



THE
NIGHT
WITH...

RED NOTE ENSEMBLE



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

8:00PM 23TH MAR



STEREO
22 RENFIELD LN, GLASGOW, **G2 5AR**

8:00PM 24TH MAR



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

8:00PM 25TH MAR



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

8:00PM 27TH MAR

THE NIGHT WITH... RED NOTE ENSEMBLE

Witold Lutosławski: String Quartet

* interval *

Caroline Shaw: Valencia

Rufus Isabel Elliot: The way we cupped our hands
and how the water ran through our fingers and down to the sea (w.p.) ^

* interval *

George Crumb: Black Angels

^ co-commissioned by The Night With... and Red Note Ensemble

String Quartet

Witold Lutosławski

My String Quartet lasts approximately twenty-four minutes, and contains two parts: introduction and main movement. The introduction opens with a recitative by the first violin followed by several separate episodes – as if framed – by groups of octaves (C – C). A short allusion to the opening recitative (this time in the cello) ends the movement in a kind of suspense. The main movement starts with a ‘furoso’; its violent character dominates for quite a while culminating finally in a ‘crisis’ played in the highest registers of all four instruments. A kind of chorale in ‘pianissimo’ follows, then a longer section marked ‘funebre’. The final episodes of the work constitute a commentary, as it were on what went on before.

In this Quartet I have sought to develop and enlarge the technique employed in the two preceding works, *Jeux Venitiens* and *Trois Poèmes d’Henri Michaux* the technique of what I call controlled aleatorism. It employs the element of chance for the purpose of rhythmic and expressive enrichment of the music without limiting in the least the full ability of the composer to determine the definitive form of the work. (Lutosławski)

Valencia

Caroline Shaw - www.carolineshaw.com

There is something exquisite about the construction of an ordinary orange. (Grocery stores around the country often offer the common “Valencia” as the standard option.) Hundreds of brilliantly colored, impossibly delicate vesicles of juice, ready to explode. It is a thing of nature so simple, yet so complex and extraordinary. In 2012, I performed at the MoMA with the musician and performance artist, Glasser— a song which she described as being about the simple beauty of fruit. Later that summer I wrote *Valencia*, for a concert I was playing with some good friends in Manchester-by-the-Sea, Massachusetts.

I decided to channel Glasser's brave and intuitive approach to melody and texture, such that Valencia became an untethered embrace of the architecture of the common Valencia orange, through billowing harmonics and somewhat viscous chords and melodies. It is also a kind of celebration of awareness of the natural, unadorned food that is still available to us. (Shaw)

The way we cupped our hands and how the water ran through our fingers and down to the sea (w.p.)

Rufus Isabel Elliot - www.ambf.co.uk

Co-commissioned by The Night With... and Red Note Ensemble

“Hills cupped their hands
And the rain shone over knuckles of rock and dropped to
The sources.”

—George MacKay Brown

Black Angels (Images I)
Thirteen images from the dark land

George Crumb

Things were turned upside down. There were terrifying things in the air ... they found their way into Black Angels. - George Crumb, 1990

Black Angels is probably the only quartet to have been inspired by the Vietnam War. The work draws from an arsenal of sounds including shouting, chanting, whistling, whispering, gongs, maracas, and crystal glasses. The score bears two inscriptions: *in tempore belli* (in time of war) and “Finished on Friday the Thirteenth, March, 1970”.

Black Angels was conceived as a kind of parable on our troubled contemporary world. The numerous quasi-programmatic allusions in the work are therefore symbolic, although the essential polarity -- God versus Devil -- implies more than a purely metaphysical reality. The image of the "black angel" was a conventional device used by early painters to symbolize the fallen angel.

The underlying structure of Black Angels is a huge arch-like design which is suspended from the three "Threnody" pieces. The work portrays a voyage of the soul. The three stages of this voyage are Departure (fall from grace), Absence (spiritual annihilation) and Return (redemption).

The amplification of the stringed instruments in Black Angels is intended to produce a highly surrealistic effect. This surrealism is heightened by the use of certain unusual string effects, e.g., pedal tones (the intensely obscene sounds of the Devil-Music); bowing on the "wrong" side of the strings (to produce the viol-consort effect); trilling on the strings with thimble-capped fingers. The performers also play maracas, tam-tams and water-tuned crystal goblets, the latter played with the bow for the "glass-harmonica" effect in God-Music.

Red Note Ensemble

Since its formation Red Note Ensemble has taken up a leadership position as Scotland's contemporary music ensemble, performing and developing an extensive, highly-varied and critically-acclaimed programme of new music to the highest standards, and taking new music out to audiences across Scotland and internationally.

Red Note performs the established classics of contemporary music, commissions new music, develops the work of new and emerging composers and performers from Scotland and around the world, and finds new spaces and new ways of performing contemporary music to attract new audiences.

Within Scotland the ensemble has performed from the Outer Hebrides to the Borders in concert halls, bothies, pubs, clubs and aircraft hangars, amongst other unusual settings. Outwith the UK it has a growing international reputation, performing to great acclaim at festivals in France, Germany, Belgium, Holland and Australia in recent years. The ensemble also undertakes an extensive programme of Access, Engagement and Participation (AEP) work, focusing particularly upon working with younger and older people, people with multiple disabilities, people living in areas of multiple deprivation, and also working to address inequalities of access and representation due to race/ethnicity and gender imbalances. We also undertake an extensive performer and composer development programme within schools, universities and conservatoires nationally and internationally.

www.rednoteensemble.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.
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