

WIGMORE HALL

Saturday 24 February 2024
1.00pm

This concert is supported by Cockayne Grants for the Arts, a donor advised fund at the London Community Foundation



Wigmore Hall Voices of Today: Hilda Paredes

Riot Ensemble

Aaron Holloway-Nahum conductor	George Barton percussion
Nicholas Ireson horn	Marie Schreer violin I
Richard Craig flute	Julian Azkoul violin II
Philip Haworth oboe	Stephen Upshaw viola
Ausiàs Garrigós Morant clarinet	Louise McMonagle cello
Laura Vincent bassoon	Marianne Schofield double bass

Hilda Paredes (b.1957)

The Hearing Trumpet (2023) *world première*

Co-commissioned by Wigmore Hall (with the generous support of the Marchus Trust and the Wigmore Hall Endowment Fund) & Riot Ensemble

Brian Ferneyhough (b.1943)

Liber Scintillarum (2012)

Hilda Paredes

The Hearing Trumpet (repeated)



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Disabled Access and Facilities - full details from 020 7935 2141.

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Hilda Paredes's new work *The Hearing Trumpet* is a tribute to the British/Mexican surrealist artist Leonora Carrington. Born in Lancashire in 1917, Carrington eventually moved to Mexico and became a well-known artist. She was revered for her refined and imaginative work, and the wit and depth of her writing. Sadly, this same recognition was lacking in her home country, and she died in Mexico City in 2011.

In this score, Hilda explores several recurring ideas. She says:

I took the idea from her book *The Hearing Trumpet*, 'a book about how we hear and how we don't'. The hearing trumpet being the 'instrument' that can help us hear what cannot be heard. With this concept in mind the score establishes a dramatic interaction between the off-stage horn and the rest of the ensemble exploring the acoustic space at Wigmore Hall.

The score also makes reference to her love of horses, an array of surreal insects and birds and her story of the debutante who didn't want to attend the Summer Ball and swapped places with a hyena.

Being Mexican/British, an immigrant in the opposite direction, I feel I have a strong connection with Carrington and her unlimited imagination resonates strongly with me.

Tonight we will hear Hilda's work twice: once as the opening of the concert, and once again to conclude after we journey together across the expanse that is **Brian Ferneyhough's** *Liber Scintillarum*. Brian, too, is an artist who journeyed far from his homeland. Born in Coventry (1943), he first emigrated to Germany (1973-86) and then onward to the United States (where he still lives today).

Brian's music regularly asks us questions about what we hear, and what we don't. What the performer can do, and what they can't. What the listener will hear in the moment and carry with them out of the concert hall, and what they won't. By stretching us each to our limits, the music takes us on an undeniable journey, after which we return once again to Hilda's *The Hearing Trumpet*.

What will have changed, for us, when we hear it again? We look forward to finding out with you, today!

With thanks to the Riot Ensemble, 2023

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