/Dron/Hum by Phil Maguire

Chosen as one of our Snow Queens call for works in 2016, Phil's piece explores small found sounds and a few icy words.

FIVE JUICE SONGS BY PETER MORAN

These songs explore the uniquely-pitched voices of poets, train announcers, street sellers and preachers and accompany them with three-part vocal harmony. These five songs were a labour of love that took several years to bring to fruition. My thanks go out to everyone who helped on the journey, including Dixie Nugent (the poet), Sarah Gabatiss (the train announcer), all the market sellers on Henry Street who bring such life to the city of Dublin, and especially to Juice, to whom the work is dedicated. (PM)

1. HENRY STREET SELLERS

Henry Street and Moore Street are Dublin landmarks and home to the city's oldest food markets. After many years of changes and renovations to the area, the market stalls are still trading and the cries of the street vendors continue to be a distinctive and much-loved feature of the Dublin City soundscape.

2. FUNERAL PARLOUR

Funeral Parlour was written after I heard the Irish poet Dixie Nugent recite some of his poems at a traditional music session in Drogheda. The locals were already familiar with his work and called out for their favourite requests, including this one. It was a fantastic place to experience an impromptu poetry recital. Nugent's strong Louth accent lends a slow, melodic drawl to his delivery which I wanted to capture in the music.

3. THE BLACK DIAMOND EXPRESS TRAIN TO HELL

The Black Diamond Express Train to Hell was a sermon delivered by the Rev. A.W. Nix in 1927. The preacher paints a vivid picture of a train of the damned, driven by sin, picking up all the gamblers, drinkers and liars on its way to hell. I first heard this recording when I was studying music in college and for years afterwards I would find myself singing excerpts from it, as if it were a song in its own right. So it was natural that I would end up composing the very song I had always imagined it to be.

4. THE LAKE ISLE OF INISFREE

The Lake Isle of Inisfree is perhaps the most famous poem of Ireland's most famous poet, W.B. Yeats. Yeats gave much thought to the pitch and intonation of his poetry recitals, even going so far as to practice chanting them to the accompaniment of a psaltery. The recording used here, which Yeats made for the BBC in 1932, captures the subtle inflections of pitch in the poet's delivery.

5. EAST COAST TRAINS

East Coast Trains was inspired by my years of travelling between Dublin and York listening to the unusual melodies of the railways announcements. I made these recordings in York station, where I even got to meet the announcer herself! It was very interesting to hear her talk about her work, and the recording of our meeting ended up as the centre-piece of the composition itself.

LULLABY FOR THE WITCHING HOUR BY KERRY ANDREW AND LIVE REMIXED BY MAJIKER

The original a cappella piece has three key influences: the opening 'hymn' in The Beach Boys' album 'Smiley Smile' entitled Our Prayer; the Belgian/Congo female a cappella group Zap Mama; and the animated film Belleville Rendez-Vous. Juice and producer/songwriter/beatboxer MaJiKer began collaborating in 2012; he remixed this track for Juice's debut album on the Nonclassical label, and Juice then asked him to make a live version of the remix, combining elements of the electronica and our three voices...

(KA)

JUICE ‘The 21st century’s answer to the Swingles or the King’s Singers’ (The Times) are at the forefront of the UK’s experimental/classical scene, performing new vocal music which draws on classical, world music, jazz, folk, pop, improvisation and theatre. They have featured on BBC Radio 4’s Woman’s Hour, BBC Radio 3 and Classic FM. They have performed at London’s Wigmore Hall and the South Bank, King’s Place and the Roundhouse. In 2011, they made their US debut with concerts in New York and at the famed SXSW Festival in Austin, Texas. In 2007, they were the first UK prize winners in the history of the internationally-renowned Tampere Vocal Festival. International performances include concerts in Denmark, Germany, France, Italy, Finland and the U.S.

Juice’s debut album ‘Songspin’ (Nonclassical, 2011) won an international Independent Music Award for Best Contemporary Classical Album in 2012. Featuring remixes by the likes of Camille producer Majiker and Bjork collaborator Mikhail Karikis, it was reviewed by The Observer as ‘Eighteen immaculately achieved tracks, spanning Elisabeth Lutyens to Gabriel Prokofiev via folk song and avant garde, enchant and enthrall’. Of their second album, ‘Laid Bare: Love Songs’ (Nonclassical, 2014) BBC Music Magazine said, ‘these three are feisty, and will take on anything the variety and virtuosity are astonishing, and rewarding’. Their third album, a collaboration with David Thomas Broughton entitled ‘Sliding the Same Way’ (Song by Toad, 2014) The Scottish Herald proclaimed it as ‘fascinating as it is unconventional’. Their fourth album, ‘Snow Queens’ has just been released on Resonus Classics and features arrangements of carols and new wintery commissions by composers such as Tarik O’Regan and Emily Hall.

Juice are Anna Snow (soprano), Sarah Dacey (soprano) and Kerry Andrew (alto).

THE NIGHT WITH... PRESENTS interesting music in informal venues curated by composer Matthew Whiteside and supported by The National Lottery through Creative Scotland's Open Programme, the Hope Scott Trust and the RVW Trust.

This was the last concert of The Night With... 2018 season but plans are afoot for an even bigger 2019 season! Sign up to our mailing list to get any news first at www.thenightwith.co.uk and follow us on Facebook and Twitter.



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