



THE HERMES EXPERIMENT

FEATURING THE PREMIÈRE OF MATTHEW GROUSE'S DAILY RITUALS
AND THE WINNER OF THE 2019 CALL FOR SCORES

THE
NIGHT
WITH...



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

8:00PM 25TH NOV



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

8:00PM 26TH NOV



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

8:00PM 27TH NOV

Alexander Mosolov (arr. Pashley)
Robin Haigh
Meredith Monk (arr. Denholm)
Emily Hall

Four Newspaper AdvertisementsRobin
Kalimotxo
Double Fiesta
I am happy living simply
The end of the ending

- Interval -

Josephine Stephenson

Tanka

Winner of The Night With... 2019 Call for Scores (w.p.)

Anna Meredith (arr. Schofield)

Fin like a Flower

- Interval -

Matthew Grouse

Daily Rituals (w.p.)

Alexander Mosolov (arr. Pashley) Four Newspaper Advertisements

Four Newspaper Advertisements date from 1926, just one year after Mosolov began his composition studies at the Moscow Conservatoire. The short cycle for voice and piano uses text taken from four innocuous pages of a Moscow newspaper.

The first advert is for the sale of leeches, the second a lost dog, the third notifies us of a name change (and if there are any objections, to report immediately to the town hall), and the fourth is an ambiguous lament – most likely a bad review. The angular modernity of the music is often at odds with the relatively banal subject matter, and it is this humorous incongruence that I have attempted to exaggerate in arranging the piece. (Oliver Pashley)

Robin Haigh Kalimotxo

Kalimotxo is an alcoholic drink popular in Spain, particularly in the Basque region, consisting of equal parts red wine and cola. This mixture of the ancient and traditional with the sugary and modern is comparable to the sardana, a genre of Catalonian wind band music that accompanies circle-dances, and which juxtaposes potent and ancient sounding Catalan shawms with unabashedly schmaltzy light-music harmonies. Every piece of sardana music begins with the same quasi-improvisatory introduction known as the ‘introit’, which is played on the flabiol, a very high pitched instrument similar to a recorder or tin whistle, and in my piece this is transformed into a melodic gesture that is heard at the beginning and constantly throughout the work.

<https://robinhaigh.com/>

Meredith Monk (arr. Denholm) Double Fiesta

Created in 1987 and originally for voice and two pianos, ‘Double Fiesta’ is an excerpt from American composer and vocalist Meredith Monk’s theatre piece, ‘Acts from Under and Above’. It features unusual vocal acrobatics over a repetitive accompaniment made up of varying and cumulative patterns. There are only a few phrases in the vocal part that use complete words - the majority of the work uses shorter vocal sounds in a highly rhythmic way. (Anne Denholm)

<https://www.meredithmonk.org/>

Emily Hall I am happy living simply & The end of the ending
The two songs I've written set fragments from two different poems by Marina Tsvetaeva (1892-1941), my favourite Russian poet, who lived a mix of conformism and non-conformism and a life of immense hardship writing prolifically as she went.

The first "I am living simply" (1919)

I am happy living simply
like a clock, or a calendar

This resonated with me and felt like a universally aspirational sentiment. But there is humour in there too because sometimes it feels like we are regimenting ourselves into simplification almost against our will, sacrificing the beauty of chaos which ultimately is impossible to keep out...

The other fragment is from a poem called "The poem of the end" (1923). I just found it quite simply, sad.

we've reached the end of the ending
and there is nothing left to lose
we've reached the end of the ending
so I stroke and stroke your face

<https://www.emilyhall.co.uk/>

Josephine Stephenson Tanka

Tanka (literally "short poem") is a form of Japanese poetry -similar to the more famous Haiku- made of five lines. Ben Osborn's poem is a response to a photograph by Thurstan Redding, commissioned by The Hermes Experiment for their 2015 Lovescapes concert. The photograph shows two lovers embracing against an industrial backdrop; the text describes the interaction of light and the shadows it creates throughout the day.

The music reflects my interpretation of both Thurstan's photo and Ben's poem. It is slow, dreamlike and mysterious, and also somewhat bittersweet: a sound world inspired by the stark contrast between two opposed images made strangely yet beautifully at one within the photograph. I had fun playing around with Ben's words, realising that they could be effectively interchanged. There is no narrative as such; instead the piece strives to be -like the photograph- a fixed moment in time, which expands as the words become confused.

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

Anna Meredith (arr. Schofield) Fin like a Flower

'Fin like a flower' was written by Anna Meredith in 2009 and was commissioned as part of the NMC Songbook: this was a large collection of songs composed and recorded specially to mark the twentieth birthday of the NMC record label and featured new works from ninety-six British composers. The original song was written as a duo for countertenor and harp, and the new arrangement for The Hermes Experiment quartet was made in 2019 at the suggestion of, and in close consultation with, the composer. The text is by Philip Ridley:

You wore your fin
Like a flower
And by petal
And perfume
Enticed me
beyond
Land's End
to your
teeth
oh, consume me
Piece by piece
Oh, no release
I'm in your power
My fin like a flower.

(Marianne Schofield)

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

Matthew Grouse Daily Rituals (w.p. The Night With... commission)

I started writing Daily Rituals at a time when I was regularly thinking about the proportion of my everyday life made up of relatively mundane, recurrent physical or social behaviours that often feel entirely automatic. The piece also draws on the routines and rituals of the people around me; the impact that certain behavioural reflexes can have on conversational sincerity; and comparisons between instrumental / vocal praxis and the ordinary happenings that occur at work, on transport or when we procrastinate.

I. Autopilot

II. Verisimilitude

III. and what do you do after that?

<https://www.matthewgrousemusic.com/>

The Hermes Experimentare 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. In 2017-18, they worked with composition students from both The Royal Academy of Music and Trinity Laban. 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.

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

Thanks to **Timothy Cooper** www.timothy-cooper.co.uk for live sound.

If you are interested in supporting The Night With... in any way please get in touch with Matthew Whiteside: matthew@thenightwith.com

For all press enquires contact Jane Nicolson on jane@thenightwith.com

We are part of Amazon Smile programme. Go to <http://smile.amazon.co.uk/> and find The Night With.... Every time you shop on Amazon 0.5% of your basket will be donated.

We are also part of Easyfundraising. Go to www.easyfundraising.org.uk/thenightwith/ and follow the instructions on how to support The Night With... with your online shopping.

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. 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.



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.

NEXT AND FINAL CONCERT OF 2019:

ENSEMBLE 1604 WILL PERFORM THE WORLD PREMIERE OF THE FINAL THE NIGHT WITH... COMMISSION OF THE YEAR, TIMOTHY COOPER'S ...SHADOWS THAT IN DARKNESS DWELL... FOR COUNTER-TENOR, RECORDER, CELLO AND LUTE ALONG WITH TERRY RILEY'S IN C AND MUSIC BY JOHN DOWNLAND, WILLIAM BYRD AND ÉLISABETH JACQUET DE LA GUERRE.



WWW.THENIGHTWITH.COM



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