



TIME AND TIDES

WITH PEKKA KUUSISTO

14-15 March 2024

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TIME AND TIDES

WITH PEKKA KUUSISTO

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Thursday 14 March, 7.30pm, The Queen's Hall, Edinburgh
Friday 15 March, 7.30pm, City Halls, Glasgow

TÜÜR Lighthouse

AIDAN O'ROURKE & PEKKA KUUSISTO Folk Tunes

CLYNE Time and Tides (UK Premiere)

Commissioned by Helsinki Philharmonic Orchestra, Scottish Chamber Orchestra and Swedish Chamber Orchestra.

Interval of 20 minutes

GRIME It Will Be Spring Soon (UK Premiere)

RAUTAVAARA Cantus Arcticus

Pekka Kuusisto Director/Violin

Ruby Hughes Soprano

Aidan O'Rourke (Lau) Fiddle

Dolphin Boy DJ



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Flute

André Cebrián
Marta Gómez

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Marta Gómez

Oboe

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Katherine Bryer

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Katherine Bryer

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Sharron Griffiths

Celeste

Simon Smith

Afonso Fesch
Principal First Violin



WHAT YOU ARE ABOUT TO HEAR

TÜÜR (b.1959)

Lighthouse (1997)

**AIDAN O'ROURKE (b.1975)
& PEKKA KUUSISTO (b.1976)**

Folk Tunes

CLYNE (b. 1980)

Time and Tides (2023)
(UK Premiere)

- I. My True Lover's Farewell – from England
- II. Who Can Sail Without Wind? – from Finland
- III. My Fair Young Love – from Scotland
- IV. The Golden Willow Tree – from America
- V. Farewell

Commissioned by Helsinki Philharmonic Orchestra, Scottish Chamber Orchestra and Swedish Chamber Orchestra

GRIME (b. 1981)

It Will Be Spring Soon (2021)
(UK Premiere)

Coming
Little clown, my heart
Once, I

RAUTAVAARA (1928-2016)

Cantus Arcticus, Op 61 (1972)

The bog
Melancholy
Swans migrating

The need to express through song is a primal human urge, and the voice, after all, is the musical instrument that virtually all of us possess. Communicating and connecting through song is hardly restricted to *homo sapiens*, either, as we'll hear at the end of tonight's concert.

But it's song – both vocal and instrumental – that provides the connecting thread running through this evening's pieces. Most of them were created in just the past half-century, though some look backwards in time to older tunes that have found their places among established traditions, and also outwards from the concert hall into the rawer, more authentic sounds of nature.

Though it's not directly song-inspired, Estonian composer Erkki-Sven Tüür shines a bright beam into these sonic connections with his *Lighthouse*, which opens the concert. And he took a specific edifice as inspiration: the monolithic Kõpu Lighthouse, on the island of Hiiumaa, out in the Baltic Sea west of Estonian capital Tallinn (and also close to the composer's summer home). It's a mighty, castle-like, buttressed structure, one of the most ancient lighthouses in the world, and has been in continuous operation since 1531.

Tüür studied classically while Estonia was still under Soviet rule, and he has long produced works of distinctive power and dynamism, music that seems to be reconsidering its own fundamental energy and purpose. Perhaps it's no coincidence that he headed Estonian prog rock group In Spe for five years, to considerable success. It came as almost a surprise to Tüür to discover his gritty works finding interest and appreciation in the West as the strict Soviet regulations began to relax in the late 1980s.



Erkki-Sven Tüür

Lighthouse is perhaps more of a tribute to Bach's enduring legacy and the continuing relevance of his music, rather than an attempt to reimagine or recreate it.

Lighthouse comes from 1997, and was commissioned by Ansbach Bach Week in Germany, with the request that Tüür might take some aspect of Bach's music as a starting point. Tüür's references to the earlier composer's energetic textures and intermingling melodic lines are clear, but *Lighthouse* doesn't simply set out to update Bach for our own times. Instead, Tüür has said, he remembered something said by Igor Stravinsky, who compared composers to lighthouses: their influence, Stravinsky felt, might shine several centuries into the future. With that in mind, *Lighthouse* is perhaps more of a tribute to Bach's enduring legacy and the continuing relevance of his music, rather than an attempt to reimagine or recreate it.

Monumental, slow-moving harmonies open the piece, followed by quicker, Bachian figurations, whose shifting rhythms set their layers of texture out of kilter with each other. A very modern reinterpretation of a Bach-

style fugue kicks off about halfway through the piece, though it's soon caught up in more swirling figurations. Baroque-style ideas, however, return to drive the piece to its definitive conclusion.

Tonight's next two items come as something of a package. Anna Clyne's *Time and Tides* draws on folk songs from England, Finland, Scotland and America. Its dedicatee, Pekka Kuusisto (also tonight's soloist and director), is equally passionate about classical and traditional musics, and Edinburgh-based fiddler Aidan O'Rourke, a luminary in contemporary trad music and another friend of Clyne's, played a crucial role in the piece's genesis (as Clyne explains below). Before we hear *Time and Tides*, Kuusisto and O'Rourke offer a few folk tunes as a duo, probably from Scotland, possibly from Finland and beyond, to prepare our ears for the new piece. In Aidan O'Rourke's words:



Anna Clyne

"This collection of folk songs explores themes of boating, the oceans and parting from loved ones. Each movement begins with a statement of the folk tune in its original form and I then spin it out through my own lens."

"Gaelic rowing tunes from the Western Isles, old Finnish and Swedish songs. This is the good stuff! Melodies that root us. It's a special joy to explore this material with Pekka, who brings such a bright and generous open spirit to everything he does. In the tunes we've been finding shared words and appreciating each other's accents. Maybe most interesting is the space in between: that's where the improvisation starts taking off. Let's see what comes."

Anna Clyne has ties with all four countries whose folk melodies she draws from in *Time and Tides*. She was born in London, studied in Edinburgh, has lived in New York for several years (following further studies at the Manhattan School of Music), and is currently Composer in Residence with the Helsinki Philharmonic (where Kuusisto has a parallel role as Principal Guest Conductor). She was also the Scottish Chamber Orchestra's

Associate Composer from 2019 to 2022. She writes:

"Set in five movements, Time and Tides is inspired by four folk tunes as follows:

I. My True Lover's Farewell – from England

II. Who Can Sail Without Wind? – from Finland

III. My Fair Young Love – from Scotland

IV. The Golden Willow Tree – from America

This collection of folk songs explores themes of boating, the oceans and parting from loved ones [for songs see pages 16-21]. Each movement begins with a statement of the folk tune in its original form and I then spin it out through my own lens – harmonising, orchestrating and expanding upon the source material to create new narratives. The fifth and final movement, titled 'Farewell', weaves together elements of all four folk tunes heard in the previous movements. Time



Helen Grime

"It will be spring soon was written for Ruby Hughes and Malin Broman, two musicians I am lucky enough to have enjoyed several years of wonderful musical collaboration and friendship with. I knew from the moment I agreed to write the piece that I wanted it to be about joy in some way."

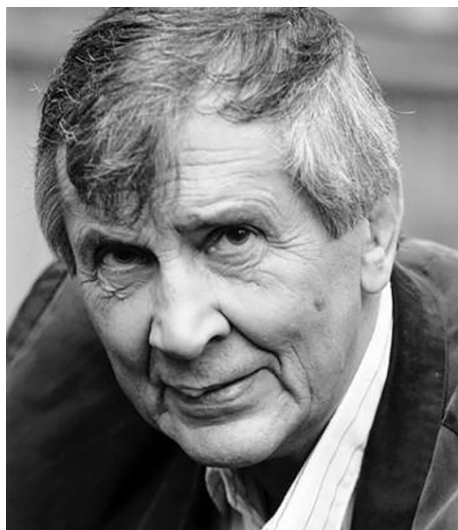
and *Tides* is dedicated to violinist Pekka Kuusisto. Special thanks to musicians Bruce Molsky and Aidan O'Rourke for sharing folk tunes from their native countries."

From folk songs reinterpreted through Anna Clyne's creative lens, we move to entirely new songs – or at least vocal and instrumental settings of poetry, pairing soprano and violin soloists with string orchestra. Helen Grime was born in York, but moved to Scotland with her parents as a baby, studying at the City of Edinburgh Music School and St Mary's Music School, as well as taking composition lessons from the age of 12 with Icelandic multi-musician Hafliði Hallgrímsson (for many years the SCO's Principal Cellist). She's been Associate Composer with the Hallé and Composer in Association at London's Wigmore Hall, and is currently Professor of Composition at London's Royal Academy of Music.

She writes:

"It will be spring soon was written for Ruby Hughes and Malin Broman, two musicians I am lucky enough to have enjoyed several years of wonderful musical collaboration and friendship with. I knew from the moment I agreed to write the piece that I wanted it to be about joy in some way. The three poems I decided to set shine a spotlight on this theme in different ways. In 'Coming', by Philip Larkin (the work's overall title comes from this poem), a sense of hope and delight is heralded by the sound of a thrush singing. 'Little clown, my heart', by Sandra Cisneros, has an infectious, light-hearted energy to it. Finally, in 'Once, I' by Jane Hirshfield, I was struck by an incredible hazy, serene, maybe blissful atmosphere. I hope I've captured some of the spirit of these wonderful poems in my settings of them."

We move out from the human world into songs from nature in tonight's



Einojuhani Rautavaara

Rather than a conventional festive work, Rautavaara travelled down the road to nearby Liminka – as well as further north towards the Arctic Circle – to record birdsong that he would set in conversation with an orchestra in this reflective, even mystical tribute to the natural world.

closing piece. Einojuhani Rautavaara was a Finnish composer from the generation after Sibelius, and indeed was championed and supported by the elder composer early in his career. He wrote his *Cantus arcticus*, a 'Concerto for Birds and Orchestra', in 1972, as a somewhat unusual contribution to the University of Oulu's celebrations marking its first doctoral degree ceremony. Rather than a conventional festive work, Rautavaara travelled down the road to nearby Liminka – as well as further north towards the Arctic Circle – to record birdsong that he would set in conversation with an orchestra in this reflective, even mystical tribute to the natural world.

An ornate, fluttering flute duet opens Rautavaara's first movement, 'The Bog', quickly joined by other woodwind instruments, and then by the songs of springtime birds from the Finnish marshes. Strings later introduce slow-moving, hymn-

like music, which rises majestically through the orchestra with glitter from harp and celeste, before a solo clarinet rounds the movement off with a brief memory of the flutes' opening music.

The second movement, 'Melancholy', features a slowed-down recording of two shore larks as they serenade each other, set against quietly radiant harmonies in the strings. And it's the birds themselves – this time whooper swans, flying together, distant but drawing ever closer – that launch the final movement, 'Swans Migrating'. It opens with the orchestra divided into independent groups, each moving at its own tempo, but the horns' long, flowing melody brings the players together in a majestic arc of music that reaches its climax as the swans fly overheard, only to disappear again into the far distance.

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FOLK SONGS

Set in five movements, Time and Tides is inspired by four folk tunes as follows

CLYNE (b. 1980)

Time and Tides (2023)

I. My True Lover's Farewell – from England

*Melody transcribed from a recording by Marsha Genensky and Bruce Molsky
(from the album "1865: Songs of Hope and Home from the American Civil War")*

Oh fare you well my own true love
So fare you well for a while
I'm going away, but I'm coming back
If I go ten thousand miles.

If I prove false to you, my love,
The earth may melt and burn,
The sea may freeze and the earth may burn,
If I no more return.

Ten thousand miles, my own true love,
Ten thousand miles or more;
The rocks may melt and the sea may burn,
If I never no more return.

And who will shoe your pretty little feet,
And who will glove your hand,
And who will kiss your red rosy cheek
When I'm in the far-off land?

My father will shoe my pretty little feet,
My mother will glove my hand,
And you can kiss my red rosy cheek
When you return again.

O don't you see that little turtle dove,
A-skipping from vine to vine,
She's mourning for her own true love
Just as I mourn for mine.

II. Who Can Sail Without Wind? – from Finland

Melody transcribed from a recording by Pekka Kuusisto

Who can sail without wind?
Who can row without oars?
Who can part from a friend without shedding tears?

I can sail without wind,
I can row without oars,
But not part from a friend without shedding tears.

III. My Fair Young Love – from Scotland

Melody transcribed from a recording by Aidan O'Rourke

Mo rùn geal òg
Skye Lorrain

– ancient rowing songs from Scotland

IV. The Golden Willow Tree – from America

Melody transcribed from a recording by Bruce Molsky (from the album Soon Be Time)

There was a little ship in South Ferry Sea
Cryin' Oh the lonesome land so low
'Was a little ship in South Ferry Sea
And she went by the name of the Golden Willow Tree
And she lay there in the low and lonesome low
Lay there in the low land so low

She had not been sailin' more than two weeks or three.
Cryin' Oh the lonesome land so low
'Had not been sailin' more than two weeks or three
Till she came to the side of the British Roverie
And they lay there in the low and lonesome low
Lay there in the low land so low.

Up stepped a little cabin boy
Cryin' oh the lonesome land so low.
Up stepped a little cabin boy
Cryin' what will you give me for that ship that I'll destroy
If I sink her in the low and lonesome low
Sink her in the low land so low.

Oh I'll give you gold or I'll give thee
Cryin' oh the lonesome land so low
I'll give you gold or I'll give thee
the fairest of my daughters as you sail upon the sea
If you sink her in the low and lonesome low
sink her in the low land so low

Well he turned on his back and away swum he
Cryin' oh the lonesome land so low
Turned on his back and away swum he
He swum till he come to the British Roverie
and they lay there in the low and lonesome low
Lay there in the low land so low.

He had a little instrument all fitted for his use
Cryin' oh the lonesome land so low
Had a little instrument all fitted for his use
And he bored nine holes and he bored them all at once.
And he sunk her in the low and lonesome low

Sunk her in the land so low
Well he turned on his back and back swum he
Cryin' oh the lonesome land so low
Turned on his back and back swum he
He swum till he come to the Golden Willow Tree
And she lay there in the low and lonesome low
Lay there in the low land so low

Oh Captain Oh captain sir take me on board
Cryin' oh the lonesome land so low
Captain Oh captain sir take me on board
And do unto me as good as your word
For I sunk her in the low and lonesome low
Sunk her in the low land so low

Oh no I won't take you on board
Cryin' oh the lonesome land so low
No I won't take you on board
Nor do unto you as good as my word
Though you sunk her in the low and lonesome low
sunk her in the low land so low

If it wasn't for the love of your daughter and your men
Cryin' oh the lonesome land so low
'Wasn't for the love of your daughter and your men
I'd do unto you as I'd done unto them.
I would sink you in the low and lonesome low
Sink you in the low land so low

He turned around 'n down swum he
Cryin' oh the lonesome land so low
Turned around 'n down swum he
He swum till he come to the bottom of the sea
And he lay there in the low and lonesome low
Lay there in the low land so low

LIBRETTO

GRIME (b. 1981)

It Will Be Spring Soon (2021)

Coming

On longer evenings,
Light, chill and yellow,
Bathes the serene
Foreheads of houses.
A thrush sings,
Laurel-surrounded
In the deep bare garden,
Its fresh-peeled voice
Astonishing the brickwork.

It will be spring soon,
It will be spring soon -
And I, whose childhood
Is a forgotten boredom,
Feel like a child
Who comes on a scene
Of adult reconciling,
And can understand nothing
But the unusual laughter,
And starts to be happy.

Philip Larkin

Little Clown, My Heart

Little clown, my heart,
Spangled again and lopsided,
Handstands and Peking pirouettes,
Backflips snapping open like
A carpenter's hinged ruler,

Little gimp-footed hurray,
Paper parasol of pleasures,
Fleshy undertongue of sorrows,
Sweet potato plant of my addictions,

Acapulco cliff-diver corazón,
Fine as an obsidian dagger,
Alley-oop and here we go
Into the froth, my life,
Into the flames!

Sandra Cisneros

Once, I

Once, I
was seven Spanish bullocks in a high meadow,
sleepy and nameless.

As-ifness strange to myself, but complete.

Light on the neck-nape
of time
as two wings of one starling,

or lovers so happy
neither needs think of the other.

Jane Hirshfield

Violin

PEKKA KUUSISTO



© Bård Gundersen

Violinist, conductor, and composer Pekka Kuusisto is renowned for his artistic freedom and fresh approach to repertoire. Kuusisto is Artistic Director of the Norwegian Chamber Orchestra and Principal Guest Conductor & Artistic Co-Director of Helsinki Philharmonic Orchestra from the 2023/24 season. He is also a Collaborative Partner of the San Francisco Symphony, and Artistic Best Friend of Die Deutsche Kammerphilharmonie Bremen.

In the 2023/24 season, Kuusisto performs with Mahler Chamber Orchestra, Leipzig Gewandhaus, Helsinki Philharmonic, San Francisco Symphony, Norwegian Chamber, Los Angeles Philharmonic, NHK Symphony, Tokyo Symphony, and Boston Symphony. He appears as guest conductor with the Deutsches Symphonie-Orchester Berlin, Tokyo Metropolitan Symphony Orchestra, Gothenburg Symphony Orchestra, Scottish Chamber Orchestra, Swedish Chamber Orchestra and Orchestre de chambre de Paris. As *Council*, Kuusisto also tours North America and Australia with American singer-songwriter Gabriel Kahane.

Kuusisto is an enthusiastic advocate of contemporary music and a gifted improviser and regularly engages with people across the artistic spectrum. Uninhibited by conventional genre boundaries and noted for his innovative programming, recent projects have included collaborations with Hauschka and Kosminen, Dutch neurologist Erik Scherder, pioneer of electronic music Brian Crabtree, eminent jazz trumpeter Arve Henriksen, juggler Jay Gilligan, accordionist Dermot Dunne and folk artist Sam Amidon.

Pekka Kuusisto plays the Antonio Stradivari Golden Period c.1709 'Scotta' violin, generously loaned by an anonymous patron.

For full biography please visit sco.org.uk

Pekka Kuusisto Visiting Artist Chair sponsored by The Honorary Consulate of Finland, Edinburgh, Glasgow, Aberdeen

Soprano

RUBY HUGHES



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Former BBC New Generation Artist, winner of both First Prize and Audience Prize at London's 2009 Handel Singing Competition, Ruby also holds a Borletti-Buitoni Trust Award and was shortlisted for a 2014 Royal Philharmonic Society Music Award.

Given her background and her wide range of interests, it comes as no surprise that Ruby is a passionate programmer, curator and collaborator. She has forged particularly close relationships with artists such as Laurence Cummings, Joseph Middleton, Jonas Nordberg, Natalie Clein and Julius Drake, Huw Watkins, United Strings of Europe, The Manchester Collective and the BBC Philharmonic Orchestra. This season 23/24 she was invited to curate and perform in a series of three concerts for BBC Northern Ireland as well as to present Inside Music for BBC Radio 3.

Ruby's passion for performing new repertoire has also led to her becoming a champion of female composers. Pieces by Helen Grime, Deborah Pritchard, Judith Weir and Errolyn Wallen have been commissioned for her.

Recent and upcoming highlights include Britten's *Les Illuminations* with Orchestre d'Auvergne under Christian Zacharias, Mahler's *Rückert Lieder* with the Residente Orkest under Jun Märkl, Mahler 2 also with the Residente Orkest with Anja Bihlmaier and the Ulster Orchestra under Daniele Rustioni, Strauss *Vier letzte Lieder* with the Manchester Collective and Mozart programmes with Orchestre de Picardie and Orchestre National de Lille.

Baroque performances include a solo programme with Potsdam Kammerakademie, recitals with Fretwork in Brecon, Bath and the Lake District, *Messiah* with La Chapelle Harmonique and Handel's *Israel in Egypt* for the Göttingen Handel Festival under Klaus Stok.

Ruby performed the world premiere of Helen Grime's *It will be Spring Soon* with Musica Vitae and Malin Broman in Sweden.

For full biography please visit sco.org.uk

Fiddle

AIDAN O'ROURKE



Aidan O'Rourke is a fiddler, composer and producer based in Edinburgh. He is one third of Lau and has various solo projects and collaborations.

Aidan grew up in an Irish family in Argyll and learned fiddle in Oban in the West Highland style. His roots are in Scottish and Irish music but he has a tendency to roam the edges of those traditions.

Lau came together in 2006 and have ventured a new sound in progressive, politically-charged folk music. The trio have released five studio albums, multiple live albums and EPs and a 2017 retrospective charting their first decade. They won Best Group at the BBC 2 Folk Awards an unprecedented four times.

In life outside Lau, Aidan joined The Caledonia Ramblers aged 14 in 1989; formed the duo Tabache with Claire Mann in 1994; became a member of Blazin' Fiddles in 1998; founded the quartet Kan with whistle player Brian Finnegan in 2010; formed a duo with jazz pianist Kit Downes in 2016 and joined Donal Lunny's new collective Atlantic Arc in 2017. He plays with Brighde Chaimbeul and produced her debut album *The Reeling* in 2018.

For full biography please visit sco.org.uk

DJ

DOLPHIN BOY



DJ Dolphin Boy, aka Andy Levy, has been a producer and DJ for more than 20 years. He is best known for uniting elements of classical, traditional and electronic dance music, bringing a new spin to well-loved pieces. He will be making a special appearance at UN:TITLED where he will be remixing and reinterpreting works performed live by the SCO Ensemble, to create an electronic soundscape across the evening.

Biography

SCOTTISH CHAMBER ORCHESTRA



The Scottish Chamber Orchestra (SCO) is one of Scotland's five National Performing Companies and has been a galvanizing force in Scotland's music scene since its inception in 1974. The SCO believes that access to world-class music is not a luxury but something that everyone should have the opportunity to participate in, helping individuals and communities everywhere to thrive. Funded by the Scottish Government, City of Edinburgh Council and a community of philanthropic supporters, the SCO has an international reputation for exceptional, idiomatic performances: from mainstream classical music to newly commissioned works, each year its wide-ranging programme of work is presented across the length and breadth of Scotland, overseas and increasingly online.

Equally at home on and off the concert stage, each one of the SCO's highly talented and creative musicians and staff is passionate about transforming and enhancing lives through the power of music. The SCO's Creative Learning programme engages people of all ages and backgrounds with a diverse range of projects, concerts, participatory workshops and resources. The SCO's current five-year Residency in Edinburgh's Craigmillar builds on the area's extraordinary history of Community Arts, connecting the local community with a national cultural resource.

An exciting new chapter for the SCO began in September 2019 with the arrival of dynamic young conductor Maxim Emelyanychev as the Orchestra's Principal Conductor. His tenure has recently been extended until 2028. The SCO and Emelyanychev released their first album together (Linn Records) in November 2019 to widespread critical acclaim. Their second recording together, of Mendelssohn symphonies, was released in November 2023.

The SCO also has long-standing associations with many eminent guest conductors and directors including Andrew Manze, Pekka Kuusisto, François Leleux, Nicola Benedetti, Isabelle van Keulen, Anthony Marwood, Richard Egarr, Mark Wigglesworth, John Storgårds and Conductor Emeritus Joseph Swensen.

The Orchestra's current Associate Composer is Jay Capperauld. The SCO enjoys close relationships with numerous leading composers and has commissioned around 200 new works, including pieces by the late Sir Peter Maxwell Davies, Sir James MacMillan, Anna Clyne, Sally Beamish, Martin Suckling, Einojuhani Rautavaara, Karin Rehnqvist, Mark-Anthony Turnage and Nico Muhly.

Pulsant proudly supporting SCOTTISH CHAMBER ORCHESTRA

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SCOTTISH
CHAMBER
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From world-class music-making to pioneering creative learning and community work, we are passionate about transforming lives through the power of music and we could not do it without regular donations from our valued supporters.

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For more information on how you can become a regular donor, please get in touch with **Hannah Wilkinson** on **0131 478 8364** or **hannah.wilkinson@sco.org.uk**

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