

Sound Junction

British Electroacoustic Network, Pete and Joe Stollery & Katherine Wren

PERFORMANCE
VENUES
CONCERTS

Friday 8th May 7.30pm,
Drama Studio

Pieces from the British Electroacoustic Network (BEAN):

Marty Fisk - Metrograde

Irving Kinnersley - Estuary 2

Enrico Dorigatti - Morphogenesis

INTERVAL

Pete Stollery, Joe Stollery & Katherine Wren -

On a Wing and a Prayer - Reflections on a Deeside's Changing Habitat

***Metrograde* by Marty Fisk (Audio Visual 8 Channel)**

Metrograde explores the impact of cars on the urban soundscape without allowing the audience to hear them directly. This audiovisual work utilises Spectral Compression to obscure one sound-world with another; with the spectral content of motor vehicles passing through space acting as a control source, tearing distorted lines through the music which surrounds the listener.

Marty Fisk is an electroacoustic composer from Gloucester currently studying a PhD at the University of Birmingham under the supervision of Professor Annie Mahtani and Dr Christopher Haworth. His research interests focus on exploring the dynamics between performer, audience, and sound: realised through fixed and live multichannel works, novel sound interfacing technologies, and excessive use of distortion.

***Estuary 2* by Irving Kinnersley (Stereo)**

Estuary 2 is a sonic exploration of place as, in the words of archaeologist Oliver Laurent, a 'heterogenous and multi-temporal present'. Constructed from field recordings (from the Bristol Estuary), studio recordings, historic sound (the foghorn which stopped sound in the 1960s and the morse code of Marconi's early experiments across the Bristol Channel) and synthesised materials, the piece is structured as an episodic sequence of different time-frames encapsulating natural events and various human interactions with the environment. The estuary shoreline forms the liminal space where the narrative of the piece develops, dominated by the vast geological processes of deep time and powerful tidal forces. The materiality of the environment in its powerful and more gentle manifestations is central to the piece, with the sound of rocks, pebbles, sand and waves forming much of the sonic texture of the piece. Human presence in this environment is seen as both fragile and fleeting, evident in various sounds and signals; footsteps, voices, morse code, rhythmic tapping and phone messaging which appear and disappear throughout the piece.

Irving Kinnersley is a composer of electroacoustic and soundscape music based in Somerset. He has post graduate qualifications in Literature and Creative Music Technology. His compositions have featured internationally at numerous peer reviewed festivals. His compositions *Elegy 1: Time Present is Time Past* and *Estuary 2* were awarded at the KLANG International Electroacoustic Competition (2021) and the Musica Nova International Electroacoustic Music Competition (2023).

***Morphogenesis* by Enrico Dorigatti (8 Channel)**

Morphogenesis is an acousmatic composition named after the homonym biological process through which a complex living organism is shaped through the cooperative efforts of several simpler entities. *Morphogenesis* highlights simultaneously the macrostructure and the small, elementary sonic entities shaping it. The composition of the piece relied on a purposely realised library of field recordings, whose sounds were successively manipulated through iterative sound design processes.

Enrico Dorigatti is an experimental sound artist, composer, and creative technologist working across diverse formats such as audiovisual, music composition, and generative and interactive sound art. Formerly a conservatory graduate (BA and MA in electroacoustic music composition), he is currently a PhD candidate in creative technologies at the University of Portsmouth (UK). His artistic and scholarly output has been presented internationally.

***On a Wing and on a Prayer* by Pete Stollery, Joe Stollery and Katherine Wren**

On A Wing and A Prayer – Deeside is the second in Nordic Viola's series of concerts exploring ecological change as the world undergoes climate change. Just as habitats evolve, the project, which began in Shetland in September 2024, is evolving, too. Patterns and themes emerge, and the dialogue develops as more composers join the project and as audiences feed in their thoughts on how the environment is changing where they live. Each stage of the project takes place in an area that means a lot to me personally but, more importantly, I wanted to work with composers who lived in those areas and to talk to people living and working in the project area. Pete lived in Aberdeenshire for over 25 years, Joe was born there. After discussing many possible sites for our research, we decided to base ourselves in Braemar in January 2024 and to explore how Glen Quoich and the Upper Dee catchment had changed in the aftermath of Storm Frank in 2015, the first year in which storms were named in the UK. By some strange coincidence, the previous winter had seen the greatest number of named storms since that wild winter in 2015.

Ironically, we were treated to some very still, snowy weather during our residency, though the river went into spate soon after we left. Or maybe it wasn't so ironic, as we were also very interested in exploring how nature had recovered since Storm Frank with an increase in wading birds and also in how the woodlands were regenerating on the Mar Lodge Estate. Most of the electroacoustic sounds you hear were recorded during our three-day residency in Braemar in January 2024. In concert, they were presented over eight loudspeakers surrounding the audience in order to provide a kind of sonic immersion where the sound is witnessed from within. Sometimes the sound would seem to come from everywhere at once, sometimes from specific places but the dynamic nature of the movement of the sound was designed to allow the audience to perceive it from a different viewpoint (hearpoint?), not as if it were merely happening in front of you. For this recording, the electroacoustic part is presented in binaural format, allowing for the preservation of some of the spatial characteristics of the performance – to hear this immersion please listen using headphones.

Open..., the sound of a tiny stream we discovered on our way up to the Quoich gradually fills the space, enveloping the audience before a discernible note slowly rises from the texture. *Grain* is a short study on the sonic characteristics and behaviours of water, its graininess, its dynamic movement, with hints of what lies under the water. *The New Bridge – Frozen Solitude* explores the coldness of the place and Muckle Spate charts an imaginary journey through the water at the height of Storm Frank, gradually settling into *Alluvial Fan - Dissipation - The Birds Return*.

Listening is central to all my creative output – it is a sense that we under-use and one which can provide a huge amount of information and detail if we only give it a chance. You are invited to listen in - more than you would normally do - to discover the movement, the shapes, the behaviours of the sounds, in a musical way. **(Pete Stollery)**

The birch woods around Braemar and the Caledonian Pine Forest have always come to mind for me when I have spent time in Egilsstaðir, East Iceland, and so I commissioned Scottish/Icelandic composer Charles Ross to write a piece about Hallormsstaður forest to complement my work with Pete and Joe Stollery. We also included Tarland fiddler Paul Anderson's *Bonnie Glen Quoich*, which, for us, perfectly sums up the peace and tranquility we experienced in the Glen following the storms we had that winter.

We are very grateful to Shaila Rao and Ben Dolphin at NTS Mar Lodge for taking the time to talk to us about the changes to the Quoich and about nature's regeneration on the Estate. We are also grateful to the people in Braemar who shared their stories with us in The Bothy and outdoors in the snow and especially to Andrew Braidwood of Braemar Gallery who afforded us studio space to develop our first musical ideas for this programme. **(Katherine Wren – Nordic Viola)**

Deer Tracks is a dramatic soliloquy in variation form, originally composed for Katherine Wren in March 2022. The context behind the piece was the idea of finding deer's hoof prints on the ground of a forest. I have often caught brief glimpses of these animals, who often start shying away in graceful movements when I approach them. To capture this, the piece, starting off in relative mystical stillness, develops in dance-like variations of rising pitch and ever-increasing rhythm, travelling through the various gaits of the deer, from steady walking to a bouncing canter, climaxing in a frantic sprint with various tumbles, before being cut off back to the initial slowness (as the poor animal is presumably caught by an adversary).

The ultimate impression I wanted to get in this piece was to imagine this deer on a fantastical plane, as one observes its prints and imagines how it moved from that spot to virtually retell its story, before the prints dissipate as dust in the closing bars of the piece.

For *Alluvial Fan - Dissipation - The Birds Return*, I transcribed the calls of some wading birds to give the impression of wildlife coming back to Glen Quoich in the wake of the Muckle Spate. Shaila Rao provided us with a list of suggested birds, and after listening to online recordings of them, I made some improvisational sketches for viola, each of which exploits the various characteristics of every call and making use of the instruments diverse range of techniques. **(Joe Stollery)**

Pete Stollery studied composition at the University of Birmingham and was one of the first members of BEAST (Birmingham Electroacoustic Sound Theatre) in the early 1980s. Following work as a school teacher in Kent, he moved to Aberdeen to work in higher education. From 2000, he was part of the team which re-introduced music programmes at the University of Aberdeen, including the introduction of doctoral programmes in Composition and the development of the electroacoustic music studios. He was Head of Music for many years and retired as Professor of Composition and Electroacoustic Music in 2022.

His main creative interest is in how humans respond to sounds in their immediate surroundings, in particular sounds that are not necessarily intended for listening purposes, and how an engagement with sound relates to the idea of place. His creative work exists as electroacoustic compositions, sound installations, web-based sound art, as well as instrumental/vocal compositions.

His music is published by the Canadian label Empreintes DIGITALes
petestollery.com

Joe Stollery is a composer originally from central Aberdeenshire. He graduated from the University of Aberdeen with BMus (Hons) (2015), MMus in Composition (2016) and PhD in Composition (2024). He has written for a wide variety of ensembles, mostly instrumental, but also including art songs and a handful of chamber operas. His musical interests and appreciations cover a wide range (including non-classical), and as such his compositional aesthetic stands somewhere between common-practice and the avant-garde. He is also keen on putting dramatic statements into his music and is inclined towards a theatrical element in many of his instrumental works.

He was twice a finalist in the Carlaw-Ogston Composition Award (2015 & 2016), has participated as an observer at the Cheltenham Festival (2016), and has been commissioned by the Aberdeenshire Youth Orchestra, the Geneva-based wind band Harmonie Nautique, Orchestra of St John's, Aberdeenshire Saxophone Orchestra, Cappella Nova, Any Enemy and Hebrides Ensemble, amongst others. He was also commissioned by the sound festival and the Silver Cities Stories project for his opera Mither Kirk (2017) and has collaborated with Scottish Opera to produce Nature's House (2014), as part of a Leverhulme scholarship. His first opera The Maiden Stone (2014), based on an Aberdeenshire legend, was given its premiere outdoors at the foot of the hill Bennachie, where the story was set. He also composed a set of three children's operas that were performed in primary schools around Aberdeen in February 2019. He recently collaborated with violist Katherine Wren and composer

Pete Stollery on Nordic Viola's *A Wing and a Prayer - Deeside* and completed a commission for left-hand alone pianist Nicholas McCarthy.

As well as composing, Joe also plays alto saxophone in the Concert Band and Saxophone Ensemble at Aberdeen University, and is a confident pianist. His personal interests lie in a wide variety of sources, many of which stream into his music. These include the local environment and its history, nature (particularly animals), myths and legends, especially mythical creatures, and the supernatural. He is particularly interested in fantastical concepts and would often speculate on these things in his music, usually by finding and making connections with real-world affairs.

Katherine Wren is a viola player originally from South Yorkshire. She immersed herself in the Sheffield music scene in her formative years and decided at a young age that music would be her career. She crossed the Pennines in 1988 to study music at the University of Manchester and the Royal Northern College of Music and then made Scotland her home from 1995. She is currently a member of the Royal Scottish National Orchestra where, alongside orchestral playing, she has a passion for contemporary music and audience engagement.

In September 2016 she formed Nordic Viola, a flexible ensemble performing and promoting music from the countries encircling the North Atlantic. Since then, Nordic Viola have performed in most of the major contemporary music festivals in the Faroe Islands, Iceland and Scotland. Nordic Viola has also toured Orkney and Faroe with their Faroese counterparts, Aldubáran playing their acclaimed "Sagas and Seascapes" production and this year they embark on a new project, "John Rae and the Northern Telegraph Route."

Katherine is increasingly in demand as a composer/improviser and has performed alongside composer Charles Ross in Reykjavik (Dark Music Days 2026) and in the co-production "Arctic Edgelands" with Renzo Spiteri, Arnannnguaq Gerstrøm and Richard Craig in Nordic Music Days Glasgow 2024. In 2025 she gave the premiere of Irish composer Karen Power's "polar soundings" at soundfestival in Aberdeen.

Nordic Viola have released two albums: *Elsewhere, Elsewhen* in 2023 for chamber ensemble and *On A Wing and a Prayer – Reflections on Deeside's Changing Habitat*, for viola and electronics in association with composers Pete and Joe Stollery.

Katherine received a Special Commendation in the 2020 RPS/ABO Salomon Prize for her contribution to all aspects of orchestral life and her work with Nordic Viola, cited as "a fulfilling new experience for players that has forged lasting links with these communities." The panel said, "the positive energy and passionate curiosity Katherine brings to the orchestra is inspirational and engaging to all who know and work with her." Nordic Viola was shortlisted for a Scotland New Music Award in 2019 and 2020 as a result of their work promoting and commissioning new music from northern composers.

Coming up next

We've got loads of great events coming up, you can visit our website for full details - www.performancevenues.group.shef.ac.uk

Sheffield University Symphony Orchestra

Sunday 10th May 2026 - 7:30pm

£7.50-£14

Firth Hall

Join us for an evening that showcases student talent in the iconic Firth Hall.

Students in Sheffield University Symphony Orchestra have performed across the world and are current or former members of prestigious orchestras such as the British Police Symphony Orchestra, World Doctors' Orchestra, Singapore National Youth Orchestra, National Youth Orchestra of Wales, and English Schools' Orchestra.

Mostar Sevdah Reunion

Thursday 14th May 2026 - 7:30pm

£10-£17

Firth Hall

The pioneers of 21st century sevdah.

Mostar Sevdah Reunion is an exceptional collective of artists united by a single, profound passion. Some might say they live for Sevdah—that this centuries-old music is not merely their vocation, but their reason for being. Interpreting and presenting a musical tradition more than 400 years old, rooted in Bosnia and Herzegovina, is no easy task. Yet despite war, loss, and countless obstacles, Mostar Sevdah Reunion has endured.

Free Concerts on campus

Throughout term time we run free informal recitals and events in Firth Hall, including visiting guests and the performances from the talented students from the Department of Music.

These events are free to attend and are performed at lunch time and rush hour, which we believe make the events accessible for everyone to enjoy. To find out more about these events and to reserve your ticket, head to our website.

Monday 11th May	Lunchtime Concert - MA Ensembles	Firth Hall	13:10
Wednesday 13th May	Rush Hour Concert - Pop & Jazz Recitals	Firth Hall	17:45
Tuesday 26th May	Rush Hour Concert - Maryland Clarinet Choir	Firth Hall	17:45