



Ben Goldscheider (horn) and Pete Stollery (electronics)

Thursday 27th October 2022, 6pm

The Lemon Tree

Programme

Alex Groves	<i>Single Form (Dawn) (world première)</i>
Hildegard Westerkamp	<i>Fantasie for Horns II (1979)</i>
Thea Musgrave	<i>Golden Echo I</i>
Bethan Morgan-Williams	<i>In the Crypt</i>

Programme notes

Alex Groves *Single Form (Dawn)*

Single Form (Dawn) is a slow-motion, sonic sunrise. Starting in the murky depths of the muted horn, it gradually unfurls up the harmonic series until it ends in a wall of radiant light. The piece revolves around the harmonic series on the fundamental of the Horn in F. At first, these notes are condensed into their lowest octave creating a dense and brooding soundworld. As the piece develops, the notes are gradually spread across the first three octaves of the harmonic series. By the end, the sound created feels simultaneously “wrong” and “right” with the natural tunings in the harmonic series playing with our expectations as to what is and isn’t in tune.

Single Form (Dawn) was commissioned with support from the Marchus Trust.

Alex Groves is an Ivor Novello-nominated composer and curator working across contemporary classical and electronic music. His work blends classical instruments, ambient textures and live-processed electronics to create uncanny soundworlds which blur the line between acoustic and electronic.

Hildegard Westerkamp *Fantasie for Horns II*

Fantasie for Horns II was composed in two stages: the tape part was completed first, in 1978, and was conceived as a composition in its own right (*Fantasie for Horns I*, which received honorable mention at the 1979 International Competition of Electroacoustic Music in Bourges, France). After the completion of the tape, it

seemed natural to add a live horn part. Besides being environmental in its choice of sounds, the tape could now become the acoustic environment for the horn — an instrument which, in turn, has had a long history as a sound signal in many parts of the world.

The sound sources of the tape part are Canadian trainhorns, foghorns from both the Pacific and the Atlantic coasts of Canada, factory and boathorns from Vancouver and surroundings. Additional sound sources are an alphorn and a creek. Most of the material was taken from the World Soundscape Project's environmental tape collection at Simon Fraser University, Vancouver; some of it was recorded by myself.

Listening to the various horns in the collection was fascinating because of the way their sounds were shaped and modulated by the surrounding landscape. Some horns would echo only once, others many times, their sounds slowly fading into the distance. A trainhorn's echo was half a tone lower as the train approached, but the same pitch as it passed. Each horn acquires its unique sound from the landscape it inhabits. This strong interaction between these sounds and their environment gave the inspiration to work with this material. Horn sounds are interesting for another reason — they rise above any ambience, even that of large cities. They are soundmarks that give a place its character and give us, often subliminally, a 'sense of place.'

Thea Musgrave *Golden Echo I*

The sonic possibilities of the horn have for a long time fascinated the composer and have been explored in several works: *Music for Horn and Piano* and then, later *Night Music* and the *Horn Concerto* with their stereophonic effects.

In 1986 a commission from the International Horn Society to write a pair of works for Horns gave another opportunity to explore these ideas. One was to be for solo horn accompanied by sixteen of his colleagues *Golden Echo II*; in the companion piece for solo horn *Golden Echo I*, a tape replaces the accompanying horns; some sounds imitate the horn, others do not.

Golden Echo I is at times lyrical and at times dramatic. To enhance the apparent concerto-like virtuosity and freedom of the soloist which is set against the inevitable rigidity of the tape, the solo part is not written in strict rhythmic notation. The soloist thus apparently dictates the speed of the accompanying tape.

Golden Echo I is one of several works written for solo instrument and tape. From *One to Another* for solo viola (for Peter Mark, 1970) and *Orfeo I* for solo flute (for James Galway, 1975) antedated synthesizers, and in these works the source sounds for the tape were taken from the solo instruments themselves and then manipulated electronically. The source sounds for this work were derived from a synthesizer.

Bethan Morgan-Williams *In the Crypt*

In the Crypt (2015) is an interactive piece for horn and electronics by Bethan Morgan-Williams. The samples that make up the electronics interweave to

produce a blanket of sound, juxtaposed with striking and percussive piano sounds. Many extended horn techniques are used, making it an

exciting, virtuosic and technically-demanding piece. Use of vibrato is explored extensively throughout the piece, and many of the nuances rely on a contrast between conventional tuning and the beautiful (sometimes haunting) natural tunings.

Biographies

Ben Goldscheider

Nominated by the Barbican as an ECHO Rising Star for the 2021/22 season, Ben Goldscheider has given recitals at major concert halls across Europe including at the Concertgebouw, Musikverein, Pierre Boulez Saal, Elbphilharmonie, Koln Philharmonie and Wigmore Hall amongst others.

Ben has performed with the BBC Symphony Orchestra conducted by Sakari Oramo and made his BBC Proms concerto debut in 2022 performing the Ethel Smyth Concerto for Horn and Violin with Elena Urioste and the City of Birmingham Symphony Orchestra conducted by Kazuki Yamada. Ben has also appeared as soloist with the Mozarteum Orchestra Salzburg, Aurora Orchestra, Britten Sinfonia, English Chamber, Royal Philharmonic, London Mozart Players, Lucerne Symphony, Manchester Camerata, Prague Philharmonia and Sinfonie Orchester Berlin.

Upcoming highlights in the 2022/23 season include concerto debuts with the Tapiola Sinfonietta (Söderblom), Musikkollegium Winterthur (Heyward) and Ulster Orchestra (Suganandarajah) as well as premiering a new Horn Concerto by Timothy Jackson with the London Chamber Orchestra at Cadogan Hall. A keen advocate for new music, Ben will also return to the Aberdeen Sounds Festival to premiere a new work by British composer Alex Groves for horn and electronics and in the USA, Ben will return to Camerata Pacifica to perform the World Premiere of new Horn Trio by Libby Larsen.

Highlights over the last year have included the release of *Legacy: A Tribute to Dennis Brain* on Three Worlds Records with newly commissioned works by Huw Watkins and Roxanna Panufnik and a solo concerto recording with the Philharmonia Orchestra featuring the works of Arnold, Schoenberg and Gipps conducted by Lee Reynolds.

Ben is a member of the Pierre Boulez Ensemble and principal horn of the West-Eastern Divan Orchestra. He was a prize-winner at the 2019 YCAT International Auditions and a BBC Young Musician Concerto Finalist in 2016.

Born in London, in 2020 Ben completed his studies with honours at the Barenboim-Said Academy in Berlin with Radek Baborák.

Pete Stollery

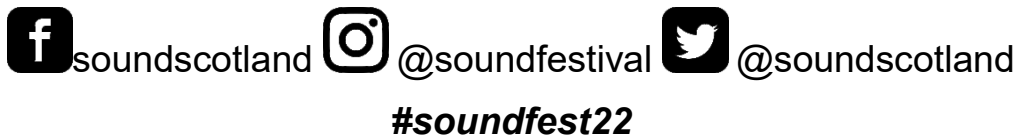
Pete Stollery studied composition with Jonty Harrison at the University of Birmingham and was one of the first members of BEAST in the early 1980s. He

was Head of the Department of Music at the University of Aberdeen for many years and he retired as Professor of Composition and Electroacoustic Music in 2022. In 1996, along with Alistair MacDonald, Robert Dow and Simon Atkinson, he established the group *invisibleEARts* 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. He is also artistic director of Any Enemy, NE Scotland's New Music Ensemble.

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*.

Follow us on social media for up to date information and festival news



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

Find out more: www.sound-scotland.co.uk

soundfestival 2022 gratefully acknowledges the support of:

