

more, more, more
created by Matthew Herbert

with Bea Dawkins and Pete Stollery (amplified rubbish)
and Alistair MacDonald (live electronics)

The Anatomy Rooms

Wednesday 20th October, 8.30pm

Programme notes

In **More More More** (2018), two performers, following written instructions from a spreadsheet, create recorded loops of rubbish from bins which, in this performance, have been provided by young people who attended a workshop this afternoon, along with other waste sourced from the Anatomy Rooms. The loops layer on top of each other, turning the waste into music.

The performers had no idea what was in the bins prior to the workshop but presumably the participants have some knowledge if it's their waste. We have largely discovered everything together, complicit in the absence of a complete set of knowledge. The piece educates us all as it progresses.

Biographies

Matthew Herbert is an award-winning composer, artist, producer and writer whose range of innovative works extends from more than 30 albums (including the much-celebrated *Bodily Functions*) to scores for Oscar-winning films (*A Fantastic Woman*) as well as music for the National Theatre, Broadway, TV series (*Noughts and Crosses* BBC), games (*Lego*) and radio. He has performed solo, as a DJ and with various musicians including his own 21 piece big band and 100 piece choir all round the world from the Sydney opera house, to the Hollywood Bowl and created installations, plays and opera.

He has remixed iconic artists such as Quincy Jones, Ennio Morricone, Serge Gainsbourg and Mahler and been a long time collaborator of Bjork's. He has had work commissioned by the Royal Opera House, the BBC and Deutsche Gramophon

amongst many others but he is best known for working with sound, turning ordinary or so-called found sound into electronic music. His most celebrated work ONE PIG followed the life of a pig from birth to plate and beyond. His debut book The Music published by Unbound in 2018 and he is the creative director of the New BBC Radiophonic Workshop.

In 2016 Matthew began work on his third Big Band album, his most ambitious and collaborative project to date. Made with over 1000 musicians and singers from across the EU, The State Between Us began as a project responding to the triggering of Article 50 and the dramatic shift in the national story that began in June 2016. Over the course of the next two years – against the backdrop of a relentlessly challenging news cycle and via large-scale recording sessions in Rome, Berlin, Leipzig, Madrid and London Matthew has created a work on an epic scale, and entirely independently.

The State Between Us is an album that contemplates what it means to be British in 2019. Its sixteen tracks reflect a journey on foot across Great Britain (and beyond) imagined in melodies carefully woven with site-specific recordings. World War II planes in flight rub against a Ford Fiesta being broken down into its component parts; the loneliness of a cross-channel swimmer follows a single cyclist riding around Chequers (before being held by Special Branch). Here, the evocative sounds of empty harbours, and factories being demolished, of ancient trees and the calls of soon to be extinct animals ebb and flow through music that poses one hugely significant question – Where's Home? Set against the rise of the far right rhetoric and violence in the UK and abroad The State Between Us is a demonstration, not just in content, but also in how it was put together, of the value of music and the imagination in standing up for tolerance, compassion, difference.

Bea Dawkins is a Sound Artist living, composing, and researching in Aberdeen. She is an active member of Scotland's sonic arts community and plays a leading role in the support and development of the experimental arts in her city as well as further afield. Being ever-keen to learn new ways of composing, her artistic practice spans many media such as electroacoustic, audiovisual, live coding, algorithmic composition, installations, Arduino and similar electronics programming, sound design and works for instruments and electronics.

She has been the coordinator for various Aberdeen arts organisations such as SERG (Sound Emporium Research Group), sonADA, and Shift-Enter where she facilitated monthly sonic arts concerts, fortnightly workshop sessions, podcasts, as well as fortnightly research support group sessions. Currently, her focus is on community arts development, making the arts open and accessible to all for the purpose of social healing. She is also a teaching and research assistant at Aberdeen University's Music Department lecturing primarily in electronic composition and sound design. In her spare time, Bea enjoys spending time with her cats and doing long-distance runs.

Pete Stollery studied composition with Jonty Harrison at the University of Birmingham and was one of the first members of BEAST in the early 1980s. Following a number of years as a school teacher in Kent, he moved to Aberdeen to work in teacher education at the former Northern College which later merged with the University of

Aberdeen. From 2000, he was part of the team which re-introduced music programmes at the University of Aberdeen, including the introduction of doctoral programmes in Composition and the development of the electroacoustic music studios. He was Head of the Department of Music for many years and he now works there part-time as Professor of Composition and Electroacoustic Music.

In 1996, along with Alistair MacDonald, Robert Dow and Simon Atkinson, he established the group invisiblEARts whose aim is to perform acousmatic music throughout Scotland and to promote Scottish acousmatic music to a wider audience, both within Scotland and abroad.

In 2004 he was part of the setting up of sound, a new music incubator in NE Scotland which runs an annual festival of new music featuring composers and performers from around Europe, as well as year long activity including opportunities for composers and performers of all stages.

Pete Stollery composes music for concert hall performance, particularly acousmatic music and more recently has created work for outside the concert hall, including sound installations and internet projects. His main interest is in how humans respond to sounds in their immediate surroundings, in particular sounds that are not necessarily intended for listening purposes, as well as how an engagement with sound relates to the idea of place.

His creative work exists as electroacoustic compositions, sound installations, web-based sound art, as well as instrumental/vocal compositions.

His music is published by the Canadian label empreintes DIGITALEs with further information at [Électroprésence](#) and tracks available for streaming at [Electrothèque](#).

Alastair MacDonald is a composer, performer and sound artist. He has been designing his own computer-based sound processing instruments/environments for more than 20 years, to create uniquely rich, spatialised music and sound. Often collaborative his work encompasses composing, field recording, live electronics, interactivity and improvisation. He makes standalone electroacoustic works, music for instruments and voices, music and sound design for dance, film and installation.

Recent projects include music and sound design for *The moss and the cosmos*, a film commissioned by The Cumnock Tryst; music for the 1922 film *Nosferatu* with Phil Minton and Vlady Bystrov; two collaborations with Belgian dance company Reckless Sleepers; and *The Last Post* with trumpet player Tom Poulson and director Susan Worsfold commissioned by the St Magnus Festival. He has also been working with Carrie Fertig, on pieces for glass percussion, electronics and live flame-working. *Le Sirenuse* (with percussionist Stu Brown and film maker Rob Page) was selected for the Royal Scottish Academy Open Exhibition 2015.

Recent recordings include two albums of music for clarsach and live electronics with Catriona McKay, a solo CD of electroacoustic works, *Cabinets de curiosité*, for empreintes DIGITALEs, and *Untold Story* with Anne-Liis Poll for Leo Records.

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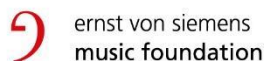
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