Welcome to our fourth and biggest season to date and it’s the biggest from every angle. We have more ensembles, concerts and premières than we’ve ever had, and are hitting more cities and venues with more commissions than ever before. And to top it all off, we will be releasing the first The Night With… Live album!

Between August and December we have concerts once a month in Glasgow, Edinburgh, Aberdeen and for the first time, in Belfast. The format of most of the concerts remains the same: relaxed venues and three short sections to each concert.

Our stunning line-up of artists includes international viola and viola d’amore star Garth Knox (Scottish Awards for New Music “New Music Performer of the Year” 2019), the London-based Hermes Experiment, the newly formed Ensemble 1604, Duo van Vliet, and from Australia, Ensemble Offspring.

The Night With… four new commissions are from me, Linda Buckley, Timothy Cooper and Matthew Grouse and will feature along with many other world premières and the now-traditional “Call For Scores”, which this year is for the Hermes Experiment.

I’d like to thank our audiences and everyone who has supported The Night With...to date, and hope you will come along, raise a glass and enjoy our new season.

Matthew Whiteside CEO & Artistic Director The Night With...
Turning the Elements performs spirited and lyrical music for voice and clarinet, taking music both new and traditional, and turning the elements of each piece to fit the forces of the duo, putting a unique slant on their performance.

Turning the Elements has appeared at festivals around the country: StAnza Poetry Festival (St Andrews), Fringe by the Sea (North Berwick), Sound Festival (Aberdeenshire), Book Week Scotland (Jedburgh), and taken our programmes to the Isle of Arran, Campbeltown, Dundee and Aden Park in Mintlaw (with assistance from the Hope Scott Trust).

Frances Cooper began her singing studies at the North East of Scotland Music School in Aberdeen and continued studying privately with Johanna Peters and Patricia MacMahon. She has sung countrywide with Cappella Nova and Dunedin Consort and worked extensively with various small ensembles, including Fires of Love, who released three critically acclaimed recordings with Delphian Records. Most recently she has been instrumental in forming a new ensemble, Fliskmahoy!, for three female voices and violin, a perfect foil for her duo performances with Joanna.

Joanna Nicholson was a junior student at the then Royal Scottish Academy of Music and Drama and on leaving school won a scholarship at London’s Royal College of Music. She pursues a freelance career encompassing orchestral, chamber and solo playing and has written and performed several musical stories for children. This summer she was artist in residence at The Barn, Banchory, where she worked on the two pieces for soprano and clarinet you will hear tonight, Do we? We do and Lux Perpetua.

www.turningtheelements.com
www.facebook.com/turningtheelements/

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The Night With... Lunchtimes - Turning the Elements
Stills Gallery, Edinburgh
1pm 13th August and 15th August
Tickets £8/£5 Families £24

The Night With... Evenings - Turning the Elements
Scottish Storytelling Centre, Edinburgh
8.30pm, 14th August and 16th August
Tickets £10/£8 Families £32

Programme

- Three Pieces for Soprano and Clarinet by Rebecca Rowe*
- Gyre by Joanna Nicholson †
- ... everyone is a child of the inbetween... by Matthew Whiteside, words Helene Grøn
- Do we? We do. From Beck Song Reader, arranged by Joanna Nicholson †
- Horo by Stuart Murray Mitchell*
- Lux Aeterna Poetry by Nan Shepherd, music by Joanna Nicholson

*Poetry by Jane McKie and Stewart Sanderson
† only in Evening concerts 14th and 16th August
Tom Poulson, Danielle Price, Timothy Cooper

The Night With... Lunchtimes - Tom Poulson, Danielle Price and Timothy Cooper
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1p, 14th August and 16th August
Tickets £8/£5 Families £24

The Night With... Evenings Tom Poulson, Danielle Price and Timothy Cooper
Scottish Storytelling Centre, Edinburgh
8.30pm, 14th August and 16th August
Tickets £10/£8 Families £32

Programme
- Tierkreis - Karheinz Stockhausen
- Decoherence – Christopher Biggs†
- Breathing Space - Cooper
- Still – Jonathan Harvey †
- Scatter – Alistair MacDonald
- Asper Strata – Diana Salazar
- Sequenza for Trumpet – Oliver Searle †
† only in Evening concerts 13th and 15th August

Tom Poulson (trumpet) has performed across Europe, Asia, Africa and North America. He is a member of Stockholm Chamber Brass, WorldBrass and KammarensembleN and a prize winner at various international competitions, including the Aeolus International Music Competition for Wind Instruments in Düsseldorf and Yamaha Music Foundation of Europe competition. As a concerto soloist he has appeared with the Royal Stockholm and Royal Flemish Philharmonic Orchestras, Düsseldorf and Nürnberg Symphonikers and was the soloist in a private concert for Princess Anne in Mauritius.

Tom is the Co-Principal Trumpet of the Västerås Sinfonietta and has appeared as guest principal trumpet with the Royal Stockholm Philharmonic Orchestra, Deutsche Kammerphilharmonie Bremen and the BBC Scottish Symphony Orchestra. He has been a member of the Lucerne Festival Academy, performing under the baton of Pierre Boulez, and worked as an onstage musician with the Royal Shakespeare Company.

“I couldn’t get the smile off my face during Oliver Searle’s trumpet Sequenza... Tom Poulson’s performance was staggering.”
Michael Tumelty – The Herald
www.tompoulson.com/

Danielle Price enjoys a versatile career playing in a range of projects and ensembles including Pure Brass Quintet, Sensory Illusions, New Antonine Brass, Red Note Ensemble, The Old Fountain Jazz Orchestra, traditional jazz ensembles the Copper Cats and The Red Hot Rhythm Makers as well as performing in the bands of Bill Wells & Aidan Moffat, Ashley Paul, Bella Hardy, Oxbow and as an extra musician with the BBC Scottish Symphony Orchestra and Royal Scottish National Orchestra.

Danielle appeared in Tectonics 2018 where she played in Mats Gustafsson’s PLUGS for mixed ensemble. In April 2018, she was a featured artist in Loch Shiel Festival where she performed as part of a tuba trio in a site-specific concert underneath Glenfinnan Viaduct. The trio played again as artists in Glasgow’s Counterflows Festival 2019.

Danielle also enjoys writing for tuba as part of her tuba euphonium duo Dopey Monkey with jazz euphonium player Martin Lee Thomson who were featured artists at Gravissimo Festival for low brass in August 2018.

Timothy Cooper is a composer and performer of electroacoustic music. In his music he explores new contexts for the sounds he works with. He uses microphones as sonic microscopes and loudspeakers to amplify and heighten the qualities of the sounds he records.

Recent projects include the site-responsive installation Tide Times made with Laura Bissell and Breathing Space for tuba and electronics composed for Danielle Price.

Tim is a PhD candidate at the Royal Conservatoire of Scotland supervised by Professor Alistair MacDonald and Dr Diana Salazar.

He lectures at the Royal Conservatoire of Scotland and at Edinburgh College.
www.timothy-cooper.co.uk
www.tidetimescramond.wordpress.com
8.30pm
20th August, Scottish Storytelling Centre, Edinburgh.

8pm (doors open 7.30pm)
21st August, Hug and Pint, Glasgow.
22nd August, Belmont Filmhouse, Aberdeen. In association with sound.

The Night With... Commission

**Linda Buckley** is an Irish composer/performer based in Glasgow who has written extensively for orchestra (RTE National Symphony Orchestra, BBC Symphony Orchestra), and has a particular interest in merging her classical training with the worlds of post punk, folk and ambient electronica. Her work has been described as “fantastically brutal, reminiscent of the glitch music of acts such as Autechre” (Liam Cagney, Composing the Island) and “engaging with an area of experience that new music is generally shy of, which, simplified and reduced to a single word, I’d call ecstasy” (Bob Gilmore, Journal of Music). Music for theatre includes work by Enda Walsh (Bedbound) and film by Pat Collins (Living in a Coded Land) and Tadhg O’Sullivan (Solais Cead Blain). Awards include a Fulbright scholarship to New York University and the Frankfurt Visual Music Award 2011 (Silk Chroma). Recent and upcoming collaborations include work with Moths, arrangements from This Mortal Coil, remixes for Augustus and John, new music with Laura Sheeran (Kuvn), as well as performances by Icebreaker, Iorla O’Lionaird, Jovy Burgess, Ensemble Mise-En and Crash Ensemble. Linda also lectures in Composition at the Royal Conservatoire of Scotland.

www.lindabuckley.org/

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**Duo van Vliet** are an accordion and viola duo, comprising Rafał Łuc (accordion) and Ian Anderson (viola). They began playing together in January 2011 while they were both students at the Royal Academy of Music, London. Their love of contemporary music led them to name themselves after the late, great Don van Vliet, better known by his avant-garde rock persona, Captain Beefheart. In their inaugural year they reached the final of the Royal Over-Seas League Chamber Music Competition in London, and since then have dedicated themselves to expanding the viola and accordion repertoire. They make a point of commissioning as many composers as possible to write for them, and have a long list of desired future collaborations, time- and funding-allowing.

Recent highlights include the release of their debut album, Lachrymae ReVisited, on Orchid Classics (made possible by generous support from Creative Scotland, Help Musicians UK, Pigini Accordions, and many of their friends, family, colleagues); performing Georg Friedrich Haas’ double concerto for viola, accordion and chamber ensemble, “...”, with the Orkiestra Muzyki Nowej (New Music Orchestra), Katowice; their recital at St. Magnus Festival, Orkney, which was recorded for broadcast on BBC Radio 3; and their debut recital at the National Forum of Music, Wrocław, which included 3 world premieres commissioned by the duo.

Debut album with Orchid Classics, Lachrymae ReVisited, is available on iTunes, Amazon, Spotify, Presto Classical, and others.

www.duovanvliet.com/

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**Programme**

- Linda Buckley – The Night With... commission (w.p.)
- Captain Beefheart (arranged by Ian Anderson)
- Marta Sniady - <<<st)(lI<<<
- Richard Greer - Black Box (w.p.)
- Adam Porebski - ReVerse 2
- Cezary Duchnowski - cROSSFAde 2
- Ae Fond Kiss
8pm (doors open 7.30pm)
9th September Black Box, Belfast.
10th September Hug and Pint, Glasgow.
11th September Scottish Storytelling Centre, Edinburgh.
12th September, Belmont Filmhouse, Aberdeen. In association with sound.

The Night With... Commission

Matthew Whiteside is a composer and Artistic Director of The Night With...
Based in Glasgow he was named ‘One to Watch’ in the Herald’s Culture Awards 2017 and won the Light Moves Innovative Use of Sound Award for his work Entangled with Marisa Zanotti.
Recent work has included a short opera Little Black Lies commissioned by Scottish Opera Connect, with libretto by Helene Gran, Entangled commissioned by the Institute of Physics for the 2018 NI Science Festival and working with filmmaker/chorographer Marisa Zanotti developing a new piece with Magnetic North for ensemble, film and VR. In 2019 Matthew will release an album of string quartets with support from Creative Scotland.

He has received international performances by ensembles such as the RTÉ NSO, Red Note Ensemble, the Aurea Quartet and Diagenesis Duo at venues such as Dublin’s National Concert Hall, Glasgow City Halls, Salem Artworks in New York and the Belfast International Festival at Queen’s.
He composed the music for The End of the Game, Michael Palin’s Quest for Artemisia, broadcast on BBC 4 during Christmas 2015, and has scored two feature films (Anna Unbound and The Loudest Sound).
Matthew is a member of the Contemporary Music Centre in Dublin, where his music is housed, and programmes and produces The Night With... putting on concerts of interesting music in informal venues.

www.matthewwhiteside.co.uk

Programme

- Matthew Whiteside – The Night With... Commission (w.p.)
- Kate Moore - Blackbird Song
- Jane Stanley – Glow (w.p.)
- Thomas Meadowcroft - Medieval Rococo
- Andrea Keller - Love in Solitude

New music has no greater champion than Ensemble Offspring. A devotion to fearless music making has seen us premiere over two hundred works over the course of nearly twenty five years. Led by acclaimed percussionist Claire Edwardes, Ensemble Offspring comprises some of Australia’s most innovative performers, and in 2016 won the APRA/AMCOS Art Music Award for Excellence by an Organisation. The group has toured to locations such as Hong Kong, Albany and Amsterdam, has been regularly featured at MONA FOMA and Sydney Festival, and has a cult following at our Sizzle series at Petersham Bowling Club. Ensemble Offspring is driven by a philosophy of promoting artistic integrity and challenging the way audiences think about music.

www.ensembleoffspring.com/
Garth Knox was born in Ireland and spent his childhood in Scotland. He studied with Frederic Riddle at the Royal College of Music in London where he won several prizes for viola and for chamber music. Thereafter he played with most of the leading groups in London in a mixture of all repertoires, from baroque to contemporary music.

In 1983 he was invited by Pierre Boulez to become a member of the Ensemble InterContemporain in Paris, which involved regular solo playing, including concertos directed by Pierre Boulez, and chamber music, touring widely and playing in international festivals.

In 1990 Garth Knox joined the Arditti String Quartet, which led him to play in all the major concert halls of the world, working closely with and giving first performances of pieces by most of today’s leading composers including Ligeti, Kurtag, Berio, Xenakis, Lachenmann, Cage, Feldman and Stockhausen (the famous “Helicopter Quartet”).

In 1998, Garth Knox left the quartet to concentrate on his solo career. As a soloist, he has given premieres by Henze (the Viola Sonata is dedicated to him), Ligeti, Schnittke, Ferneyhough, James Dillon, George Benjamin and many others. He also collaborates regularly in theatre and dance projects, and has written and performed a one-man show for children.

He has recently become a pioneer of the viola d’amore, exploring its possibilities in new music, with and without electronics, and is in the process of creating a new repertoire for this instrument.

Garth Knox now lives in Paris, where he enjoys a full time solo career, giving recitals, concertos and chamber music concerts all over Europe, the USA and Japan. He is also an active composer, and his «Viola Spaces », the first phase of an on-going series of concert studies for strings (published in 2010 by Schott) combines ground-breaking innovation in string technique with joyous pleasure in the act of music making. The pieces have been adopted and performed by young string players all over the world.

Garth Knox is International Visiting Professor at the Royal Academy of Music in London.

www.garthknox.org/

Programme

- Fantasy on medieval tunes
- Simon Mawhinney – Nendrum
- Olga Neuwirth – Risonanze
- Ed Bennet – Ghosts
- Matthew Whiteside – Solo for Viola D’amore and Electronics
- Marin Marais – Folies
- Garth Knox - Cinq Petites Entropies
- New work by Siobhan Dyson
  (Composition student from the Royal Conservatoire of Scotland)

GARTH KNOX

Viola d’amore and Electronics

8pm (doors open 7.30pm)

8th October Hug and Pint, Glasgow.
9th October Scottish Storytelling Centre, Edinburgh.
10th October Belmont Filmhouse, Aberdeen. In association with sound.
21st October Black Box, Belfast. In partnership with the Belfast International Arts Festival.
Composers Workshop

24th November – Scottish Music Centre, Glasgow
8pm (doors open 7.30pm)

25th November – Hug and Pint, Glasgow
26th November – Scottish Storytelling Centre, Edinburgh
27th November, Belmont Filmhouse, Aberdeen. In association with sound.

The Night With... Commission

Matthew Grouse (b.1996) is a Glasgow-based composer who makes pieces involving acoustic instruments and voices, electronic music, video, text media and performance. His work is often concerned with human frailties and a search for the remarkable in the everyday. In 2018, Matthew was awarded the Dorico Award for Small/Medium Scale Work at the Scottish Awards for New Music for his piece 10 Seconds (mixed ensemble and 4-channel audio). Recent activities include a Cryptic International Artist Residency at Cove Park; pieces for Yaron Deutsch's Electric Guitar Etude Project and the Chamber Sessions Project, both presented at Darmstadt in 2018; and a commission for and residency with Nevis Ensemble (Scotland’s Street Orchestra).


Matthew is a graduate of the Royal Conservatoire of Scotland, where he studied composition with David Fennessy and electroacoustic composition with Dr Alistair MacDonald. He co-directs Glasgow-based collective noise.pocket with whom he also performs on electric guitar and live electronics. The collective seek to showcase interdisciplinary and experimental works by local artists.

www.matthewgrousemusic.com
www.twitter.com/Grouseyy

Programme

- Matthew Grouse – The Night With... commission (w.p.)
- Josephine Stephenson – tanka
- Robin Haigh – Kalimotxo
- Meredith Monk - Double Fiesta (arranged by Anne Denholm)
- Winner of The Night With... 2019 call for scores

Winners of the Royal Overseas League Mixed Ensemble Competition 2019, Tunnell Trust Awards 2017, Park Lane Group Young Artists 2015/16 and winners of Nonclassical’s Battle of the Bands 2014, The Hermes Experiment is a contemporary quartet made up of harp, clarinet, voice and double bass. Capitalising on their deliberately idiosyncratic combination of instruments, the ensemble regularly commissions new works, as well as creating their own innovative arrangements and venturing into live free improvisation. The ensemble has commissioned over 50 composers at various stages of their careers. Recent highlights include performances at Wigmore Hall, BBC Radio 3 Open Ear at LSO St Luke’s, Tallinn Music Week, St Petersburg’s Sound Ways Festival, Southbank Centre, Kings Place and Spitalfields Festival.

The Hermes Experiment are one of this year’s showcase artists the Classical Next Conference 2019. In January 2019, they celebrated their fifth birthday with a concert supported by Arts Council England and RVW Trust, and recorded for future broadcast on BBC Radio 3. The ensemble also strives to create a platform for cross-disciplinary collaboration. In June 2015, they created a ‘musical exhibition’ with photographer Thurstan Redding, and in September 2016 during an Aldeburgh Music Residency, they developed a new interpretation of Shakespeare’s The Winter’s Tale.

The ensemble is also dedicated to the value of contemporary music in education and community contexts. In 2014-15, they took part in Wigmore Hall Learning’s schemes, and they are ensemble in residence for the Young Music Makers of Dyfed 2018-19. They are running similar projects in 2018-19 at both institutions.

The quartet has received funding from Arts Council England, Aldeburgh Music, the RVW Trust, Hinrichsen Foundation, Britten-Pears Foundation, Future of Russia Foundation, Oleg Prokofiev Trust, Nicholas Boas Charitable Trust, PRS for Music Foundation and Help Musicians UK.

www.thehermesexperiment.com/
www.twitter.com/TheHExperiment
8pm (doors open 7.30pm)
10th December - Scottish Storytelling Centre, Edinburgh
11th December - Hug and Pint, Glasgow
12th December – Belmont Filmhouse, Aberdeen. In association with sound.

The Night With... Commission

Timothy Cooper is a composer and performer of electroacoustic music. In his music he explores new contexts for the sounds he works with. He uses microphones as sonic microscopes and loudspeakers to amplify and heighten the qualities of the sounds he records. Recent projects include the site-responsive installation Tide Times made with Laura Bissell and Breathing Space for tuba and electronics composed for Danielle Price. Tim is a PhD candidate at the Royal Conservatoire of Scotland supervised by Professor Alistair MacDonald and Dr Diana Salazar. He lectures at the Royal Conservatoire of Scotland and at Edinburgh College.

www.timothy-cooper.co.uk
www.tidetimescramond.wordpress.com

Formed in 2019, we began our collaboration working on a new work by Timothy Cooper composed for Rory McCleery (counter-tenor), László Rózsa (recorders), Lucia Cappelar (baroque cello) and Alex McCartney and electronics commissioned by Matthew Whiteside’s The Night With... As group we explore the contemporary performance of early music with a historical sensibility. We find new ways to frame and explore historical musical material through new compositions and improvisation that plays on and celebrates the playful, dextrous and emotive musical styles of the renaissance and the baroque.

The piece ...shadows that in darkness dwell... is based on the Lachrymae Pavane by English renaissance composer John Dowland. Dowland used that melody in number of different works and in 1604 published his Lachrimae or Seaven Tearses figured in seaven passionate pavans. It is from this connection that we take our name.

Programme

- Timothy Cooper - ...shadows that in darkness dwell...
- Terry Riley – In C
- Henry Purcell - Fantasia upon one note
- John Dowland - Flow my Tears

www.TheFentonArtsTrust.org
Call for Scores

Call for scores for The Hermes Experiment (soprano, clarinet, harp, double bass)
Deadline 1st October 2019
Workshop in Scottish Music Centre, 24th November
Concerts week of 25th November

The Night With... announces its third call for scores for emerging composers for works for The Hermes Experiment to be performed at The Night With... The Hermes Experiment concerts in November. The concert will also include works by Matthew Grouse, Josephine Stephenson, Robin Haigh and Meredith Monk.

From the initial submissions up to five works will be chosen for a workshop with The Hermes Experiment on 24th November in the Scottish Music Centre, Glasgow (time tbc). Fewer may be selected at the discretion of the judges. One of the five works will be chosen to feature in The Night With... concerts later in the week. This call for scores is as much about finding and developing interesting new music and composers as finding a new work that will fit within the programme.

Scores will be assessed entirely anonymously and The Night With..., as an inclusive organisation, particularly welcomes applications from emerging female and non-binary composers based in Scotland.

All scores must be submitted under a pseudonym. Any scores with identifying marks will be discarded.

Works are ideally for the full quartet (soprano, clarinet, harp, double bass). Subsets of the ensemble down to duo will be accepted but are not encouraged. Solo pieces will not be accepted. Works should be between 5 and 10 minutes long.

For full info on the call and how to submit go to www.thenightwith.com

Stills Gallery
23 Cockburn St, Edinburgh EH1 1BP

Scottish Storytelling Centre
43-45 High St, Edinburgh EH1 1SR

The Hug and Pint
171 Great Western Rd, Glasgow G4 9AW

Belmont Filmhouse
49 Belmont St, Aberdeen AB10 1JS

The Black Box
18-22 Hill St, Belfast BT1 2LA

The Night With... is grateful for the support of:
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