
CONCERTS AT THE UNIVERSITY

Spring - Summer 2019

Tuesday 19 February 2019

1.10pm

Reid Concert Hall

Sally Carr · soprano

Calum Robertson · clarinets

Programme of works by MICHAEL NYMAN,
JAMES MacMILLAN, JOHN HEARNE, LORI LAITMAN
and RALPH VAUGHAN WILLIAMS.



THE UNIVERSITY of EDINBURGH
Edinburgh College of Art

Manhatta

Michael Nyman (b.1944)

Words: Walt Whitman (1819–1892)

The Blacksmith

Sir James MacMillan (b.1959)

Recollections

John Hearne (b.1937)

Words: Elizabeth Dunlop (1796-1880)

A Glance Again

Reincarnation

Resurrection

Remembering....

From Galloway

Sir James MacMillan

The Secret Exit

Lori Laitman (b.1955)

What rose out of the white leaves of your body

When in early summer

Child

Three Vocalises

Ralph Vaughan Williams (1872-1958)

Prelude. Moderato

Scherzo. Allegro moderato

Quasi menuetto. Moderato

Manhatta

I was asking for something specific and perfect for my city,

Whereupon, lo! upsprang the aboriginal name!

Now I see what there is in a name, a word, liquid, sane,

unruly, musical, self-sufficient;

I see that the word of my city is that word from of old

Because I see that word nested in nests of water-bays, superb.

Rich, hemm'd thick all around with sailships and steamships—an island sixteen miles long, solid-founded,

Numberless crowded streets—high growths of iron, slender, strong, light, splendidly uprising toward clear skies;

Tide swift and ample, well-loved by me, toward sundown,

The flowing sea-currents, the little islands, larger adjoining islands, the heights, the villas,

The countless masts, the white shore-steamers, the lighters, the ferry-boats, the black sea-steamers well-model'd;

The down-town streets, the jobbers' houses of business—the houses of business of the ship-merchants, and money-brokers—the river-streets;

Immigrants arriving, fifteen or twenty thousand in a week;

The carts hauling goods—the manly race of drivers of horses—the brown-faced sailors;

The summer air, the bright sun shining, and the sailing clouds aloft;

The winter snows, the sleigh-bells—the broken ice in the river, passing along, up or down, with the flood tide or ebb-tide;

The mechanics of the city, the masters, well-form'd, beautiful-faced, looking you straight in the eyes;

Trottoirs throng'd—vehicles—Broadway—the women—the shops and shows,

A million people—manners free and superb—open voices—hospitality—the most courageous and friendly young men;

City of hurried and sparkling waters! the city of spires and masts!

The city nested in bays! my city!

Manhatta was originally a score for a 1920s film about life in New York. Nyman arranged the score including the words of Walt Whitman for soprano and bass clarinet.

The Blacksmith

The Blacksmith was written in the late 1980s for educational work in the north of England. It is a simple presentation of the folk melody with a clarinet obbligato line.

Recollections began as a larger chamber work and has been specially arranged for Sally and Calum.

A Glance Again

You looked this way. What did it mean?
A lingering glance I could not read.
Was there a thought contemptuous or
Some desire still unrevealed?
The wide-eyed school boy gazes on
The apple which he dare not pluck,
And you, why did you linger long
In glancing and your head turned back?

Reincarnation

I don't want to be a stone...

Stones, rocks are wonderful
Sheer rocks reflecting craxks
In lake waters. In reincarnation
I'd rather be a tree with branches
Waving, dancing, trunks swaying
Moving joyously, fingerstips swinging
With birds' nests and young
Calling in small voices.

Now clouds are almost to tree tops
Tips are still, boughs are sullen.
I don't want wish to be a tree.

A Hummingbird came to the Petunias
The red and white ones, its beating
Viewless wings drumming past,
Its long beak pushed into the flower's
long centre. Hummingbird or flower?

What matters it? We shall go, finish
And who knows what we shall become
Ashes only?
There was a tall tree
Growing out of a rock and
Its roots had split the rock!

Stone on stone on stones
But trees had split them.

Resurrection

Look where the Maple
And the Sycamore
Flamed September reds
And tongues of October golds
Reduced in bare nothingness
Barren as the wilderness
And riverless desert
Empty the leafless trees
Fire burns quick
Burns out to ash.

I feel the chiselled letters
Across the stone
You passioned out
To dust and now
The flowering almond tree
With blossom sweeter
Being born of you
Rooted in your residue
It will burnish, blaze and die
Yet hold seminal bud
In its nakedness.

Remembering...

Tonight, I light
A midnight fire
Remembering.
I lie beside
Your warmth and logs
Flashing electric
Blues and golds
Glass-walled outside
Trees grow moving
Close to us
And the shag rug
Winter warm
Under the to-and-fro
Flick on the ceiling
The on-off switch
Of shine on your hair

But the blue flame
Wraps the white birch
To burnt ash.

From Galloway (solo clarinet)

From Galloway was written in 2000 for John Cushing and The Paragon Ensemble; it takes the main melody from MacMillan's congregational setting *The Galloway Mass*.

The Secret Exit

What rose out of the white leaves of your body

What rose out of the white leaves of your body

You whom before your last breath

I still called mother?

What kind of longing-forsaken thing lies on the linen sheet?

What wound closes the suffered time which ran out of your pulse with starry music?

Where is the wreath of your warm embrace?

In which azure your whispered blessing?

What smile was born at the airy sign-language of your finger?

On which track shall I seek the poetry of your blood?

Where inquire for your salvation?

How push away the sucking ball from under my feet to storm up the stair of death?

We were often invited

to time-transcending receptions petrified bark

pushing back curtains of sea and fire—

But now:

the woman love dismissed bent here over the sorrow-stone-tragedy musing on the hair of separation and creating a time of the heart where death breathing fills itself and again diminishes—

When in early summer

When in early summer the moon sends out secret signs,

the chalices of lilies scent of heaven,

some ear opens to listen

beneath the chirp of the cricket

to earth turning and the language of spirits set free.

But in dreams fish fly in the air

and a forest takes firm root in the floor of the room.

But in the midst of enchantment a voice speaks clearly and amazed:

World, how can you go on playing your games

and cheating time—

World, the little children were thrown like butterflies,

wings beating into the flames—

and your earth has not been thrown like a rotten apple into the terror-roused abyss—

And sun and moon have gone on walking—

two cross-eyed witnesses who have seen nothing.

Child

Child

in the hurricane of parting

kicking with the toe's white-flaming foam against the burning ring of the horizon seeking the secret exit of death.

Already without a voice—breathing out smoke—

Lying like the sea

but with depth beneath it tearing at the mooring

with the spring-tide of desire—

Child

Child

with the interment of your head the seed pod of dreams

grown heavy

in final submission

ready to sow another land.

With eyes

turned to maternal soil—

You

cradled in the notch of the century where time with ruffled wings drowns

bewildered

in the flood

of your endless doom.

The Secret Exit is a setting of three poems from *The Seeker and other Poems* by Holocaust survivor and poet laureate, Nelly Sachs. Translation by Ruth and Matthew Mead and Michael Hamburger. Translation copyright ©1970 by Farrar, Straus & Giroux, Inc. Used by arrangement with Farrar, Straus and Giroux.

The song-cycle is a sequel to Laitman's earlier work, *I never saw another butterfly*, with text by children living in Theresienstadt concentration camp in WWII.

Three Vocalises

Three Vocalises was written in the last month of Vaughan Williams' life. Although without words; they conjure up a sense of nostalgia and peace.

Sally and Calum began as a duo in August 2016 looking to expand and champion the repertoire for soprano and clarinet. This has resulted in a residency on The Drimnin Estate on the Sound of Mull in June 2018 and new works by John Hearne, Tom Cunningham and future compositions by Sheena Philips and Tim Miles, as well as a collaboration concert with Richard Holloway. Their future concerts include a dementia friendly concert in February 2019 in Aboyne and Music club concerts in Monymusk and Hawick. @salandcalduo

Sally Carr was educated at St Mary's Music School and the University of Edinburgh. She studies singing with Susan Hamilton and is soprano choral scholar at Old Saint Paul's and a Lay Clerk at the Robin Chapel. She has been the recipient of both the Tovey Memorial Prize and the Janet Buckley Memorial prize promoted annually by the Reid School of Music. She is an alumna of the renowned UK young artist programme 'Genesis 16' and sings with 'echo', a new ensemble that comprises graduate Genesis members. She is also currently involved in projects with the Scottish Voices ensemble and as part of a duo with clarinetist Calum Robertson. She has performed in several performances with Edinburgh Studio Opera: as Julia Bertram in Jonathan Dove's *Mansfield Park* and most recently as Belinda in their 50th-anniversary production of *Dido and Aeneas*. She has featured as a soloist alongside local ensembles including the Edinburgh Royal Choral Union, the Edinburgh University Singers, the Chapterhouse Singers, the Rosenethe Singers and the Scottish Bach Players.

Calum Robertson is a Live Music Now Scotland artist and graduate of the Royal Conservatoire of Scotland, receiving a BMus Honours first class degree in July 2011 and a Masters in Performance in November 2012 on clarinet, having studied with John Cushing (former Principal RSNO). During his time there he won many competitions for clarinet playing as well as appearing on BBC Radio 3. In January 2014 he was awarded The Harriet Cohen Memorial Award for young musicians establishing careers resulting in a new commission for clarinet and choir by Claire McCue called *Kneeling* which he has since recorded with Old Saint Paul's choir, Edinburgh. He freelances with the many orchestras and has appeared as Guest Principal with City of Birmingham Symphony Orchestra, Royal Northern Sinfonia and the RSNO. He played with The David Patrick Ensemble and recorded an album, *The Jazz Rites of Spring*, in 2015. Calum is a member of Sirocco Winds; a wind quintet made up of RCS graduates who maintain a busy schedule both as a quintet and wind trio. As organist, Calum is Assistant Director of Music at Old Saint Paul's, Episcopal Church, Edinburgh and took over as Director of The Edinburgh University Singers in September 2018. Calum has commissioned and premiered many new works including *Prey* by Claire McCue, *Reed Talk* by Rory Boyle, *Twitch* by American composer Tim Miles and *Hot Chocolate* by American composer, Kyle Berry.
www.calumrobertson.co.uk