



TOM POULSON, DANIELLE PRICE AND TIMOTHY COOPER

MUSIC FOR TRUMPET, TUBA AND ELECTRONICS BY ALISTAIR MACDONALD,
DIANA SALAZAR, OLIVER SEARLE AND KARLHEINZ STOCKHAUSEN

THE
NIGHT
WITH...

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

8:30PM **13TH & 15TH AUG**

1:00PM **14TH & 16TH AUG**

📍 STILLS GALLERY | 23 COCKBURN STREET, EDINBURGH, **EH1 1BP**

made in
SCOTLAND

LUNCHTIME PROGRAMME (14TH AND 16TH)

Karlheinz Stockhausen - Leo from Tierkreis
Oliver Searle - Sequenza for Trumpet
Karlheinz Stockhausen – Sagittarius from Tierkreis
Timothy Cooper - Breathing Space
Karlheinz Stockhausen – Virgo from Tierkreis
Diana Salazar - Asper Strata for Bb trumpet and electronics
Alistair MacDonald - Scatter
Karlheinz Stockhausen - Leo from Tierkreis

EVENING PROGRAMME (13TH AND 15TH)

Karlheinz Stockhausen - Leo from Tierkreis
Oliver Searle - Sequenza for Trumpet
Jonathan Harvey - Still
Karlheinz Stockhausen - Aquarius from Tierkreis

- Interval -

Christopher Biggs - Decoherence
Karlheinz Stockhausen - Sagittarius from Tierkreis
Alistair MacDonald - Scatter

- Interval -

Karlheinz Stockhausen - Virgo from Tierkreis
Diana Salazar - Asper Strata for Bb trumpet and electronics
Timothy Cooper - Breathing Space
Karlheinz Stockhausen - Leo from Tierkreis

Karlheinz Stockhausen - Movements from Tierkreis

Once described as “melodic naïveté” in the form of “cheerful, empty-headed little tune” Tierkreis has proved to be Stockhausen’s most popular composition. Tierkreis was originally written for music boxes as a component part of a theater piece for percussion sextet titled Musik im Bauch (Music in the Belly), which has been interpreted variously as “a fairy tale for children” or else as “a ritual played out in Mexican Indian scenery”. The belly in this case is that of the bird Miron, whom Stockhausen dreamt of. In the dream when he cut open the bird the twelve melodies of the zodiac emerged and Stockhausen claims to have transcribed them directly from this dream. The twelve melodies form an autonomous work which can be played by any suitable instrument. On the initiative of the Committee for Art and Culture of the City Council of Cologne, from 6 July 2009 the melody from Tierkreis corresponding to the current Zodiac sign is played daily at noon on the newly restored 48-bell carillon in the tower of the Cologne Town Hall. Wikipedia

Oliver Searle - Sequenza for Trumpet

This piece was written for Tom Poulson, as part of the series of Glasgow Sequenzas by staff and student composers at the RCS for the PLUG festival in 2009. Oliver Searle

Jonathan Harvey - Still

“For Harvey, technology is a way of extending the reach of acoustic instruments into other realms of space and time, to literally and metaphorically go beyond physical boundaries.” Tom Service, The Guardian 2012

Still consists of a series of 8 chords. Each of the 8 chords is in turn established, note by note, in the reverberator. Unreverberated ‘interludes’ between the chordal notes may be improvised freely. Only the chordal notes are ever reverberated. Thereby the piece has a sustained background of reverberated chords and intermittent foreground of unreverberated improvisation. This should be amplified to achieve a good blend with the reverberated sound. Jonathan Harvey

Diana Salazar - Asper Strata for Bb trumpet and electronics

This work explores sound textures and ‘surfaces’ inspired by the way in which the magnification of smooth surfaces can reveal complex microtopographies. Drawing upon Tom’s adeptness for producing complex, polyphonic sounds in one breath, the work focuses on the ambiguity of this sound material. Sounds emerge from a single source (the trumpeter), but on closer listening there may be many multiple sound layers and micro textures interacting within. Through electronic processing these layers of sound fuse, split and magnify across four speakers, generating ‘planes’ of palpable texture around the audience. The commissioning of Asper Strata was made possible through the generous funding of the Hope Scott Trust. Diana Salazar

Alistair MacDonald - Scatter for tuba and electronics

Flashes of tuba are reflected in space and time. The tuba didn't have enough buttons so I added three more.

"first and foremost the most vital necessity in this life is they know how to throw a PARTY! Heh heh... Scatter!" (Frank Gallagher, Shameless)

Scatter was commissioned by James Gourlay and premiered in Glasgow, November 2007. The version for euphonium was made for Tim Cooper. Alistair MacDonald

Christopher Biggs - Decoherence

Decoherence is dedicated to Samuel Wells and was commissioned by a consortium consisting of Samuel Wells, Aaron Hodgson, Scott Thornburg, and the UMKC Trumpet Studio. The work abstractly reflects on a phenomenon in quantum physics and a possible explanation for the phenomenon. Decoherence is a phenomenon whereby particles that have probable locations always take on a specific location when observed by a human. This is represented through the presentations of hundreds of possible ways to play a single pitch on the trumpet followed by the performer's decision to play the pitch in a specific manner. Also, when the performer is making a decision about what to play, he or she becomes part of the video. One possible explanation for how probable locations collapse into a specific location is that all probable locations come to exist in their own parallel universe upon observation. As the work progresses the trumpet player has less and less freedom as the specific universe he or she inhabits is increasingly defined by past decisions. Christopher Biggs

Timothy Cooper - Breathing Space for tuba and electronics

Breathing Space is at least partially about my relationship with brass playing. I've not played for a long time but when I did I always struggled with that most natural of actions, breathing. When I tried to breath, and trying was probably half the problem, my body filled with tension. Tension that played havoc with the airflow I was trying to supply the instrument with. Playing without a good supply of air meant I was a very inconsistent player and didn't have the control over the instrument I wanted.

The breathiness in Breathing Space is much more relaxed than I ever managed to be.

If the piece is partly about me trying to find a sense of resolution in my relationship with me as a brass player it is also about the tuba player and their relationship with the sound world they inhabit. They breathe sounds out that fill the space we listen to, immersing us. Occasionally there is a throatiness or tension in the sound, perhaps I can't quite let go of that tension I felt yet. The tuba pushes against this tension finding relationships with the electroacoustic sounds. This tension heightens the feeling of resolution and calmness we feel for most of the piece.

Breathing Space is composed for, and dedicated to Danielle Price. Timothy Cooper

Karlheinz Stockhausen (1928–2007) composed 376 individually performable works. Karlheinz Stockhausen started composing in the early 1950s. Already the first compositions of “Point Music” such as *Kreuzspiel* in 1951, *SPIEL (PLAY)* for orchestra in 1952, and *Kontra-Punkte* in 1952/53, brought Stockhausen international fame. Stockhausen’s entire oeuvre can be classified as “Spiritual Music”; this becomes more and more evident not only in the compositions with spiritual texts, but also in the other works of “Overtone Music”, “Intuitive Music”, “Mantric Music”, reaching “Cosmic Music” such as *Stimmung*, *Aus Den Sieben Tagen* and *Mantra*.

In addition to numerous guest professorships in Switzerland, the United States, Finland, Holland, and Denmark, Stockhausen was appointed Professor for Composition at the Hochschule für Musik in Cologne in 1971. In 1996 he was awarded an honorary doctorate from the Freie Universität Berlin, and in 2004 received an honorary doctorate from the Queen’s University in Belfast. He is a member of 12 international Academies for the Arts and Sciences, was named Honorary Citizen of Kuerten in 1988, became Commandeur dans l’Ordre des Arts et des Lettres, received many gramophone prizes and, among other honours, the Federal Medal of Merit, 1st class, the Siemens Music Prize, the UNESCO Picasso Medal, the Order of Merit of the State of North Rhine Westfalia, many prizes from the German Music Publisher’s Society for his score publications, the Hamburg BACH Prize, the Cologne Culture Prize and, the Polar Music Prize with the laudation: “Karlheinz Stockhausen is being awarded the Polar Music Prize for 2001 for a career as a composer that has been characterized by impeccable integrity and never-ceasing creativity, and for having stood at the fore front of musical development for fifty years.”

<http://www.karlheinzstockhausen.org>

Oliver Searle acquired a music teaching degree from Aberdeen University (formerly the Northern College of Education), then taught in further education and latterly, in schools in Glasgow. Studied with John Maxwell Geddes to gain a distinction for his Masters degree in 2002, then continued studies with the completion of a PhD in composition in 2006. Recent performances include works for the Hebrides Ensemble, Paragon, Red Note, NYOS, the New Music Players, the BBCSSO and the RSNO, as well as several broadcasts. He is frequently involved in the creation of music for theatre, has written music for people with Cochlear Implants, and holds a lecturing post at the Royal Conservatoire of Scotland. Winner of the Mendelssohn Scholarship 2004 and a Silver Medal from the Worshipful Company of Musicians in 2003. He is co-director of the new-music group, SYMPOSIA, which he co-founded in 2002. Recent projects include *Technophonia*, working with Drake Music Scotland, as part of the London cultural Olympiad (and PRS New Music 20×12), which was nominated for a Royal Philharmonic Society Award and a British Composer Award. He has recently worked on a collaborative music theatre project for the Commonwealth in 2014 (*The Pokey Hat*) and is the Associate Composer with Grinagog Theatre company.

<http://www.scottishmusiccentre.com/oliver-searle/>

Jonathan Harvey was 3 May 1939 in Sutton Coldfield. He was a chorister at St. Michaels Tenbury and from there went to Repton School where he continued his musical education. At Repton he won a scholarship to St. Johns Cambridge to study music, and then subsequently moved to Glasgow with his wife Rosaleen to complete his PHD, where they lived in a caravan through the winter of 1963. Following the advice of Benjamin Britten he was tutored by Erwin Stein and then Hans Keller.

In the early eighties Jonathan started working at Ircam in Paris where he could fully explore his passion for electronic music. This fruitful relationship lasted for many years and resulted in some of his best works. By this time he had moved to Lewes in East Sussex, and held the post of Professor of Music at Sussex University. He took up Transcendental Meditation and became more and more interested in Buddhism and eastern religion. Ten years later he accepted the post of Professor of Music at Stanford University and it was here that he first imagined a composition using the bird song that he heard in the Californian hills which would later become his Bird Concerto.

After Stanford, Jonathan travelled more and more promoting his music and explaining the complex philosophies behind it, which helped to achieve the success that he enjoyed in the latter part of his life.

Jonathan was a member of Academia Europaea and held Honorary Doctorates at Southampton, Sussex, Bristol, Birmingham and Huddersfield Universities, as well as being an Honorary Fellow of St. John's College Cambridge.

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

Diana Salazar is a Scottish composer and sound artist. She studied composition at the Royal Scottish Academy of Music and Drama followed by the University of Manchester, where she was awarded a PhD in 2010. Having taught in several London Universities, she recently moved back to Glasgow to take up a post at the Royal Conservatoire of Scotland.

Diana's compositional output ranges from acousmatic work to music for instruments with live electronics, laptop improvisation and cross-disciplinary collaborations. Her works have been performed and broadcast widely, and recognised in a number of international competitions. Selected works are available on the Studio PANaroma, Discparc, SCRIME, Drift Station, Elektramusic and Abeille Musique labels.

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

Alistair MacDonald is a composer, performer and sound artist. His work draws on a wide range of influences reflecting a keen interest in improvisation, transformation of sound, and space. Many of his works are made in collaboration with other artists from a range of media, and explore a range of contexts beyond the concert hall, often using interactive technology.

Current projects include *Strange Rainbow*, a live electroacoustic improvising duo with Scottish harp player Catriona McKay and *The Last Post* with trumpet player Tom Poulson and director Susan Worsfold commissioned by the St Magnus Festival (with more performances planned for 2017 at the Edinburgh Fringe). I have also been working with Carrie Fertig, on pieces for glass percussion, electronics and live flame-working: *Le Sirenuse* (with percussionist Stu Brown and film maker Rob Page) was selected for the Royal Scottish Academy Open Exhibition 2015.

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

Christopher Biggs is a composer and multimedia artist residing in Kalamazoo, MI, where he is Assistant Professor of Music Composition and Technology at Western Michigan University. Biggs' recent projects focus on integrating live instrumental performance with interactive audiovisual media. In addition to collaborating with artists in other disciplines on projects, he treats all of his works as collaborations between himself and the initial performing artist by working with the performers during the creative process and considering their specific skills and preferences.

Biggs' music has been presented across the United States and Europe, as well as in Latin America and Asia. His music is regularly performed on conferences and festivals, including the International Computer Music Conference, SEAMUS Conference, Visiones Sonoras, Electronic Music Midwest, Electroacoustic Barn Dance, Root Signals, New York City Electroacoustic Music Festival, Toronto International Electroacoustic Music Symposium, Bowling Green New Music Festival, and Society for Composers Inc. His music is available on Ravello Records, Irritable Hedgehog, SEAMUS CD Series, PARMA Recordings, Electroacoustico Records and Thinking outLOUD Records. Biggs has written music for Ensemble Dal Niente, the Western Brass Quintet, SPLICE Ensemble, Keith Kirchoff, Pangea Piano Project, Kari Johnson, Samuel Wells, Western Michigan University Symphonic Band, and the Truman State University Wind Ensemble.

Biggs is a co-founder and the director of SPLICE Institute, which is a weeklong intensive summer program for performers and composers to experience, explore, create, discuss, and learn techniques related to music for instruments and electronics. SPLICE takes place each June in Kalamazoo, MI.

<http://www.christopherbiggsmusic.com>

MEET THE PERFORMERS

DANIELLE PRICE

1. *What do you do?*

I am a freelance musician who performs in a range of ensembles and projects including Pure Brass Quintet, Sensory Illusions, New Antonine Brass, Ntshuks Bonga's Ubuntu Series and tuba-euphonium duo Dopey Monkey. Most recently, Dopey Monkey were invited artists at the International Tuba Euphonium Conference in Iowa and I performed with the Red Hot Rhythm Makers at Edinburgh Jazz and Blues Festival

2. *What excites you in music?*

I love the variety of my work - performing in a diverse range of musical settings and meeting new people who are passionate about what they do. I also really enjoy collaborative projects. It's exciting to connect with other musicians, composers and artists, to share ideas, learn from each other and watch concepts developing into performances.

3. *What's Next?*

As well as "The Night With" I am performing a run of shows in the Fringe with The Red Hot Rhythm Makers and The Copper Cats. In October, I will be going to Cologne to participate in the Chilly Gonzales "Gonzervatory" which I am very excited about!

4. *From Tom: You always seem to be so open to all music styles, is that something you've always felt or something you've worked on?*

It's something I've always felt, I suppose. I would say it comes from wanting to explore the different capabilities of the tuba as much as possible and being influenced by other musicians who work with different styles of music.

5. *From Tim: This is the first time you've worked with electronics in this way. What have you found out about the way you've approached this music that you didn't know before? And have you found anything particularly exciting?*

It's been interesting finding different ways of responding to the electronic part; I used to think of its role as being reactionary to the tuba part, whereas now I see it much more as a conversation.

TOM POULSON

1. *What do you do?*

I am a musician that works mainly in chamber music. I am a member of the Stockholm Chamber Brass, WorldBrass and Kammarensembeln ensembles and am the Co-Principal Trumpet with the Västerås Sinfonietta in Sweden. My work is mainly in Scotland, Sweden and Germany and so I am travelling a lot which means I have the pleasure of always getting to meet new people and learn from their ideas.

2. *What excites you in music?*

Commitment. In my opinion the thing that connects good music, whatever it's style, is that it is fully committed to what it wants to say and doesn't apologise for it

3. *What's Next?*

Next up I shall be flying straight to Stockholm (literally leaving for the airport after our final concert on the 16th) to be a brass tutor at the Aurora Music Festival for the next two weeks, working with students from around the world. After that Västerås Sinfonietta open our 19/20 Season with Beethoven's 4th Symphony.

4. *From Danielle: As well as your orchestral and chamber music work, you specialise in the performance of contemporary music. What is it that first interested you in performing this genre?*

I guess I just took it one piece at a time. Before coming to music college pieces from the 1960's were extremely modern to me, but as I learnt one piece of new music I then looked for another and it sort of snowballed from there. One thing that really helped was working on pieces with their composers, this would really bring a piece to life for me.

5. *From Tim: You've worked with lots of ensembles in Europe. What have you found to be the biggest difference in approach between British ensembles and European ones? Are there any big advantages from the way the European groups work? (Yup, I really can't ask just one question)*

Hmm from my experience I wouldn't say there were any major differences between the approach of British and European groups as such, more just the differences between each group irrelevant of the country. The one thing I would say though is that in general European groups are able to dedicate more time to the rehearsal of big projects as their funding seems much more supportive. The extra time this funding allows means it is generally easier to go really into detail when developing a piece!

TIMOTHY COOPER

1. *What do you do?*

I'm a composer and performer of electroacoustic music. I lecture in Music Technology at the Royal Conservatoire of Scotland. I also teach composition at Edinburgh College.

2. *What excites you in music?*

I'm excited by interdisciplinary work. I find that I learn much more about my practice through working with other artists than I do simply composing music.

3. *What's Next?*

I've recently been working with some fantastic new colleagues Lucia Cappelaro (baroque cello), Alex McCartney (theorbo), Rory McCleery (counter tenor) and László Rózsa (recorder) on a new commission from The Night With... for early music performers and electronics. We're performing together in December as Ensemble 1604 and I need to finish off that piece. It has been so exciting to work on this project and it is fantastic that a new group has grown out of the commission. My piece '...shadows that in darkness dwell...' is based on material by English Renaissance composer John Dowland whose music I really love. It is so expressive and I've tried to capture that and really exaggerate that expressivity in my piece.

4. *From Tom: You always seem to be so open to all music styles, is that something you've always felt or something you've worked on?*

It is probably a bit of a cop out to say every piece is different. If I'm working on a purely electroacoustic piece the process begins with the decision to record a certain sound or set of sounds. I'll take that into the studio and start to listen and edit it discovering things about it that excite me. I tend not to have pre-compositional ideas, which is sometimes a problem. I don't like to make firm decisions until I'm sure they are good decisions. But I also need to try them out before I decide if they work, or not... That can be a bit of a vicious cycle!

5. *From Tom: You've now written works for both of us, what was the main difference between writing for Trumpet and for Tuba?*

I think the differences are as much to do with where I am as a composer and to do with my approach to instrumental writing. When I composed for Tom I was more of an instrumental composer and had quite set ideas about what kind of piece could be successful. I'm much more open now to thinking about different kinds of relationships between instruments and electronics.

<http://timothy-cooper.co.uk/>



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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