



Red Note Ensemble

*with Sergio Vega Dominguez (oboe)
and Martin Storey (cello)*

St. Andrew's Cathedral, Aberdeen

Saturday 26th October 2019, 12pm

Programme

Gillian Walker	<i>Polaroid for Chris Marker</i>
Kevin Leomo	<i>Silhouettes</i>
Ewan Mackay	<i>Over the Far Horizon</i>
Andrew Blair	<i>Moments</i>
Harry Gorski-Brown	<i>this is not the girl</i>

Programme notes

Gillian Walker *Polaroid for Chris Marker*

"Nothing sorts out memories from ordinary moments. It is only later that they claim remembrance, when they show their scars." ~ Chris Marker

The piece is inspired by Chris Marker's short film "La Jetée" which is a collection of still images with spoken narration. It explores the way in which we claim certain moments for our memories, as we realise, in hindsight, their value and nostalgic power.

Gillian Walker is a Scottish composer, based in Ayr, studying composition under the tutelage of David Fennessy. Her musical education began at the Junior Conservatoire of Scotland where she studied piano with Lauryna Sableviciute. She also participated in the 2016 RCS composition summer short course with a scholarship before accepting her place at the Conservatoire. Gillian was selected to be a part of the Cumnock Tryst's interdisciplinary project: "The Chronicles of Cumnock." A ten-week project involving the Edinburgh Quartet and composers Sir James Macmillan and Jennifer Martin. Recent commissions and projects have included works for Red Note ensemble, the Edinburgh Quartet, RCS MusicLab, Mr McFall's Chamber, Hebrides Ensemble and piano duo Edyta Mydlowska and Guoda Indriūnaitė.

Kevin Leomo *Silhouettes*

The work traces a series of discrete yet related gestures, exploring harmonic and multiphonic sounds afforded by the oboe and cello. The instrumental lines blend and morph into one another, traversing negative space in a fragile, veiled, and unstable soundworld.

Kevin Leomo is a Scottish-Filipino composer currently pursuing a PhD at the University of Glasgow under the supervision of Dr. Jane Stanley and Dr. Drew Hammond. His works have been performed by Psappha Ensemble, Glasgow New Music Expedition, Neave Trio, Ensemble Móbile, Society for New Korean Music, TaiHei Ensemble, Ensemble Okeanos, and The Hermes Experiment. Kevin has participated in music education projects including Enterprise Music Scotland's Train and Sustain, soundfestival's Go Compose!, and the Scottish Young Composers Project. Kevin also manages Sound Thought, a new music organisation committed to promoting the work of postgraduate practice and research in music and sound.

Ewan Mackay *Over the Far Horizon*

The inspiration behind the piece is the concept of the horizon – both in reality and in a metaphysical sense. As with a great deal of my work, this piece is impressionist with elements of expressionism in its stylistic approach, making use of two small yet important motivic ideas upon which the piece is built.

The entire melodic content of the work is found within the opening bar. In this piece, I have been careful to complement moments of both light and dark – as is a common feature of my work, in the relationship between major and minor, conflict and resolution. To me, the title of the piece is captivating. In one sense the piece pushes and pulls between that conflict and resolution created within the relationship of the Oboe and Cello and the conversational relationship that they carry throughout the piece. Further thematic ideas are found accented rising figure heard throughout the piece and the flourishes of colour which are squarely related to the opening material in the opening bar, thus creating a work with a minimal amount of musical material.

Ewan Mackay was born in Aberdeen in 1995, 3 months premature. As a result of this, he was diagnosed with Cerebral Palsy at 2 years old. He is a composer working and living in Cruden Bay. He is currently studying for his Master's Degree at the University of the Highlands and Islands (UHI) with Mark Sheridan. In March 2019, he was presented at the Barbican Centre in London as part of Drake Music's Emergent composer and the Barbican's Access Day. This commission saw the composer take a drastically new direction with his working practice – and the style of work he created as a result. '*Something From Nothing*' – for electronics and audience, allows the audience to become part of the creative process, through chance decisions over a pre-existing texture to create – in theory, a new version of the work with every performance, with overall impact demonstrating the fact that

composition does not need to be an activity for a select few trained individuals.

Andrew Blair Moments

moment

/ˈməʊm(ə)nt/

- a very brief period of time,
- and exact point in time,
- an appropriate time for doing something; an opportunity,
- a particular stage in the development of something or in a course of events.

Born in Scotland (1995), Andrew Blair began his musical studies at an early age with lessons in piano, and later in trombone and guitar. Having studied for a Bachelor's degree in Music at the University of Edinburgh (2012-2016), he completed his Master's degree in Music Composition in 2017 (The University of Edinburgh, 2016-2017) where he studied under the guidance of Prof. Peter Nelson. Andrew has had works performed and workshopped by such renowned ensembles as The Edinburgh Quartet, Red Note Ensemble, English Cornett and Sackbut Ensemble and the Quasar Saxophone Quartet.

Harry Gorski-Brown *this is not the girl*

this is not the girl is a _____ which has taken a huge amount of thought but turns out to have been rather thoughtless. I thought that I liked the idea of certain things but then, it turns out, I didn't...truly believed that I could find something new and yet, comfort; comfort in the same old.

Harry Gorski-Brown is a musician living and working in Glasgow; recently graduated from the Royal Conservatoire of Scotland after studying violin with Greg Lawson, composition with David Fennessy and Oliver Searle, and electroacoustic composition with Alistair MacDonald; one half of *Josiah & Ludwig*, *AILMENTS* and *Friendly Boots*.

Since its formation **Red Note Ensemble** has taken up a leadership position as Scotland's contemporary music ensemble, performing and developing an extensive, highly-varied and critically-acclaimed programme of new music to the highest standards, and taking new music out to audiences across Scotland and internationally.

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 in recent years. 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. We 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, and a 4th CD – of music by Lyell Cresswell – released in 2018. Red Note has also recently become a PRS Foundation Talent Development Partner.

This concert is supported by the Fenton Arts Trust



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