

Concerts at the University

Autumn-Winter 2023

Tuesday 31 October 2023

1.10pm

Reid Concert Hall

Richard Craig · flute

Sam Cave · guitar

Louise McMonagle · cello

Johan Löfving · theorbo

Programme of works by María Cecilia Villanueva,
José Manuel Serrano, Robert de Visée, Sam Cave,
Cecilia Pereyra and John Croft.



THE UNIVERSITY of EDINBURGH
Edinburgh College of Art

Cielo Gris for solo flute (2023) *

María Cecilia Villanueva (b.1964)

Acanto marchito for bass flute, cello, guitar and theorbo
(2023) **

José Manuel Serrano (b.1982)

Prelude and Allemande in A minor for solo theorbo (1682)

Robert de Visée (c.1655-1732/33)

..in the soft dark, gathering, drifting...

for alto flute, cello and theorbo (2023) **

Sam Cave (b.1987)

Mantra for solo alto flute (2022) *

Cecilia Pereyra (b.1977)

Serenata II for bass flute, cello, guitar and theorbo (2023)**

John Croft (b.1971)

* Scottish Premiere

** World Premiere

Cielo Gris: This piece explores the fluidity and continuous movement in the low register of the flute. The title, grey sky, is related to a previous piece for flute duo, black sky. Taking into account this almost obvious reference between woodwinds and the air/sky, the focus of the piece is not an expansive reference to space but a refinement of particular nuances of colour and shade.

M.C.V.

'Acanto marchito' means 'Withered Acanthus.' The acanthus, encompassing both leaves and flowers, is arguably one of the most important and ancient plants utilized in Western art. Employed in Byzantine culture for funeral rituals, it made its appearance in various art forms throughout Greek and Roman cultures, and later in Gothic, Renaissance, Baroque, and once more in the Beaux-Arts and Art Nouveau movements, as well as in some contemporary art (as seen in this piece). Originally a symbol of enduring life or immortality, Christianity later altered its symbolism to represent pain, sin, punishment, and death. Using their original symbolism, the title serves as a metaphor for the demise of a ritualistic dimension and symbol, portraying the 'funeral of a funeral ritual or symbol' and the inherent contradiction and decadence implied in the demise of a symbol of immortal life.

J.M.S.

Prelude and Allemande in A minor

Robert de Visée was a French guitarist, theorbo, lute and viol player and composer. He was possibly a pupil of Corbetta. He is first mentioned (as theorbist and guitarist) by Le Gallois in 1680, and about that time became a chamber musician to Louis XIV. In the dedication of his first guitar book (1682) he mentions that he was often called upon by the king to amuse the dauphin, and the diary of the Count of Dangeau from the year 1686 states that he regularly played the guitar at the king's bedside in the evenings. Between 1694 and 1705 Visée frequently performed at the French court, particularly at the evening gatherings of Mme de Maintenon, with the flautists Descoteaux and Philibert, the harpsichordist Jean-Baptiste Buterne and the viol player Antoine Forqueray. In 1709 he was appointed to the post of singer in the royal chamber in recognition of his service to the court, in which he had not until then held a position. In 1719 he was formally appointed guitar teacher to the king, although he had actually been the king's instructor

since 1695; his son François succeeded him in this post in 1721. A letter of Jean Rousseau of 1688 indicates that Visée was a respected musician at Versailles and that he also played the viol.

Robert Strizich, revised by David Ledbetter - Grove Music

..in the soft dark, gathering, drifting... Two poly-spectral modes drift downwards, float in the air, and are activated into resonance by bass drones in this trio for alto flute, cello, and theorbo. Built of two contrasting structural areas, one ethereal and halting, the other active and rhythmic, the two scales weave together and intertwine the flute and cello before being retuned and filtered through the overtones of the theorbo's bass notes. In the end the floating, hushed, driving, rushing, faltering, and dramatic are amalgamated into a shining coda of melody and resonance.

S.C.

Mantra was commissioned by Argentinian flute player Sebastián Tellado with support of the National Fund of Arts. The piece proposes musical unit's recurrences as a meditation state, focusing on progressive variation attached to the duality of permanence and change.

C.P.

Serenata II : This piece draws on the traditional association between the serenade and the night, to produce an atmosphere perhaps more tenebrous than the title 'Serenata' would normally suggest. The title also evokes a song sung to the accompaniment of a lute or guitar, and here both the song and the plucked accompaniment are split between two instruments, the bass flute and cello sharing the floating, suspended melody, and the guitar and theorbo coalescing into a caliginous and enigmatic arpeggiation.

J.C.

Richard Craig has a multifaceted career as teacher, performer, composer/improviser and independent researcher. He studied flute at the Royal Conservatoire of Scotland with Richard Blake, and later with Mario Caroli at the Conservatoire de Strasbourg, France. Specialising in contemporary music, Richard has performed with Klangforum Wien, Musikfabrik and ensembles in the UK such as Ensemble Octandre and the Riot Ensemble. As a recording artist he has released two solo discs (INWARD and VALE) on the Métier label, as well as numerous chamber music recordings and radio broadcasts. Alongside his work as a performer, Richard gives masterclasses and seminars. He was a Visiting Fellow in Performance at the University of Aberdeen 2010 – 2012. In 2015 he was appointed as a lecturer and Head of Performance at Bangor University, Wales, a post he held until 2019. During this time he was also an Honorary Research Fellow at the University of Huddersfield. Richard is currently Director of Performance and a Teaching Fellow of Performance at the University of Edinburgh.

English guitarist and composer **Sam Cave** is one of the guitar's leading exponents of new music. Sam's performances have taken him to some of the most exciting venues and festivals in the UK and abroad with appearances at St John's Smith Square, City Showcase Festival, Huddersfield Contemporary Music Festival, Nonclassical, The Institute of Contemporary Arts, LSO St. Luke's, AVGARDE concert series in Norway, the Purcell Room at the Southbank Centre, Kings Place and the Tianjin May Festival in Tianjin, China. Sam has been a Park Lane Group Young Artist and has recorded for both 'Another Timbre' and 'Metier' record labels. His playing has been broadcast on both 'Late Junction' and 'The New Music Show' on BBC Radio 3. Sam is a member of the leading new music groups Octandre Ensemble and Apartment House and has performed with many other groups at the forefront of new music including Riot Ensemble and Explore Ensemble.

Sam studied at the Royal College of Music in London with Gary Ryan and Chris Stell with financial assistance from The Countess of Munster Musical Trust. He has also studied with Vincent Lindsey-Clark, Michael Zev Gordon, Michael Finnissy, Gilbert Biberian and Craig Ogden and graduated from the University of Southampton with first class honours and the Edward Wood memorial prize in music. In 2020 Sam completed a PhD in composition at Brunel University, London under the supervision of Christopher Fox and John Croft.

As a composer Sam's work has been performed in the UK, Sweden, Norway, Poland, Lithuania, Italy, Australia and the USA by some of the most exciting young ensembles and soloists working today. He is an LSO Soundhub Associate Composer for 2017-21 and his music is published by Babelscores.

Now also an educator in much demand, Sam is currently a tutor at Brunel University, London, he has been a guest lecturer in composition for guitar at Coventry University and a lecturer in composition and orchestration at Kingston University.

Sam plays on a 'super-concert guitar' by Dutch luthier Jeroen Hilhorst.

Louise McMonagle is a versatile cellist with wide musical interests. She thrives on playing repertoire that goes beyond the mainstream, and creating exciting programmes including many commissions and premieres. Recent solo performances include Wigmore Hall, Schleswig Holstein Music Festival (DE), Open Music Graz (AT), KM28 Berlin, Brighton Festival, HCMF, Kings Place London, and the Scottish Arts Club. Fascinated by the contrasts found within the music of today, Louise curates concerts spanning a cutting edge array of music, where repertoire such as the Berio Sequenza can be programmed alongside Bach, jazz, minimalism, or modernist re-imaginings of ancient Gaelic psalms.

A number of composers have written solo pieces for Louise: *Skydance* (2020) by Ailie Robertson won the Dorico Award for Solo Work at the 2021 Scottish Awards for New Music. Louise's video premiere was also featured in The Strad magazine. *Tuxedo: Hot Summer No Water* (2020) by Hannah Kendall resulted in numerous performances across Europe. *Round by the Ness* (2020) by Trish Clowes led to a feature at the London Jazz Festival 2022. *Masts, Trees, Tunnel* (2022) by Colin Riley comprising cello, electronics, and film premiered at the Royal Academy of Music and was subsequently released on Squeaky Kate Music. *Madrigali* (2022) by Philip Cashian, a song cycle on Lorca poetry written for mezzo soprano Rosie Middleton and Louise, was premiered at Folkestone New Music. Also in 2022, Louise premiered Laura Bowler's new chamber opera *The Blue Woman* scored for four singers, cello quartet and percussion at the Royal Opera House and Snape Maltings.

Louise is a member of UK contemporary music group Riot Ensemble who perform regularly around Europe. Described as "*volcanically creative*" (The New Yorker), "*the supergroup of top soloists playing new music*" (The Guardian), and "*Always impeccable; Entrancing and highly seductive*" (The Times), Riot Ensemble have given around 250 World and UK Premieres by composers from more than 30 countries. Their discography includes releases on HCR/NMC Recordings and Coviello Classics, and in 2020 they were awarded the Ernst von Siemens Ensemble Prize.

Louise is also a very experienced orchestral player, including performing as principal cello in the BBC Philharmonic Orchestra, Royal Northern Sinfonia, Opera North and Ulster Orchestra. She records regularly for film and TV in her home studio, and in groups including Philharmonia, London Symphony Orchestra, London Contemporary Orchestra, and Chamber Orchestra of London.

Hailed for his 'magical playing' (Classical Guitar Magazine), Swedish-born guitarist and theorbo-player **Johan Löfving** has established himself as a truly exciting artist of a new generation. After studying at the Royal College of Music in London with Gary Ryan and Jakob Lindberg, he went on to complete his studies at the Mozarteum Salzburg under the guidance of Hans Brüderl and Robert Wolff.

Since being a prize winner in the prestigious London International Guitar Competition, Johan's solo recitals have taken him to some of the finest halls in Britain such as Kings Place and Sage Gateshead, followed by celebrated chamber music performances at major festivals and venues including Wigmore Hall, London Festival of Baroque Music and Brighton Early Music Festival. Abroad, he has had the honour to perform at the MuTh-Konzertsaal der Wiener Sängerknaben, Carinthischer Sommer Festival and the Swedish Guitar and Lute Festival.

Apart from his long-term work with Flauguissimo and flautist Yu-Wei Hu, he has worked with musicians such as baritone Thomas Guthrie, tenor Rob Murray and pianist David Owen Norris, who invited him to take part in the 'Playlist Series' on BBC Radio 4. Other radio appearances include Swedish Radio P2 and BBC Radio 3 where he was invited as 'Home Session' artist during the national lockdown.

His solo debut album 'Fandango!' was released in 2020 by Resonus Classics to great critical acclaim and was recorded on an original 19th century guitar.

Forthcoming lunchtime concerts:

Tuesday 14 November

1.10pm

Reid Concert Hall

Violin, voice and harpsichord trios, and flute and piano duos performed by students from the Reid School of Music.

Elinor Roderick Lein (violin), Sebastian Schneeberger (voice) and Ciaran Walker (harpsichord).

Serenna MacLellan (flute) with Chris Baxter (piano).

Admission Free.

Friday 8 December

1.10pm

St Cecilia's Hall, Niddry Street

Spinacino Consort: O quam magnum miraculum.

Eric Thomas (lute and director), Héloïse Benard (soprano), Annemarie Klein (recorders), and Claire Horacek (viol).

A meditative concert of Christmas music inspired by texts depicting the Virgin Mary. Featuring music by Hildegard von Bingen, Tomás Luis de Victoria, William Byrd and Josquin des Prez.

Admission Free.

For details of further events please check <https://www.ed.ac.uk/events>

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