



THE
NIGHT
WITH...

JAMES TURNBULL

MUSIC FOR OBOE AND ELECTRONICS BY LUCIANO BERIO, EMILY DOOLITTLE, PETER GREGSON AND SIR PETER MAXWELL DAVIES

**11TH
AUG**

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

**12TH
AUG**

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



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TELEMANN - FANTASIA IN A MINOR
EMILY DOOLITTLE - SOCIAL SOUNDS FOR WHALES AT NIGHT
JOHN CASKEN - AMETHYST DECEIVER

-INTERVAL-

TANSY DAVIES - FORGOTTEN GAME (2)
BERIO - SEQUENZA
ELIZABETH HOFFMAN - ATHBHREITHNIGH (W.P.)

-INTERVAL-

SIR PETER MAXWELL DAVIES - FIRST GRACE OF LIGHT
PETER GREGSON - THREE QUESTIONS (W.P.)
MELINDA MAXWELL - PIBROCH
ROSS EDWARDS - ULPIRRA

TELEMANN FANTASIA IN A MINOR

Taken from Telemann's collection of twelve Fantasias, this work was originally for solo Flute. Written in Hamburg in 1732 this Fantasia plenty of freedom for the performer to explore the sonorities of their instrument. While the modern oboe performing this evening will have differed greatly from the Baroque Flutes intended for this work, so many extraordinary qualities of the music endure. In many ways the Fantasias remain just as virtuosic as they were nearly three hundred years ago. Compromising four short movements, this work blends and contrasts lyrical melodies with moments of really verve and energy.

EMILY DOOLITTLE SOCIAL SOUNDS FOR WHALES AT NIGHT (COR ANGLAIS, PERCUSSION AND TAPE)

Both the English horn and the tape part of Social sounds from whales at night are drawn almost entirely from the song of the humpback whale. The English horn begins by playing a transcription of the humpback whale song, while the tape part begins as an accompanimental background made out of altered recordings humpback whale song, sperm whale clicks, musician wren song, and one grey seal "rup" call. As the humpback whale song itself begins to emerge from the tape part, the oboe d'amore and the whale sing in duet, before the English horn takes over with an improvisation based on the whale's musical language. Social sounds was commissioned by the Canada Council for the Arts for Helen Pridmore. Thanks to Patrick Miller, Luke Rendell, Thomas Goetz and Henrik Brumm for the whale, seal, and bird recordings.

JOHN CASKEN AMETHYST DECEIVER

Inspired by a rather rare and purple mushroom, Amethyst Deceiver conjures up a mysterious and also rather mischievous atmosphere of woodlands. The music takes on rapidly changing characters that explore this intensely favoured mushroom. John Casken explores various aspects of extended techniques such as glissandi, microtones and multiphonics as well as exciting syncopated rhythms. The music ends in much the same way it began; somehow returning to the ether from where it first appeared.

TANSY DAVIES FORGOTTEN GAME (2)

This exists both as an oboe solo piece and one featuring oboe and piano. The music features an interesting array of rhythms and techniques such as the use of alternative fingerings; these allow different timbres to develop through the repetition of just one note. In the composer's own words, it is "a kind of meditation on nature, in a pagan or spiritual sense. Here the oboist plays the role of a faun accompanying the growth of a tree. The faun weaves a 'power web' from the roots to the canopy of the tree. The web precedes the tree's growth: the faun chooses the direction of the growth and thus the shape of the tree."

BERIO SEQUENZA VII

Luciano Berio wrote 14 different Sequenzas for various instruments. Completed in 1969, this particular Sequenza has become an established work that is much revered by oboists around the world and an important pillar of contemporary oboe repertoire. Much of the work gravitates towards one note: B. A constant drone of this note is heard and Berio explores numerous fingerings that offer different colours and pitch variations around this central note. Composed for the extraordinary oboist, Heinz Holliger, this Sequenza pushed so many boundaries with contemporary oboe technique. The piece explores extended techniques such as the use of multiphonics (or chords), alternative fingerings, flutter tonguing, double trills and micotonal trills which opened up the oboe to a whole new sound world.

ELIZABETH HOFFMAN ATHBHREITHNIGH (WORLD PREMIERE)

This piece began life as an improvisation with software I wrote for real-time processing for sessions I performed with Ivan Goff, Uilleann pipes player (originally from Dublin and now based in the U.S.) in 2009. The software analyzed the pipes and generated, algorithmically, electroacoustic timbrally derived harmonies. Our first recorded practice session became a fixed media rendition (which I called “Languaich,” or, ‘female deer bellowing,’) and it has attracted several oboists to play along with it. This new piece, written for James Turnbull, is a further reworking of this fixed media file. I have now added a notated score for James, turning the palimpsest-like improvisations that had been tried by some players, into a specific compositional idea. Huge thank you to Matthew Whiteside for prompting the opportunity for me to revisit the project – hence the title, which means ‘to revise, to reconsider, to reassess, to regenerate.’

SIR PETER MAXWELL DAVIES FIRST GRACE OF LIGHT 4 MINS

First Grace of Light can be considered to be a form of meditation. The title comes from the George Mackay Brown poem ‘Daffodils’ whose inspiration can be heard in the way the opening musical phrase slowly blossoms and becomes more expressive as the music progresses. This work was written in 1991 for the oboist Nicholas Daniel in memory of his teacher Janet Craxton.

PETER GREGSON THREE QUESTIONS (WORLD PREMIERE)

Written in 2016 for James, Three Questions is a work featuring layered oboe recordings mixed with live performance to create a kaleidoscopic effect to create moments of passing harmonic tension. This work explores the higher register of the instrument and features a slowly unfolding melody that has a meditative quality.

MELINDA MAXWELL PIBROCH

Melinda Maxwell is an English oboist and composer who has drawn inspiration for this piece from old Scottish songs. Written in 1981 it is improvisatory in nature and features a set of variations that elaborate and obscure the opening theme until it becomes almost unrecognisable. The term Pibroch describes a fifteenth century tradition of Scottish ornamentation that was passed through the generations by ear. The music was typically performed by bagpipes and the use of additional drones within the piece reflects that point of origin.

ROSS EDWARD ULPIRRA

Originally written for the recorder, Ulpirra has become a favourite of numerous instrumentalists. Ulpirra is the Aboriginal name for pipe or flute and is now part of a collection of two pieces for oboe including Yanada which was written for Australian oboist Diana Doherty. This short and quirky work is full of energy and excitement.

BIOGRAPHIES

JAMES TURNBULL

Described by The Independent as “a worthy champion” of contemporary oboe music, James has dedicated much of his performing life to promoting and extending the oboe repertoire. James has performed frequently throughout the UK and Europe including a solo recitals at the Wigmore Hall and live on BBC Radio 3. He has appeared as a soloist in numerous UK festivals including Oxford, Leicester, Cambridge, Thaxted, Ryedale, Machynlleth, Swaledale and, King’s Lynn. James has released solo recordings for Champs Hill Records, Quartz Music and the ABRSM as well as featuring on a disc of Thea Musgrave’s works for Harmonia Mundi USA. Gramophone Magazine described his debut recital disc, *Fierce Tears*, as a “notable debut” and it was selected as the Editor’s Choice Recording by Classical Music Magazine.

James is deeply committed to expanding the oboe repertoire. He has worked closely with Michael Berkeley, John Casken, Jonathan Dove, John Woolrich, Thea Musgrave and Tansy Davies on their compositions for oboe. In 2015, James launched the New Oboe Music Project (NewOboeMusic.org) which promotes 21st century oboe repertoire across the world and the Leon Goossens Prize for Emerging Composers to help encourage a new generation of composers to write for the oboe. As part of this project James has curated a special collection of previously unpublished oboe repertoire in partnership with Composers Edition. James also has a keen interest in researching lost repertoire and bringing to new audiences works which have been rarely performed. In 2011 he worked closely with Christopher Hogwood on preparation for a new edition of Thomas Attwood Walmisley’s *Sonatinas* for oboe and piano.

James is an active chamber musician and is Artistic Director of Ensemble Perpetuo. Founded in 2013, Perpetuo is a chamber music collective that specialises in multi-art form collaborations and innovative ways of performing chamber music in new contexts. James has also performed with other chamber music ensembles including the Berkeley Ensemble and the Allegri String Quartet.

Aside from his performing interests, James is dedicated to broadening the appeal of the oboe and encouraging young people to learn the instrument. To this end, he has launched the website LearnToPlayTheOboe.com which now receives over a thousand new visitors every month from across the world. James also teaches at the Royal College of Music Junior Department and gives masterclasses across Europe. In recognition of his work in music education, James was awarded the inaugural Patricia Prindl Prize by the Musicians’ Company in 2016.

James plays a Lorée Oboe and Cor Anglais supplied by Crowthers of Canterbury. For more information about James and his playing, visit www.james-turnbull.com.

I have also published theoretical work on electroacoustic and avant-garde musics that focuses on the significance of particular often indirectly perceived qualities in musics. Articles of mine appear in *The Computer Music Journal*, *Organized Sound*, *Array*, and *Perspectives of New Music*. Topics include point of view in abstract and representational electronic musics; spatialization as interpretive practice and ontologically; ethics of digital humanities' archival practices; and musical embodiment and personal formalization in composition. Teaching and research interests include the impact of the gendered world on women composing in general, and on women working with digital sound and technology, specifically. An invited contribution to *The Cambridge Companion to Women in Music* is upcoming. My music appears on empreintes DIGITALEs, NEUMA, Centaur, World-Edition, Capstone, Innova, Everglade, and New Focus labels. Reviews cite my "visionary sound collages" (Chain DLK USA, Reviews). Prizes have come from the Bourges, Prix Ars, and Pierre Schaeffer international competitions, the Seattle Arts Commission, International Computer Music Association, the Jerome Foundation, the MacDowell Foundation, and the NEA. I teach in the Department of Music at NYU. Computer and electroacoustic music studies with Bülent Arel, Diane Thome, Richard Karpen, and John Rahn.

PETER MAXWELL DAVIES

Over the course of his career, Maxwell Davies's status changed from enfant terrible to leading cultural figure at the heart of the British establishment. His appointment in 2004 as Master of the Queen's Music is a tribute to the revolutionary influence he has had on the British contemporary music scene and the public's perception of it. From his radical works of the 1960s, he developed a more conventional, but no less startlingly original, idiom often drawing on the music and landscape of the Orkney Islands where he lived from 1971 until his death in 2016.

PETER GREGSON

is a cellist and composer from Edinburgh. He collaborates with many of the leading film composers working today, including Jóhann Jóhannsson, Rupert Gregson-Williams, and Max Richter, and amongst many other credits, appears as cello soloist and conductor on *Perfect*, *How Would You Feel*, and *Happier* on Ed Sheeran's ÷ (Deluxe).

As a composer, his score for Alan Rickman's *A Little Chaos* was nominated at the 2015 World Soundtrack Awards, and he has just completed his first video game score for Playstation's *Boundless*.

<http://petergregson.co.uk/>

COMPOSERS

EMILY DOOLITTLE

Canadian-born, Scotland-based composer Emily Doolittle grew up in Halifax Nova Scotia and was educated at Dalhousie University, the Koninklijk Conservatorium in the Hague, Indiana University and Princeton University. From 2008-2015 she was Assistant/Associate Professor of Composition and Theory at Cornish College of the Arts. She now lives in Glasgow, UK, where she is an Athenaeum Research Fellow at the Royal Conservatoire of Scotland.

She has written for such ensembles as Orchestre Métropolitain (Montreal), Tafelmusik Baroque Orchestra (Toronto), Symphony Nova Scotia, the Vancouver Island Symphony, Ensemble Contemporain de Montréal, the Motion Ensemble and Paragon, and such soloists as sopranos Suzie LeBlanc, Janice Jackson, Patricia Green and Helen Pridmore, pianist Rachel Iwaasa, violinist Annette-Barbara Vogel, viola d'amorist Thomas Georgi and viola da gambist Karin Preslmayr. Emily Doolittle has an ongoing research interest in zoomusicology, the study of the relationship between human music and animal songs. She recently spent 3 months as composer-in-residence at the Max Planck Institute for Ornithology in Seewiesen, Germany. Other interests include the traditional music of various cultures, community music-making, and music as a vehicle for social change.

She was awarded a 2016 Opera America Discovery Grant, as well as funding from the Hinrichsen Foundation and the Canada Council of the Arts, for the development of her chamber opera *Jan Tait and the Bear*, which was premiered by Ensemble Thing, with Alan McHugh, Catherine Backhouse, and Brian McBride, conducted by Tom Butler and directed by Stasi Schaeffer, at the Centre for Contemporary Arts in Glasgow. Upcoming projects include commissions from the Cherry Street Duo and the Fair Trade String Trio, research on grey seal vocalizations at St Andrews University and a new seal-inspired piece for the St Andrews New Music Ensemble conducted by Bede Williams, and a set of new spring wassailing songs written and researched with the support of a Canada Council for the Arts Grant to Professionals.

<https://emilydoolittle.com/>

JOHN CASKEN

Composers are often asked to describe their music – an impossible request – but when I was recently asked by the Cheltenham Festival to do this in five words, I decided that windswept, dreamy, turbulent, melancholic and painterly just about sums it up. I also value colour, the vivid and dramatic, and I strive for a beauty of sound as well as a poetic utterance.

I am a composer of orchestral, chamber, vocal, choral music and music for the stage in the form of two operas and two melodramas. I've written symphonic orchestral works as well as concertos for oboe (two), violin, cello, and a double concerto for violin and viola. My catalogue includes a work for string quartet and orchestra as well as one for saxophone quartet and wind orchestra and there are a significant number of chamber works for with strings, wind and piano. Writing for voice, both solo and choral, as well as in stage works, is a major aspect of my work. My two operas have been performed internationally with seven productions of the first one, *Golem* (1989) in England, USA, Germany and France, and two productions of the second, *God's Liar* (2001), in London, Brussels, and Vienna.

<http://johncasken.com>

TANSY DAVIES

studied at the Guildhall School of Music & Drama and Royal Holloway. In 2004 neon – a gritty collage of twisted funk written for the Composers Ensemble – quickly became her calling card and since then her music has been championed internationally by the likes of the New York Philharmonic, Philharmonia Orchestra, Asko|Schönberg, the Tokyo Symphony Orchestra, and the London Symphony Orchestra, and at festivals including Ultima, Présences, and the Warsaw Autumn.

Davies's work has been inspired by sources as diverse as Zaha Hadid (Spiral House) and Anselm Kiefer (Falling Angel). Her fascination with the Troubadours finds expression in Troubairitz, the 2010 song cycle that gave its name to a portrait disc on Nonclassical. 2012 saw the premiere of the piano concerto Nature by Huw Watkins, Birmingham Contemporary Music Group and Oliver Knussen, as well as the release of 'Spine', an all-Davies disc on NMC.

Between Worlds – a bold response to the events of 9/11 to a libretto by Nick Drake – was premiered by English National Opera in 2015 in a production by Deborah Warner, and was later awarded the 2016 British Composer Award for Stage Work. Recent projects include Re-greening for large singing orchestra – premiered (unconducted) by the National Youth Orchestra of Great Britain – and Forest, a concerto for four horns and orchestra, premiered by the Philharmonia Orchestra and Esa-Pekka Salonen.

2017 saw the premiere of Song Horn premiered at the Berliner Festspiele by Musikfabrik's Christine Chapman and Antenoux, a new work for 10 players premiered by the Crash Ensemble. What Did We See? an orchestral suite drawing from Between Worlds was premiered at the 2018 BBC Proms by the BBC Philharmonic and Ben Gernon.

Davies lives in Rochester and is an Associate Professor of Composition at the Royal Academy of Music, London.

<http://www.tansydavies.com>

ELIZABETH HOFFMAN

I compose in acoustic and computer-driven media. Many of my mixed music (computer +traditional instrument) works explore interactive digital sound processing in which the computer is responsive to location and to the player's idiosyncracies of timbre and tuning. These pieces are simultaneously instruments, compositions, and structures that allow delimited free responses and interplay between the computer performer, the computer, and the instrumentalist. I have composed a handful of works for high density loudspeaker arrays up to 136 channels – a new domain—arguably an interface even—in which the exponential expansion of spatial information becomes a qualitative transformation of musical and sonic articulative possibilities. Writing music that changes listeners through the listening is a goal of mine. Compositional interests include micro-timbre, texture, tuning, and, spatialization.

I value collaborative work, and have created new music with and for NYC performers including Marilyn Nonken, Margaret Lancaster, Ivan Goff, Maja Cerar, String Noise, TimeTable Percussion, loadbang, and Marianne Gythfeldt. I have also created new music for Sarah Plum, Abbie Conant, Jane Rigler, Louis Arques, and PRISM Quartet, occasionally performing on computer or self-crafted percussion instruments.

MELINDA MAXWELL

Read music at York University and studied in Germany with Ingo Goritzki and Helmut Wanschermann; she has performed as soloist at many festivals including Edinburgh, Aldeburgh and Cheltenham and abroad at the Holland and Aarhus Festivals. She has given many recitals and is frequently heard on BBC Radio 3.

In addition to her work as a chamber musician and recitalist, she is Principal Oboe of the Endymion Ensemble and the Birmingham Contemporary Music Group and also performs regularly as Principal with the London Sinfonietta, and for film sessions with the London Metropolitan Orchestra. She is also a member of the improvisation group Notes Inegales.

Melinda has taught at the Royal Academy of Music and Trinity College in London and has been giving masterclasses at the Dartington International Summer School since 1992. She also coaches at the Britten-Pears and NYO summer courses, and in 2013 was awarded an MMus in Jazz Studies from the Birmingham Conservatoire.

Over the years several works have been written for Melinda by composers including Simon Bainbridge, Nicholas Maw, Sir Harrison Birtwistle and Simon Holt (whose works for Melinda include *Banshee*, *Sphinx for cor anglais and tuned gongs*, and *Disparate/Disparate Dos*). Other composers who have written for her include Howard Skempton, Robert Saxton, Jo Kondo, Philip Cashian, David Knotts and Wilfred Mellers.

Melinda is also an accomplished composer, among her pieces are *Pibroch* and *Song for Sidney* for solo oboe, a work for double-reed ensemble, *Crane Dance*, written for the RNCM Woodwind Day in 2008, and ensemble pieces with strings. *Singla Rock* for mixed quintet was premiered by Endymion at King's Place in 2009.

Melinda's CDs include *Melinda Maxwell in Manchester: Music for Oboe* from the RNCM, Birtwistle's *26 Orpheus Elegies* and *Pulse Sampler* (among numerous others) for NMC.

ROSS EDWARDS

One of Australia's best known and most performed composers, Ross Edwards has created a distinctive sound world based on deep ecology and awareness of the need to reconnect music with elemental forces and restore its traditional association with ritual. His music, universal in that it is concerned with age-old mysteries surrounding humanity, is at the same time connected to its roots in Australia, whose cultural diversity it celebrates, and from whose natural environment it draws inspiration, especially birdsong and the mysterious patterns and drones of insects. As a composer living and working on the Pacific Rim, he is conscious of the exciting potential of this vast region.

Edwards has composed prolifically in most musical genres. Works for the concert hall sometimes require special lighting, movement, costume and visual accompaniment – notably his *Fourth Symphony*, *Star Chant*, his oboe concerto *Bird Spirit Dreaming* and his saxophone concerto *Full Moon Dances*. His *Dawn Mantras* greeted the new millennium in an international telecast from the sails of the Sydney Opera House. Recently completed works include *Frog and Star Cycle*, a double concerto for saxophonist Amy Dickson, percussionist Colin Currie, and the Sydney Symphony, *Zodiac* for the Houston Ballet, *Entwinings*, for the Australian Chamber Orchestra, *Bright Birds and Sorrows*, a quintet for Amy Dickson and the (British) Elias String Quartet, *Dances of Life and Death* for the Sydney Conservatorium Wind Symphony, and a *Piano Quartet* for the Australia Piano Quartet.

Ross Edwards' scores are available worldwide through the Australian Music Centre.

<http://www.rossedwards.com/>

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.

UPCOMING CONCERTS:

The Night With... Turning the Elements
The Fruitmarket Gallery, Edinburgh – 8th October
The Hug and Pint, Glasgow – 9th October
BrewDog Castlegate, Aberdeen – 31st October

Music for soprano (Frances Cooper) and clarinet (Joanna Nicholson) featuring a new piece by Matthew Whiteside and music by Rebecca Rowe and Stuart Murray Mitchell

The Night With... Juice Vocal Ensemble
The Hug and Pint, Glasgow – 13th November
The Fruitmarket Gallery, Edinburgh – 14th November

Music for female vocal trio featuring a newly commissioned piece by Claire McCue and music by Mica Levi.

Tickets are £10/£6 (plus online booking fee) on the door or from www.thenightwith.co.uk



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