

Red Note Ensemble

*with Nicholas Daniel (solo oboe) and Any Enemy
conductor: Simon Proust*

Lemon Tree, Aberdeen

Friday 1 November 2019

Programme

Luke Styles *Neon Highway for oboe & ensemble (UK premiere)*
Tansy Davies *Soul Canoe (UK premiere)*
Linda Buckley *Fire and Ice (world premiere)*

Programme notes

Luke Styles *Neon Highway for oboe & ensemble*

*Dedicated to Ben Opie. Co-commissioned by Red Note, **sound** (with support from **sound**bytes investor Judith Taylor), Ben Opie, Arcko Symphonic Ensemble, Timothy Phillips and an anonymous donor. Supported by the Australian Government through the Australian Council.*

In three movements this concerto encompasses a specific range of oboe material and musical qualities. These are broadly divided into fast music in movements I. and II. and slow music in movement III. In the two outer movements the oboe delves into its melodic and vocal qualities with other individual instruments joining in this form of expression also. In the central movement a more overtly rhythmic drive

dominates, hinting at Spanish influences but eventually transforming into large blocks of harmonic information set against the oboe's melodic and angular solo lines.

(Luke Styles)

Luke Styles is a composer, published by G.Schirmer/Music Sales. Luke was the first Glyndebourne Young Composer in Residence, represented by IMG Artists and the first composer in residence at the Foundling Museum since Handel. Luke's operas have been performed on the famous Glyndebourne main stage, and the Royal Opera House Covent Garden by the London Philharmonic Orchestra under the baton of conductors such as Vladimir Jurowski. Luke has recently completed his first Australian opera *Ned Kelly* which premiered to critical acclaim at the 2019 Perth Festival. Most recently Luke's song cycle *On Bunyah*, written for Mark Padmore and the Britten Sinfonia setting poetry by Les Murray, premiered at the Wigmore Hall, London followed by an Australian premiere at the Coriole Music Festival "Styles's *On Bunyah* is magnificent and just like the poem is raw, not polite." – The Australian. Luke is currently working on a new Oboe Concerto for 5 chamber orchestras in Australia, UK, Germany and Spain as well as new dance works in Finland, operas in the UK and USA and orchestral works for Australian and British orchestras.

Tansy Davies *Soul Canoe*

Soul Canoe was co-commissioned by Het Concertgebouw (with the support of a financial contribution from the Composition Commission Fund of The Royal Concergebouw), **sound** and Red Note.

When I saw the Wuramon Soul Canoe at the Oceania exhibition in London, it reminded me of a dream I had had, of Amsterdam, long before I had ever been there. In the dream I saw barges (or canoes) that appeared to be empty. I took them to be supernatural vessels, full of potential, awaiting dream journeys into the realm of the soul.

My piece, which was partly composed in Amsterdam, has an autobiographical strand to it. I don't often get the chance to write for electric guitar, an instrument I played as a teenager, so I decided to create much of the guitar part by playing it myself.

The guitar part is often repetitive, which has the effect 'solidifying' the material, in contrast to the elemental, ever-shifting environments created by the other instruments. I see the role of the guitar as an

earthly, tangible figure: a simple wooden structure, like a canoe journeying across an endless waterscape.

The Wuramon Soul Canoe I saw usually resides at the Nationaal Museum Van Wereldculturen, Netherlands.

(Tansy Davies)

Tansy Davies studied at the Guildhall School of Music & Drama and Royal Holloway. In 2004 *neon* – a gritty collage of twisted funk written for the Composers Ensemble – quickly became her calling card. Since then her music has been championed internationally by ensembles including the New York Philharmonic, Ensemble intercontemporain, and the Tokyo Symphony Orchestra and at festivals including Ultima, Présences, and the Warsaw Autumn. Her work has been inspired by sources as diverse as Zaha Hadid (the trumpet concerto *Spiral House*), Anselm Kiefer (*Falling Angel* for ensemble) and the Troubadours (the song cycle *Troubairitz*). *Between Worlds*, a response to 9/11 with a libretto by Nick Drake, was premiered by English National Opera in 2015 (directed by Deborah Warner) and won a British Composer Award. Recent works include *Re-greening* for singing orchestra – for the National Youth Orchestra of Great Britain – and *Forest*, a concerto for four horns premiered by the Philharmonia under Esa-Pekka Salonen. *Cave*, a second operatic collaboration with Drake, was premiered by Mark Padmore, Elaine Mitchener, and the London Sinfonietta in 2018. Davies is an Associate Professor of Composition at the Royal Academy of Music, London and was Composer in Residence at the Amsterdam's Concertgebouw in 2018/19.

Linda Buckley *Fire and Ice*

*Co-commissioned by Red Note and **sound** (with support from soundbytes investors Alan Carr and Pete and Catherine Stollery).*

Iceland is often referred to as the 'land of fire and ice' and has inspired much of my work, from its expansive glacial landscape to the setting of Icelandic text. I worked on this piece while researching a trip to Iceland to record and present a radio documentary *Mother's Blood, Sister Songs* tracing the connections between Ireland and Iceland, musically and historically. I spent a month there in 2014, during which time the volcano Bárðarbunga began to erupt. I wrote: 'There is much travelling along the south coast of Iceland. Through the black sands and caves of Vik, with a wildness I had never known, to the calm majestic purity of the glacier Vatnajökull. This was something I had wished to experience

for many years now, and it felt at once familiar and strange. Moving through vast lava fields, the closest experience I can imagine to landing on the moon, the mists of waterfall Gullfoss like dancing ghosts, diving into the warmth of hot springs... This all seeps in, little by little, and I feel changed. The music comes, and it feels wider somehow, almost panoramic, emerging from a true place and a heart filled up by the power of this new place, an almost overwhelming beauty. There is a sense of awe, of wonder that will carry through and is now within, and I can be transported back to that moment when the Aurora Borealis shone through the night sky outside our wooden cabin, the lights dancing for us, green and red and violet.'

(Linda Buckley)

Linda Buckley is an Irish composer who has written extensively for orchestra, and has a particular interest in merging her classical training with the worlds of post punk, folk and ambient electronica. Her work has been described as "fantastically brutal, reminiscent of the glitch music of acts such as Autechre" (Liam Cagney, *Composing the Island*) and "engaging with an area of experience that new music is generally shy of, which, simplified and reduced to a single word, I'd call ecstasy" (Bob Gilmore, *Journal of Music*). Awards include a Fulbright scholarship to NYU and the Frankfurt Visual Music Award 2011. Performances include the BBC Symphony Orchestra, Icebreaker, Iarla O'Lionaird, Joby Burgess, Ensemble Mise-En and Crash Ensemble. She currently lectures in Composition at the Royal Conservatoire of Scotland.

Biographies

Nicholas Daniel

Nicholas Daniel has long been acknowledged as one of the world's great oboists, and is one of Britain's best known musicians. He has significantly enlarged the repertoire for his instrument with the commissioning of hundreds of new works.

Nicholas has been Music Director of the Leicester International Music Festival for many years. He is Professor at the Trossingen Musikhochschule in Germany and at the Guildhall School of Music in London, and he records and broadcasts widely.

He was honoured in 2012 by Her Majesty Queen Elizabeth II with the prestigious Queen's Medal for Music, for having made "an outstanding contribution to the musical life of the nation".

Nicholas was put into the spotlight at the age of 18 when he won the BBC Young Musician competition, after which he quickly established his career with debuts at the BBC Proms and on disc. He made his conducting debut at the BBC Proms in 2004.

He has been a soloist with many of the world's leading orchestras, performing a huge range of repertoire and premiering works written for him by composers including Harrison Birtwistle, Henri Dutilleux, James MacMillan, Thea Musgrave, John Tavener and Michael Tippett. His recording of concertos by Vaughan Williams and MacMillan was awarded the BBC Music Magazine Premiere Award in 2016.

Nicholas is a founder member of the Britten Sinfonia, the Haffner Wind Ensemble and the Britten Oboe Quartet, whose debut disc was released to great acclaim on the Harmonia Mundi label in 2017. He also works regularly with the pianists Charles Owen and Julius Drake, and with many leading string quartets. He is principal oboist of Camerata Pacifica, California's leading chamber music ensemble.

www.nicholasdaniel.co.uk

Red Note Ensemble

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.

Tonight's musicians are:

Nicolas Miribel (violin)
Rachel Spencer (violin 2)
Sophie Renshaw (viola)
Balazs Renczes (cello)
Pete Fry (double bass)
Ruth Morley (flute)
Maximiliano Martin (clarinet)
Greg Crowley (bassoon)
Brian McGinley (trumpet)
Paul Stone (trombone)
Lauren Reeve-Rawlings (horn)
Simon Smith (piano)
Djordje Gajic (accordion)
Pete Harden (electric guitar)
Tom Hunter (percussion)

Any Enemy

Any Enemy is a flexible new music ensemble based in Aberdeen. Founded by Guera Maunder and Lesley Wilson in 2018, and conducted by Pete Stollery, it is composed of local musicians keen to play contemporary music together. Because of the slightly unusual instrumental configuration, it plays works commissioned by Contemporary Music for All (COMA) as well as commissioning new

works specifically for its own set-up. Any Enemy made its concert debut at the 2018 **sound**festival.

Tonight's musicians are:

Guera Maunder (violin)
Alison MacDonald (cello)
Catherine O'Rourke (flute)
Fiona Gordon (oboe)
Lucy Webster (bassoon)
Pauline Black (trumpet)
Peter Ney (percussion)

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sound is a new music incubator based in north-east Scotland encouraging new music creation and discovery. We run the annual **soundfestival**, as well as year-round activity supporting a wide range of composers, engaging with local communities and providing educational opportunities.

Find out more: **www.sound-scotland.co.uk**

sound 2019 gratefully acknowledges the support of:

