



Le Sirenuse

Carrie Fertig - concept

Stuart Brown - percussion

Alistair MacDonald - live electronics, sound design

Thursday 22nd October 2020, 1730

Programme

Carrie Fertig

Le Sirenuse (2014)

Programme notes

Carrie Fertig *Le Sirenuse*

Le Sirenuse is the film result of a residency at Lyth Art Centre in Caithness, Scotland, where I was asked to invite collaborators with the resources of a theatre for the first time. Previously, I have had film documentation of my performances, but this provided the first opportunity to make a performance expressly for filming.

Le Sirenuse is Italian for both mythological sirens and a specific location of islands in Italy where they were said to have lived and lured men to their death.

In 2010 I founded Torcher Chamber Arkestra, an experimental platform that explores cultural identity, social and political topics through frameworked glass performance^[SEP] and glass-made music with audience participation. The British glass orchestra section of Torcher Chamber Arkestra was built by myself for frequent collaborator, Glasgow-based composer Alistair MacDonald, Director of the Electroacoustic Studios at the Royal Conservatoire of Scotland. In the film he adds live electronics and sound design, and performs, whilst drummer Stuart Brown, also Glasgow-based, is the lead percussionist. I perform and make new instruments, handing them off to Brown. Many new glass instruments were developed for this film by myself, with assistance from Kirstin Binnie, Austyn Finnegan, Ainsley Francis, Ingrid Phillips, H.S. Martin, Scott Glass, and Jordan Smith.

After we made the film we gave a performance. Afterward we had a have-a-go session where the audience could try out the instruments for themselves, followed by a question and answer session. These have-a-go sessions proved so successful that we always include them in our performances.

Le Sirenuse is supported by Creative Scotland, Caithness and North Sutherland Fund, and Lyth Art Centre.

Biographies

Carrie Fertig

I am an interdisciplinary artist working in performance, video, sound, and installation. I use performance as part of a practice to make compelling soundscapes, and safe situations and environments inviting introspection from viewers and participants. I often use glass for its sonic, encapsulating, and transparent qualities. Live performances can include the making and/or destruction of objects. Using my body to act upon objects that I have often made, can emit trance-like sounds. These actions can also catalyse cacophony when objects are destroyed, but in that destructive action, there is space for transcendence.

Much of my practice is collaborative and projects like the live performance Torcher Chamber Arkestra combine fire, music, sound, and electronics and are collaborative not only between the performers, but with the audience as well. Projects such as *Forgiveness*, are not only interactive, but often closely collaborate with supported groups.

Much of my work is an exploration of difficult and uncomfortable aspects of being human: dying and forgiveness. I try to make work that is emotionally and spiritually useful, and sometimes, just pure joy, as in the case of *Le Sirenuse*.

Stuart Brown is a Glasgow based drummer, percussionist, composer and experimental electronic musician who has performed throughout the U.K., Europe, U.S.A, New Zealand and India and has played on over 50 commercial recordings. He has released two critically acclaimed albums with his cartoon music ensemble, Twisted Toons (featured in Top 10 Jazz Albums of 2009 and 2016 in The Times and Mojo Magazine) and has a particular interest in intercultural and interdisciplinary collaboration. He has done collaborative residencies in India and Brazil and created music for dance, theatre, film, visual art and multi media performance, including a 2016 silent film score commission for Hippfest with his electronic duo Herschel 36, which toured the UK and included planetarium performances. In 2018 he was selected for Sound and Music's 18 month composers development programme, New Voices, during which time he developed a unique approach to triggering and manipulating live electronic elements and visual projections from the drums in real time under the moniker MNDMTH, culminating in MNDMTH:Convergence, a collaborative piece with digital artist Steve Curtis which premiered at at The Edinburgh Festival of Sound 2020.

Website: www.stu-brown.com

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.

Forthcoming events

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, Kirchner, 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

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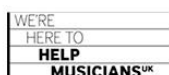
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Find out more: www.sound-scotland.co.uk

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