

## ABOUT UPROAR

UPROAR's mission is to bring contemporary classical music into the heart of everyday culture.

Contemporary music inspires us to think about what it feels like to be alive at this time and place in history. It challenges us to think in new ways about the world around us and about ourselves.

Our approach combines an extensive commissioning programme of new works from Wales based composers with visceral performances of the most exciting classical music by living composers performed at the highest international standard.

Underpinning all of our work is a commitment to developing and investing in music, musicians and music-making representing the breadth of Welsh lived experiences.

We support composers telling their first story and creating their first ever work for public performance as well as those at the peak of their career embarking on a new creative collaboration. Our performances are just as likely to take place in your local school or community hall as they are on the international concert platform.

We're constantly searching for new ways to break down fears and misconceptions about new music, to give audiences the courage to take a risk with something new.

Professor Bad Trip was our second project which was postponed in early 2020 due to COVID-19. We are so pleased to be able to reschedule these remaining touring performances to Summer 2022.

UPROAR's first project was a sell-out performance in Cardiff and gained critically acclaim in local and national press.

**"...virtuosic, exuberant and playful" \*\*\*\***

**On UPROAR's 10x10, The Guardian 2018.**

**"As a statement of continuing intent, it speaks volumes for Uproar..." \*\*\*\***

**On Scenes from a Street, The Guardian, 2022.**



## PROGRAMME

Sarah Lianne Lewis                      we watch it burn

Kaija Saariaho                              Lichtbogen

Bethan Morgan-Williams              Devil's Elbow

## INTERVAL

Tristan Murail                              Winter Fragments

Andrew Lewis                              Canzon in Double Echo

Fausto Romitelli                           Professor Bad Trip: Lesson III

**RUNNING TIME**    Approx 1hr 45 mins including interval

An audible version of the programme is available online along with the composers' notes.

[www.uproar.org.uk/](http://www.uproar.org.uk/)

Facebook / Twitter: UPROAR\_Wales

Charity Registration Number: 1174587



## ENSEMBLE

Flute  
Clarinet  
Trumpet/ Soprano Trombone  
Percussion  
Piano/ Keyboard  
Harp  
Electric Guitar

Violin  
Violin  
Viola  
Cello  
Double Bass/Electric Bass Guitar

Live Electronics

Lighting

Conductor

Ensemble Stage Manager

Marketing & Press

Administration

Pre Show Talk Host

Taylor MacLennan  
Heather Roche  
Torbjorn Hultmark  
Julian Warburton  
Alex Wilson  
Anne Denholm  
James Woodrow (Bristol & Caernarfon)  
Tom Ellis (Montpellier)  
Miranda Fulleylove  
Philippa Mo  
Katie Wilkinson  
Deni Teo  
Alan Taylor

Andrew Lewis (Electroacoustic Wales)  
Tom Rydeard (Electroacoustic Wales)  
Sarah Lianne Lewis

Ceri James

Michael Rafferty

Naomi Bayley

Suzanne Carter

Kathryn Joyce

Steph Power



## BOARD

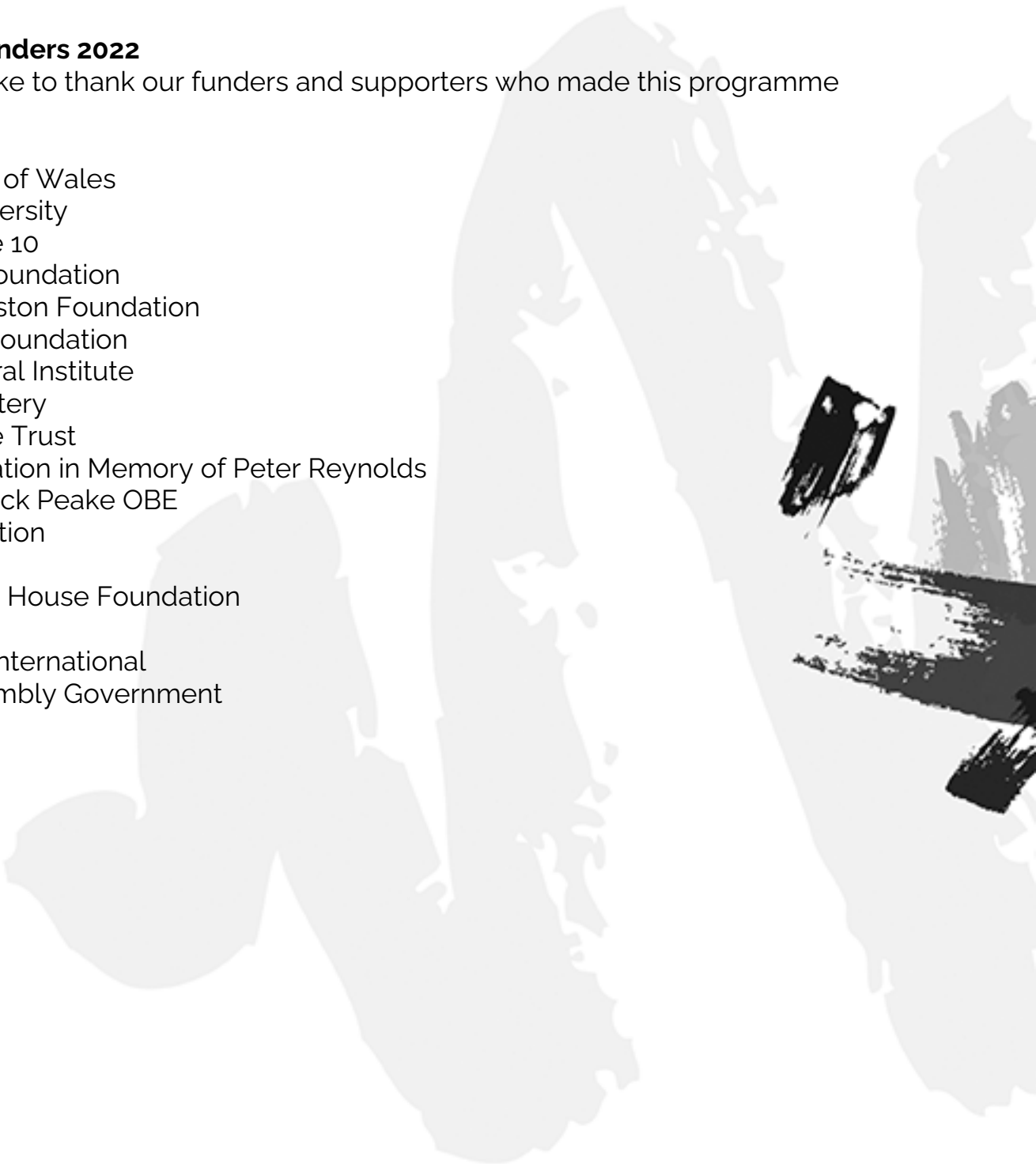
Cathy Boyce  
Professor Michael Ellison  
Sally Groves MBE  
Professor Mick Peake OBE  
Jackie Yip

## FUNDERS

### **UPROAR Funders 2022**

We would like to thank our funders and supporters who made this programme possible

Arts Council of Wales  
Bangor University  
Diaphonique 10  
The Foyle Foundation  
Garfield Weston Foundation  
Hinrichsen Foundation  
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The Oakdale Trust  
Private Donation in Memory of Peter Reynolds  
Professor Mick Peake OBE  
PRS Foundation  
RVW Trust  
The Stafford House Foundation  
Tŷ Cerdd  
Wales Arts International  
Welsh Assembly Government





**WELCOME FROM ARTISTIC DIRECTOR & CONDUCTOR,  
MICHAEL RAFFERTY.**

*"Welcome back to a very special evening of work. We are thrilled that we are able to continue this incredible tour in 2022 and share extraordinary sounds from established and new pioneers of electronic music.*

*In this concert, you will hear the sounds of traditional instruments transformed using electronics to create new, imaginative sonic possibilities. This use of electronics opens up new worlds of expressive possibilities – experience the dramatic winters of New York State in Tristan Murail's Winter Fragments, or the sense of wonder inspired by celestial events such as the Northern Lights in Kaija Saariaho's Lichtbogen. Building on the classic achievements of these composers who pioneered the use of live electronics, our new Welsh commissions add their own contemporary voices to this rich medium.*

*While we are still young as a company, in just four years we have already developed several exciting projects and collaborations, commissioning new work for live performances and for radio.*

*If you want to listen again, BBC Radio 3 will be recording Professor Bad Trip at Galeri, Caernarfon to be broadcast later in the year. We hope you enjoy the evening."*

*Michael,  
Artistic Director*





### **ARTISTIC DIRECTOR & CONDUCTOR, MICHAEL RAFFERTY**

Michael Rafferty, founder of UPROAR, is an award winning conductor based in South Wales. Passionate about contemporary culture, he conducts the world's finest contemporary music ensembles and has collaborated with over 100 living composers. He co-founded Music Theatre Wales and was its music Director for 25 years. He was awarded an MBE in 2016 for services to music in Wales and the John Edwards Memorial Award in 2020.

## COMMISSIONED COMPOSERS FROM WALES

### SARAH LIANNE LEWIS

Studied at University of Wales, Cardiff BA (Hons) 2:1 in Music & History, and an MMus in Composition.

Sarah has previously worked with the BBC National Orchestra of Wales, Quatuor Bozzini, JACK Quartet and Mivos Quartet, UPROAR, and soprano Sarah Maria Sun, and her music has been performed in a number of UK and European music festivals, including Festival d'Aix-en-Provence, Heidelberg Frühling Festival, soundfestival, Musiikin Aika, Festival de Royaumont, Archipel Festival and Lucerne Festival.

### COMPOSER'S NOTES

#### **we watch it burn**

"I was fortunate to be born in a time and place where everyone told us to dream big... We had everything we could ever wish for and yet now we may have nothing.

"...That future was sold so that a small number of people could make unimaginable amounts of money. It was stolen from us every time you said that the sky was the limit, and that you only live once.

"You lied to us. You gave us false hope. You told us that the future was something to look forward to. And the saddest thing is that most children are not even aware of the fate that awaits us. We will not understand it until it's too late. And yet we are the lucky ones. Those who will be affected the hardest are already suffering the consequences. But their voices are not heard.

"Around the year 2030... we will be in a position where we set off an irreversible chain reaction beyond human control, that will most likely lead to the end of our civilisation as we know it."

Greta Thunberg

Speech to the UK House of Commons, April 2019 <sup>1</sup>

Looming behind the premiere of 'we watch it burn' is the all-too-recent devastation across Australia from the unprecedented amount of wildfires this season. The title for this piece was decided back in mid- Summer 2019, before these awful events began, but it felt disingenuous to change the title at this late stage in January 2020, given that the piece is about watching our world burn - whether metaphorically or now, literally - around us.



We sit behind our screens, we watch these devastating events occur half a world away from our own, and we can forget that our comfortable lives - the way that we live - has a direct impact on the world around us. The desire for cheap palm oil causing massive deforestation in the South American rainforests, our single-use plastic bottles causing our oceans to be filled with micro-plastics, our desire for fast and cheap travel impacting our planet and causing huge changes to our earth's atmosphere.

We experience that anger, that compassion for those affected by climate change around the world. But compassion fatigue can often set in, and whilst the horror remains, there is a danger that we can grow accustomed to the events unfolding us.

Our world is actually on fire. We are watching it burn.

1 The full text of Greta Thunberg's speech can be found on The Guardian's website: <https://www.theguardian.com/environment/2019/apr/23/greta-thunberg-full-speech-to-mps-you-did-not-act-in-time>



## **Bethan Morgan-Williams**

Bethan Morgan-Williams (1992-) is a Welsh composer based in Montgomeryshire. She composes instrumental, vocal and electronic music for people of all ages and abilities, finding motivation through the simple urge to provide performers with new and exciting music.

Described as “marvellously oblique and obscure” [5against4] while being “rooted in something ancient and folky” [The Telegraph], Bethan's music is fluid and expressive. In her short composing career, Bethan has accrued a significant number of prestigious awards, including a Leverhulme Scholarship (2018-9); the Susan Bradshaw Composer Prize (RPS – 2017-8); the Christopher Brooks Composition Prize (Young Composer in Residence with the RLPO) (2015-7); and the LSO Panufnik Scheme (2015-6). She was shortlisted for ISCM World Music Days (2019 & 2020); a Paul Hamlyn Award (2017); and Manchester Jazz Festival's Irwin Mitchell Prize (2014).

### **COMPOSER'S NOTES**

#### **Devil's Elbow**

Devil's Elbow is a reaction to a recent personal experience, with the composition process having allowed the composer to process some of the hurt and anguish that resulted. The piece explores themes of love and violence; creation and destruction; unification and separation; and temptation.

It uses language as the basis for generating both the pitch and rhythmical content, and aims to communicate an overriding impression of being torn as a consequence of the incompatibility of two paths. It is not kind – nor is it ambiguous – but, it is somewhat farcical and sometimes even playful.



## **Andrew Lewis**

Andrew studied composition with Jonty Harrison at the University of Birmingham, where he was one of the founding members of BEAST. He is Professor of Composition at Bangor University, where he also directs the Electroacoustic Music Studios.

His music has been awarded prizes in France, Sweden, Austria, Hungary, Spain, Brazil, Argentina, and the UK. Recent projects include 'Lebenslieder' for chamber orchestra and electronics, which includes the voices of people with dementia and their partners who care for them. His chamber work 'Etude aux objets' was commissioned by UPROAR for the inaugural project 10 x 10. His scores are published by Composers Edition (UK) and his acousmatic music by Empreintes DIGITALes (Canada).

## **COMPOSER'S NOTES**

### **Canzon in Double Echo (January, 2020)**

At the turn of the 17th century, composers in Venice were perfecting many years of experiments in spatial music. Their sonic laboratory was St Mark's Basilica, and the most famous and accomplished of them was Giovanni Gabrieli. Canzon in Double Echo (a title borrowed from Gabrieli) uses electronics to pursue similar aims.

As with Gabrieli's work, the echoes in Canzon are not mere repetitions, but transformations – we hear each musical object from different multiple vantage points in time and space. In doing so our perception of them changes, sometimes dramatically.

In many ways, this musical and sonic phenomenon echoes our human experience of time. Calling past events to mind is not simply to repeat them, but to perceive them through the powerfully transformed echoes of memory – from another place, another time.

The musical echoes in Canzon take many forms: answering or echoing phrases, sonic echoes in the imaginary space created by loudspeakers, the echoes of fragments of Gabrieli's original, echoes of musical memories from elsewhere, echoes of echoes, double echoes...

In the final section of the piece, all the music that has gone before is echoed again, but in a changed state. It is as if the sound of praise that echoed through St Mark's Basilica now echoes beyond its walls, down through the centuries, and then beyond even the confines of space and time, into eternity.



## **COMPOSERS OF THE OTHER WORKS IN THE PROGRAMME**

### **Tristan Murail**

Born in Le Havre in 1947, Tristan Murail received advanced degrees in classical and North African Arabic from the Ecole Nationale des Langues Orientales Vivantes, as well as a degree in economic science, while at the same time pursuing his musical studies. In 1967, he became a student of Olivier Messiaen at the Paris Conservatory, and also studied at the Institut d'Etudes Politiques in Paris. In 1971, he was awarded the Prix de Rome, and later received a First Prize in composition from the Paris Conservatory.

He co-founded the Ensemble L'itineraire with a group of young composers and instrumentalists in 1973. The ensemble quickly gained wide recognition for its fundamental research in the area of instrumental performance and live electronics.

In the 1980s, Tristan Murail used computer technology to further his research in the analysis and synthesis of acoustic phenomena. He developed his own system of microcomputer-assisted composition, and then collaborated with Ircam for several years, where he taught composition, and took part in the conception of the computer-assisted composition program "Patchwork". In 1997, Tristan Murail was named professor of composition at Columbia University in New York, teaching there until 2010.

## COMPOSER'S NOTES

### Winter Fragments (2000)

Written in 2000 and premiered during the Concerts d'hiver et d'aujourd'hui series, *Winter Fragments* is for a small chamber music ensemble: flute, clarinet, violin, cello, piano, MIDI keyboard and computer. The synthesized sounds, handled by the 'Max' software programme and stocked on a hard-disc, are set off by the keyboard command.

Numerous verticalities in the writing require perfect synchronization between the two keyboards, justifying the presence of a conductor despite the reduced forces.

In these sound fragments, Murail shows us snapshots of winter, static instants depicting the frozen character of snow-covered landscapes. One cannot help but think of some of Bruegel's paintings (*Hunters in the Snow*, *Winter Landscape*) with their sober tones –

white, black, grey - in which the painter skilfully expressed the muffled universe of the dead season. Contrary to driftwood, here we have the cracking of dead wood and the breaking up of ice, which give the music its fragile character. Made up of five large sections, the work begins with a piano attack doubled by a resonance of microtonal strings. Silences alternating with echoing cries make for a disturbing sound space. The flute, in the distance, hurls its first moan. The insistent repetition of these elements throughout the whole first section contributes to accentuating the static, mysterious aspect of the musical discourse.

The second section, at odds with the smooth time of the beginning, enhances the pizzicato strings in a resonant space of the piano. The relations between the instrumental timbres and the re-synthesized sounds controlled by the keyboard are very close. In Section 3.

Through cascades of homorhythm runs, perfect synchronization between the piano, flute, clarinet and synthesis results in the illusion of a single timbre. The following section rounds like a summary of the two previous sections.

The opening flute motif, like a call, makes sporadic appearances all throughout the piece. The work would seem to be built according to the concept of reminiscence. Sections 3 (4'22) and 4 (7'16) begin in the sure way; with certain elements of Section 1 present in Section 5 (10'32). Thus, the coda brings together all the previously heard material, in the idea of a fractal object.

At the dawn of this 21st century, the musical depiction of a season, a theme that has attracted a large number of composers throughout history, has found new expression in these *Winter Fragments*, conveyed with rare sensitivity and richness of Sound.





## Kaija Saariaho

Kaija Saariaho is a prominent member of a group of Finnish artists who are making a worldwide impact. She studied in Helsinki, Fribourg and Paris.

At IRCAM, Kaija developed techniques of computer-assisted composition and acquired fluency in working on tape and with live electronics.

Kaija's work includes *Verblendungen* (1984), *Du Cristal* (1989), and *...à la Fumée* (1990), *Orion* (2004), *Laterna Magica* (2008) and *Circle Map* (2008). Her catalogue also includes *Aile du songe* (2001), *Notes on Light* (2006), *D'OM LE VRAI SENS* (2010), *Maan Varjot* (2014). In 2015, Gerald Finley and Los Angeles Philharmonic Orchestra, conducted by Gustavo Dudamel, premier *True Fire* for baritone and orchestra.

From later nineties, Saariaho has turned to opera, with outstanding success: *L'Amour de Loin* (2000), *Adrian Mater* (2006), *Emilie* (2010) and the oratorio *La Passion de Simone* (2006). Her opera *Only the Sound Remains* was premiered in March 2016 at The Dutch National Opera. Other performances will follow in Paris, Helsinki, Madrid and Toronto.

Saariaho has claimed the major composing awards: Grawemeyer Award, Wihuri Prize, Nemmers Prize, Sonning Prize, Polar Music Prize.

Kaija Saariaho's harp concerto *Trans* was premiered in August 2016 by Xavier de Maistre and The Tokyo Symphony Orchestra, conducted by Ernest Martinez-Izquierdo at the Suntory Hall, Tokyo.

## COMPOSER'S NOTES

### Lichtbogen (1986)

The name Lichtbogen stems from Northern Lights which I saw in the Arctic sky when starting to work with this piece. When looking at the movements of these immense, silent lights which run over the black sky, first ideas concerning the form and language of the piece started to move in my mind. What is the dependence – and does it exist at all? Between this phenomenon of nature and my piece, I don't know.

In Lichtbogen, I worked for the first time with a computer in the context of purely instrumental music. Special harmony and rhythm are worked out with two different tools in IRCAM.

For the harmony I worked with the CRIME system developed by Claudy Malherbe and Gerard Assayeg; the harmonic material is created by analysing short transitions with a violoncello, starting from artificial harmonic sounds and ending in complex 'multiphonic' sounds.

The analyses has been made by selecting many small windows in the different part of the sound. From the results of the analyses I have reconstructed the transitions and made harmonic processes, which are often combined with the original playing manners of the analysed sound, so that harmony and tumbral thinking stem from the same source.

For the rhythm I use a network of programmes which I have realised with Xavier Rodet in the FORMES environment. These programmes allowed me to construct interpolations and transitions for different musical parameters. The rhythmic interpolations here are created between different musical patterns by using circular lists, in which every time when repeated, values have changed, and thus modified the general character of the pattern. The calculated results have then been transcribed with approximations, which allows the intention to be conveyed through musical notations.

Lichtbogen was a commission of the French Ministry of Culture and is dedicated to Paul Mefano.



## **Fausto Romitelli**

One of the most promising of the young generation of Italian composers, Fausto Romitelli, born in Gorizia in 1963, died prematurely in 2004 after a long illness.

He first studied under at the Accademia Chigiana in Siena, and later at the Scuola Civica in Milan. His works include: *Ganimede* (1986), for alto, and *Kû* (1989), for 14 musicians. In the 1990s, he continued his investigations of sound at Ircam in Paris, and with the musicians of *L'itinéraire*—Tristan Murail, Gérald Grisey, Michael Lévinas and Hugues Dufourt.

Anything but a formalist composer, Romitelli did not shy away from hybridization, breaking down the barrier between art music and popular music. Distortion, saturation, psychedelic rock—inspired compositions and “dirty” harmonies were part of his musical universe, evident in *Acid Dreams* & *Spanish Queens* (1994), for amplified ensemble, *EnTrance* (1995), and *Cupio Dissolvi* (1996). The *Professor Bad Trip* cycle (I, II and III, 1998—2000), blending distorted colorations of acoustic and electric instruments as well as accessories like the mirliton and harmonica, was inspired by Henri Michaux’s writings under the influence of psychedelic drugs, and recreates a hallucinatory atmosphere.

## **COMPOSER'S NOTES**

### **Professor Bad Trip, cycle (1998-2000)**

My reading of the works Henri Michaux wrote on his experience with drugs and hallucinogens, especially with mescaline: *L'infini turbulent*, *Connaissances par le gouffres* and *Misérable miracle* led to the composition of this cycle.

In the writings and drawings of Michaux I found a correlation between the “depraved perspective” of mescaline and the sound world that has always fascinated me: the mechanism of appearance, of transformation and disappearance of visions and colours is very close to the forms of my auditory imagination. I therefore found it necessary to work on musical aspects related as closely as possible to the perception of the phenomena Michaux describes.

The exploration of the perceptual mechanisms of hallucinatory states was a means to penetrate a world which could not be reduced to the claustrophobic formalism of savant contemporary music. It was a means of escaping far from the Arcadia of a sound which is cultivated, tidy and dressed with good intentions, but lacking body, flesh and blood. In the world of mescaline (...) manners and good taste are absent. I therefore found it necessary to work on musical aspects related as closely as possible to the perception of the phenomena Michaux describes.

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It is the hypnotic and ritual aspect that prevails in Professor Bad Trip, the taste for deformation and artificiality. There is obsessive repetition, continuous and insistent acceleration of materials and tempi which are bent and distorted to a point of saturation, white noise and catastrophe. There is a constant driftage towards chaos, objects that are announced and immediately liquefied; unsustainable speed and density; processes that are aborted or interrupted, or on the contrary brutally foreseeable, as the trajectory of a missile; developments that take us nowhere, illusionary trajectories, illusionary movement; unnatural colours, non-physiological tempi; sometimes a sudden, paradoxical silence, filled with enigmatic images and, at large, a hallucinated calm, soundscapes which may be peaceful but are sinister and threatening at the same time. Calculation is certainly present, and it is rigorous, but it aims at organising the excess of a hypertrophic style that unfolds in hysterical outbursts, unbalanced situations, exaggeratedly foreseeable, thus unforeseeable.

These are the disputable teachings of Professor Bad Trip who, evidently, loves psychedelic and progressive rock music and the avant-garde of the techno music scene. I think popular music has changed our perception of sound and has established new forms of communication.

Composers of art music, the "last defenders of the art", have long refused all approaches to "commercial" music. Formalism and the preconceptions of the avant-garde concerning the purity of the musical material have neutralised, "castrated" sound. Today, the necessity for musicians of my generation to reject unfounded abstraction and to look for new perceptual efficacy has convinced some of us to take advantage of the inventiveness, especially in the electroacoustic field, of popular music. The unlimited energy, the violent and visionary impact, and the stubborn quest for new sounds to open the "doors of perception": these aspects of progressive rock music seem to match with the expressive concerns of certain contemporary composers.

I have tried to integrate a particular aspect of rock music's sound exploration into my music: the complex interaction between electroacoustic treatment of sound and instrumental gesture; I am however not interested in the harmonic and melodic structure of rock, which has never been able to free itself from certain tonal or modal clichés.

The Trilogy is unashamedly inspired by Francis Bacon's Triptychs, in particular by the substantial series of *Three studies for a self-portrait* from the seventies; there is no narrative function, but there is instead a clearly symmetrical structure, altered and perturbed but recognisable; each new voyage engenders a series of interactions, interferences and short circuits with the preceding ones; the same material is moulded three times in a sort of enigmatic and violent ritual.