

**Stephanie Lamprea (soprano)
& James Banner (double-bass)**

Aberdeen Art Gallery
Sunday 24th October 11am

Programme

Sonia Allori *Fall from grace*

An allegory of being human, locked into consumerism and screens of varying sizes, alone together; bombarded with information. We plunder the planet, lacking small kindnesses and a sense of community. We no longer listen. This all sounds like a dark, unrelenting spiral but there's always hope and glimpses of warmth ...

Sonia is a composer, performer, researcher & community music therapist. She has performed in productions with Oily Cart/ Independent Arts Projects, Candoco/ Royal Opera House & Graeae. Sonia has a PhD in composition, is a multi-instrumentalist and currently development artist with Sonic Bothy. Recent commissions: "Curious-er" – Drake Music (2020), "Songs in isolation" – Disability Arts Online (2021) & "Fe-mail" – Rarescale, Angel Fields Festival (2021).

Georgina MacDonell Finlayson *Nature is in Freefall* (world premiere)

On 18th November 2020, The Scottish Green Party tabled a motion in Scottish Parliament to declare a nature emergency and back ambitious legislation to halt catastrophic declines in nature. The text for this work is taken from a Scottish Green Party petition asking public support for this need to declare a nature emergency. The message is simple and honest - a lament to the natural world we are losing so rapidly. "Nature is in freefall. The world faces an unprecedented threat to nature. Across the world species are in decline with extinctions accelerating. Globally, populations of mammals, birds, fish, amphibians and reptiles have fallen by more than two thirds in less than 50 years."

Georgina is a musician, composer and community arts practitioner from the North East of Scotland. She enjoys a varied portfolio of composing, performing

and teaching in both classical and traditional styles, and has a particular interest in multi-disciplinary performance. Her works have previously been performed by the Scottish Chamber Orchestra, Red Note Ensemble, Any Enemy and broadcast on BBC Radio 3's New Music Show.

Aileen Sweeney *Luminous Tree - Movement II from 'They Brush the Skyline'* (world premiere)

'They Brush the Skyline' is the setting of 3 poems by Shetlandic poet, Christine de Luca, which were written in response to the work of artist, Victoria Crowe, whose exhibition 'Another Time, Another Place' was displayed at The Scottish Gallery. This unique collaboration between art, poetry and music was commissioned by The Michael Cuddigan Trust. The title 'They Brush the Skyline' is a line taken from 'Luminous Tree'. The imagery of trees and skylines runs through the three poems whilst the word 'brush' nods to Victoria and her paintings, which were the catalyst for the whole project.

Aileen is an award-winning Scottish composer and accordionist from Glasgow. Her music is cross-genre, rooted in the traditional Scottish folk music she grew up with. Her music is often influenced by nature and folklore as well as finding inspiration in current socio-political affairs, in particular, climate change. As well as composing, Aileen loves a natter and co-hosts the Ear to the Ground podcast with Ben Eames, talking to Scottish composers about their work.

Kevin Leomo *the surface of the night* (UK premiere)

This piece for open instrumentation asks the performers to sustain extremely quiet and fragile sounds on the edge of breaking. The perception of listeners is challenged as the space between sound and silence is explored, inviting them to bring the surrounding sounds of the environment into their listening experience (UK premiere). Originally written for and performed at KLANGRAUM 2020, Düsseldorf.

Kevin is a Scottish-Filipino composer of experimental music, pursuing a PhD at the University of Glasgow. Kevin's work explores liminality in cross-cultural practice as well as fragility and the space between sound and silence. His music has been performed by The Hermes Experiment, Ensemble Okeanos, Tacet(i) Ensemble, Glasgow New Music Expedition, Atlas Ensemble, Society for New Korean Music, Red Note Ensemble, and Psappha Ensemble.

Ben Lunn *Welcome to the unwelcome* (world premiere)

Based on the poem by the renegade Jose Maria Sison, Welcome to the unwelcome depicts the way in which the guerrilla soldiers of the Pilipino New People's Army treat those who dare to remove them from their environment. Showing how every blade of grass is used to aid the guerrilla warrior against the hordes fighting against them.

Ben is a winner of two Scottish Music Awards 2020 for his work with Hebrides Ensemble and Drake Music Scotland. In 2021, he helped found the Disabled Artist Network, an organisation which is bridging the gap between the professional world and disabled artists. In 2020 Ben was elected to the Musician's Union Equalities Commission, and later that year elected chair of the North Lanarkshire Trade Union Council. He has a monthly column in the people's daily, The Morning Star.

Ailie Robertson *Dun Shith* (UK premiere)

Dun Shith (Hill of the Fairies), in the Cairngorms, has been an important site since the Bronze Age and folklore tells that the resident fairies decide whether visitors are welcome or not. The tape part is made from recordings from the site, and the piece becomes a dialogue between these and the bass, where sometimes the tones are so similar they merge into one, sometimes they are in opposition.

Ailie is a multi-award-winning Scottish composer who has been commissioned by some of the world's most prestigious cultural institutions including the BBC Proms, the London Philharmonic Orchestra, Bang on a Can, Cappella Nova, Huddersfield Contemporary Music Festival and the Riot Ensemble. She was composer-in-residence with Sound Festival and is currently composer-in-residence with Glyndebourne Opera. She was awarded the 'Achievement in New Music' prize at the Scottish Awards for New Music.

Emily Doolittle *Social sounds from whales at night*

The tape parts of *Social sounds from whales at night* are drawn almost entirely from the song of the humpback whale. It begins as an accompanimental background made out of altered recordings of humpback whale song, sperm whale clicks, musician wren song, and one grey seal "rup" call. As the humpback whale song itself begins to emerge from the tape part, the voice and the whale sing in duet, before the voice takes over with an improvisation based on the whale's musical language. *Social sounds* was commissioned by the Canada Council for the Arts for Helen Pridmore. Thanks to Patrick Miller, Luke Rendell, Thomas Goetz and Henrik Brumm for the whale, seal, and bird recordings.

*Emily is a Canadian-born, Glasgow-based composer and researcher. Emily Doolittle's music has been described as "masterful" (Musical Toronto), "eloquent and effective," and "the piece that grabbed me by the heart" (The WholeNote). Recent activities include the premiere of *Reedbird* by the Vancouver Symphony, performances *Jan Tait and the Bear* by Ensemble Thing at the Edinburgh Festival Fringe in the *Made in Scotland Showcase*, the premiere of *Bowheads*, commissioned by Chamber Music Scotland for the *Kapten Trio*, and the release of her CD all spring on the *Composers Concordance* label. She is an *Athenaeum Research Fellow and Lecturer in Composition at the Royal Conservatoire of Scotland.**

Rylan Gleave *Capriccio*

Capriccio is a setting of text by Alfred Lichenstein. The protagonist declares that they are on death's door, describing the hazy, dream-like state that they exist in, with flashes of reality bleeding through. Finally and rapidly, the protagonist meets their predicted, untimely end. I have tried to reflect this quick change in tone toward the end of Capriccio, moving from this ethereal dream back into harsh reality.

Rylan is a Glasgow-based composer and vocalist. His musical practice is inclusive, and involves mending the unfeigned gaps in his classical study with the healings of imaginative neuro-/ gender-divergent kinship. His music has been praised as 'haunting' by The Herald, and 'rapturous' by The Scotsman, who named him 'One to Watch' 2021, describing him as 'one of the brightest lights in Scotland's new music scene'.

Biographies

Colombian-American soprano **Stephanie Lamprea** is an architect of new sounds and expressions as a performer, recitalist, curator and improviser, specializing in contemporary-classical repertoire. Trained as an operatic coloratura, Stephanie uses her voice as a mechanism of avant-garde performance art, creating "maniacal shifts of vocal production and character... like an icepick through the skull" (composer Jason Eckardt). Her work has been described as "mercurial" by I Care If You Listen, "dynamic" by critic Steve Smith (Night After Night), and that she "sings so expressively and slowly with ever louder and higher-pitched voice, that the inclined listener [has] shivers down their back and tension flows into the last row." (Halberstadt.de) She has received awards from the Concert Artist Guild, St. Botolph Club Foundation, the John Cage Orgel Stiftung in Halberstadt, Germany, and the Puffin Foundation. Stephanie was a featured TEDx Speaker for TEDxWaltham: Going Places.

Stephanie devours mammoth works of virtuosity and extended techniques with ease and creative insight, singing with an entire spectrum of vocal colors (including operatic style, straight tone, sputters and throat noises) and performing in the classical, jazz, avant-garde and interdisciplinary fields. She has performed as a soloist at Roulette Intermedium, Constellation Chicago, National Sawdust, Shapeshifter Lab, Miller Theater at Columbia University, the Slipper Room, Park Avenue Armory, Museum of Fine Arts (Boston), and the Re:Sound Festival in Cleveland, Ohio. She has worked with Wavefield Ensemble, Ekmeles, So Percussion, Talujon, Guerrilla Opera, Boston Art Song Society, and the Original Gravity Concert Series. Stephanie is pursuing a Doctor of Performing Arts degree at the Royal Conservatoire of Scotland, under

the supervision of composer and zoo-musicologist Dr. Emily Doolittle, and co-supervised by Dr. Laura Gonzalez and Jean Sangster.

James Banner was born in Dudley, England and is now based in Berlin and the UK, working as an improvising musician and composer. Current projects include workshopping and recording unperformed solo pieces for double bass, researching and developing a digital publication on improvisational solo studies, a limited edition recycled tape and digital solo release, as well as TEXTS, commissioning 6 international authors to create new works for the duo of Stephanie Lamprea + James Banner plus guests from Berlin + NYC including Anna Webber, Liz Kosack, Nick Dunston and Michaël Attias. Ensemble projects as a leader include James Banner's USINE, featured in portraits and broadcasts by Deutschlandfunk Kultur and RBB Kultur, and co-curating the monthly improvised music residency Practically Married with pianist Declan Forde at Berlin's Donau115.

As a performer and collaborator he has worked on projects with artists and organisations such as Podium Esslingen/Quadrature (#bebeethoven), Max Andrzejewski: HÜTTE, Berliner Ensemble (Nibelungen) + Maxim Gorki Theatre (Salome), Leipziger Jazztage (Fish and Chips with Anna Lena Schnabel, Floria Weber, James Maddren), Musikcentrum Öst Stockholm (Jazz Alloy with Lina Nyberg, Laura Jurd, Daniel Karlsson), Making Music/Sound and Music/PRSF/BBC (Adopt A Composer), Centrala Birmingham (Art and Brexit Talk), Vanguard Manchester/The Arc Project (composition collaborations), Rachel Sermanni (So It Turns), Vilde&Inga (Berlin Tour w/John Hollenbeck, Toby Delius, Declan Forde), Stephanie Lamprea (Tiny-works) and Cansu Tanrikulu (duo and RBB broadcast). He also performs with Birgitta Flick (Quartet/Septet), Jörg Hochapfel (Bruchgold und Koralle) and Tilo Weber (Four Fauns). Solo performances and collaborations include: Paula Doepfner: for the trees to drop, James Turrell's light-installation at Dorotheenstädtischer Friedhof, The things my parents said about childhood at Ideas of Noise Festival 2020, and livestreams with Around The Houses Festival, 5pm Series and Deep Tones For Peace. In 2021 he is also a guest with Tempus Konnex Ensemble (Leipzig/Halle) and will perform in Dresden and Berlin as part of Outernational's Songs of Wounding with Mariana Sadovska and Max Andrzejewski.

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