



THE
NIGHT
WITH...

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STOCKHOLM CHAMBER BRASS

PROGRAMME



6TH OCT **8**^{PM}_{:00}

WELLS AT GLASGOW UNION



32 UNIVERSITY AVE,
GLASGOW, **G12 8LX**

7TH OCT **6**^{PM}_{:00}

THE ANATOMY ROOMS



MARISCHAL COLLEGE, SHOE LN,
ABERDEEN, **AB10 1AP**

8TH OCT **8**^{PM}_{:00}

THE FRUITMARKET



45 MARKET ST,
EDINBURGH, **EH1 1DF**

Karin Rehnquist (b1957) - Valv
Eino Tamberg (1930-2010) - Music for Five

- *Interval* -

Ivo Nilsson (b1966) - Selection from Pneumatic
Matthew Whiteside (b1988) - Air Around A Still Axis

- *Interval* -

Jenny Hettne (b1977) - Mycorrhizal Network
Piers Hellawell (b1956) - Sound Carvings from the Bell Foundry

Valv

Karin Rehnquist

Karin Rehnqvist often finds her inspiration from folklore and the voice, her work often uses techniques such as yoking and herding calls, known as kulning. In her contemporary compositional style you can hear both the simple and fragile as well as the powerful and raw. The piece Valv has been inspired by nobel prize winner Tomas Tranströmer's poem Romanesque Arches, where the poet says "Inside you, one vault after another opens endlessly". The piece is based on an old Swedish folklore choral where the slow melody weaves through every instrument.

Around this theme, different motifs are woven in. The lyrical part is interrupted by a short plaintive motif, lamentabile, that brings the instruments together.

Music for Five

Eino Tamberg

Eino Tamberg's Music for Five was commissioned by Stockholm Chamber Brass and was composed in 1992. Music for Five is marked *irrequito e dolce* and this is highly apposite, as the music swings between a restless and a soft/sweet/calm mood – sometimes displaying several moods at the same time on different instruments – until the restlessness has finally been absorbed. The fact that the title does not in itself specify brass instruments is interesting in that Tamberg combines all sorts of intrinsically brassy sounds, making full use of the extremities of the instruments' compass, with writing that calls for almost woodwind sonorities with the instruments playing very softly but with great focus. Though not ostensibly a narrative piece, Music for Five is full of 'visual' imagery.

Pneumatic (2023)

Ivo Nilsson

Pneuma (πνεῦμα) is an ancient Greek word for "breath". In Stoic philosophy, it is the concept of the "breath of life," a mixture of the elements air (in motion) and fire (as warmth). For the Stoics, pneuma is the active, generative principle that organizes both the individual and the cosmos.

Air Around A Still Axis (2025) (w.p.)

Matthew Whiteside

A lot of my work is about stillness that changes slowly through timbral effects. *Air Around a Still Axis* brings that into brass quintet: the material moves from long, sustained sounds to very short, staccato ones, while the underlying exploration stays fixed. Melodic lines are shadowed and repeated from different angles.

Mycorrhizal network (2024)

Jenny Hettne

Mycorrhiza means fungal root, from the Greek mykes (fungi) and rhiza (root). A Mycorrhizal

network is a symbiosis between fungal mycelium (threads) and plant roots that involves an exchange of nutrients between them. However the fungal threads also act to connect the roots of multiple plants, e.g. trees, and incredibly serve as a way for trees to communicate with each other! Among other things, a stronger tree can send extra nutrients to a weaker one, and an infected tree can send warning signals to surrounding trees.

The starting point for *Mycorrhizal network* is pre-recorded and processed sounds of horns and gongs, vibrating a slightly distorted low F. Together with the musicians in Stockholm Chamber Brass, we explored how variations of this sound can be produced on the different instruments.

During the course of the work, I got associations with mycorrhiza and how trees could sound

when they communicate underground. Gradually the music leaves the underworld, the trumpets join in and the sounds travel upwards towards the treetops, floating and shimmering.

Mycorrhizal network was composed for and in collaboration with Stockholm Chamber Brass with funding from the Swedish Arts Council.

Sound Carvings from the Bell Foundry

Piers Hellawell

My series of instrumental Sound Carvings works through the 1990s featured strings and mixed chamber media, the generic title referring to a formal relationship of short movements

arranged more like sculptures than as a fixed sequence. The pieces in this series have between three and twenty-one short movements; this work in the series is in six movements.

These do have sequential relationship, in that two are interludes between larger pieces, while the first piece is clearly introductory. This title also refers to the distinctive 'bell' feature shared by the brass instruments, and likens the creative of music for brass to the casting of a bell – for indeed the raw materials of the instruments of the group are an ever-present element in the material created for them.

Several musical ideas here evolved from my recent work for a very different medium: in spring 2006 I evolved and directed the music for a theatrical spectacle by the children of a school in the Isle of Skye, Scotland – An Dealbh Mòr (the Big Picture), a 20' dance performance with semi-improvised score by an ensemble of musicians from among the children. A number of leading ideas from the recent collaboration is developed into this work for brass: in particular the project's main idea, 'Anthem', appears in various guises through this work – most obviously in the two interludes, which treat it in the manner of chorale preludes.

Sound Carvings from the Bell Foundry is dedicated to the artist Julie Brook, who created the project An Dealbh Mòr. It was co-commissioned by the Belfast Festival at Queen's with funds from the National Lottery of Northern Ireland, and by the Kristiansand Festival, Norway, for Stockholm Chamber Brass, who premiered it in October 2006.

c Piers Hellawell 2006

Stockholm Chamber Brass (SCB)

was founded in 1988 by five young Swedish musicians to play chamber music together. In 1988, with funding from the Royal Swedish Academy of Music, SCB decided to travel to Narbonne, France, to perform at the International Competition for Brass Quintets. The group won 1st Prize and began its over 35 year career as one of the world's leading Brass Ensembles.

SCB is committed to developing new and original repertoire for brass quintet and has commissioned over 70 compositions, many of which have gone on to become the most frequently performed original works for brass quintet around the world. Notable composers to write for the group include Anders Hillborg, Andrea Tarrodi, Mike Svoboda, Cathy Milliken and Francisco Coll. To further expand the repertoire SCB regularly collaborates with authors and actors to develop new music theatre works as part of their programming.

To date, SCB has recorded 7 critically acclaimed CDs including the classics of the quintet genre, a collection of renaissance songs and dances and selections of their favourite commissions including their most recent album OPEN,. The American Record Guide wrote of the album CLOCKWORKS, "I cannot imagine that a better brass quintet has ever existed."

SCB regularly perform at major festivals and venues around the world. They are passionate educators and regularly give masterclasses at leading music conservatoires. In 2015 SCB were delighted to be invited to become Brass Quintet in Residence at the prestigious Sibelius Academy Helsinki, Finland. Since 2016 SCB has ran its own Stockholm Chamber Brass Academy which brings talented young brass musicians from around the world to Sweden.

Away from SCB the members are active with their own musical career as soloists, professors, orchestra principals and conductors. The members have been prize winners at international solo competitions including the ARD-Wettbewerb and CIEM Geneve.

Stockholm Chamber Brass are:

Urban Agnas, Tom Poulson - Trumpets

Anna Ferriol De Ciurana - French Horn

Sebastiaan Kemner - Trombone

Dirk Hirthe - Tuba

www.stockholmchamberbrass.com

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9TH NOVEMBER

ANATOMY ROOMS
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