

# CONCERT PROGRAMME

THE LUMINOSA STRING ORCHESTRA LED BY PAUL EZERGAILIS  
*perform*

## ARCADIA #2 SOLSTICE

Streaming LIVE on  
Saturday July 10th, 2021 at 8pm





Dear Friends,

Firstly, I would like to thank you so much for buying a ticket for this live streamed event. Your purchase means that we can continue to support artists here in Galway and continue to bring divine music into your homes and hearts. I realise that you might be greatly affected by the pandemic and, therefore, I am all the more grateful than ever that you are able to join us this evening.

As this is the only way we can now engage with you and bring you some wonderful music, I really hope that you enjoy the performance. We still have all the energy of performing live and performing to camera is something new for some of us, so the atmosphere should be electric.

I hope also that you have prepared a nice space for yourself to sit and watch. The sound is always going to be better through the best speakers you have, or indeed, streamed to your own T.V. if that's an option for you.

If you experience any problems streaming, please let me know. The performance will be available to view up to a month after the live stream.

We have curated the ARCADIA programme around the theme of light and shadows. This second concert "Solstice" explores the full light of the solstice, a return to life after the hibernation of the winter (and the pandemic), the exploration of movement and the joy of the summer. We hope that the positivity of this as a metaphor, will bring you much needed light and hope.

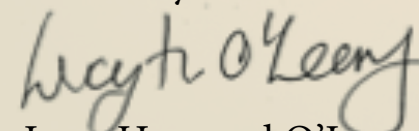
Detailed notes on the whole concert are below.

The next concert will be near the Autumnal equinox where we will find ourselves well on the way to Christmas and the completion of another year. I know I join you all in hoping that we will be in a far better world by then.

Do subscribe for updates at [www.luminosa.ie/subscribe](http://www.luminosa.ie/subscribe)

Enjoy the performance.

With very best wishes,



Lucy Hayward O'Leary  
Orchestra Manager and CEO

We would love to hear your feedback if you feel so inclined, by email to [lucy@luminosa.ie](mailto:lucy@luminosa.ie)



## THE PROGRAMME

Concerto Grosso in C Minor, Op. 6, No. 3  
**Arcangelo Corelli** (1653–1713)

Visualization (2021) WORLD PREMIERE  
**Sam Perkin**

A Rose for Margaret  
**John Maxwell Geddes** (1941–2017)

Capriol Suite  
**Peter Warlock** (1894–1930)

Elegiac Melody  
**Odd Grüner-Hegge** (1899–1973)

## THE LUMINOSA STRING ORCHESTRA

*Led by Concertmaster* **Paul Ezergailis**

### *First Violins*

**Diane Daly** (Visualization (2021))

Bogdan Sofei

Brigid Leman (soloist in Geddes)

Brendan Garde

### *Second Violins*

**Ingrid Nicola**

Nuala Ní Chanainn

David Clarke

Harold Berjamin

### *Violas*

**Andreea Banciu**

Tom Murphy

T. John McShane

### *Cellos*

**Adrian Mantu**

Alona Kluichka

Nicola Geddes

### *Bass*

**Teresa Turner**



## THE PROGRAMME

### ARCADIA II — SOLSTICE

‘Et in Arcadia ego’ is the title of a seventeenth-century pastoral painting by Nicolas Poussin in which several shepherds are gathered around a tomb. Literally translated as ‘And in Arcadia, there am I’, but more generally accepted to mean ‘And in Arcadia, there am I, Death’, the term has subsequently been adopted by many writers, composers and philosophers.

The meaning of the phrase is ambiguous, but one interpretation is certainly the bitter-sweet admission that death and mortality are present even in the most idyllic state: it is part of what makes us human, and so, encourages us to live better and be grateful for each day.

This relationship between idyll and death is a theme of Luminosa’s 2020 series of three concerts. Tonight, the focus is on the energy of the summer, the full light and long evenings, the exploration of movement, a return to the joy of living again, after the winter, but now ironically, after the limitations of lockdowns. We are now emerging from a terrible time of darkness and sacrifice and now rejoice in the freedom and light that summer brings.

Tonight's programme is curated around musical dance forms, which evoke the celebration of life, juxtaposed with pieces which evoke great tenderness. This programme includes the world premiere of the poignant and daring Visualization (2021) by Sam Perkin, which explores physicality and ritual; a return to life and live music making. Details of this new commission are included below.

We hope you enjoy tonight’s concert, and we look forward to meeting you again in person later in the year for the final concert "Shadows of Dusk"



## CONCERTO GROSSO IN C MINOR, OP. 6, NO. 3 ARCANGELO CORELLI (1653–1713)

- |                   |                             |
|-------------------|-----------------------------|
| I. <i>Largo</i>   | II. <i>Allegro – Adagio</i> |
| III. <i>Grave</i> | IV. <i>Vivace</i>           |
| V. <i>Allegro</i> |                             |


Arcangelo Corelli was born in Fusignano in Romagna, and received his main musical education in Bologna. In the early 1670s he moved to Rome, where he would enjoy a successful career both as a performer—he quickly established a reputation as one of Rome’s leading violinists—and as a composer. Rome was a good place for a musician to work during this period, as there was no shortage of wealthy musical patrons: the many cardinals associated with the Papal court, for instance, or Christina, the former Queen of Sweden, who had lived in Rome since her abdication and conversion to Catholicism in 1654. Corelli was employed by Christina as a chamber musician, and dedicated his first published composition to her; at various points in his career he also worked for Cardinals Pamphili and Ottoboni.

Compared with many of his contemporaries, Corelli’s compositional output seems slight. It comprises six sets of instrumental pieces: 48 trio sonatas (works for two violins, cello and ‘continuo’, that is, harpsichord or organ), 12 sonatas for solo violin and continuo, and 12 concerti grossi (concertos for two or more soloists, or ‘concertino’, accompanied by a small string orchestra, or ‘ripieno’). The historical importance of these piece

is huge, however, for more than any other composer Corelli standardised the form of the sonata and concerto grosso. His influence on Vivaldi, Bach and Handel, all of whom were all familiar with his music, is palpable.

The set of 12 concerti grossi were written in 1711–12, dedicated to one of Europe’s most powerful noblemen, Johann Wilhelm, Elector Palatine of the Rhine, and published posthumously in 1714. The majority of these concertos are based on the sonata da chiesa type of trio sonata, in which four movements appear in the order slow–fast–slow–fast. The concerto that we hear tonight, the third, is unusual in that it has five movements rather than four. It begins with a slow movement whose dotted rhythms evoke the stately instrumental overtures to contemporary French operas. The second movement is a lively dance in triple time in which there are just two solo sections for the concertino: one at the beginning and one in the middle of the movement. The slow third movement has no solo sections at all; written in the subdominant key of F minor, it is marked by expressive, dissonant suspensions and chromatic harmonic progressions. The fourth movement returns to C minor; it is essentially a trio sonata movement for the soloists in which the two violins swap melodic ideas above the cello’s quaver accompaniment, and the ripieno provides additional ballast at cadences. The concerto ends with a lively jig in which, once more, the concertino takes centre stage.





## VISUALIZATION (2021) WORLD PREMIERE

by **SAM PERKIN** - Directed from the violin by **Diane Daly**

### ABOUT THE WORK

Visualization is a work in which the musicians elegantly throw/scatter invisible music to each other, over the listeners, and also over anyone in the vicinity. These invisible tones wash over the audience, bathing them in sound. This ritual-like work was composed for the Luminosa String Orchestra for the resonant space of Galway Cathedral. It is intended that the piece be performed in a very resonant space, in order for the musicians to be able to share their sounds fully, and physically, with the audience. It is hoped that the work can be performed as a sort of ritualistic return to live performance, after the onslaught of Covid-19. The piece is in part inspired by the work of Pauline Oliveros, Robert Fripp, Juraj Kojcs, and Dalcroze practitioner Diane Daly.

Workshops on the sound meditations of Pauline Oliveros were carried out by composer Sam Perkin with the musicians of Luminosa Orchestra. For Sam, this was an essential part of putting the work together. This involved exploring one's ears, voice and physicality, key elements in the new work. As well as these sound meditations, Diane Daly, a specialist in the Dalcroze method of movement and music, also carried out workshops with the musicians of Luminosa, providing a route for everyone to physically feel their way to the heart of this new work, in order to offer it to the listener/viewer in the most meaningful way.



## ABOUT THE COMPOSER

Sam Perkin is composer-in-residence with Crash Ensemble, Ireland's leading new music ensemble; a group of world-class musicians who play the most adventurous music of today. 'Grey Area', his first major work for Crash Ensemble, blends the worlds of Street Skateboarding with Contemporary Music and was commissioned by Engage Arts Festival for Crash Ensemble with its first three performances taking place at Music Town in Dublin, Sounds From A Safe Harbour in Cork, and Musica Nova Festival Helsinki. 'Waves' is an attempted self-cure for tinnitus and is the fruit of a bountiful collaboration between The Irish Chamber Orchestra and the composer over the last few years, supported by The Arts Council of Ireland. 'Language', a substantial work for Solo Violin, was commissioned by West Cork Chamber Music Festival for contemporary violin specialist Miranda Cuckson.

'Twitter', for Flute Choir, Audience, Smartphones and Video was commissioned last year for La Côte Flûte Festival, Switzerland. As part of his Crash residency, he will also compose a set of pieces inspired by his love of linguistics. In his recent artistic work, Sam has been working with blending Sine Tones with Acoustic Instruments to make them glow, as in his 'Orchestra In The Digital Age' for Orchestra and Sine Tones, composed as part of Composer Lab 2019 for the RTÉ National Symphony Orchestra and organised by The Contemporary Music Centre Ireland.

*"A thing of mesmerising beauty"*  
*David Kettle, The Scotsman*

He has enjoyed fruitful collaborations with musicians/groups such as Finghin Collins, Crash Ensemble, The Irish Chamber Orchestra, Miranda Cuckson, Alex Petcu, Kilkenny Arts Festival, Nathalia Milstein, Music For Galway, ConTempo Quartet, ConCorda Chamber Music, The Irish Association of Youth Orchestras, RTÉ NSO, Spotlight Chamber Music Series, Co-Orch Dublin, Fidelio Trio; and festivals such as Ortús Chamber Music Festival, Engage Arts Festival, Killaloe Chamber Music Festival, The New Ross Piano Festival, West Wicklow Festival, West Cork Chamber Music Festival, Gregynog Festival - Wales, La Côte Festival - Switzerland, Sound Scotland Festival, and Musica Nova Festival - Finland.

Sam Perkin holds degrees in Composition from CIT Cork School of Music, Ireland, and an Artist Diploma from Conservatoire National Supérieur de Musique et de Danse de Lyon, France, where he was awarded the Prix Salabert for Composition. In 2017 he was awarded The Next Generation Bursary from The Arts Council of Ireland.

*"The piece I most want to hear again is Perkin's."*  
*Michael Dervan, The Irish Times*

For more information see Sam Perkin's website  
<https://samperkincomposer.com>

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**GUEST DIRECTOR FOR VISUALIZATION  
(2021) by Sam Perkin  
DIANE DALY – VIOLIN**

The violinist and chamber musician Dr. Diane Daly is the course director for the MA in Classical String Performance at the Irish World Academy of Music and Dance at the University of Limerick, where she also lectures in violin, chamber music, Dalcroze, Kodaly and improvisation. She has been a member of the Irish Chamber Orchestra since 1997 and has toured the world with many prestigious ensembles including the Academy of St. Martin in the Fields. She is in huge demand as a chamber musician, performing at major international festivals. In other genres she has performed alongside and recorded with Sir Paul McCartney, Rod Stewart, The Corrs, Bono, Shania Twain, Katie Melua and plays in her own gypsy jazz trio. She completed an Irish Research Council funded Arts Practice PhD at the University of Limerick in 2019 on the impact of Dalcroze Eurhythmics on the practice of a classically trained violinist.





## **A ROSE FOR MARGARET**

### **JOHN MAXWELL GEDDES (1941–2017)**

John Maxwell Geddes was one of the leading figures of the generation of Scottish composers that came to compositional maturity in the late 1960s/early 1970s. Born in Glasgow, he studied at the Royal Scottish Academy of Music, and at the Royal Danish Conservatoire in Copenhagen with Niels Viggo Bentzon. He held posts at St Andrew's College in Glasgow and Oregon State University before being appointed in 1986 to the composition department of the Royal Scottish Academy of Music and Drama (as it had now become); among his many pupils at the Academy was Irish composer Jennifer Walshe. He was best-known for his orchestral music, which included three symphonies and the space-inspired *Voyager* (1985), one of his many BBC commissions. Geddes's compositional style incorporated many different types of Scottish music, ranging from traditional music and Renaissance dance arrangements to Gaelic psalmody, alongside a technique drawn from both the avant-garde and post-war experimentalism.

*A Rose for Margaret* was Geddes's final work. Commissioned by the Mackintosh Society, it was premiered in the Mackintosh Church, Queen's Cross, Glasgow, shortly after the composer's death in 2017. The title of the piece refers to the artist and designer Margaret Macdonald (1864–1933), the wife of the Scottish artist and architect, Charles Rennie Mackintosh (1868–1928). Their celebrated work, which famously included stylised rose motifs, made them leading lights in the Art Nouveau movement. Macdonald was much admired in her lifetime; as her husband once put it, 'Margaret has genius, I have only talent'.

This is a short, single-movement work of great tenderness, for solo violin and string orchestra. The premiere was performed by violinist Roo Geddes, the composer's grandson, who played the composer's grandfather's violin, a connection spanning five generations back to the turn of the twentieth century. It will be performed this evening by Brigit Leman.

© Nicola Geddes and Aidan Thomson (2021)



## CAPRIOL SUITE

**PETER WARLOCK (1894–1930)**

- I. *Basse-Danse (Allegro moderato)*
- II. *Pavane (Allegretto, ma un poco lento)*
- III. *Tordio (Con moto)*
- IV. *Bransles (Presto)*
- V. *Pieds-en-l'air (Andante tranquillo)*
- VI. *Mattachins (Allegro con brio)*

'Peter Warlock' was the pseudonym of Philip Heseltine, one of the most colourful figures of the so-called English Musical Renaissance of the early twentieth century. Heseltine's views, interests and lifestyle belied his conventional background. The Eton-educated son of a stockbroker, he was a conscientious objector during World War One, developed an interest in the occult, and moved in a variety of bohemian artistic circles (including, for a time, that of D. H. Lawrence; the character of Julius Halliday in *Women in Love* is based on Heseltine). His early death, from gas poisoning, is generally assumed to have been suicide.

Heseltine worked variously as a journalist, an editor and a composer. He was an acerbic music critic, who championed relatively unfashionable composers, such as Frederick Delius and Bernard van Dieren, and his short-lived editorship in 1920–21 of the music magazine, *The Sackbut*, was controversial.

He edited and transcribed over five hundred pieces of early music, a subject about which he was both knowledgeable and enthusiastic. As a composer, his style owes much to Delius, Debussy, folksong and Elizabethan music. The vast majority of his works are solo songs, the most notable of which are those in his remarkable song cycle, *The Curlew*, a setting of four poems by W. B. Yeats for singer, flute, cor anglais and string quartet.

The Capriol Suite, his most performed work, was composed in 1926 and was premiered on 6 April 1927 at the Court House, Marylebone, London. It is based on dances collected by Thoinot Arbeau, *Canon of Langres*, as part of his study of French Renaissance dance, *Orchésographie* (1589). The melodies of the six dances are recognizably sixteenth-century, but their harmonisations owe much to the 'wrong note' neoclassical style of the 1920s, thus giving the music a pleasing mixture of the historical and the contemporary. The suite begins with two dignified processional dances—a Basse-Danse in triple time and a Pavane—and is followed by two faster dances: a Tordion, at the end of which the strings play pizzicato, and a Bransles. The longest movement is the slow Pieds-en-l'air, whose rich chromatic harmony recalls Delius. A Mattachins, a type of sword dance, brings the suite to an exciting conclusion.

© Aidan Thomson (2021).



## ELEGIAC MELODY

### ODD GRÜNER-HEGGE (1899–1973)

- I. *Basse-Danse (Allegro moderato)*
- II. *Pavane (Allegretto, ma un poco lento)*
- III. *Tordio (Con moto)*
- IV. *Bransles (Presto)*
- V. *Pieds-en-l'air (Andante tranquillo)*
- VI. *Mattachins (Allegro con brio)*

Born in Kristiania (now Oslo), Odd Grüner-Hegge was one of the leading Norwegian conductors of his generation. He was best known for his work with the Oslo Philharmonic, a post that he shared with Olav Kielland between 1931 and 1933, and then held in his own right between 1946 and 1962. He was also director of music at the National Theatre and, between 1962 and 1969, the head of Norwegian Opera. He died in Oslo in 1973.

Grüner-Hegge composed a small number of pieces, most of which were written in his youth. An exception, however, is the piece we hear tonight, the Elegiac Melody ('Elegisk melodi'), which was composed in 1943. The elegy, a lament for the dead, was a genre to which a number of nineteenth- and early twentieth-century composers turned, among them Fauré, Tchaikovsky, Elgar and Rachmaninov. The Elegiac Melody belongs to that tradition, not least in its scoring for strings.

The piece is essentially two statements of a melody in A minor, framed by a brief introduction and conclusion. The first statement begins softly with a solo for the cello that then passes to the violins; the second statement is much louder and texturally richer, before it eventually dies away and returns to the solo cello of the opening.

Why did Grüner-Hegge write this piece when he did? One possible answer is that 1943 was the centenary of the birth of Grieg, whom Grüner-Hegge had met as a boy; thus, it is possible that Grieg, although unnamed, might have been the subject of this elegy. But the work might also have been a lament for Norway, which had been defeated by Germany in 1940, and had been under Nazi occupation since then. Listening to this piece, one is struck not just by its poignancy but also its passion and, at its climax, even defiance. A generic title like Elegiac Melody allows for multiple interpretations—something that may well have proved useful in a time of war.

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## CONTINUO

### RAY O'DONNELL – ORGANIST

Raymond O'Donnell has been organist & Director of Music at Galway Cathedral since January 1994. A native of Dublin, he studied organ with Gerard Gillen, and served three years as Organ Scholar at Dublin's Pro-Cathedral. He studied music and mathematical physics at Maynooth University, graduating in 1991 with a first-class honours Master's Degree in organ performance and interpretation. He founded Galway Cathedral Recitals in 1994, which presents a major series of organ concerts in the Cathedral every summer; and in 2006-2007 he oversaw the rebuilding of the Cathedral organ by Trevor Crowe, which saw it become one of the finest symphonic organs in the country.

In addition to his work in the Cathedral, he has a busy performing career, and is in demand as soloist and accompanist in Ireland and across Europe. About 12 years ago he returned to Maynooth University as a part-time lecturer in harmony and counterpoint, and a tutor in organ performance and keyboard skills.

Find out more at : <https://recitals.galwaycathedral.ie/>





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