

(L) AUTRE

lovemusic

Friday 25th October, 1.10pm

King's Pavilion, University of Aberdeen

Programme

Finbar Hosie	<i>The Hyacinth Garden</i>
Ann Cleare	<i>eyam iii (if it's living somewhere outside of you)</i>
Bára Gísladóttir	<i>Rage against reply guy</i>
Sasha Blondeau	<i>Autres inapproprié•es* (World Premiere)</i>
Neil Luck	<i>Deepy Kaye</i>

* commissioned by lovemusic,

Emiliano Gavito (flute/performer), Adam Starke (clarinet), Emily Yabe (violin/viola), Lola Malique (cello), Christian Lozano Sedano (e-guitar), Finbar Hosie (electronics)

Programme notes

In this new project lovemusic delve into the concept of otherness - the state of being different and foreign to one's identity, labelling individuals as subordinate and excluding them from social norms. The starting point for this project was a collaboration with Sasha Blondeau on a new work *Autres inapproprié•es* which forms part of their new cycle of works "*Devenir/s mutant es*" (*becoming mutant*). Referencing Trinh Minh-ha's theory and Donna Haraway's Cyborg concept this new work questions identity and difference. Works by Neil Luck, Ann Cleare, and Bára Gísladóttir explore themes ranging from acting to meditations on self and the power of anonymity while Finbar Hosie's *The Hyacinth Garden*, through vignettes of T.S. Eliot's *The Waste Land*, explores disillusionment in the society we live in.

Finbar Hosie *The Hyacinth Garden*

performer, clarinet, viola, e-guitar, electronics and lights (2023)

The *Hyacinth Garden* grew from themes explored within T.S. Eliot's *The Waste Land*: the author's apparent disillusionment with British society, is mournful, yet at times a derisive critique. The poem was written soon after WWI while Eliot was recovering in

a sanatorium, following a nervous breakdown experienced during his work as a clerk in London's financial district. Vignettes of the 1922 poem punctuate the work: an incompetent clairvoyant, references to the myths of Hyacinthus and Tristan and Isolde, and the recurring theme of water as a mark of regeneration as well as drought. *The Hyacinth Garden* invites us on a political and sensuous exploration through wastelands and gardens, in search of togetherness and separation in space and sound. As a member of the collective Finbar's *The Hyacinth Garden* holds a special place in lovemusic's repertoire. Commissioned in 2023 the piece has been performed all over the world. www.finbarhosie.wordpress.com

Ann Cleare *eyam iii (if it's living somewhere outside of you)*

bass flute & shadow instruments (2015)

The title for Ann Cleare's work for bass flute and two shadowing instruments is taken from the TV series *Mad Men*: "*One day, you're there. And then, all of a sudden, there's less of you. And you wonder where that part went? If it's living somewhere outside of you? And you keep thinking... maybe you'll get it back? And then you realize: it's just gone.*" *eyam iii* is part of a series of five pieces for clarinets and flute, all of which deal with ideas of isolation and infiltration. Eyam is a small village in Derbyshire, England. The village is best known for being the "plague village" that chose to isolate itself when the plague was discovered there in August 1665, rather than let the infection spread. www.annclarecomposer.com

Bára Gísladóttir *Rage against reply guy*

bass clarinet, violin, cello, e-guitar and electronics (2021)

Rage against reply guy expresses the composer's rage against the anonymity that social media provides leading to abuse and the spreading of hatred. "Reply guys" are men who frequently make condescending and inappropriate comments, particularly targeting women. The writing alternates between written and structured improvisational sections which creates moments of suspense followed by attacks of rage. www.baragisladdottir.com

Sasha Blondeau *Autres inappropriés**

flute, clarinet, viola, cello, e-guitar and electronics (2024)

In her work, author Donna Haraway focuses on how traditional categories of gender, race, and class are socially and culturally constructed, and how these categories are often used to marginalise certain groups of people as "others" in relation to a dominant norm. She refers to "inappropriate others" as those who don't fit into binary norms of gender, race, or sexuality, challenging traditional categorisations and highlighting the complexity of human identities. Inspired by Haraway's writing this new work by Sasha Blondeau, the start of a new cycle "Becoming mutants", explores the notions of hybridisation, monstrosity, and marginality. These are questions which, in addition to being linked to the composer's personal life, the environment they encounter, and their experiences, also nourish their compositional process. The process aims to explore that liminal place where those who don't fit directly into the broad categories constructed by the norms of our contemporary Western societies often dwell. Norms which themselves sometimes imply that a life seen as subaltern in the eyes of our society is often considered less important than another. Following

several projects with work's by Sasha (*Alla periferia* in 2022 and UK tour *Heart of Light* in 2023) lovemusic commissioned this piece for their project (*L*) *AUTRE*.
www.sasha-j-blondeau.com

Neil Luck *Deepy Kaye*

performer, viola, cello and video (2018)

Deepy Kaye centres around a series of anecdotes written as fan-fiction by Neil Luck about the actor David Patrick Kelly. DPK is a fascinating cultural node, as an American actor rooted in the underground and experimental theatre of the 1980s (performing as a lead actor for Richard Foreman's Ontological Hysterical Theatre), appearing regularly in David Lynch's film and TV productions, but also taking major roles in classic action movies such as *Commando*, *John Wick*, *The Crow*, and *The Warriors*.

The anecdotes remove David as named figure, but relay fictional accounts of him attempting to solve (successfully or not) mundane technical and artistic problems on stage and set. As such, the texts and performance reference the mechanics of recording to camera and microphone, and play with potential slippages in the medium, questioning the verisimilitude of the finished project. Towards the end of the work there is a switch - we move away from fandom in order to project the essence of the artist in a positive and forwarding looking way. The actor isn't the roles he plays - he is something other ("*l'autre*"). www.neilluck.com

Biography

lovemusic is a collective of musicians specialised in new music based in Strasbourg. Working with composers on new and exciting works that will enrich the musical world is at the heart of what we do. This means collaborating with artists who wish to create new music together in which both the composer and musicians are actively involved in the creative process. We want to dismantle the patriarchal and hierarchical systems engrained in the new music world, creating a safe and inclusive environment in which musicians can decide for themselves how they contribute to each project, the music they want to perform and the composers they wish to work with.

The members of lovemusic have diverse backgrounds and tastes which nourish the choices of the music we perform. We welcome the multiplicity of aesthetics that new music today offers and our programmes are the result of extensive research which allows us to programme creatively, bringing new voices to new audiences. Diversity is important and we strive to programme music that takes into consideration ethnicity, gender and sexual identity.

The way in which we present music on stage is always taken into consideration. We perform un-conducted, which creates not only intimate bonds between the musicians but also an active and exciting connection with the public. We like working with lighting, video and scenography which contribute to creating an immersive listening experience. lovemusic concerts are colourful, fun and innovative drawing the public into our diverse musical world.

Along with actively participating in the new music community in Strasbourg, the collective has performed at festivals and venues such as Wittener Tage für neue Kammermusik, CHIMEfest (Chicago), Gaudeamus (Utrecht), Festival DME (Lisbon),

Musica Festival (Strasbourg), Music Current (Dublin), Klangwerkstatt (Berlin), Huddersfield Contemporary Music Festival, Festival Niente Forte (New Orleans), Donaueschinger Musiktage, Arsenal (Metz), Constellation (Chicago), Lieu Unique (Nantes), and Festival d'Automne à Paris. They have also been invited for residencies at Grrranit (Belfort), GRAME (Lyon), and Césaré (Reims).

www.collectivelovemusic.com

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This year's **soundfestival** is dedicated to the memory of cellist Rohan de Saram, one of our patrons, who took part in many festivals. His musicianship, kindness and generosity will be much missed.

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