

Gareth Davis (bass clarinet)

Belmont Filmhouse Café Bar, Aberdeen

Saturday 26th October 2019, 9pm

Programme

Roland Dahinden	<i>Action for Jackson</i>
Ian Wilson	<i>Wild is the Wind</i>
Anthony Vine	<i>Fluorescent Standard</i> (world premiere)
Naomi Pinnock	<i>BILLIE</i> (world premiere)

Programme notes

Roland Dahinden *Action for Jackson*

In his composition, *Action for Jackson*, inspired by Jackson Pollock's painting ECHO and based on Eric Dolphy's SERENE, Dahinden invites the player to freely use a stomp box while performing a unique and inspiring piece. This results in a perfect harmony between the composer's concept and the performer's choice, giving to both a certain freedom to create an individual performance.

Ian Wilson *Wild is the Wind*

Wild is the Wind came out of a series of recent conversations Wilson had with Gareth Davis about what kind of work he would most like the composer to write for him—they had been talking about

collaborating on and off for some years. Gareth has been working with a number of composers on a project called 'Standards', contemporary responses to classic jazz tunes. This project appealed to Wilson greatly, jazz being a great love of his, so he asked his partner for titles of some of her favourite Nina Simone songs. Her suggestion of "Wild is the Wind" was a good one because he was not familiar with the song and was able to respond to it quite objectively, deconstructing the melody and some of Nina's performative gestures, allowing him to make a new construction based on those elements, while retaining some of the song's original character.

Wild is the Wind was written for Gareth Davis and is dedicated to Dušica.

Anthony Vine *Fluorescent Standard*

Commissioned by Gaudeamus Muziekweek

Anthony Vine is a composer and guitarist currently living in San Diego, California. Vine's work is characterized by immersive forms and pluralistic approaches to tuning. Compositions and installations foreground the peripheral or dormant sonic capacities of instruments and analogue machines. These projects attempt to engender a reflexive engagement with listening, wherein one takes notice of the complexities of listening and begins to perceive themselves perceiving.

His music has been presented at Carnegie Hall, Gaudeamus Muziekweek, Musiikin Aika, Schloss Solitude, Transit Festival, and Ultima Festival by a diverse array of ensembles and musicians, including Alarm Will Sound, AndPlay, Bearthoven, Quatuor Bozzini, Gareth Davis, Duo Axis, Hotel Elefant, Mari Kawamura, David Lackner, Will Lang, Karl Larson, Loadbang, Minnesota Orchestra, Ensemble Modelo62, and Trio SurPlus, and Yarn/Wire. Vine develops collaborative work and explores breed-based awareness in Hermetic Art Party with Madison Greenstone (clarinets and electronics) and Katy Gilmore (projections).

In 2016, he was awarded the Gaudeamus Prize. The jury noted, "Anthony Vine creates a solid, mature, beautifully crafted fragile sound world. He knows how to blur the identity of the different sources of sounds including the use of electronics in a very singular way." Other awards and honors include the 2018 John J. Cali String Quartet Composition Award, 2015 Jerome Fund Commissioning Award, 2015 Salvatore Martirano Memorial Composition Award (2nd place).

Naomi Pinnock *BILLIE*

*Commissioned by **sound***

I've always been drawn to Billie Holiday's agile, distinctive voice but her penultimate album, *Lady in Satin*, was new to me. You can hear how the years had worn down her voice: there's a gravelly-ness and heaviness to

it, and her range had become contracted. But with this comes a rawness of expression which startled and moved me.

There are two takes of "I'm a Fool to Want You" that appear on the album, a song written by Frank Sinatra, Jack Wolf and Joel Herron in the early fifties. I decided to hone in on the bridge section, where the lyrics are: "Time and time again, I'd said I'd leave you, time and time again, I went away." Using my approximations of her rhythms, slowing them down and repeating them; transmuting the characteristic swooping and vibrato of her voice onto the bass clarinet; and expanding the range, I have created this short homage to Billie Holiday.

Naomi Pinnock was born in West Yorkshire. She has collaborated with groups such as the BBC Scottish Symphony Orchestra, Ensemble Adapter, Arditti Quartet, London Sinfonietta, Neue Vocalsolisten Stuttgart, Schola Heidelberg and with soloists including Frode Haltli, Omar Ebrahim and Rolf Hind. Her work has been performed at various international music festivals including hcmf//, Tectonics Glasgow, Ultraschall Berlin, Wittener Tage für neue Kammermusik, ECLAT Festival Stuttgart and Only Connect, Norway.

Current collaborations include new work with performance-maker Nic Green and a piece for soprano Juliet Fraser with the Sonar Quartett.
naomipinnock.co.uk

Gareth Davis plays bass clarinet.

With an eclectic and generally unclassified taste in music his recordings, projects and performances span contemporary classical, free improvisation and orchestral music through to rock, noise and electronica.

Collaborations have included the premiering of new written pieces by composers such as Bernhard Lang, Peter Ablinger, Toshio Hosokawa and Jonathan Harvey, performances with groups and performers ranging from the Neue Vocalsolisten and JACK Quartet through to improvisers Elliott Sharp and Frances Marie Uitti, electronic artists Robin Rimbaud and Merzbow and multimedia work with artists including Christian Marclay and Peter Greenaway.

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