



Endangered Instrument Ensemble

Nicholas Daniel (oboe), Garth Knox (viola) Ben Goldscheider (horn),
Emily Hultmark (bassoon) and Elise Dabrowski (double bass)

Saturday 29th October 2022, 7.30pm

Queen's Cross Church

Programme

Daniel Kidane	<i>4 Movements (world premiere)</i>
Electra Perivolaris	<i>Skein(world premiere)</i>
Lisa Robertson	<i>òran nan sgàt (song of the skate) (world premiere)</i>
Garth Knox	<i>Passacaille (world premiere)</i>

Programme notes

Daniel Kidane *4 Movements*

Envisaged as a set of 4 quirky movements, inspired by child's play. Each contrasting movement explores the playful nature of the combined instruments and aims to evoke childhood toys and memories of bed time stories. Having recently become a father, the idea of child's play came to me as I reminisced about my own childhood and now enjoy my little boy growing.

Electra Perivolaris *Skein*

The word *skein* has two meanings; it is the term used to describe an organised coil of thread or yarn and is also the word for a flock of wild geese in flight, which often form a V-shape in the sky. This piece, *Skein*, is influenced by the invisible order and structure which exists in both nature and in music, a force which holds a flock of geese together in the sky, connects natural fibres into a ball of yarn, and brings instruments together as one entity in a piece of music. My piece also explores how this order can easily become disrupted; the threads can become unwoven and tangled, migration patterns of the wild geese are increasingly disrupted in an age of extreme weather and warming earth temperatures. The invisible order which holds the instruments together is like that which exists in nature, seemingly strong but actually incredibly fragile and easily broken.

Lisa Robertson *òran nan sgàt (song of the skate)*

The flapper skate (*dipturus intermedius*) is the world's largest skate (c.2.5m long). Due to habitat degradation and commercial fishing, particularly dredging and trawling owing to its size and slow reproduction rate, it is one of the world's most critically endangered species, more so than the giant panda. Once widespread in Europe it is now mostly confined to Scottish waters, particularly the north west and Orkney. One of its last strongholds is the Marine Protection Area (MPA) including my home area on the Sound of Mull (*Caol Muile*). This piece's material derives from a local Gaelic song, *Caol Muile*, about the beauty of place and how 'tha an caol seo mar bha, is mar bhios a-ghnàth, a' lìonadh 's a' tràghadh gach latha' (this straight is as it was, and as it always will be, filling and ebbing each day) while also mourning that those once living have now gone 'far nach cluinnear gàire cuain nas mò' (where the ocean's laughter is no longer heard) - a sentiment which feels apt to the flapper skate. Much of its current protection comes from local community action, monitoring fishing activities and raising awareness, which lead to the MPA becoming the first Mission Blue Hope Spot (a designated area critical to the ocean's health) in the UK, one of 145 globally.

The piece reflects deep sea sounds while mournful fragments of *Caol Muile*, representing local care for the environment, mimic the flapper skate's slow movement and growth and the motion of its wings. Increasingly dark elements engulf this material as outside forces threaten the species' survival.

Garth Knox *Passacaille*

A Passacaille is a very open musical form where the bass line repeats itself periodically (here every eight bars) and above it there are free variations. In the first half of the piece, after a short introduction involving all the instruments, the viola d'amore first establishes the ground bass as a solo line, then invites each of the endangered instruments in turn to join the dance, resulting in a series of duos with the viola d'amore. In the second half, the viola d'amore switches to viola and each instrument has its own short solo section or variation to show what it can do and to establish and display its unique colour and sonority. The final variation has all five instruments singing their melodies at the same time, producing a glorious and sonorous finale.

Biographies

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.

Garth Knox is at the forefront of the new music scene in many fields. Drawing on his vast experience as viola player of the *Arditti Quartet* and the *Ensemble intercontemporain* and his close collaboration with most of the leading composers of today, he has become a unique performer of music of many different styles, ranging from minimalist understatement to the cutting edge of new techniques and new technologies.

More recently thanks to his interest in the viola d'amore and the medieval fiddle, his repertoire has opened up to the music of the past (medieval, baroque) which he persuasively brings into the present, and his Irish/Scottish roots enable him to dialogue with traditional celtic music without complexes. He has always felt at home as an improviser, and now more and more so as a composer also, deploying his musical ideas as innovative instrumental theatre.

Ben Goldscheider: Nominated by the Barbican as an ECHO Rising Star, during the 2021/22 season Ben gives recitals at major concert halls including the Concertgebouw, Musikverein, Elbphilharmonie and Koln Philharmonie, including an especially commissioned new work by Mark Simpson.

At the opening of the season he performed Ruth Gipps Concerto with the BBC Symphony Orchestra conducted by Sakari Oramo at the Barbican broadcast by Radio 3 and in 2022 makes his debut with the London Philharmonic Orchestra conducted by Ed Gardner at the Royal Festival Hall performing the Knussen Concerto. He returns to the Pierre Boulez Saal both as soloist and as a member of the Boulez Ensemble, and to Wigmore Hall as soloist and in collaboration with Mahan Esfahani, Nicholas Daniel and Adam Walker. Highlights over the last year have included the release by Three Worlds Records of Legacy: A Tribute to Dennis Brain with newly commissioned pieces by Huw Watkins and Roxanna Panufnik, and a solo concerto recording with the Philharmonia Orchestra due for release in 2022. Ben gave recitals at Wigmore Hall, Aldeburgh Festival and Leeds Lieder and performed Ligeti's Trio at the Pierre Boulez Saal. He collaborated with Michael Barenboim, Stephen Hough, Tom Poster, Benjamin Baker, James Baillieu, Allan Clayton and the Kaleidoscope Chamber Collective. A keen advocate for new music, he recorded works for horn and electronics for the Aberdeen Sounds New Festival broadcast by Radio 3.

At the age of 18 Ben was a Concerto Finalist in the 2016 BBC Young Musician Competition. Since then he has made his debut at the BBC Proms and appeared as soloist with the Mozarteum Orchestra in Salzburg, the Aurora, Britten Sinfonia, English Chamber, Royal Philharmonic, London Mozart Players, Lucerne Symphony, Manchester Camerata, Prague Philharmonia and Sinfonie Orchester Berlin. He has worked with conductors James Gaffigan, Nicholas Collon, Mark Wigglesworth, Kristiina Poska, Radek Baborak, Andrew Gourlay and Jessica Cottis, and recorded the solo horn call from Wagner's Siegfried with the Hallé Orchestra conducted by Sir Mark Elder. A committed chamber musician, Ben has collaborated with Daniel Barenboim, Martha Argerich, Sergei Babyan, Elena Bashkirova, Sunwook Kim and Michael Volle at the Verbier, Salzburg, Jerusalem, Intonations (Berlin) and Barenboim(Buenos Aires) Festivals, among many others. As guest principal he has appeared with the Staatskapelle Berlin, West-Eastern Divan, English Chamber and Philharmonia Orchestras.

Born in London, in 2020 Ben completed his studies with honours at the Barenboim-Said Academy in Berlin with Radek Baborák. He was a prize-winner at the 2019 YCAT International Auditions.

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

Tessmann 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.

Elise Dabrowski started out with the Maîtrise de Radio France, singing in Olivier Messiaen's Trois Petites Liturgies de la Présence Divine and in Mahler's third symphony with the Boston Symphony Orchestra, directed by Seiji Ozawa. She has participated in various creations by Thierry Pécou, Édith Lejet, Gérard Condé and Claude Ballif. She was selected by the Centre d'Art Lyrique de la Méditerranée, where she perfected her voice. She sang Malher's Knaben Wunderhorn at the Festival of Young Artists in Bayreuth, having a particular fondness for the German repertoire.

Her work is focussed on contemporary scenic creation: La Rhésérection by Jonathan Pontier, Chant d'Hiver by Samuel Sighicelli, La Métamorphose by Michaël Lévinas with the Balcon ensemble, directed by Maxime Pascal, Avenida de los Incas by Fernando Fiszbein at Lille opera house with Le Balcon, Bureau

470 by Bordalejo, Crumbling Land co-produced by Opéra de Lille 2016-2017 (associated composer and singer), Voyage d'Hiver by Jelinek and Sébastien Gaxie and Jacob Lenz by Wolfgang Rihm at the Athénée-Louis-Jouvet theatre.

She combines the instrumental and vocal aspects of her career (double bass player and singer) into original projects. She composes and acts on stage in *Quelque Part au Cœur de la Forêt* (directed by Claude Buchvald, *Parcours Jeunesse Théâtre de la Ville*)... She is also very active on the jazz and improvised music scene, working with artists such as Médéric Collignon, Louis Sclavis, Bruno Chevillon and Joëlle Léandre. In 2018, she was the artistic director of TREPAC, presenting her poetic opera, *Comment s'en Sortir sans Sortir*, at Vanves theatre, L'Echangeur theatre in Bagnolet and the Hexagone in Meylan, Pain Maudit, her next project, will be created on 13 December 2019, at Vanves theatre.

Daniel Kidane's music has been performed extensively across the UK and abroad as well as being broadcast on BBC Radio 3, described by the Financial Times as 'quietly impressive' and by The Times as 'tautly constructed' and 'vibrantly imagined'. Daniel began his musical education at the age of eight when he started playing the violin. He first received composition lessons at the Royal College of Music Junior Department and then went on to study privately in St Petersburg, receiving lessons in composition from Sergey Slonimsky. He completed his undergraduate and postgraduate studies at the RNCM under the tutelage of Gary Carpenter and David Horne.

Highlights include orchestral works *Woke*, which was premiered by the BBC Symphony Orchestra and chief conductor Sakari Oramo at the Last Night of the Proms in September 2019, and *Zulu* by the Royal Scottish National Orchestra; commissions for Mahan Esfahani (harpsichord) and Michala Petri (recorder) premiered at Wigmore Hall and released on CD; a new work for the CBSO Youth Orchestra, which is inspired by Grime music; a chamber work for the Cheltenham Festival which draws inspiration from Jungle music and a new type of vernacular; a song cycle commissioned by Leeds Lieder and inspired by the poetry of Ben Okri; a new piece entitled *Dream Song* for the baritone Roderick Williams and the Chineke! Orchestra which was played at the reopening of the Queen Elizabeth Hall in 2018. A US premiere of the work is planned by the Seattle Symphony, postponed from Spring 2020. Works for members of the London Symphony Orchestra, which have focused on multiculturalism, and an orchestral work for the BBC Philharmonic Orchestra, motivated by the eclectic musical nightlife in Manchester, have also received critical acclaim.

Recent works premiered during the Covid-19 lockdowns include *The Song Thrush* and *the Mountain Ash* for Huddersfield Choral Society with text by Poet Laureate Simon Armitage; *Dappled Light* for violinists Maxine Kwok and Julian Gil Rodriguez for the London Symphony Orchestra's Summer Shorts series; *Christus factus est* for Merton College Choir recorded for Delphian; and *Be Still* for the Manchester Camerata, which was broadcast on BBC Radio 3 and received further international premieres by the San Francisco Symphony, the Swedish

Chamber Orchestra and the Orchestre de Chambre de Paris. One of his most recent works *Revel*, inspired by Manchester Carnival was commissioned by the BBC Proms for the Kanneh-Mason family and premiered in August 2021. This season's highlights will include the premiere of *Orchestral Dances*, a co-commission by the London Symphony Orchestra and San Francisco Symphony.

Electra Perivolaris: Described as '*A Classical Star of the Future*' by BBC Introducing, '*One of a new generation of female trailblazers*' by BBC Radio 3, and '*One to Watch in 2022*' by The Scotsman, Electra Perivolaris is a composer and pianist from Scotland of mixed British and Greek heritage.

Following success in the BBC Young Composers' Competition in 2014, her music has been performed internationally by musicians from the Hebrides Ensemble, the London Symphony Orchestra, BBC Scottish Symphony Orchestra and Scottish Chamber Orchestra. In May 2022 Electra's BBC Radio 3 commission for the BBC Concert Orchestra was premiered at the Southbank Centre, London. In 2020 she was chosen to represent her generation of female composers in the 'Seven Ages of Woman' commission for BBC Radio 3 and the BBC Singers. In 2021 she composed a London Sinfonietta/Live Music Now/Theatre of Sound commission working collaboratively with families living with dementia to create a new opera exploring music and memory, as well as a London Symphony Orchestra Discovery commission. Electra is Ambassador for the BBC Young Composers' Scheme and has been selected for the Royal Scottish National Orchestra Composers' Hub, London Symphony Orchestra Soundhub and the Scottish Chamber Orchestra New Stories scheme.

In 2021 Electra graduated with Distinction from the Master of Music in Composition course at the Royal Academy of Music, London, with additional piano performance studies, winning the Diploma of the Royal Academy of Music Award in Composition for an Outstanding Final Portfolio. She was awarded a 2021/2022 Royal Academy of Music Fellowship, working as a composer to lead creative projects in outreach settings with Open Academy, the RAM Community and Participation department. In 2019 she graduated from the Royal Conservatoire of Scotland with Double Honours of the First Class in Composition and Piano, winning the Patron's Fund Prize (Royal College of Music) for Composition, an Endorsement in Music Education with Distinction, and the ABRSM Macklin Bursary for Piano Performance.

Lisa Robertson is a composer from the West Highlands of Scotland, particularly interested in combining sounds from nature with traditional music and culture; examining relationships between people and the land and highlighting environmental concerns.

Her music has been performed by the Czech Philharmonic Orchestra, The Sixteen, EXAUDI, Red Note Ensemble, Psappha, Hebrides Ensemble, Lucy Schauer and Heather Roche, among others. As winner of the RSNO Composers' Hub, her piece will be performed by the RSNO in 2023. Her music has appeared at festivals including twice at Huddersfield Contemporary Music Festival, where

she performed her own solo violin piece in 2019, Cheltenham Music Festival, West Cork Chamber Music Festival, Sound Festival and on BBC Radio 3, BBC World Service and BBC Radio Scotland. She has been three times shortlisted for the Scottish Awards for New Music and was featured in BBC Music Magazine's 'Rising Stars' column.

She recently completed a PhD at the Royal Conservatoire of Scotland with Emily Doolittle and William Sweeney and has also gained influence from masterclasses with Brian Ferneyhough at the Ferienkurse Darmstadt and Sir Harrison Birtwistle at Dartington International Summer School and workshops with Royal Northern Sinfonia, Bozzini Quartet and Ligeti Quartet. She took part in the National Youth Choirs of Great Britain's Young Composers Scheme 19/20 which led to pieces being published by Stainer & Bell and Choir & Organ magazine and a work being released by NMC Recordings.

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