THE NIGHT WITH...

SEASON
2026
THENIGHTWITH.COM

IPSA Collective

Programme

5th Nov - 13:00pm | Doors 12:30pm

Civic House

26 Civic St, Glasgow, G4 9RH

Stuart Macrae - incarnadine
Ollie Hawker - The Wasp and the Gibbet
Thea Musgrave - Primavera

Break

Aileen Sweeney - Luminous Tree
Katsutoshi Nagasawa - Sattoh
Aidan Lochrin - Germinal
Katsutoshi Nagasawa - Sattoh

Break

Fergus Hall - The Old Woman and the Blackbird

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."

(Stuard MacRae)

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 The original gibbet was put up in 1676, and has been replaced by six diferent replicas since then.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.

The Wasp and the Gibbet was commissioned by The Night With... for Ipsa Collective. I'd like to think Ipsa Collective, Katie Muir and the Hungerford Virtual Museum for all their help in writing this piece. (Ollie Hawker)

Primavera

Thea Musgrave

Primavera is a short virtuosic work for flute and coloratura soprano. It was written for Dorothy Dorow who premiered it in 1971 at her concert in the Zagreb Festival of Contemporary Music.

The poem is by the Peruvian poet Amalia Elguera with whom the composer collaborated for her opera "The Voice of Ariadne" which had its US premiere in 1977 at New York City Opera.

La primavera ha llegado

De donde nadie nunca ha estado

Desde el fondo de los lirios ha llegado.

La primavera ha venido

Por donde nadie nunca ha ido

Por las ramas de las lilas ha venido la primavera.

Luminous Tree

Aileen Sweeney

Luminous Tree comes from Aileen's Sweeney's cycle for voice and french horn, titled They Brush The Skyline, which was commissioned by the Michael Cuddigan Trust. The text, written by poet Christine de Luca, takes direct inspiration from visual art by Victoria Crowe.

Germinal (after the last word of Angiolillo)

Aidan Lochrin

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.

Sattoh

Katsutoshi Nagasawa

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 !age 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. (Richard Craig)

The Old Woman and the Blackbird

Fergal Hall

This is an ode to Winter, the cold, and change.

An ode to the vitality of a frozen pond,

to cycles and balance,

worrying because November feels too warm,

resting because its cold and dark,

cracking a frozen puddle,

wondering did it used to feel colder?

taking a shortcut through the wood to walk across frozen mud,

reading stories,

watching the tree outside the window change slowly,

leaving the window open,

listening to what the birds have to say.

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BIO

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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.

www.ipsacollective.com

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