



Director: John Gilhooly

THURSDAY 3 FEBRUARY 2011 7.30 PM

Chamber Music Season

Arditti Quartet

Irvine Arditti *violin* • Ashot Sarkissjan *violin*
Ralf Ehlers *viola* • Lucas Fels *cello*

Jake Arditti countertenor

James Clarke String Quartet No. 2 (London première)

Brian Ferneyhough String Quartet No. 6 (London première)

Interval

Dai Fujikura Flare (World première)*

Hilda Paredes Canciones Lunáticas (World première of the complete work)

*Commissioned by Wigmore Hall with the support of André Hoffmann, President of the Fondation Hoffmann, a Swiss grant-making foundation. Co-commissioned with the Ishibashi Memorial Hall, Tokyo and the Edinburgh International Festival.

 ISHIBASHI MEMORIAL HALL



COUGHING CAN BE VERY DISTURBING FOR BOTH THE ARTISTS AND OTHER MEMBERS OF THE AUDIENCE. PLEASE SUPPRESS ANY COUGHING AS MUCH AS POSSIBLE. COUGH LOZENGES ARE ON SALE IN THE FOYER OR MAY BE OBTAINED FROM THE USHERS.



Would patrons please ensure that mobile phones are switched off
Please also ensure that watch alarms and other electronic devices which can become audible are switched off. Wigmore Hall is equipped with a 'Loop' to help hearing aid users receive clear sound without background noise. Patrons can use this facility by switching their hearing aids over to 'T'.

PROGRAMME: £3.00



James Clarke (b. 1957)

String Quartet No. 2 (2009, London première)

String Quartet No. 2 was written for and is dedicated to the Arditti Quartet. It was commissioned jointly by the Huddersfield Contemporary Music Festival and MaerzMusik | Berliner Festspiele. The first performance took place on 21 November 2009 in Huddersfield.

The composer has written: 'It is a quality of music and some of the visual arts that they do not communicate ideas in the same area as words. The substance is different. I prefer to allow the music to make a statement on its own terms and to avoid as much as possible the descriptive (including titles). The American artist Clyfford Still wrote, 'My paintings have no titles because I do not wish them to be considered illustrations or pictorial puzzles. If properly made visible they speak for themselves.' I believe that to attempt to describe the impulse or 'inspiration' behind a work is to detract from its enigmatic potential and undermine the directness of its power.'

Brian Ferneyhough (b. 1943)

String Quartet No. 6 (2010, London première)

In recent years I have reconsidered the role played by our variously shaped senses of time, in particular how our awareness of temporal space can be heightened or redefined by staging a discrepancy of adequation between the emplacement and unfolding of sonic materials and the time available for their individual reception. Both the orchestral piece *Plötzlichkeit* (2006) and the large ensemble essay *Chronos-Aion* (2008) are made up of a series of very short fragments, sometimes separated by pauses, sometimes directly abutting one another.

My Sixth String Quartet (2010) initially seeks to apply identical basic rules but, instead of allowing them to exist as independent entities, these brief textures are constantly overlapped and embedded so as to create an unpredictable tangle of conflicting materials and time frames. In fact, this multiplicity largely undermines the spirit of the original autonomous 'time slice' principle, leading to a sort of mirrored or negative hierarchy of material and form conveying a qualitative reformulation of the work's initial conceptual environment.

Interval

Refreshments are available from the Restaurant and Bechstein Room.
Ice creams are on sale in the foyer.

Please check that your phone is turned off, especially if you used it during the interval.

Dai Fujikura (b. 1977)

Flare (2010, world première)

Commissioned by Wigmore Hall with the support of André Hoffmann, President of the Fondation Hoffmann, a Swiss grant-making foundation. Co-commissioned with the Ishibashi Memorial Hall, Tokyo and the Edinburgh International Festival.

When writing this work I imagined sitting round a campfire as a child, watching the embers flaring off into the sky. The piece starts off with a lot of rather wild percussive sounds (pizzicato, left hand pizzicato, col legno, spiccato, bouncing bow, finger tapping, snap pizzicato, pizzicato tremolo) and then combines with the imagined reverse sounds of those effects. As the piece progresses these reverse sounds expand to take over. They then start developing and shape the texture. Finally the composition evolves into a slow motion arco rendering of the pizzicato sound and its reverse.

Hilda Paredes (b. 1959)

Canciones lunáticas (2009, world première of the complete work)

(Pedro Serrano)

Canciones lunáticas is a setting of three poems by Mexican poet Pedro Serrano. The poems are closely related to the moon, the night and darkness, not only as seen in a landscape but as different stages within the soul.

The first song sets up the imagery of a dark, lonely night and how the moon is the only witness to the despairing loneliness. The music sets up all the elements, which develop in different directions as the cycle progresses. The instrumental treatment in this piece is as important for defining the character of the material as those harmonic, rhythmic and dynamic parameters.

In the second song we deal with lunacy, as the music sets up the sound imagery suggested by the text by means of superimposing four contrasting ideas to portray the idea of madness, before the four instruments set off with the material set up firstly by the viola, just before the voice comes in to spell out we are dealing with lunatics.

The phonetics of the language are enhanced by vocal and instrumental techniques with the sound of 's' in Spanish. This adds a dramatic gesture by insinuating we have to speak in whispers or perhaps to suggest the singer is just as mad.

For the imagery of heavy padlocks used to lock up the lunatics, the use of extended instrumental techniques in the strings adds the idea of fear by means of noise needed to shut up their voices. This idea relates to the imagery of vast fierce darkness at night in the first song.