



BBC
Scottish
Symphony
Orchestra

TECTONICS

FESTIVAL OF NEW & EXPERIMENTAL MUSIC

**4-5
May
2019**

**Glasgow City Halls &
Old Fruitmarket**

Anahita Abbasi
Martin Arnold
Joey Baron
Jorge Boehringer
Brighde Chaimbeul
Sarah Davachi
Angharad Davies
Mahan Esfahani
Luc Ferrari
Andrew Hamilton
Christopher Hobbs
Juliana Hodkinson
Paul Kean
Sharron Kraus
Mauro Lanza
Catherine Laws
George Lewis
Kevin McCarvel
Drew McDowall
Genevieve Murphy
Andrew Paine
Mik Quantius
Julia Reidy
Angela Sawyer
Robyn Schulkowsky
Nichola Scrutton
Dave Smith
Alex South
Miroslav Srnka
Maya Verlaak
Lucie Vitková
Jennifer Walshe
Suze Whites
Christian Wolff

Ilan Volkov
BBC Scottish
Symphony Orchestra

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Day 1: Saturday 4 May

3.30pm Foyer

Opening Concert

Christian Wolff: Burdocks

Featuring Martin Arnold, Joey Baron, Jorge Boehringer, Juliana Hodkinson, Genevieve Murphy, Mik Quantius, Angela Sawyer, Robyn Schulkowsky, Lucie Vítková, Ilan Volkov, Jennifer Walshe and Christian Wolff.

From 3.45pm Recital Room

Installation

Makeup Scores: Environmental Music

Throughout the weekend, **Lucie Vítková's** live performance installation will take place in the Recital Room. Featuring scores drawn with old or expired makeup, audience members can choose a score to be performed by **Lucie**, **Maya Verlaak**, **Suze Whites** and **Jorge Boehringer**, and have the option to join the performance through music, poetry or dance.

4.00–c.4.30pm Old Fruitmarket

Genevieve Murphy:

Calm In An Agitated World (World Premiere)

Brighde Chaimbeul pipes

Ilan Volkov conductor

BBC Scottish Symphony Orchestra

"It's coexistence or no existence." **Bertrand Russell**

Written specifically for performance in the Old Fruitmarket, **Genevieve Murphy's** new work is inspired by how fear can materialise through not understanding someone or something. Fellow Scot and 2016 BBC Radio 2 Young Folk Award-winner Brighde Chaimbeul features in this World Premiere on pipes, and is joined by brass and percussion from the BBC Scottish Symphony Orchestra.

Images:

Christian Wolff, Lucie Vítková, Genevieve Murphy, Brighde Chaimbeul





5.00–5.45pm Grand Hall

Mahan Esfahani: Harpsichord Solo Set

George Lewis *Timelike Weave* (UK Premiere)

Anahita Abbasi *Intertwined Distances*

Miroslav Srnka *Triggering*

Put aside any assumptions about what a harpsichord sounds like. All three pieces were written for the virtuosic **Mahan Esfahani**. *Timelike Weave* is inspired by the logic of Afrodiasporic quilting aesthetics and the notion of the closed timelike curve in quantum physics resulting in an electronic sound that is part Milton Babbitt, part McCoy Tyner and part Evan Parker. The electronic element of **Anahita Abbasi's** *Intertwined Distances* came out of a close collaboration between Esfahani and the composer. Complemented by **Miroslav Srnka's** humorous *Triggering*, the composer sets out to discover all of the in-between sounds of the harpsichord, and breakdown our presumptions of what a harpsichord sounds like.



6.00–c.6.30pm Old Fruitmarket

Andrew Paine feat. Kevin McCarvel

SW/1-IV (The Domestique Tunings)

Glasgow-based **Andrew Paine's** work ranges from solo voice, through layered howling guitars, short wave radio(s), tape(s), electronics, and whatever he likes in between. This improvised performance features **Kevin McCarvel**.



6.45–7.15pm Scottish Music Centre

Meet the Artists 1

A chance to meet and hear from some of the artists involved in Day 1 of Tectonics.



6.45–7.15pm Recital Room

Installation

Makeup Scores: Environmental Music

Featuring scores drawn with old or expired makeup, audience members can choose a score to be performed by **Lucie Vitková**, **Maya Verlaak**, **Suze Whites** and **Jorge Boehringer**.



Images:

Mahan Esfahani, George Lewis, Anahita Abbasi, Miroslav Srnka, Andrew Paine

7.30–c.8.45pm Grand Hall

BBC Scottish Symphony Orchestra

Christian Wolff *Old Shoe, New Shoe** (BBC Commission, World Premiere)

Jennifer Walshe *The Site Of An Investigation* (UK Premiere)

Andrew Hamilton c (UK Premiere)

Joey Baron drums*

Ilan Volkov conductor

Robyn Schulkowsky percussion*

BBC Scottish Symphony Orchestra

Jennifer Walshe voice

The BBC SSO takes the stage for the World Premiere of **Christian Wolff**'s BBC Commission *Old Shoe, New Shoe*. Inspired by a large painting by Philip Guston, the result is a sonic landscape of some scale for orchestra and two solo percussionists. The percussionists and orchestra weave in and out of each other, constantly changing performing situations: moving from leader to follower; from symphony orchestra to chamber group; from written notes to free improvisation. The result is a mesmerising performance that challenges how we should perform music.

Written backwards, the UK Premiere of **Andrew Hamilton**'s c wonders 'What does it matter? All is grace'. Jennifer Walshe's *The Site of An Investigation* ranges wildly over our contemporary predicament, taking in microplastics, Facebook likes, grief, precarity, interplanetary colonisation, artificial intelligence and loss. The work is coloured by shifts between raw emotion and the blackest humour.

9.00–c.10.00pm Old Fruitmarket

Drew McDowall

Luc Ferrari *Programme commun pour clavecin amplifié et bande magnétique**

Drew McDowall The live re-interpretation of *Time Machines*

Mahan Esfahani harpsichord*

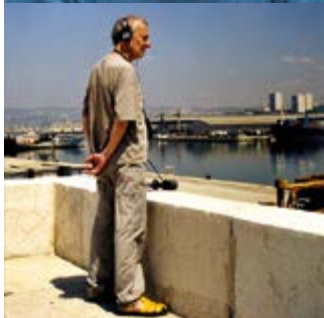
Drew McDowall electronic instruments

Taking the stage again for the closing concert of Day 1, **Mahan Esfahani** pays homage to 90 years of musique concrète and electroacoustic music pioneer **Luc Ferrari** with his *Programme commun* for harpsichord and tape. Although cheerful, this piece asks a serious question: can one separate one's political and artistic concerns, either directly, as a film can allow, or indirectly, as in this music?

Drew McDowall, pioneer of industrial electronic music and Coil band member, travels forward in time with his drone/ambient masterpiece. Using 4 tones, McDowall chases 'temporal slips' in time and space, allowing both the artist and audience to figuratively 'dissolve time'.

Images:

Jennifer Walshe, Joey Baron, Robyn Schulkowsky, Andrew Hamilton, Luc Ferrari, Drew McDowall





Day 2: Sunday 5 May

From 2.30pm Recital Room

Installation

Makeup Scores: Environmental Music

Throughout the weekend, experience **Lucie Vítková's** live performance installation.



3.00–3.30pm Grand Hall

Julia Reidy

Julia Reidy's *Brace*. *brace* is littered with dread-tinged incantation unfurling from breath-down-the-neck field recordings, auto-murmured voice, synthetic hum, and irrepressible guitar kinetics. Reidy's signature 12-string playing - precise, burrowing, and rhapsodic - dominates, framing a plaintive electric centre. Blooms of arpeggiations and desolate strums re-reflect slow-moving pitch sequences: the music feels at once on fire and graceful, inevitable.



4.00–c.4.45pm Old Fruitmarket

Angela Sawyer Alex South and Nicola Scrutton

Angela Sawyer Hi*

Alex South and Nichola Scrutton Rough Breathing

Angela Sawyer vocals, electronics and game calls*

Alex South clarinet

Nichola Scrutton vocals



How can the breath sculpt the dynamic flow of sound-making? Vocalist **Nichola Scrutton** and clarinetist **Alex South** explore the sounds and rhythms of moving breath and bodily breathing processes as potential material and/or structural device within free improvisation. But first, **Angela Sawyer** combines improvisation with her speciality of impromptu squealing and gargling. A combination of comedy, performance and music making, anything is possible in her sets.



Images:

BBC Scottish Symphony Orchestra, Lucie Vítková, Julia Reidy,

Angela Sawyer, Nichola Scrutton and Alex South

5.00–c.6.00pm Grand Hall

BBC Scottish Symphony Orchestra

Juliana Hodkinson All Around (BBC Commission, World Premiere)

Mauro Lanza Experiments in the Revival of Organisms (BBC Co-Commission, UK Premiere)

Martin Arnold The Gay Goshawk* (World Premiere)

Martin Arnold melodica

Ilan Volkov conductor

Angharad Davies violin*

BBC Scottish Symphony Orchestra

Sharron Kraus voice*

Co-curator **Ilan Volkov** leads the **BBC Scottish Symphony Orchestra** in two BBC Commissions: **Juliana Hodkinson**'s *All Around*, which aims to extend the reach of our listening into real and imaginary spaces, and **Mauro Lanza**'s *Experiments in the Revival of Organisms*, a co-commission with WDR Cologne. Borrowed from the 1940 film which documents Soviet research into the resuscitation of clinically dead organisms, Lanza's two-section piece is built around a short quotation from the last movement of Gustav Mahler's Second Symphony. Composer **Martin Arnold** is drawn to Scottish ballads in *The Gay Goshawk*. In his sweeping work, the lyrics absorb and mediate weird metamorphoses of so many soundworlds, from psychedelic transmutations of late 14th-century polyphony to Brill Building pop-jazz, as they tell their stories.

6.15–6.45pm Scottish Music Centre

Meet the Artists 2

A chance to meet and hear from some of the artists involved in Day 2 of Tectonics.

6.15–6.45pm Recital Room

Installation

Makeup Scores: Environmental Music

Featuring scores drawn with old or expired makeup, audience members can choose a score to be performed by **Lucie Vitková**, **Maya Verlaak**, **Suze Whites** and **Jorge Boehringer**.

Images:

Juliana Hodkinson, Mauro Lanza, Martin Arnold, Angharad Davies, Sharron Kraus





7.00–c.7.30pm Old Fruitmarket

BBC Scottish Symphony Orchestra perform Sarah Davachi

Sarah Davachi *Oscen* (BBC Commission, World Premiere)

Ilan Volkov conductor

BBC Scottish Symphony Orchestra

Canadian composer **Sarah Davachi** presents *Oscen*, a new, large-scale work that considers both the consort and disjunction of textures and harmonies near at hand.



8.00–c.9.00pm Old Fruitmarket

Dave Smith Mik Quantius: Diabolus Apocalypse

The closing concert features glorious keyboards from **Mik Quantius** and a rare performance of legendary Scratch Orchestra member **Dave Smith's** *Diabolus Apocalypse* (so rare in fact, *Diabolus Apocalypse* was only performed once in 1976 at London's ICA). Scored for two organs and two pianos (electric and acoustic), "Diabolus" indicates a restriction to an unchanging diminished scale and "Apocalypse" is a playful description of the piece's character. **Chris Hobbs**, **Catherine Laws** and **Paul Kean** join the stage for this performance. Member of the free-kraut-improv group Embryo, Mik Quantius's solo work "sounds like an alien has just discovered what he can do with an 80s all-in-one keyboard". You can expect a brilliant convention breaking performance from this scat maestro on the keys.



Images:

Sarah Davachi, Ilan Volkov, Dave Smith, Mik Quantius

Festival Passes

£28/£20 concession*

A limited number of advance passes are available for the Festival. They allow entry to all events across the two days and are the best way to save money. Passes are limited and are only available to buy until **Friday 26 April 2019**.

No refunds are available for partial use. Subject to availability.

Day Passes

£18/£14 concession*

Day Passes allow access to events on just Saturday or Sunday. Please note that it is not possible to book for individual events in the Festival.

Concessions: Are available to Students, Registered Unemployed and Registered Disabled. Proof of status is necessary.

How to Book

Online: www.ticketsglasgow.com

By phone: 0141 353 8000

In person: City Halls Box Office, Candleriggs, Glasgow G1 1NQ
or from the Glasgow Royal Concert Hall Box Office

***Venue Booking Fees:** a transaction charge of £1 applies to all online bookings and £1.50 for all phone bookings.

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Tectonics Glasgow is presented by the BBC Scottish Symphony Orchestra and co-curated by Alasdair Campbell and Ilan Volkov. Alasdair Campbell/AC Projects acknowledges support from Creative Scotland. The majority of performances at Tectonics will be recorded for future broadcast on BBC Radio 3.

The information in this brochure was correct at the time of publishing. The BBC Scottish Symphony Orchestra reserves the right to amend artists and programmes for any of the listed concerts if necessary.



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