



THE  
NIGHT  
WITH...

# THE ROBINSON PANORAMIC QUARTET



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

**8:00PM 9<sup>TH</sup> OCT**



**FLYING DUCK**  
142 RENFIELD ST, GLASGOW, **G2 3AU**

**8:00PM 19<sup>TH</sup> OCT**



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

**8:00PM 20<sup>TH</sup> OCT**

**THE NIGHT WITH... THE ROBINSON PANORAMIC QUARTET**

**David Knotts** Night Song and Garden Quadrille  
**Sebastian Adams** Work for Quartet

\*interval\*

**Jenn Kirby** Now  
**Raymond Dean** Quadripartita

\*interval\*

**Matthew Whiteside** Quartet for Violin, Viola, Cello and Double Bass  
**David Fennessy** Slate (2022) W.P. commissioned by The Night With...

## David Knotts *Night Song and Garden Quadrille*

**Night Song and Garden Quadrille** was commissioned by Daniel Kleinman to celebrate his wife's birthday.

I wanted to write a piece which focussed on Judy's love of gardening. Gardens are not only places for quiet contemplation and reflection but also places for dancing and celebration. Both of these qualities are reflected in the music.

The quiet sections which begin and end the piece were inspired by a poem by Giovanni Pascoli,

*Il gelsomino notturno describing the scent of the night-flowering jasmine.*

*And the flowers of night open, in the hour that I think of those dear to me. The twilight butterflies have appeared among the viburnums.*

*For a while now the cries have ceased: only over there a house whispers. Nests sleep under wings, like eyes under eyelids.*

*The scent of red strawberries is breathed up from open chalices. A light shines there in a room. Grass springs above ditches.*

*A late bee murmurs finding the cells already taken. The hen goes through the blue barnyard followed by her chirping of stars.*

*All through the night a scent rises that passes with the wind. The light passes up the stairs: shines out from the first floor: is extinguished.....*

*It is dawn: the petals close, slightly crumpled; their nests in the soft and secret urn some new happiness, I cannot say what.*

This music frames a central Quadrille. I was intrigued by the eighteenth century square dance and the way it was divided into different sections, each with a bucolic title: L'été (summer) La Poule (the hen) and La Pastourelle (the shepherd girl) I was also amused by a section called Le Pantalon (the pair of trousers) Although I found lots of information about this particular dance, the music for a Quadrille proved to be more tricky to come by – so I've imagined a party with people dancing in the garden.

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

## Sebastian Adams *Work for Quartet (2012)*

*Work for Quartet* was written in Vienna during a suprt of nocturnalism, at a point where I was writing like a nihilist.

<https://www.sebastianadams.net>

**Jenn Kirby** *Now* (2013)

Now is comprised of moments of continual present.

Jenn Kirby is a Dublin based composer. Her interests are in acoustic and electroacoustic contemporary music with particular focus on humour, theatricality and gesture. She received a BSc in Software Development from Limerick Institute of Technology before gaining an MSc in Music Technology from the University of Limerick. She is currently pursuing a PhD in composition and lecturing part-time in Trinity College Dublin. Jenn is co-director of the Dublin Laptop Orchestra and a member of the Association of Irish Composers, the Irish Composers Collective and the Irish Sound, Science and Technology Association.

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

**Raymond Dean** *Quadripartita* (2014)

Composed in Dublin and at the Tyrone Guthrie Centre, Annaghmakerrig, between March and July 2014, *Quadripartita* was commissioned by Malachy Robinson with funds from The Arts Council/An Chomhairle Ealaíon. The gulf between the depths of the double-bass and the heights of the violin, and the dialectic between the individualisation of the 4 instruments and their aspiration to homogeneity provided the main challenges in writing for this combination. The work is partly based on a chorale that only reveals itself towards the end, and partly on a more melodic element that is unrelated to it. These materials engage in a play of attraction and repulsion that remains unresolved. *Quadripartita* is dedicated to Malachy Robinson and the Panoramic Quartet.

When I started work, I was reading the strange little book *Eternity Through the Stars* (1872), an “astronomical hypothesis” written by the socialist revolutionary Auguste Blanqui during his imprisonment in the Fort du Taureau, a castle on a rock in the bay of Morlaix, Brittany. It propounds an imagery of infinite repetitions in space and time far more hellish than Nietzsche’s “eternal recurrence”. Freed 7 years later, old and ill, he immediately returned to the work of agitation in defiance of his own fatalistic vision.

The opening of the work, exploiting the gulf between the depths of the double-bass and the heights of the violin, evokes Blanqui imprisoned on his rock and contemplating the stars. Beyond this there is no explicit programme, although I feel that Blanqui's ghost somehow hovered over the piece.

<https://www.cmc.ie/composers/raymond-deane>

**Matthew Whiteside** *Quartet for Violin, Viola, Cello and Double Bass (2013)*

Written for the Robinson Panoramic Quartet and premiered as part of the Irish Composers Collective concerts in 2023.

[www.matthewwhiteside.co.uk](http://www.matthewwhiteside.co.uk)

**David Fennessy** *Slate (2022)* W.P. commissioned by *The Night With...*

I've noticed that there is a lot of singing in my pieces recently. The instrumental pieces, I mean. I'm not sure why that is exactly but I know it has something to do with the individual personality of the player onstage expressed through a means other than the highly skilled and honed medium of their instrument. There always seems to be an emotional crux in the music - an ecstatic high where the voice kind of bursts out or an introspective hush where it is all that remains.

The composition of SLATE itself began with singing. I dictated the opening - optimistic, brash, energetic - into a voice memo on my phone while out walking one evening a couple of years ago, before, well, you know. When I finally came back to it this summer, a lot had changed. The piece winds up somewhere very different, although in a way, it's the same music.

SLATE is in 5 sections, three 'chorales' interleaved with two transcriptions, The Dark Eyed Sailor as sung by Norman Norquay (Flotta, Orkney) during a recollection of an encounter with a mermaid and An Ribhinn Alainn, from the 'slate' Isle of Seil.

<https://www.universaledition.com/david-fennessy-4082>

**The Robinson Panoramic Quartet** *Anita Vedres violin, Robin Panter viola, Kate Ellis cello, and Malachy Robinson bass*

This grouping is definitely not just like a standard quartet with a few extra low notes: the shift in roles for viola and cello changes everything, and the double-bass adds a wealth of potential textures and timbres. Having four distinct voices rather than two identical ones at the top invites the composer to explore four identities and also facilitates greater overall equality because no instrument has timbral dominance. The range of the violin extends far beyond the upper limit of the human voice and the extension to the lower range afforded by the double bass seems an entirely logical balance.

This pioneering group explores the possibilities of an alternative to the conventional string quartet in which both tonal palette and range are extended. Composers have reacted very enthusiastically and we have already built a significant repertoire for Panoramic String Quartet. Audiences have been delighted by this revelation in string chamber music, and excited by the dynamic and rapport of the ensemble.

RPQ were ensemble-in-residence for Kaleidoscope Night 2014, resident tutors for Music Generation Carlow's Outstanding Young Musician programme 2014-15 and resident ensemble for the Irish Composition Summer School 2016.

The RPQ in association with Kaleidoscope Night received Arts Council funding to commission a significant new work from Raymond Deane, *Quadripartita*, which was delivered at Kaleidoscope on the 3rd December 2014. This was the final of four premieres commissioned by us and performed during our 2014 residency.

<https://malachyrobinson.com/robinson-panoramic-quartet/>

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

THIS IS THE LAST OF OUR 2022 SEASON BUT WE HAVE GRAND PLANS FOR 2023 AND ALSO HAVE A FEW CDS IN THE MAKING. SO SIGN UP TO OUR MAILING LIST TO GET UPDATES ABOUT THAT AND OUR UPCOMING CD RELEASES.



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



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