Classical Music

Concert programme

ANNO: Four Seasons by Anna Meredith & Antonio Vivaldi Scottish Ensemble

Thu 25 Sep 7.30pm Hall Part of *Fragile Earth*

Important information



When does the concert start and finish?

The concert begins at 7.30pm and finishes at about 8.40pm, with no interval.



I'm running late!

Latecomers will be admitted if there is a suitable break in the performance.



Please...

Switch any watch alarms and mobile phones to silent during the performance.



Please don't ...

Take photos or recordings during the performance – save it for the curtain call.



Use a hearing aid?

Please use our induction loop – just switch your hearing aid to T setting on entering the hall.



Need a break?

You can leave at any time and be readmitted if there is a suitable break in the performance.



Looking for refreshments?

Bars are located on Levels -1, G and 1.



Looking for the toilets?

The nearest toilets, including accessible toilets, are located on Levels -1, G and 2.



Carrying bags and coats?

Drop them off at our free cloak room on Level -1.

ANNO: Four Segsons

ANNO: Four Seasons by Anna Meredith & Antonio Vivaldi

Thu 25 Sep 7.30pm, Hall

Scottish Ensemble
Anna Meredith electronics
and composer
Eleanor Meredith visual art
Jonathan Morton violin
Simon Hendry sound
Jack Ross projection/lighting

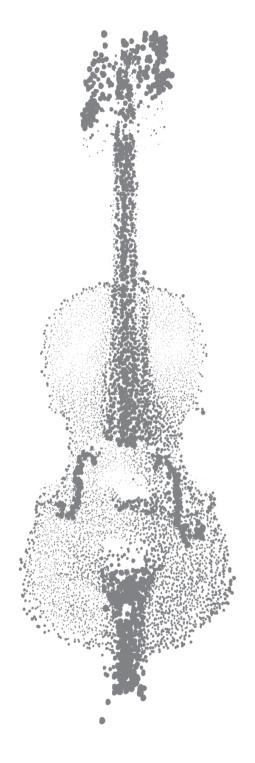
This programme features Antonio Vivaldi's Four Seasons interspersed with compositions by Anna Meredith, with projections of visual art by Eleanor Meredith.

There is no interval

Produced by the Barbican

Programme produced by Harriet Smith
All information correct at time of printing





For the first Hall concert in Fragile Earth, our new season exploring our relationship with the natural world, we turn to Vivaldi's extraordinary set of four violin concertos celebrating the seasons. The music is married with a rethinking by Anna Meredith and visuals by Eleanor Meredith. The result is Anno.

Composer, producer and performer Anna Meredith writes:

The original idea for this piece came from Jonathan Morton, Scottish Ensemble's Artistic Director. We'd met a few years earlier and chatted about this idea of hearing The Four Seasons in a new context. Jon heard quite a few connections between the way I write and Vivaldi's music which I hadn't previously thought about – but the more I got to know the material, the more I could see what he meant. The Four Seasons is a collection of short focused movements, each with a differing and distinctive sense of character, which is how I try and approach writing.

The aim was never to rework the Vivaldi. I knew from the beginning that I didn't want to do that – but instead almost imagine we were all collaborating on making a piece together.

I think we're so used to *The Four Seasons* as a sort of identity in itself that I, for one, slightly forget about the picture of the calendar year that Vivaldi was trying to paint. We've taken that idea of a year as our guide, and also tried to remove the Vivaldi-ness (and the Anna/Ellie-ness) from the picture so that everything – all the music and all the visuals – are working together to create a flow through a year.

The result is a map of this annual journey, created from most, but not all, of Vivaldi's movements interspersed with my new material. Sometimes I've linked things together, or added a small electronic

element, but mostly the material stands as it is. The original Four Seasons runs as 12 short, varied movements – we've simply extended and tweaked this format to create something new.

The final combined piece, Anno, runs as 15 short movements, sometimes linked, sometimes stand-alone. I've tried to make sure that each of my own movements has its own feel and character – just like the Vivaldi – but actually, there are so many connections running through all the writing that the movements are all bound together whilst also creating something new.

© Anna Meredith, 2016

Scottish Ensemble Artistic Director and violinist Jonathan Morton writes:

The impulse for this project came from an ongoing fascination with the relationship between the old and the new. We are lucky to have access to so much lifeaffirming music from the past, but I think there is an imbalance, with too much focus

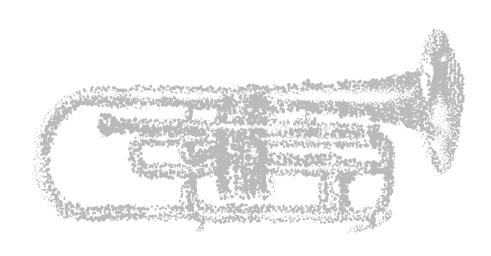
on the old at the expense of the new. Ideally, old music wouldn't be heard as 'old' and new music wouldn't be heard as 'new' – it would be a conversation, and in the end it would all just be 'music'.

I hope Anno will question the audience by stripping away some of the preconceptions that don't actually have anything to do with the music. Gentle confusion can give everyone a chance to hear something in a new way. Vivaldi's The Four Seasons in particular has been played about with so much – turned in to pop songs, used as ubiquitous hold music – that actually the seal has already been broken.

But in the end, we're not rewriting Vivaldi, but trying to draw out the future from it, and also to tease out the past from Anna's music and Ellie's artwork by initiating a dialogue across the centuries.

This is how art is created/re-created and always has been. People borrow and adapt ideas from others; they nick bits, they re-arrange and re-contextualise. Music is never finite or frozen in time.

© Jonathan Morton, 2016



Scottish Ensemble

Scottish Ensemble is a pioneering group of outstanding string players. It was founded in 1969 and has built a reputation for imaginative, cross-artform collaborations that reimagine how classical music can connect with contemporary life. Based in Glasgow, the ensemble performs across Scotland and tours regularly to major venues and festivals throughout the UK and internationally.

Scottish Ensemble has worked with a wide range of creative partners, from choreographers and visual artists to theatre-makers and puppeteers, to expand the way classical music is experienced. Notable projects include ANNO with Anna Meredith and Goldberg Variations – ternary patterns for insomnia with Andersson Dance, a choreographed work for musicians and dancers performed 50 times across the world including here at the Barbican Centre, the Kennedy Center in Washington, and De Doelen Rotterdam.

Alongside its performances, Scottish Ensemble

places collaboration and social impact at the heart of its work. The Music for Wellbeing programme supports people affected by cancer through a long-term partnership with Maggie's, while work in schools and the Young Artists programmes nurture creativity and inspire the next generation of musicians.

Scottish Ensemble has been recognised with major awards, including the Royal Philharmonic Society Ensemble Award, the Classical:NEXT Innovation Award and the Association of British Orchestras Green Award for its leadership in sustainability. With the support of Creative Scotland, Scottish Ensemble continues to be a beacon of Scottish creativity at home and around the world.

For more information visit www.scottishensemble.co.uk

violin I

Jonathan Morton artistic director Cheryl Crockett Thomas Gould Liza Johnson

violin II

Tristan Gurney Joanne Green Laura Ghiro

viola

Jane Atkins Carol Ella

cello

Alison Lawrance Claire O'Connell **double bass** Jamie Manson

harpsichord Chris Bucknall

electronics

Anna Meredith

chief executive

James Hardie

executive directorCatherine Ferrell

head of artistic planning and production

Emma Hunter

artistic planning manager Chris Gemmell

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We're passionate about expanding access to ensure anyone can participate in art and creativity in London and beyond. From our work with local schools to provide unforgettable learning experiences, to development opportunities for emerging creatives, to discounted tickets to our events, your support helps us make a real difference every day.

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and to all those who wish to remain anonymous

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Events coming up we think you might like



Davóne Tines 2025/26 Artist-in-Residence

Tue 28 Oct to Fri 13 Feb



Ligeti Quartet: Sunrise Missions

Thu 27 Nov, Milton Court

