

PROJECT LOCKDOWN

Scotland-Canada collaboration with Sound Festival, Any Enemy Ensemble, and
Brandon University New Music Ensemble

Brandon University New Music Festival 2021 – Sound Festival Scotland 2021
January 30, 2021
11:00 AM CST Manitoba & 5:00 PM United Kingdom

Online links:

[YouTube.com/watch?v=q27a5yuJddo&feature=youtu.be.](https://www.youtube.com/watch?v=q27a5yuJddo&feature=youtu.be)
[https://sound-scotland.co.uk/.](https://sound-scotland.co.uk/)

Pete Stollery and Megumi Masaki, Artistic Directors
Fiona Robertson, Sound Festival Director
Kadri Soerunurk, Sound Festival Co-ordinator
Greg Gatién, Dean of Brandon University's School of Music
Kevin Yule (Sound) and Diogo Peixoto (BU), Tech Team

BUNME musicians:

Azaria Neuschwander, soprano
Léa Liu, flute
Naomi Cord, bass clarinet
Jichen Wang, Bb clarinet
Reanne Vanden Brink, piano
Wilhelm Neufeld, piano
Ren Wang, vibraphone
Megumi Masaki, conductor/piano

Any Enemy musicians:

Guera Crockett, violin
Alison MacDonald, cello
Catherine O'Rourke, flute
Fiona Gordon, oboe
Lucy Webster, bassoon
Lesley Wilson, bassoon
Pauline Black, keyboard/trumpet
Brodie McCash, percussion
Peter Ney, percussion
Aden Mazur, piano
Pete Stollery, conductor

PROJECT LOCKDOWN:

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Programme

Social D[ist]ancing (2020) by Pete Stollery

All My Requests (2021) by Melody McKiver (composer) and Brandi Bird (poet)*
World premiere, co-commissioned for BUNME and Sound Festival

Social Bubbles (2020) by Michael Ducharme*
World premiere, co-commissioned for BUNME and Sound Festival

Three Years (2020) by Keith Hamel with text by William Wordsworth*
World premiere, co-commissioned for BUNME and Sound Festival

It's more than just MIDI to me (2020) by Ollie Hawker*
Co-commissioned for Sound Festival and BUNME

PROGRAMME NOTES:

Pete Stollery's *Social D[ist]ancing* uses the initial UK lockdown restrictions to generate material (only maximum of two people or a family group allowed to go out and social distancing of 2m required) and consists of solos and duets, where players cannot play notes which are less than 2 semitones away from each other.

Melody McKiver: "*All My Requests* was composed based on the instrumentation for the 2020/21 Brandon University New Music Ensemble (BUNME). I had previously performed with a number of the musicians as one of the guest artists-in-residence at the inaugural Brandon University Indigenous New Music Festival in February 2020, and it has been my pleasure to collaborate with these performers again.

As an Anishinaabe person from Treaty #3 (northwestern Ontario), I wanted to collaborate with an emerging Indigenous writer with stronger connections to what is presently called Manitoba. The writing of Brandi Bird was an easy choice - their vivid descriptive writing conveys such a strong sense of place that is specific to the Prairies. After carefully considering the entirety of Bird's 2019 poetry collection *I Am Still Too Much* (Rahila's Ghost Press), *All My Requests* was a natural fit. The poem's "ask for a..." refrain presented a lyrical structure that I was excited to set to music.

The premise of *Lockdown Composing* presented interesting parameters for composing this work. How to create an ensemble over Zoom when performers can't be together in person? I decided that the text, sung by soprano, would be paramount. Instrumentation, doubled by the musicians of Any Enemy, would be in a loose call-and-response format with very limited ensemble playing to accommodate the number of voices that Zoom can reliably reproduce on a call. Musicians needed extensive cues written in as a safeguard against the multitude of Zoom malfunctions possible. Though the composition is performed with a liberal amount of rubato to allow for the discrepancies in connection times, performers must be mindful of their rests so that voices remain balanced within the Zoom format."

***Social Bubbles* by Michael Ducharme** is a piece composed for performance via online medium (ex. Zoom) during the 2020 COVID-19 pandemic. The piece is inspired by British Columbia Provincial Health Officer Dr. Bonnie Henry's idea of "social bubbles", which advocated for people to not connect with too many new people but instead agree with others as to who they would socialize and not socialize with, creating a "bubble" of friends. The piece is in five short movements played without interruption. The second and fourth movements feature improvisatory passages, with three woodwind instruments each having a different character and forming social bubbles with one another. The remaining movements feature a piano and solo soprano singing text from the BC COVID-19 daily briefings.

Keith Hamel's *Three Years* was written for both the Brandon University New Music Ensemble in Canada and the Any Enemy Ensemble in Scotland. The piece was composed during the Covid-19 pandemic and is intended to be performed through the internet by a variable number of performers who are each at different locations. The piece is based on the William Wordsworth poem of the same name in which the poet explores the grief associated with the death of a young child - Lucy - who lived only three years. Wordsworth's own daughter Catherine died at this age. The poem expresses Wordsworth's grief and his coming to terms with the tragedy of her death. The text is sometimes sung and sometimes spoken, and the instruments create a backdrop for the intense sentiments that the poem evokes.



Three Years She Grew – William Wordsworth

Three years she grew in sun and shower,
Then Nature said, "A lovelier flower
On earth was never sown;
This Child I to myself will take;
She shall be mine, and I will make
A Lady of my own.

"Myself will to my darling be
Both law and impulse: and with me
The Girl, in rock and plain,
In earth and heaven, in glade and bower,
Shall feel an overseeing power
To kindle or restrain.

"She shall be sportive as the fawn
That wild with glee across the lawn
Or up the mountain springs;
And hers shall be the breathing balm,
And hers the silence and the calm
Of mute insensate things.

"The floating clouds their state shall lend
To her; for her the willow bend;
Nor shall she fail to see
Even in the motions of the Storm
Grace that shall mould the Maiden's form
By silent sympathy.

"The stars of midnight shall be dear
To her; and she shall lean her ear
In many a secret place
Where rivulets dance their wayward round,
And beauty born of murmuring sound
Shall pass into her face.

"And vital feelings of delight
Shall rear her form to stately height,
Her virgin bosom swell;
Such thoughts to Lucy I will give
While she and I together live
Here in this happy dell."

Thus Nature spake—The work was done—
How soon my Lucy's race was run!
She died, and left to me
This heath, this calm and quiet scene;
The memory of what has been,
And never more will be.

Ollie Hawker's *It's more than just MIDI to me* presents the ensemble with a generative score consisting of several graphs, each assigned to one or more instruments. The performers play the graph like a MIDI piano roll, beginning the note when it reaches the line on the left. The height of the note on the y-axis determines its pitch relative to the entire range of the instrument, and the length of the note on the x-axis determines its duration.

The score uses random number generators to produce these pitches and durations, and over time gradually reduces the range of numbers that it chooses from. It goes in a straight line from maximum entropy, a high degree of randomness in which any pitch and note length can be produced at any time, to minimum entropy, a low degree of randomness in which only a certain range of pitches will be produced, and each instrument has a distinct time period in which notes are produced.

In nature and the universe in general, entropy is on the whole always increasing (i.e. going from less random to more random). I guess what I'm trying to address with this piece is that sometimes the 'less natural' path can be the most beautiful. Tidying your room is going against the natural flow of entropy, but can generally be agreed upon as a good thing to do.

BIOGRAPHIES:

Pete Stollery (born Halifax, UK 1960) studied composition with Jonty Harrison at the University of Birmingham, UK. He now composes almost exclusively in the electroacoustic medium, particularly music where there exists an interplay between the original "meaning" of sounds and sounds existing purely as sound, divorced from their physical origins. In his music, this is achieved by the juxtaposition of real (familiar) and unreal (unfamiliar) sounds to create surreal landscapes.

His music is performed and broadcast throughout the world and most of his works are available on CD. Shortstuff (digital music) was awarded Special Prize in the Musica Nova 1994 competition; Onset/Offset (digital music) was given an Honourable Mention at the Stockholm Electronic Arts Award, 1996 and also the 1st Pierre Schaeffer Competition for Computer Music; Altered Images (digital music) won 2nd prize at CIMESP '97 (Concurso Internacional de Música Electroacústica de Sao Paulo); Vox Magna (digital music) was awarded an Honourable Mention in the Musica Nova 2003 competition and was preselected for the Concours de Musique Electroacoustique de Bourges in 2005.

He has collaborated with a number of artists from all aspects of the arts, most notably sculptor Anne Bevan, with whom, along with choreographer Andy Howitt, he collaborated to produce the multimedia piece Sunnifa to great acclaim at the St Magnus Festival in Orkney. He has also worked with sound designer Peter Key on a number of projects including Our Dynamic Earth in Edinburgh, UK and Magna in Rotherham, UK.

He is currently Reader in Composition and Electroacoustic Music and Director of the Electroacoustic Music Studios at the University of Aberdeen where he is able to guide school children, students and teachers in the creative use of technology in music education.

Melody McKiver's musical work integrates electronics with Western classical music to shape a new genre of Anishinaabe compositions. Their most recent single, Debiinaawe Giizhigon, was premiered in the fall of 2020 alongside a music video commissioned by Amplify on APTN. Their debut EP Reckoning was nominated for an Indigenous Music Award, and they were a participant in the Banff Centre for the Arts' inaugural Indigenous Classical Music Gathering. A frequent performer across Turtle Island, Melody has performed at the National Arts Centre, Luminato Festival, Vancouver's Western Front, and the Toronto International Film Festival. They have shared stages with Polaris Prize winners Lido Pimienta, Tanya Tagaq, and Jeremy Dutcher, and performed with acclaimed filmmaker and musician Alanis Obomsawin. As a composer, Melody was

commissioned by Soundstreams and Jumblies Theatre to write Odaabaanag, a string quartet responding to Steve Reich's Different Trains, drawing on interviews conducted with local elders. Melody was invited to the Berlinale Talents Sound Studio as a music and composition mentor for the 2020 Berlin International Film Festival. A member of Lac Seul First Nation, Melody is also employed as a youth worker in Sioux Lookout (Treaty #3, Northwestern Ontario, Canada), providing mental health and cultural support to First Nations students. Upcoming projects include a film score for Returning Home, a feature-length documentary by Secwepemc director Sean Stiller, and a full-length album in the last quarter of 2021.

Brandi Bird is a Two-Spirit Saulteaux and Cree poet currently living and learning on Musqueam, Squamish and Tsleil-Waututh territory.

Keith Hamel is a composer and computer music specialist. He is a full professor of composition and an associate researcher at the Media and Graphics Interdisciplinary Centre (MAGIC) and at the Institute for Computing, Information & Cognitive Systems (ICICS) at the University of British Columbia. He has written both acoustic and interactive electroacoustic music. His works have been performed by many of the finest soloists and ensembles both in Canada and abroad. He has received commissions from IRCAM (Paris), the Ensemble Intercontemporain, Vancouver Symphony Orchestra, Hard Rubber Orchestra, Vancouver New Music Ensemble, the Elektra Women's Choir, Hammerhead Consort, Standing Wave, and New Music Concerts, as well as from outstanding performers such as flutist Robert Cram, bassoonist Jesse Read, clarinetists Jean-Guy Boisvert and François Houle, saxophonist Julia Nolan, trombonists Jeremy Berkman and Benny Sluchin, and pianists Douglas Finch, Megumi Masaki, Corey Hamm and Jane Hayes. Many of his recent compositions focus on interactions between live performers and computer-controlled electronics.

Michael Ducharme composes a wide variety of instrumental and vocal music, including chamber pieces, choral music, and orchestral works. His compositions have been performed by such ensembles as the Winnipeg Symphony Orchestra, the Yaletown String Quartet, and the Nu:BC Collective. He holds a Bachelor's Degree in Composition from the University of Manitoba, and a Master's degree in Composition from the University of British Columbia (UBC). He is currently a Doctor of Musical Arts (DMA) candidate in Composition at UBC, under the supervision of Dr. Keith Hamel. Michael's compositional style blends influences from film music with modern experimental contemporary classical music. He leverages his past experience with computers and programming to add interactivity and algorithmically-generated content to his works.

Ollie Hawker is a Glasgow-based composer currently studying for his Masters degree at the Royal Conservatoire of Scotland, where he is trying to work out how best to explore the idea of digital nostalgia. He has recently received commissions from Sound Festival, Cryptic, and Live Music Now Scotland, and has performed his live electronic pieces at Sound Thought Festival, Radiophrenia and the Scottish Gallery of Modern Art, Edinburgh. He plays in the bands Neuro Trash and Instruction Manual, and works as a music practitioner for the charities Paragon and Hear My Music.

Brandon University New Music Ensemble (BUNME), under the direction of Professor Megumi Masaki, is dedicated to the research and performance of diverse, interdisciplinary, cutting edge works of living composers and artists that engage with cultural and global issues. Main goals of BUNME are to work closely with composers, both professional and students, on the performance of works and on the creation of new works composed or arranged specifically for them. Another important aspect of BUNME is to explore creative contemporary performance practices with new technologies. BUNME is honoured to have worked with renowned composers and media artists including Steven Stucky (US), John Psathas (NZ), Kaija Saariaho (FI), John Corigliano (US), Nico Muhly (US), Kjartan Ólafsson (IS), Jorge Córdoba Valencia (MX), Nicole Lizée (CA), Gary Kulesha (CA), Keith Hamel (CA), Brent Lee (CA), Sigi Torinus (US/CA), T. Patrick Carrabré (CA), David Jaeger (CA), Harry Stafylakis (US/CA), Pēteris Vasks (LV), Ken Steen (US), Gene Gort (US), Cris Derksen (CA), Melody McKiver (CA), Ian Cusson (CA), Jared Miller (CA/US), Ollie Hawker (UK), and Pete Stollery (UK). BUNME also regularly tours regionally and internationally performing at established festivals including the Dark Music Days Festival Reykjavik Iceland, CoLab Festival London UK, Winnipeg

Symphony Orchestra New Music Festival, Nuit Blanche and the Brandon University New Music Festival (BUNMF).

With BU Knowledge Keeper Barb Blind and Cathy Mattes, a Michif curator, writer, and art history professor at BU's Visual and Aboriginal Arts Department, Megumi Masaki curates the annual **Brandon University Indigenous New Music Festival** to build intercultural understanding and right-collaborations through public lectures, workshops, community events and concert performances.

Megumi Masaki is a pianist, multimedia performing artist, educator and curator. For over 30 years, she has championed Canadian and contemporary music at major festivals and venues across Canada, U.S.A, UK, Ireland, Europe, China and Japan. She specializes in new music, interactive multimedia performance and interdisciplinary collaborations. Forty-eight new works have been created with/for Megumi and she has premiered over 100 works worldwide. Her work explores new models of interaction and integration of sound, image, text and movement in live multimedia performance that reimagines the piano and pianist through new technologies, including hand-motion tracking to generate live electronics and live video, keyboard controlled computer game, 3D visuals, AI, e-textile sensors and infra-red tracking. As a Japanese-Canadian artist, her work also examines hybridity in Western and Asian music and responding to the Truth and Reconciliation Commission's *Calls to Action*.

Megumi is a full professor of piano and director of the New Music Ensemble and New Music Festival at Brandon University. She is also a member of the interdisciplinary Noiseborder Ensemble and Slingshot-Kidō, on faculty at the Casalmaggiore International Festival Italy, Chetham's International Summer School and Festival in Manchester UK and at the Banff Centre for Arts and Creativity. She is regularly invited to give lectures and masterclasses at universities worldwide. Megumi curates the annual Contemporary International Music Exchange Italy and is the Artistic Director of the Eckhardt-Gramatté National Music Competition.

www.megumimasaki.com

The North East New Music Ensemble (also known as Any Enemy) was set up in 2018 on the initiative of Guera Maunder and Lesley Wilson who after years of involvement with sound wanted to establish a local contemporary music ensemble. This mixed ensemble is made up 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.

SOUND FESTIVAL SCOTLAND

sound is a new music incubator based in north-east Scotland encouraging new music creation and discovery. We run the annual **soundfestival**, as well as year-round activity supporting a wide range of composers, engaging with local communities and providing educational opportunities.

sound aims to give composers the opportunity to experiment, develop and create new works, and to have these works performed and heard. We encourage audiences of all ages and backgrounds to experience all kinds of new music and cross-art form experimentation.

We are strongly influenced by our geographic location, covering both urban areas and remote rural communities, and respond to its specificities and gaps in provision. We often work closely with local arts and other community organisations to share ideas and deliver joint activity to the benefit of the local area.

<https://sound-scotland.co.uk/whats-on>