



THENIGHTWITH.COM

# IPSA COLLECTIVE

PROGRAMME



**2**<sup>ND</sup> SEP **8**<sup>PM</sup><sub>:00</sub>

WELLS AT GLASGOW UNI



32 UNIVERSITY AVE,  
GLASGOW, G12 8LX

**4**<sup>TH</sup> SEP **6**<sup>PM</sup><sub>:30</sub>

THE ANATOMY ROOMS



MARISCHAL COLLEGE, SHOE LN,  
ABERDEEN, AB10 1AP

**5**<sup>TH</sup> SEP **8**<sup>PM</sup><sub>:00</sub>

THE FRUITMARKET



45 MARKET ST,  
EDINBURGH, EH1 1DF

David Lang - Anvil Chorus  
Stuart MacRae - incarnadine  
Rebecca Saunders - O Yes & I

- *break* -

Kassia Bailey - Lullaby for little me  
Sofia Gubaidulina - Little Tit from Musical Toys  
Kaija Saariaho - Laconisme de l'aile  
Georges Aperghis - 14 Recitations (selections)

- *break* -

Katsutoshi Nagasawa - Sattoh  
Ollie Hawker - The Wasp and the Gibbet  
Aidan Lochrin - Germinal

## **Anvil Chorus**

David Lang

When percussionist Steve Schick asked me to write him a solo piece I wanted to do something that showed percussion's connection to real life activities. I didn't want to work with the pretty instruments, like vibraphone or chimes, that were invented so that percussionists could play politely with other musicians. I wanted to write a piece that reminded the listener of the glorious history of percussion — that since the beginning of time people have always banged on things as a result of their professions.

Then I remembered that I had once read a book on the history of blacksmithing, and I had become particularly interested in how medieval blacksmiths used song to help them in their work. Although small jobs could be accomplished by individual smiths, larger jobs created an interesting problem — how could several smiths hammer on a single piece of metal without getting in each other's way? Smiths solved this problem by singing songs together which would control the beat patterns of the hammers. There was a different song for each number of participating blacksmiths — obviously, a song that allowed for three hammer strokes would be confusing and even dangerous if used to coordinate four smiths.

My solo percussion piece the anvil chorus also uses a "melody" to control various beat patterns. The "melody" is played on resonant junk metals of the percussionist's choosing, and, by adding certain rules, it triggers an odd accompaniment of non-resonant junk metals, played both by hand and by foot.

## **incarnadine**

Stuart MacRae

incarnadine was written, in the first instance, as a kind of study for the first murder scene in a (still to be written) opera based on Shakespeare's Macbeth. All is still and quiet, in the dead of night, when Macbeth murders King Duncan; and despite the horrifying drama of the moment, I wanted to capture a sense of dread stillness with multiple processed flute sounds.

I recorded it myself, transposing and adding layers to a slow-moving soundtrack that may one day be part of the backdrop for hushed but frantic voices. When Ewan Robertson heard the recorded piece, he asked me to make a live performance version, and after some experimentation we decided to transpose most of the lead part down for bass flute. The title comes from Macbeth's speech after the murder: "Will all great Neptune's ocean wash this blood clean from my hand? No, this my hand will rather the multitudinous seas incarnadine, making the green one red."

## **O Yes & I**

Rebecca Saunders

M4 - O Yes & I is module 4 of 28 modules which make up Yes (2017), a 82-minute large scale spatialised performance work, which explores parts of Molly Bloom's monologue, the final chapter of James Joyce's Ulysses. This new version is expanded and completely re-worked. O Yes & I was written for Juliet Fraser and Helen Bledsoe for the Louth Contemporary Music Festival The Book of Hours.

With my grateful thanks to the sopranos Juliet Fraser, Donatienne Michel-Dansac and Sarah Sun, and the flautists, Helen Bledsoe, Eva Furrer and Bettina Junge.

RS

## **Lullaby for little me**

Kassia Bailey

I've been focusing a lot in therapy on the idea of a little me, my child within, the creative, impulsive, mess of a girl that still rules much of my psyche. I've had a lot of breakups this year, and I am constantly being mean to little me in relation to them, for falling in love too fast

and too fully. Writing this little piece is part of a greater effort to give this imaginative, caring and beautiful aspect of myself some comfort and to start to treat it better. Musically, the piece continues my goal of stripping my work down to its basics and centres on simple, delicate and pretty works. Inspired by music boxes and lullabies sung by ex-partners, it focuses on the sound I long for, fragile and beautiful.

## **Little Tit from Musical Toys**

Sofia Gubaidulina

Musical Toys is a set of 14 short pieces by the Sofia Gubaidulina, which she herself described as ‘pictorial miniatures’ that she would have liked to play as a child. Though this set is subtitled ‘A Collection of Piano Pieces for Children’, its complex musical language and the unconventional technique required deem it more suitable for advanced students. Each of the short works are given distinctive titles which truly unlock the imagery of Gubaidulina’s music. ‘The Little Tit’ is the 7th miniature of the collection which paints a wonderfully realistic picture of a tit singing and fluttering around trees with its flickering melodies.

## **Laconisme de l’aile**

Kaija Saariaho

“Flute has always been to me an important instrument. Laconisme de l’aile, my second piece for a solo flute was started in Freiburg and finished in Paris in 1982.

As starting points I had ideas about blending the rhythms of speech and timbres of breathing into more traditional flute expression.

The text fragments are borrowed from Saint-John Perse’s Oiseaux(Birds).

I had in my mind, despite of bird song, above all the different ways birds fly, winning the gravity, crossing the sky. The solo flute draws these lines into acoustic space.”

## **14 Recitations**

Georges Aperghis

Georges Aperghis’ 14 Récitations (1977-78) is a concert-length avant-garde song cycle for unaccompanied female voice. Abandoning traditional use of text, the 14 Récitations set phonemes and vocal sounds with atonality, extended vocal techniques, puzzles, and repetitions. Throughout the opus, the listener witnesses a woman attempting in many ways to speak, but not being understood, and thus trapped in her trauma. “We see and hear a singer realizing a musical score, but at the same time we witness somebody who can’t speak properly...” Aperghis writes. “That is the human dimension of this work. We see people in their daily life struggle, people who are not

very healthy, people with trouble expressing themselves - elusive mental portraits en miniature.”

## **Katsutoshi Nagasawa**

Sattoh

Sattoh is an extremely intense musical depiction of actual Kabuki theatre music, which is a traditional style that has been played in Japan for generations. Nagasawa's intention was to score the music to enable Western players to perform it. Nagasawa went so far as to allow instrument substitution if traditional Japanese instruments were not available. Example, odaiko can be replaced by a floor tom-tom. Shime-daiko can be replaced by bongos. Binzazara can be replaced by strung slats of wood. A darabuka (a large piece of bamboo) can be replaced with a large wood block. A moksha can be replaced with a piccolo wood block, etc. The percussion part is able to be condensed for one player playing both parts as much as possible. Choosing to play the most interesting part of the two, in keeping with the intensity of the music.

## **The Wasp and the Gibbet**

Ollie Hawker

I spent a good part of my youth in England, in a town called Newbury. There's some really nice countryside around there, and one of the walks I'd regularly go on with my family was up to a spot called Combe Gibbet, named after a big gibbet erected on top of a neolithic long barrow at the top of the hill. The original gibbet was put up in 1676, and has been replaced by six different replicas since then. It's one of those things that seemed normal at the time, but last year I thought about it for the first time in a while and realised it's actually quite a weird childhood memory, regularly walking up a hill to reach an imposing, 25 foot tall double gibbet. I started researching the history of the gibbet and discovered it was erected to display the bodies of George Bromham and Dorothy Newman, two lovers who murdered George's wife Martha so that they could be together. George committed the act in a particularly novel way: he took his wife to see a wasp nest, then held her in amongst the angry insects until they had stung her to death. Except also that's actually probably not what happened, and it could be that they were hanged for drowning Dorothy's children in a nearby pond?

So then why make up such a clearly false wasp- murder story? Why, for the applause, of course!

It's a compelling story that stuck in my head, so I follow in the great tradition of storytellers before me and tell it to you now through the lens of my own emotional and artistic sensibilities, chasing the high of having told a good story. And so, as an appendix, we wrap up proceedings with a brief examination of storytelling as understood through the dietary habits of wasps.

## **Germinal after the last word of Angiolillo**

Aidan Lochrin

Words by Voltairine de Cleyre (1866-1912)

Germinal

(The last word of Angiolillo)

Germinal! The Field of Mars is plowing,  
And hard the steel that cuts, and hot the breath  
Of the great Oxen, straining flanks and bowing  
Beneath his goad, who guides the share of Death.

Germinal! – The Dragon's teeth are sowing,  
And stern and white the sower flings the seed  
He shall not gather, though full swift the growing;  
Straight down Death's furrow treads, and does not heed.

Germinal! - The Helmet Heads are springing  
Far up the Field of Mars in gleaming files;  
With wild war notes the bursting earth is ringing.  
Within his grave the sower sleeps, and smiles.

## **IPSA Collective**

is a new Scotland-based music ensemble composed of soprano Stephanie Lamprea, violinist Feargus Heatherington, flautist Richard Craig, percussionist Darren Gallacher, and dance & multidisciplinary artist Anne Kjær. They are committed to programming and commissioning experimental new chamber works that incorporate interdisciplinary elements. Ipsa Collective performs works of mixed instrumentation including duos, trios, quartets, and quintets. The group formed through their 2023 performance of Kate Soper's *Ipsa Dixit* in Glasgow, which they reprised in 2024 for Sound Scotland's soundfestival. They have also curated duo and trio performances of various players in the group, having performed in Glasgow, Edinburgh, Aberdeen, and the Republic of Ireland.

**The Night With Composer Development Scheme and Concert Tour** features a soprano-flute-percussion trio from the Ipsa Collective comprised of Stephanie Lamprea, Richard Craig, and Darren Gallacher.



**COMING UP AT THE  
NIGHT WITH...**

A close-up portrait of Emma Jane Lloyd, a woman with short, wavy blonde hair, wearing a dark jacket and a patterned scarf. She is looking slightly to the side with a gentle smile.

## **EMMA JANE LLOYD**

MUE ALBUM LUNCH TOUR

**18TH SEPTEMBER**

GLASGOW CATHEDRAL,  
ART FESTIVAL

**24TH SEPTEMBER**

ST GILES,  
EDINBURGH

**24TH SEPTEMBER**

ACCIDENTAL THEATRE,  
BELFAST

**1ST OCTOBER**

KALEIDOSCOPE NIGHT,  
DUBLIN



## **STOCKHOLM CHAMBER BRASS**

**6TH OCTOBER**

GLASGOW UNIVERSITY UNION  
GLASGOW

**7TH OCTOBER**

THE ANATOMY ROOMS  
ABERDEEN

**8TH OCTOBER**

FRUITMARKET  
EDINBURGH



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