

Red Note Ensemble

with Laura Bowler

Thursday 30th October 2025, 6pm

King's Pavilion, University of Aberdeen

Programme

Ruth Morley	Reef* (<i>World première</i>)
Blasio Kavuma	String Trio
Tansy Davies	Lost Science** (<i>World première</i>)

*Commissioned by Red Note

Co-commissioned by Red Note, **sound, Crash Ensemble and Ensemble Offspring.

Ruth Morley (flute, doubling piccolo and alto flute), Tim Lines (bass clarinet, doubling clarinet in Bb), Jackie Shave (violin), Fiona Winning (viola), Martin Storey (cello), Iain Crawford (double bass) Tom Hunter (percussion), Laura Bowler (voice), Ailsa Smith (electronics).

Programme notes

Ruth Morley *Reef*

Damaged reef systems will regenerate faster when recordings of a healthy reef are played in the area. Mobile coral larvae looking for a new home will settle in response to healthy reef sounds. This mind blowing piece of information, discovered by marine biologists working on bio-acoustic techniques for monitoring and managing coral reefs, triggered the idea for this piece.

Like a surreal all day dawn chorus, coral reefs sound incredible with grunts, pops, whoops and crackles. Some of the calls are still not identified.

Ruth Morley

Blasio Kavuma *String Trio*

This piece explores a form of counterpoint that is highly chromatic but tonally-grounded. The voices interweave through liberal use of syncopation, and seeks to strike an emotional tone balanced between sorrow and hope.

Tansy Davies *Lost Science*

An imaginary journey into the Earth's interior, *Lost Science* dwells in a space between the Earth's surface as we know it and older geophysical layers. That space could be 40,000 years old and carved out by an ancient waterway or it could be a volcanic cave, 4 billion years away. These interior spaces speak to us in moans, groans, echoes and whispers; the voice of Earth: secrets of her 'deep time' structure, and of the pains of the transformation she is undertaking now, which we too are experiencing.

Going back in time, to civilisations with heightened awareness of animal and plant wisdom; to the dreams of early humans their knowledge of the world around us. And perhaps imagining advanced technologies, which we have somehow lost or been denied access to.

The electronics track is an ancient landscape. The live musicians explore it. There are 11 cycles which serve as (re)activations in the form of visions of Divine Feminine presences and inner-earth energies, who / which appear: melding, connecting and activating the landscape and explorers. They are as follows:

Sophia - Green Tara - 2 Marys I - 2 Marys II - Anagan I - White buffalo woman – Hathor - Anagan II – Isis - Anagan III - Quan Yin / Joan of Arc

Biographies

Formed in 2008, **Red Note Ensemble** is Scotland's leading contemporary music group. The ensemble commissions and performs innovative new works, supports emerging composers and performers, and brings contemporary music to audiences across Scotland and beyond. Through bold programming and inventive collaborations, Red Note champions new sounds, new ideas, and new ways of listening.

Laura Bowler is a composer and vocalist specialising in multidisciplinary works and music theatre. She has been commissioned by leading ensembles, orchestras and festivals across the globe, including the London Symphony Orchestra, Gothenburg Symphony Orchestra, BBC Symphony Orchestra, Copenhagen Philharmonic, Royal Opera House, Opera Holland Park, The Opera Group, Manchester Camerata, London Philharmonic Orchestra, Ensemble

Phace (Austria), Ensemble Linea (France), Omega Ensemble (Australia), Donaueschinger Musiktage, MaerzMusik, and Huddersfield Contemporary Music Festival, among others.

As a vocal soloist, Bowler has premiered works internationally by such composers as Louis Aguirre and Jennifer Walshe. She also serves as vocalist for the Danish Ensemble Lydenskab.

Ruth Morley is a flute player, composer and educator. She divides her time mainly between performing with leading contemporary music group Red Note Ensemble, and working as lecturer in flute at the Royal Conservatoire of Scotland. She was shortlisted for 2 awards in the Scottish Awards for New Music 2023. The Dorico award for small scale composition for her solo flute piece *Neon Flicker*, and the Musicians' Union awards for New Music Performer. She was also shortlisted for the 2024 Alpine Fellowship music prize for her new piece *Whisper*. Ruth's music is published by Tetracyts.




Blasio Kavuma is a composer, producer, researcher and DJ. He has worked with Nonclassical for a number of years, as composer-in-residence, and now as a label artist with his most recent release *Soundclash* for cello and electronics. Blasio is currently working with Ligeti Quartet on a new commission from the Barbican Centre, for their 2025 season. He is currently a doctoral student at Guildhall School with composer Julian Phillips, researching a new methodology of composition merging western classical and Afro-diasporic music.

Tansy Davies: Born out of a fascination with nature and shamanism, and a grinding rhythmic energy, the music of Tansy Davies has been described as both 'sleek, hot, earthy' and 'transparent, brazenly beautiful'. Her music is championed by ensembles including New York Philharmonic, Ensemble Intercontemporain, and Tokyo Symphony Orchestra and at festivals including Ultima, Présences, Donaueschinger Musiktage and Warsaw Autumn. *Between Worlds*, an operatic response to 9/11, was premiered by English National Opera in 2015, and in 2018 her chamber opera *Cave* was premiered with Mark Padmore, Elaine Mitchener, and London Sinfonietta. She has taught composition at both Royal Academy of Music, London, and at the Bloomington School of Music, Indiana. Recent projects include *Nightingales: Ultra-Deep Field* for Arditti Quartet, *Monolith: I Extend My Arms*, for the strings of Britten Sinfonia, and a residency at Concertgebouw Amsterdam culminating in the ensemble piece *Soul Canoe*.

We gather feedback to find out whether you've enjoyed the event and to better understand our audiences and their demographic. Short forms will be distributed at the event, but if you're happy to fill in a longer online feedback form you can access it here:



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