



DUO VAN VILET

PREMIÈRE OF OSCILATE BY LINDA BUCKLEY ALONG WITH MUSIC BY RICHARD GREER, CEZARY DUCHNOWSKI, ADAM PORĘBSKI AND ARRANGEMENTS OF MUSIC BY CAPTAIN BEEFHEART

THE
NIGHT
WITH...



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

8:30PM 20TH AUG



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

8:00PM 21ST AUG



BELMONT FILMHOUSE
49 BELMONT STREET, ABERDEEN, AB10 1JS

8:00PM 21ST AUG

Adam Porebski - Reverse 2
Richard Greer - Black Box (W.P.)
Ae Fond Kiss

- interval -

Marta Śniady - <<<st)i(ll<<<
Captain Beefheart arrangements by Ian Anderson

-interval -

Linda Buckley – Oscilate (W.P. The Night With... commission)
Paweł Malinowski - Canvas
Cezary Duchnowski - cROSSFADE 2

Adam Porębski - ReVerse 2

ReVerse 2 for viola and accordion was written for Duo van Vliet and premiered at the 2014 International Festival of Contemporary Music "Poznań's Spring". It was awarded the First Prize in National Composition Competition in Poznań 2013, and published in 2015.

"So what is the meaning behind the 'reverse' of the title? Does it refer to the reversing of the traditional hierarchy of music, in which melody and rhythm persist, but only in articulation, density and harmonics of sound? Or maybe it is about the reversing and reflecting of instrumental sounds, like in a mirror — either combining to form one homogenous tissue, or refracting and dispersing? Possibly ReVerse 2 should be interpreted less literally, as compositional aesthetic metamorphosis? Or maybe ReVerse is a violent change of the composer's outlook?" (Adam Porębski)

<http://adamporebski.com/eng>

Richard Greer - Black Box (W.P.)

Black Box was commissioned as part of Richard's Flightplans project: a series of 7 short pieces based around humans' ventures into the skies. The title Black Box not only refers to the appearance of an accordion, but also to the indestructible aircraft black boxes which record all events onboard an aircraft, and are often the only traceable part of the aircraft after a disaster, shedding light on what exactly went wrong and caused the crash, and allowing glimpses of the distress and panic on board. (Ian Anderson)

<http://www.composergreer.co.uk>

Marta Śniady - <<<st)i(l<<< for amplified viola and accordion

"<<<st)i(l<<< is rough, brutal, primitive, dirty. The key aspect to understand the piece is the way the title is written. <<<st)i(l<<< starts where most stories end, in the climax. Strong feelings in the beginning are decreasing with time. Viola and accordion aim to a common point, in which it seems the emotional quivering finally lets out but with one sound, familiar smell, taste, suddenly touched sense wake up repressed and muted emotions. <<<st)i(l<<< is also a technical study, an attempt to achieve maximum possibilities from a single decreasing motive, which is determined by different aspects: tempi, accents, colour, articulation, volume, rhythm intensity. I am interested in overlapping different, contradictory processes e.i. rhythm density with height and volume descent; processes which co-operate against their natural instincts, against each other" (Marta Śniady)

<https://martasniady.com/>

Captain Beefheart arrangements by Ian Anderson

Our duo takes our name from Don van Vliet, better known by his experimental artist persona, Captain Beefheart.

My string quintet Wooden Elephant performed at last year's The Night With... series. We create versions of classic electronic-based albums such as Björk's *Homogenic* and Radiohead's *Kid A*, achieving the transition of electronic sounds onto acoustic instruments with the help of additional objects and toys such as plectrums, tuning forks, milk frothers, aluminium foil, hand-held fans, kazoos, and wine glasses. We use some of these same ideas for these Beefheart arrangements to try to recreate some of the Beefheart madness. (Ian Anderson)

Linda Buckley - Oscillate (W.P. Commissioned by The Night With...)

Oscillate merges different parts of my musical life – from early music to electronic improv, from goth to glitch. Much of the electronic material is derived from my time spent on residency at the Moog Sound Lab, and so incorporates this love of rich sawtooth textures. I also felt a kinship with the cross genre approach of both Duo van Vliet and The Night With... and their interest in new music reaching beyond the concert hall, embracing work that is not only written by (to quote the late, great musicologist Bob Gilmore) 'dead white European males'. (Linda Buckley)

<http://www.lindabuckley.org/>

Paweł Malinowski - Canvas

"The core aspect of Canvas was to investigate the inner structure of the sound. I was thinking about the narrative abstractly, yet at the same time, I was fascinated with the timbres, which are a result of the imperfection of acoustic instrument: hums, noises and detuned harmonies. This piece was originally composed for amplified pipe organ, presented version was prepared for accordion and electronics especially for this series of concerts." (Paweł Malinowski)

<https://www.pawelmalinowski.com/music>

Cezary Duchnowski cROSSFAde 2 for viola, accordion and electronics

From the formal point of view, compositions from the cROSSFAde cycle are dedicated to duos in the classical sense - as musical casts - but also in the meaning of encounter of two artistic visions. They explore musical phenomena “on the boundary” and “between,” not seeking compromises but rather fusions of radical approaches. Permanent change is the essence of our reality. The more unwittingly our worldview, value hierarchy, or taste changes, the more complex the path of change is in reality.

cROSSFAde 2 was composed for Duo van Vliet and premiered at Warsaw Autumn Festival 2017. (Cezary Duchnowski)

<http://www.duchnowski.pl>

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.

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

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



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.

THE NIGHT WITH... 2019 SEASON FEATURES 25 CONCERTS IN GLASGOW, EDINBURGH, ABERDEEN AND BELFAST BETWEEN AUGUST AND DECEMBER. 13 OF THESE TAKING PLACE DURING THE EDINBURGH FRINGE AS PART OF THE MADE IN SCOTLAND SHOWCASE. CHECK OUT WWW.THENIGHTWITH.COM FOR FULL LISTINGS



WWW.THENIGHTWITH.COM

