



# ENSEMBLE 1604

FEATURING PREMIÈRE OF TIMOTHY COOPER'S ...SHADOWS THAT IN DARKNESS DWELL...

THE  
NIGHT  
WITH...



**SCOTTISH STORYTELLING CENTRE**  
43-45 HIGH STREET, EDINBURGH, EH1 1SR

**8:00PM 10<sup>TH</sup> DEC**



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

**8:00PM 11<sup>TH</sup> DEC**



**BELMONT FILMHOUSE**  
49 BELMONT STREET, ABERDEEN, AB10 1JS

**8:00PM 12<sup>TH</sup> DEC**

**Lascatemi qui solo: Francesca Caccini**  
**Movements from Sonata no. 1 in D minor: Élisabeth Jacquet de la Guerre**  
**O Deathe Rock Me Asleep: anon.**

**- Interval -**

**Flow My Teares: John Dowland**  
**...shadows that in darkness dwell...: Timothy Cooper**  
**(w.p. commissioned by The Night With...)**

**- Interval -**

**In Nomine: William Byrd**  
**In C: Terry Riley**

## **About Ensemble 1604**

Ensemble 1604 performs contemporary music with an early music sensibility. We bring the delicacy and touch of historical performance practice and combine it with technology to highlight and heighten the sense of playfulness that early music performance needs. As a group we are interested in new music that engages directly with the sound world of early music, exploring this in a contemporary context. Our collaboration grew out of Tim's new work that we premiere in these three concerts for *The Night With...* We're really grateful for the opportunity to come together to explore early music performance in a new setting and with new colleagues.

## **About the Music**

### **Set 1**

Lascatemi qui solo: Francesca Caccini

Movements from Sonata no. 1 in D minor: Élisabeth Jacquet de la Guerre

O Deathe Rock Me Asleep: anon.

The mood of this set is dark and sombre. In each of the pieces there is a sense of sorrow that gives the pieces in this set a shared feeling of grief. This is summed up in the final work of the set *O Deathe Rock Me Asleep* which some have attributed to Anne Boleyn, suggesting she wrote the words as she awaited execution in the Tower of London. The text is haunting, expressing the misery of the subject but also an acceptance and longing for peace.

### **Set 2**

Flow My Teares: John Dowland

Our version of John Dowland's lute song is based on the *Pavane Antiquae* from his *Seven Teares*. The music is highly emotive, filled with longing and melancholy sadness, which is so typical of the music of the English Renaissance particularly from the Elizabethan era.

...shadows that in darkness dwell...: Timothy Cooper  
For counter tenor, recorder, theorbo, baroque cello and electronics

The darkness of Elizabethan melancholy, the prevalent mood of an age. Shadows. Dark figures. Emerging, expressing longing, grief and suffering. Moments of peace glimmer momentarily. The prevailing darkness and foreboding mood swallows these fragments of light dragging us down into the depths of sorrow and longing.

I imagine the character of John Dowland, a reclusive and private man with a mysterious past: as a musician in the court of the Danish King, Dowland was also working as an English spy. Dark, shadowy and melancholic the ensemble inhabits a labyrinthine sound world that explores the mood and feeling of Dowland's sombre set of Seven Teares figured in Seven Passionate Pavaues. This isn't a piece about subterfuge but one that explores the very darkest depths present in Dowland's work through a heightened approach to performing on period instruments. Dowland's work is represented in an extended exploration of the mood and sentiment of the text in three main passages titled Flow, Fled and Darkness.

### Set 3

In Nomine: William Byrd  
In C: Terry Riley

In this set you will hear two works that harmonically centre or circle around the note C. Byrd's In Nomine is a beautiful piece with delicately weaving melodies that sound stunning on this combination of instruments. It acts as the perfect prelude for Terry Riley's minimalist classic.

Our approach to Riley's work is to bring the poise and playfulness of early music performance to his joyful work. Made up of 53 small melodic ideas a performance of in C is a slow reading through of these where we languish on each phrase. The performance slowly evolves as each of us takes the lead to push forwards at different times.

In performance the players approach the shaping of the melodic cells with the playful character of early music performance. The live electronics provide a shimmering rhythmic bed, and elegant drones.

## **About the Musicians:**

### **Lucia Capellaro – baroque cello and viola da gamba**

#### ***What do you do?***

I play the baroque cello mainly, but you can also find me playing the ‘normal’ cello, and the gamba, and once in a blue moon the bass guitar. I am also pretty keen on music education in general, and making music accessible to everyone no matter their circumstance.

#### ***What excites you musically?***

Freedom! Or lack thereof.

#### ***What do you have coming up next?***

I am currently looking into Italian cellists who were influential in the UK during the 18th century, for some upcoming concerts. My new favourite is Antoniotto.

#### ***Alex asks Lucia – What’s your ideal ‘spirit instrument’ (that you don’t already play) and how does it feel about early music?***

Hmmm well it has to be anything bass related, and anything super repetitive... perhaps the double bass (which is pretty down with early music I’d say), or honestly, one of those little one octave keyboards with a synth playing one really, really low note... for minutes at a time... that would make me happy.

When I was a teenager I wanted to record a solo cabasa album, but I didn’t get very far with that, so I’m not sure I can call it my spirit instrument. I’m not sure the cabasa is that into early music – not enough metal.

#### ***Rory asks Lucia – What’s the most unusual venue you’ve performed in?***

Ah at first this seemed hard, I was thinking maybe a Victorian water tower in a psychiatric hospital, or underneath a skyscraper in an underground lake, but then I remembered Brexit... I saw Brexit into existence on a nudist camp in Kent – we had been playing at a naked jazz and real ale festival, and spent the evening in a marquee decorated in the Union Jack flag having heated discussions with naked people about whether or not Brexit would happen and whether it was a good idea or not.

## **Timothy Cooper – live electronics, composer**

### ***What do you do?***

I'm a composer and I lecture at the Royal Conservatoire of Scotland. In my composing practice I have been working on developing my work improvising with live electronics performing live on laptop. I also work as a sound engineer doing live sound and recording ensembles.

### ***What excites you musically?***

Working with other musicians and artists. I find that my own work and my practice really benefits from exploring ideas in collaboration with artists and performers. The piece I've made for tonight's concert is a great example. So much of the most exciting material grew out of improvisations that the group performed in recording sessions that I then structures and re-worked into the final form.

### ***What do you have coming up next?***

Lucia and I are planning to collaborate on some improvisation work and a new piece that uses interactive electronics that respond directly to her playing.

### ***Laszlo asks Tim – What made you turn to past musical practices, and how do they inspire you in creating something new?***

I've loved early music much longer than I've loved contemporary music. I was a brass player but took up the recorder as a way of playing baroque and renaissance music. I think the approach to sound, gesture and playfulness are really explicit in early music and I love that. In my new piece it was the dark depths of melancholic despair that really caught my imagination.

### ***Lucia asks Tim – What's your favourite piece of tech and why?***

This is really hard; I'm actually not a big tech geek! I would answer equally microphones and loudspeakers. Microphones allow me to 'zoom in' on sounds and to reveal the small details within. Loudspeakers allow me to play these back so I can make decisions about how to work with those sounds. Between them these give me access to sound to create the illusory worlds I make in the electroacoustic studio.

## **Alex McCartney - theorbo**

### ***What do you do?***

I patiently explore airports and train stations worldwide — although more recently I've been sticking to the train stations when I can.

### ***What excites you musically?***

Double dotted overtures and #5/7/9 chords.

### ***What do you have coming up next?***

Christmas – I'm going to make some raised-beds for the garden.

### ***Lucia asks Alex – What's the weirdest thing anyone's ever asked you about your theorbo?***

I think the weirdest thing (that actually comes up a lot) is 'does it float?' But my favourite recent comment from an audience member was 'I'm telling you, the theorbo's precursor was the ukulele, which is basically the same as a Portuguese guitar.' - And I found I couldn't locate the words with which to disagree.

### ***László asks Alex – I have known you for some time now, and I remember that in the past you were not particularly interested in contemporary music. However, recently you've become very keen to expand your repertoire in that particular direction. Could you briefly explain why? Or which one is your favourite train station?***

I've come to the conclusion that I think more about classical music in terms of whether it has a practice-based creational element. My nascent interest in contemporary music is tickled by the mere fact that I've come to realise it often harbours the same component practices as early music. And my favourite train station is probably York.

## **Rory McCleery – counter tenor**

### ***What do you do?***

I'm a countertenor (so a man who sings high!) and conductor – it's about an even split, although my conducting is mostly working with choirs and vocal ensembles (including The Marian Consort, the ensemble I founded), so it's all part and parcel of the same corner of the musical world... Given my voice type, I find myself primarily singing early and contemporary music, which is handy as I find both endlessly fascinating – it's always great to be able to combine the two!

### ***What excites you musically?***

All sorts of things! For me, the most important thing in music is probably the communication of emotion: this can be in any number of ways, in many different genres and styles of music. As a performer, I want to feel like there's always a real connection with the audience, whether in a concert or on disc.

### ***What do you have coming up next?***

Quite a few performances of Handel's Messiah (you can't really get away with being a singer and not doing it at this time of year!) including one in the Usher Hall in Edinburgh just after New Year. Also, a concert/play about the life of Galileo, with lots of lovely Baroque music that he might have known himself.

### ***Tim asks Rory – How does your work leading and conducting the Marian Consort inform your work as a singer?***

The two are really different sides of the same coin, and I always find that thinking about music with one hat on helps to inform what you do when wearing the other. It's so important as a singer performing as part of an ensemble (which you always are, whether vocal or instrumental – very rarely are we left all by ourselves!) to be aware of the whole picture - the other performers and everything else that's going on in the music besides your own part - and as a conductor it's vital to know the expectations of your musicians, so how it feels to sing a particular phrase, where you're likely to breathe...

### ***Alex asks Rory – If you had to be a member of the Royal family, who would you choose and why?***

I'm not an ardent Royalist, but I have had the good fortune to meet a few of them on various occasions – I think probably Prince Charles, as I once performed with him in the audience at Buckingham Palace, and was very impressed that there was someone whose sole job seemed to be waiting to hand him a G&T the second the concert ended!



## **László Rózsa – recorders**

### ***What do you do?***

I play all sizes of recorders, I research the nature and role of performance and performers at the dawn of modernity, and I lecture various things at the University of Glasgow and the Royal Conservatoire of Scotland. But most of my time I spend on wondering about why I do what I do.

### ***What excites you musically?***

I could be more specific, but let's go with choices, details, communication, reaction and interaction.

### ***What do you have coming up next?***

Touring Bach's Brandenburg Concertos with the Dunedin Consort in the States and various spots in Europe.

### ***Rory asks László – What's your unfulfilled ambition? (musical or otherwise)?***

That's actually a long list, but if I'd have to pick a current enthusiasm, I'd say I'd be really keen to combine my musical activities with theatre.

### ***Tim asks László – You've played quite a lot of contemporary music, do you feel the recorder is well suited to contemporary repertoire or do you feel it is part of your approach to the recorder that means you're drawn to this?***

Well, what actually draws me to contemporary music is the sensation of novelty, and the process of creation. In terms of the recorder, I must admit that however much I like it, ultimately, I see it as a tool that, just like any other tool, has its advantages and disadvantages. If I can find a way to balance these parameters, I'm extremely happy to perform in any genre. And regarding my approach to the instrument – I try to keep this as open to change as possible, meaning I usually try to alter my mindset depending on what I'm playing.

**With our thanks to:**

Alex Fiennes

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The electroacoustic studios of the Royal Conservatoire of Scotland

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Those that joined us for a workshop performance in September whose thoughts  
and advice were so valuable and considered

If you are interested in supporting **The Night With...** in any way please get in touch with **Matthew Whiteside: [matthew@thenightwith.com](mailto:matthew@thenightwith.com)**

For all press enquires contact **Jane Nicolson on [jane@thenightwith.com](mailto:jane@thenightwith.com)**

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## **Advertisement for Board Members**

The Night With... is seeking to recruit new board members with the capacity and skills to oversee the development of the charity as we move forward into our second season. We are particularly interested in hearing from people with legal and/or HR skills, experience of international touring and record labels; and from those with a strong interest in contemporary classical music. The Night With... actively encourages applications from people who identify as female, LGTBQIA+, working-class, people with disabilities and those from Black, Asian and Minority Ethnic backgrounds. We're also interested in hearing from people who work outside Scotland.

We are keen to hear from people with all levels of experience. If you have not acted as a trustee before and would like to find out more about what the role would entail, please contact The Night With...’s Chair Carol Main on [carol.main@livemusicnow.org.uk](mailto:carol.main@livemusicnow.org.uk). Board members are expected to attend four board meetings per year, and to participate in the life of the organisation between board meetings, attending performances, advising staff members and acting as an ambassador for The Night With... The roles are unpaid voluntary positions. Travel expenses can be arranged. Most meetings take place in Glasgow or Edinburgh.

### **About the Role**

We recognise that different candidates will bring different skills and experience to the board, and would encourage anyone to apply who meets some of the criteria below.

- General Commitment to supporting the mission and objectives of The Night With...
- Willingness to act as an ambassador for The Night With...
- Genuine passion and interest in the work The Night With... undertakes

### **Skills & Experience**

- Knowledge of charitable governance structures
- Ability to review and interrogate financial reports
- Strategic planning skills
- Risk management skills
- Passion and knowledge about classical music
- Experience working within the arts

### **How to Apply**

Please send an short cover letter outlining your interest in the position and a CV to our CEO & Artistic Director, Matthew Whiteside, [matthew@thenightwith.com](mailto:matthew@thenightwith.com).



**THE NIGHT WITH... IS A CHARITY BASED IN GLASGOW PRESENTING SALON STYLE CONCERTS OF INTERESTING MUSIC IN INTIMATE, INFORMAL VENUES ACROSS SCOTLAND AND FURTHER AFIELD. RUN BY MATTHEW WHITESIDE, IT PROVIDES DEVELOPMENT AND COMMISSIONING OPPORTUNITIES FOR YOUNG AND EMERGING COMPOSERS.**

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