

ADVENTURES IN MUSIC
**scottish
ensemble**
WITH SCOTLAND'S PIONEERING STRING ORCHESTRA

Pause

Event programme

Tue 11 September

West Ward Works, Dundee

Wed 12 September

Glasgow Science Centre

Thu 13 September

The Lemon Tree, Aberdeen

Fri 14 September

Assembly Rooms, Edinburgh



Programme

Part one
approx. 50 minutes

Introduction

Caroline Shaw
Punctum

Pause for discussion

Pauline Oliveros
70 Chords for Terry
(A Meditation on String Theory)

Heinrich Ignaz
Franz von Biber
Sonata No.1 (The Anunciation)

Pause for discussion

Adaptation [Daniel Pioro]
Raga Kiravani

Adaptation [Daniel Pioro]
Veni Creator Spiritus

Interval (approx. 20 minutes)

Part two
approx. 50 minutes

George Frideric Handel
Sonata in D major

Pause for discussion

Philip Glass
Knee Play 2

John Cage
4'33"

Peter Gregson
Warmth

Pause for discussion

Rune Tonsgaard Sørensen
Shine you no more

welcome to Pause

Pause will take you through a range of sounds designed to provoke a variety of reactions.

Pause will attempt to demonstrate the range of emotions that certain noises, snippets of music, and recognised sounds can have on our state of mind.

Whilst offering ideas of why this might be, **Pause** does not attempt to dictate, or explain away – only to provoke thought.

In the same way that the smell of earth after a heavy rainfall can remind us of someone's eyes, a place we used to holiday, a surge of joy at some unexpected good news... So can the familiar unfurling of a particular chord; the timbre of massed strings; that pause before the string touches the bow and fibres of clothing crackle along with a slow intake of breath.

You will listen to ancient music, music from a time long before science was recognised.

You will hear sounds that might remind you of a piece you once loved, yet distort almost as soon as you hear them.

You will hear pieces that were meticulously composed and arranged just for this moment, and works by composers who – in their own way – will influence generations of composers after them.

You will hear moments of improvisation, and all its chaotic, unrepeatable nuances, only to be heard in that one moment.

Pause is a pool of sound that we invite you to dip into. Or to cast a stone into, disrupting and challenging. Or just to observe, and see how every ripple births a new one.

And then on and on.

And on.

Daniel Pioro
Violinist, Scottish Ensemble

Tonight's programme of music was devised by SE violinist Daniel Pioro.

Daniel is rapidly gaining recognition as one of the most innovative young violinists of his generation. Known as soloist and chamber musician, he is the leader of the Fibonacci Sequence. He has performed as soloist with the London Philharmonic Orchestra, the London Contemporary Orchestra and, most recently, the BBC Philharmonic and the BBC National Orchestra of Wales.

Performers

Scottish Ensemble

Artistic Director and Violin
Jonathan Morton

Violin
Cheryl Crockett, Liza Johnson,
Daniel Pioro, Joanne Green,
Laura Ghio

Viola
Jane Atkins, Andrew Berridge,
Nicole Stefani*

Cello
Alison Lawrance,
Naomi Pavri, Heidi Bauer*

Double Bass
James Manson

Guest speakers

Dr. Guido Orgs

Dr. Richard Holloway
(Edinburgh only)

** SE Young Artists

Students from the Royal
Conservatoire of Scotland
selected to join us on tour.
Go to scottishensemble.co.uk/learning
to learn more.

Words by Daniel Pioro
unless otherwise stated

notes on the music

Caroline Shaw

Punctum
(2009)

note by Caroline Shaw

“*Punctum* is essentially an exercise in nostalgia, inspired by a description by Roland Barthes’ of ‘the unexpected’ in some photographs. By stringing together musical sequences out of their usual context, the piece explores ways of saturating the palette with classicism whilst at

the same time denying it form; of disturbing the legibility of a harmonic progression in order to reinforce it later. You could also say the piece is about the sensation of a particular secondary dominant in Bach’s *St. Matthew Passion*.”

Pauline Oliveros

70 Chords For Terry
(A Meditation on String Theory)
(2005)

note by Pauline Oliveros

“Listening is still a mysterious process that takes place in the brain after the ear hears and delivers waveforms, transformed into electrical impulses, that activate collections or networks of neurons. Networks are formed by neurons that fire together. My interest in this process led me to

create *Sonic Meditations*, my first algorithmic compositions/ improvisations. This radical approach to music-making, through attention to listening, has been a rewarding process. Listening is what shapes the musical mind.”

Heinrich Ignaz
Franz von Biber

Sonata No.1 (The Anunciation)

(believed to have been composed around 1676, but unknown until their publication in 1905)

The first of Biber’s extraordinary Rosary Sonatas, *The Anunciation* is a fleeting and beautiful depiction of the iconic anunciation scene in Christian legend. The solo violin line is a shimmering and esoteric thing, reminiscent of the sound of angels’ wings flapping,

and the pulsing drones in the string ensemble are evocative of both the organ (on which it is most commonly played) and a nod towards the sacred nature of Indian Raga and plainchant that is to come in the programme.

Adaptations of sacred
music [Daniel Pioro]

Raga Kiravani
*inspired by La Monte Young
and L. Subramaniam*

Veni Creator Spiritus
inspired by Jonathan Harvey

Adapting this ancient music for modern string ensemble is both utterly daunting and – due to its timelessness – very simple. They sit side-by-side, two perfect examples of hearing the sacred in sound. Led by two cantors (in

this case, two solo violins) the mantra-like nature of this music is like a small window into the divine. The composers from whom I took inspiration are examples of a 20th-century approach to sounds from long ago.

George Frideric Handel
Sonata in D major, HWV 371
(1749-1750)

This is a masterpiece of writing for solo violin and accompanying line and, in this programme, the centre point from which all other sounds either lead up to or tumble from. Not published in Handel’s lifetime, this work has been gathering great popularity in recent years due to its stunning

melodic qualities but also the freedom it gives the performer. Originally scored for violin and keyboard, only the left hand part was written out, with harmonic suggestions added to improvise on. It’s rare to hear a piece of music that so gracefully takes us from one headspace into another.

Philip Glass

Knee Play 2
(1976)

An example of violence in sound – and an example of physical work, rather than musical intention – *Knee Play 2* is a fascinating piece of music.

Glass toys with the image of the violinist, taking away any artistic voice the player may possess and instead giving out simple instructions to be carried out.

John Cage

4’33”
(1952)

For Cage, this piece was the epitome of his idea that any sounds may constitute music. He frequently stated that 4’33” was, in his opinion, his most important work and, in the context of a programme devoted to sound and the space between notes (all those

little silences which have their own ‘noise’), this piece is a perfect example of his truth. A work that can provoke feelings of deep discomfort as well as a collective zoning out, 4’33” is as much an adventure for the performers as it is for the audience.

Peter Gregson

Warmth
(2018)

Releasing us from the tension of Glass and Cage, this is a piece of music that crackles with atmosphere and barely-suppressed emotion. *Warmth* exists somewhere between the sacred sounds heard earlier in the programme, and music that exists

simply to stir up our tears. Calling upon the most fragile of string sounds and ‘breath’ in sound, the result is a piece that entranced the film director Paolo Sorrentino so much that he insisted it feature in his 2018 film, *Loro*.

Rune Tonsgaard Sørensen

Shine you no more
(2017)

Shine you no more is a tune written by Rune for the Danish String Quartet’s album *Last Leaf*. The inspiration came after listening to *Flow my Tears* by the English Renaissance composer John Dowland, which features a beautiful chord progression that became the foundation for this piece. John Dowland

was composer at the Danish court under King Christian IV and there is a lovely sonic link between this Danish folk song and Dowland’s sound world. This tune is sheer joy in music form, and a reminder that happiness has real depth and merit as a creative source.

about the performers



Dr. Guido Orgs

As well as degrees in both Performing Dance (Folkwang University of the Arts, Germany) and Psychology (University of Dusseldorf, Germany), Guido has a PhD in Cognitive Neuroscience, studying how sounds create meaning. In 2009, Guido moved to London to become a post-doctoral researcher with the Institute of Cognitive Neuroscience at UCL, examining how and why humans – and other animals – appreciate music and dance. Since September 2015, he has lectured in Psychology at Goldsmiths, University of London, directing a new Masters in Psychology of the Arts, Neuroaesthetics and Creativity. Guido has also been a full-time performer with German dance company NEUER TANZ/VA WÖLFL.



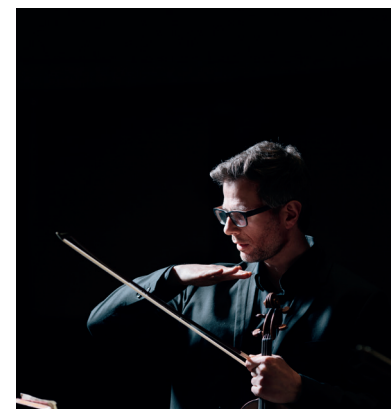
Scottish Ensemble

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.

Committed to musical collaboration, SE not only regularly collaborates with high-profile guest artists – from trumpeter Alison Balsom and mezzo-soprano Sarah Connolly to violinists Patricia Kopatchinskaja and Nicola Benedetti, to name only a few – but also with artists from other disciplines and art forms. Since 2014, SE has presented a series of annual cross-artform collaborations that have so far

included projects with visual artist Toby Paterson; Swedish contemporary dance company Andersson Dance; electronic-classical crossover composer Anna Meredith and visual artist Eleanor Meredith; and, most recently, Scottish theatre company Vanishing Point. SE also has a long history of commissioning new works, by composers from Sir James Macmillan to Sally Beamish.

In recent years SE's international reputation has also grown considerably and SE has now performed in Taiwan, China, Brazil, the USA and across Europe, at festivals from the Thuringia Bach Festival to the Edinburgh Festival Fringe, and venues including the John F. Kennedy Center for Performing Arts (*Washington D.C.*) and the Barbican Centre (*London*).



Jonathan Morton Artistic Director

Violinist Jonathan Morton is in demand as a chamber musician, soloist, teacher and leader. As Principal First Violin with London Sinfonietta, Jon has worked closely with many of today's leading composers and performers, including Steve Reich, Harrison

Birtwhistle, Mica Levi, Jonny Greenwood, Louis Andriessen, Thurston Moore and many others. Regularly praised for his eclectic, engaging approach to programming and the presentation of music in general, he has a particular passion for 20th- and 21st-century music, as well as bringing a fresh perspective to older works.

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Scottish Ensemble

CCA, 350 Sauchiehall Street
Glasgow, G2 3JD

0141 332 4747

office@scottishensemble.co.uk

scottishensemble.co.uk



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