



University
of Glasgow | School of Culture
& Creative Arts

**MUSIC IN THE
UNIVERSITY**

**CEÒL ANNS
AN OILTHIGH**

2023

**MCEWEN
COMMISSION**

COLIN BROOM
THE BIG FREEZE

AND WORKS BY:
JANE STANLEY; BILL SWEENEY;
EDDIE MCGUIRE & KEVIN LEOMO

FEATURING

RED NOTE

CONDUCTED BY SIMON PROUST

THURSDAY 8 JUNE 2023, 8PM
UNIVERSITY OF GLASGOW CONCERT HALL

PROGRAMME

JANE STANLEY **Suite**
for clarinet, violin, cello and piano

BILL SWEENEY **Òran-Buidheachas**
for solo flute

EDDIE MCGUIRE **Euphoria**
*for flute, clarinet, violin, cello,
piano and percussion*

KEVIN LEOMO **Patterns of Shadows**
for solo piano

COLIN BROOM **The Big Freeze**
*for flute/alto flute, clarinet/bass
clarinet, horn, trombone, percussion,
piano, violin and double bass*

McEwen Bequest

Renowned composer, teacher and Glasgow graduate Sir John Blackwood McEwen (1868-1948) bequeathed the residue of his estate to the University to help promote the performance of chamber music by composers of Scottish birth and descent. Other composers resident in Scotland for a substantial period have also benefited from the fund. The McEwen Bequest has provided for the commission of over 50 new pieces by around 40 composers since 1955 - constituting a substantial contribution to the contemporary Scottish chamber music canon. From our programme today, both Bill Sweeney held the commission in 1989 and Eddie McGuire held the commission in 2019. Other previous composers include Helen Grime, Ailie Robertson, Sally Beamish, David Horne, Alasdair Nicolson, Dave Fennessy. In fulfilment of the terms of the bequest the University Court commissions annually a piece of chamber music for not more than five players and every three years a work for larger forces. Full details of past commissions and composers can be found on our website:

www.gla.ac.uk/events/musicintheuniversity/mcewen/aboutthemcewencommission

The McEwen Commission is curated by Dr Drew Hammond and produced by Cathy Phillips Brady.

Sir John Blackwood McEwen

Sir John Blackwood McEwen was born in Hawick in 1868, and after taking an Arts degree at the University of Glasgow he studied at the Royal Academy of Music in London. He came back to Glasgow to teach at the Athenaeum from 1895 to 1898, thereafter returning to the Royal Academy as Professor of Harmony and Composition before becoming Principal there in 1924. In 1947, some 11 years after his retiral, he was persuaded to give his compositions to the University of Glasgow Library.

The collection is in two parts. The original acquisition from 1947 consists of some 150 volumes (including manuscript scores and parts). A large proportion of this material is made up of instrumental and chamber music, but there are also a number of songs, part-songs and some orchestral music. This material was supplemented in 1981 by the acquisition of a further 60 items, comprising mainly of drafts, fragments and sketches. About three quarters of the material is unpublished.

You can find out more about McEwen, see our comprehensive iterative resource of commissions and his composition Collection, on our website:
www.glasgow.ac.uk/mcewen



PLEASE JOIN US AFTER THE CONCERT FOR A WINE RECEPTION

RED NOTE

Ruth Morley	<i>Flute/Alto Flute</i>
Tim Lines	<i>Clarinet/Bass Clarinet</i>
Andy Saunders	<i>Horn</i>
Simon Johnson	<i>Trombone</i>
Tom Hunter	<i>Percussion</i>
Simon Smith	<i>Piano</i>
Jackie Shave	<i>Violin</i>
Robert Irvine	<i>Cello</i>
Iain Crawford	<i>Double Bass</i>
Simon Proust	<i>Conductor</i>



Since its formation Red Note Ensemble has taken up a leadership position as Scotland's contemporary music ensemble, performing and developing an extensive, highly varied and critically-acclaimed programme of new music to the highest standards, and taking new music out to audiences across Scotland and internationally.

Red Note performs the established classics of contemporary music, commissions new music, develops the work of new and emerging composers and performers from Scotland and around the world, and finds new spaces and new ways of performing contemporary music to attract new audiences. Within Scotland the ensemble has performed from the Outer Hebrides to the Borders in concert halls, bothies, pubs, clubs and aircraft hangars, amongst other unusual settings. Outwith the UK it has a growing international reputation, performing to great acclaim at festivals in France, Germany, Belgium, Holland and Australia in recent years.

The ensemble also undertakes an extensive programme of Access, Engagement and Participation (AEP) work, focusing particularly upon working with younger and older people, people with multiple disabilities, people living in areas of multiple deprivation, and also working to address inequalities of access and representation due to race/ethnicity and gender imbalances. We also undertake an extensive performer and composer development programme within schools, universities and conservatoires nationally and internationally.

As part of our core programme, we run an informal new music series, Noisy Nights, featuring new works from emerging and amateur composers selected from an open call. Red Note is Associate Ensemble of the soundfestival in Aberdeen where we perform each year. We also work with them on composer development opportunities with the Go Compose! and Composer Development Workshops programme.

We are also Associate Contemporary Ensemble at the Royal Conservatoire of Scotland in Glasgow where we take parts in programmes such as the Leverhulme Conducting Fellowship and PLUG festival. We regularly perform at hcmf// and Lammermuir Festival and collaborate with organisations such as Artlink. Red Note is a Delphian Records recording artist, releasing CDs of music by Eddie McGuire, John McLeod, David Wilde and Lyell Cresswell and James Dillon. Red Note is supported by Creative Scotland and is a PRS Foundation Talent Development Partner.

PROGRAMME NOTES

Suite

Jane Stanley

Suite (2014 rev. 2023) consists of eight contrasting miniatures for clarinet, violin, cello and piano. Some of the movements feature all four players, whereas others explore subset combinations as outlined below. The first two movements, Density and Clarity are interconnected and project a shift in mood from brooding and mysterious to declamatory. This is followed by a wistful duet for violin and piano featuring recurrent trickling gestures in the piano and a searching legato melody in the violin. The piano solo proceeding from this is spikey and agitated in character. Movement 5 develops the atmosphere of agitation further using the full quartet. To contrast this, the next miniature is sustained and gelatinous. Miniature 7 takes the form of a fleeting antagonistic outburst, and this is answered by an energised and propulsive final movement.

- I: Density (quartet)
- II: Clarity (quartet)
- III: Drifting, Cascading (duo for violin and piano)
- IV: Ostinato Study (solo for piano)
- V: Mechanical Birds (quartet)
- VI: Floating, Weightless (quartet)
- VII: Restless, antagonistic (trio for clarinet, violin and cello)
- VIII: Effervescent, soothing (quartet)

Òran-Buidheachas

Bill Sweeney

"Òran-Buidheachas" means "Song of Thanksgiving" in the Scottish Gaelic language. A pronunciation in English orthography might be (approximately): "Oh-ran Boo-ye-khas".

Òran-Buidheachas was commissioned by Red Note Ensemble in honour of Professor Celia Duffy on the occasion of her retirement as Chair of Red Note Ensemble in September 2019, with much gratitude for her selfless service, guidance and dedication. It was first performed by Ruth Morley on Tuesday 3rd September 2019 at the Royal Conservatoire of Scotland. At the request of the commissioners, the melodic phrases refer to the 'Heilige Dankgesang' of Beethoven's Op 32 String Quartet.

Euphoria

Eddie McGuire

An Edinburgh International Festival commission, Euphoria was premiered at the 1980 Festival by The Fires of London conducted by Peter Maxwell Davies and broadcast live on BBC Radio 3. It was revived in 2015 by Red Note who then recorded it on Delphian Records. Overall, the music is life-affirming and was intended as an assertion of optimism against the prevailing threat of global conflict at the height of the 'cold war'. But the initial inspiration for its form and conviviality came from a play by the Glasgow writer Marianne Carey (Euphoria – a Sense of Well-being). She has several characters introduce themselves one by one, and I have different instruments introduce each of seven symmetrical sections. The seven sections and a coda are based on a cycle of fifths beginning in A minor. Each section crescendos, becoming wilder and more chromatic mid-way, but concord and calm are constantly reasserted. The melodic theme notes gradually unfold a 12 note row at the start and are varied throughout. Marianne and I went on to collaborate on a song cycle and two operas, The Loving of Etain for Paragon Opera) and Cake-Talk (for RSNO and its Junior Chorus).

Patterns of Shadows

Kevin Leomo

The work is inspired by Jun'ichiro Tanizaki's essay on Japanese aesthetics, In Praise of Shadows.

The sparseness of the visual score and resulting sounds are an exploration of my interpretation of concepts of negative space, silence, and finding beauty in darkness.

The score features excerpts from the essay.

MCEWEN COMMISSION

2023: COLIN BROOM



THE BIG FREEZE

Colin Broom, 2023

In researching for this piece, I was brought back to the phenomenon of Entropy: the tendency of all matter and energy to proceed towards a state of maximum dissolution and disorder. Since some of the musical material I was writing was concerned with the idea of dispersal, or of the gradual decay in intensity, it felt to me to be close to the concept of entropy.

'The Big Freeze' is a colloquial term for one of the predominant theories on how our universe might end: the so-called 'heat death of the universe*'. The idea being that over billions of years, long after we're gone, all matter and energy will continue via the process of entropy to disperse further and further apart until no further interaction between matter is possible, no new stars, no life, no new phenomena of any kind - just an infinitely slow descent of the cosmos into its final slumber.

The piece features at various points gradual decelerations in tempo, achieved in different ways at different times. Sometimes just one or two instruments, sometimes the whole ensemble; sometimes all players slowing down all playing together, sometimes in a more disorderly manner. However unlike the actual so-called Big Freeze (if it turns out to be the correct theory as to the universe's demise), my The Big Freeze does feature some increases in intensity and energy, sometimes quite dramatically so. This brings to mind something else I read in relation to entropy; this time in Erwin Schrodinger's writing. He proposed that living systems and organisms had means of creating and maintaining order and to a degree staying the natural increase of entropy, by harnessing the energy from their environment. He called this 'Negative Entropy'. I like to think that the creation and consumption of Art is in its own way an act of negative entropy.

**As an aside, it's interesting to note that a primary contributor to the heat death hypothesis was William Thomson, i.e. Lord Kelvin – a physicist with strong ties to the University.*



Colin Broom is a composer based in Scotland, UK. He studied Composition at the Royal Scottish Academy of Music & Drama. He was co-founder of amplified new music group Invention Ensemble, and co-director 1998 - 2003.

His PhD, received in 2016, was entitled An Investigation through Composition of the Relationship between stasis, Goal-direction & drama, and resulted in a number of new compositions, the largest of which was the multimedia work Pictures of an Electronic Life.

Colin has composed worked with various ensembles and musicians, including the Maxwell String Quartet, Orchestra of Opera North, Icebreaker, Hebrides Ensemble, Ensemble Thing, Edinburgh Quartet, Gamelan Naga Mas, Red Note, Tyrolean Ensemble for Contemporary Music and South Bank Gamelan.

His music has been broadcast on BBC Radio 3, Radio Scotland, BBC4, Radio Magnetic and Radio Icebreaker. Colin is Jazz Coordinator at the Royal Conservatoire of Scotland, and is a Tutor in Composition and lecturer in the School of Music.

Jane Stanley

Jane Stanley is a UK-based, Australian-born composer. She specialises in composing for live performers.



Jane's music has been performed and broadcast throughout the world and has featured at festivals including Tanglewood, ISCM World Music Days, and Gaudeamus Music Week. Her music has been recorded for release by artists internationally. Her solo 'cello piece Winter Song features on Robert Irvine's CD Songs and Lullabies, released by Delphian Records, and the recording of her Piano Sonata by Bernadette Harvey was launched on the Tall Poppies label in 2018. One of her most often performed pieces Helix Reflection for flute and clarinet was recorded by Ensemble Offspring and appears on their Cycles and Circles album.

She received her PhD from the University of Sydney and in 2004-5 she was a Visiting Fellow at Harvard University. Her teachers include Anne Boyd, Peter Sculthorpe, Ross Edwards, and Bernard Rands. Jane was a composition fellow at Tanglewood Music Center in 2008. In 2009 she was a Fellow at the Aspen Music Festival and School.

In 2015 her piece Pentimenti for piano duo represented Australia at ISCM World Music Days in Wrocław, performed by the Lutoslawski Piano Duo.

Her most recent pieces feature delicate ornamental textures and agile, virtuosic writing for instruments. She aims to exploit and maximise the colouristic potential of ensembles for which she composes and to construct nuanced and distinctive gestures. This can be heard most clearly in her Suite for clarinet, violin, cello and piano.

Jane is a Senior Lecturer at the University of Glasgow, and as part of this role she engages in practice research as a composer. She is a founding member of the Young Academy of Scotland, a represented composer at the Australian Music Centre, and her music is also published by Composers Edition and the Scottish Music Centre.

Bill Sweeney



"...William Sweeney is a clarinettist, conductor and academic ... and the influences on his own music have been as wide-ranging as his musical activities. The result is a style that seems to manage to have it both ways, preserving the expressive possibilities and archetypes of the Scottish folk tradition within an idiom that can call on techniques and technology from the whole modernist tradition since 1945." Andrew Clements: Guardian 25/7/13

Born in Glasgow, educated at RSAMD and then at the RAM. Emeritus Professor of Music at the University of Glasgow. Commissions have been from such diverse organisations as the BBC, Paragon Ensemble, St Magnus Festival, Musica Nova, Capella Nova, Mayfest, the STUC, RSAMD, McNaughten Concerts, Theatre Cryptic and the Jim Henson Organisation.

Sonata for Cello and Piano won a BASCA/Radio 3 British Composer Award 2011. Recent works include These Lands, This Wall, for the Lammermuir Festival 2012, Absence, for Wind, Strings and Percussion (2014), for the Sound Festival, Aberdeen and Musique Desmesurées, Clermont-Ferrand and Eolas nan Ribheid (The Wisdom of the Reeds), a clarinet concerto commissioned in 2016 by the BBC and performed for broadcast in 2017 by the BBC Scottish Symphony Orchestra, soloist Yann Chiro. Latest work is Westlin Winds, a concerto for Bass-clarinet and strings, performed in April 2022 by Sarah Watts and the Glasgow Barons.

He was a member of the Executive Committee of the Musicians Union from 1989 to 2004, acting as Chair of its EC in 2003. Retired member of the Board of The Ivors Academy (formerly the British Academy of Songwriters, Composers and Authors).

Eddie McGuire



Glasgow-born Edward (Eddie) McGuire studied with James Iliff (RAM 1966-70) and Ingvar Lidholm in Stockholm. He received a British Composers Award in 2003 and has been featured composer at international festivals including Bath International Guitar Festival, Edinburgh International Harp Festival, Passau Saiten Guitar Festival and International Viola Congress. The BBCSSO Proms performance of his symphonic poem Calgacus was selected for BBC Music Magazine's CD 'The Very Best of the BBC Orchestras' (1997). Commissions and broadcasts include those from St Magnus Festival, Edinburgh International Festival, Lorient Festival, Glasgow Festival Strings, Scottish Chamber Orchestra, Ulster Orchestra, NYOS and BBC National Orchestra of Wales.

Notable successes are his 3-act ballet Peter Pan (Scottish Ballet; Hong Kong Ballet), opera The Loving of Etain (with librettist Marianne Carey), Auriga (recorded by Alba Brass) and concertos for guitar, trombone, accordion and viola. He writes for and plays with The Whistlebinkies folk group. His work for youth orchestras includes A Glasgow Symphony (NYOS), Double Bass Concerto (GSSO & Alice Durrant) and Prazdnik, a celebration of St Petersburg's 300th anniversary (Edinburgh Youth Orchestra & Evelyn Glennie).

Recent works include Let the Games Begin (Glasgow Chamber Choir), Three Donne Lyrics (Paisley Abbey Choir / Priory Records) and a Cello Concerto for Robert Irvine and the Broen Ensemble. In 2015 his Symphonies of Galaxies was premiered at University of St Andrews by its New Music Ensemble in collaboration with the Department of Astronomy & Physics. 2016 saw the premiere of Botanic Gardens for Piano40 (4 players at 2 pianos) repeated at the Purcell Room in 2018. 2021 sees a new series of Triptychs - artwork videos by James Cowan to McGuire's music presented on You Tube, Instagram and TikTok.

Both CD collections of his music (on Delphian Records) have achieved 'Editor's Choice' in Gramophone Magazine - Eddie McGuire: Music for Flute, Guitar and Piano (2006) performed by Nancy Ruffer, Abigail James and Dominic Saunders; and Entangled Fortunes (2015), performed by Red Note ensemble.



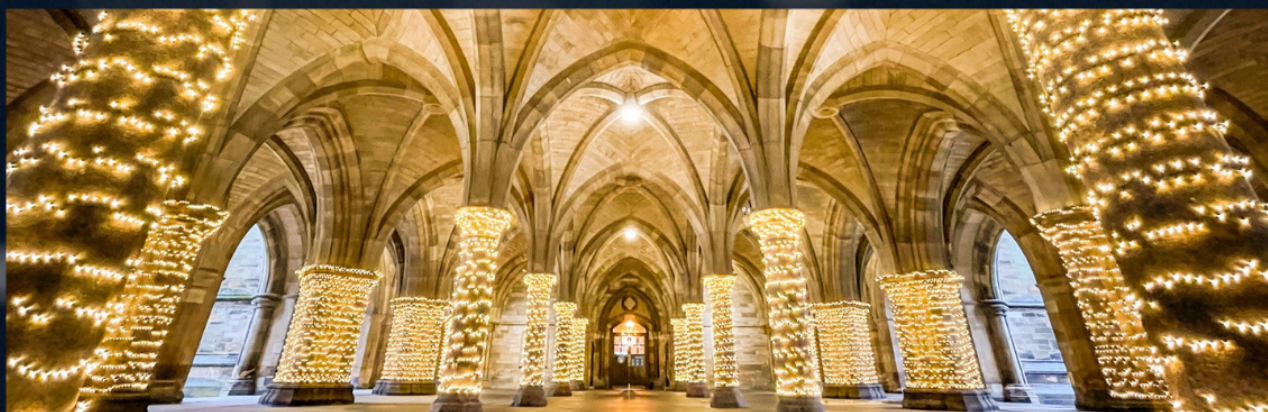
Kevin Leomo



Kevin is a Scottish-Filipino composer of experimental music based in Glasgow. He is interested in silence, fragility, perception, and liminality. His practice involves collaboration, improvisation, listening practices, non-standard notation, and working cross-culturally. Kevin recently completed a practice-research PhD at the University of Glasgow, where he now teaches composition.

Kevin runs the experimental music series Sound Thought and co-hosts the practice-research podcast Essential Blends. Kevin plays in the experimental duo Dronehopper and enjoys improvising with friends. He works at the University of Glasgow as the Project Coordinator for The Dear Green Bothy programme of arts and humanities responses to the climate crisis, as well as for the Collaborations & Cultural Activities programme in the School of Culture & Creative Arts.

Kevin is an Oxford Contemporary Music Boom Artist and is participating in Sound and Music and Making Music UK's 'Adopt a Music Creator' programme, collaborating with the Scottish Chamber Choir. Kevin has been shortlisted by the Scottish Section of the International Society of Contemporary Music to represent Scotland at the ISCM World Music Days 2023. He participated in Wandelweiser's Composers Meet Composers 2022. In his spare time, Kevin enjoys running, eating vegan junk food, and caring for his houseplant jungle.



MUSIC IN THE UNIVERSITY

CEÒL ANNS AN OILTHIGH

Music in the University is the umbrella term for all public facing music events and projects that the University offers. It is a core public engagement offering for University of Glasgow. The programme is a key part of our civic engagement and important longstanding social and wellbeing initiative for our internal and external university communities. We provide free and affordable access to world class music from concerts and gigs, to learning and participation events, to research.

The programme works closely with the internationally renowned professional Scottish music sector and has partner organisations both in the UK and beyond. We work closely with the academic Music department, Chapel and student representative council, as well as collaborating further across all University of Glasgow departments, research initiatives, public facing conferences and events, development and alumni initiatives.

Music in the University has expanded exponentially since Covid19, with our public telling us they have a renewed enthusiasm for live music. In the last year, we delivered **218 musical events**, attended by **12,650 people** in person. We also offer many concerts and musical events as livestreams via our Youtube channel, with **4,673 people** engaging with our programme **online**. Our audience is extremely diverse, involving students, staff, wider local community and beyond.

The Ferguson Bequest generously funds just over half of our artistic fees. We rely on fundraising and support to ensure we can continue to offer free and affordable concerts here across our UK campuses. If you would like to support us, collaborate with us, or have some ideas for our programme please get in touch with Music Development via email:

music-development@glasgow.ac.uk or scan the QR code below to find out more about our different offerings and the academic Music courses offered at University of Glasgow.

