

James Dillon

Tanz / haus: *triptych* 2017

“Once again this composer breaks new ground with a work which immerses its audience in a music theatre of the mind. It is compelling for the sureness of its unfolding in time and space, the striking soundworlds conjured from its nine-piece ensemble, and its rich underlying vein of melancholy.”

RPS Awards



*“die Glieder, welche nichts als Pendel wären, folgten, ohne irgend ein Zutun, auf eine mechanische Weise von selbst.
(*After all, the limbs are pendula, echoing automatically the movement of the centre.)*

Über das Marionettentheater : Heinrich von Kleist

Tanz/haus [lit.; ‘dance house’] ‘Tanz’ (‘dance’) from the (old) French ‘dancier’ itself is said to have derived from an (old) Frisian word ‘dintje’ to ‘tremble’ or ‘to quiver’. ‘House’ from Old English ‘hus’ (or low German ‘haus’) which simply means ‘dwelling’, can be traced back to its Indo-European root ‘hide’ – to hide, to conceal.

*“The specifics of Dillon’s soundworld were ravishing:
sortilege bursts of chiming glitter, coloured with florid
counterpoint and suspended chords and drones.”*
– 5:4

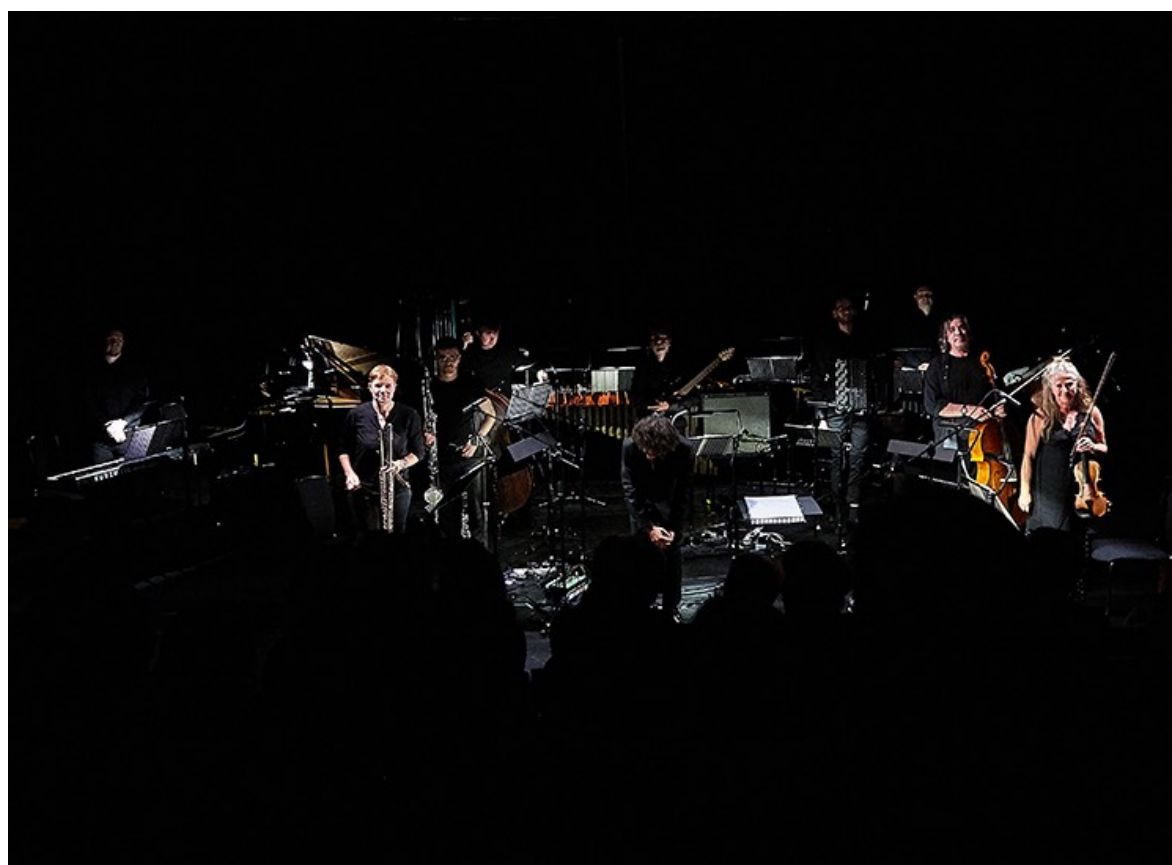
*“James Dillon’s composition Tanz/haus is a brilliant
piece of music; its construction solid, its expression
human, with a breathtaking and shimmering
orchestration. The Scotsman is one of the most colourful
composers in Europe. His works pair an intriguing
complexity with an original and lush dreamy sound
world.”*
– The Wire





“a major, hour-long meditation on motion and stasis that contrasted passages of mind-boggling density and complexity with stretches of atmospheric emptiness”

– David Kettle, *The Scotsman*



CREDITS

Red Note Ensemble:

Jackie Shave, violin

Robert Irvine, cello

Nikita Naumov, doublebass

Ruth Morley, flute

William White, clarinet

Wiek Hijmans, elec. guitar

Andreas Borregaard, accordion

Tom Hunter, percussion

Simon Smith, piano/keyboard

Conductor, Simon Proust

Sound Engineer, Sami Bouvet

Co-commissioned by hcmf//, Red Note Ensemble, Sound Scotland, TRANSIT Festival and November Music.

SUPPORTED BY

Creative Scotland, PRS Foundation for New Music, Esmée Fairbairn Foundation, HCMF, Sound Scotland, Transit Festival 20/21, November Music

James Dillon

James Dillon got his start in music by playing in traditional Scottish bagpipes ensembles and rock groups. He studied art and design at the University of Glasgow in 1968, the music of northern India at the University of Keele, then returned to London in 1970 to study music, acoustics and linguistics. He was largely self-taught in composition. After a first prize in composition at the Huddersfield Festival in 1978, the composer became known in 1982 with *Who do you love* and *Parjanya-Vata*, prize-winning work at the Kranichsteiner Musikpreis in Darmstadt. In 1986, he was invited to lecture at the state University of New York and was a part-time lecturer in composition at Goldsmiths' College in London; he attended a summer internship at Ircam. His teaching activities continued: for ten years, he taught summer courses in Darmstadt (1982-1992); he assisted Brian Ferneyhough in Royaumont in 1996; he was regularly invited to teach around the world. Since 2007, he has also held a position as a professor in composition at the University of Minnesota in Minneapolis where he currently resides. Dillon's catalogue features an important scenic work dating from 2004, *Philomela*, for which he wrote the libretto himself, based on mythology. The composer describes this work as "music/theatre", thus distinguishing it from opera or musical theatre. Dillon was also selected by BBC television and the Arts Council of England to create *Temp'est* (1994) for the series *Sound of Film*.

Red Note Ensemble

Red Note performs the established classics of contemporary music, commissions new music, develops the work of new and emerging composers and performers from Scotland and around the world, and finds new spaces and new ways of performing contemporary music to attract new audiences. Within Scotland the ensemble has performed from the Outer Hebrides to the Borders in concert halls, bothies, pubs, clubs and aircraft hangars, amongst other unusual settings. Outwith the UK it has a growing international reputation, performing to great acclaim at festivals in France, Germany, Belgium, Holland and Australia.

The ensemble also undertakes an extensive programme of Access, Engagement and Participation (AEP) work, focusing particularly upon working with younger and older people, people with multiple disabilities, people living in areas of multiple deprivation, and also working to address inequalities of access and representation due to race/ethnicity and gender imbalances. Red Note also undertake an extensive performer and composer development programme within schools, universities and conservatoires nationally and internationally.

Red Note is Associate Contemporary Ensemble at the Royal Conservatoire of Scotland in Glasgow and Associate Ensemble of the sound festival Aberdeen. Red Note is a Delphian Records recording artist, recently releasing CDs of music by Eddie McGuire, John McLeod and David Wilde to great acclaim.

More information at www.rednoteensemble.com

TRAILER

Full-length film of the work available on request.

PREVIOUS PERFORMANCE DATES

November 2018

November Music, 's-Hertogenbosch, The Netherlands

October 2018

Sound Festival, Aberdeen, UK

October 2018

Transit Festival, Leuven, Belgium

November 2017

hcmf Huddersfield, UK

FURTHER INFORMATION

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TECHNICAL SPECIFICATION

Ensemble: 9 musicians, 1 conductor

Crew: 1 sound engineer, 1 tour manager

Crew provided by the Presenter: 1 sound technician, 1 light technician, concert manager

Equipment to be provided by the Presenter

- piano, 9' concert grand (e.g. Steinway D)
- electronic keyboard (Kurzweil PC3K) with amplifier, volume pedal, sustain pedal, keyboard stand
- percussion: 5 octave marimba, vibraphone, glockenspiel, tubular bells, bass drum, tam
- tam, high G crotale, 4 maracas, claves, triangle, 2 temple blocks, tambourine
- 3 adjustable piano stools, 10 chairs for musicians
- 1 lit conductor stand, 14 lit music stands

Please note: Each light on the music stands has to be on an individual switch.

1. Schedule:

Set-up: 2 hours (lights pre-installed) including sound-check assuming that all equipment is in the

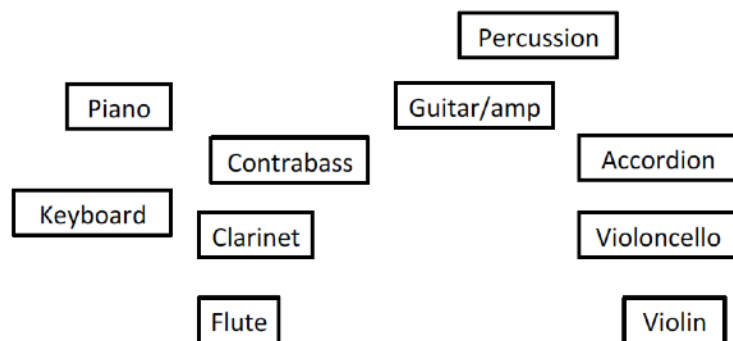
venue, tested and in working order.

Get-out: 1 hour

2. Stage:

Minimum size of the stage min 3m depth and 7m width.

3. Seating plan



4. Electricity:

We ask for power supplies in 220v/50Hz (not dimmable), Red Note will provide continental plug adapters if necessary.

piano (piano light), keyboard, amplifier, and lit music stand on stage left
8 musicians' lit music stands and 1 conductor's in the middle and stage right

2 power supplies for electric guitar

5. Lights:

full lights in centre and spots to conductor and e-guitarist

6. Sound:

1 amplifier for keyboard (Roland KC 500)

1 amplifier for electric guitar (Fender Twin)

7. Electronics:

Amplification:

TBC: speakers, microphones, mixing desk

8. Miscellaneous:

- Venue room temperature 19-21 Celsius
- Green room (with bottled water/fruits)
- Changing room/toilets
- all recordings must be negotiated prior to the event

If you are not able to provide the equipment asked for and would like to offer a replacement, we

are happy to discuss this – please, get in contact with us early!

For enquiries, please contact:

Katja Armknecht katja@rednoteensemble.com

Sound: Sami Bouvet sami.bouvet@gmail.com