

SOUNDING THE DEEP

17 MARCH 2012



Hull Philharmonic Orchestra

PERFORMERS

HULL SCHOOL OF PERFORMANCE ARTS – HULL COLLEGE

DANCE

Tutors: Sarah Roe, Lisa Chapman

Costume: Yvonne Roe

James Danville

Daniel Hayhurst

Grace Lilley

Amy Lumb

Jessica McAndrew-Woods

Maisie Moran

Kimberley Palmer

Michaela Robson

Vicky Smithson

Emily Start

Rebekkah Thompson

Rebecca Walker

MUSIC

Tutor: Phil Codd

Danny Hardwick

Sam Hargreaves

Ash Foster

Matt Guy

MEDIA

Tutor: Susan Jarvis

Jamie Baker

Jason Bennett

Richard Hallworth

UNIVERSITY OF HULL

Tutor: Rob Mackay – Sound Diffusion

LAPTOP MUSICIANS

Niall Thomas

Macon Holt

Ben Fowler

Tom Wright

THE ALBERMARLE WIND QUINTET

Tutor: Gary Oglesby

Flute: Katie Newton

Oboe: Ruby Orłowska

Clarinet: Peter Goodwin

French horn: George Maynard

Bassoon: Katherine Carter

EAST RIDING STRING DECTET

Tutors: Patricia Mitchell, James

O'Doherty, Christine Quick

Violin: Qianyi Liu, Jacob Philipson,

Grace Sansom, Xiao Yuan Wang

Viola: Chloe Salvidge, Philippa Latham

Cello: Bryony Owen, Sophie Walker

Bass: Jonathan Taylor, Frances Tibble

CRANBROOK STRING QUARTET

Tutor: Helga Penny

Violin: Conor King, Kieran Lynch

Viola: Rachael Windass

Cello: Felicity Green

EAST RIDING SENIOR PERCUSSION ENSEMBLE

Tutor: Christopher Sykes

Laura Bradford

Louis Clark

Lottie Dodd

Katie Dodsworth

Sarah Massey

Ruairi Sinkler

Matthew Taylor

Benjamin Wadsworth

UNIVERSITY OF HULL

Soprano: Yumrin Lim, Alexandra Hazard

Piano: Graziana Presticce

LINCOLNSHIRE YOUTH CELLO ENSEMBLE

Musical director: Glennis Malkin

Staff: Joanna Lidgett

Leader: Penny James

Charlotte Lincoln

Maia Howell

Emilia Pearce

Rosie Spinks

Beth Read

Emma Gorst

Harriet Grainger

Harvey Adcock

Madeline Dwyer

Molly Welling

Grace Wilson

Sophia McGill

Mollie Zalas

Matthew Tudball

Georgina Lamb

Alexandra Burkit

Gaia Pitt-Judd

Lewis Brown

William Cherry

Johanna Valkamo

Rebecca Seamer

Chris Duncombe

PRODUCTION MANAGER

Graham Henderson

SOUND SUPERVISOR

Andy Nurse

LIGHTING SUPERVISOR

Tim Mitchell

PRODUCTION ASSISTANT

Henry Wadsworth

HULL PHILHARMONIC

Musical Director: Andrew Penny

Project Manager: Andrew Pate

Administrator: Yvonne Lyster Barwick

PUBLICITY

Mapa

GRAPHIC DESIGN

Identikit

PRINT

Chas D Pullan

The St Hugh's Foundation

Established in 1992, the Foundation takes its name from the former headquarters of Lincolnshire & Humberside Arts. Although small in scale, it has a distinguished record of encouraging and supporting innovative development projects that have made an impact in and far beyond the region of benefit.

The Foundation aims to encourage innovation in arts practice, policy and management in its area of benefit by enabling applicants from Lincolnshire, East Yorkshire and the City of Hull to make their own impact regionally, nationally or internationally through new work in any of the art forms.

The current Arts Awards programme, introduced in 2010, has three objectives:

- To invest in developmental creative projects that will evolve and grow over time.
- To help to address regional needs for innovation and change that can be clearly identified in arts practice, policy or management.
- To back projects which are well-conceived, carefully planned and well-managed.

www.sthughsfoundation.co.uk

SOUNDING THE DEEP

DESCENT

Hull College

A LECTURE BY WILLIAM BEEBE SOUNDING THE DEEP

World premiere

- I The Wonderer
- II The Kingdom of the Helmet
- III The Birth of the Bathysphere
- IV Descent into Perpetual Night
- V Half Mile Down

Composer: Nigel Morgan

Libretto: Nigel Morgan and Phil Legard

Soloist: James Gower

Piano: Andrew Broome and Peter Sproston

Double Bass: Laura Fox

Percussion: Laura Bradford and Christopher Sykes

The Hull Philharmonic Orchestra

Leader: Patricia Mitchell

Conductor: Andrew Penny

Signed presentation: Yvonne Lyster Barwick

INTERVAL

SHOALS

DEEP SEA DIVER

for two voices and piano

University of Hull

BLAZE 1

The East Riding of Yorkshire Percussion Ensemble

NEVER DAY AND UNDER NIGHT

for cello & double bass ensemble

Lincolnshire Youth Cello Ensemble

BLAZE 2

WEIRD WATER LAND

for wind quintet

Kingston upon Hull

BLAZE 3

TO THE DARK UNSEEN

for string dectet

The East Riding of Yorkshire

BLAZE 4

INTO THE GREEN INVERTED DAWN

for string quartet

Kingston upon Hull

Laptop Musicians and Sound Engineers from the University of Hull

BLAZE 5

SOUNDING THE DEEP

Second performance

ASCENT

Hull College

Sounding the Deep was commissioned in March 2011 by the Hull Philharmonic Orchestra as a work for orchestra and bass voice for performance in March 2012 as part of the Cultural Olympiad celebrations in the city of Hull.

Hull's landmark Millennium building, The Deep Submarium, celebrating its 10th anniversary in 2012, initially inspired the title and its subject matter.

The composition tells the story of such exploration in the words of a remarkable zoologist and explorer, the American William Beebe (1877 – 1962), the father of ocean ecology and the first man to descend 'a half mile down'. Beebe (pronounced Bee – be) was the David Attenborough of his day, a remarkable scientist, writer, and communicator. Friend of movie stars and presidents, he was a best-selling author and 'must-hear' lecturer. Indeed, in **Sounding the Deep**, Beebe is portrayed by the bass soloist giving one of his celebrated lectures – probably a first for a musical composition.

The libretto, taken entirely from Beebe's book **Half Mile Down**, traces Beebe's fascination from early in his

career with the secrets of the ocean depths. However, it wasn't until Beebe was in his forties that he made his first 'helmet dives' off the Galápagos Islands becoming the first scientist to photograph and investigate the world of the coral reef. It was shortly after these initial studies that he began to consider how man might investigate the deep ocean beyond the limit of unaided human capability.

With President Roosevelt's personal support and the young and wealthy engineer Otis Barton he designed and built a 'bathysphere' to go to depths beyond man's previous experience.

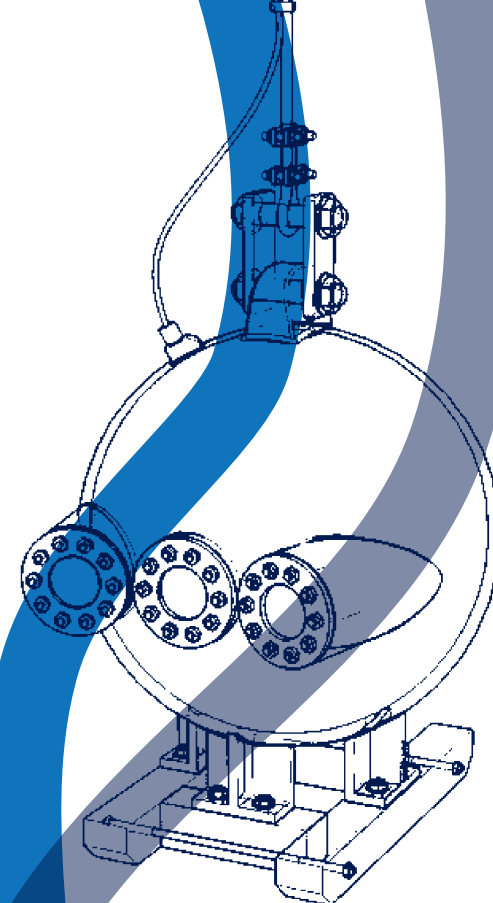
Beebe's story of this personal journey into the unknown is told in wonderfully poetic, indeed rhapsodic language. His writing is testament to an age when the word rather than the image was the most effective medium of communication. In the intense darkness of the undersea world technology simply didn't allow Beebe to 'show' his discoveries through photography.

THE SCENARIO

The solo bass voice is the zoologist and explorer William Beebe giving one of his celebrated public lectures. He comes on stage and gives a short spoken introduction based on a series of slide-projected photographs. These slides give the audience a brief synopsis of his career as zoologist and proto-ecologist. They include images of the Bronx Zoological Gardens (where he was the youngest ever director), British Guiana, Malaysia and the Western Himalaya. He then summons on stage his pianist and they begin together to tell the story in song of The Wonderer, a sculpture in the San Francisco Explorers Club that so inspired Beebe's work.

In the concert version Beebe is joined by the orchestra to introduce his audience to his dream of descending to the largely unknown world beneath the waves. The second movement tells of Beebe's exploits as a helmet diver where 'just below the surface I found a new world'. In the third movement Beebe explains about the 'birth of the bathysphere', the craft in which he planned to descend a half mile down. In the fourth movement the libretto brings together part of the actual transcript of his commentary during his record-breaking dive with his own and later reflections on this experience.

In **Descent into Perpetual Night**, and with the aid of a on-screen depth counter, Beebe takes us into the extreme darkness and isolation of 3000' plus and to a point where the cable tethering the bathysphere reaches its end. Throughout this movement the voices of Otis Barton and Gloria Hollister comment on the progress of the bathysphere on screen in teleprinter-type text of their voices on the telephone line connected to the bathysphere. In the fifth and final movement, as Beebe waits for the ascent to the surface, he reflects on the comparisons between explorations of the ocean depths with that of space itself.



JAMES GOWER – SOLOIST

James was born in Newport, South Wales and studied at St John's College, Cambridge and the Royal Academy of Music. He is currently studying with Cathy Pope and Robert Lloyd.

James made his English National Opera debut performing Lord Krishna/Parsi Rustomji Satyagraha by Philip Glass and joined the ENO Young Singers Programme for the 2007/2008 season.

He has performed as an associate artist with Welsh National Opera, and with Glyndebourne Festival Opera where he performed Pinellino Gianni Schicchi, (broadcast on BBC TV and performed at the Proms) and among others has also performed with Glyndebourne on Tour, Cambridge Touring Opera, and Opera Up Close.

James has a wide oratorio repertoire and is in demand throughout the country. Engagements outside the UK have included Israel in Egypt, Pagano I Lombardi and Silva Ernani at Dortmund's Konzerthaus.

SHOALS

On the perimeter of the orchestral estuary that is **Sounding the Deep** lie six mysterious shoals. Partially hidden islands of music and sounds inextricably linked, they are about to be revealed. Their evocative titles come from words and phrases found in Robert Francis' poem **Deep Sea Diver**, said to have been inspired by the very exploits of William Beebe. But these **Shoals** don't belong to Beebe's era; an era when the natural world was still regarded as largely undefiled by human exploitation. The music and soundworld of Shoals sing out in a worldwide chorus of concern for the fragile ecology of the oceans.

The six scores for student ensembles bring music, sonic art and sound design together in an uninterrupted sequence. Like those creatures new to science, still being discovered in our deep oceans, this new music is unusual and strange. Its shapes and colourful forms may challenge your ideas about music. Nevertheless, be intrigued by the way music and sound can, through the agent of new technology, work in partnership to produce vivid aural oceanscapes.