



## Listening

Nicholas Daniel (oboe) and Emily Hultmark (bassoon)

Friday 28th October 2022, 7.45pm

King's Pavilion, University of Aberdeen

### Programme

Emily Hultmark	<i>Beauty is Wild</i>
Hannah Kendall	<i>yes, flash bright lightening, in my southern sky!</i>
Thea Musgrave	<i>Niobe</i>
Catherine Lee & Juniana Lanning	<i>Silkys</i>
Torbjörn Hultmark	<i>Listening (world premiere) *</i>
Jenni Brandon	<i>Going to the Sun</i>

*\*Listening was developed with funding from the Hope Scott Trust.*



## Programme Notes

### **Emily Hultmark *Beauty in Wild***

*Beauty is Wild* is a world put together with captured sounds from far corners of the world, Swedish folksong, live electronics and the words of Sibelius. A strong passion of mine when travelling is to listen to my surroundings, whether in a jungle or a taxi, to learn undiscovered places through simply listening.

The bassoon and electronics is a combination not often seen or heard but can demonstrate so powerfully the bassoon's versatility.

I believe instruments are simply a means for us to convey a story and that our ultimate aim as musicians is to make the very instrument invisible, bringing to light simply the notes, the story, bridging the gap between performer and listener. As Sibelius said, 'Every note must live'. The combination of sounds taken from their contexts and mixed with live experimentation on the bassoon creates another world, another dimension to listen to and be a part of.

### **Hannah Kendall *yes, flash bright lightening, in my southern sky!***

For 2 Oboe reeds and 3 wind up music boxes

Based on a poem by Martin Carter " for who can fight when darkness blinds the eye and throws a shadow on the enemy?  
yes, flash bright lightning in my southern sky! roll thunder roll, vibrate and shake the air!"

Martin Carter, Guyanese poet and political activist, was the subject of Kendall's opera *the Knife of Dawn* (Royal Opera House).

### **Thea Musgrave *Niobe***

*Niobe*, written in July and November 1987, was commissioned by the Park Lane Group for Ian Hardwick. The Tape was made in the Chiens Interdits Studios in New York; recording engineer, Jonathan Mann.

In Greek mythology, Niobe was the daughter of Tantalus and wife of Amphion, King of Thebes. She unwisely boasted to Leto about her many sons and daughters. Leto, who only had two children, Apollo and Artemis, was angered.

As punishment Apollo slew all of Niobe's sons and Artemis all her daughters. Out of pity for Niobe's inconsolable grief, the Gods changed her into a rock, in which form she continued to weep.

In this short work for solo oboe and Tape, the solo oboe takes the part of *Niobe* bitterly lamenting her murdered children. The tape with the distant high voices and the slow tolling bells, and later gong, is intended to provide an evocative and descriptive accompaniment.

### **Catherine Lee and Juniana Lanning *Silkys***

In *Silkys*, a blended sound world is created by exploring sounds and movements of the *Bombyx mori* (domestic silkworm moth) that highlights the beautiful, unexpected, and often overlooked aspects of the organism through its developmental stages and eventual metamorphosis into an adult silkworm moth. I have spent the past four summers raising *Bombyx mori*, and they have been and continue to be a profound source of inspiration. Originally conceived as a live performance, *Silkys* evolved into a fixed media work from our respective isolations during Covid -19. It was premiered at ISSTA 2020: Sonic Practice Now and is included on the album *Remote Together* (Redshift, 2021). This score was created to facilitate a live performance at the request of Nicholas Daniel. Just as the *Bombyx mori* cocoons and transforms, so too has our existence and work changed during this time of seclusion.

### **Torbjörn Hultmark *Listening***

*'She understood now that she could listen to music any way she chose. There was no right or wrong way to traverse it, no law about how to open your ears.'*

These words are taken from Hazel Smith's poem *Listening*, the title of which is used for both Torbjörn Hultmark's piece for bassoon and electro acoustic. Listening to one another to nature and our roots. A striving for oneness, for compassion and understanding in a world where we are successfully demolishing our environment and a sense of togetherness.

*Listening* is a set of eight short pieces including five poems by Hazel Smith (from *Ecliptical*, Spineless Wonders, Sydney 2022) set to music for one performer - bassoon, spoken voice and electronics: 1 *Emergent Emergencies*, 2 *Rank-a-Poem*, 3 *Interlude (I)*, 4 *The Wall*, 5 *Interlude (II)*, 6 *The Talkers*, 7 *Interlude (III)*, 8 *Listening*.

*Listening* is about listening (not hearing - listening!), listening to the person you are talking to, listening to what's inside, to music, to speech, to souls, and

listening to what's between the lines. *Listening* is also to do with absorbing, and that things are not always what they seem, thus the lines are here smudged between what's being communicated by the performer, by the poet, the voice, the audience, the music and by the electronic sounds.

To be a listener is to be in the moment, to have an open mind and allowing the contents to make you be a part of what's being said, then later to evaluate and process - "for enjoying music you are more of a performer than a listener".

### **Jenni Brandon *Going to the Sun: Snapshots from Glacier National Park***

Glacier National Park is located in northwestern Montana on the Canada-US border and is the inspiration behind 'Going to the Sun'. Commissioned by an oboist and bassoonist who both love the park and have spent time there, Jenni Brandon's 'Going to the Sun' represents a journey taken in the summer through the national park. When riding the piece, Brandon used topographical maps of Glacier National Park to understand the land and layout, so that the journey on going to the Sun Road that runs through the park would be accurate. Brandon has written several works about national parks in America and are a wonderful source of inspiration to her. 'It's a reminder that conservation is so important in our ever-changing climate and that we must do all we can to protect these parks and the natural world around us. I enjoy allowing the voices of the oboe and bassoon to tell this story. As a vocalist I've long been drawn to the colours of the oboe and bassoon as I feel they are so much like the human voice in their colours, timbres, and intimate gestures. My hope is that this work weaves a story around the audience, and that they are drawn into the beauty and majesty of this park and nature itself'.

## **Biographies**

### **Emily Hultmark**

Emily Hultmark, born in 1985 to English/Swedish parents was Principal of the National Youth Orchestra and attended Chetham's School of Music, Manchester in 2002. Here she studied with Graham Salvage until 2004, upon which she moved to Gothenburg, Sweden, to study with Anders Engström at Göteborgs Musikhögskola. She partook in masterclasses around Europe with Klaus Thunemann, Rachel Gough, Martin Gatt, Stepan Turnovsky, Marco Lugaresi and Gustavo Nunez.

In 2006, Emily moved to Berlin to study with Volker Tessimann at Hanns Eisler Hochschule der Musik. Following this, in 2008 Emily became a member of Göteborgs Symfoniker, 3 years under the chief musical director Gustavo Dudamel.

Under invitation from Zubin Mehta, Emily worked from January 2012- June 2013 as Principal bassoon with the opera orchestra of Palau de les Arts, Valencia. In 2014 Emily was given the position of Principal bassoon with the Royal Stockholm Philharmonic.

Emily won the position of Finalist in the International Gillet Fox Competition, 2010. She was awarded three consecutive prizes from MMSF (Martin Music Scholarship Fund), followed by a MMSF recital with players from the Philharmonia in 2007. Emily has been awarded various scholarships in Sweden, including the Kungliga Musikaliska Akademien scholarship, Ekmans Fonden scholarship and Ljungrenska Tävlingen. In 2011 Emily was awarded the prestigious Sten A Olssons Stiftelse för Kultur scholarship and most recently, in February 2015 the Prince Carl Gustaf young person's scholarship.

A creative background has allowed Emily the freedom to expand boundaries within her playing. She has a passion for exploring the capacity of the bassoon's place within improvisatory and experimental groups and creates her own music with electronics. Recent performances have included 'Generationer', an experimental collaboration together with her father, trumpet player and composer Torbjörn Hultmark in Grunewaldsalen, Stockholm.

Emily's solo appearances include concertos with the Royal Stockholm Philharmonic, Mozart's Bassoon Concerto under leadership of Santtu-Matias Rouvali, Mozart's Sinfonia Concertante with Martin Fröst conducting and the Mozart concerto with Rouvali's Tampere Philharmonic.

Emily was appointed Principal Bassoon with the Philharmonia in 2017. She often appears with the Academy of St Martin in the Fields, the Royal Philharmonic and the Halle and performs also with Aurora, the Scottish Chamber Orchestra, London Mozart Players and John Wilson's Sinfonia of London. She has given a number of masterclasses at the Royal Academy of Music and was made Professor at the Royal College of Music in 2019.

## **Nicholas Daniel**

Nicholas Daniel OBE has long been acknowledged as one of the world's great oboists and is one of Britain's best known musicians. He has significantly enlarged the repertoire for his instrument with the commissioning of hundreds of new works.

Nicholas dedicates his life to music in many varied ways. He records and broadcasts widely, including regular recordings on the Harmonia Mundi Label, and he boasts a huge following internationally on social media. He is proud to support and patronise many important initiatives, charities and trusts, and has directed several music festivals and concert series, most notably in Germany and Dartington, and has been Music Director of the Leicester International Music Festival and lunchtime series for many years. He is highly sought after as a teacher, being Professor at the Trossingen Musikhochschule in Germany.

Following his BBC Proms conducting debut in 2004, he works with many fine ensembles in wide-ranging repertoire ranging from Baroque to contemporary, and from small groups to opera. He is Music Director of Triorca, an orchestral project which brings together talented young musicians from Serbia, Germany and the UK. In recognition of his achievements, he was honoured in 2012 by Her Majesty Queen Elizabeth II with the prestigious Queen's Medal for Music and cited as having made "an outstanding contribution to the musical life of the nation". In October 2020 he was awarded an OBE.

Having sung as in the choir of Salisbury Cathedral as a boy, Nicholas was put directly into the spotlight at the age of 18 when he won the BBC Young Musician of the Year competition. After a short period of study at London's Royal Academy of Music, with Janet Craxton and Celia Nicklin and then privately with clarinettist Anthony Pay and with Hans Keller, he quickly established his career with early debuts at the BBC Proms and on disc.

He has been a concerto soloist with many of the world's leading orchestras and conductors, performing a huge range of repertoire from Bach to Xenakis and beyond, premiering works written for him by composers including Harrison Birtwistle, Henri Dutilleux, James MacMillan, Thea Musgrave, John Tavener and Michael Tippett, as well as encouraging many younger composers to write for the oboe. His recording of concertos by Vaughan Williams and MacMillan was awarded the BBC Music Magazine Premiere Award in 2016.

As chamber musician Nicholas is a founder member of the award-winning Britten Sinfonia, the Haffner Wind Ensemble and the Britten Oboe Quartet, whose debut disc was released to great acclaim on the Harmonia Mundi label in 2017. He also works regularly with the pianists Huw Watkins and Julius Drake, and with many leading string quartets including the Carducci, Doric and Vogler. He is principal oboist of Camerata Pacifica, California's leading chamber music ensemble, and is a popular guest at music festivals all over the world.

## **Torbjörn Hultmark**

Torbjörn Hultmark was born in Stockholm, Sweden in 1957. He is a naturalised British citizen subsequent to having moved to the UK in 1985. Torbjörn studied trumpet and composition at the Gothenburg Conservatoire of Music and at the National Centre for Orchestral Studies, Goldsmith's College, London. His main teachers were Bengt Eklund (Gothenburg) and John Wallace (London). Alongside his work as a member of Notes Inégales and the Headspace Ensemble, he works with orchestras and ensembles such as the London Sinfonietta, Philharmonia Orchestra and the Chamber Orchestra of Europe as well as film and TV session work. Torbjörn has worked as a soloist with the Northern Sinfonia and with the BBC Philharmonic, on BBC Radio 3 and at the Albert Hall Proms. He was a founder-member of Chaconne Brass.

Torbjörn is also an experienced composer whose compositions have been performed extensively, including Scandinavia, Australia and New Zealand and the UK (BBC R3, Classic FM etc). His music has been recorded on CD (DXL1141, CBCD1101 and CBCD597).

Torbjörn recently (in 2017) published The Torbjörn Hultmark Trumpet Method which has been highly acclaimed worldwide by many of our best known brass players and pedagogues.

His output is wide-ranging and includes works for large orchestra and choral music as well as scores for different types of chamber ensemble. Commissions have included those from the BBC R3. Torbjörn's music is published by Brass Wind Publications, Onyx Brass, Composers Edition and Svensk Musik.

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