

VOICE ELECTRIC

Wednesday 18 October 2023 | 9.30pm
The Levine Building, Trinity College

Lotte Betts-Dean mezzo-soprano
Purple Taiko video artist

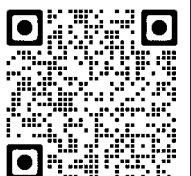
Lotte Betts-Dean is generously supported
by **Robert & Sarah Kynoch**

Part of Oxford International Song Festival's *Song Futures*
programme, generously supported by the **Nicholas John Trust**

PROGRAMME

Kurt Schwitters (1887 - 1948)	Selections from 'Ursonate' (1922-1932)	
Caroline Shaw (b.1982)	Rise (2018)	
Kaija Saariaho (b.1952)	<i>From The Grammar of Dreams (2002)</i>	after Sylvia Plath (1932 - 1963)
	II.	
	IV.	
Stuart Macrae (b.1976)	elided compressed (2022)	Alwynne Pritchard (b.1968)
Erin Gee (b.1974)	Mouthpiece I (2000)	
Luigi Nono (1924 - 1990)	La fabbrica illuminata – Part 1 (1964)	Giuliano Scabia (1935 - 2021) / Cesare Pavese (1908 - 1950)
Giacinto Scelsi (1905 - 1988)	Hô I (1960)	
Frame Cut Frame (Brett Dean / Simon Hunt)	Raindance Evocation / Approaching Hegyeshalom (1994)	
Morton Feldman (1926 - 1987)	Only (1946)	Rainer Maria Rilke (1875 - 1926)
Mathis Saunier (b.1999)	Cannibal (2022)	Mathis Saunier
Linda Buckley (b.1979)	revelavit (2011)	Text after Léonin (1135 - 1201)

ARTIST BIOGRAPHIES
oxfordsong.org/artists



ARTIST REFLECTION

I've been interested in the electronic soundworld for as long as I can remember. I was very lucky to be raised in 1990s Berlin; a wonderful city to grow up in, and also the city that was fuelling the 'techno revolution' at that time. In celebration of the city's newfound freedom and reunification, a strong underground art and electronic music scene emerged which grew to permeate the city, day and night. At home, albums by pioneering British trip-hop groups Portishead and Massive Attack were on high rotation, as my viola-playing father Brett was starting to experiment with electronic music composition under the auspices of Frame Cut Frame, his duo with fellow Australian expat, Simon Hunt. With my formative years of music appreciation containing a fairly healthy dose of electronic music and sounds – an interest which I carried into my teen years and adulthood – it's surprising, really, that it took me until last year to curate a recital that combines my interests in electronic music and contemporary classical vocal performance.

This programme, originally developed with the support of Britten Pears Arts for the 2022 Aldeburgh Festival, is in part a tribute to my own lifelong fascination with electronic music, as well as a reflection and celebration of the medium of solo voice and fixed electronic audio in modern composition. I have incorporated a focus on new repertoire, including two works for voice and fixed media works written especially for this project, by French sound artist Mathis Saunier, and Scottish composer Stuart Macrae, setting text by British writer and performer Alwynne Pritchard. As a nod to the Berlin of my childhood, I am also delighted to be presenting a new voice and 'tape' version of a track from Frame Cut Frame's 1994 album, *Night Of Short Lives*. Other voice and electronics works come from American vocalist-composer Caroline Shaw, Irish composer Linda Buckley, Finnish composer Kaija Saariaho, and the Italian legend of the avant-garde, Luigi Nono. Unaccompanied solo voice works are also interspersed through the programme, with short pieces by fellow Italian avant-garde composer Giacinto Scelsi, American vocalist-composer Erin Gee, and the American indeterminate-music pioneer Morton Feldman, as well as excerpts of interdisciplinary Dada artist Kurt Schwitters' legendary sound-poem *Ursonate*.

As well as the music, I am thrilled to be presenting the vivid and arresting work of British video artist Ursula Hansen, aka Purple Taiko, projected behind me. We developed this visual version of the show together for the 2022 Britten Pears Festival of New, slowly filming and developing her signature lo-fi imagery, textures and colour to match the musical soundscape using analogue processing and effects.

VOICE ELECTRIC explores the vivid colours of the amplified human voice as it oscillates between ambience and stillness, words and sound, light and dark, wild and calm – echoed and refracted by Purple Taiko's charismatic video work.

I would like to sincerely thank Sholto Kynoch and the entire Oxford Song team for presenting this project, Juliet Fraser and Loré Lixenberg for their wisdom and advice; Ursula and Vincent Hansen, Stuart MacRae and Mathis Saunier for their newer works; Caroline Shaw, Erin Gee, Linda Buckley, Brett Dean and Simon Hunt for their support of this performance; Sub Rosa Label, Chester Music, Universal Edition and Editions Salabert; Britten Pears Arts and Synergy Audio.

