



Richard Ingham, saxophones and Pete Stollery, electronics

Thursday 28th January 2021, 2000

Programme

Pete Stollery	<i>Squirt</i>
Pete Stollery	<i>Clermont Horns</i>
Richard Ingham/Pete Stollery	<i>Waves in Watercolour</i>
Denis Smalley	<i>Gradual</i>

There will be a Q&A with Richard Ingham, Pete Stollery and Denis Smalley
after the performance

Programme notes

Pete Stollery *Squirt*

In 1994, I became very interested in the live action paintings of artists such as Jackson Pollock. What particularly fascinated me technically about their work was the methodology of spontaneous expression followed by modelling to produce the desired result. Henri Michaux, more widely known for his poetry, would create work in this way, squirting ink or paint onto a canvas and then smearing it to produce images.

I wanted to be able to do something similar using sound as the medium - to be able to project a sound into a landscape and then to model and reshape that sound, creating new images. The most obvious example of this is seen in the first gesture of the piece where the saxophonist "squirts" a sound out into the space, which is subsequently smeared. Throughout the piece various squirts and smears, in both the saxophone and tape parts, serve to articulate other material derived from this opening squirt/smear gesture.

Squirt was composed for Doug Skinner and premiered by him in April 1995 at Southwest Texas State University, San Marcos, Texas. The tape part was realised in the Electroacoustic Music Studios at Northern College, Aberdeen. It was released on CD (EMF) in early 2003.

Pete Stollery *Clermont Horns*

This piece is made one from one single field recording I made when I was in Clermont Ferrand gathering data for a project with photographer John Perivolaris and writer Ed Welch. I heard the sound of car horns in the distance and immediately reached for my recording device, entranced by the harmonies of the constantly smearing horn sounds. At this point, we were unaware that this was the first weekend of the Gilets Jaunes demonstrations in France in Nov 2018.

It forms part of a larger projected album release consisting of short forms (4 – 6') made from single field recordings.

Richard Ingham/Pete Stollery *Waves in Watercolour*

I recorded *Waves in Watercolour* some years ago. It's an improvisation on soprano saxophone, exploiting some of the colour effects that are possible on the instrument. By the use of false fingerings, the player can reveal weaker harmonics within a note, which aren't usually audible. Waves refers to soundwaves, as in pure sound from the saxophone tube, to the extent that there aren't any "normal" notes in the piece. "Waves" is also a reference to the shoreline near the wonderful Watercolour Studios in Ardnamurchan - hence also Watercolour. I have recorded many times there and the studio engineer and producer Nick Turner is an inspiration to work with. For this performance, I handed over an improvisation for Pete Stollery to grab and decorate and alter digitally. Pete takes some of the sounds in the original and sends them into another place entirely. Very satisfying collaborative work!

Richard Ingham

Denis Smalley *Gradual*

Gradual, for tape and solo instrumentalist playing bass clarinet, clarinet in B flat, and trombaphone (trombone with saxophone or clarinet mouthpiece) was composed in 1974 in collaboration with Richard Ingham. It won the Fylkingen Competition in 1975.

The title has a double reference, to the Mass, and to various types of musical progressions in the piece. Listeners will find some materials in common between the three “verses” of the structure. *Gradual* explores a limited world of short sounds – impulsions, attacks with and without resonance, and iterations. The clarinetist’s language, for example, uses a scale of short sounds: unvoiced vocal sounds, the reed used as a percussion sound, key sounds, air pushed into the open holes by the fingers, impulsions of air which hardly articulate, and multiphonics, which progress towards the normal clarinet sounds with which we are familiar.

The player performs strictly notated material, passages of controlled improvisation (set within boundaries of rhythmic groupings, tempi ranges and pitch regions), and interprets graphically notated sounds (the trombaphone in the third movement). Source material for the electroacoustic sounds came from four instrumental sounds which have been highly transformed by both traditional tape techniques and electronic means.

Biographies

Richard Ingham

Richard Ingham has had an extensive career as a performer, composer and educator. He has given solo saxophone recitals and chamber concerts throughout the UK, and in the USA, Canada, China, Japan, Thailand, India, Poland, Italy, Spain, Finland, France, Ireland, Slovenia and Latvia. Numerous works have been written for him, and performances have included UK premieres of works by Sally Beamish, Mary Ann Kennedy, Pete Stollery, Martin Kershaw, Fraser Burke, James Ross, Tom David Wilson, François Rossé, Denis Smalley, Ryo Noda and Christian Lauba. He is currently a member of Strangeness & Charm, Trio Verso and the Auricle Ensemble.

He has played by invitation at every World Saxophone Congress since 1985 (in Washington DC, Tokyo, Pesaro, Valencia, Montreal, Minneapolis, Ljubljana, Bangkok, St Andrews, Strasbourg), and in 2012 was the Director of the acclaimed XVI World Saxophone Congress in St Andrews, Scotland. He has worked with the Royal Liverpool Philharmonic Orchestra, the Hallé

Orchestra, Opera North and at the Royal National Theatre. Richard has played concerti by Pierre Max Dubois, Dave Heath, Sally Beamish, John Williams, Mozart and Berio.

He was the first UK performer on the WX7 (wind synthesiser), and has performed live and in recordings. He played WX7 at the Royal National Theatre in productions of *Angels in America* and *Under Milkwood*, and at Sheffield Crucible in *Whale* (music by Terry Davies), and, with Red Note Ensemble, Philip Glass's *1,000 Airplanes on the Roof*.

He is the editor of the *Cambridge Companion to the Saxophone* (Cambridge University Press, 1999), and is President of the Clarinet and Saxophone Society of Great Britain.

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*.

Denis Smalley

Denis Smalley was born in New Zealand in 1946. He studied music at the University of Canterbury and the Victoria University of Wellington prior to spending a year at the Paris Conservatoire in Olivier Messiaen's composition class. At the same time he completed a diploma in electroacoustic composition with the Groupe de Recherches Musicales. He moved to England, completing a doctorate in composition at the University of York. Until 1994 he was Senior Lecturer in Music and Director of the Electroacoustic Music Studio at the University of East Anglia, Norwich. He then moved to City, University of London, as Professor and Head of the Department of Music. He retired in 2009, and is now Professor Emeritus.

Denis Smalley's works have been widely acclaimed, winning a number of international awards including the Prix Ars Electronica in 1988. In 2008 he was awarded an honorary Doctor of Letters by the University of Huddersfield for his achievements in electroacoustic music.

Denis Smalley is a noted writer on the aesthetics of electroacoustic music. He developed the notion of “spectromorphology” (the shaping of sound spectra through time), which aims to explain sonic relationships in their musical context. The most widely read article, *Spectromorphology: Explaining Sound-Shapes*, has been published in English, French, German and Italian. A follow-up article, *Space-Form and the Acousmatic Image*, elaborates spatial concepts relating to spectromorphology. A book on his music and ideas was published by GRM/Institut National de l’Audiovisuel in the Polychrome Portraits series - in English in 2010, and in French in 2011.

Forthcoming soundfestival events

socialsound | Thu 28 January | 2130

Join us online for a chat about the day’s events in the company of featured artists

Rookh Quartet | Fri 29 January | 1200

Programme includes works written for the Rookh Quartet, exploring unusual sounds as well as capturing the soul of the horn

The Metalization of a Dream | Fri 29 January | 1500

Duncan MacLeod’s *The Metalization of a Dream* is an open form sound-work responding to the dada and surrealist-inspired collages of artist Eduardo Paolozzi

We Ask These Questions Of Everybody | Fri 29 January | 1700

Operatic event sharing disabled people’s experiences under austerity in the UK, performed by an exceptional cross-genre, all-disabled ensemble

Ensemble Court Circuit | Fri 29 January | 2000

Works by Philippe Hurel and Ravel

socialsound | Fri 29 January | 2130

Join us online for a chat about the day’s events in the company of featured artists

Promenade Concert | Sat 30 January | 1000

A winter themed discovery of new music for the whole family with Ruth Wall (harp), Richard Watkins (horn) and Richard Ingham (saxophone)

Gold.Berg.Werks | Sat 30 January | 1200

Karlheinz Essl’s unusual take of Bach’s *The Goldberg Variations* performed by Xenia Pestova Bennett (piano) and Ed Bennett (electronics)

Aberdeen | Sat 30 January | 1500

New collaboration between David Fennessy, Sonia Cromarty and Tim Cooper

Any Enemy & Brandon University New Music Ensemble | Sat 30 January | 1700

Unique live digital performance including new works specially commissioned for joint performance by the two ensembles

Richard Watkins, horn + Composer Conversation | Sat 30 January | 2000

Philip Cashian's *Scenes from the Life of Viscount Medardo* and discussion with Philip Cashian, Aileen Sweeney and Rylan Gleave

socialsound | Sat 30 January | 2130

Join us online for a chat about the day's events in the company of featured artists

Listen Carefully | Sun 31 January | 1000

Siobhan Dyson's audio-visual work depicts a day in the life of an autistic person

Hebrides Ensemble *Diversions* | Sun 31 January | 1300

Works by Joe Stollery, Ben Teague, Rylan Gleave, Siobhan Dyson, Ben Lunn, Jason Hodgson and Lucy Hale

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[Digital French Horn Exhibition](#)

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