

MICHAEL
CUDDIGAN
TRUST

presents

**KATHERINE BRODERICK
& FRIENDS**



PERFORMING THREE NEW COMMISSIONS
IN COLLABORATION WITH
VICTORIA CROWE & CHRISTINE DE LUCA

FILMED AT
THE SCOTTISH GALLERY, EDINBURGH

ONLINE PREMIERE
SUNDAY 6TH JUNE 2021, 5PM

bit.ly/MCTYoutube

WELCOME

The Michael Cuddigan Trust was set up in 2014 to support the composition and performance of new vocal chamber music.

We are delighted to welcome you to a pre-recorded concert in collaboration with artist, Victoria Crowe, poet, Christine de Luca and the Scottish Gallery in Edinburgh,

Victoria Crowe's exhibition of new work *Another Time, Another Place* is on view at the Scottish Gallery throughout May 2021. Throughout lockdown 2020, poet Christine de Luca responded to her paintings by writing a set of poems inspired by them. Victoria approached the Trust in late 2020 and asked whether we might collaborate by inviting composers to set Christine's poems for a performance in the gallery during the run of the exhibition.

Following the success of our November concert which was streamed online, we are streaming this concert on 6 June 2021 from our **Michael Cuddigan Trust YouTube channel** (bit.ly/MCTYoutube).

The concert features a mixed programme performed by soprano **Katherine Broderick and friends** with three new **Michael Cuddigan Trust Award** commissions from Scottish and/or Scotland-based composers **Suzanne Parry, Alasdair Pratt** and **Aileen Sweeney**. Each of the new commissions is a duo for Katherine Broderick, soprano, and one other instrument.

These are unprecedented and challenging times, with live performance venues closed across the nation, and we are incredibly lucky to be able to share new music with you online. Our donors and patrons are an invaluable part of the work we do. Your support is crucial in ensuring we can continue to champion the unique role of music in these exceptional times, as well as sharing the best and brightest new works with the world.

Thank you so much for your continued support. Stay safe and take care.

HOW TO WATCH ONLINE

The **online concert** will be streamed on **Sunday 6th June 2021 at 5pm**

You can watch it by going to the **Michael Cuddigan Trust YouTube channel** via this link bit.ly/MCTYoutube.

You can also **subscribe** to our channel in advance to receive a notification and direct link to the stream.

Join our live-chat to discuss the production with viewers from around the world.

The video will be available for one month at bit.ly/MCTYoutube and michaelcuddigantrust.com alongside our archive of performances from previous concerts around the UK.

Occasionally, slow connection speeds locally may cause buffering. If this happens, reduce the picture quality to suit your connection by clicking on the gear icon, and then selecting an alternate option under 'quality'.

HOW TO SUPPORT US

If you are able, we ask you to consider becoming a **Friend** or **Donor** by making a donation to help sustain the work we do, supporting the musicians in the Michael Cuddigan Trust community

www.michaelcuddigantrust.com/support-us

ABOUT THE PROJECT

In the words of Victoria Crowe, artist

In 2019 I had the strange experience of balancing the celebration of a major retrospective of my work and several months of treatment and gradual recovery from serious illness. Unable to work for nearly a year, I began painting again just as the first lockdown hit. Another Time, Another Place is work born out of changed circumstances, seeing the world around me with greater intensity, searching for the profound in my familiar surroundings.

It has been a joy to read the poems Christine has written about these works, and to take this collaborative journey even further by eliciting responses to both art and poetry from young musicians through the sponsorship of the Michael Cuddigan Trust.

In the words of Christine de Luca, poet

I have long admired Victoria's work and was particularly delighted to collaborate on this project through responding to her images. Though communication between us could only be virtual, we have managed to share our thoughts and responses. What has been, for Victoria, a journey back to painting, has been for me a journey into myself; into the essence of things. I found the paintings evoked not just an intense awareness of what is physically around us, but also reverberated with the psychological and existential realities of living through 2020. As each painting arrived, I felt I was slowly entering a very special world, as perceived by a very talented artist.

In the words of Suzanne Parry, composer

These three songs are responses to the words of Christina de Luca and the paintings of Victoria Crowe. Each piece describes a particular quality of light, the resultant effects on the landscape, and one's relationship to it. I felt these perfect pairings on image and text needed only the lightest of touch to illuminate them, therefore my approach has been instinctive, organic and rather undone. The songs were written in bursts of energy during the late winter of Scottish lockdown. With so little daylight, and so little freedom, these pictures became wondrous windows; a way to be 'elsewhere', explore and breathe a little deeper. The language is lyrical and simple, built of the familiar modes and tonalities that fell under my fingertips. The clarinet casts its many colours, weaving a supportive thread upon which the singer hangs her melodies.

In the words of Alasdair Spratt, composer

It has been said that titles can act as windows into pieces. If this is true, 'Three Lockdown Songs' as a title is merely a simple frame, because the poetry that shapes the music, and the paintings that inspired both the poetry and the music are their own stories, and contain their own very personal outlooks and perspectives.

Ideas around perception and connectivity have always been important to me, and particularly so during the last year. One of the lines from the poetry which strikes me most is 'The world shrinks to a window-pane', because nothing has been truer of late, whether one thinks of an actual window or needing to relate to the outside world through a screen. I feel that there is something apt about the relative isolation in which painter, poet and composer/s have gone about their work, looking outwards to form connections from unique lockdown perspectives.

As restrictions begin to ease, it is wonderful to be able to come together again as human beings, in real space, and to work with the performers and the gallery to bring the different elements together. Aside from lockdown, we all go through times of personal isolation and difficulty in one way or another, requiring personal reflection. Wider reflection is now needed in order to make sense of the situation in which the world finds itself, to consider deeply the interconnected fragility of all things, and to appreciate community in its fullest sense.

In the words of Aileen Sweeney, composer

This was a new experience for me as a composer, not only having fantastic poetry to work with, but having such beautiful paintings as inspiration too. The two art forms fed into the music in their own ways. I had the paintings beside me at all times when I was writing and I was certainly influenced a lot by the colours and sense of depth within the paintings - two factors which translate really well into music. With the poetry, it was the sense of pacing and the shifting between different moods that I wanted to transfer into the music. The title *They Brush the Skyline* is a line taken from *Luminous Tree*. The imagery of trees and skylines runs through the three poems whilst the word "brush" nods to Victoria and her paintings, which were the catalyst for this whole project.

PROGRAMME

Suzanne Parry *Three Types of Light*

Alasdair Spratt *Three Lockdown Songs*

Aileen Sweeney *They Brush the Skyline*

PERFORMERS

Katherine Broderick – *Soprano*

Patrick Broderick – *Horn*

Jean Johnson – *Clarinet*

Jan Schmolck – *Violin*

Suzanne Parry *Three Types of Light*
words by Christine de Luca
for soprano and clarinet

On the Cusp

Embers of sun copper the branches:
earthing rods that ground us, linking land
to sky; they arc upwards with a boldness,
red and fierce out of the mirk. They are
alive, ablaze. Perhaps there is burning
further away, in canyons beyond
that benevolent watershed, beyond
the rim of trees shrivelling on its lip.

Boundaries are soft and indistinct:
a lochan could find equilibrium in
blue infused with coral; or a roof
glint coldly as it douses flaming light.

The maple endures, daringly propitious,
fully charged to shape a brighter future.



On the Cusp
oil on linen
91.5 x 122 cm



The Amazing Clarity of the Night Skies
oil on linen
130 x 110cm

The Amazing Clarity of the Night Skies
Lines written on All Souls' Day

A night-soaked sky slips into lapis lazuli,
fights the final incandescence of that April sun.
The days then – unseasonably dry and sunny –
were full of news spooling numbers of the dead.
On All Souls' there is consolation in candle light.
This backcloth has a biblical feel, an immensity,
entreating us to read its signs and portents:
its waxing crescent moon, its pin-prick Venus
at her brightest, nailed to the firmament; held,
as we are, spellbound in the moment.

On the skyline, trees are bold yet insubstantial;
real but ethereal. Below, the woods are
a mystery to themselves, a web alive to
secret processes of awakening.
Day flows into night flows into day flows
into eternity. What will stay? Tomorrow,
careless of posterity, the heavens will have tilted,
and Venus will rise early in the chill of morning.

Frost Light

1

It could be morning in late winter.
Everything is as before, yet this light
is today's and no other's. It paints the twigs
as it did yesterday, but the earth has since
inclined enough to lay a timely gleam on
that particular branch, that patch of grass.
Thin sunlight suffuses distance,
sifts centuries. In its rays, something
almost mystical infiltrates, seeps
into slumbering cells, stirs
renewal, a sense of making.

2

It could be late afternoon when light
on the tree adjusts our compass, finds
true north; when the lawn is a sundial
catching shadow till each beam is smudged
with dusk. Tomorrow the sun will be higher.
All is familiar, in place. How come it seems
like a yet undiscovered world?



Frost Light
oil on linen
91.5 x 91.5cm

Alasdair Spratt *Three Lockdown Songs*
words by Christine de Luca
for soprano and violin

Shadow Flying over Snow

A cold spell overwhelmed us, slipped in
from afar when we weren't looking.

Snow folded into contours, sifted and
snagged at the zig-zag of old walls.
Trees were scant shelter in the whip of wind.

We could see it as a wintry world:
unyielding, weathered, rugged
as it places life on hold; or as a stretch

of timelessness, its slopes coming out of
shadow, sunlit even as twilight gathers.



Shadow Flying Over Snow
oil on linen
102 x 76.5cm



November Stillness: a Puff of Smoke
oil on linen
71 x 91.5cm

November Stillness: a Puff of Smoke

In the woods, young owls have left,
and the old pair call only to each other.
They glide silently out of nowhere;
night-life abounds in undergrowth.

Light fades behind the hill. Evening fires
are lit: a plume of woodsmoke lingers
in the chill. There will be stars, perhaps
a memory, a trace of fireworks.

Children have been cajoled from cold
windows in attic rooms. They drift off
under coom ceilings. Only the owl
is vigilant, slipping beyond stillness.

Making All Things New

The world shrinks to a window-pane,
holds its breath. Morning light,
– a hesitant revelation – infiltrates
a fretwork of branches, warms
the sky to a pearly scumble.
To the right, an echo, a refrain.

But, nose to the glass, a cold fumble,
a once upon a time prospect, obscure,
half frosted; an inner world unsure.

We stumble onwards, occasionally surprised
by a clarity we thought lost; or mesmerised
by a reflection of a world made new.



Making All Things New
oil on museum board
71 x 91.5cm

Aileen Sweeney *They Brush the Skyline*
words by Christine de Luca
for soprano and horn

Garden Full of Snow

Snow covers her garden, her world;
it has lain long enough to make
a history. Its stains and variousness
marble the ground; paths blurred
the way ahead unsure.

The trees bare wintered souls, bend to
the stroke of a friendly hand. She needs
to test her strength, her skill: theirs is
a hushed exchange of trust; the hazel is
her talisman; her touchstone is the larch.

The pencil is perceptive, lends lightness
to the task, seems to know where to go
in all that snow. It cuts through oil,
adds to the frosty patina; picks out
contortions, twists, frizzles of twigs.

A canvas would have soaked up
too much energy, demanded vigour.
It will have to wait a little longer, till
snow melts and the horizon clears.
Meanwhile this is release, a start



Garden Full of Snow
oil and pencil on board
108 x 130m



Luminous Tree
oil on canvas
70 x 100.5m

Luminous Tree

Rowans on a darkening slope, sink into
soft shadow. They stand stripped
as skeletons, to shivering nudity.
The youngest loom, pale and defenceless,
barely aware that sap will rise. It is as if
the moon has lapsed, earth slipped her guard,
till even the solidity of trees is in question.
If we look away, will they fade, seep
into deeper distance? If we breathe,
will they give up the ghost?

Only Scots pine has stayed as sentinel,
kept faith. Resilient, they brush the skyline,
holding tints of dusk that illumine,
hint at hope, return, rebirth.

Light and Reflection from Within

All is familiar: an opalled snow-lawn gleaming;
the tilt of plant-pot, old seat, bushes stripped
and stark, shrugged down to gather vigour.

Beyond, in deepening dusk, all but a witch-hazel
dims: the golden bush, about to flower,
exudes an inner glow, its smoulder. Nothing
is out of place, but sudden; as if transfixed
in light that seeps through inner doors ajar,
kaleidoscopes on white, its strafing beams

encountering the dark. Edges smudge
and soften, become indistinct.
Can we tell what lies beyond: where,

merging into something bigger and
unknown, shards of brightness startle
and the sky forever hold its mystery?

The artist slips into the room and, though
her look is far away – to recesses of herself –
she confronts ungentle places, ponders

her image of this moment's astonishment. But,
like the bush, unaware, bears a quiet radiance:
that inner spark, elemental as the stars.



Light and Reflection from Within
oil on linen
100 x 130m

ABOUT THE ARTIST



Victoria Crowe studied in London at Kingston School of Art from 1961 to 1965 and at the Royal College of Art from 1965 to 1968. For 30 years she worked as part time lecturer in the School of Drawing and Painting at Edinburgh College of Art while developing her own artistic practice. She has regularly exhibited nationally and internationally and has had numerous awards and residences. She is a member of the Royal Scottish Academy (RSA) and the Royal Scottish Society of Painters in Watercolours (RSW). She was awarded an OBE for Services to Art in 2004. From 2004 to 2007, she was a senior visiting scholar at Saint Catherine's College Cambridge. Victoria received an honorary degree from the University of Aberdeen in 2009 and in 2010 was elected a fellow of the Royal Society of Edinburgh.

Major solo shows include Edinburgh Festival exhibitions at the Scottish Gallery; *A Shepherd's Life* and *Beyond Likeness* at the Scottish National Portrait Gallery and a major Retrospective *Fifty years of Painting* at Edinburgh City Art Centre.

Recent collaborations have included commissions with Dovecot Tapestry Studios, and *Winterreise, a Parallel Journey* with Matthew Rose at Snape and Wigmore Hall.

Her work is represented in public and private collections worldwide.

ABOUT THE POET



Christine De Luca, writes in both English and Shetlandic, her mother tongue. To date, she has had seven poetry collections published and two collaborations in which her poems were an integral part. One was about the artist Eduardo Paolozzi – *Paolozzi at Large in Edinburgh*, published by Luath Press, Edinburgh (2018). Mariscat Press, Edinburgh, will publish a new collection later in 2021. Five bi-lingual collections have also been published abroad. Over the years she has won several awards for her poetry. Her work also appears in many anthologies and can be found in *The Poetry Archive*. In 2014 she was invited to become the Edinburgh Makar (laureate), an honorary role she held until 2017.

Over the years Christine has collaborated, not only with artists, but also with composers. Her words have frequently been set to music, or have been used to inspire an instrumental composition. A recent poetry commission was from jazz saxophonist and composer, Tommy Smith, with three concert performances including the Edinburgh Jazz Festival.

ABOUT THE PERFORMERS



Katherine Broderick soprano, is currently in the ensemble at the Badisches Staatstheater. She wins praise for her expressive range and versatility across repertoire that spans intimate lieder recitals to orchestral songs and leading Wagner roles. In 2007, she won the Kathleen Ferrier Award, and the Gold Medal at the Guildhall School of Music and Drama where she studied before attending the National Opera Studio. She is in great demand at international opera houses, concert halls and recital stages, as well as enjoying a busy recording schedule. Her opera roles include Brunnhilde - *Siegfried*; Ortlinde, Helmwig and Woglinde - *Die Walküre*; Donna Anna - *Don Giovanni*; Adriana Lecouvreur (*title role*); Vitelia - *Clemenza di Tito*; Tatyana - *Eugene Onegin*; Giorgetta - *Il Tabarro*; Gräfin - *Capriccio*; Marschallin - *Der Rosenkavallier*; Lady Billows - *Albert Herring*; Miss Jessel - *The Turn of the Screw* and Mrs Coyle - *Owen Wingrave*. Roles in concert include Elsa (*Lohengrin*), Alceste and Ariadne, with companies such as English National Opera, Welsh National Opera, Opera North and Opéra National de Montpellier, Leipzig Opera and The Royal Opera House, Covent Garden.

In recital, Katherine collaborates with pianists including Malcolm Martineau, Graham Johnson, Julius Drake, Simon Lepper, Eugene Asti, Joseph Middleton and James Bailleau at venues such as Wigmore Hall and St John's Smith Square and Oxford Lieder Festival. She broadcasts regularly on BBC Radio 3 and appears frequently with The Myrthen Ensemble.

katherinebroderick.com



Patrick Broderick is one of the most talented young french horn players of his generation. He studied at the Royal Northern College of Music and has since moved to Edinburgh where he regularly performs with major British orchestras including the Scottish Chamber Orchestra.



British-American Clarinetist **Jean Johnson** is an international collaborator in chamber music programs and as such has played in some of world's finest venues notably the Concertgebouw, Wigmore Hall, Carnegie Hall, and the Palais des Beaux-Arts. Enjoying a varied music life, Ms. Johnson is a member of the critically acclaimed trio ensemble, "Metamorphoses" and forms a duo with pianist Steven Osborne.

Chamber music festivals include Mostly Mozart Festival Lincoln Center NYC, International Chamber Music Series Southbank Centre London, Seattle Chamber Music Society, Spannungen in Heimbach, Lammermuir Festival, Festival Peregrinos Musicales Spain, Bath Music Festival, Hindsgavl Festival Denmark, Prussia Cove, and St. Magnus Festival. Forthcoming collaborations include recitals with pianist Danny Driver, concerts with Metamorphoses, and performances throughout the UK and Europe.

Jean Johnson studied at UMASS Amherst and the Jacobs School of Music at Indiana University. She began her career with the Singapore Symphony Orchestra as Associate and Acting Principal Clarinet. The New York Times called her solo debut CD "a fine recording by the poised clarinetist Jean Johnson. Beautiful renditions of Brahms's Clarinet Sonatas Nos. 1 and 2 round out this lovely album." Her most recent recording with Metamorphoses has earned unanimous rave reviews from major publications around the world.

www.jean-johnson.com



London-based violinist **Jan Schmolck** enjoys an immensely successful and versatile career as orchestral leader and section principal, also being much in demand as soloist, chamber musician and pedagogue.

Orchestra Leader

Jan has on numerous occasions been invited to lead the Orchestra of the Royal Opera House where he already holds the position of Section Principal Violinist of the Second Violins, the most recent productions being Beethoven's *Fidelio* conducted by Music Director Antonio Pappano, as well as Tchaikovsky's *Sleeping Beauty* and *Swan Lake*. Jan has also recorded *Swan Lake* with its famous violin solos for NHK, Japan

He is also Concertmaster of the Orchestra of St John's and has guest-lead many other orchestras, including the Scottish Chamber Orchestra, the Paris Chamber Orchestra, Britten Sinfonia, Musikkollegium Winterthur in Switzerland as well as the Academy of St. Martin in the Fields.

In particular in the role of concertmaster of Orchestra of St John's, solo performances by Jan have included the complete Bach concertos, with a number of performances of Brandenburg Concerto No. 4 with renowned flautist James Galway, Vivaldi *Four Seasons* as well as the *Four Seasons* by Astor Piazzolla, Vaughan Williams 'Lark Ascending', Mozart Concerto No. 5 and Sinfonia Concertante, and the Concertos by Beethoven, Mendelssohn, Bruch and Brahms.

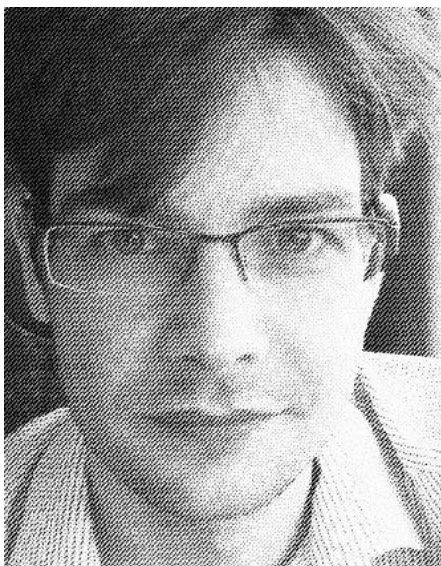
janschmolck.com

ABOUT THE COMPOSERS



Suzanne Parry's practice is research-led, composing in a way that allows her to explore history, folk culture, literature and environmental stimuli. Her interests now expanded beyond the concert platform, exploring the intersections where music adjoins other artforms. She has Bachelors and Masters degrees from the Royal Welsh College of Music, and a PhD from Edinburgh University, where she now tutors. She is humbled by the many prizes, awards and scholarships which have enabled her to continue on her creative journey, and has enjoyed creative partnerships with a breadth of the Scottish arts scene. In recent years and clients have included Hebrides Ensemble, Artisan Trio, Recitals for Wrigglers, Dunblane Cathedral, The Stove, Art Walks Porty, Voces Inauditae, Scottish Chamber Orchestra and NYCOS. She enjoys partnering with organisations that enrich the wider cultural landscape of Scotland and aim to challenge preconceptions, blur boundaries and widen participation. She lives in the conservation village of Torphichen with her two young children and husband, artist Ewan John, with whom she frequently collaborates. Suzanne is also retraining to be a Registered Psychiatric Nurse, and hopes to integrate arts practice into palliative dementia care in institutional settings.

www.suzanneparry.com



Alasdair Spratt was born in Glasgow in 1981. He was a chorister at the Cathedral Church of St. Nicholas, Newcastle-upon-Tyne, before attending St. Mary's Music School, Edinburgh. He won an Entrance Award to study composition at the Royal Northern College of Music, and graduated with the Principal's Prize. Alasdair won the Philharmonia Prize for composition in 2004, and was the recipient of a Dewar Arts Award in 2007, completing his PhD the following year.

Alasdair's music has been performed and broadcast widely, by such as the BBC Scottish Symphony Orchestra, the Goldberg Ensemble, the Hebrides Ensemble, the London Sinfonietta, the National Youth String Orchestra of Scotland, Psappha, and the Scottish Ensemble. He is an educationalist and examiner, and has published a number of pieces for education and early learning.

Al enjoys travelling, and despite a fear of flying, is a qualified pilot.



Aileen Sweeney (b. 1994) is a Scottish composer and accordionist from Glasgow. Her music is cross-genre, infused with the ornamentation, energy and colours of the Scottish folk music she grew up playing when learning the accordion. Her music is often influenced by nature and folklore as well as finding inspiration in current social and political topics she is passionate about such as climate change, equality and politics.

Aileen has worked with and been commissioned by many of the UK's ensembles such as The London Philharmonic Orchestra, The Red Note Ensemble, The Nevis Ensemble, The Edinburgh Quartet, The Brodick Quartet, The Hebrides Ensemble and The Psapha Ensemble.

As an accordionist, she has performed with some of Scotland's leading contemporary music ensembles such as Ensemble Thing and NOISE Opera. In 2016, she founded the folk-fusion band Eriska who launched their debut album 'At the Wrong Gig' in 2018 and are releasing their latest EP this year.

Aileen loves a natter and co-hosts the Ear to the Ground podcast, talking to Scottish/Scottish based composers about their work and promoting their music in partnership with New Music Scotland.

In 2017, Aileen graduated from The RCS with a First class BMus (hons) in performance having studied accordion and composition. During her undergraduate degree, she was awarded the Geddes-Peterson prize for composition and well as first place in the Dunbar-Gerber prize for chamber music and the Tony and Tania Webster solo recital prize. Aileen is currently studying an MMus degree in composition at The Royal Conservatoire of Scotland and is grateful to have received scholarships from The Dewar Arts Fund, The Countess of Munster Musical Trust, The Cross Trust and The North Lanarkshire Arts Award.

<https://www.aileensweeney.com>

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