

Dance Music

with **Malin Broman**
guest director / violin
and **Rick Stotijn**
double bass

Programme

Thursday 23 May

Caird Hall, Dundee

Friday 24 May

Music Hall, Aberdeen

Saturday 25 May

The Queen's Hall, Edinburgh

Sunday 26 May

Glasgow Royal Concert Halls

Tuesday 28 May

Eden Court, Inverness

Thursday 30 May

Theatre Royal, Dumfries

at the Dumfries & Galloway Arts Festival



Programme

Performers

Part One

Approx. 50 mins

Veress

Four Transylvanian Dances

Piazzolla

Four Seasons of Buenos Aires

Interval

approx. 20 minutes

All timings are approximate.
Programme order correct at time
of printing; any changes will be
announced from the stage.

Part Two

Approx. 35 mins

In Part Two, we'll perform a selection of extracts paired according to their dance style, interspersed with movements from Purcell's *The Fairy-Queen*. All Schulhoff pieces are from *Five Pieces for String Quartet* and all Britten movements are from *Variations on a Theme of Frank Bridge*.

Purcell

First Music, Prelude

Schulhoff

No.1: Alla Valse Viennese

Britten

Wiener Waltz

Schulhoff

No.3: Alla Czeca

Britten

Aria Italiana

Purcell

Monkey's Dance

Schulhoff

No.4: Alla Tango Milonga

Piazzolla

La muerte del angel

Schulhoff

No.5: Alla Tarantella

Schubert

IV Presto

From String Quartet No.14

Guest director /

Solo violin

Malin Broman

Solo double bass

Rick Stotijn

Scottish Ensemble

Violin

Cheryl Crockett, Liza Johnson,
George Smith, Emily Davis,
Laura Ghire, Joanne Green

Viola

Jane Atkins, Andrew Berridge

Cello

Alison Lawrance, Naomi Pavri

Double Bass

Diane Clark

Rick Stotijn

welcome to Dance Music

Dance! So much of our cultural heritage is built around the fact that music makes us want to dance. Movement, in return, feeds our senses as musicians, resulting in a deepening of our sense of rhythmic pulse, showing us where phrasing leads, and inspiring us to improvise melody.

This programme looks at dance from different ages

and, therefore, through the eyes, ears and experiences of different composers. What happens when a Viennese waltz emigrates to the UK? And what exactly is a ‘monkey’s dance’?

I’m also very proud to perform alongside Rick Stotijn. So often dance music is ‘all about the bass’. In fact the whole thing doesn’t really move

at all until the bass starts to groove. Rick and I have played together for many years and in many different guises, and – he moves! I love playing with him and I’ve been very much looking forward to performing this wonderful programme together with Scottish Ensemble.

Malin Broman
Guest director

We’re very pleased to welcome you to the final concert of our 2018/19 season, which features two exceptional guest musicians who share many of Scottish Ensemble’s attitudes and approaches to music.

As Malin states, she and Rick have played together for many years and, through their collaborations and their solo work, both champion the string music repertoire – and how we can always

experience music we know from a new perspective (look up the Stockholm Syndrome Ensemble, which they co-founded, for just one example). We’ve also been looking forward to getting in a room together and exploring this real variety of pieces, and to the joyful culmination of a season that’s been full of inspiring new collaborations and musical adventures.

A final note, as one season closes: our 2019/20

season, which begins this summer, will be a celebratory one as Scottish Ensemble marks its **50th anniversary**. Through collaborations, concerts and so much more, we hope you’ll join us to celebrate a rich history and a bright future.

Please keep an eye out on Wednesday 19 June for the full announcement.

Jenny Jamison
Chief Executive

notes on the music

Sándor Veress
(1907–1992)

Four Transylvanian
Dances
(1943–1949)

Like his teachers, Zoltán Kodály and Béla Bartók, Hungarian composer Sándor Veress was fascinated by folk music, conducting research into Hungarian, Transylvanian and Moldovan folk music, and later going on to classify folk songs with Bartók at the Hungarian Academy of Sciences. Rather than borrowing folk tunes directly, his *Four Transylvanian Dances* intend to create an impression of the variety of styles and types

of dance music enjoyed by the ‘Székelys’ – the Hungarian natives living in the mountains of North Transylvania (historically called ‘Székely Land’). Brimming with Bartókian influence, the rough, rustic joy of the folksy melodies is met with a defiant angularity, perhaps hinting at Veress’s own situation whilst writing: in 1949, he fled the artistic and political repression of post-war Hungary for Switzerland.

Astor Piazzolla
(1921–1992)

The Four Seasons
Of Buenos Aires
(1965–1970)

- 1 Summer in Buenos Aires
- 2 Autumn in Buenos Aires
- 3 Winter in Buenos Aires
- 4 Spring in Buenos Aires

[arr. M. van Prooijen]

I think that music or styles of music should not be explained, especially nuevo tango. You either feel it or not. If it's old fashioned, or traditional, or contemporary, that's another story. This music is trying to be another story, a new way of feeling the music of my city, Buenos Aires. Some musicians (the non-deaf ones) love it and people who love music also, but our 'tangueros' hate me, because I changed the old tango. I only turned it upside down, like a stocking, but the question is why? Tango, like jazz, must change. There was a need for new music (harmonies, rhythms, melodies, arrangements), and we've had 40 years of battling against enemies who wouldn't accept it.

A true musical pioneer, Piazzolla transformed the traditional music of his home country, fusing elements from across musical genres – jazz chords and improvisation, classical forms and techniques, and the rhythms of Argentinian tango tradition – to create his ‘music that should not be explained’ (but which is now referred to as ‘nuevo tango’).

Inspired by Vivaldi’s *Four Seasons*, Piazzolla’s seasons are truly an exceptional vehicle to showcase this straddling of the two worlds, blending European classical references and forms with the rhythmic sensuality of the tango music of his homeland.

Vivaldi’s original Baroque masterpiece is referenced throughout – sometimes overtly, sometimes more subtly – and the piece is of course divided into seasons, albeit written separately over the course of five years, rather than as one piece from the start. But the most overriding difference is the thick, sensual, volatile, emotionally-charged atmosphere that infuses the whole work. Emotions shift with the seasons, from sulking melancholy to intense passion. Throughout, we are rooted in a completely different world, meteorologically speaking: the close, intense climate of Latin America.

Henry Purcell
(1659–1695)

Suite from
The Fairy-Queen, Z.629
(1692)

Alternately referred to as a semi-opera, a masque and a ‘Restoration spectacular’, Purcell’s *The Fairy-Queen* was, under any of its titles, intended as an all-singing, all-dancing piece of lavish entertainment. Thick with the aching tensions

and reliefs of Baroque counterpoint, it also manages to sing with the lightness of its Italian influence, as demonstrated in the two extracts we’ll perform at this concert: the elegant prelude which begins the opera, and the lively Monkey’s Dance.

Erwin Schulhoff
(1894–1942)

Five Pieces for
String Quartet
(1923)

Note by Kai Christiansen

Dedicated to Darius Milhaud, Schulhoff’s *Five Pieces for String Quartet* marked the start of the composer’s most important creative period. The five pieces comprise a dance suite, a neoclassical glance back to the Baroque era with the spiky dissonances, irony and rhythmic drive characteristic of the modern period. The music is skillfully wrought, accessible and

compelling, providing a perfect synopsis of several aspects of Schulhoff’s multi-faceted music. Together, the pieces vividly express the words Schulhoff wrote in 1919: “Music should first and foremost produce physical pleasures, yes, even ecstasies. Music is never philosophy, it arises from an ecstatic condition, finding its expression through rhythmical movement”.

Benjamin Britten
(1913–1976)

Variations on a Theme
of Frank Bridge, Op.10
(1937)

Frank Bridge was a (still relatively unknown) composer who had a profound influence on Britten, and these variations, completed four years before Bridge died, were arguably the turning point in Britten’s career. Across ten movements, the theme, borrowed from the second of Bridge’s *Three Idylls for String Quartet*, is implanted

into a series of classical forms, treated with an equally varied humour and seriousness. Both the *Wiener Waltz* and the *Aria Italiana* revel in tongue-in-cheek, slightly sardonic parody, respectively taking on the Viennese waltz and gushing ornamentation of Italianate opera.

Franz Schubert
(1797–1828)

String Quartet No. 14 in
D minor, D.810
“Death and the Maiden”
(1824)

[arr. R. Tognetti]

Schubert’s 14th string quartet, written as the composer grappled with the prospect of dying, is haunted by two different visions of Death: one muted and cajoling, with his tolling bell, and the other angry and menacing, galloping after his victims in wild, furious pursuit. It is – so evidently, on hearing the music – this second figure that stalks the final movement. It takes the form of a ‘tarantella’ – a very fast Italian

dance in 6/8 time, that, according to tradition, was a treatment for madness brought on by the bite of a tarantula spider, and sometimes referred to as the ‘dance of death’. Through racing triplets and disorientating chromatic swirls we’re presented with a breathless, breakneck attempt to flee from the angry clutches of death: a race that, or so the ending suggests, ends with the inevitable tragic conclusion.

about the performers



Malin Broman

An award-winning and versatile performer, Malin is equally in demand as a soloist, director, leader and chamber musician. As well as Leader of the Swedish Radio Symphony Orchestra (SRSO) and engagements across the world as soloist, Malin is passionate about chamber music. A founding member of the Kungsbacka Piano Trio, she was also a member of the Nash Ensemble for many years, and her progressive work in the field includes establishing Change (previously the Kungsbacka Chamber Music Festival) and the Stockholm Syndrome Ensemble.

Rick Stotijn

Double bassist Rick Stotijn is equally a musician dedicated to showcasing the possibilities of his instrument; a sought-after soloist, regularly performing with groups including the London



Symphony Orchestra, Royal Concertgebouw Orchestra and Amsterdam Sinfonietta, Rick has also collaborated with numerous musicians and composers to champion the double bass.

A musical connection

Malin and Rick are long-time musical collaborators; as well as playing together in the SRSO (in which Rick has been Principal double bassist), they recently performed the premiere of Britta Byström's double concerto *Infinite Rooms* (conducted by David Afkham). They are also co-founders of the Stockholm Syndrome Ensemble, combining their passions for re-defining what the concert experience can be, through concept-driven programmes which explore the similarities and differences of music across all periods and styles – from Purcell to Dylan, Messiaen to Radiohead.



Scottish Ensemble

The UK's leading string orchestra, Scottish Ensemble (SE) is a group of outstanding musicians championing music for strings. Founded in 1969, and based in Glasgow, SE delivers dynamic, vibrant performances and musical events across Scotland, the UK and beyond, crossing centuries, styles, periods and genres to create new connections and fresh perspectives.

As well as regularly collaborating with high-profile classical artists – from trumpeter **Alison Balsom** to violinists **Patricia Kopatchinskaja** and **Nicola Benedetti** – SE also collaborates with artists from other disciplines and art forms, from theatre company **Vanishing Point** to Swedish contemporary dance company **Andersson Dance**.

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