

Aeolian

Maja S.K. Ratkje, Composer

Kathy Hinde, Artist

Andreas Borregaard, Accordion



Aeolian is a deeply-integrated new work by Norwegian composer Maja S K Ratkje, UK installation artist Kathy Hinde and Danish accordionist Andreas Borregaard and commissioned by Red Note Ensemble.

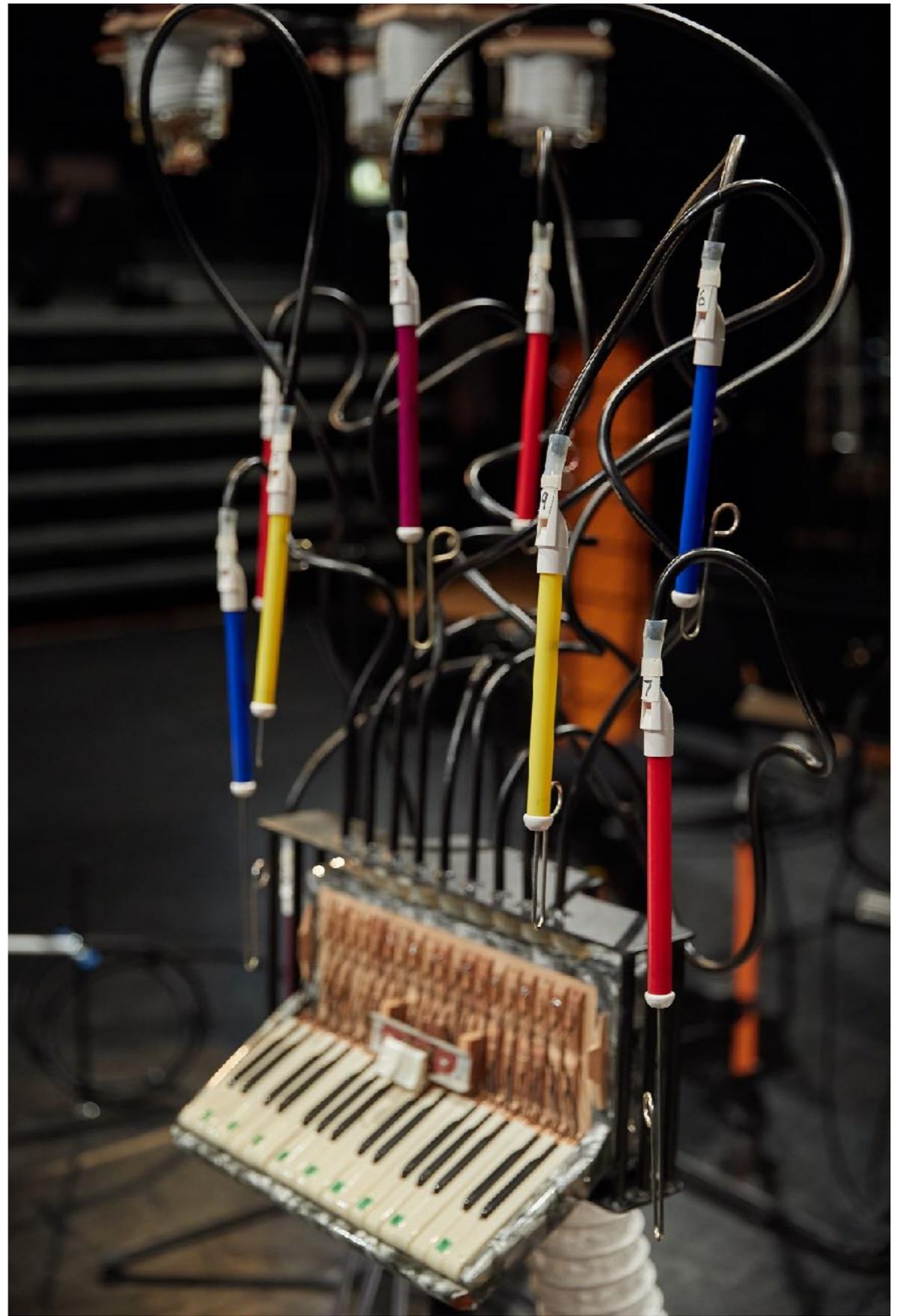
Combining newly-designed air-powered instruments with live musicians to create a new part-performance, part kinetic-sculptural work, *Aeolian* had its world premiere at hcmf//40 last year and won the ISM Award for Collaboration at this year's Scottish Awards for New Music.

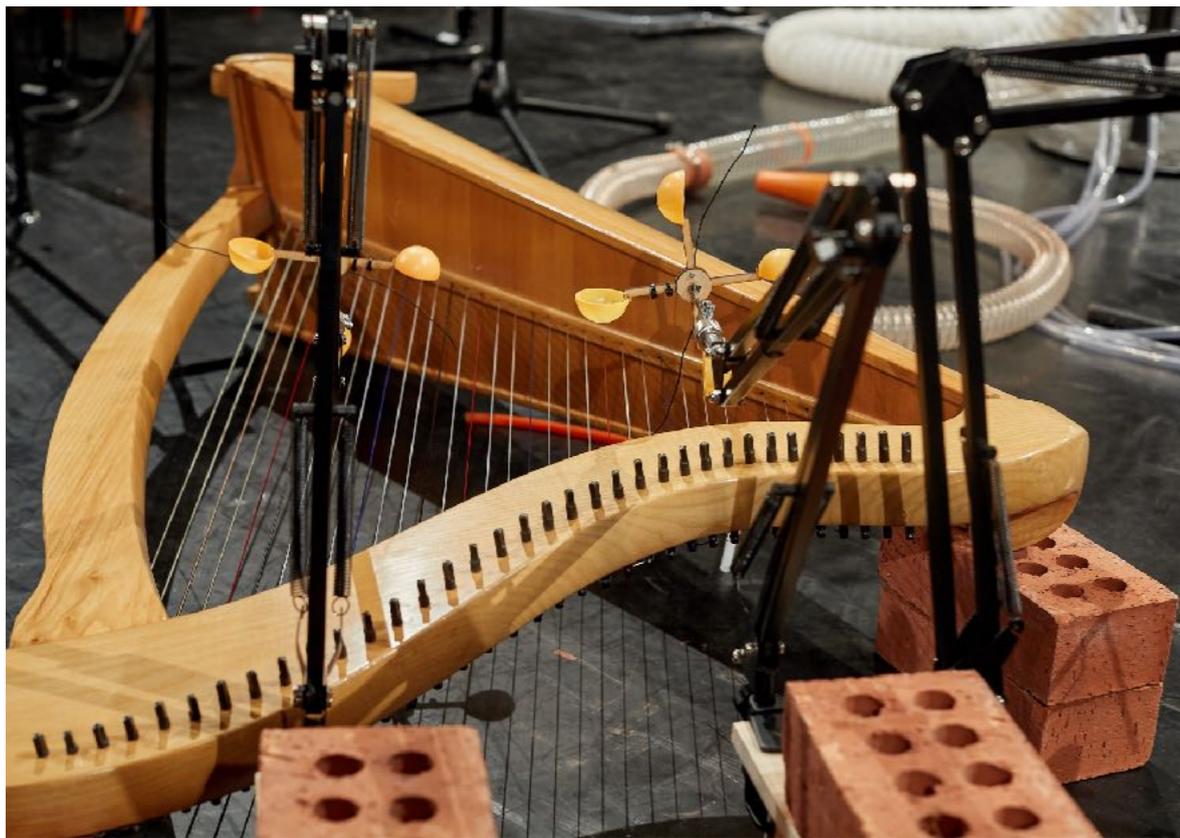
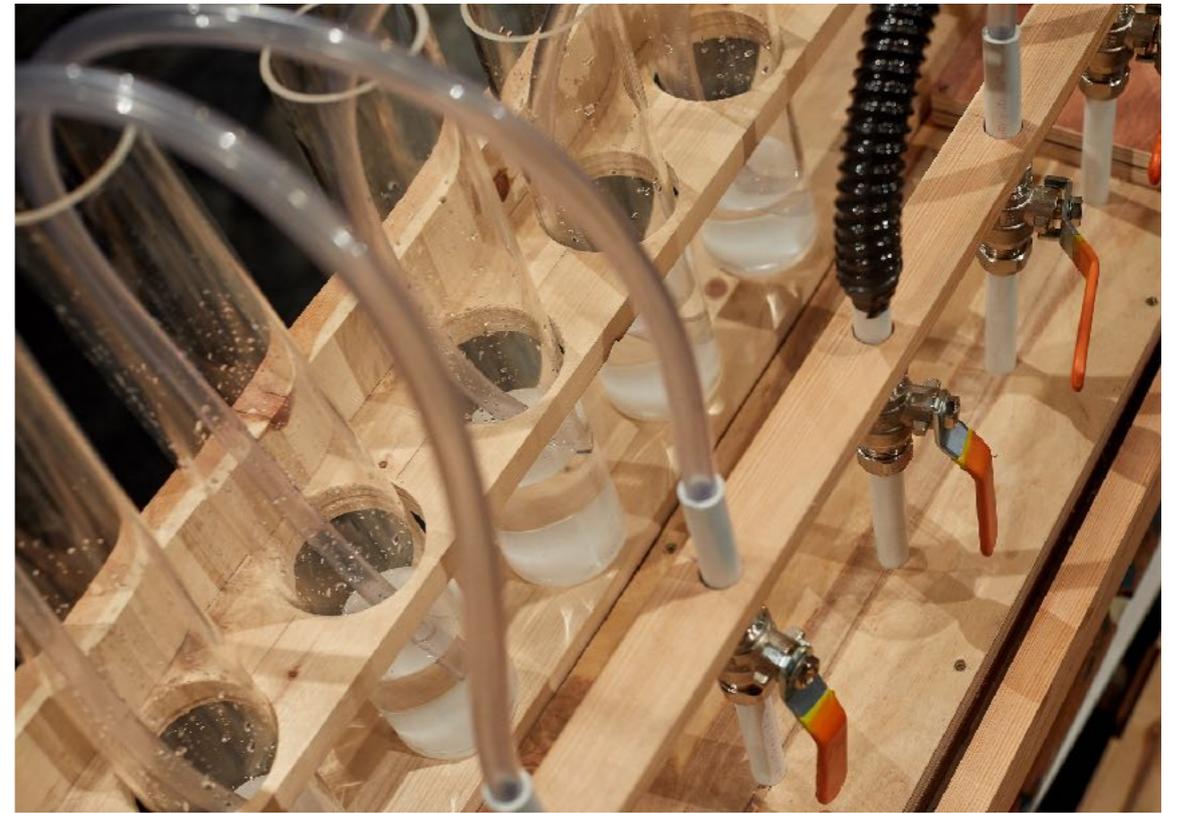
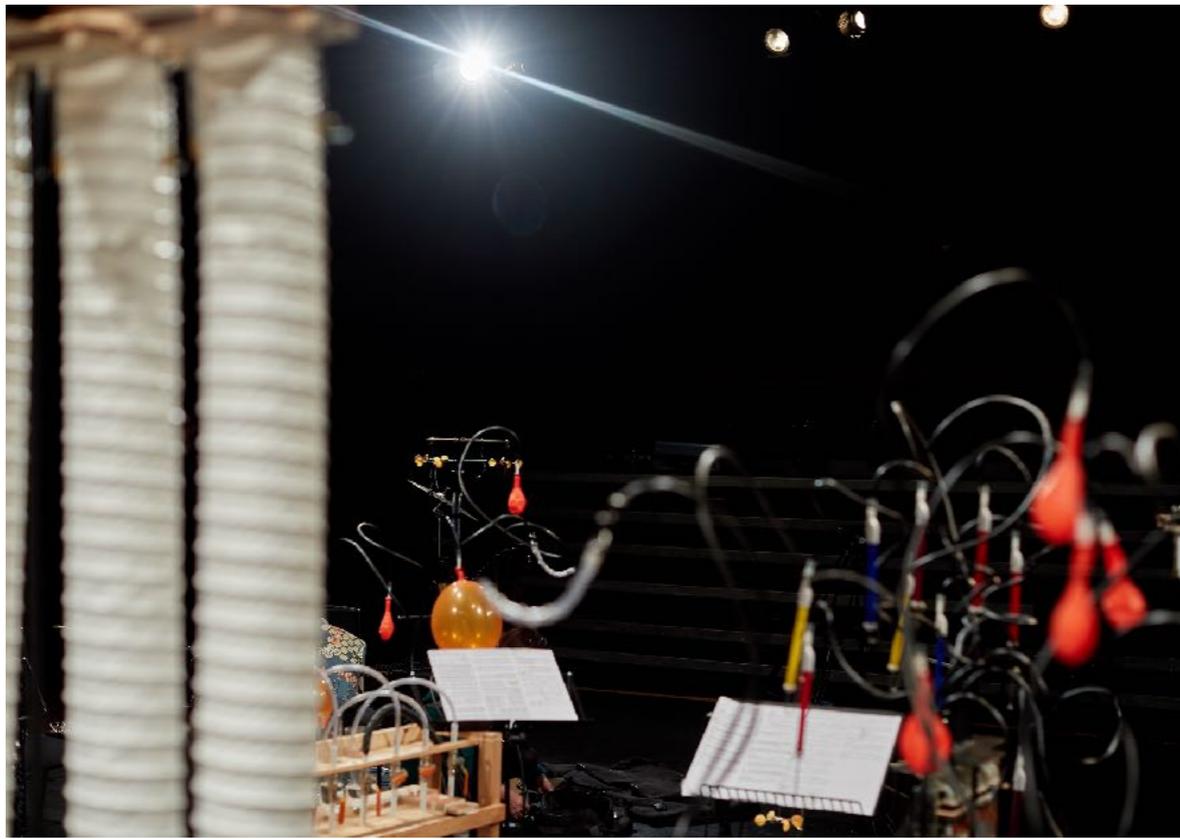
“Aeolian was an exquisite examination of sound, music, breath and air, as lyrical and playful as it was rigorous and uncompromising, and utterly bewitching from start to finish.”

– David Kettle, *The Scotsman*

Aeolian draws its inspiration and title from the “breath” of the accordion. Ratkje and Hinde have collaborated closely on creating this unique piece with accordion soloist Andreas Borregaard, placing him and his instrument at the centre of the work, both physically and musically. To this end, the collaborators have designed and built new air-activated instruments to create a sculptural installation fully integrated with the acoustic ensemble. These aeolian instruments are sometimes autonomous, and sometimes mechanically activated by the musicians during the piece, blending the sounds of the installation with the musicians' conventional instruments in a composed, breathing entirety.







“... it worked magic: never have i seen and heard such a kaleidoscopic panoply of bizarre and exotic musical instruments used in a way that cancels out completely the idea of novelty. This was so true that I found myself looking at the ‘regular’ instruments – accordion, flute, cello and so on – and wondering what the fundamental difference was between these and the home-made gadgets and gizmos surrounding them. In Aeolian, there really is no difference between them, all united in the most beautiful, exquisitely-designed and executed ballet of action and sound, like a tender exquisite lullaby...”

- 5:4

TRAILER



Full length film available on request.

CREDITS

Maja S.K. Ratkje, Composer
Kathy Hinde, Artist
Andreas Borregaard, Accordion

Red Note Ensemble:

Jackie Shave, violin
Rachel Spencer, 2nd violin
Felix Tanner, viola
Robert Irvine, cello
Nikita Naumov, double bass
Joy Smith, clarsach
Sasha Poya Savaloni, guitar
Ruth Morley, flute
William White, clarinet
Chris Stearn, trombone
Tom Hunter, percussion
Rhian MacLeod, percussion

Production Manager: Kostas Christakos

Producer: Katja Armknecht

Maja S. K. Ratkje (Norway)

Maja Solveig Kjelstrup Ratkje is a composer and performer of contemporary music expressed in many different forms. Her music is performed worldwide by performers such as Ensemble Intercontemporain, Oslo Sinfonietta, Cikada, Marianne Beate Kielland, Frode Haltli and POING and many more. She has been composer in residence at festivals like Other Minds in San Francisco, Trondheim Chamber Music Festival, Nordland Music Festival in Bodø, Avanti! Summer Festival in Finland, Båstad Chamber Music Festival and Huddersfield Contemporary Music Festival.

She has received awards such as the International Rostrum of Composers, the Norwegian Edvard prize (work of the year) twice, second prize at the Russolo Foundation, and in 2001 she was the first composer ever to receive the Norwegian Arne Nordheim prize. Her album Voice got a Distinction Award at Prix Ars Electronica in 2003. In 2013 she was nominated for the Nordic Council Music Prize for her vocal work.

Her website may be visited at www.ratkje.com

Kathy Hinde (UK)

Kathy Hinde's work grows from a partnership between nature and technology expressed through audio-visual installations and performances that combine sound, sculpture, image and light. Drawing on inspiration from behaviours and phenomena found in the natural world, she creates work that is generative; that evolves; that can be different each time it is experienced.

Kathy frequently works in collaboration with other practitioners and scientists and often actively involves the audience in the creative process. She has created light and sound installations in public spaces, including town high streets and nature reserves.

She has shown work across Europe, Scandinavia, China, Pakistan, USA, Colombia, Brazil and New Zealand. She is a Cryptic associate, since 2015. Kathy received an Honorary Mention at Prix Ars Electronica 2015 for Tipping Point and Piano Migrations was runner up for the Sonic Arts Award 2014 and listed for the Aesthetica Art Prize 2014. Kathy received an Oram Award in 2017.

Her website may may be visited at www.kathyhinde.co.uk

Andreas Borregaard (Denmark)

Andreas Borregaard is recognized as one of the world's most exciting young accordionists. Through an extensive career as soloist and chamber musician he communicates the accordion's fascinating qualities and palette of expressions to a wide audience. He collaborates with composers from all over Europe and is actively influencing the development of this young instrument's use and repertoire. And through a parallel fascination with early music, he explores how the accordion can add new colours to the keyboard repertoire of the 18th century.

Andreas Borregaard started playing the accordion at the age of 5 in his hometown of Allerød, Denmark. In 2001 he began his studies at The Royal Danish Academy of Music in Copenhagen with professor James Crabb. After 5 years study he graduated with Bachelor and Master degrees, obtaining the highest possible marks in all subjects. He was then immediately admitted into the Soloist Class (advanced performance degree), graduating with an official debut concert in spring 2010.

However, Andreas Borregaard already made his international solo debut in 2007 with the BBC National Orchestra of Wales performing the UK-premiere of Giya Kancheli's "Kapote" for accordion and orchestra. In 2012 he premiered Fredrik Österling's (SE) accordion concerto 'Endymion', and in 2017 he will premiere a new concerto by Maja S. K. Ratkje (NO)/Kathy Hinde (UK), with the Red Note Ensemble (UK) at the Huddersfield Contemporary Music Festival.

Andreas Borregaard has appeared in solo and chamber music recitals in Australia, South America, US and most parts of Europe; in 2015 he had his recital debut in the legendary Konzerthaus Berlin.

In 2007/2008 Andreas Borregaard was the first ever accordionist to be admitted to the prestigious and highly acclaimed Guildhall School of Music and Drama in London. Whilst there he studied with violinist David Takeno and harpsichordist James Johnstone, along with creating several innovative and interdisciplinary projects with the London Contemporary Dance School and the Composers' Department of GSMD.

As an active artistic entrepreneur, Andreas Borregaard has formed a number of chamber ensembles such as the tango-ish quintet MTQ, the viola-accordion duo Inviolata, the contemporary-/folk-music trio Gáman and the electric guitar+accordion art-duo, Stormglas.

Since 2010 Andreas Borregaard has been teaching accordion and chamber music at the Royal Danish Academy of Music in Copenhagen.

His website may be visited at www.andreasborregaard.com

Red Note Ensemble

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.

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. Red Note also undertake an extensive performer and composer development programme within schools, universities and conservatoires nationally and internationally.

Red Note is Associate Contemporary Ensemble at the Royal Conservatoire of Scotland in Glasgow and Associate Ensemble of the sound festival Aberdeen. Red Note is a Delphian Records recording artist, recently releasing CDs of music by Eddie McGuire, John McLeod and David Wilde to great acclaim.

More information at www.rednoteensemble.com

PREVIOUS PERFORMANCE DATES

September 2019
Ultima, Oslo, Norway

September 2019
Lammermuir, East Linton, UK

November 2018
November Music, 's-Hertogenbosch, The Netherlands

October 2018
Sound Festival, Aberdeen, UK

September 2018
Sacrum Profanum Festival, Krakow, Poland

November 2017
hcmf Huddersfield, UK

UPCOMING DATES

March/April 2021
Vancouver New Music/Canada Tour

SUPPORTED BY



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BOOKING DETAILS

DURATION

Overall running time 30 minutes (no interval). The work can be performed 2 or 3 times in one day.

PERFORMANCE SPACE

This is a flexible performance that can suit a variety of performance spaces. Minimum size of the stage min 8m wide and 8m deep. Audience is placed around the installation and must be able to walk freely around it.

LIGHTS

Overhead white wash. 12 spots/specials for Aeolian props. These can be small fresnels or birdies depending on the venue space. Contact us for a full stage and lighting specification.

GET-IN

Set-up: 4 hours (lights pre-installed) including get-in, assuming that all equipment asked for is in the venue, tested and in working order.

Crew to be provided by the Presenter: 2 technicians for get in, set up and load out, 1 front of house

GET-OUT

3 hours

FEE

Contact us for fee information.

TOURING COMPANY

Ensemble: 13 musicians

Crew: 1 production manager, 1 tour manager

ACCOMMODATION

Single rooms (en-suite) on a bed and breakfast basis.

FURTHER INFORMATION

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