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Aber

Laurie Rominger (viola) – Hadrian Grey (saxophone)
Anna Fluget (clarinet) – Alexander Stafford (percussion)

Saturday 25th October 2025, 8pm

The Anatomy Rooms, Aberdeen

Programme

Liam Paterson	<i>May your hands live a long life</i>
Kristain Rasmussen	<i>Fractured</i>
Naomi McGillivray	<i>ANAM ĆARA</i>
Oliver Iredale Searle	<i>Sequenza</i>
Florence Dutot Mayne	<i>Repersonalization-Rerealization</i>

This concert was curated by Aberdeen-based composer Kristain Rasmussen, and showcases some of the talent of NE Scotland with all composers and performers having well defined links to Aberdeen.


Kristain is a Scottish composer based in Aberdeen. He is pursuing a PhD in Composition at the University of Aberdeen with Dr. John De Simone and Dr. Jonathan Hicks on the research topic 'Reorienting Towards the Self: New Sentimentality'. He graduated in 2022 from Aberdeen with an MMus with Distinction. Kristain started his composition journey late into 2020, where an initial interest ignited a passion and obsession. At UoA, Kristain is currently the music director and conductor of Spectrum Ensemble, which serves as the university's new music ensemble, and works to premiere student compositions. He has also had several works premiered by Spectrum. He also has worked with Red Note, Any Enemy, Outwith Ensemble and performers from The Royal Conservatoire of Scotland, as well as with Orkest de Erepijs for their 30th Young Composers' Meeting in Apeldoorn, additionally Kristain has composed a

piece Magnetic Resonator Piano at Queen's University Belfast for his piece 'Rumination' performed by Dr Xenia Pestova Bennett on the 24th of October 2024.

Programme notes

Liam Paterson *May your hands live a long life*

This short piece is a reflection on memory and the unstable narratives we tell ourselves and others. The title is an idiom in a fading Judeo-Iraqi Arabic dialect, recounted by author Samantha Ellis in her attempt to capture the language of her parents and pass it on to her son. The piece is in two halves: an initial musical narrative and a second section which attempts to retell the narrative verbatim but fails. This is also a reflection on the chaotic and fragmented media narratives that bombard us daily. In a personal reflection on our unrelenting times, the musical material is built on the pitches of the word 'Gaza', where the letters are enciphered into musical pitches.

 @lliam.composer.piano

Kristain Rasmussen *Fractured*

Can music be broken? Can pitches sound as if they are alive and have to fight to be heard? *Fractured* explores the delicate nature of sound and explores the potential of treating written pitches on a score as a living entity that itself has to struggle to sing out. Often the pitches sound uncertain, are unclear or unsettled in their treatment. The experience of these pitches mirrors that of the new composer. In a world filled with music, how can a composer find their voice? How can they be heard over the mass of music that is consumed in our lives, and how can they be certain that all their efforts are worth it?

 @kristainrasmussen_

Naomi McGillivray *ANAM CÀRA*

Anam Càra, which translates to 'soul friend' in Irish Gaelic, is a contemplative piece that explores the profound connections between kindred spirits. The instruments weave a tapestry of sound that embodies both the intimate and expansive aspects of this unique bond. The viola, with its rich and expressive timbre, converses with the shimmering resonance and ethereal tones of the vibraphone, creating a tender and profound dialogue. The interplay between the

two instruments symbolises the ebb and flow of friendship, capturing moments of quiet reflection and love. Anam Ćara invites listeners into a meditative space, where the essence of friendship is not just heard, but felt deep inside.

 @naomimcgmusic

Oliver Iredale Searle *Sequenza*

This virtuosic solo piece is a homage to the series of *Sequenza* (a set of distinctive, pieces for a range of solo instruments) by Italian composer Luciano Berio. This work exists in versions for both trumpet and clarinet, asking the performer to create two notes at once on the instrument, by singing and playing at the same time, interspersed by a number of virtuosic, jazz-style 'licks'.

 @olisearle

Florence Dutot Mayne *Repersonalization-Rerealization*

Depersonalization-Derealization Disorder is a health condition in which a person feels disconnected with their own body, thoughts, emotions and experiences. The disorder has a relatively high incidence in untreated transgender individuals, and this is the experience I, (Florence, the composer) have lived with for almost all living memory. Not feeling the depth of your emotions and being entirely numb to joy, and sorrow, become an entirely normalised part of living existing, when you know no different. “Repersonalization-Rerealization” is an expression of how emerging out of that state has felt in the first months of beginning treatment. Apt timing to write music that is autobiographical, as for the first time, authentic expression of the internal hasn't felt like a performative act in which I am as blind to how my own experience relates to the aesthetic values of the music as the audience is. Musically this composition utilizes stacked and inverted quartal harmonies as an exploration in harmonic structuring and movement, and augments this with close microtonal intervals. From the perspective of evoking my experience, The melodies intentionally drift aimlessly and avoid resolution; as they cross over the stacked chords, they almost evoke the minor modes with an unfamiliar familiarity against the non-functional harmonic structure, suspended between the positive and negative aesthetic. In contrast to much of my portfolio, built upon intricate methods of encryption, intentional, calculated deconstruction of material, and set out objectives to evoke the aesthetics of particular external ideas, This piece is a departure from that, in theme with the programme, a momentary turn inwards without obligation or care to that beyond.

This concert was made possible through the support of the D'Oyly Carte Charitable Trust.

*The concert is part of our **sound**communities programme, supported by the UK Government through the UK Shared Prosperity Fund, & part of our **sound**creators programme (nurturing new music creators with year-round artistic & skills development opportunities). The **sound**creators overall programme is supported by Creative Scotland, PRSF Talent Development Network, Aberdeen City Council & Pear Tree for Music Fund, & this particular composer development opportunity concert is also supported by Hinrichsen Foundation, Idlewild Trust, Leche Trust & the Vaughan Williams Foundation.*

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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

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