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to the form of the piece and a sense of ending where it has begun: movements 1, 3, 5 and 7 are closely linked, both in terms of their musical material and a sense of melancholy, dream-like quality and longing. Movements 2 and 6 are also strongly connected, with allusions to the more mischievous, violent side of Pierrot. Movement 4 serves as a sort of pivot point within the work, juxtaposing a surreal, shimmering calm with brutal outbursts. There is never any direct repetition, yet there is a strong sense of material returning and mutating as the work unfolds.

Helen Grime

Pierrot Lunaire

Schoenberg's setting of Giraud's words is a totemic work; a key proponent of the heavily notated sprechgesang style of vocal delivery that became synonymous with musical expressionism in the early twentieth century. Though the style appears in earlier German works, it is most widely associated with serialist composers, with Schoenberg's pupil Alban Berg also making famous use of it in his operas *Wozzeck* and *Lulu*.

Written in 1912, the work precedes Schoenberg's first use of a fully serialized tone-row (Waltz from 5 Klavierstücke, op. 23) by nearly ten years. Instead, *Pierrot* is written in a freely atonal style, paired with experimentation with various classical forms, such as canon and fugue. The use of classical structures, combined with atonality would become a hallmark of the Second Viennese School.

Pierrot, the character itself, is the archetype of the sad clown. It is portrayed in this work not just musically, but dramatically too. The character has been the subject of art since its inception in the late seventeenth century, from decadents to symbolists, through modernists and eventually David Bowie.

Hebrides Ensemble is an award-winning Scottish collective of musicians that commissions, performs and records the best of contemporary classical chamber music. For thirty years we have been at the leading edge of Scottish cultural life, creating a body of work that is a vital element in our country's musical legacy. It celebrates and champions a diverse range of composers and performers and is committed to the development of the next generation of emerging talent.

Hebrides Ensemble thanks Creative Scotland for their continued support through the National Lottery Extended Programme Fund.

Colombian-American soprano **Stephanie Lamprea** is an architect of new sounds and expressions as a performer, composer, and multidisciplinary artist, specializing in contemporary classical repertoire. Trained as an operatic coloratura, she uses her voice as a mechanism of avant-garde performance art, creating "maniacal shifts of vocal production and character... like an icepick through the skull" (Jason Eckardt).

An established multidisciplinary artist, Stephanie has collaborated as a soprano and composer with contemporary artist Jesse Jones to co-create *Mirror Martyr Mirror Moon*, a film installation presented at the Ikon Gallery in Birmingham in partnership with the National Gallery in London. A prolific recording artist, Stephanie released albums *Quaking Aspen*, *Georges Aperghis' 14 Récitations*, and *Don't Add to Heartache*, to international critical acclaim.

Stephanie is currently the 2024-25 Digital Post-Doctoral Research Fellow for the Institute for Advanced Studies in the Humanities at the University of Edinburgh.

Kirsty Matheson is a Glasgow based artist and musician. In 2021 she asked the question "Can I paint music?". What followed was 100 paintings of 100 pieces of music in 100 days and the resounding answer, yes. Tom Service on BBC Radio 3 called Kirsty an "artistic polymath" describing her work as a "jaw-dropping kaleidoscope of images". As well as producing many private commissions, Kirsty has had a solo exhibition at Celtic Connections in Glasgow, been commissioned to paint Dunedin Consort's 23/24 Season and by the Scottish Chamber Orchestra to paint Jay Capperauld's piece 'The Origin of Colour' for the opening of their 50th anniversary season.