

Lost and Found

with Ruth Morley, flutes

Fittie Community Hall

Saturday 23rd October, 3pm

Programme

David Fennessy	<i>Divje Babe</i>
Laura Bowler	<i>Traces</i>
Lewis Murphy	<i>When the Time Comes</i>
Tansy Davies	<i>Yoik II</i>
Claire McCue	<i>No Ear-rest for the Nearest</i>
Ruth Morley	<i>Neon Flicker</i>

In association with Fittie Community Development Trust.

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Programme notes

David Fennessy *Divje Babe*

In 1995, at the Divje Babe (translated literally as ‘wild women’) caves in Slovenia a small section of bone from the leg of a bear with two holes seemingly carved into it, and dating back approximately 43,100 years was discovered. It has been suggested that this find is in fact, the earliest known musical instrument, a Neanderthal flute, although doubt has been increasingly cast on this assertion with some suggestions that the holes were in fact the work of sharp toothed hyenas. These conflicting hypotheses and the fact that we will never really know the truth, fueled my imagination in this short work for solo alto flute.

Laura Bowler *Traces*

Traces draws on the writings of Tim Ingold in his book, *Lines*. “The trace is an enduring mark left in or on a solid surface by a continuous movement. Most traces are of one or other of two kinds: additive or reductive...Lines that are scratched, scored or etched into a surface are reductive, since in this case they are formed by removal of material from the surface itself.” In this work for solo flute, I imagine the silence as the surface on which the flute and the flautist’s breath are leaving a trace.

Lewis Murphy *When the Time Comes*

This piece is designed to be performed either by one solo performer, or by two performers, with the second following the first in strict canon. One year on from the beginning of the original 2020 Lockdown, I wanted to write a piece that could function on several different levels (or Tiers, if you will). As a solo piece, it encourages the performer to reflect on what has undoubtedly been a tough year for all, while discovering a sense of optimism for the future. As a piece to be performed in canon, either by one performer through the use of technology or by two performers, it looks further forward to a (hopefully not-too-distant) future, where people can once again collaborate and enjoy each other's company without restriction or fear. What lockdown has taught me is that, though people can and do exist as individuals, it is as a community that we flourish.

This piece is in four movements:

1. Spring (*warm & gentle*)
2. Winter (*still & frosty*)
3. Autumn (*intense & blustery*)
4. Summer (*fast & unfettered*)

Tansy Davies *Yoik II*

Yoik II alternates between flows of fluid material and halting, stuttering, percussive passages. I had a vision of flying with a skein of geese; the fluid material is how I imagined it might feel to belong to a large group of these birds in mid-flight, aerodynamic and high above the earth. The stuttering passages are an urgent communication, as if from adult birds to their young who are dispersing from the group: calling them back into the fold. These passages focus on rhythm, texture, dancing and a quality of earthiness: perhaps imitating the sound of an African thumb piano - and like a call back down to earth.

Claire McCue *No Ear-rest for the Nearest*

Lost: Tranquil garden space and quiet home, freedom (other than half an hour a day) to be away from home or garden (Initial lockdown, 2020). Found: New neighbour (on furlough) moved in the first week of lockdown which quickly became a building site over the fence and through the wall, constant workmen and DIY, high noise levels, stress and conflict all while I was trying to work from home... including recording. It was relentless and went on for months...complete renovation inside, multiple fences outside, garden building, knocking through wall to put in patio door. Constant workmen, power tools, lorries delivering materials... morning, noon and night, and weekends, and with very little communication about what was actually happening. Every time you thought that might be the last thing, or got a day without much happening, you thought that must finally be it...but...Then when they had just about finished, another renovation began in the flat above me. Therefore, this piece is about that experience, which I'm sure many people can relate to in a sense, but hopefully didn't have to experience to the same extent or under the housebound conditions! In a recent development, I am now going to continue some of my own work, (though to nothing like the same extent), so the ending is a reference to this.

Ruth Morley *Neon Flicker*

This piece explores the idea that life has been flipping in and out of focus lately, with flashes of normal, and very far from normal, and not having a clue what normal is. I was imagining the classic movie motel sign trope where the buzzing tells us all is not well, and maybe there was a kind of warped morse code in the defective sign. Images and memories of the last 18 months flashing through my head - loving clean air in the city, taking time, solving inequality, whales that can talk to each other unhindered, anxiety, wild fires, goats, hearing birds in the city, floods, storms, never wasting a crisis... Flashing images and the sharp focus of helplessness in the face of huge challenges. And flick back to 'normal'.

Biography

Ruth Morley was born in Lincoln and studied in Glasgow with David Nicholson, and as a Wingate Scholar at RNCM in Manchester with Peter Lloyd. She loves her job as the flute player for Red Note Ensemble, and has appeared with many other ensembles, including the Edinburgh Quartet, Hebrides Ensemble, and as soloist with London Concertante. She plays regular solo recitals with pianist Scott Mitchell, and also performs with Sharron Griffiths and Scott Dickinson in their flute, viola and harp trio. She has also recently formed a Duo with composer and vocalist Laura Bowler after meeting while working on Sound Festival's Go Compose course.

Recognised as one of the leading flute players in the UK, Ruth has appeared at many of the UK's major music festivals as well as enjoying touring to festivals across Europe. She plays regularly on Radio 3 and Radio Scotland and has been a featured artist on Classic FM. She has recorded for Delphian, Metier, 7things, Natural Studio and Mode.

She worked for many years with The Scottish Flute Trio, during which time they premiered new commissions and site specific collaborative work by leading composers including Thea Musgrave, Edward McGuire, Javier Alvarez, Sally Beamish, Gordon McPherson, Robert Dick, Joji Hirota, and David Fennessy.

Alongside her performing work, Ruth enjoys her teaching at the Royal Conservatoire of Scotland and Glasgow University, and she is in demand as a private teacher. She is the founder of the Scottish International Flute Summer School, and was its director from 1996 – 2015. The course still attracts students from all over the world. Ruth also enjoys working with young composers to help them to develop their work, and has done so on many occasions in workshops for RCS, RNCM and SOUND.

Favourite concert so far - playing George Crumb's *Vox Balaenae* in the amazing cathedral acoustic of the Concorde hangar at East Fortune with that incredible aeroplane above our heads. (Red Note & Lammermuir Festival)

Favourite project so far - Framed Against the Sky. So many crazy gigs playing on stations, in art classes and craft fairs and on Pennan shore into a long summer night, plus kids writing songs with Brian Irvine - genius. (Red Note & Sound)

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