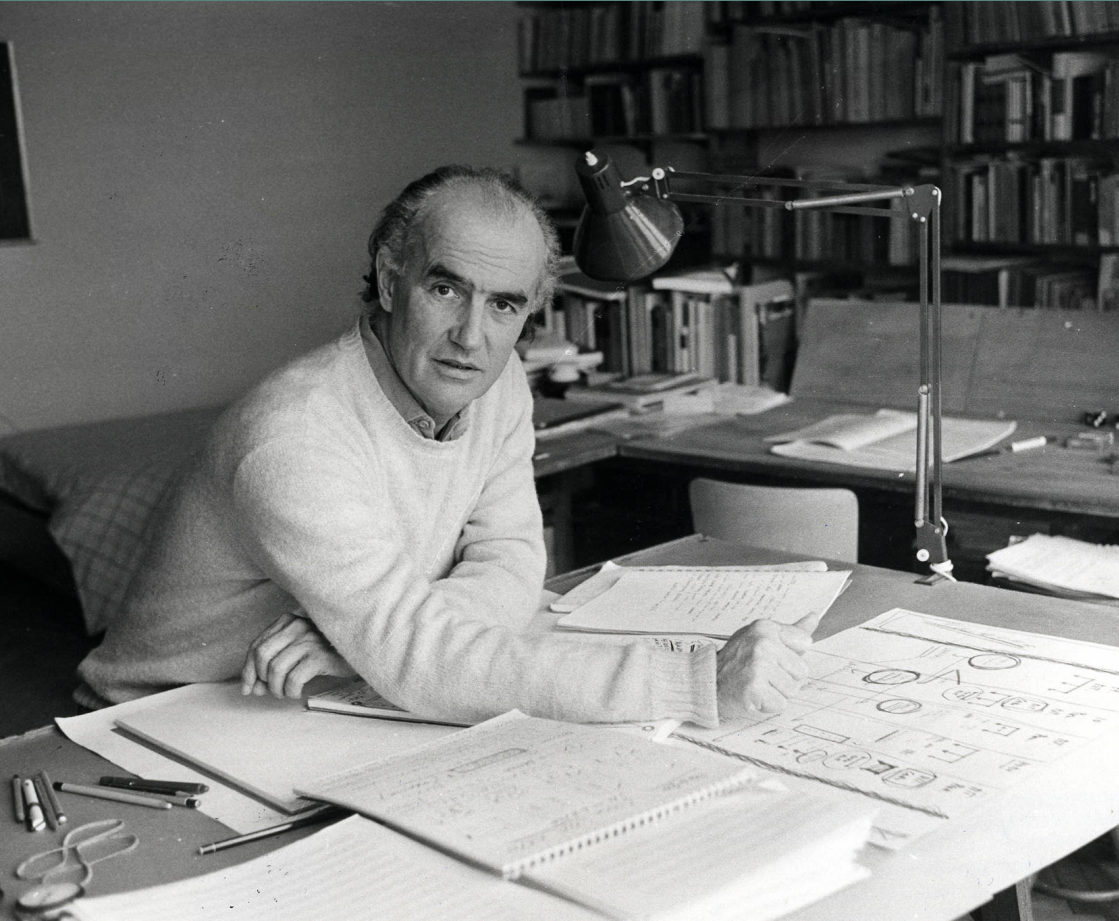




ST JOHN'S SMITH SQUARE

PRINCIPAL SOUND

16-18 FEBRUARY 2018



Patron HRH The Duchess of Cornwall

PRINCIPAL SOUND

Following a critically acclaimed investigation of the music of Morton Feldman in 2016, Principal Sound returns for three days of concerts pairing more of his visionary music with a number of late masterpieces by Luigi Nono.

Bringing together some of contemporary music's most respected ensembles with the UK's most exciting young talent – including St John's Smith Square Young Artists George Barton and Siwan Rhys – the festival offers the opportunity to be immersed in the contemplative works of these two giants of post-war music, both of whom opened up new worlds of sonic exploration, focusing on the minutiae of individual voices, textures and sounds.

Do join us for what promises to be an extraordinary three days.

#PrincipalSound

Principal Sound is promoted by St John's Smith Square and curated by Sam Wigglesworth.

Cover photo: Luigi Nono © Graziano Arici 1983

TICKETS

Festival Pass £40, YF £25
Single Concert £15, YF £5

Aged 30 and under? Sign up now to our Young Friends scheme (YF) to receive £5 tickets to concerts throughout our season. Visit sjss.org.uk/young-friends



Juliet Fraser

THREE VOICES

Juliet Fraser SOPRANO
Siwan Rhys PIANO
Explore Ensemble
Newton Armstrong ELECTRONICS
Nicholas Moroz ELECTRONICS

Nono *A Pierre. Dell'azzurro silenzio, inquietum*
Schoenberg *Sechs kleine Klavierstücke Op. 19*
Nono *.....sofferte onde serene...*
Feldman *Three Voices*

The festival opens with a showcase of performers from across the festival, and features works for performers and electronics. Schoenberg's aphoristic piano pieces *Op. 19* are framed by two works evoking the atmosphere of Nono's native Venice, whilst Feldman's *Three Voices* – which Juliet Fraser recently recorded to critical acclaim – sees the soloist accompanied by two pre-recorded versions of herself to create the haunting, mesmeric textures.

Fri 16 February 7.30pm



Aisha Orazbayeva © Hugo Glendinning



Mark Knoop © Dimitri Djuric

RECEIVING THE APPROACHING MEMORY

Aisha Orazbayeva VIOLIN
Mark Knoop PIANO

Schubert *Impromptu in C minor Op. 90 No. 1 D899*
Feldman *Palais de Mari*
Bryn Harrison *Receiving the Approaching Memory*

The music of Schubert occupied a very special place in the musical imagination of Morton Feldman. Here Mark Knoop pairs Feldman's last work for solo piano with a late Schubert impromptu. He is then joined by Aisha Orazbayeva to perform music by Bryn Harrison, whose subtly shifting textures extend Feldman's language into the 21st century.

Sat 17 February 4.00pm



Bozzini Quartet © Michael Stobodan

FRAGMENTE STILLE

Bozzini Quartet
Clemens Merkel VIOLIN
Alissa Cheung VIOLIN
Stéphanie Bozzini VIOLA
Isabelle Bozzini CELLO

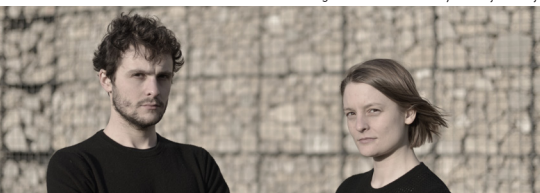
Claudia Molitor *Und laß Dir jeden Tag geschehen*
A Clementi *Excerpts from Otto Frammenti*
John Lely *Doubles*
Nono *Fragmente Stille, an Diotima*

Making a rare London appearance, the Montreal-based Bozzini Quartet perform Nono's masterful response to the poetry Hölderlin alongside a quartet by Claudia Molitor inspired by lines from Rilke. The programme is completed by a set of enigmatic canons by Nono's compatriot and near-contemporary Aldo Clementi, and the clear, airy harmonies of John Lely's *Doubles*.

Sat 17 February 7.00pm

#PRINCIPALSOUND JOIN US ONLINE!

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Linda Catlin Smith

Exaudi © Matthew Andrews

SARÀ DOLCE TACERE

Explore Ensemble

EXAUDI

James Weeks DIRECTOR

Salvatore Sciarrino *Lo Spazio Inverso*
György Kurtág 'An.../A...' from *Hölderlin-Gesänge No. 1* for solo baritone
Nono *Sarà Dolce Tacere*
Cage *Five*

Machaut *Rose, liz, printemps, verdure*
Linda Catlin Smith *Uncertain for 8 voices* (world premiere)

György Kurtág *Selection from Signs, Games and Messages* for solo violin

Machaut *Dame, je suis cils*

Rebecca Saunders *Molly's Song 3 – Shades of Crimson*

John Croft *Trio (Seirēnes III)*

Feldman *Voices and cello*

John Croft *Quartet (Seirēnes IV)*

Wolfgang Rihm *Quo me rapis*

A new choral work by Linda Catlin Smith, setting fragments from Virginia Woolf's *The Years*, crowns this intricate programme from Explore Ensemble and Exaudi which sets luscious Machaut chansons alongside John Cage and Rebecca Saunders. Elsewhere, the fractured soundworld of late Nono finds resonances in a pair of dusky chamber works by John Croft, Wolfgang Rihm's imposing *Quo me rapis*, and fragile miniatures by Feldman and György Kurtág.

Sun 18 February 7.00pm

WHY PATTERNS?

Jenni Hogan FLUTE

George Barton PERCUSSION

Siwan Rhys PIANO & CELESTA

Clemens Merkel VIOLIN

Alissa Cheung VIOLIN

E Brown *Hodograph I*

Jürg Frey *Circular Music No. 4 for celesta*

Nono *'Hay que caminar' soñando*

Webern *Variations for piano Op. 27*

Feldman *Why Patterns?*

After their astounding performance of Feldman's *For Philip Guston* in 2016, Jenni Hogan, George Barton and Siwan Rhys return to Principal Sound to perform his mesmerising *Why Patterns?* Nono's last completed work, the fragmentary violin duet *'Hay que caminar' soñando*, is performed by members of the Bozzini Quartet, whilst an effervescent trio by Earle Brown (commissioned by Nono for the Darmstadt Festival) is balanced by crystalline keyboard works from Webern and Jürg Frey.

Sun 18 February 4.00pm

BOX OFFICE 020 7222 1061

(Mon–Sat 10.00am–5.00pm)

sjss.org.uk

Booking fees per transaction:
£2.75 phone / £1.75 online

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