



THE  
NIGHT  
WITH...

# EMMA LLOYD



**SUMMERHALL**  
1, SUMMERHALL, EDINBURGH, **EH9 1PL**

**8:00PM 4<sup>TH</sup> APR**



**DRYGATE BREWING CO.**  
85 DRYGATE, GLASGOW, **G4 0UT**

**8:00PM 5<sup>TH</sup> APR**



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

**8:00PM 8<sup>TH</sup> APR**



**THE BLACK BOX**  
18-22 HILL STREET, BELFAST, **BT1 2LA**

**8:00PM 10<sup>TH</sup> APR**

## THE NIGHT WITH... EMMA LLOYD

Jonathan Nangle - where distant city lights flicker on half-frozen ponds

Rylan Gleave – Swainsong (w.p.) ~

Darlene Zarabozo - Are you there (w.p.) ~

\*interval\*

Emma Lloyd - caprices esquisses (w.p.)

Émilie Girard-Charest - Mue (w.p.)\*

\*interval\*

Egidija Medeksaitė - Mishra Pilu (w.p.)\*

Molly Joyce - Shapeshifter

~ winner of the 2020 call for scores

\*commissioned by The Night With...

*where distant city lights flicker on half-frozen ponds* — Jonathan Nangle

I'm drawn to the analogy of a scene that ripples and distorts, something familiar transformed through glacial shifts and prismatic effects. With this in mind the piece loosely explores the material through a sort of theme and variation, shifting colours on a surface.

The title of the piece is taken from an article by the art critic Jonathan Jones and describes a series of abstract paintings by the German artist Gerhard Richter entitled "Cage (I-6)". These paintings are Richter's homage to the American composer John Cage

[www.jonathannangle.com](http://www.jonathannangle.com)

*Swainsong* — Rylan Gleave (*w.p.*)

"This story is not all mine, nor told by me alone." — Ursula Le Guin, *The Left Hand of Darkness*

swainsong is more a trio than a duet, with two keyboards played  
220 miles apart

/ eventually transmuting into a tape part

the violinist is a latecomer to this world, and journeys with the unusual new-found friends

/ through thicket, sand, rubble

/ through long warm nights

[www.rylangleave.com](http://www.rylangleave.com)

***Are you there*** – Darlene Žarabozo (w.p.)

This piece is meant to challenge whether or not You are present.

It requires You to be able to listen and to hear Your sound before You arrive at the note; to use Your imagination; and to trust Your instincts.

You must force yourself to think beyond the stage and to question the limits of not only the violin, but Your own as well.

What feels right?

[www.darlenezarabozo.com](http://www.darlenezarabozo.com)

***caprices esquisses*** – Emma Lloyd (w.p.)

for mum and dad

There are four artefacts, three chorales and three murmurs in no specified order. Mostly written in time of reflection, these pieces are an exploration of the violin and my relationship with it. They are a challenge to myself, and a celebration of the versatility of the instrument.

Some of these sounds lie on the limit of tone production of the instrument. For me, subharmonics, bow harmonics, wolf tones and other ‘undesirable phenomena’ are all part of the rich timbral world of this instrument and these pieces embrace these sounds.

They may work or not. Don’t be afraid; this isn’t a test; it is an exploration.

<https://emmajanelloyd.com/>

## ***Mue - Émilie Girard-Charest (w.p.)***

In French, the word « mue » has several meanings. It can refer to the change of register of the voice of a teenager, but it can also be the moment when a snake loses its skin in order to grow a new one. Over all, it always refers to a transformation process, with all the instabilities and fragilities that it implies.

In Mue, I have been specifically interested in those asperities and in the delicate interstices that open when evolving in new territories. The work is a path exploring the liminal spaces of the instrument with the use of extreme registers and complex timbres. Working with such material implies a high level of risk and strong adaptive skills. Even though the score is fully written, what makes the piece is what really happens in the moment of the performance, what emerges and how it is welcomed. The purpose of the piece is to embrace instability.

[www.emiliegirardcharest.com](http://www.emiliegirardcharest.com)

## ***Mishra Pilu - Egidija Medeksaitė (w.p.)***

Pilu is Indian evergreen raga, which uses all the chromatic notes, which all the notes have visitation rights. Pilu raga is performed late afternoon before sunset.

Mishra is a word from Sanskrit that means mixed, which allows tremendous scope for the artist to bring in melodic lines from other ragas. Mishra Pilu raga is full of devotion and piety by expressing the mesmerizing mix of emotions, which are an eternal source for human emotions: joy and sadness, longing, tenderness.

My intention was to create slow motion changes, which on the one hand are based on very strict patterns, and on the other hand – can hardly be noticeable.

## *Shapeshifter - Molly Joyce*

Written in the winter of 2015 in The Hague, Netherlands, *Shapeshifter* is motivated by the concept of control and losing it. Composed for the duo of violinist Monica Germino and sound engineer Frank van der Weij, I was very intrigued that typically Frank is not seen visually, and therefore wanted to play with the idea of him controlling Monica's sound and gradually letting go of that control. In addition, I wanted Monica to in her own way lose control of her playing and gradually "shapeshift" to a new and divergent sound.

*Shapeshifter* is also dedicated to the duo of Monica Germino and Frank van der Weij, who premiered it in April 2015 at Korzo Theater in The Hague, Netherlands. I have always admired them both from afar, and to write and work with them is truly a dream come true.

[www.mollyjoyce.com](http://www.mollyjoyce.com)

**Emma Lloyd** is an international performer, improviser, composer, and artist. She performs as a soloist and in small ensembles, working often with live electronics, and collaborating regularly with composers. In addition to the modern set-up, she plays a baroque violin and performs both baroque and contemporary music written specifically for this instrument.

As an improviser, Emma's performance tends to be quiet and intimate in nature, exploring the innate timbral qualities of the violin, and discovering some of the often hidden sounds that can be found with her unique combination of technique and tools.

[www.emmajanelloyd.com/](http://www.emmajanelloyd.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... 2022 SEASON

IS TAKING PLACE BETWEEN FEBRUARY AND MAY 2022  
IN GLASGOW, EDINBURGH, ABERDEEN AND BELFAST.  
FULL INFO ON [WWW.THENIGHTWITH.COM](http://WWW.THENIGHTWITH.COM)

## NEXT SET OF CONCERTS WILL BE THE NIGHT WITH...

JUICE VOCAL ENSEMBLE FEATURING THE PREMIÈRE OF MATTHEW WHITESIDE'S AND THIS TOO SHALL PASS ALONG WITH A NEW WORK BY ROYAL CONSERVATOIRE OF SCOTLAND STUDENT AMY STEWART AND MUSIC BY OLIVIA LOUVEL, GAZELLE TWIN AND NWANDO EBIZIE.



[WWW.THENIGHTWITH.COM](http://WWW.THENIGHTWITH.COM)



THE HUGH FRASER  
FOUNDATION

THE  
WILLIAM SYSON  
FOUNDATION

NIMAR CHARITABLE  
TRUST



THE NIGHT WITH... IS A SCIO REGISTERED WITH OSCR (NO. SC048739)