

Distance by Laura Bowler
(world premiere)

with Juliet Fraser, soprano and
Talea Ensemble (US) (streamed)

Sam Redway – Movement Director
Tim Hand - Sound and Video

The Lemon Tree, Aberdeen

Tuesday 19th October, 7pm

*Co-commissioned by **sound**, Spitalfields Music and Cheltenham Music Festival
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Programme notes

Distance draws a parallel between the process of video streaming and flight travel. The work takes us through the Compression (boarding), Encoding (Manifest), Segmentation (oxygen deficit), CDN caching (landing/in transit) and Decoding (Arrival). The text for the work is drawn from verbatim text recorded in response to a set of questions sent to the soloist, as well as text from Tim Ingold's *Correspondences - On Flight*. The work reflects on both the psychological distance from our planet's natural environment when travelling by plane and the psychological impact of air travel on passengers.

Biographies

Laura Bowler

Laura Bowler, described as “a triple threat composer-performer-provocatrice” (The Arts Desk) is a composer, vocalist and Artistic Director specialising in theatre, multi-disciplinary work and opera. She has been commissioned across the globe by ensembles and orchestras including the BBC Symphony Orchestra, ROH2, Opera Holland Park, The Opera Group, Manchester Camerata, London Philharmonic Orchestra, Quatuor Bozzini (Canada), Ensemble Phace (Austria), Ensemble Linea (France) and Omega Ensemble (Australia).

Her recent projects include: a music theatre work, *FFF*, for ensemble and vocalist commissioned by BBC Radio 3 and Huddersfield Contemporary Music Festival; *Feminine Hygiene*, a multimedia work for large ensemble and vocalist commissioned by the BBC Philharmonic and Sounds from the Other City Festival; *Damned Mob of Scribbling Women*- a 20 minute music theatre song cycle for Lucy Goddard which was nominated for a British Composer Award; and *Antarctica*, a 50 minute multimedia work for orchestra and vocalist co-commissioned by Manchester Camerata and BBC Radio 3.

Juliet Fraser

Soprano Juliet Fraser specialises in the gnarly edges of contemporary classical music. Internationally recognised as a committed interpreter of new music, she regularly appears as a guest soloist with ensembles Musikfabrik, Klangforum Wien, Ensemble Modern, Plus-Minus and Talea. She is also a core member of EXAUDI vocal ensemble, which she co-founded in 2002 with composer/conductor James Weeks. Juliet is an active commissioner of new repertoire and has worked particularly closely with composers Pascale Criton, Michael Finnissy, Bernhard Lang, Cassandra Miller and Rebecca Saunders. Her recordings have been released on labels such as Kairos, Hat Hut, NMC, HCR and Another Timbre. Juliet is the founder and artistic director of the eavesdropping series in London and co-director of all that dust, a new label for new music.

Talea Ensemble

Heralded as “a crucial part of the New York cultural ecosphere” by the New York Times, the Talea Ensemble is comprised of nineteen of New York City’s finest classically-trained musicians, with a mission to champion musical creativity, cultivate curious listeners, and bring visionary new works to life with vibrant performances that remain in the audience’s imagination long after a concert.

Recipients of the 2014 Chamber Music America/ASCAP Award for Adventurous Programming, Talea has brought to life more than 30 commissions of major new works since it was founded in 2008. Partnering with institutions like the Austrian Cultural Forum or the French American Cultural Exchange, Talea has helped introduce NYC audiences to important works of such esteemed composers as

Pierre Boulez, Georg Friedrich Haas, Beat Furrer, Pierluigi Billone, or Georges Aperghis.

Praised for their “verve and immaculate virtuosity” by the Washington Post, the Talea Ensemble is sought after both in the U.S. and Europe for its range, precision, risk-taking, and superior performance quality. Recent festival engagements include performances at Lincoln Center Festival, Internationales Musikinstitut Darmstadt, the Fromm Concerts at Harvard University, Warsaw Autumn Festival, Wien Modern, Chicago’s Contempo series, Royaumont Voix Nouvelles, Vancouver New Music, and many others. Talea’s recordings have been distributed worldwide on the Wergo, Gravina Musica, Tzadik, Innova, and New World Records labels, and been radio-broadcast on ORF (Austria), HRF (Germany), and WQXR’s Q2.

Talea assumes an ongoing role in supporting a new generation of composers, and has undertaken residencies in music departments at Columbia, Harvard, Stanford, Cornell, New York University, and many others.

Sam Redway

Sam completed a physical theatre MA in Theatre Lab at Royal Academy of Dramatic Arts and is dramaturg and creative director for Knaïve Theatre. With Knaïve he co-wrote the world touring, international award-winning *Bin Laden: The One Man Show*; dramaturged *War With The Newts* (Lustrum Award for Outstanding Theatre), *COVID Lockdown Breath Machine* by Lavinia Murray and *Us. (Post 23/3)* by Kamal Kaan; and wrote an interactive, online, game-based environmental piece for Key Stage 2, *Antarctica*.

He has worked widely as a freelance dramaturg, movement director and librettist. Most recently he was dramaturg on Smoking Apples Theatre Company’s R&D of *Kinder*, a puppetry about the Czech Kindertransport of 1938 and *PURE* by Emma Hinds (HER Productions). Libretti include: *hereditary* (Laura Bowler & Ensemble Lydenskab, in progress) *Tiresias 2.0* (Dominic Matthews, Tête à Tête, 2020), *Cummings and Goerings* (Zhenyan Li, Royal Academy of Music, 2020), *Here Nor There* (Zhenyan Li, Royal Academy of Music, 2019) and *Women Conduct* (Laura Bowler Tête à Tête, 2014).

His movement direction includes *GOLD, Antarctica & FFF* by Laura Bowler, *Tiresias 2.0* by Dominic Matthews and *Dead Tree Gives No Shelter* by him and Byshe Inigo Coffey.

Tim Hand

Having work for over 20 years in many aspects of contemporary music production and programming Tim enjoys the challenge and reward of translating artist’s visions into technical reality across sound and video.

Tim has worked most recently with Aurora Orchestra, Edinburgh International Festival, Audiograft Festival, Ligeti Quartet, Iain Chambers, PRS for Music Foundation, Sound Intermedia and Sound UK.

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