

## **Evelyn Glennie (percussion) & the New London Chamber Ensemble: Music & Conversation**

With Robert Manasse (flute), Melanie Ragge (oboe), Neyire Ashworth (clarinet),  
Roger Montgomery (horn) & Stanley Kaye-Smith (bassoon)

Thursday 24<sup>th</sup> October 2024, 6pm

Music Hall, Aberdeen

### **Programme**

|                                |                                |
|--------------------------------|--------------------------------|
| James Keane                    | <i>Piece for Dance</i>         |
| Dobrinka Tabakova              | <i>Frozen River Flows</i>      |
| Ailís Ní Riaín                 | <i>Revelling and Reckoning</i> |
| Evelyn Glennie/Philip Shepperd | <i>Orologeria Aureola</i>      |

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### **Programme notes**

#### **James Keane Piece for Dance (percussion + audio tape)**

This piece was written for the choreographer Joss Arnott whose work is rhythmic, athletic, technical and highly energised and for Evelyn Glennie to play live on stage with 5 female dancers. James Keane had in mind Lee Curran's lighting design and its use of very sudden changes of states tightly synchronised with the music. It is essentially a set of concerto variations with samples of stressed metal, tuned and pulsed, taking on the role of accompaniment and providing harmonic material which is developed in a marimba cadenza. This reduced and revised version with audio tape was created for Dame Evelyn Glennie.

(Copyright: James Keane)

### **Dobrinka Tabakova *Frozen River Flows* (cl + mallet percussion)**

Frozen River Flows is a short and delicate meditation inspired by the sight of a river flowing beneath a frozen crust. The piece was originally written for oboe and percussion, but in tonight's arrangement the clarinet takes the place of the oboe, alongside the beautiful resonance of the vibraphone.

### **Ailís Ní Riaín *Revelling and Reckoning***

Two contrasting movements for wind quintet and percussion. A reflection on opposite but connected forces that make up all aspects and phenomena of life. Revelling is dense, vivacious and playful with puckish percussive commentaries with a breathless energy. Reckoning is a slow, murky and mysterious series of utterances submerged within the eerie water-phone.

(Ailís Ní Riaín)

### **Evelyn Glennie / Philip Sheppard *Orologeria Aureola***

Orologeria Aureola is scored for Halo Drum, a wonderful, haunting instrument which can be played with the hands or beaters and audio tape. The instrument is a little like a steel pan drum turned inside out, and resembles a UFO from a 1950's science fiction film. The piece is a caprice around an insistent downbeat, and the title is Italian for 'Clockwork Halo'.

(Copyright: Evelyn Glennie)

## **Biographies**

**Dame Evelyn Glennie** is the first person in history to create and sustain a full-time career as a solo percussionist, performing worldwide with the greatest orchestras and artists. Evelyn has commissioned over 200 new works for solo percussion and has recorded over 40 CDs. She regularly provides masterclasses and consultations to inspire the next generation of musicians.

Leading 1000 drummers, Evelyn had a prominent role in the Opening Ceremony of the London 2012 Olympic Games which featured a new instrument, the Glennie Concert Aluphone.

Evelyn was awarded an OBE in 1993 and has over 100 international awards to date, including 2 GRAMMY's, the Polar Music Prize, the Léonie Sonning Music Prize and the Companion of Honour. She was appointed as the first female President of Help Musicians. Since 2021 she has been Chancellor of Robert Gordon University in Aberdeen, Scotland.

Evelyn curates for The Evelyn Glennie Collection which includes in excess of 3,800 percussion instruments. The film Touch the Sound and TED Talk are key testimonies to her unique and innovative approach to sound-creation. She continues her life-long mission to Teach the World to Listen through her charity

The Evelyn Glennie Foundation, which aims to improve communication and social cohesion by encouraging everyone to discover new ways of listening in order to inspire, to create, to engage and to empower.

The **New London Chamber Ensemble** (NLCE) is a wind quintet with a difference. For over two decades they have challenged traditional chamber music combining classic repertoire with semi-staged works featuring drama, speech, and action.

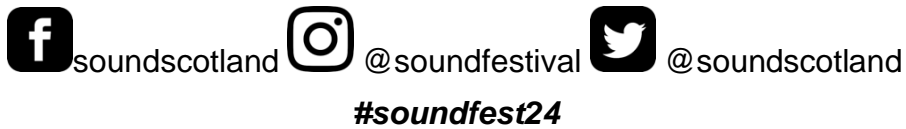
The NLCE has performed globally, including notable appearances at the Banff festival, the Trasimeno festival and the Wigmore Hall with pianist Angela Hewitt, and collaborating with artists like Dame Evelyn Glennie, Prunella Scales and Timothy West. They actively promote new music and regularly commission works from composers such as Ailis Ni Riain, Julian Philips, John Woolrich, Philip Cashian, and Martin Butler. Their acclaimed discography includes recordings of chamber music by John Woolrich, Carl Nielsen, Lennox Berkeley, and Martin Butler, featuring collaborations with the Navarra Quartet, bassist Leon Bosch, and narrator Simon Callow.

The NLCE served as Ensemble in Residence for the National Youth Chamber Orchestra for over a decade, and works with music colleges and schools providing masterclasses and collaborating on side-by-side projects.

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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