



Ben Goldscheider - horn
Pete Stollery - electronics

Friday 23rd October 2020, 1200

Programme

Bethan Morgan-Williams	<i>In the Crypt</i> (2015)
Adrian Moore	<i>3 Pieces: Horn</i> (2006-7)
Bernard Krol	<i>Laudatio</i> (1966)
Hildegard Westerkamp	<i>Fantasie for Horns II</i> (1979)

Programme notes

Bethan Morgan-Williams *In the Crypt*

In the Crypt is an interactive piece for french horn and electronics, inspired by a recording session that took place in the chapel of Lancing College in 2015. The samples that make up the electronics interweave to produce a blanket of sound, juxtaposed with striking and percussive piano sounds. Many extended horn techniques are used, making it an exciting, virtuosic and technically-demanding piece. Use of vibrato is explored extensively throughout the piece, and many of the nuances rely on a contrast between conventional tuning and the beautiful (sometimes haunting) natural tunings.

Adrian Moore *3 Pieces: Horn*

Dense textures resulting from developments of extended horn techniques open up in the surround space and lead to a number of 'orchestral' moments.

Bernhard Krol *Laudatio*

Krol's piece is based on the meaning of the title, that being the eulogy. The piece is in an ABA structure and is extremely rhythmically free. The pacing of the work is suggested via long pauses and a very clear phrase structure. Throughout the piece, the motif of a falling minor second is frequently used as an expressive device, perhaps alluding to the mournful connotations of the second as well as, of course, the eulogy itself. With both A sections being rather reflective in nature, the middle section is a more lively affair, contrasting moving semiquavers with emotionally charged melodic writing.

The piece is very idiomatically written for the instrument and this was due to Bernhard Krol being a fine horn player himself. Throughout his career, he played with many leading orchestras including the Berlin Philharmonic, Staatskapelle Berlin and the Stuttgart Radio Symphony Orchestra.

Hildegard Westerkamp *Fantasie for Horns II*

Fantasie for Horns II was composed in two stages: the tape part was completed first, in 1978, and was conceived as a composition in its own right (*Fantasie for Horns I*, which received honorable mention at the 1979 International Competition of Electroacoustic Music in Bourges, France). After the completion of the tape, it seemed natural to add a live horn part. Besides being environmental in its choice of sounds, the tape could now become the acoustic environment for the horn — an instrument which, in turn, has had a long history as a sound signal in many parts of the world.

The sound sources of the tape part are Canadian trainhorns, foghorns from both the Pacific and the Atlantic coasts of Canada, factory and boathorns from Vancouver and surroundings. Additional sound sources are an alphorn and a creek. Most of the material was taken from the World Soundscape Project's environmental tape collection at Simon Fraser University, Vancouver; some of it was recorded by myself.

Listening to the various horns in the collection was fascinating because of the way their sounds were shaped and modulated by the surrounding landscape. Some horns would echo only once, others many times, their sounds slowly fading into the distance. A trainhorn's echo was half a tone lower as the train approached, but the same pitch as it passed. Each horn acquires its unique sound from the landscape it inhabits. This strong interaction between these sounds and their environment gave the inspiration to work with this material. Horn sounds are interesting for another reason — they rise above any ambience, even that of large cities. They are soundmarks that give a place its character and give us, often subliminally, a 'sense of place.'

Biographies

Ben Goldscheider

Over the last year Ben has made his debut with the Mozarteum Orchestra in the Mozartwoche Festival (Salzburg) and with the Royal Philharmonic Orchestra.

This season Ben records as a soloist with the Philharmonia Orchestra, and with pianist/composer Huw Watkin. He returns to Wigmore Hall, performs Britten's Serenade at the Queen Elizabeth Hall and Ligeti's Horn Trio at the Pierre Boulez Saal.

At the age of 18 Ben was a Concerto Finalist in the 2016 BBC Young Musician Competition. Highlights since then include his debut at the BBC Proms, solo appearances with the Aurora, Britten Sinfonia, English Chamber, London Mozart Players, Lucerne Symphony, Manchester Camerata, Prague Philharmonia and Sinfonie Orchester Berlin.

A committed chamber musician, Ben has collaborated with Daniel Barenboim, Martha Argerich, Sergei Babayan, Elena Bashkurova, Sunwook Kim and Michael Volle at the Verbier, Salzburg, Jerusalem, Intonations (Berlin) and Barenboim (Buenos Aires) Festivals, among many others.

In 2018 Ben's debut album was released and he was selected as a BBC Music Magazine Rising Star and Gramophone Magazine "One to Watch". He was a prize winner at the 2019 YCAT International Auditions.

Ben Goldscheider is YCAT's inaugural Ann Driver Trust Artist.

...the horn soloist, Benjamin Goldscheider, was superb.

The Times / Halle Orchestra - Sir Mark Elder - Siegfried / 2019

Pete Stollery studied composition with Jonty Harrison at the University of Birmingham, where he was one of the first members of BEAST (Birmingham Electroacoustic Sound Theatre) in the early '80s. He composes music for concert hall performance, particularly electroacoustic music, as well as work for outside the concert hall, including sound installations and internet sound projects. He is Professor of Composition and Electroacoustic Music, delivering courses on the creative applications of technology in music to students and communities around Scotland and Europe. He is also Chair and co-founder of **sound**.

His music is published by the Canadian label *empreintes DIGITALes*.

Bethan Morgan-Williams (1992-) is a Welsh composer based in Montgomeryshire. She writes instrumental, vocal and electronic music for people of all ages and abilities, finding motivation through the simple urge to provide performers with new and exciting music.

Described as "marvellously oblique and obscure" [5against4] while being "rooted in something ancient and folky" [The Telegraph], Bethan's music has been commissioned and/or performed by internationally acclaimed ensembles including Ensemble Musikfabrik, New European Ensemble, Uproar, London Symphony Orchestra, Ensemble 10/10, Psappha and The House of Bedlam, as well as numerous established and emerging soloists

including Hannah Weirich & Ulrich Löffler, Antoine Tamestit & Colin Currie, Jennifer Johnston, Alex Edmundson and Paul Silverthorne. Current projects include a new ensemble piece for Musikfabrik (Gêmdis, for solo Eb clarinet and six players); a new solo piece for Elen Morgan-Williams (Jungle Night, for solo oboe); and a further solo piece to celebrate the Royal Academy of Music's 200th birthday.

For more information: bethanmorganwilliams.com

Adrian Moore first came into contact with electroacoustic music in his hometown of Nottingham at a concert given by Denis Smalley. His undergraduate study was at City University (London, UK) where he began to compose in the studio as well as assist the Electroacoustic Music Association of Great Britain (EMAS) — which became, in 1990, the Sonic Arts Network (SAN), which in turn became, in 2008, Sound and Music — with concerts. The performance of tape pieces using multiple loudspeakers interested him and his further study under Jonty Harrison at the University of Birmingham offered the opportunity of composing for and working with the Birmingham ElectroAcoustic Sound Theatre (BEAST). He graduated in 1998 but his seven years in Birmingham were interspersed with trips to CNSM (Lyon, France, 1991-92) and ZKM (Karlsruhe, Germany, 1995).

His works have been performed and broadcast around the world and have received prizes and mentions in numerous competitions, including Musica Nova (Prague, Czech Republic, 1996, 2010), Noroit-Léonce Petitot (Arras, France, 1996), EAR'97 (Budapest, Hungary, 1997), Prix Ars Electronica (Linz, Austria, 1998), Bourges (Bourges, France, 1990, 2002) and Musica Viva (Lisbon, Portugal, 2004).

Having always held an interest in bringing the power of the tape medium into the live performance situation as well as to sound diffusion, Adrian Moore sees the technology of today as an ideal tool with which to work as a composer, teacher and performer. He is currently Reader in Music at University of Sheffield where he is the director of the University of Sheffield Sound Studios (USSS).

His motivations remain 'acousmatic' and current work includes multichannel (5.1) composition, laptop improvisation, and large spatialisation concerts using software developed at USSS.

The German composer, **Bernhard Krol**, did his musical studies in Berlin before going on to complete them with Arnold Schoenberg's disciple, Josef Rufer, in Vienna (horn and composition).

Bernhard Krol's career as a professional instrumentalist conferred upon him a special idiomatic knowledge of brasses. He was successively a horn player with the Staatskapelle Berlin (1945-1962), the Berliner Philharmoniker (1961-1962) and finally with the Stuttgart Radio Symphony Orchestra (until 1967).

In his compositions Krol uses the tonal system, looking back towards composers such as Max Reger or Paul Hindemith. His music is characterized by a freshness of music-making, marked rhythms and, as he once said, 'heaven's gift of the beauty of sound' Varied classical models as in his Figaro Metamorphoses for horn and strings on three motifs of a canzona from W.A. Mozart's opera, or his cheerful Fledermaus Variations in which he transforms Strauss's themes into a completely new musical structure. He is one of the most respected personages in the German musical world, and his fame as a composer is worldwide. He has written numerous pieces for brass instruments, and a number of works for solo instrument and orchestra. His chamber music includes his Sinfonia sacra for trombone and organ.

Hildegard Westerkamp emigrated to Canada in 1968 and gave birth to her daughter in 1977. After completing her music studies in the early seventies her ears were drawn beyond music to the acoustic environment as a broader cultural context or place for intense listening. Whether as a composer, educator, or radio artist most of her work since the mid-seventies has centred around environmental sound and acoustic ecology.

She has taught courses in Acoustic Communication at Simon Fraser University (1981-91) in Vancouver (BC) and is giving lectures and conducting soundscape workshops internationally. She is a founding member of the World Forum for Acoustic Ecology (WFAE, 1993) and was the editor of *The Soundscape Newsletter* between 1991 and '95 and is now on the editorial committee of *Soundscape—The Journal of Acoustic Ecology*, a new publication of the WFAE.

Her compositions have been performed and broadcast in many parts of the world. The majority of her compositions deal with aspects of the acoustic environment: with urban, rural or wilderness soundscapes, with the voices of children, men and women, with noise or silence, music and media sounds, or with the sounds of different cultures, and so on. She has composed film soundtracks, sound documents for radio and has produced and hosted radio programs such as *Soundwalking* and *Musica Nova* on Vancouver Co-operative Radio.

In a number of compositions she has combined her treatment of environmental sounds extensively with the poetry of Canadian writer **Norbert Ruebsaat**. More recently she has written her own texts for a series of performance pieces

for spoken text and tape. In addition to her electroacoustic compositions, she has created pieces for specific 'sites,' such as the *Harbour Symphony* (1986) and *École polytechnique* (1990). In pieces like *Into India*, she explores the deeper implications of transferring environmental sounds from a foreign place into the North American context of electroacoustic composition and audio art culture.

Most recently she collaborated with her Indian colleagues **Mona Madan**, **Savinder Anand**, and **Veena Sharma** on a sound installation in New Delhi entitled *Nada — an Experience in Sound*, sponsored by the New Delhi Goethe Institut (Max Mueller Bhavan) and the Indira Gandhi National Centre for the Arts. By focusing the ears' attention to details both familiar and foreign in the acoustic environment, **Hildegard Westerkamp** draws attention to the inner, hidden spaces of the environment we inhabit. On the edge between real and processed sounds she creates sonic journeys in her compositions that reveal both the contradictions and visions of beauty in today's world.

Forthcoming events

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**

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