



Late night soundsessions:
Red Note Ensemble Noisy Nights

Wednesday 26th October 2022, 9pm

The Anatomy Rooms

Programme

Naomi McGillivray	<i>We Grow Accustomed to the Dark</i>
Candra Bangun Setyawan	<i>Uni-SOno</i>
Kristain Rasmussen	<i>Polarisation</i>
Máté Szigeti	<i>Her Absence will not Alter me: An Air Upon a Ground</i>
Erin Thomson	<i>Flux</i>
Harrison Reeves-Smith	<i>Reindeer Panel</i>
Andrew Fowler	<i>along a brittle edge</i>
Oliver Frost	<i>I arrived at the shore of a winding river</i>

In association with Red Note Ensemble

RED NOTE

Programme Notes

Naomi McGillivray *We Grow Accustomed to the Dark*

We Grow Accustomed to the Dark is a short piece based on excerpts from Emily Dickinson's namesake poem. The music explores the relationship between shape, colour and poetry through the use of improvisatory graphic score notation.

Speaking about human survival in dark times, the poem explains how those who accept the darkness, start to find it a little less frightening.

Candra Bangun Setyawan *Uni-SOno*

His piece *Uni-SOno* is based on a familiar pattern of *Dangdut* music as material that is developed through repetition.

Kristain Rasmussen *Polarisation*

Polarisation is a piece about the internal struggle between Kristain the Composer and Kristian the Jazz Pianist, which are kept as separate personas. Both take inspiration from each other but are unable to work together at the same time; this piece seeks to bridge the gap.

Máté Szigeti *Her Absence will not Alter me: An Air Upon a Ground*

His piece is based on an old Scottish lament and its arrangement by Joseph Haydn, composed in the style of Viennese classicism, an idiom that is somewhat 'foreign' to the original. The musical process of his remake can be understood as a systematic deconstruction of the unity of melody, harmony, and bass. Each instrument's part represents one of these elements, and although they are all within the same time frame, they obey their own, individual rules.

Erin Thomson *Flux*

Erin's piece, *Flux*, plays with extremes. The material makes use of silence and stillness in the strings which contrasts with the complex rhythms and tremolo chords in the vibraphone. The performers approach this contrasting material similarly, with drastic ranges of fragility and severity.

Harrison Reeves-Smith *Reindeer Panel*

Their piece *Reindeer Panel* takes its formation from the ancient cave drawings in the famous Lascaux cave in France, the ceiling panel of which is often believed to depict a Reindeer hunt. The ways in which the paintings interact with the irregular surfaces of the cave give the paintings a haunting intimacy which serves as a contrasting backdrop to the sense of desperation and ancient survivalism.

Andrew Fowler *along a brittle edge*

Andrew's piece *along a brittle edge* drags itself along on puppet strings. There's a sense of direction, but never of getting anywhere. Instead, the music reiterates itself in subtle variations – persistent, and hesitant. Silence is prevalent here, and the weary, abrasive sounds threaten to fall into that abyss.

Oliver Frost *I arrived at the shore of a winding river*

'When I came across Red Note's call for scores on Instagram, the combination of instruments applicants were invited to write for — vibraphone, viola, double bass

— instantly caught my ear. In fact, an image arrived in my mind pretty much on the spot: deep, running water.

Both the title of the piece I've written and some of its musical material is drawn from Simon Armitage's translation of the Middle English poem *Pearl*, which I adapted a few years ago as a monodrama for tenor and ensemble. In the poem, the central dialogue between its two fatally separated characters takes place across an impassable river.'

Biographies

Naomi McGillivray is a percussionist and BMus music graduate from the University of Glasgow, having studied composition with Dr Iain Findlay-Walsh. She is currently interning with **soundfestival** and is excited to have her first piece performed professionally.

Candra Bangun Setyawan is an Indonesian young composer, he studied composition with Dr. Royke, B. Koapha (Composition), Diecky K. Indrapraja (Theory Music & Composition), and Tony Maryana (Audio Programming). His music concerns a minimum material, familiar sound that is overlooked by Art music.

Kristain Rasmussen has recently completed his Masters in Music, studying composition with Dr John De Simone at the University of Aberdeen. He started composing during the 2020 lockdown as a way to pass the time.

Máté Szigeti (b. 1984 in Szeged, Hungary) studied early music and composition and in 2012 moved to Southampton (UK), where he completed a PhD on the subject of borrowed materials in music. His pieces are regularly performed in various venues all over Europe. Besides composing, he works with children with special educational needs.

Erin Thomson is a Scottish composer based in Glasgow currently studying her Masters in Music specialising in composition at the Royal Conservatoire of Scotland under the tutelage of Dr Colin Broom

Harrison Reeves-Smith (b.2001) is a composer currently based in Edinburgh.

Andrew Fowler studied composition and piano at Aberdeen University and Southampton University and is based in London.

Oliver Frost is based in London, and currently divides his time between composition work and working 9-5 in classical music administration and PR. Recent projects include a set of short pieces for piano, and a chamber opera written with the support of Britten Pears Arts.

Red Note Ensemble

Since its formation, Red Note Ensemble has taken up a leadership position as Scotland's contemporary music ensemble, performing and developing an extensive, highly varied and critically acclaimed programme of new music to the highest standards, and taking new music out to audiences across Scotland and internationally.

Red Note performs the established classics of contemporary music, develops the work of new and emerging composers and performers from Scotland and around the world, and finds new spaces and new ways of performing contemporary music to attract new audiences.

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