

WIGMORE HALL

Tuesday 27 July 2021 7.30pm

Riot Ensemble

Marianne Schofield double bass

Louise McMonagle cello

Kate Walter flute

Sam Wilson percussion

Ausiàs Garrigós i Morant clarinet

Neil Georgeson piano

COCKAYNE **The London
Community
Foundation**

Supported by Cockayne Grants for the Arts, a donor advised fund at the London Community Foundation

Zoë Martlew (b.1968)

Tór *world première*

Carmen Ho (b.1990)

Unknown

Swirl *world première*

Nina Šenk (b.1982)

Movimento fluido I (2007) *UK première*

Luke Styles (b.1982)

Embers (2021) *world première*

Caroline Shaw (b.1982)

Boris Kerner (2012) *UK première*

Jonathan Harvey (1939-2012)

The Riot (1993)

Supporting Wigmore Hall

We would like to thank our Friends and many donors who over the last year have supported the Hall so generously. It is only with your donations that we have been able to navigate these difficult times, and crucially, provide work opportunities for over 400 artists.

We continue to need your help, and so please, if you can, make a donation to our Audience Fund: [wigmore-hall.org.uk/donate](https://www.wigmore-hall.org.uk/donate)

Wigmore Hall is a no smoking venue. No recording or photographic equipment may be taken into the auditorium nor used in any other part of the Hall without the prior written permission of the management.

In accordance with the requirements of City of Westminster persons shall not be permitted to stand or sit in any of the gangways intersecting the seating, or to sit in any other gangways. If standing is permitted in the gangways at the sides and rear of the seating, it shall be limited to the number indicated in the notices exhibited in those positions.

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

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 hearing aids to 'T'.



Please ensure that watch alarms, mobile phones and any other electrical devices which can become audible are switched off.

The Wigmore Hall Trust Registered Charity No. 1024838
36 Wigmore Street, London W1U 2BP • [Wigmore-hall.org.uk](https://www.wigmore-hall.org.uk) • John Gilhooly Director

Wigmore Hall Royal Patron HRH The Duke of Kent, KG

Honorary Patrons Aubrey Adams OBE; André and Rosalie Hoffmann; Louise Kaye; Kohn Foundation; Mr and Mrs Paul Morgan



Supported using public funding by
**ARTS COUNCIL
ENGLAND**



“RIOT” backwards is “TOÍR”, an old Irish word also spelt “Tór,” which derives from the Old Norse god Þórr, the macho, hammer-wielding thunder god associated with lightning, storms, strength, the protection of mankind and also healing and fertility.

The word can also mean “a steep rocky height” (as in Glastonbury’s Tor), “towering warrior”, “battle pursuit” and “Tower”. A rich collection of associations which immediately brought to mind the Tower card of the tarot deck with its traditional imagery of castle-like edifices blown apart by immense, fiery, supernatural forces, representing the destruction of old, outmoded structures. Combined with the phenomenal virtuosity of Riot Ensemble’s players, these images inspired me to have a go at making a good old distortion-fuelled rock-up, filled with the wonderful animal-like growls and snarls that these fantastic instruments can make, combined with some electronic flame-throwers.

Amidst the burning rubble of destruction, the Tower card also always reveals a gentle light in the distant horizon, shedding dawn rays over the smouldering rubble, indicating a new consciousness, a lighter way of being.

© **Zoë Martlew**

Unknown was written at the start of lockdown last year. It was inspired by the fear of uncertainty, where everything we planned for the future is rapidly changing and vanishing.

Swirl was my first attempt to write for piano and electronics. This piece explores the shifting and changing quality of sound by fusing the tape part as an extension to the instrument.

Both pieces were written for the Riot Ensemble as part of a project with PRS for Music to whom I would like to give my enormous thanks.

© **Carmen Ho**

In this piece I wanted to keep constant movement; the line (or sometimes several lines) running throughout. I’m interested in examining different ways one can perceive a single line. The piece begins with a noisy generation of rhythm, later the transition from ‘noise’ to ‘tone’ slowly follows. Every instrument has certain ‘noisy’ elements of their own, and make numerous attempts to unite these idiosyncratic and unsociable pieces of material. As a form, the piece consists of two sections: on one side, a precise rhythmic ‘machine’, and on the other, a space where these machine parts break-down, scatter, become lost from one and other, and attempt to rebuild.

© **Nina Šenk**

Smouldering embers, alive with the heat of a dying fire.
Raging embers, white hot. Still embers with a surface alive, with the changing colours of heat. Cracking embers.
Flickering embers. Life-giving warm embers.

These are just some of the images I have of embers, and which were things I thought about when composing this piece. Although there is nowhere in the music that any of these images can be said to be represented as sound. They all played a role in fuelling my musical imagination for the piece.

© **Luke Styles**

Boris S. Kerner lives in Stuttgart and is the author of *Introduction to Modern Traffic Flow Theory and Control: The Long Road to Three-Phase Traffic Theory*. We’ve never met, and we probably never will. But the serendipity of the internet, through some late-night research and musing on the idea of friction and flow in baroque bass lines, led me to his name and his work. *Boris* begins with a fairly typical 17th continuo line in the cello that leans and tilts, sensitive to gravity and the magnetism of certain tendency tones, before getting stuck in a repeated pattern. The flower pots enter the scene as an otherworldly counterpoint to this oddly familiar character, introducing a slightly cooler temperature to the baroque warmth, and sometimes interrupting and sometimes facilitating the cello’s traditional flow of melodic traffic.

© **Caroline Shaw**

The Riot is a work in which virtuoso exhilaration is predominant. The game is to throw around themes which retain their identity sufficiently to bounce off each other sharply, even when combined polyphonically or mixed up together in new configurations. Each theme belongs to a distinctive harmonic field characterised by about two intervals, for example the first is based on fourths and whole tones creating also minor sevenths and, as a further development, linear unfoldings in circles of fourths (or fifths). From time to time, energy runs out and a mechanical repetition of an element takes over, dying away like an electronic ‘delay’. Such a process in extended form provides the ending.

© **Jonathan Harvey**