



Ruth Morley - flute
Alistair MacDonald - live electronics

Thursday 22nd October 2020, 1200

Programme

Georgina MacDonell Finlayson	<i>Silent Spring</i> (2020) *
Rūta Vitkauskaitė	<i>Gadulio</i> (2020) *
Amit Anand	<i>Felt Presence</i> (2020) *
Fiona Harrison	<i>Ocean Uproar</i> (2020) *
Rylan Gleave	<i>UNSUNG II; Harbinger & Herald</i> (2020)*

*world premiere

Audience members should be aware that the piece UNSUNG II contains non-explicit references to sexual violence which some may find uncomfortable.

Programme notes

Georgina MacDonell Finlayson *Silent Spring*

My starting point for writing this piece was to create a musical evocation of shifting baseline syndrome - a psychological and sociological phenomenon whereby each generation accepts their situation as normal, when in truth their environments are ecologically depleted and diminishing. Birds and their songs in particular are embedded in our cultural landscape across the world. And yet some of the most common birds in the UK, 67 species, are now on the RSPB's Red List of endangered birds. What will the world sound like when there aren't any birds? Who will remember their song? Much of the material of this piece

stems from a recording of Annie Johnston imitating the song of birds in *Cainnt nan Eun* and in particular the song thrush (*smeòrach*), recorded by J. L. Campbell on Barra (Outer Hebrides) between 1930 and 1950. I wanted in some way to create a reflection of the way we have lost touch with our natural world - a conversation between humans and the natural world that has broken down.

This piece was created in a log cabin in Glenesk with thanks to my mother, father and younger sister, and Logic Pro X.

Translation

Annie Johnston - '*Cainnt nan Eun*'

*Iain 'ic ille Mhoire bhig
Thig dachaigh! Thig dachaigh!
Ciod thuige? Ciod thuige?
Gud dhinneir? Gud dhinneir?
Gu dè dìnneir? Gu dè dìnneir?
Aran cruaidh cuilc 's coirce
's miùg leis, miùg leis*

John, son of little Gille Mhoire
Come home!
Why?
To your dinner?
To what dinner?
Oatcakes and whey with it

Rūta Vitkauskaitė *Gadulio*

In the past years, I have been taking some inspiration from ancient Lithuanian folk songs, *sutartinės*. Traditionally, these songs were being sang by women, and normally they have short verse, that is repeated endesly in cannon-type of structure, with clashing harmonies. Most interestingly, in these songs appear words that long time lost their meaning in modern Lithuanian, however, some of them relate to ancient Sanskrit. *Gadulio* is one of those ancient words, and the melody you will hear coming back in my piece, is a quote from *sutartinė* about the bees.

I then reworked original quote in various ways, introducing quartertones, whistle tones, multiphonics and various extended techniques, which all turned this piece into a quite virtuosic flute journey.

In this solo piece, Ruth Morley is playing in 'duet' with live electronics, generated by a programme created by Alistair MacDonald. In other words,

Ruth's sound is being echoed, repeated in various durations, and also modified live. Do expect lots of reverb!

Amit Anand *Felt Presence*

The title “felt presence” is inspired by my spiritual-cultural connections to the flute. Growing up in a traditional Indian household, my initial conceptual inspiration came from the ever popular and charismatic god named Krishna who is always depicted with a flute. Most Indian children hear about flute through Krishna’s stories. These stories are about how beautiful, playful, protective, musical and heroic Krishna is. Krishna’s pastimes includes mesmerising his friends and residents of his town to his flute playing. It is written in ancient scriptures, as the Gopis (cowherd-maidens) heard Krishna’s flute playing, their minds became disturbed by remembering their beautiful past times with him, thus they were unable to fully describe the transcendental vibrations they were hearing. My use of flute samples in the electronic track seeks to evoke this contradictory phenomenon. The piece uses tonal resolutions which indicate my personal experience of having felt the power of this entity. Since, it’s only a feeling and never seen, the piece is titled “felt presence”.

Fiona Harrison *Ocean Uproar*

This electroacoustic composition is inspired by the growing field of ecology and music, and in particular, by the sounds of the ocean and the effect of noise pollution on the creatures that live in it. Many whale strandings are thought to be caused by human activity and noise. Research shows that noise in the ocean has been steadily increasing and can affect behaviour such as feeding, socialising and can disorientate creatures such as cetaceans.

The piece is composed for amplified solo flute and electronics – in this case tape. The live flute part weaves through a fixed media soundscape or “tape” part which explores an imagined marine environment and events.

A wide range of sounds were recorded, ranging from woodwind sounds to the sampling of whale calls. Also many sound processing and programming techniques were used to achieve the piece.

Rylan Gleave *UNSUNG II; Harbinger&Herald*

UNSUNG II; Harbinger&Herald is the beginning of *UNSUNG II*, a collection of works exploring the same material surrounding, on some level, voicelessness. The text used throughout the works is most prevalent here, although fragmented, and is passed between the singer on the tape, and the flautist.

Within this re-telling, the words become lost, with only a sense of what might have been said left in the echoes of the flute.

Written as an almost-precursor to the collection, *UNSUNG II; Harbinger&Herald* sets the tone for further empirical works, and many thanks are extended to Ruth, Alistair, and sound, for their support in this premiere.

Biographies

Ruth Morley was born in Lincoln and studied in Glasgow with David Nicholson and as a Wingate Scholar in Manchester with Peter Lloyd. She is the flute player for Red Note Ensemble, and has also appeared with Hebrides Ensemble, Edinburgh Quartet, and as soloist with London Concertante. She plays regular solo recitals with pianist Scott Mitchell, and also performs with Sharron Griffiths and Scott Dickinson in their flute viola and harp trio. Ruth is also currently developing her project “Lost and Found” with funds from Creative Scotland, which will enable her to commission new works for solo flute.

Ruth has appeared at most of the UK’s major music festivals as well as enjoying touring to many festivals across Europe. She plays regularly on Radio 3 and Radio Scotland and has been a featured artist on Classic FM. She has recorded for Delphian, Metier, 7things, Natural Studio and Mode.

She worked for many years with The Scottish Flute Trio, during which time she premiered many new commissions and site specific collaborative work by leading composers including Thea Musgrave, Edward McGuire, Javier Alvarez, Sally Beamish, Gordon McPherson, Robert Dick, Joji Hirota, and David Fennessy.

Alongside performing work, Ruth teaches at the Royal Conservatoire of Scotland. She is the founder of the Scottish International Flute Summer School, and was its director from 1996 – 2015. The course still attracts students from all over the world.

Favourite concert so far - playing George Crumb’s *Vox Balaenae* in the amazing cathedral acoustic of the Concorde hangar at East Fortune with that incredible aeroplane above our heads. (Red Note & Lammermuir Festival)

Favourite project so far - *Framed Against the Sky*. So many crazy gigs playing on stations, in art classes and craft fairs and on Pennan shore into a long summer night, plus kids writing songs with Brian Irvine - genius. (Red Note & Sound)

Alistair MacDonald is a composer, performer and sound artist. His work draws on a wide range of influences reflecting his interest in improvisation, transformation of sound, and space. Many of his works are made in collaboration with other artists from a range of media, and explore a range of contexts beyond the concert hall, often using interactive technology.

He has a longstanding live electroacoustic improvising duo with Scottish harp player Catriona McKay, and another with singer Anne-Liis Poll.

Collaborations and commissions include installations with Jennifer Angus, Brass Art, and Sarah Rubidge, dance work with Shobana Jeyasingh and Anna Krzystek, and music for Jos Zwaanenburg, Elision, and the Scottish Ensemble. Recent commissions include work with trumpet player Tom Poulson and director Susan Worsfold, commissioned by the St Magnus Festival, and a series of collaborations with Carrie Fertig, on pieces for glass percussion, electronics and live flame-working.

He is a member of invisibleEARts, a group of Scottish-based composers. He teaches composition and directs the Electroacoustic Studios at the Royal Conservatoire of Scotland, where he was made Professor in 2017.

Georgina MacDonell Finlayson

Born and raised in Glenesk in the North East of Scotland, Georgina recently graduated with a first class degree in music from The University of Edinburgh. Aged seven she started violin lessons with a strong passion to perform, having since played with orchestras across Scotland including NYOS, Kellie Consort and the newly founded Nevis Ensemble. It was during her university studies under the tutelage of Dr Gareth Williams and Pippa Murphy that she began to explore her own compositional voice. In her final year, she was one of a small cohort of composers given the opportunity to write a piece for the Scottish Chamber Orchestra, which was premiered at the 2019 ECA Degree Show. Georgina plans to go on to further study at postgraduate level where she can continue to combine her love of performance and composition.

Rūta Vitkauskaitė's musical interests are widely varied – while working in the field of classical composition, she has also dedicated much of her time for research in collaborative music creation and music personalisation. Ruta has recently received PhD in Composition at the Royal Academy of Music in London, where she focused on audience engagement and collective music creation.

Her collaborative electro-acoustic opera for blind-folded audience, Confessions, created by Spatial Opera Company has won Golden Stage Cross in Lithuania, and since then has toured across Lithuania, Sweden and EU with 47 shows to date. Her Walking Opera (opera co-created with local communities and presented

as sound-walk around local areas), has been premiered in Aarhus Capital of Culture 2017, and re-created in Notting Hill, London.

Ruta has written more than 80 instrumental scores. Her ensemble and orchestral compositions have been five times awarded as Best Composition of the Year by Lithuanian Composer's Union, while her music has been performed in festivals across EU, including Gaudeamus, Operadagen (NL), Apeldoorn, Sound (UK), Nordbeg, BZZZ, Halland (SE), Gaida, NOA (LT), Q-O2 Winter fest (BE), SUSA (DK) and elsewhere, and has been broadcast on Lithuanian National TV, LRT Classic, BBC Radio 3, Deutschlandradio Kultur (a special one hour long portrait) and many independent radio stations.

Ruta has also been an active initiator of experimental music projects, from collaborative groups to large scale festivals: she was director of Druskomanija festival and workshop series the Process in Lithuania for several years, facilitator of New Music Incubator in Nordic and Baltic countries and across EU, facilitator and tutor at ComposersPlus summer academy in Lithuania, and currently – initiator of CoMA, Contemporary Music for All, Glasgow branch. This year, Ruta has been awarded Royal Philharmonic Society Composer's Prize.

Amit Anand (b.1989) is an award-winning composer whose compositions have included music for TV Serials, Children's rhymes, Background Score for documentaries, short films and feature films. Amit Anand also worked as a music producer for Independent artists such as Rinosh George (This is Bengaluru, 2014) and Gubbi the rapper (Amma, 2016).

Over the past 10 years, Amit has been actively involved in progressing the music scenes of both South India and Scotland as a composer, arranger, producer, educator, record and mix engineer. His music is inspired by the scales and ornamentations of Indian classical music set against a backdrop of jazzy harmonies.

In 2015, Amit Anand started his education as a composer under the tutelage of Rory Boyle and Dr Colin Broom and he is now a graduate from the Royal Conservatoire of Scotland with an honours degree in composition. Amit Anand has also received training in Electroacoustic music from Prof. Alistair MacDonald.

During his studies, he has written several Chamber music and Electroacoustic works most of which were premiered in the Plug festivals (2016-2018), Glasgow. Notable works include Jugalbandi for Tabla and Electronics, An evening with Albert for an 8 piece ensemble, Elastic written for Red Note Ensemble, and Thali, a solo piano piece. He also composed songs and background score for a commercially and critically acclaimed Indian film titled Gultoo. STV featured Amit Anand on their popular evening show where he spoke about the experience of producing the music for the movie in collaboration with Scottish musicians and engineers.

In 2020, Amit Anand launched an online music school Pianoshaale which aims to establish a piano pedagogy in the regional languages of India starting with his native language Kannada.

Fiona Harrison is a Scottish composer, and graduate of Edinburgh University with Masters in Digital Composition and Performance. She is particularly interested in acousmatic experimental music and classical art music and in bringing this to audiences in new and interesting ways.

She was nominated for the Scottish New Music Awards 2018 for her recent composition Barkeval in the electroacoustic/sound art category.

She is also a non executive Director of the Scots Music Group in Edinburgh, a wonderful organisation that promotes traditional music in the community and changes lives.

Rylan Gleave is a composer and vocalist from the north of England, currently based in Glasgow, Scotland.

His compositions have recently included pieces for d/Deaf actors in morality-tale style narratives (The Strange Musician, 2019), chamber works about navigating neurodiversity (Permanent Address, 2020), defiantly Queer sound art (Distinguished Guests, 2017), duets for out-of-tune piano and snoring (Stolen hours, 2019), and relaxed concert music for children with Additional Support Needs (Six Weather Pictures, 2019).

Recent successes have included being selected from three worldwide Call for Scores, issued by Nevis Ensemble (you are embodied air, afloat 2020), Rolf Hind (The void above, 2020), and Red Note Ensemble, (Unpitched skin, 2020) the Nevis Call for Scores culminating in a new commission for their Year of Coasts and Waters Tour, 2020 (winding through seaweed, 2020, which will receive a BBC Radio premiere). He was also awarded 2nd Prize in the Septet category of The Diversity Initiative Call for Scores (In a sea of screaming I hear your voice, 2020), and an Honourable Mention in the Trio Category (Sediment, 2020).

Rylan performs as lead vocalist with theatrical black metal band Ashenspire, and as a live and recording artist for contemporary vocal works. He also sings as a baritone with Wellington Church Choir, in the West End of Glasgow.

Rylan is currently studying a Master of Music degree at the Royal Conservatoire of Scotland, supported by an RCS Trust scholarship, and The Glasgow Educational and Marshall Trust, after graduating from his Bachelor of Music Degree with First Class Honours.

Forthcoming events

Grey Area | Thu 22 October | 1600

Film blending street skateboarding with a score by Sam Perkin, performed by Crash Ensemble

La Sirenuse | Thu 22 October | 1730

Filmed performance piece featuring glass percussion and electroacoustic sounds

Th'first munth is th'wurst iv awl | Thu 22 October | 2000

New commission by sound from composer Ben Lunn

Organ Recital | Fri 23 October | 1030

Compilation of recent sound commissions performed by Roger Williams

Digital Horn | Fri 23 October | 1200

Music for horn and electronics performed by BBC Young Musician of the Year 2016 finalist Ben Goldscheider

Lonesingness | Fri 23 October | 1600

EXAUDI vocal group refinding connections and bridging distances in a time of isolation

COVID-19 Sound Map | Fri 23 October | 1730

Pete Stollery provides a walk-thru of the changing soundscapes of lockdown

Ben Goldscheider/Huw Watkins | Fri 23 October | 2000

Music for horn and piano by Widmann, Kirchener, Watkins, Roxanna Panufnik and Bissill

Any Enemy | Sat 24 October | 1200

Performance including the premiere of two movements from John de Simone's *Ups and Downs*

The Big Picture | Sat 24 October | 1400

Film of last year's performance of Judith Weir's work which celebrated the re-opening of Aberdeen Art Gallery

Guild of Horn Players | Sat 24 October | 1600

Works by Tim Jackson, Thomas Hewitt Jones and Tippett

Ten Wee Drams | Sat 24 October | 2000

Ten specially commissioned pieces for bass and contrabass clarinet played by Sarah Watts

Gaia | Sun 25 October | 1200

New music for flute and voice by Laura Bowler and Ruth Morley

Follow us on social media for up to date information and festival news

 soundscotland  @soundfestival  @soundscotland

#soundfest20

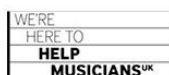
sound is a new music incubator based in north-east Scotland encouraging new music creation and discovery. We run the annual **soundfestival**, as well as year-round activity supporting a wide range of composers, engaging with local communities and providing educational opportunities

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

soundfestival 2020 gratefully acknowledges the support of:



Looking Forward
Giving Back



Hugh Fraser
Foundation