



Spotlight gig: Any Enemy

(North East New Music Ensemble)

Conducted by Pete Stollery

Sunday 29th October 2023, 1pm

Cowdray Hall, Aberdeen

Programme

Philip Cashian	<i>Mechanik</i> [3']
Julien Lonchamp	<i>Resonance (2nd Movement)</i> [6']
Alison Beattie	<i>Net Zero or</i> [7']
Siobhan Dyson	<i>Grow</i> [6']
Paul Burnell	<i>Four Minutes, Four Daydreams</i> [5']
John De Simone	<i>Found</i> [5']

In association with Aberdeen Archives, Gallery & Museums.



With thanks to University of Aberdeen Music Department for the loan of percussion.

Programme notes

Philip Cashian *Mechanik*

This piece, composed for CoMA (Contemporary Musicmaking for All), has been performed by such diverse groups as the Birmingham Contemporary Music Group, the London Sinfonietta and a hundred schoolchildren in a shopping centre in Toronto. The piece is required to be performed throughout as loud as possible by as many instruments as possible.

Julien Lonchamp *Resonance*

Resonance was developed in collaboration with mathematicians from the ICMS (International Centre for Mathematical Sciences) in Edinburgh. The 2nd movement is presented here, and is influenced by their research in the dynamics of the atmosphere and oceans. The music invites listeners to follow the journey of a set of waves from their creation to their fate. Inspired by the pendulum-spring mathematical model, sets of fast high-pitched woodwind pulses (acting as spring attached to the pendulum or waves) are seemingly set in motion by two low-pitch chords played by the string section, slowly oscillating from one to another (acting as pendulum or cyclone/anticyclone). The harmonic and rhythmic features of the piece then suddenly change as we encounter a singularity, with waves not behaving like standard ones. A simple motif is subsequently introduced, gradually building up until it starts repeatedly modulating during a dramatic crescendo, mirroring the evolution of waves during turbulent events such as storms.

Alison Beattie *Net Zero or*

Net Zero or is a programmatic piece where the instruments initially evoke the sounds of nature, forests and streams in the natural environment. This mood then changes into one of industrialisation escalating to a musical atmosphere representing the current environmental crisis. During the piece the audience is given the choice of ending, one of catastrophe or resolution.

Siobhan Dyson *Grow*

In the year 2023, Siobhan Dyson created *Grow* with the intent of depicting her journey as a new mother, illustrating her personal growth. Her objective was to convey the vast spectrum of emotions experienced upon becoming a parent, ranging from the unfamiliar and frustrating to feelings of love, fear, and ultimately, acceptance.

Paul Burnell *Four Minutes, Four Daydreams*

The piece is a bringing together of four one-minute pieces composed for CoMA (Contemporary Music for All).

John De Simone *Found*

The further I get on in my career, the more the opportunity to write for specific people, rather than specific instruments becomes my favourite method of working. I have been delighted to be able to work with the amazing Any Enemy in this way, taking this opportunity to really get to know the musicians in the group, by writing a concerto style movement for each of them.

Found is the last of the pieces in this set and written for Alison MacDonald on the Cello. As a counterpart to last years melancholy piece *Lost* this is a more upbeat piece where the cello wrestles virtuosically with a central riff whilst the ensemble chases to find them.

Biographies

Any Enemy

Any Enemy is a contemporary music ensemble of local musicians in NE Scotland and conducted by Pete Stollery from the University of Aberdeen's Music department. They meet monthly throughout the year and rehearse a wide range of new music for flexible instrumentation.

Any Enemy gave their inaugural performance at *soundfestival* in 2018 which included works by Gemma McGregor and Rose Dodd. At *soundfestival* 2019 they premiered new works by three young Scottish composers, and also joined forces with the Red Note Ensemble for the world premiere of "Fire and Ice" by Linda Buckley. Both concerts were recorded and later broadcast by BBC Radio 3. During lockdown restrictions, Any Enemy gave several performances from their own homes via Zoom. These reached distant audiences and brought about a Trans-Atlantic Zoom concert with Brandon University New Music Ensemble.

Any Enemy were joined by local musicians of all ages and Aberdeen University's Spectrum Ensemble for CoMA's Contemporary Music for All Festival in 2022 and they also enjoy working with community projects such as **sound's** Get Creative contemporary music workshops for young musicians.

To date they have given world premieres of 17 new works commissioned with the help of **sound** and Aberdeen City Council funding.

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 *invisibleARts* 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*.

John De Simone

John De Simone studied postgraduate composition at the Guildhall School of Music and Drama and the Royal Conservatoire, The Hague where he graduated with distinction. He gained his PhD from the University of St Andrews and the Royal Conservatoire of Scotland in 2010 where he was lecturer until 2020, after which he took up his current post as Senior Lecturer in Composition at the University of Aberdeen.

He has enjoyed regular commissions throughout his career and has written for numerous groups including the BBC SSO, The Edinburgh Quartet, Red Note Ensemble, Aurelia Sax Quartet, the Mondriaan String Quartet, Percussion Group The Hague, Ensemble Klang, Kluster 5 and the New Juilliard Ensemble,. His music has been performed in several major festivals including, Verona Risuona, FUSELeeds, BBC Tectonics, Spitalfields,

Gaudeamus and Gothenburg GAS festival and broadcast on national and international radio. From 2016-18 he was the inaugural Composer in Residence for sound festival.

He is director and founder of Ensemble Thing, one of Scotland's leading new music groups.

Julien Lonchamp

Julien is a French composer based in Edinburgh. He is interested in creating novel immersive “sound-worlds” by combining a wide range of processes (such as microtonality, spectralism or spacialisation) in order to communicate abstract or complex ideas. In particular he is interested in how sound and music work at the interface with other disciplines, including film, visual art and science. His music has been performed by a number of orchestras and ensembles including the Edinburgh Contemporary Music Ensemble, Mr McFall's Chamber and the Tinderbox Orchestra, and has featured at a number of festivals including the Sonorities, Sound Thought and Arches Live festivals.

Siobhan Dyson

Renowned composer Siobhan Dyson, an alumna of the Royal Conservatoire of Scotland, has successfully undertaken a plethora of projects. Her endeavours encompass participation in the NYPBoS composers programme, extensive involvement in music for games courses, and her current engagement in composing a new piece for a concert band, following her recent creation *Grow for Any Enemy*.

Alison Beattie

Irresistibly drawn by the pull of music I left a career in Chemistry to embark on the journey towards becoming a Composer and Sonic Artist. I completed a Masters in Composition (MMus), at the University of Glasgow, Scotland in 2019. My area of study combined writing for acoustic instruments with field recordings exploiting the spectral properties of both sound worlds, supported by Dr Drew Hammond and Professor Nick Fells. I registered my company Alison Beattie – Composition and Sound Sculpture, in January 2020, and released my debut album *Bifurcation* in February 2020. I have previously had pieces performed at Sound Thought and by Red Note Ensemble, Hermes Experiment, and the London Consort of Winds. I believe music to be a powerful medium for breaking down barriers and bringing people together from different sectors of society including age, race and political views. I play saxophone, cornet and recently trombone in community bands, orchestras and improvisers groups and am one of four volunteer directors

for “Music for People”, a summer school which offers a vast range of playing, singing and composing opportunities for adult learners.

Paul Burnell

Paul Burnell (born 1960, Ystrad-Rhondda, South Wales) is a composer and musician based in London, UK. Having studied music at Dartington College of Arts, Exeter University and Royal Holloway College, he took a ten-year break from music, returning to concentrate on composition in the 1990s. He has received many commissions from festivals, Summer Schools, ensembles and professional musicians in the UK and abroad, including: the finale of the Bath International Music Festival; Inchcolm New Music Ensemble with a tour of performances in Scotland and the Czech Republic; CoMA, with performances by many of the associated ensembles and a feature of his works at the Summer School; a series of percussion pieces for Chris Brannick; a harpsichord piece performed by Jane Chapman; trios for the Stanesby Players and for the The Duruflé Trio; a trumpet quartet for Bella Tromba; vocal pieces for Sara Stowe, and many other pieces for a variety of instruments, including choir, string orchestra, piano (and toy piano), recorder orchestra, contemporary chamber groups of varying combinations and spoken word pieces.

Paul enjoys writing pieces and experimenting with unusual combinations and instruments and often makes use of electronics and backing tracks. Some of his techniques can be found on his recorded albums such as ‘Leaving the Party on Pluto’, ‘Good to Go’, ‘Sticking with Childish Things’, ‘Face Each Aged Ache’, ‘Cabbage Heads’, ‘Accompanied Readings’ Vols. 1 & 2’ and ‘Griff Said Ruff’. In 2016 ‘Four Minutes - Four Daydreams’ was recorded by the London Sinfonietta for an album of CoMA ‘Open Score’ pieces on the NMC label and James Bacon recorded the album ‘It May Have Been: The Piano Works of Paul Burnell’. The choral piece ‘A Birthday’ was chosen as the winner in the Leatherhead Choral Society composition competition and was performed in July 2018. In 2021 the album ‘Reflections on a Haunted House’ was released and Constance Chow premiered the piano piece ‘It May Have Been’. In 2022 ‘December Air’ was premiered by CoMA Singers under the direction of Janet Oates.

Philip Cashian

Philip Cashian was born in Manchester in 1963 and studied at Cardiff University and the Guildhall School of Music and Drama with Oliver Knussen and Simon Bainbridge. In 1990 he was the Benjamin Britten fellow at Tanglewood where he studied with Lukas Foss. He was awarded the Britten Prize in 1991, the Mendelssohn Scholarship in 1992 and the PRS

Composition Prize in 1994. His fast paced style of music has been described as “an uncompromising reflection of the modern world”. Cashian has collaborated and worked with many leading musicians, ensembles and orchestras. Performances include the St. Paul Chamber Orchestra, London Symphony Orchestra, BBC National Orchestra of Wales, BBC Symphony Orchestra, Britten Sinfonia, Royal Northern Sinfonia, Riga Sinfonietta, Ensemble Profil (Romania), Arctic Philharmonic, the Esprit Orchestra (Toronto), Birmingham Contemporary Music Group, London Sinfonietta, Ergon Ensemble (Athens), Festival de Música de Alicante, Bergen Festival, Aspen Music Festival, Ojai Festival (California), Musikmonat (Basle), Moscow Autumn Festival, Aldeburgh Festival, Spitalfields Festival, Huddersfield Contemporary Music Festival and the BBC Proms as well as recent performances in Germany, France, Austria, Hungary, Holland, Norway, Spain, Denmark, Sweden, Italy, Australia, New Zealand and China.

In 2008 the London Sinfonietta commissioned Cashian to write *The Opening of the House* for their inaugural concert at Kings Place and later in the same year his first opera, *The Cumnor Affair* was premiered by Tête à Tête Opera Company at the Riverside Studios, London.

Recent commissions include *Firewheel* for Dark Inventions, *Strix* for the Britten Sinfonia Academy, *the world's turning* for the Esprit Orchestra (Toronto), *Nocturnes and Dances* for the Wye Valley Chamber Music Festival, *The Language of Birds* for Tabea Debus and *Scenes from the Life of Viscount Medardo* for Richard Watkins and the Red Note Ensemble. In 2017 his String Quartet No.2 was premiered in the St Magnus International Festival by the Gildas Quartet and Psappha gave the premiere of ‘*Leonora Pictures*’ in Manchester followed by three further performances in New York, Oberlin and Aspen. His second piano concerto, *The Book of Ingenious Devices*, premiered by Huw Watkins and the BBC Symphony Orchestra conducted by Oliver Knussen in the 2018 Aldeburgh Festival was described in The Times as ‘*mesmerising music*’. In the 2019 Beijing Modern Music Festival the Guiyang Symphony Orchestra gave the premiere of his most recent orchestral work, *Fanfaronades*.

Cashian has also written extensively for young and amateur musicians: to date he has written six pieces for the ABRSM's *Spectrum* series as well as large scale works for Contemporary Music for All and the Centre for Young Musicians. Between 2010 and 2013 he was invited by the British Council to curate a series of concerts of contemporary British music in Bucharest during the course of which works by over sixty living British composers were performed.

He is also a sought after teacher and has been Head of Composition at the Royal Academy of Music since 2007. He is published by Wise

Music and Composers Edition. Recordings of his music are available on the NMC label including the two portrait discs *The House of Night* and *Dark Inventions*.

*This year's **sound** festival is dedicated to the memory of Angela Michael and of Ian Spink. We very much valued each of their contributions to **sound**, and they will be greatly missed.*

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sound is a new music incubator based in north-east Scotland encouraging new music creation and discovery. We run the annual **sound festival**, 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

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