

Any Enemy

North East Scotland's New Music Ensemble

Conductor: Pete Stollery

*Guera Maunder (violin)
Alison MacDonald (cello)
Catherine O'Rourke (flute)
Fiona Gordon (oboe)
Lucy Webster (bassoon)
Pauline Black (trumpet/keyboard)
Brodie McCash (percussion)
Aden Mazur (piano)*

The Anatomy Rooms

Sunday 24th October 1pm

Programme

Joe Stollery	<i>Afterglow</i>
John de Simone	<i>Ups and downs: Depths & Plunge</i>
Sonia Killman	<i>Currents</i>
Clara-Jane Maunder	<i>Abandonment</i>
Aidan Lochrin	<i>Meltwater</i>

Any Enemy is supported by Aberdeen City Council



*This concert is part of our **sound**creators programme*

Programme notes

John Stollery *Afterglow*

Afterglow is inspired by and based on the snowscape painting of the same name by the Scottish artist Joseph Farquharson (1846–1935). The painting depicts a forest scene located in the artist's Aberdeenshire estate at Finzean, near evening. The glow of the sunset stands out against the trees and the snow, and I aim to capture this colour contrast with the instrumentation of violin and bassoon – two instruments that similarly contrast in timbre. These two instruments also overlap in range just enough to explore this contrast, and so the first main section of the piece utilises a simple folk-like line on the violin, which is echoed roughly in unison on the bassoon, giving an effect of sunlight shining on the snow. Further in, the piece moves into more florid territory, as the instruments become more independent of one another. Ornaments crop up throughout the piece, perhaps suggesting the rustling of trees (or perhaps even the presence of two rabbits on the ground!). Towards the end, after a radiant climax, the violin line withdraws and provides a pizzicato backdrop for the bassoon, giving the impression of the sunlight dimming to a blueish twilight. This piece was composed in response to a micro-commission from Aberdeen Art Galleries and Museums. I would like to thank Lesley Anne Rose, Griffin Coe and Lorna McLaren for their help and advice in the early stages and during the process of the project.



John de Simone ***Ups and Downs: Depths & Plunge***

The further I get on in my career, the more the opportunity to write for specific people, rather than specific instruments becomes my favourite method of working. I am delighted to be able to work with the amazing Any Enemy in this way, taking this opportunity to really get to know the musicians in the group, by writing a concerto style movement for each of them.

Plunge is written for Pauline on Trumpet and is a jaunty piece featuring my favourite of the many mutes, the plunger. *Depths*, written for Lucy on Bassoon is a melancholy response and reframing of a bassoon cadenza I wrote 20 years ago, now deeply affected by the passage of time.

Sonia Killmann ***Currents***

This piece was inspired by the theme of *environment*, more specifically the rivers that humans have built civilisations around for the past thousands of years. Given the floods in Germany and Belgium of July 2021, it has become drastically obvious how the beautiful currents of a stream can become a threatening image to some in an instant. This piece is based on the sounds of the Kelvin River in Glasgow (Scotland), which were originally recorded and then transcribed for this piece. *Currents* therefore features a mixture of textural sounds, as well more melodic representations of the river in Glasgow. It presents to the listener a sonification of a fleeting moment in time that was captured via field recording, which shows the river as it flows today. With the climate crisis becoming incredibly urgent, there might not be a time where we can sit by the River Kelvin and enjoy its sounds the way we can today. *Currents* is therefore also an homage to the environment as we know it and take for granted everyday.

Clara-Jane Maunder ***Abandonment***

In line with the Sound Festival 2021's theme of Environment, *Abandonment* is an exploration of the gradual destruction of our planet Earth through changing musical textures and landscapes. As the piece continues, the soundworld becomes gradually less harmonic and becomes infused with non-traditional sound to convey how we are suffocating our world with toxic fumes and chemicals, causing loss of green spaces, irreversibly harming natural habitat and various species of animal, and covering the earth in waste. As the contemporary techniques become more and more apparent, they become an expression of my own frustration that the idea of moving to another planet has become an option. Is the promise of a Planet 2 causing much more widespread destruction? As the music fades, a sense of loss is felt as we abandon our planet Earth – both physically and through emotional detachment – to which we have caused such destruction.

Aidan Lochrin *Meltwater*

'Meltwater' was written for Any Enemy, commissioned for the Sound festival in October 2021. The piece follows the idea of melting ice, and where it goes once thawed. It plays with the concepts of thawing and refreezing, of water trickling and swelling, of the push and pull of the natural water cycle. Despite the melting of icy environments as brought on by climate change, this piece seeks to invoke a more hopeful outlook. While it is undoubtedly a regrettable shame that the glaciers of the poles are being lost and eroded - to look at it from a different angle - the resultant water runoff (or, meltwater) feeds into and nourishes a myriad other environments and habitats: the ice gives life from its death.

Biographies

Any Enemy is a flexible new music ensemble based in Aberdeen. Founded by Guera Maunder and Lesley Wilson in 2018, it is composed of local musicians keen to play contemporary music together. Any Enemy made its concert debut at the 2018 **soundfestival**.

Joe Stollery is a composer originally from central Aberdeenshire. He graduated with a MMus in Composition at the University of Aberdeen (2016) and is currently working through his PhD at the same institution.

He has written for a wide variety of ensembles, mostly instrumental, but also including art songs and a handful of chamber operas. His musical interests and appreciations cover a wide range (including non-classical), and as such his compositional aesthetic stands somewhere between common-practice and the avant-garde. He is also keen on putting dramatic statements into his music and is inclined towards a theatrical element in many of his instrumental works.

He was twice a finalist in the Carlaw-Ogston Composition Award (2015 & 2016), has participated as an observer at the Cheltenham Festival (2016), and has been commissioned by the Aberdeenshire Youth Orchestra, the Geneva-based wind band Harmonie Nautique, the Aberdeenshire Saxophone Orchestra, Cappella Nova, Any Enemy and Hebrides Ensemble, amongst others. He was also commissioned by the *sound* festival and the Silver Cities Stories project for his opera *Mither Kirk* (2017) and has collaborated with Scottish Opera to produce *Nature's House* (2014), as part of a Leverhulme scholarship. His first opera *The Maiden Stone* (2014), based on an Aberdeenshire legend, was given its premiere outdoors at the foot of the hill Bennachie, where the story was set. He also composed a set of three children's operas that were performed in primary schools around Aberdeen in February 2019.

As well as composing, Joe also plays alto saxophone in the Concert Band and Saxophone Ensemble at Aberdeen University, and is a confident pianist.

His personal interests lie in a wide variety of sources, many of which stream into his music. These include the local environment and its history, nature (particularly animals), myths and legends, especially mythical creatures, and the supernatural. He is particularly interested in fantastical concepts and would often speculate on these things in his music, usually by finding and making connections with real-world affairs.

John De Simone studied postgraduate composition at the Guildhall School of Music and Drama and the Royal Conservatoire, The Hague where he graduated with distinction. He gained his PhD from the University of St Andrews and the Royal Conservatoire of Scotland in 2010 where he was lecturer until 2020, after which he took up his current post as Senior Lecturer in Composition at the University of Aberdeen.

He has enjoyed regular commissions throughout his career and has written for numerous groups including the BBC SSO, The Edinburgh Quartet, Red Note Ensemble, Aurelia Sax Quartet, the Mondriaan String Quartet, Percussion Group The Hague, Ensemble Klang and the New Juilliard Ensemble,. His music has been performed in several major festivals including, Verona Risuona, FUSELeeds, BBC Tectonics, Spitalfields, Gaudeamus and Gothenburg GAS festival and broadcast widely on national and international radio. From 2016-18 he was the inaugural Composer in Residence for sound festival.

He is director and founder of Ensemble Thing, one of Scotland's leading new music groups.

Sonia Killmann is a Glasgow-based international composer and multimedia artist from Belgium. Inspired by composers such as Alvin Lucier and Kaitlyn Aurelia Smith, Sonia has been exploring the relationship between sound and environment. Their works often involve field recordings, as well as a mixture of live processing and audiovisual music. Sonia's practice ranges from creating immersive sonic experiences to performing live reactive audiovisual music. Being a composer as well as a professional saxophone player, Sonia combines their skills in their ambient saxophone and bass duo Failed System Test. Having graduated with a Masters in composition at the Royal Conservatoire of Scotland Sonia Killmann has been working together with other professional composers, artists and Scottish Ballet dancers. Recent collaborations include the COMEPULSIVE collective and organisations such as Cryptic and Sound Scotland, who have given Sonia the opportunity to write for Any Enemy.

Clara-Jane Maunder is an emerging composer and violinist from Aberdeen. She is about to begin her fourth year of study on the Bachelor of Music (BA Hons) course at the University of Aberdeen, and studies composition under Dr John De Simone. Alongside University work, she has had multiple works performed by the Red Note Ensemble as part of Red Note's Noisy Nights online lockdown concert series in 2020, and at GoCompose! and other Sound Festival workshops. She recently won a competition to write an original composition for the University of Aberdeen Concert Band (AUCB) which will be premiered later this year and she is thrilled to have 2 world premieres in the Sound Festival 2021.

Aidan Lochrin is a sound artist, composer, and experimental musician based in and around Glasgow, Scotland. Their work is heavily steeped in improvisation and the drone -ranging from the instrumental, field recordings, electronic sounds, and performance art with a tinge of the absurd.

Aidan is a huge proponent of the 'DIY' approach to music-making, frequently performing works in independent venues in Glasgow and beyond, in addition to numerous self-releases. They have also had works performed at festivals such as the Edinburgh International Harp Festival, Glasgow's Sound Thought Festival, and the US-based zFestival. Their work recently often centres on environmental issues, being a huge advocate of climate activism and has had work featured in compilations such as one to raise awareness of Remembrance Species' Day.

In addition to this, Aidan produces experimental film and audiovisual art – with a focus on green issues and themes of identity and liminality – and was recently shortlisted for Little Pictures 2021. They also write microtonal electronic music under gaia complex, and is part of the electroacoustic duo Failed System Test.

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sound is a new music incubator based in north-east Scotland encouraging new music creation and discovery. We run the annual **soundfestival**, as well as year-round activity supporting a wide range of composers, engaging with local communities and providing educational opportunities

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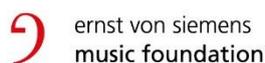
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