

2010

ISCM

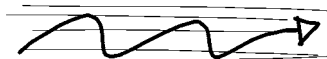
WORLD NEW MUSIC DAYS

SYDNEY, AUSTRALIA

30 APRIL – 9 MAY 2010

LIVING MUSIC

www.worldnewmusicdays.com.au



INTERNATIONAL SOCIETY FOR CONTEMPORARY MUSIC

INCORPORATING THE 2010 AURORA FESTIVAL

From the President of International Society for Contemporary Music

On behalf of the ISCM Executive Committee, and all the members of the ISCM, I extend a warm welcome to those who are taking part in the 2010 ISCM World New Music Days in Sydney, celebrating the festival theme of ‘living composers, living performers, living music’.

The ISCM World Music Days Festivals held over the many years since the ISCM’s foundation in 1922 have not only provided the opportunity to experience the particular culture and context for contemporary music presented by the hosts of the festival each year. ISCM festivals have also presented a diverse selection of contemporary music from around the world, reflecting the aesthetic, stylistic, and cultural contexts of composers, artists responding to the many influences and inspirations of the artform.

As a society of more than 50 member countries, whose composers and sound artists represent a diverse range of aesthetic and stylistic approaches, differing modes of expression, and collectively representing a broad spectrum of cultural contexts in contemporary music across the local, the regional, the national and the international, the ISCM is indeed a unique global network.

The challenges presented to the hosts of any ISCM festival in attempting to address such a complex and multi-layered community are great, certainly in terms of finance and organisational resources, but also in relation to the presentation of a program that captures the complex nuances that exist across contemporary music today.

The collaboration between the various organisations, institutions, venues, and performing groups in this festival in Sydney that form the foundation for the festival, emulates a model for co-operation



that is becoming a more common characteristic of such festivals today. This highlights yet again, in the world of music, and more broadly in society, that exploiting those things which we have in common provides far more constructive and meaningful outcomes than focusing on those things that separate us.

On behalf of the ISCM, I salute the hosts of this ISCM World Music Days Festival in Sydney, whose vision reflects in a very direct way the contemporary face of the ISCM and its members, and provides an opportunity for audiences to experience the world of “living composers, living performers, living music”.

John Davis

President, ISCM Executive Committee

**LIVING COMPOSERS
LIVING PERFORMERS
LIVING MUSIC**

From the Artistic Director

The world has changed enormously since the inception of the International Society for Contemporary Music in 1922 in Salzburg.

For the first time in the history of this prestigious organisation, its showcase of musical excellence, the ISCM World New Music Days, will be held in the Southern Hemisphere: in Sydney, Australia.

It is fitting that the 2010 World New Music Days takes place in the New World. Australia is both a very young and very old country. Its Indigenous settlers are estimated to have arrived at least 40,000 years ago, while European settlement only commenced in 1788. Sydney is an international city with a diverse, multicultural population of 4.5 million people.

Music should both reflect and shape the diversity of culture and artistic practice in the world. The 2010 World New Music Days will present vital, engaging and interesting music from the 52 sections of the ISCM, alongside recent works by Australian composers. The majority of music will have been composed after 2004. There are a plethora of world and Australian premiere performances.

Selected submissions will be played by Australia's top performers including Ensemble Offspring (ensemble-in-residence), The Song Company, Topology, Goldner String Quartet, The Electric Trio, Match Percussion, Sydney Children's Choir, Sydney Chamber Choir, Synergy Percussion, Continuum Sax, Chronology Arts, Michael Duke (saxophones), David Pereira (cello), and Timothy Young (piano). Performers from the staff and student body of the Sydney Conservatorium of Music will make an especially large contribution, including the Modern Music Ensemble, Big Band, Saxophone Orchestra, and Keyboard Unit staff and students.

The Spectra Ensemble (Belgium) and the NZTrio will be flying to Australia to contribute to the international flavour.

I believe this will be the largest contemporary new music festival ever held in Australia. I hope you can attend one of the 24 concerts, sound art installations or even listen to broadcasts or online streams on ABC Classic FM and ABC Digital as the musical world comes to Australia.



Dr Matthew Hindson, AM
Artistic Director

Welcome from the Sydney Conservatorium of Music



SYDNEY
CONSERVATORIUM
OF MUSIC



THE UNIVERSITY OF
SYDNEY

Welcome to Sydney and our Conservatorium of Music to attend the global ISCM Festival 2010.

Associate Professor Matthew Hindson and John Davis are very valued colleagues who bring distinction and valued leadership to Australia's musical community, enjoying prestige both here in Australia, and abroad.

Their suggestion to host this international forum in Sydney provides us all with a very special opportunity to bring the leading contemporary creators together and afford a sounding experience here on the tip of Asia.

At the Sydney Conservatorium of Music we are committed to being a global centre of excellence in music;

providing leading-edge education, research and performance. Nothing could fit that challenge better than contributing to hosting the ISCM Festival.



May these few days be an opportunity for all of us to support the vivid creativity of the dynamic composers, excel in shared intelligence and inspiration through your many talents and diverse contributions. The 21st century offers and demands such interdependent, contextual programming and a vital forum to progress these visions. Please share our joy in welcoming you. Please bring all musical sounds, discussions and traditions into this great dialogue.

We are much honoured by your presence and wish the Festival tremendous success and long-lasting benefits!

Professor Kim Walker

Dean and Principal Sydney Conservatorium of Music

Welcome from ABC Classic FM



ABC
Classic FM
abc.net.au/classic

The ABC welcomes everyone to the 2010 ISCM World New Music Days.

This is an event which enjoys great prestige, and ABC Classic FM is proud to be associated with the first in our hemisphere.

For almost as long as the ISCM has been a leading advocate for new music – nearly 90 years – radio has been a principal means of disseminating it. It is the most natural thing for new music and radio to join together.

This year, in association with other key Australian organisations, we invite you to join us at the ABC's Ultimo Centre for six concerts and a range of ISCM Annual General Assembly events, to enjoy listening to the festival on ABC Classic FM and on the Festival digital radio station **ABC ISCMNewMusic**, and to visit our special Festival website www.abc.net.au/classic/iscm2010.

Richard Buckham

Manager, ABC Classic FM

Welcome from the Venue Presenters in Western Sydney



CAMPBELLTOWN ARTS CENTRE



Welcome to Campbelltown Arts Centre for the 2010 Aurora New Music Festival, a concert program of new and recent work by living composers and artists. Campbelltown Arts Centre is a multidisciplinary contemporary arts centre located in Western Sydney. Campbelltown Arts Centre is a multidisciplinary contemporary arts centre located in Western Sydney. Since opening in 2005 the Centre has pioneered a contemporary arts program that engages with critical issues of our times. Campbelltown Arts Centre produces international multidisciplinary contemporary arts projects that include commissions, artist residencies, publications, community projects, education and public programs to examine issues and events that influence and shape contemporary life. Campbelltown Arts Centre has developed its profile as a leader for the contemporary arts across multiple art forms including music. The Centre has actively supported the commissioning and presentation of new Australian music. In 2010 Campbelltown Arts Centre appointed Dr Matthew Hindson AM as its inaugural Guest Music Curator. From 2010 to 2012, Campbelltown Arts Centre will present an annual music program that features a selection of Australia's finest musicians as well as leading international ensembles and composers.

JOAN SUTHERLAND PERFORMING ARTS CENTRE

The Joan Sutherland Performing Arts Centre is delighted to present performances from the ISCM / Aurora Festival in May. For the past twenty years, the Joan has continued to attract musicians and performers of the highest international standard and has developed a deserved reputation as a performance venue with world class acoustics and facilities. In 2006, following completion of a \$14 million building upgrade the Joan is also now home to the relocated Q Theatre Company (formerly Railway Street Theatre Company and originally the Q) creating one of the best theatre and music venues in the Greater Western Sydney region.



BLACKTOWN ARTS CENTRE

We look forward to welcoming the ISCM/Aurora Festival and presenting the performance Les Murray's Octave by the Song Company, Thursday 6 May, 8pm. Blacktown Arts Centre (BAC) is a centre dedicated to contemporary interdisciplinary and cross-arts practices. BAC takes a leadership role in the development of Western Sydney artists and the promotion of their work to regional, national and international audiences. BAC operates on two key principles – a commitment to excellence in arts development and the empowerment of the Western Sydney community. The Centre's focus is primarily on arts development in the visual and performing arts. The Centre offers a range of support structures for artists – intensive residencies, mentoring, access to networks and professional development opportunities. BAC also cultivates partnerships with key cultural organisations to build a healthy sector for arts development in the region, ensuring our projects are adequately resourced, artistically challenging and critically responsive. The Centre is firmly committed to exploring the best work from Western Sydney, the most dynamic and culturally diverse region in the country, and in promoting it as a vital part of Australian contemporary arts practice.



FRIDAY 30 APRIL

**Sydney Conservatorium Modern Music Ensemble
OPENING CONCERT**

6PM pg 8

SYDNEY CONSERVATORIUM OF MUSIC
Music Workshop, Tickets: \$15/\$10
Ivan Brkljačić [Serbia] *Jinx* ^
Henrik Strindberg [Sweden] *Timeline* ^
Joakim Sandgren [Sweden] *Instrument Contondant* ^
Svend Hvidfelt Nielsen [Denmark] *Song* ^
Carl Bettendorf [Germany] *Inner Life* ^
Elena Kats-Chernin [Australia] *Village Idiot*

SATURDAY 1 MAY

**Fisher's Ghost Youth Orchestra
Eternal**

3PM pg 13

CAMPBELLTOWN ARTS CENTRE
Free Event
Jonathan Bekes *Dance*; Angela Martens *Death of a Martyr*
Harry Gregson-Williams *Music from The Lion, The Witch & the Wardrobe*; Peter Sculthorpe *Port Arthur: In Memoriam*
Vincent Surjadinata *The Passion* *; Elena Kats-Chernin *Russian Rag*; Harry Gregson-Williams *Music from Prince Caspian*

Piano Burning

5PM pg 13

CAMPBELLTOWN ARTS CENTRE
Free Event

**The Electric Trio
Future of Music?**

7:30PM pg 14

CAMPBELLTOWN ARTS CENTRE
Tickets: \$20/\$15
Joe Manton [Australia] *Shifting Weight Machine Like* *
Isaac Hayward [Australia] *Threesome* *
Giel Vleggaar [Netherlands] *Aiming for Ecstasy* ^
Carl Vine [Australia] *Sonata for Flute and Piano* (new arrangement)

SUNDAY 2 MAY

Topology**The Pulse of Power Pt. 1, Music and Politics**

1:30PM pg 17

JOAN SUTHERLAND PERFORMING ARTS CENTRE
Tickets: \$29/\$18 combined price with Pt. 2
Tolga Zafer Ozdemir [Turkey] *Affordable Escape* ^
Andrián Pertout [Australia] *Riesenschritte* *
Martin Wesley-Smith [Australia] *Papua Merdeka*
Robert Davidson [Australia] *Voice Portraits*

Continuum Sax**The Pulse of Power Pt. 2, Brightest Threads**

3:30PM pg 20

JOAN SUTHERLAND PERFORMING ARTS CENTRE
Tickets: \$29/\$18 combined price with Pt. 1
Robert Davidson [Australia] *Brightest Threads*
Damien Ricketson [Australia] *Length and Breath*
Elena Firsova [Russia] *Far Away*
Jacob TV [Netherlands] *Heartbreakers*

MONDAY 3 MAY

**Sydney Conservatorium Saxophone Orchestra
The Sax Project, dir. Michael Duke**

1PM pg 23

SYDNEY CONSERVATORIUM, Entry by gold coin donation
Katia Beaugeais [Australia] *Sound Box*
Ed Martin [USA] *Flurry* ^
Jane O'Leary [Ireland] *Riverrun* ^
Robert Lemay [Canada] *Calligramme* ^
Clare Loveday [South Africa] *Dudectet I and II* ^

Kerry Yong, piano**My Own Private Keyboard**

4PM pg 27

AUSTRALIAN MUSIC CENTRE
Dusan Bavdek [Slovenia] *Awakening* ^
Iulia Cibicescu-Duran [Romania] *Passacaglia* ^
Richard Tsang [Hong Kong] *Ji-Li* ^
Yordan Goshev [Bulgaria] *Sonata-Fantasia* ^

**Sydney Conservatorium Keyboard Staff
88 Keys**

6PM pg 31

SYDNEY CONSERVATORIUM, Tickets: \$15/\$10
Osvaldo Golijov [Argentina/USA] *ZZ's Dream* ^
Lauri Kilpio [Finland] *La mer, la brume et le soleil* ^
Jakub Polaczyk [Poland] *Visions from Light* ^
Elliott Carter [USA] *Two Thoughts About The Piano* ^
le Don Oh [Korea] *And Another* ^
David Del Tredici [USA] *Aeolian Ballade* ^
Einojuhani Rautavaara [Finland] *Fuoco*
Carl Vine [Australia] *Sonata for Piano Four Hands*

Ensemble Offspring**The World in Sydney**

8PM pg 35

SYDNEY CONSERVATORIUM, Tickets: \$15/\$10
Bruce Crossman [Australia] *Not Broken Bruised Reed*
Paul Steenhuisen [Canada] *Copalite Culture* *
Christian Winther Christensen [Denmark] *A Fall From the Perfect Ground* ^
Jeffrey Ryan [Canada] *Burn* ^
Alexandra Hay [New Zealand] *Parts* ^
Gerard Grisey [France] *Talea*

TUESDAY 4 MAY

Momentary Pleasures**Sydney Conservatorium Keyboard Unit Students**

1PM pg 39

EUGENE GOOSSENS HALL, Free Event

**Ensemble Offspring + SCM Electronics
A Wealth of Sound**

5PM pg 43

EUGENE GOOSSENS HALL, Tickets: \$25/\$15
Kate Moore [Australia] *Sensitive Spot* ^
Niels Ronsholdt [Denmark] *Die Wanderin* ^
Sungji Hong [Korea] *Black Arrow* ^
Panayiotis Kokoras [Greece] *Morphallaxis* ^
Chris Tonkin [Australia] *IN*
Ivan Zavada [Australia/Canada] *Isolate* *

**David Pereira, cello & Timothy Young, piano
Bliss and Transfiguration**

8PM pg 47

EUGENE GOOSSENS HALL, Tickets: \$30/\$15
John Peterson [Australia] *Race against time* *
Martin Burlas [Slovakia] *From Diary of a Numb* ^
Peter McNamara [Australia] *Duo Charged* *
Vladimir Scolnic [Israel] *Dixit* ^
Herman Vogt [Norway] *Die Liebe Farbe* ^
Alicia Grant [Australia] *Night Spell*
Einojuhani Rautavaara [Finland] *Sonata No. 1*

WEDNESDAY 5 MAY

**Kerry Yong, piano
Black and White**

1.10PM pg 51

SYDNEY CONSERVATORIUM, Tickets: \$15/\$10
Karen Tanaka [Japan] *Techno Etudes* ^
Liza Lim [Australia] *Summer (Sema)* from *The Four Seasons (after Cy Twombly)*
Peter Ablinger [Austria] *Mother Theresa, Morton Feldman*
and *Billie Holiday* from *Voices and Piano* ^
Ian Dicke [USA] *Get Rich Quick* ^

**MATCH Percussion + Michael Duke
Well Matched**

6PM pg 54

SYDNEY CONSERVATORIUM, Tickets: \$15/\$10
John Kennedy [USA] *First Deconstruction (In Plastic)* ^
Chun Ting Pang [Hong Kong] *In Different Spaces* ^
Miriam Young [New Zealand] *Snapdragon* ^
Chia-Lin Pan [Taiwan] *Fantasia for solo saxophone* ^
Tatjana Kozlova [Estonia] *Dimension of Quiescence* ^
Tomi Raisanen [Finland] *L'Homme Arme* ^

**Sydney Conservatorium Big Band
The Biggest Band, dir. Bill Motzing**

8.30PM pg 59

SYDNEY CONSERVATORIUM, Tickets: \$15/\$10
Sid Hille [Finland] *Felsenfest* ^
Atli K. Peterson [Faroe Islands] *Elf-Zwölf und Dann* ^
Antun Tomislav Saban [Croatia] *Etude 125* ^
Vince Zoltan Laczó [Hungary] *Variations & Improvisations* ^
Tim Davies [Australia] *Conceivization* *

Chronology Arts**Arise**

8PM pg 62

EUGENE GOOSSENS HALL
Tickets: \$25/\$15
Michael Smetanin [Australia] *Obsession*
Amy Bastow [Australia] *never Odd or even* *
Elias Constantopedos [Australia] *Kaberett* *
Julian Day [Australia] *Teeth* (2010) *
Alexandra Hay [New Zealand] *Fugue* *
King-Pan Ng [Hong Kong] *Depth Imperception* *
Alex Pozniak [Australia] *Flying Vertices* *
Lachlan Skipworth [Australia] *To Look Upon the Tiger* *

THURSDAY 6 MAY

Ensemble Offspring

The Young and the Restless

1PM pg 65

RIVERSIDE THEATRES, LENNOX THEATRE, Tickets: \$25/\$15

Braam du Toit [South Africa] *Items 1, 2, 3* ^Alex Pozniak [Australia] *Mercurial*Fabian Svensson [Sweden] *Two Sides* ^Nicolas Tzortzis [Greece] *Mnesique* ^Georgy Dorokhov [Russia] *Under Construction* ^Stephan Thorsson [Sweden] *Shore Leave* ^Philip Glass [USA] *Music in Fifths*

The Song Company

Les Murray's Octave

8PM pg 69

BLACKTOWN ARTS CENTRE, Tickets: \$30/\$25

Damien Ricketson [Australia]: *Shoal*Gareth Farr [New Zealand]: *Les Murray Song Cycle*Frank Nuyts [Belgium]: *Old Airs*Alex Pozniak [Australia]: *Late Summer Fires* *Andrew Ford [Australia]: *The Averted* *Juan Filippe Waller [Mexico]: *Our Ray, Our Arrow*Pelle Gudmundson-Holmgreen [Denmark]: *Two Madrigals*

Synergy Percussion

Steve Reich

8PM pg 72

CITY RECITAL HALL, ANGEL PLACE, Tickets: \$49/44/25/15

Steve Reich [USA]: *Drumming part 1; Mallet Quartet* ^*Electric Counterpoint; Sextet*Nigel Westlake [Australia] *Kalabash*

FRIDAY 7 MAY

Sydney Symphony Fellowship

Young Guns

1PM pg 75

EUGENE GOOSSENS HALL, Tickets: \$20/\$10

Kristian Blak [Faroe Islands] String Quartet no. 5 ^

Lachlan Skipworth [Australia] *Light Rain*Santa Ratniece [Latvia] *Alvėoles* ^Ji Sun Yang [Korea] *Melody, Notes, Five* ^Hubert Stuppner [Italy] *Mahler-Bilder* ^

Sydney Children's Choir

Voices to Thrill

6PM pg 79

SYDNEY CONSERVATORIUM, Free Event

Lyn Williams [Australia] *Festive Alleluia* (sacred text)Hildigunnur Runarsdottir [Iceland] *Carmen Fratrum**Arvalium* ^Stephen Leek [Australia] *Cane Cutter's Lament*Ross Edwards [Australia] *Dawn Canticle*Elliott Gyger [Australia] *I am not yet born*Dan Walker [Australia] *Nyungar Alleluia*Seppo Pohjola [Finland] *The Wicked Witch of the North* ^Elena Kats-Chernin [Australia] *Deep Sea Dreaming*Dan Walker [Australia] Ngailu – *Boy of the Stars* (excerpts)

NZTrio

Triple Helix

8PM pg 83

EUGENE GOOSSENS HALL, Tickets: \$40/\$20

Chris Cree Brown [New Zealand] *The Triumvirate* ^Judy Bailey [Australia] *So Many Rivers* *Chris Gendall [New Zealand] *Intaglio* ^Stuart Greenbaum [Australia] *The year without a summer* ^Jack Body [New Zealand] *Fire in the Belly* ^Wayan Yudane [Indonesia/New Zealand] *Entering the Stream* ^John Psathas [New Zealand] *Helix* ^

SATURDAY 8 MAY

Goldner String Quartet

Four for Australia

1PM pg 88

CAMPBELLTOWN ARTS CENTRE, Tickets: \$45/\$35

Ian Munro [Australia] String Quartet No 1

Carl Vine [Australia] String Quartet No. 4

Ross Edwards [Australia] String Quartet No. 2

Peter Sculthorpe [Australia] String Quartet No. 17

Spectra Ensemble

Visions of Light and Darkness

8PM pg 90

CAMPBELLTOWN ARTS CENTRE, Tickets: \$45/\$35

Bruno Mantovani [France] *D'un Rêve Parti* ^Daniel D'Adamo [Belgium] *Lames* ^Jean-Luc Fafchamps [Belgium] *Lettre Soufie Sh(in)* ^Filip Rathé [Belgium] *Avec diamants extrêmes* *Bert Van Hecke [Belgium] *Le sourire infini des ondes* ^

SUNDAY 9 MAY

Sydney Chamber Choir

Sacred Sounds, dir Paul Stanhope

3PM pg 95

ST FINBAR'S CATHOLIC CHURCH, GLENBROOK

Recommended donation: \$20/\$10, \$40 Family

Jorge Cordoba [Mexico] *Veni Sancte Spiritus* ^Marco Molteni [Italy] *Pater Emon* ^Vaclovas Augustinas [Lithuania] *Lux Aeterna* ^Avner Hanani [Israel] *kol haN'shama* ^Ross Edwards [Australia] *Mountain Chant*James MacMillan [Scotland] *Tenebrae Responsories*Arvo Pärt [Estonia] *Berlin Mass*

SOUND INSTALLATIONS

Information pg 98

Campbelltown Arts Centre

Annea Lockwood (NZ/US) *Bow Falls*Eve de Castro-Robinson (NZ) *The Gilded Cello*

Joan Sutherland Performing Arts Centre, Penrith

Emilio Mendoza (Venezuela) *Sin-Cadenas. Tube*

Sydney Conservatorium of Music

Johannes Siermanns (Germany) *Soundplastic*

Various venues throughout the festival:

Thomas Bensdorp (Netherlands) *Jeux d'Enfants*Jorge Isaac (Netherlands) *Fuzz*Koji Nakano (Japan) *Unspoken Voices – Unbroken Spirits*Lise-Lotte Norelius (Sweden) *Isola*Aki Pasoulas (England) *Arborescences*Adrian Borza (Romania) *Dusk*

RADIOPHONIC WORKS

ABC Classic FM and on ABC Digital Radio pg 104

Friday 30 April 2010, 10:30pm ABC Classic FM

(Digital Radio and Online)

Daniel Blinkhorn (Australia) *In Situ Bacia*Mikako Mizuno (Japan) *Seven Temples*Andre Castro (Portugal) *Radio Fragments*Alper Maral (Turkey) *Das klingende Alphabet*Jon Rose (Australia) *Ivories in the outback*Vivienne Spiteri (Canada) *Snowsongs*

Saturday 1 May 2010, 11:40pm ABC Classic FM

(Analogue and Digital Radio, Online)

Jack Body (New Zealand) *Intimate history no. 2: sssteve*Steven Naylor (Canada) *The Thermal Properties of Concrete*Koji Kawai (Japan) *Being time for Dogen Zenji*

Friday 8 May 2010, 11:40 ABC Classic FM

(Digital Radio and Online)

Samson Young (Hong Kong) *Building Socialism*John Oswald (Canada) *Brazilianies*Austin Yip (Hong Kong) *Cambodian Flies at a temple in Kyoto*

Saturday 9 May, 2010, 11:40pm ABC Classic FM

(Analogue and Digital Radio, Online)

Jobina Tinnemans (UK) *DR NAUT*Ros Bandt (Australia) *Shima: 8 sonic haiku for Kumi*

VENUE AND BOOKING INFORMATION

Australian Music Centre

Where: Level 4, Arts Exchange, 10 Hickson Rd, The Rocks

Bookings: (02) 9247 4677

Blacktown Arts Centre

Where: 78 Flushcombe Rd, Blacktown

Bookings: (02) 9839 6558

Campbelltown Arts Centre

Where: Cnr Camden & Appin Rds

Bookings: (02) 4645 4100

City Recital Hall

Where: Angel Place, Sydney

Bookings: (02) 8256 2222

Eugene Goossens Hall, ABC Centre

Where: 700 Harris St, Ultimo

Bookings: (02) 8256 2222

Joan Sutherland Performing Arts Centre

Where: 597 High St, Penrith

Bookings: (02) 4723 7600

Riverside Theatres, Parramatta

Where: Church St, Parramatta

Bookings: (02) 8839 3399

St Finbar's Church, Glenbrook

Where: 46 Levy St, Glenbrook

Bookings: (02) 8256 2222

Sydney Conservatorium of Music

Where: Macquarie St, Sydney

Bookings: (02) 8256 2222

Festival Passes: (includes 24 concerts)

\$250 Adult | \$125 Conc. | \$75 Student

<http://www.cityrecitalhall.com/book/id/680>

^ Australian Premiere

* World Premiere

SYDNEY CONSERVATORIUM MODERN MUSIC ENSEMBLE

DIRECTED BY DARYL PRATT



Friday 30 April 2010, 6PM

OPENING CONCERT SYDNEY CONSERVATORIUM OF MUSIC, MUSIC WORKSHOP

The Sydney Conservatorium of Music Modern Music Ensemble was formed in 2005 under the direction of conductor Daryl Pratt, Chair of the Percussion Unit at the Conservatorium. The group aims to present the most important music from the 20th and 21st centuries, across a broad range of styles with a particular focus on Australian composers, including the staff of the Conservatorium. The MME has been involved in several premiere and first Australian performances including Steve Reich's *Daniel Variations* for the 2008 Aurora Festival in collaboration with Halcyon, and Michael Smetanin's *Micrographia*. The ensemble has a growing body of work that has been composed specifically for them, including Amanda Cole's *Sine Field 1* for String Quartet and *Sine Tones* (2008) and John Corigliano's *Mr Tambourine Man* (2009). In 2010 the ensemble will present premiere performances of works by Trevor Pearce, Brad Gill and Peter McNamara and will be performing at the World Expo in Shanghai, China.

Conductors' Series concert as part of the Sydney Conservatorium of Music 2010 concert program.



One Hundred
& One

101 Compositions for 100 Years

PROGRAM

Ivan Brkljačić [Serbia] (b. 1977)

Jinx (2004) (ISCM Work) ^

1. enthusiasm, 2. idea, 3. problem, 4. process and 5. hope

Henrik Strindberg [Sweden] (b. 1954)

Tidslinje (Timeline) (2008) (ISCM Work) ^

Joakim Sandgren [Sweden] (b. 1965)

Instrument Contondant (2006) (ISCM Work) ^

Svend Hvidtfelt Nielsen [Denmark] (b. 1958)

Song for piano and ensemble (2007) (ISCM Work) ^

Carl Bettendorf [Germany] (b. 1973)

Inner Life (2004-8) (ISCM Work) ^

Elena Kats-Chernin [Australia] (b. 1957)

Village Idiot (2006) (ISCM Work)

^ Australian Premiere, * World Premiere

Ivan Brkljačić *Jinx* [Serbia] (b. 1977)



Ivan Brkljačić was born in Belgrade, Serbia. At the age of 17 he began his studies with Prof. Srđan Hofman at the Department of Composition and Orchestration at the Faculty of Music in Belgrade. He graduated in 2001 and in 2005 completed an MA in composition, with Prof. Zoran Erić. He attended master classes for young composers in Ohrid (Macedonia), Warsaw (Poland), Graz (Austria) and Ostrava (Czech Republic). His works have been performed at the International Review of Composers in Belgrade, including some works commissioned directly by the festival. Since his third year of study Brkljačić has been writing music for theatre plays. From 1999 to 2005, he worked as a teacher in the Secondary Music School Mokranjac in Belgrade, and in 2005/06 he worked as assistant lecturer at the Faculty of Music in Belgrade, at the Department for Theoretical Subjects. In 2005, he was awarded the Mokranjac Prize for his work *When the Curtain Raises Seven Times* for symphony orchestra.

Program Note

Jinx for chamber ensemble, is composed for 16 soloists, each treated as a unique individual. Every instrument is in connection with an imaginative individual involving themselves in music and the creative process. Their aim is to make music, with richer yet more presence. The instruments purpose is to have independence whilst being part of a whole. *Jinx* has been inspired by a question: what are the possibilities of any kind of creation in impossible, or quasi-impossible circumstances or, in circumstances that are not natural for creation? Each of 5 movements, with music materials inside and related with one condition of creation, or with one part of process of creation. These 5 elements/movements: 1. enthusiasm 2. idea 3. problem 4. process and 5. hope, are the most important for creating imaginative, individual music.

Henrik Strindberg *Tidslinje* (Timeline) [Sweden] (b.1954)

Henrik Strindberg's music focuses on rhythm and sound. He has had commissions for several international ensembles and has collaborated with Swedish soloists, ensembles and orchestras. Strindberg, born in Kalmar, Sweden, teaches composition at the Gotland School of Music Composition. As a young man Strindberg was a founding member of the progressive rock group Ragnarök whose debut album in 1976 was re-released twenty years later in South Korea. Ragnarök has reunited and released another CD *Path* in 2008. Strindberg studied composition at the Royal University College of Music in Stockholm. He studied with Iannis Xenakis in Delphi (1985) and at IRCAM (1995). Strindberg received the Christ Johnson Prize (2007) and the Rosenberg Prize (2008) and is a member of the Swedish Royal Academy of Music.



Program Note

With subtle means, apparently homogenous material can be changed. When the tonal colour in the first part of Henrik Strindberg's *Timeline* wanders between string groups, the two woodwinds and the vibraphone and piano, subtle shifts continually occur. It is music that works from repetition, but where the repetitive is ruled by the law of change. There is a sort of interlude between the three parts of the work – where tones are change into non-tone – breaking the line that otherwise goes through the work: here, the laws also changed. New patterns are formed. In the second part, Strindberg works with tempo modulations, where patterns of accents vary the basic 3/4 meter. In the third section, the picture is complicated by the layering of different patterns. The title speaks of a timeline but it is not one line. While the quick tones race there exists another time; a 'counter time' consisting of slow movements. A counterpoint is created here, not tone against tone, nor rhythmically, but in the flow of time. This is of course precisely the way we experience time: not one sort, but several continually ongoing torrents.

**Joakim Sandgren *Instrument contondant*
[Sweden] (b. 1965)**



Joakim Sandgren was born in Stockholm, Sweden. Between 1991 and 1998 Sandgren studied composition at the city's Royal College of Music. At RCM Sandgren served as Assistant to Professors Sven-David Sandström, Magnus Lindberg, and Pär Lindgren. He has also assisted at masterclasses

with Philippe Manoury, Gérard Grisey and Brian Ferneyhough. In 2000 Sandgren completed the Composition et d'Informatique musicale course at IRCAM in Paris. After some time working with the IRCAM-developed application Patch-Work, Sandgren started to develop his own composition environment directly in LISP. After his Masters (DEA) at the Paris University 8 he is now continuing with his doctorate grade under the direction of Horation Vaggione. Sandgren's works have been performed by: 2e2m, Ars Nova, Ma, Archaeus, Gageego!, Spectra, Musica Vitae, Swedish Radio Symphony Orchestra, In Extremis, Sophie Dardeau (Ensemble Itinéraire), Dimitri Vassilakis (Ensemble Intercontemporain), Jonny Axelsson, and Kerstin Frödin. He has several compositions on CD.

Program Note

In this piece Sandgren has chosen 9 instruments and grouped them into lots of 3, creating a 3-part piece. The three parts work in different time layers, one with short phrases, a layer in the middle and a layer with mostly long phrases. Each layer is then stratified into three layers, one with the fastest rhythm, a flutter tongue, then a written tremolo and down to a long note. These phrases of three instruments build blocks sounds that glide. Listen to it as instrumental electroacoustic music working not with harmony but with timbre.

**Svend Hvidtfelt Nielsen *Song for piano and ensemble*
[Denmark] (b. 1958)**

Svend Hvidtfelt Nielsen graduated from the University of Copenhagen in 1995 studying music and philosophy. He completed a diploma in church music in 1985, with Eileen Vandermark, Finn Viderø and Jens E. Christensen and graduated with

a diploma in composition from the Royal Academy of Music in Copenhagen in 1988. His teachers were Yngve Jan Trede, Ib Nørholm, Hans Abrahamsen and Paul Cooper. He attended a composers class at the Academy of Music in Aarhus in 1990, taught by Per Nørgård and Karl Aage Rasmussen. Svend Hvidtfelt Nielsen has received several grants such as a 3-year scholarship from the Danish Arts Foundation (1989), the Hafnia Travelling Scholarship (1989) and the grant from the Leonie Sonning Music Foundation (1992). The latter was awarded for his work on the book on Per Nørgård called *Virkeligheden fortæller mig altid flere historier* (*Reality always tells me several tales*), which was based on his thesis at the Institute of Musicology at the University of Copenhagen. Nielsen has written music in many genres: rock, orchestral, chamber and solo works as well as operas and film music.



Program Note

The piece was written for The Danish Chamber Players in 2007 at a time when Nielsen was spending much time admiring the works of Arvo Pärt.

Carl Bettendorf *Inner Life* [Germany/USA] (b. 1973)

Carl Bettendorf is a New York-based composer and conductor. Born in Hamburg, Germany, he studied composition with Hans-Jürgen von Bose and Wolfgang Rihm at the Schools of Music in Munich and Karlsruhe before moving to New York, where he received his doctorate from Columbia University, working with Tristan Murail. He attended Sir Peter Maxwell Davies' Summer School for Young Composers in the Orkney Islands and was a fellow at the Composers Conference (Wellesley College, Massachusetts) and the Centre Acanthes (Metz, France). Bettendorf's works have been played at major new music festivals and venues in Europe and North America. He has received numerous awards, among them a fellowship from the German Academic Exchange Service (DAAD) and two prizes from Columbia University. He also spent six months in residence at the Cité des Arts in Paris. Increasingly



active as a conductor, he regularly appears with various new music groups in New York (ACME, Talea and Wet Ink Ensembles, TACTUS) as well as with the Munich-based ensemble *piano possibile*. He has also served as assistant conductor for the Columbia University Orchestra and the American Composers Orchestra. Bettendorf has recorded for Albany and Carrier Records, ArtVoice, and Cybele, and his music has been broadcast on German, Swiss, Canadian, US and Australian radio.

Program Note

Inner Life consists of three movements—a set of studies on the musical material of an older work of Bettendorf’s, *Perpetuum*, written in 2001 for the Canadian ERGO Ensemble. The composer writes: “When I looked back at it, I felt that I could explore the material much deeper from the compositional perspective I maintain today, and that it would be worth taking a closer look at its ‘inner life’. Breaking up the music into its two vectorial dimensions, I endeavored to examine two features: the vertical structure, i.e. the harmony, and the horizontal structure, i.e. the predominant melodic line. The first movement focuses on the former, which is based on the two octatonic scales on E and results from a spectral analysis of a low chord scored for tam-tam, harp, and cello/double-bass playing pizzicato. There are also a few glimpses of the melodic material that appears in the second movement. The treatment of that material as well as the palette of instrumental sounds I chose were inspired by Japanese Gagaku. I noticed that many of the heterophonic techniques used in Gagaku music closely resemble the methods I employed in working with the melodic material in *Perpetuum*. Thus, it seemed logical to expand upon this and use Gagaku as another *objet trouvé* to be examined in the music. The third and final movement revisits the musical material of the

first movement while taking into account the development it underwent in the second movement.”

Elena Kats-Chernin *Village Idiot* [Australia] (b. 1957)

Elena Kats-Chernin is one of the most cosmopolitan composers working today, having reached millions of listeners worldwide through her prolific catalogue of works for theatre, ballet, orchestra, and chamber ensemble. Her dramatically vivid music communicates a mixture of lightheartedness and heavy melancholy, combining strong rhythmic figures with elements of cabaret, tango, ragtime, and klezmer.



Program Note

The composer writes: “*Village Idiot* was commissioned by Present Music, Milwaukee, USA, and premiered in 2007. During an exhibition in 2006 of painters with schizophrenia I witnessed some amazing artists at work, including one poet who wrote a poem called *Village Idiot*. The poet was a wonderful showman and the poem was inspiring. It is often the case when the illness is acute that through sheer incoherence of the speech and confused thoughts, sometimes something incredibly profound gets spoken and then it might disappear into a mumbling sort of speech. Having a family member suffering with the illness made me quite aware. As far as musical ideas grew, early in the process of creating this piece I decided to give the electric guitar the role of the ‘village idiot’, even though not so strictly speaking, of course, and not at all throughout the piece. The combination of electric guitar, harpsichord and accordion was vital in establishing the basic sound, which is built on a relentless force of energy for a length of time.”

Tura New Music.
For those with a sound appetite,
tura.com.au



2010 ISCM WORLD NEW MUSIC DAYS

ABC Classic FM is recording 20 concerts from the 2010 Festival and broadcasting on both ABC Classic FM and our dedicated Festival digital radio station **ABC ISCMNewMusic**.

Our coverage includes 8 live concert broadcasts and unique broadcast presentation of the Festival's selected radiophonic works.

Our special Festival mini-site available through abc.net.au/classic offers easy access to our broadcast diary, photo gallery, video stories, social media and audio-on-demand.

You'll be able to listen to the digital radio broadcast station **ABC ISCMNewMusic** on-air and as an online audio stream from May 4 to 16.



CLASSIC CONTEMPORARY

Do you like to be excited? Intrigued? Outraged?

Broadcasting two days a week on analogue, digital radio and online, **New Music Up Late** is presented by Julian Day. Meet some of the most interesting thinkers and innovators in sound, who have dedicated their lives to reshaping the way we listen.

New Music Up Late

Friday 10.30pm - 12.30am (on digital and online)

Saturday 10.30pm - 12.30am (analogue, digital and online)

ABC Classic FM is also the gateway to Australian music. Explore **classic/amp**, a growing archival online collection of Australian classical and experimental music, plus get information on upcoming Australian music broadcast highlights. And then there's the **AMU podcast** delivering weekly mp3s of diverse new Australian music recordings and artist talks.



FISHER'S GHOST YOUTH ORCHESTRA DIRECTED BY DAVID GRIFFIN

ETERNAL

Saturday 1 May, 3PM

CAMPBELLTOWN ARTS CENTRE

Fisher's Ghost Youth Orchestra is a not-for-profit organisation. Formed in 1987 with only four members, though membership now includes around 70 members. The orchestra was recognised for its contribution to the youth of South-West Sydney, when it was awarded a Queen's Trust Award in 1997.

Every year, the orchestra now presents its own Concert Series. In its repertoire you'll find an ever-growing mix of the traditional to the progressive: classical, baroque, romantic, modern, post-modern, ballet music, film music, music from musicals, music from operas, Irish and other folk music, and even music from computer games! The orchestra is active in performing premiere performances of new works, including some by its own members. FGYO also performs at a variety of community and charity functions, as well as regularly presenting a 'Meet the Orchestra' series at local schools.

Presented by Fisher's Ghost Youth Orchestra and Aurora New Music.

PROGRAM

Jonathan Bekes: *Dance*

Angela Martens: *Death of a Martyr*

Harry Gregson-Williams:
Music from The Lion, The Witch and the Wardrobe

Peter Sculthorpe: *Port Arthur: In Memoriam*

Vincent Surjadinata: *The Passion* *

Elena Kats-Chernin: *Russian Rag*

Harry Gregson-Williams: *Music from Prince Caspian*



Saturday 1 May, 5PM

CAMPBELLTOWN ARTS CENTRE

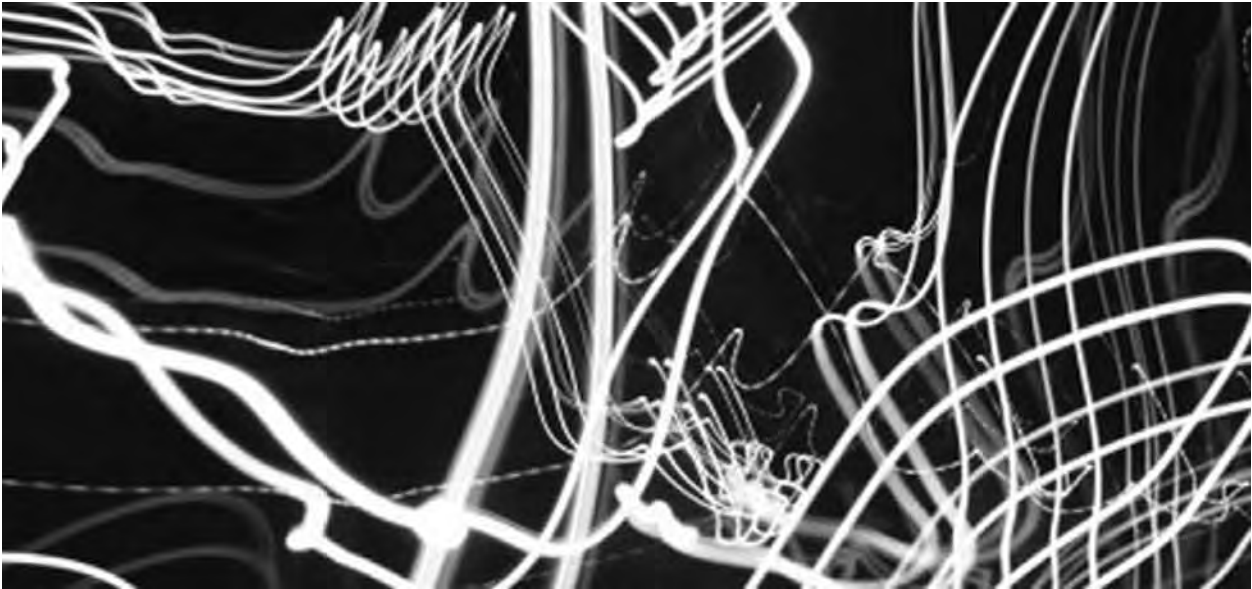
Annea Lockwood is one of the world's leading composers of the avant-garde with a distinguished pedigree leading back to the 1960s. Her work *Piano Burning*, part of the *Piano Transplants* series, continues to evoke strong reactions even more than 40 years after its first performance. In addition, her recent work with video artist Paul Ryan, *Bow Falls*, will be on display at the Campbelltown Arts Centre during the ISCM World New Music Days.

Presented by Campbelltown Arts Centre and Aurora Festival.



THE ELECTRIC TRIO

FUTURE OF MUSIC?



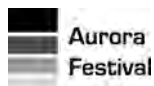
Saturday 1 May 2010, 8PM

CAMPBELLTOWN ARTS CENTRE

Pushing a multitude of musical boundaries, this new ensemble of electric guitar, bass guitar and drumkit brings the energy and excitement of popular music to new works in the classical tradition – including the premiere of a new version of Carl Vine's 1992 masterpiece, Flute Sonata. This is a fitting way to kick off a new musical decade.

Performers: Joe Manton, Pete Drummond, Joseph Littlefield

Presented by the Campbelltown Arts Centre and Aurora Festival.



PROGRAM

Joe Manton (Australia) (b. 1982)
Shifting Weight Machine Like, 2 Mvts (2010) *

Isaac Hayward (Australia) (b. 1991)
Threesome, 3 Mvts (2010) *

Giel Vleggaar (Netherlands) (b. 1974)
Aiming for Ecstasy (2005) (ISCM Work) ^

Carl Vine (Australia) (b. 1954)
Sonata Flute and Piano, 3 Mvts, arr. for electric gtr, electric bass and drumkit (1992, arr. by Joe Manton, 2009) *

^ Australian Premiere, * World Premiere

Joe Manton *Shifting Weight Machine Like* [Australia] (b.1982)



Joe Manton is not for sale. He studies composition, complex rhythm and the world of sound. He conducts electronic experiments in the world of sound. For over the last 13 years he has written a bulk of music for the drumkit and other 'rock band' instruments. He will continue to write music that pushes rhythmical boundaries as long as it moves him to hear such music. He is a 'fringe dweller', primitive in that he appreciates (thrives on) honesty in expression. He is frustrated often (every waking moment) with the intense desire, motivation and passion for music, and yet, it eludes him what the point of it is.

Program Note

Shifting Weight Machine Like primarily explores and exploits the subdivision of the beat into five equal pulses. It is not, however, a basic use of this subdivision. It is a complex usage in which the listener's perception of time is often bent and difficult rhythmic patterns and beat displacements are utilised. There are also moments where 7, 3 and 4 are used as the subdivision. The title suggests that the solid, mechanical measure of time is maintained throughout the work but the listener 'feels' like the time shifts often. It is a work for 'rock band' instruments, taking a lot from that genre of music but placing more emphasis on the intricacies of the rhythms and the control of sound pressure levels. It is a work for the concert hall, not the pub, nor the rock arena.

Isaac Hayward *Threesome* [Australia] (b. 1991)



Isaac is currently completing a degree in Composition at Sydney Conservatorium of Music. He is also the co-creator, musical director and a performer in *The Rock Show*, a touring show featuring veteran Australian rocker Jon English. The show

has played to sold out houses all across New South Wales and Tasmania, including the York Theatre at the Seymour Centre, Theatre Royal in Hobart, Princess Theatre in Launceston and the Illawarra Performing Arts Centre. Isaac also was seconded on *Spring Awakening* for Sydney Theatre Company, and has been working as an arranger for Peter Cousens and Anne-Maree McDonald. He was also assistant musical director for the AIDS benefit concert *Hats Off! 2010: The History of Showstoppers* at the Seymour Centre, working with such performers as Judi Connelli, David Campbell, iOTA, Toni Lamond, Helen Dallimore, Lucy Durack and Sigrid Thornton.

Program Note

Threesome, in three movements, for drum kit, bass guitar and electric guitar (with effects), pushes the 'rock trio' to its limits and aims to be considered serious 'concert' music despite the instrumentation. To do this, it distinguishes itself from other 'rock' compositions in a few ways— it features heavy thematic development, counterpoint, avoids a strophic structure, and, although it allows for some improvising in the score, the piece can (almost) be played completely 'as is' by 'classical' musicians. Although the piece is not particularly technically difficult for the players, it places great demands on their sense of rhythm and often challenges them to not fall into the illusive traps which are set up to challenge the audience's rhythmic perception.

Giel Vleggaar *Aiming for Ecstasy* [Netherlands] (b. 1974)

Giel Vleggaar was born in Amsterdam. He studied jazz arranging and composition with Jurre Haanstra at the Hilversum Conservatory and classical composition with Daan Manneke and Theo Verbey at the Conservatory of Amsterdam. He has taken master classes with George Crumb. Upon finishing his studies, Vleggaar won the NOG Encouragement Prize from the Netherlands Ballet Orchestra (Holland Symfonia) for his orchestral piece *Fast Lane Woodpecker*. A steady stream of commissions and performances have



followed since, both in the Netherlands and abroad. Music critic Anthony Fiumara wrote: 'Giel Vleggaar's music is characterised by its great accessibility and listenability. Vleggaar playfully intertwines the most disparate styles from various historical eras, all the while keeping his background in pop and jazz firmly on the forefront. His music resounds with lyricism and has an incessant, even obstinate rhythmic drive. What's more, he writes just as easily for percussion duo or ensemble with electric guitar as he does for wind or symphony orchestra.'

Program Note

Aiming for Ecstasy draws from a wide array of influences. Whether it is a chord progression from an unreleased Prince song called *Wonderful Ass*, an early Renaissance fauxbourdon harmonisation technique, or a palindromic number series (543212345), this piece presents a distinct sound world that emphasises a recurrent theme in the composer's work: bringing together seemingly unrelated musical scenarios. Repetition also plays a central role in *Aiming for*

Ecstasy: getting stuck in repeating patterns and trying to break free through development, but always being controlled by the invisible pull of the palindrome. Allowed to wander off every once in a while into an alien fauxbourdon landscape, the guitarist finally submits to the iron rule of the number with full abandon, aiming to find a sense of bliss in a highly regulated environment.

Carl Vine Sonata for Flute and Piano arr. for electric gtr, electric bass and drumkit [Australia] (b. 1954)

See biography on page 34.

Arranged by Joe Manton

Inspired by The Butchershop Quartet's version of Stravinsky's *Rite of Spring*, The Electric Trio set about making this arrangement with the intention of faithfully representing the Vine Sonata as it was originally written but for an ensemble that included a drum kit.



Music Arrangers' Guild of Australia
 welcomes all delegates and participants to the
2010 ISCM WORLD NEW MUSIC DAYS



Our National Membership offers:



- Recommended Orchestration (Arranging) Rates
- Recommended Music Typesetting (Copying) Rates
- Australian copyright advice and referral
- Educational support
- Music Notation and Performance software advice
- Interactive online database of all services
- Individual and Corporate Membership available

Web: www.magainc.org.au
 Email: admin@magainc.org.au

"Bringing you Excellence and Precision in Orchestration and Music Engraving throughout Australia and beyond"



TOPOLOGY

THE PULSE OF POWER PART 1 – MUSIC AND POLITICS



Sunday 2 May 2010, 1.30pm

JOAN SUTHERLAND PERFORMING ARTS CENTRE, PENRITH

Topology is one of Australia's musical gems. Based in Queensland, the group continually embraces new forms, technologies and approaches at the leading edge of musical innovation. In this exciting concert incorporating sound and video, Topology explores recent political trends from Australia and around the globe. Topology has worked across many genre boundaries, collaborating with pop, jazz, comedy and techno artists while maintaining their original chamber-music-inspired approaches and working with leading composers such as Terry Riley and Steve Reich. They play at leading Australian and international music festivals, and are ensemble-in-residence at the Brisbane Powerhouse, where they stage popular concert seasons and festivals.

Performers: Christa Powell (violin), Bernard Hoey (viola), Kylie Davidson (piano), Robert Davidson (bass), and John Babbage (saxophone)

^ Australian Premiere, * World Premiere

PROGRAM

Tolga Zafer Özdemir (Turkey) (b. 1975)
Affordable Escape (2009) (ISCM Work) ^

Andrián Pertout (Australia) (b. 1963)
Riesenschritte (2008) (ISCM Work) *

Martin Wesley-Smith (Australia) (b. 1945)
Papua Merdeka (2005) (ISCM Work)

Robert Davidson (Australia) (b. 1965)
Voice Portraits (2005-2009)

Presented by the Aurora Festival in conjunction with the Joan Sutherland Performing Arts Centre, Penrith.



**Tolga Zafer Özdemir *Affordable Escape*
[Turkey] (b. 1975)**



Tolga Özdemir has worked individually with Faris Akarsu for piano and theory in Pera Guzel Sanatlar Academy, meanwhile pursuing his undergraduate studies at Marmara University, Management School and working as a musician with various musical groups

in Istanbul, Turkey. Graduating in 1999, he was accepted at the Advanced Studies in Music school for graduate studies in composition at the Istanbul Technical University. He has worked with Prof. Kamran Ince, Prof. Mark Wingate, Dr. Fernando Benadon and Prof. İlhan Usmanbaş at MIAM. After completing his graduate program with an honor degree he was accepted to study composition at the University of Memphis. Growing up in Anatolia, Özdemir absorbed Eastern and Western cultures. As a result, he created a composition language to construct disparate musical (or even non-musical on occasion) layers, blended into each other in various degrees. These layers can be located on different tonal centres, played in different tempi and represented as different musical genres (folkloric, diatonic, modal, dodecaphonic etc.), which create not only 'polyphonic' but also 'polycultural' music. Tolga Özdemir is currently working on his own projects *Ex Oriente Lux* (piano with symphony orchestra) and *Mandelbrot Cello* (sound installation).

Program Note

The composer writes: "*Affordable Escape* is the short summary of two years chasing a dream of living in nature while still being able to reach globally: *Live big in a small city*. Whilst on retreat, he had a chance to study harmony not only as the aesthetic of classical art music but also as the scientific approach of frequencies. Universal hierarchy of frequencies led him to develop his own music language in 'Harmonic Chaos Theory', a new born theory which already exists in nature. At the same time he studied ancient Middle-Eastern music theories. Interpreting sounds gave another meaning and importance to the term 'music'. While nature was giving him precious free time to think and explore, the new order of life

was calling him: reality was different than the dream of living as 'Diogenes'. Özdemir started playing gigs in bars and hotels to make a living. The outer world has nothing to do with the one inside him; they were in a collision with an outcome of deep irony, black humour. The result is *Affordable Escape*: Harmonic Chaos and Ancient Middle-East Music Theory are dancing twist with an Evil Clown on the stage, hoping to find an appropriate genre to fit in."

Andrián Pertout *Riesenschritte* [Australia] (b. 1963)

Andrián Pertout was born in Santiago, Chile, and lived in Gorizia, Northern Italy for several years before finally settling in Melbourne, Australia in 1972. In 2007, he completed a Doctor of Philosophy (PhD) degree at the University of Melbourne, studying composition under the guidance of Brenton Broadstock.



Composition awards include the International Music Prize for Excellence in Composition (Greece), Dorian Le Gallienne Composition Prize, Betty Amsden Award, Louisville Orchestra Prize (USA), Oare String Orchestra Judges' and Audience Prize (UK), Michelle Morrow Memorial Award, and the Zavod Jazz/Classical Fusion Award. He is currently an Honorary Fellow at the University of Melbourne and National Academy of Music (Thessaloniki, Greece), as well as President of the Melbourne Composers' League. His music has been performed in over 25 countries by orchestras and ensembles.

Program Note

Riesenschritte was commissioned by American saxophonist Noah Getz and represents a contemporary interpretation of John Coltrane's seminal work *Giant Steps* – the title track of the album *Giant Steps*, and a benchmark for most saxophonists. *Giant Steps* was recorded at Atlantic Studios, New York, USA on May 5, 1959, and released on Atlantic Records in January, 1960. This particular recording features John Coltrane (tenor saxophone), Tommy Flanagan (pianoforte) and Paul Chambers (contrabass). Coltrane was the "most influential and controversial tenor saxophonist in

modern jazz”, and the ‘Coltrane changes’— a strategy of chord substitution utilised in the composition based on the ‘augmented cycle’ (CMaj7 [Bbm7, Eb7], Ab [F#m7, B7], and E [Dm7, G7]) – ‘created a harmonic revolution’, and became a ‘substitute pattern’ applicable to any standard jazz chord progression. In *The Jazz Theory Book* Mark Levine points out that “although *Giant Steps* is a very challenging tune, its 26 chords (10 key changes equal to 11 tonal centres) are just V-I and II-V-I progressions in only three keys: B, G, and Eb.”

Martin Wesley-Smith *Papua Merdeka* [Australia] (b. 1945)



Born in Adelaide, Martin Wesley-Smith taught composition and electronic music at the Sydney Conservatorium of Music, where he founded and directed its Electronic Music Studio. Wesley-Smith has eclectic tastes and interests, his output ranging from

children's songs to environmental events. He is a pioneer in Australia of audio-visual composition. His work has explored two main themes: (i) the life, work and ideas of Lewis Carroll (e.g. *Snark-Hunting, Boojum!*); and (ii) the plight of the people of East Timor (e.g. *Kdadalak (For the Children of Timor)* and *A Luta Continua*).

Wesley-Smith often presents concerts of his audio-visual pieces with Ros Dunlop (clarinets) and Julia Ryder (cello), including numerous international tours. His electronic music and audio-visual performing group watt (1976–1998) performed in many countries overseas in addition to presenting a regular series of concerts in Sydney. He was Musical Director of TREE, a group whose final environmental event at Wattamolla Beach in Sydney's Royal National Park in 1983 attracted more than ten thousand people. In 1998 he was awarded an AM (Order of Australia) for services to 'music, as a composer, scriptwriter, children's songwriter, lecturer, presenter of multi-media concerts and a member of various Australia Council boards and committees'.

Program Note

The 1969 UN-sanctioned ‘Act of Free Choice’ that handed the Dutch colony West Papua to Indonesia was a sham, an act of no choice for the West Papuan people. Since then, Indonesia has treated the territory as it did East Timor, with rampant human rights abuse as well as exploitation, in collusion with America and others, of West Papua's rich natural resources. This piece is about the West Papuan people and their thirst for freedom.

Robert Davidson *Voice Portraits* [Australia] (b. 1965)

Robert Davidson studied composition with Terry Riley in California and New York, and completed a PhD in composition at the University of Queensland.



He previously studied South Indian vocal music in Kerala, India. He was a bassist in the Australian Opera, Sydney Symphony, and Queensland Symphony orchestras before working as a freelance computer programmer. His postclassical quintet Topology has played at numerous festivals around the world since forming in 1996 - their performances range from supporting pop group Savage Garden to experimental theatre. Topology worked with Geoffrey Rush in the opening production of the Optus Playhouse and again in the 2000 Olympics Arts Festival. Robert is currently undertaking research into links between language and music. He has composed many works around this theme, including voice portraits using recordings of figures including Ghandi, Churchill, Clinton, Whitlam, JFK, Amelia Earhardt and many others.

Program Note

Robert Davidson has been exploring the melodic qualities inherent in speech since he was a child, and playing the results with Topology since the '90s. A collection of *Voice portraits*, that is musical framings of idiosyncratic melodic characteristics of individuals' recorded speech, are collected together as a demonstration of the music that we are each making, usually unintentionally and with little awareness, all day long.

CONTINUUM SAX

THE PULSE OF POWER PART 2 – BRIGHTEST THREADS



Sunday 2 May 2010, 3.30PM

JOAN SUTHERLAND PERFORMING ARTS CENTRE, PENRITH

Continuum Sax perform *Brightest Threads* – a concert that introduces the intriguing, diverse and exhilarating sound world of the saxophone quartet. Recently commissioned works by Robert Davidson and Damien Ricketson illustrate the tuneful minimalism (*Brightest Threads*) and experimentalist (*Length and Breath*) styles of Australian composition in the twenty-first century. Russian composer Elena Firsova's *Far Away* is a deeply personal response to physical or geographic separation, themes that resonate strongly within the context of the vast spaces of Australia. *Heartbreakers*, by Jacob TV (Netherlands) engages with the aggressive exploitative character of television media through a politically charged collage of 'cultural noise' that is in turn poignant and exhilarating.

Performers: Christina Leonard, James Nightingale, Martin Kay and Jarrod Whitbourn

Presented by the Aurora Festival in conjunction with the Joan Sutherland Performing Arts Centre, Penrith.

PROGRAM

Robert Davidson [Australia] (b. 1965)
Brightest Threads (2010)

Damien Ricketson [Australia] (b. 1973)
Length and Breath (2009)

Elena Firsova [Russia] (b. 1950)
Far Away (1991)

Jacob TV [Netherlands] (b. 1951)
Heartbreakers (1998-2006)



^ Australian Premiere, * World Premiere

Robert Davidson [Australia] *Brightest Threads* (b. 1965)

See biography on page 19.

Program Note



Brightest Threads is in the form of a canon, the alto saxophones exactly imitating one another (the baritone saxophone plays an independent bass line).

“This way of making music, with its balance of surprise

and familiarity, has fascinated me since I was a child,” comments Davidson, who has composed related works for viola, cello, guitar and clarinet. The structure of a canon is very constrained, creating a situation of great freedom. Stravinsky made a big point of this in his *Poetics of Music*: “My freedom will be so much the greater and more meaningful the more narrowly I limit my field of action and the more I surround myself with obstacles. Whatever diminishes constraint diminishes strength. The more constraints one imposes, the more one frees one's self of the chains that shackle the spirit”.

Damien Ricketson [Australia]

***Length and Breath* (b. 1973)**



Damien Ricketson is the founder and artistic director of Ensemble Offspring, for whom he has written an extensive body of work. Ricketson studied composition in Australia at the Sydney Conservatorium of Music and in the Netherlands with Louis Andriessen and completed

the electronic music course at IRCAM in Paris. Ricketson has been an invited artist-in-residence at the Banff Centre, Canada, the Bundanon Estate (Shoalhaven, NSW), the University of Wollongong and the Peggy Glanville-Hick House in Paddington, Sydney. Ricketson has received commissions from the Warsaw Autumn International Festival of Contemporary Music, The Song Company, the Australian Chamber Orchestra, Symphony Australia, Continuum Sax, Grainger Quartet and the Portugese-based Drumming Grupo de Percussão. Ricketson has won many awards for his compositions

and his work *Lamina* was selected by ABC Classic FM to represent Australian music at the Paris International Rostrum.

Program Note

Length and Breath is one of a number of recent works to explore the open form in music. There is no one definitive version of *Length and Breath*, but rather a multitude of possible versions. Openness pervades a number of aspects of the work ranging from instrumentation to the way in which individual players interrelate to one another. Although *Length and Breath* is scored for saxophone quartet, the specific saxophones used remain unspecified. As such, any two performances of the work may sound drastically different. The title, *Length and Breath*, refers to the way in which time is measured through much of the work. Rather than having rhythm based on a common underlying beat, each performer measures time in relation to the length of their breath: the natural discrepancies between performers resulting in complex polymetric textures. Autonomy also exists within players, each of whom are required to manipulate their finger and embouchure movements independently. *Length and Breath* was commissioned by Continuum Sax with the assistance of the Australia Council for the Arts.

Elena Firsova [Russia/UK] *Far Away Op.48* [1951]

Elena Firsova was born in Leningrad and studied composition at the Moscow Conservatory where her teachers included her mentor, Edison Denisov. Firsova now lives in the United Kingdom where she has held numerous teaching



positions. Recent commissions have come from the Brodsky Quartet, Manchester Wind Orchestra, Schubert Ensemble, Freden Festival and EXPO 2000 (Hanover) and Bad Kissingen Festival (2003). Her music is published by a range of publishers including Sikorski Editions, Boosey and Hawkes, G. Schirmer and Meladdina Press. Her compositional style is personal, coupling serial techniques with an exquisite sense of tone colour and an ability to create musical forms that unfold with an organic intensity.

Program Note

The title of Elena Firsova's saxophone quartet, *Far Away*, evokes again the themes of distance and nostalgia.

Jacob TV [Netherlands] *Heartbreakers* (b. 1951)



Born in 1951, Jacob ter Veldhuis began his musical career in rock bands in the 1970s. After studying composition at the Groningen Conservatoire he was awarded the Dutch Composition Prize

in 1980. His style incorporates minimalism and electronic music, with a strong American influence, particularly in terms of American pop culture, underlining his work.

Program Note

Heartbreakers is originally a suite for soundtrack + (jazz) sextet, based on spoken word samples from

American talkshows from the '90s. It was composed in 1997-1998 with financial support from the Dutch Fund for the Creation of Music, and was premiered by the Houdinis at the Jacob ter Veldhuis Festival in 2001. In 2006, a new version of saxophone quartet was made by request for the New Century Saxophone Quartet, with financial support from the Netherlands-America Foundation. This soundtrack consists of the spoken word melodies from the talk shows, with piano, bass and drum parts as well. Vjay Danielle Kwaaitaal added visuals to *Heartbreakers*. Geoff Hannan writes: "What impresses me is the way in which the music moves seamlessly on an extended journey from slapstick to humour to pathos to tragedy and back again, despite the fact that it is comprised of a patchwork of short samples. The piece demands such a variety of emotional response – you feel pity, amusement, hatred, sadness, hope, astonishment, embarrassment, depression, loneliness, delight, surprise etc – it really massages our heart and lungs! In this respect *Heartbreakers* is a very apt title because it really does affect your rhythmic system".

Created in New Zealand, heard around the world!

SOUNZ

ki te Arapūoru
i Aotearoa, rā te ao!

sounz.org.nz

...for music created
in New Zealand, but
heard around the world!

SYDNEY CONSERVATORIUM SAXOPHONE ORCHESTRA

THE SAX PROJECT, DIRECTED BY MICHAEL DUKE



Monday 3 May 2010, 1pm

SYDNEY CONSERVATORIUM OF MUSIC, VERBRUGGHEN HALL

What's better than a solo saxophone? – Multiple saxophones! This programme will include a variety of works for a variety of saxophones, including new international works for the rarely encountered saxophone orchestra.

The Sydney Conservatorium Saxophone Orchestra comprises some of the nation's top student saxophonists. Auditioned on an annual basis, the group draws students from across a number of degrees (Bachelor of Music Performance, Bachelor of Music Studies, Bachelor of Music Education, Bachelor of Jazz Studies). In addition to performing the existing original repertoire and the classic transcriptions for saxophone orchestra, the group has worked closely with both local and international composers to deepen the canon. The group is active in encouraging the current generation of student composers to explore this medium, workshoping and performing new compositions each semester. Most recently the ensemble has worked with and premiered arrangements of works by leading Australian composer Michael Smetanin and internationally acclaimed composer John Corigliano.

^ Australian Premiere, * World Premiere

PROGRAM

Katia Beugeais [Australia] (b. 1976)
Sound Box (2008) (ISCM Work)

Ed Martin [USA] (b. 1976)
Flurry (2006) (ISCM Work) ^

Jane O'Leary [Ireland] (b. 1946)
Riverrun (2008) (ISCM Work) ^

Robert Lemay [Canada] (b. 1961)
Calligramme (2004) (ISCM Work) ^

Clare Loveday [South Africa] (1967)
Duodectet I and II (2007) (ISCM Work) ^

Presented by the Sydney Conservatorium of Music.
This concert will be a direct broadcast across
Australia on ABC Classic FM.



SYDNEY
CONSERVATORIUM
OF MUSIC



THE UNIVERSITY OF
SYDNEY

Katia Beaugeais *Sound Box* [Australia] (b. 1976)



Katia Beaugeais is a French-Australian composer and saxophonist currently completing a Masters degree in composition at the Sydney Conservatorium of Music. Katia has performed with the Sydney Symphony and in a number of solo recitals and recordings featuring her

own works for ABC Classic FM, 2MBS-FM, the Sydney Spring International Festival of New Music and the Melbourne International Festival of Single Reeds. Composition highlights include: winning the Fellowship of Australian Composers Encouragement Award in the 2006 WSOC-2MBS FM Young Composers Award for her orchestral work, *Aurora Australis*, which she transformed into a saxophone concerto and played with the Ku-ring-gai Philharmonic and North Sydney Symphony Orchestra; the premieres of *Atlantis* (2006) and *The Last Flight of Saint-Ex* (2008) by the Sydney Symphony Fellows. Recently, she became a represented composer of the Australian Music Centre and teaches composition at the Sydney Conservatorium High School and MLC School.

Program Notes

As the title suggests, this piece refers to a sound box of a musical instrument, similar to the open chamber body of a violin that alters the instrument's tone quality by modifying the way it resonates. To depict this effect, extended techniques play a major role in *Sound Box* to disguise and manipulate the tonal quality of individual pitches, focusing on the timbral characteristics of sounds, such as sub-tone, quarter-tone, glissando, slap-tongue, multiphonic and air sound effects. This can be heard from the opening note at *pppp*, producing a sub-tone quality, gradually getting louder as different pitches slowly emerge through a range of multiphonics. The middle section is fast and erratic, a virtuosic passage, showcasing the technical ability of the performer. Complex rhythms, erratic metre changes and dynamics, produce an exciting and exhilarating climax. In the final section the opening idea returns, further exploring a range of textures and timbres through a layer of multiphonics, creating a trance-like and meditative ending. Circular breathing is employed to imitate the continual sound of a violin.

Ed Martin *Flurry* [USA] (b. 1976)



Ed Martin is an award-winning composer of instrumental and electronic music that has been performed in Asia, Europe, South America, and throughout the U.S. His music has been performed by ensembles such as the Minnesota Symphony Orchestra (as part of their annual Composers' Institute), Ear Play, the Empyrean Ensemble, and the University of Illinois Wind Symphony, and has received first prize in the 2005 Electro-Acoustic Miniatures International Contest, the 2004 Craig and Janet Swan Composer Prize for orchestra music, and the 2004 Tampa Bay Composers' Forum Prize. His scholarly work includes writings on the contemporary composer Magnus Lindberg. Martin, originally from Bethlehem, PA, holds degrees from the University of Illinois at Urbana-Champaign (DMA), University of Texas at Austin (MM), and the University of Florida (BM). He has studied composition and electronic music with Scott Wyatt, Stephen Taylor, Guy Garnett, Dan Welcher, Donald Grantham, Russell Pinkston, Steven Montague, James Paul Sain, and Budd Udell. He is Assistant Professor of Music at the University of Wisconsin Oshkosh and has also taught at the University of Illinois at Urbana-Champaign and Illinois Wesleyan University.

Program Note

Flurry is intended to convey the feelings, emotions, and moods associated with my memories of winters past: from playing in the snow, to howling blizzards, to walks through desolate and lonely snow-covered fields. The primary melodic ideas are a falling sigh motive and a contrasting rising arpeggio gesture that are continually developed, combined, and transformed into one another throughout the work. The title also alludes to the ways in which these ideas often spark sudden bursts of related activity in the electronics. *Flurry* was jointly commissioned by ASCAP and SEAMUS and premiered by Michael Holmes at the 2006 SEAMUS National Conference.

Jane O'Leary Riverrun [Ireland] (b.1946)



Born in Hartford, Connecticut, USA, Jane O'Leary has been resident in Ireland since 1972. She is a graduate of Vassar College and completed a PhD in Music at Princeton University. In 2007 she was awarded an honorary Doctor of Music Degree by the National

University of Ireland. Jane is a founding member of Aosdána, Ireland's academy of distinguished creative artists. A CD of her chamber music was released in 2007. As director and pianist of the new music ensemble Concorde she has presented contemporary music and performed with the ensemble in a dozen countries. She has been actively involved in the promotion and performance of music internationally, nationally and in Galway where she is artistic director of 'Music for Galway.' She currently teaches composition at the Conservatory of Music & Drama, Dublin Institute of Technology.

Program Note

Each river has its own distinctive personality and contour, but all rivers share certain characteristics. The onward flowing motion of water is often an inspiration for my music. A river emerges from its source, gradually. As it gathers momentum, it is also constrained by the river banks. It is sometimes torrential and turbulent, sometimes reflective and still, sometimes haltingly overcoming obstructions. Finally, it flows into the sea—a vast open space. There it dissipates and disappears, carrying the memory of its journey. All of these moods can be found in the music of *riverrun*. The title links the Amstel River of Amsterdam, which provides the Amstel Quartet with its name, and the Corrib River, which runs through the heart of Galway and is a daily inspiration to me. As the first word of James Joyce's *Finnegan's Wake*, the title also connects with the free-flowing literary style of Ireland's great writer, James Joyce.

Robert Lemay Calligramme [Canada] (b. 1961)

Robert Lemay has composed many works and is a recipient of grants and awards from numerous foundations and arts councils. Among recent honours include the second prize from the International Competition Prize Luxembourg 2007 and the second

prize from the Kazimierz Serocki 10th International Composers' Competition 2006. His music, which often employs virtuoso performance techniques, is characterised by an imaginative and unconventional use of the concert hall space. Lemay has been performed in Canada, the United States, Asia, Europe, and in South America. Presently, Robert Lemay teaches at Laurentian University in Sudbury, Ontario. He is the Composer-in-Residence of the Sudbury Symphony Orchestra, and also the President and the Co-artistic director of the 5-Penny New Music Concerts in Sudbury.



Program Note

Calligramme: A poem in which where verses are assembled to form an object. Guillaume Apollinaire (1880-1918) wrote several *Calligrammes* that have remained famous.

Clare Loveday Dudectet I and II [South Africa] (b. 1967)

Clare Loveday worked in advertising and musical theatre during the 1980s and early 1990s before switching to academia. She lectured in music theory and composition at the University of the Witwatersrand in Johannesburg for many years and was awarded her Doctorate in Music in 2009. She is an active composer and participant in New Music in South Africa, and is best known for her compositions for the 'straight' saxophone, and for her innovations in interdisciplinary and collaborative work. She is currently a post-doctoral research fellow at the University of KwaZulu-Natal.



Program Note

Clare Loveday has had a love affair with the saxophone for ten years. Softly sweet, grindingly aggressive, liquidly melodic, or stridently percussive, it is an instrument that constantly surprises her. In *Duodectet*, the twelve saxophones converse, contemplate, gossip, fight, flirt and giggle. They call to each other from across the hills of the Eastern Cape, they bump up against each other in a crowded township shebeen, they shout their fury and delight. And throughout it all, they remain thoroughly and unashamedly saxophonic.



STEINWAY & SONS



25TH ANNIVERSARY PIANO SALE

In celebration of its 25th anniversary, Theme & Variations has created the opportunity of a lifetime.

Fly to Hamburg, stay in the five-star Kempinski hotel, and handpick your own Steinway & Sons piano from the factory selection room with the help of internationally renowned concert pianist, Alexander Gavrylyuk.

FRI 21 & SAT 22 MAY BY APPOINTMENT
OPEN TO THE PUBLIC SUN 23 MAY

451 WILLOUGHBY RD, WILLOUGHBY NSW
CALL 9958 9800 FOR AN APPOINTMENT.

For terms and conditions please visit
www.themeandvariations.com.au.
Proceeds will support Sydney Symphony's Outreach program.

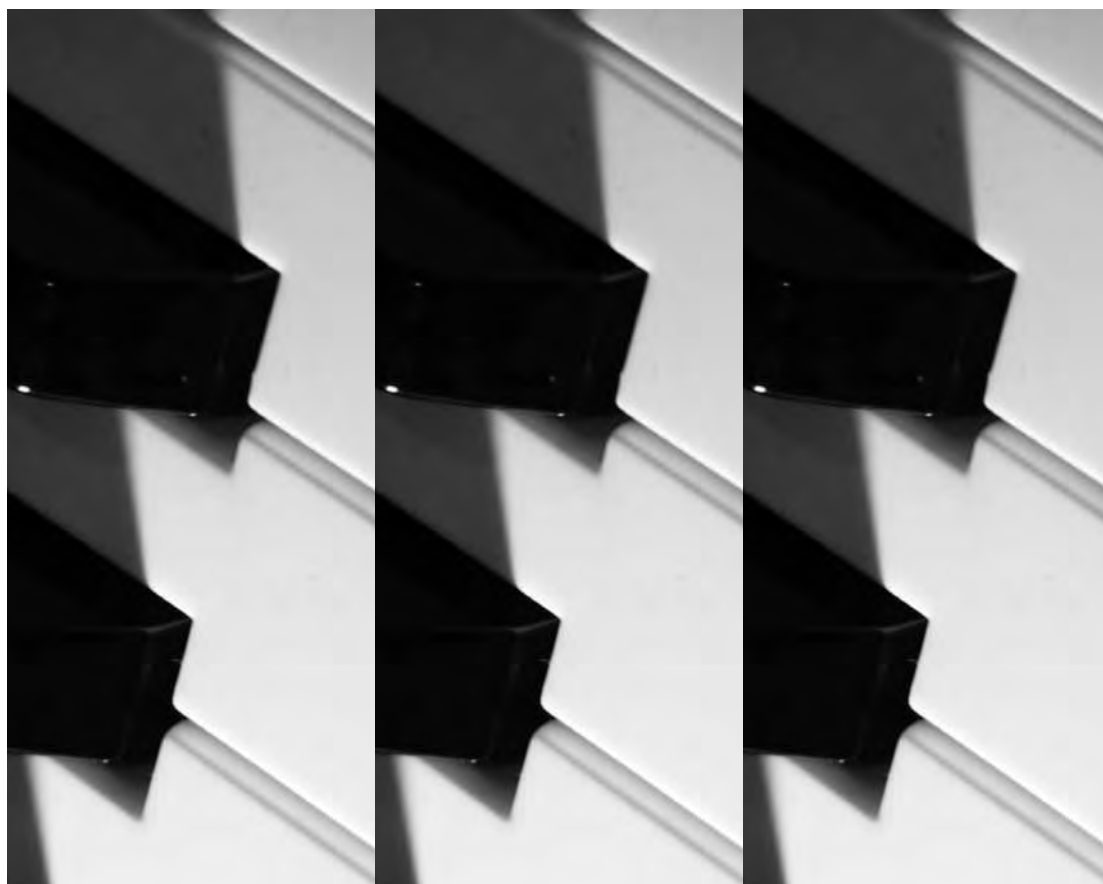
THEME &
VARIATIONS
PIANO SERVICES



sydney
symphony

MY OWN PRIVATE KEYBOARD, CONCERT FOR ISCM DELEGATES

KERRY YONG, PIANO



Monday 3 May 2010, 4pm

AUSTRALIAN MUSIC CENTRE

Kerry Yong is a musician living in east London. He studied piano with Stephanie McCallum and composition and at the Sydney Conservatorium of Music, University of Sydney. He recently completed a Doctorate at the Royal College of Music where he studied piano with Andrew Ball and researched performance practices of music for piano with electroacoustics. He has performed at Kämmer Klang, Rational Rec, with Plus-Minus Ensemble, Rarescale and Ensemble Offspring. Complimenting performing, Kerry is Director of Music at Grace Church Hackney.

Presented by the Australian Music Centre.

PROGRAM

Dusan Bavdek [Slovenia] (b. 1971)
Awakening (2007-8) (ISCM Work) ^

Iulia Cibicescu-Duran [Romania] (b. 1966)
Passacaglia (2005) (ISCM Work) ^

Yordan Goshev [Bulgaria] (b. 1960)
Sonata-Fantasia (ISCM Work) ^

Richard Tsang [Hong Kong] (b. 1952)
Ji-Li (Disintegration) for solo piano (1992) (ISCM Work) ^



^ Australian Premiere, * World Premiere

Dušan Bavdek *Awakening* [Slovenia] (b. 1971)



Dušan Bavdek born in Kranj, Slovenia, studied composition with Alojz Srebotnjak at the Academy of Music in Ljubljana. He completed postgraduate studies in composition at the same institution with Marijan Gabrijelčič and Danijel Dane Škerl and also studied masterclasses with Janos Vajda and Helmut Lachenmann. Bavdek has received many commissions from various Slovenian and international institutions and his music has been performed and broadcast in Europe and elsewhere in the world. Often he is invited to adjudicate at international festivals and competitions. From 2002, he has taught harmony and solfeggio at the Ljubljana Academy of Music receiving tenure as assistant professor of theoretical subjects in 2003 and of composition in 2009. In 2003, Bavdek was a Secretary General of the ISCM World Music Days in Slovenia. Currently he is a board member of the European Composers' Forum and artistic leader of the International Concerts Series at the Slovenian Composers' Society.

Program Note

The composition found its inspiration in the poem *Awakening* written by the famous Slovenian poet Oton Župančič. The composer says: "It is one of those poems that live in me and that I live in them." The composition consists of four main sections and has an expressiveness that – through condensed articulation of all but minimalistically conceived motivic patterns – brings a range of contrasts. Developing metrical rhythm, minutely elaborated motivic cells, more or less veiled short parables and a management of the unfolding 'drama of fragments', are perhaps its most characteristic structural traits. *Awakening* was commissioned by Marina Horak for her recital under the Slovenian Composers' Society Atelier in November 2008. Tomaž Petrač recorded the piece for the Ars Slovenica CD Editions in April 2009.

Iulia Cibîşescu-Duran *Passacaglia* [Romania] (b. 1966)

Cibîşescu-Duran is a Romanian composer of mostly orchestral, chamber, choral, and vocal works that have been performed in Germany, France, Italy, USA, Brazil, Bolivia, Israel. She studied composition with Cornel Taranu at the *Gheorghe Dima* Academy of Music in Cluj-Napoca from 1985-90, where she then

studied orchestral conducting with Emil Simon and Petre Sbarcea from 1991-96 and earned diplomas in both subjects, as well as her DMus in musicology in 2001. Cibîşescu-Duran is also active in other positions as musicologist. She wrote the book *Polymorphic Structures in Postmodern Romanian Music* (2002, Editura Media Musica). She founded the contemporary music ensemble Art Contrast in Cluj-Napoca from 1992. Since then, she has conducted Philharmonic Orchestras of Sibiu, Targu-Mures, Craiova, Ploiesti, Botosani, Brasov, Bacau, Ramnicu-Valcea, Vidin (Bulgaria), Timisoara, Bucharest Radio Chamber Orchestra. She has been a member of the Composer Union of Romania (since 1992), SIMC (since 1992) and the Professional Women's Advisory Board of the American Biographical Institute since 2000. In 2009 she earned a composition residency in Connecticut, USA.



Program Note

Passacaglia for piano consists of a modal theme (like a folk song) with 8 variations. The variational form of the piece is based on the 'basso ostinato', like in the Baroque style, but here is a poetic discussion about the real and the hidden ostinato. Sometimes, the theme exists in a dissimilar way (as in the Variation 5) or the theme is presented like a new theme of a 'Fuga' (Variation 8), but all the time the ostinato of the theme is not a real ostinato because the theme appears with many changes.

Yordan Goshev [Bulgaria] (b. 1960) *Sonata-Fantasia*

Yordan Goshev graduated from the State Academy of Music majoring in Piano under Professor Atanas Kurtev (1985) and Composition under Professor Alexander Tanev (1988). From 1994 to 1999 he taught Score Reading at the State Academy of Music. Since 1988 he has been teaching Piano and Harmony at the South-Western University in Blagoevgrad. In 2002, the Perugia Symphony Orchestra conducted by E. Alanda premiered his Symphony as part of the Perugia-Music-Europe Festival in Italy. His *Capriccio* for solo violin was a compulsory work at the Professor Nedyalka Simeonova Competition for Violinists (2002).
No program notes provided at time of printing.



Richard Tsang [Hong Kong] (b. 1952) *Ji-Li (Disintegration)* Program Note



Richard Tsang has been for many years the Founding Chairman of the Hong Kong Composers' Guild, Vice-Chairman of the Asian Composers' League (ACL) and subsequently served as President of the International

Music (ISCM) from 2002-2008, the first non-European to hold this position since the society's establishment in 1922. As a composer, Tsang's works have been commissioned and/or performed by many local and international groups. Over the years, Tsang has received many awards, among them the Outstanding Young Persons Award (Hong Kong) in 1988, Composer of the Year Award (Hong Kong Artists' Guild) in 1989 and the CASH Golden Sail Award for Best Serious Composition in 2002. He is also a veteran broadcaster and has worked with Radio Television Hong Kong since 1979 in various capacities as producer, channel head and Head of English Programme Services. Tsang has been a Visiting Fellow in Composition at the Hong Kong Academy for Performing for many years and is currently Professor of Music at the Hong Kong Institute of Education.

The basic formal structure of this short piece for piano is the 'disintegration' of a harmonic sound source into a heterophonic texture of single lines. This represents the composer's concern and interest in the different aesthetic approaches of music, particularly between the harmony-tonality emphasis of Western traditional music and the heterophonic linear concerns in Chinese musical cultures. The transformation from a chordal and harmonic texture into a linear heterophonic one, in which no two single notes shall ever sound together, highlights this difference within the framework of the structural evolution of this composition. In an ultra-musical sense, this 'decompositional' process perhaps also represents the modern Chinese's (or Hong Kong Chinese's) hope to free oneself from the rigid grip of Western cultural norms. Disintegration may in a sense be a constructive process to regain one's integrity. This composition was written on a request by and is dedicated to pianist Ka-kit Tam who premiered the work during the Hong Kong Arts festival in 1992.

International Composers Competition for young composers

The 30th Anniversary Concert of IRINO PRIZE
for Chamber Music

November 3, 2010, 2:30pm at Opera City Recital Hall in Tokyo

P r o g r a m

Emanuele Casale (1974)	Studio No.2a for bass recorder and tape	<i>The 22nd Irino Prize</i>
Evis Sammoutis (1979)	Echopraxia for string sextet	<i>The 28th Irino Prize</i>
Tomi Raisanen (1976)	STHENO for recorder/pvc tubes, prepared guitar and tape	<i>The 28th Irino Prize</i>
Giovanni Enrico Lo Curto (1980)	Etheric drama for alto fl., cl., bassoon, vl., vla., vc. and perc.	<i>The 30th Irino Prize</i>
Peter McNamara (1980)	Distorted Waters for alt fl. and vc.	<i>from Gaudeamus Music Week 2009</i>
Masanori Fujita (1946-2009)	linear Spiel for marimba	
Yoshiro Vladimir Irino (1921-1980)	Duo Concertante for shakuhachi and koto -recorder version-	

P e r f o r m e r s

Ensemble NOMADO+ α directed by Norio Sato *koto*: Naoko Kikuchi *recorder*: Tosiya Suzuki

Admission fee: 3,500 jpy

Contact: THE IRINO PRIZE FOUNDATION (Mrs. Reiko Takahashi IRINO, *president*)

<http://www.jml-irino.jp/IrinoPrize> email: info@jml-irino.jp

café carnivale



**Celebrating Ten Years
of presenting exceptional
and inspiring live music
from the diverse cultures
of Australia.**



Music Director:
Justo Diaz



**Communities
arts nsw**



Café Carnivale is assisted by the NSW
Government through Arts NSW.

For more info on concerts and venues:
www.cafecarnivale.com.au
cafecarnivale@mva.org.au

T+ 61 2 8394 6666



AUSTRALIA'S LEADER IN MUSIC EDUCATION

Musica Viva In Schools

Live Music
Teaching Resources
Professional Development
Composer in the Classroom
Australian Music Days

Touring 8 States and Territories
with 168 musicians in 42
ensembles performing over
2000 concerts for over
300,000 students annually

musicaviva.com.au/education



musica viva

In Schools

Celebrating 30 Years
of delivering
first class quality
Music Education
to Australian Schools.
1981-2011.

SYDNEY CONSERVATORIUM OF MUSIC KEYBOARD STAFF & STUDENTS

88 KEYS



Monday 3 May 2010, 6pm

SYDNEY CONSERVATORIUM OF MUSIC, RECITAL HALL EAST

The Sydney Conservatorium is remarkable in that its keyboard staff include nationally and internationally recognised figures in the world of pianism. Blistering fingers and sensual swooning will be a hallmark of this concert.

Performers: Stephanie McCallum, Paul Rickard-Ford, Daniel Herscovitch, Jacob Abela, Joshua Tsai, Natalia Sheludiakova

Presented by the Sydney Conservatorium of Music.



PROGRAM

Oswaldo Golijov [Argentina/USA] (b. 1960)

ZZ's Dream (2008) ^ [Stephanie McCallum]

Lauri Kilpio [Finland] (b. 1974)

La mer, la brume et le soleil (2007) (ISCM Work) ^ [Stephanie McCallum]

Jakub Polaczyk [Poland] (b. 1983)

Visions from Light (2005) ^ (ISCM Work) [Paul Rickard-Ford]

Elliott Carter [USA] (b. 1908)

2 Thoughts about the Piano (2005) ^

Intermittences & Catenaires [Daniel Herscovitch]

Jeon Oh [Korea]

And Another (2008-9) (ISCM Work) ^ [Jacob Abela]

David Del Tredici [USA] (b. 1937)

Aeolian Ballade (2008) ^ [Joshua Tsai]

Einojuhani Rautavaara [Finland] (b. 1954)

Fuoco (2007) [Natalia Sheludiakova]

Carl Vine [Australia] (b. 1954)

Sonata for Piano Four Hands (2009) [Paul Rickard-Ford & Natalia Sheludiakova]
101 Compositions for 100 Years

^ Australian Premiere, * World Premiere

Oswaldo Golijov *ZZ's Dream* [ARG/USA] (b. 1960)



Oswaldo Golijov has received numerous commissions from major ensembles and institutions in the USA and Europe and is the recipient of a MacArthur Fellowship, among many other awards. His music is performed regularly by musicians such as Robert Spano, Miguel

Harth-Bedoya, Dawn Upshaw, Luciana Souza, Maya Beiser, the St. Lawrence, Kronos and Borromeo quartets, and the symphony orchestras of Boston, New York, Chicago, Atlanta and Los Angeles, to name but a few. His collaborations continue to grow, most recently with the notable film director Francis Ford Coppola, for whom he has written two film score, in a period of under two years. He has been composer-in-residence at Merkin Hall in New York, the Spoleto USA Festival, the Los Angeles Philharmonic's Music Alive series, Marlboro Music, Ravinia, and several other festivals, and is currently composer-in-residence at the Chicago Symphony.

Program Note

The composer writes: "Once upon a time, I, Zhuang Zhou, dreamt I was a butterfly, fluttering hither and thither. I was conscious only of my happiness as a butterfly, unaware that I was Zhou. Soon I awoke, and there I was, veritably myself again. Now I do not know whether I was then a man dreaming I was a butterfly, or whether I am now a butterfly, dreaming I am a man."

Lauri Kilpiö *La mer, la brume et le soleil* [Finland] (b.1974)



Lauri Kilpiö studied composition and piano playing at the Sibelius Academy in Helsinki, receiving his piano diploma in 1999 and composition diploma in 2003. His main composition teacher at the Academy was Professor Paavo Heininen. Kilpiö has also participated

in many composition master classes in Finland and abroad, e.g. the courses of Brian Ferneyhough, Luca Francesconi, Magnus Lindberg, Kaija Saariaho and Esa-Pekka Salonen. Kilpiö's works include orchestral, chamber, solo instrument and vocal music. His pieces have been performed in concerts or at festivals in Finland and many European countries, USA, Japan, South Korea and Australia. A miniature opera *Rantapalloja ja rintakarvoja* (*Beach Balls and Hairy Chests*), was premiered at the Musica Nova Festival in Helsinki in 2004. Kilpiö had an own composition concert at the Musica Nova festival in

Helsinki in 2007. As a pianist, Kilpiö has given the first performance of several Finnish piano works, including *Jubilee* by Magnus Lindberg and *Spin* by Esa-Pekka Salonen. He has also made two recordings for the Finnish Broadcasting Company. Kilpiö teaches composition and music theory at the Sibelius Academy in Helsinki. He also writes actively on music.

Program Note

This piece draws its inspiration from a meteorological phenomenon that you can experience e.g. in Helsinki, in clear weather, especially in the early summer: although the sun shines, its light is filtered through a mist above the sea. While staying in Benin, West Africa, in the town of Grand Popo in December 2006 and January 2007, in conditions widely different from those of Finland, Kilpiö saw this same exciting combination of sun and mist in the morning. His piece is dedicated to the great French piano composers of the early, middle and late 20th century.

Jakub Polaczyk *Visions from light* [Poland] (b. 1983)

Jakub Polaczyk was born in Cracow.



In 2005, he graduated from the Władysław Żelenski Secondary Music School. The same year he also finished his bachelor studies in musicology at the Jagiellonian University under the supervision of Prof. Jadwiga Paja-Stach and in 2008 master studies under the supervision of Professor Małgorzata Woźna-Stankiewicz. In 2008-09 he studied at the Royal Conservatory of Music in Brussels in the Socrates-Erasmus program, where he honed his compositional techniques in the class of Jan van Landeghem. In 2009 Polaczyk was a resident student during Ostrava Days Festival. He has also composed songs to Polish poetry or English lyrics written by Aniela Agata, Teresa Smurzyńska or by himself. For his artistic achievements in the academic year 2006/07 and 2009/10 he received the scholarship of the Sapere Auso Foundation. Since 2008, he has been a member of the Young Polish Composers Society.

Program Note

Visions from light is composed in memory of Claude Debussy. The piece is a kind of voyage beginning with a motive that is not a quotation but a strong reference to Debussy's music. From the first phrase the piece starts to grow and develops to the final coda and at the end of the piece the first motive returns. It is the first performance of the piece abroad and is dedicated to the victims of the Polish Government aircraft tragedy on April 10 in Smoleńsk.



Elliott Carter *Two Thoughts about the piano* [USA] (b. 1908)

With the explorations of tempo relationships and texture that characterise his music, Elliott Carter is recognised as one of the prime innovators of 20th-century music. In 1960, Carter was awarded his first Pulitzer Prize for his visionary contributions to the string quartet tradition. Elliott Carter has been the recipient of the highest honors a composer can receive: the Gold Medal for Music awarded by the National Institute of Arts and Letters, the National Medal of Arts, membership in the American Academy of Arts and Letters and the American Academy of Arts and Sciences, and honorary degrees from many universities. Hailed by Aaron Copland as “one of America's most distinguished creative artists in any field”.

Program Note

The two movements (written when the composer was aged 97) stand alone as separate works, or work together in tandem. The first movement, *Intermittances*, is perhaps typical of the composer in its juxtapositions of notes and crunchy chords with silence and/or piano resonance - in the description of Timothy Mangan from *The Orange County Register*, “a cactus sandwich of stops and starts, quicksilver dashes and sustained chords.” The second movement, *Catenaires*, is more unusual in its use of constant, racing semiquavers across the instrument - described in *Fanfare* as “Debussy [being] the closest ancestor... exciting, urgent, engaging...”

IeDon Oh *And Another* [Korea]



IeDon Oh graduated from the College of Music, Seoul National University. She also received her master's degree in music composition from the University of Georgia and her Ph.D in music composition from the University of Iowa, USA. She has won composition awards from several competitions such as the 4th International Composition Competition conducted by the International Women Composers' League. Her works, including commissioned pieces, have been performed at many contemporary music festivals in the United States, England, Japan, China, Taipei, and Russia as well as in Korea. Her music was also invited to the ISCM-ACL World Music Days 2007 in Hong Kong and 2008 Beijing International Congress on Women in Music by IAWM. She acted as the chairperson of the women composers' group 'JuChangHoe' and a board member of the Korean

Composers' Association. Currently, she is a professor at Hoseo University in Korea.

Program Note

This work was commissioned by the composer's friend and colleague Won-Sook Hur for one of her two recitals titled *And another...* to commemorate her 50th birthday in 2008. In this piece, Oh wanted to express their friendship, passion for music, and hope for the future.

David Del Tredici *Aeolian Ballade* [USA] (b. 1937)



Generally recognised as the father of the Neo-Romantic movement in music, David Del Tredici has received numerous awards (including the Pulitzer Prize) and has been commissioned and performed by nearly every major American and European orchestral ensemble. In recent years several Del Tredici CDs have abounded: on Deutsche Grammophon, an all-Del Tredici CD (released in its highly regarded '20/21' series) featuring conductor Oliver Knussen, soprano Lucy Shelton and the Netherlands' ASKO Ensemble; on the Music and Arts label, a pair of recent Del Tredici song cycles featuring soprano Hila Plitmann with the composer at the piano; on Dorian, *In Wartime*, a spectacular new work for concert band; and on Koch, a selection of piano compositions played by Anthony de Mare.

Program Note

Aeolian Ballade is an elaborately developed prelude and fugue. The prelude — Lento mesto — is by turns achingly romantic and sweetly expressive. Towards the end, a cadenza leads to a recapitulation, then to a climax. On the final note, without pause, an energetic fugue begins. The fugue subject moves in even crotchets and outlines the scale of the *Aeolian* mode. After a majestic climax, the fugue's headlong motion abates, revealing a mysterious dolce section built on the letters/ notes 'G-R(re)-A-C-E' a reference to Grace Cloutier, my commissioner and dedicatee. With a series of winding arpeggios, the piece returns to the prelude's last page. From a quiet beginning, the music grows to a grand climax. At the point where the fugue had earlier begun, now the ballade, having come full circle, ends.

Einojuhani Rautavaara *Fuoco* [Finland] (b.1928)

Rautavaara was born in Helsinki, studied with Merikanto at the Helsinki Academy (1948-52), with Persichetti at the Juilliard School in New York (1955-56), and with Sessions and Copland at Tanglewood (1955). He first came to international attention in 1955 when the neo-classical *A Requiem in Our Time*

for brass and percussion won the Thor Johnson Composer's Competition in Cincinnati. He studied serialism and soon integrated twelve note techniques, without displacing his essential Romanticism. In the late 1960s Rautavaara distanced himself from serialism and his mystical character came more to the fore in music of rich colour and sweeping melodic profile, at once accessible and evocative. His operas have often explored issues of creativity and madness, such as *Vincent* (1986-87), *Aleksis Kivi* (1995-96) and *Rasputin* (2001-03), and his symphonies and concerti have increasingly been commissioned by orchestras outside his native Finland.

No program notes provided at time of printing.

Carl Vine Sonata for Four Hands [Australia] (b. 1954)

Carl Vine first came to prominence in Australia as a composer of music for dance, with 25 dance scores to his credit. His catalogue now includes seven symphonies, seven concertos, music for film, television and theatre, electronic music and numerous chamber works. Although primarily a composer of modern 'classical' music he has undertaken tasks as diverse as arranging the Australian National Anthem and writing music for the Closing Ceremony of the 1996 Atlanta Olympics (the 'Sydney 2000' presentation). Since 2000, Carl has been the Artistic Director of Musica Viva Australia, the largest chamber



seven symphonies, seven concertos, music for film, television and theatre, electronic music and numerous chamber works. Although primarily a composer of modern 'classical' music he has undertaken tasks as diverse as arranging the Australian National Anthem and writing music for the Closing Ceremony of the 1996 Atlanta Olympics (the 'Sydney 2000' presentation). Since 2000, Carl has been the Artistic Director of Musica Viva Australia, the largest chamber

music entrepreneur in the world. His most recent compositions include a String Quintet for Musica Viva and the Jerusalem Quartet and Symphony No 7 for the West Australian Symphony.

Program Note

This work has been co-commissioned by the University of Sydney and Professor Kim Walker, the Dean and Principal, Sydney Conservatorium of Music, together with Father Arthur Bridge, to celebrate the 100th anniversary of the Sydney Conservatorium of Music.

In Vine's earlier piano sonatas he occasionally wished that the soloist could grow an extra hand to manage all of the requisite notes. In the long run, adding an extra player seemed more prudent, and it now seems odd to him that the 'four hand sonata' has enjoyed so little popularity since the nineteenth century. This is Vine's first attempt to make a concert work of solid substance using those two extra hands which, by playing on the same (well-maintained and tuneful) instrument, have a distinct advantage over their 'duo' brethren if the two instruments concerned aren't perfectly attuned to each other. The pairings evolve into a short, energetic bridge passage that falls precipitously to a reflective Meditation luxuriating in the sonorous resonance of a piano keyboard caressed by 20 fingers. This is succeeded by a fast-paced Toccata in triplet rhythms that progresses to a pounding finale.

One Hundred & One
101 Compositions for 100 Years



fellowship 2010

Roger Benedict Artistic Director
Vladimir Ashkenazy Patron

INTERNATIONAL SOCIETY OF CONTEMPORARY MUSIC




ROGER BENEDICT
ARTISTIC DIRECTOR


ALEXANDRA CARSON
CLARINET


CHLOE TURNER
BASSOON


FRANCESCO LO SURDO
HORN


MARIANA GREEN
VIOLIN


CLAIRE HERRICK
VIOLIN


ARABELLA BOZIC
VIOLA


MAÏKE-KAROLINE DRABE
VIOLA


WILLIAM HEWER
CELLO


JOSEF BISITS
DOUBLE BASS

**THE SYDNEY SYMPHONY PRESENTS
FELLOWSHIP 2010**

YOUNG GUNS
DIRECTED BY ROGER BENEDICT
WITH MUSICIANS OF THE SYDNEY SYMPHONY

FRIDAY 7 MAY 2010, 1PM
PRE-CONCERT TALK, 12.15PM
Eugene Goossens Hall, ABC Ultimo Centre

TICKETS: \$20 / \$10
BOOKINGS:
PHONE: 02 8215 4603

PROGRAM
STUPPNER (Italy) Mahler Pictures
BLAK (Faroe Islands) Arika – String Quartet No.5
RATNIECE (Latvia) Alvéoles
YANG (Korea) Melody, Notes, Five
SKIPWORTH (Australia) Light Rain









ENSEMBLE OFFSPRING THE WORLD IN SYDNEY

Monday 3 May 2010, 8pm

SYDNEY CONSERVATORIUM OF MUSIC, VERBRUGGHEN HALL

Resident ensemble at the 2010 ISCM World New Music Days, Ensemble Offspring will again dazzle listeners with their combination of virtuosity and musical brilliance.

Performers: Roland Peelman (conductor), Lamorna Nightingale (flute), Jason Noble (clarinet), Diana Springford (clarinet), Anna McMichael (violin), Veronique Serret (violin), James Eccles (viola), Geoffrey Gartner (cello), Claire Edwardes (percussion), Zubin Kanga (piano)

Presented by the Sydney Conservatorium of Music and the New Music Network. This concert will be a direct broadcast across Australia on ABC Classic FM.



new music network

PROGRAM

Bruce Crossman (Australia) (b. 1961)
Not Broken Bruised Reed (2008)

Paul Steenhuisen (Canada) (b. 1965)
Copralite Analysis (2010) (ISCM Work) *

Christian Winther Christensen (Denmark) (b.1977)
A Fall From the Perfect Ground (2006) (ISCM Work) ^

Jeffrey Ryan (Canada) (b. 1962)
Burn (2008) (ISCM Work) ^

Alexandra Hay (New Zealand) (b. 1985)
part/s (2008) (ISCM Work) ^

Gerard Grisey (France) (b. 1946-98)
Talea (1986)

^ Australian Premiere, * World Premiere

**Bruce Crossman *Not Broken Bruised Reed*
[Australia] (b. 1961)**



Bruce Crossman is a New Zealand born composer resident in Australia whose music reflects an interest in Pacific musical identity. His music combines aspects of traditional musics of the Pacific with European techniques as a way of expressing a personal identity. Crossman has studied composition with Ross Edwards, Andrew Schultz, David Blake and Jack Speirs and holds a Doctor of Creative Arts degree from the University of Wollongong. He has been a Composition Fellow at the Pacific Music Festival, Sapporo, in Japan, as well as held residencies at Otago University and the Nelson School of Music in New Zealand. His music has been featured at international festivals including the 2005 Pacific Rim Music Festival in the United States, as well as at Asian contemporary music festivals in the Philippines, Japan and Korea. Crossman has won a number of awards and has received a Finalist Nomination (Vocal or Choral Work of the Year) at the APRA / Australian Music Centre Classical Music Awards 2007. Crossman is the coordinator of Composition at the University of Western Sydney.

Program Note

The Judaic-Christian idea of *Not breaking a bruised-reed* or snuffing out light but instead allowing it to flourish is the basis behind this composition. The heart of the sounds draw on the poignancy of the Korean *kyemyunjo* scale as the basis for the Pansori-like traditional speech-song form as a type of bruised utterance that emerges from noise to flower in lyricism. Its chromatic-tinged wholetones form the basis of layered harmonic resonances which wrestle with jazz-influenced sections based on extemporisations on Korean changgo rhythm. The rhythmic and harmonic complexity is matched by resonating metals from luminous Filipino *kulintang* gong-chimes, soft Korean ching drones and strident *k'kwaenggwari* accelerations. A controlled extemporisation for the players emerges at the work's centre culminating in the instrumentalists' vocalised cry "a-p'u-ji a-na". A late flowering of the earlier Korean modal resonances returns and then rests within the quiet living colours of prepared piano vibrations, whistling, ching glissando, and breath.

**Paul Steenhuisen *Copralite Analysis*
[Canada] (b. 1965)**

Paul Steenhuisen, born in Vancouver, Canada, is an art music composer who works with a broad range of acoustic and digital media. Additionally, he is part of the artistic team that works on the Hyposurface installation in Boston, Massachusetts.



Steenhuisen obtained his Doctor of Musical Arts degree in composition from the University of British Columbia, where he studied with Keith Hamel. He also worked with Louis Andriessen (Amsterdam), Michael Finnissy (Brighton), and Tristan Murail (IRCAM, Paris). Music by Paul Steenhuisen has received more than a dozen national and international awards, including the Governor General of Canada Gold Medal as the outstanding student in all faculties (UBC). Music by Paul Steenhuisen was also selected for competition at the Gaudeamus Music Week, and was a recommended work at the 44th International Rostrum of Composers.

In 2003, he was appointed Assistant Professor of Composition at the University of Alberta. He developed and directed the new electroacoustic studios until his resignation in 2007. In 2009, the University of Alberta Press published *Sonic Mosaics: Conversations with Composers*, a collection of interviews with composers.

Program Note

"Hi, It's me, Mozart. I just wanted to thank you for listening to my music so often. After all, I've been dead for more than two hundred years. I'm glad you like it. Why do you like it? I worked within the accepted musical structures of the day. When we listen to my music, we know what might happen next... Things are very different now. It must be difficult to sometimes know that something is happening, but not know what it is. Like the electrical impulses in your body that keep you alive. They occur, but you don't know how, and they're cycling out of your control. I'd like to thank Dr. Steenhuisen for his compositional research in extracting, analysing, and proliferating the copralites (fossilised fragments of dung) and bacteria-musical cultures, and we look forward to more music

extractions from the lab and archives. They are a bit yellow, the ink has faded, and the parchment is dusty, so you might cough a lot. Please cover your mouth.”

Christian Winther Christensen *A Fall From the Perfect Ground* [Denmark] (b.1977)

The composer writes: “When you hear my music it is like entering a hall full of machines that produce quick, short mechanical sounds. Sporadic productions of air sounds, knocking sounds and noise that sometimes stand alone and are sometimes entangled with



one another in polyphonic structures. Although I clearly adheres to modernist gesture and thought, there are still elements of melancholy or remnants from classical music interwoven in my tonal language. The dialectic and resistance in this mode of perception is a power in my music which pulls the musical gestures and elements together, despite their obvious discrepancies – and although my outwardly seems fascinated by the pure and totalitarian, I am also drawn by the decadence and human frailty we all experience. In my second string quartet, *Inquiry into the truth*, the notes are beaten and hammered out from Beethoven’s *Opus 132, Heiliger Dankgesang eines Genesenden an die Gottheit, neue Kraft fühlend*, only to shamelessly break out later in a D major chord that is repeated ad nauseam. And what other composer than Beethoven, who struggles so hard with his material and who came to stand as the revolutionary hero of music, could fit better with my music?”

Program Note

A fall from the Perfect Ground is an extraordinarily delicate piece of music which is perhaps most of all about beautiful musical sounds and sparkling effects composed over the surfaces of the sound. The music is in fact not all that easy to get a handle on. What is happening is extremely detailed, and as a whole the music offers a rather unmanageable amount of innovative, impressive, fascinating sounds. The music doesn’t have so many melodies, rhythms or harmonic progressions in the normal sense, nor does the form reveal itself in the course of the first few listenings. Instead, the music proceeds as a series of sonorous eruptions; at first very cautious and flickering – almost reserved – then more rhythmically, only to

reach a new, almost static low point. The ending, on the other hand, is very striking, with a little, extremely telling clarinet theme, and is in fact quite distinctive in the context. Everywhere Christian Winther Christensen varies the modes of playing and assaults the otherwise normal instruments with new technical ideas. If the acoustic sound was not so distinct and warm-blooded one might be misled into thinking that this was a piece of electronically manipulated music.

Despite all this it must not be thought that this is difficult music. Although one’s mind can easily sense that *A fall from the Perfect Ground* is hard to play and has taken a very long time to compose, the music is sensual and simple with many beautiful sounds that well forth one after another.

Jeffrey Ryan Burn [Canada]

Praised for his ‘strong and unique voice’ (*Winnipeg Free Press*), ‘masterful command of instrumental colour’ (*Georgia Straight*), and ‘superb attention to rhythm’ (*Audio Ideas Guide*), Jeffrey Ryan has emerged as one of Canada’s leading composers.



His music has been commissioned, performed and broadcast by major orchestras, ensembles and soloists across Canada and internationally, has inspired new works by choreographers Barbara Bourget and Rob Kitsos, and served as the soundtrack to the dance film *Fata Morgana*.

Twice nominated for Classical Composition of the Year Juno awards (*Quantum Mechanics* in 2008 and *Pangaea* in 2005, the latter recorded by the Thunder Bay Symphony). Based in Vancouver, Ryan is Composer Advisor for Music Toronto, and Composer Laureate of the Vancouver Symphony, after serving as the VSO’s Composer-in-Residence from 2002 to 2007. Jeffrey Ryan holds degrees from Wilfrid Laurier University, the University of Toronto and The Cleveland Institute of Music.

Program Note

The composer writes: “Well-crafted music comes in all shapes and sizes. As a composer, I cannot help but be influenced by the wide range of music around me. I am fascinated with how composers working in different genres can use the same musical materials

with completely different results. Toni Tennille's *Keeping Our Love Warm*—a skilfully written 'pop' song that includes elements which step outside that style's very standardised boundaries—provided the starting point. In writing *Burn*, I took many of the same musical materials and filtered them through my own musical voice. The resulting work, in five connected sections (each rooted in one note of the song's opening pentatonic scale), sounds completely unlike its inspiration, yet shares on some level the same spirit, and pays homage both to the music that shaped my developing ears and to composers everywhere who strive to create good music in all its forms."

Alexandra Hay *part/s* [New Zealand] (b.1985)



Alexandra Hay is a Wellington-based composer, arranger, conductor and teacher who works with instrumental, vocal and electroacoustic media. She completed an Honours degree at the New Zealand School

of Music in 2007, and spent a semester studying musicology at the Freie Universität in Berlin under a DAAD scholarship in 2006-07. Alexandra has had works performed and workshoped by gateseven, the Auckland Philharmonic Orchestra and the New Zealand String Quartet, and in 2006 she won the NZSM Composers Competition with *White Rain*, a work for flute and tape. In 2008, Alexandra wrote an orchestral work *Bellum Nocturnis* recorded for the NZSO/Todd Corporation Young Composers Competition, and travelled to Rome to be present for her first overseas performance.

Program Note

part/s is a triptych exploration of separations, (in) dependences and unities. It was written for Austrian duo Petra Stump and Heinz-Peter Linshalm.

Gerard Grisey *Talea* [France] (b.1946-98)

Gerard Grisey was born in Belfort, demonstrating an early interest in music. He began his studies in Germany, at Trossingen Conservatory (1963-65), before joining the Conservatoire de Paris where he received classical training (degrees in harmony, counterpoint and fugue, where he excelled in music history and piano accompaniment). At the same time he attended the composition class of Olivier

Messiaen (1968-72), followed the teaching of Henri Dutilleux at the Ecole Normale de Musique (1968) and learned the techniques of electroacoustic music with Jean-Etienne Marie (1969). His



stay at the Villa Medici from 1972 to 1974 was the opportunity for significant events (the poet, Christian Guez Ricord) and discoveries (the music of Giacinto Scelsi). The seminars of Ligeti and Stockhausen, and to a lesser extent that of Xenakis, which he attended in 1972 as part of Ferienkurse Darmstadt had a lasting influence on him. In 1973, Grisey takes part in the foundation of all the route, whose vocation is to defend the quality of his performances with a repertoire emerging requirements. Courses acoustic Emile Leipp Paris VI (1974-75) laid the foundation for his scientific approach to the phenomenon of sound. From 1982, he was a teacher, first in California at Berkeley until 1986, then at the Paris Conservatoire, where he taught composition and orchestration.

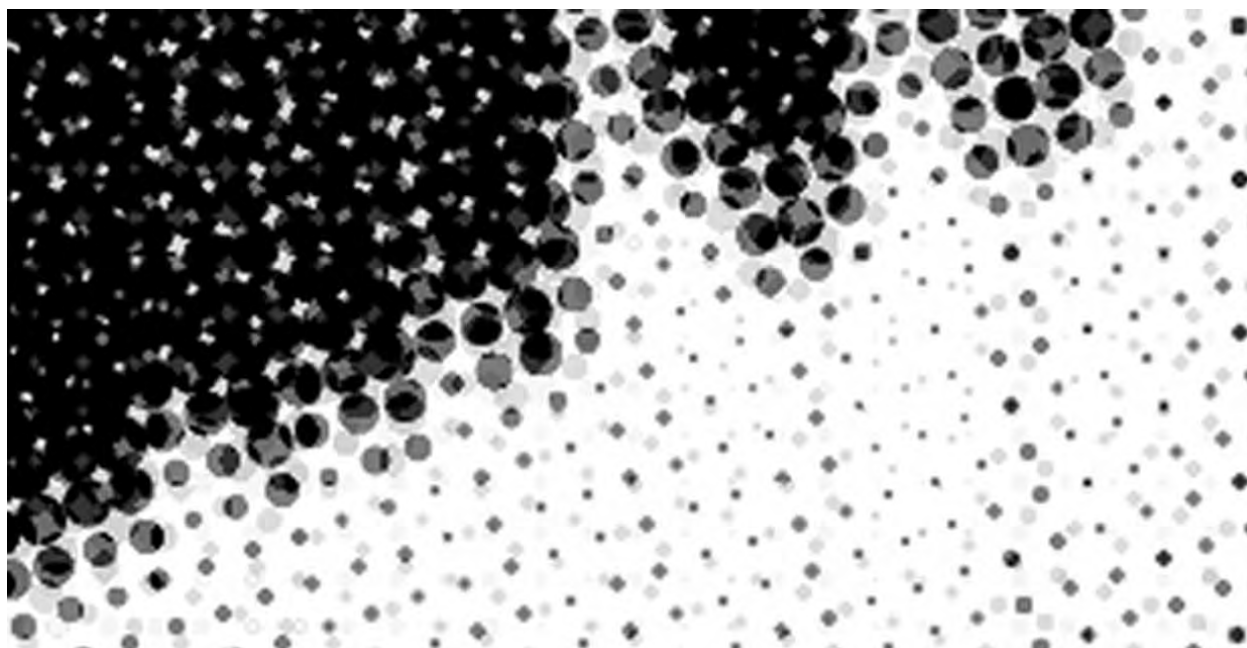
Program Note

Talea, in Latin, means break. In medieval music, this term refers to a repeated rhythmic pattern on which is grafted a configuration of heights also repeated or not coinciding with the first and is called 'colour'. In the twentieth century, we find that dissociation between heights and lengths.

Talea is composed of two parts segueing two aspects that set or rather two ways of hearing a single phenomenon. Thus, a single gesture (rapid fortissimo ascending slow pianissimo descending) is presented in part by average duration and gradually eroded until leveling contrasts. In the second part, it handles great shape and the succession of sequences. Polynomic in the first part, the gesture becomes homophonic in the second. From a perceptual point of view, the first part seems like an inexorable process, machine, manufacture genuine freedom that emerge in the second half. The latter process is indeed riddled emergence of more or less irrational kinds of reminders of the first part, which gradually stain the new environment to become unrecognisable. These wild flowers, these weeds pushed into the recesses of the machine, and then grow in importance beyond giving up the sections they have parasitised the interior colour quite unexpected.

STUDENT PIANISTS FROM THE SYDNEY CONSERVATORIUM KEYBOARD UNIT

MOMENTARY PLEASURES



Tuesday 4 May 2010, 1pm

EUGENE GOOSSENS HALL, ABC CENTRE, ULTIMO

1. Lachlan Hughes [Australia]: *I felt a funeral in my brain*
2. Andre Ribeiro [Brazil]: *Image no.6*
3. Robbie Ellis [New Zealand]: *Drying Music*
4. Piotr Grella-Mozejki [Canada]: *composizione-monoproiezione*
5. Daniel Moreira [Brazil/Germany]: *Rhythmic Etude 4*
6. Max E. Keller [Switzerland]: *Spontaneous Movements for piano*
7. Diana Blom [Australia]: *The Travelling Chinese Orchestra*
8. Ockmi Han [South Korea]: *For Toto*
9. Dennis Bathory-Kitsz [USA]: *Thirteen Triple X*
10. Hiroki Tsurumoto [Japan]: *Code Thumbnails 0*
11. Arduino Gottardo [Italy]: *Champignonnette*
12. Benjamin Scheuer [Germany]: *Sonata in four movements*
13. Martin Friedel [Australia]: *the aether rings...*
14. Stephen Lias [USA]: *Boggy Slough*
15. Mark Isaacs [Australia]: *Will-o'-the-wisp*
16. Anthony Moles [Australia]: *Bagatelle*
17. Eva Rotenberg [Denmark]: *A Perfect Pitch 1*
18. Huck Hodge [USA]: *Omen, unscroll a canon war!*
19. Bruno Vlahek [Croatia/Germany]: *Studio 1*
20. Nikita Saikovich [Russia]: *Maria*
21. Ron Herrema [USA]: *Awakening*
22. Part Uusberg [Estonia]: *Paradiis*

Composers typically spend months or even years writing new works. What would they create if limited to just one day, and just two pages of musical score? A conucopia of dazzling miniatures from Australian and international composers, performed by the finest young pianists in the country. This concert will be a direct broadcast across Australia on ABC Classic FM.



Presented by the ABC Classic FM and Sydney Conservatorium of Music.



SYDNEY
CONSERVATORIUM
OF MUSIC



THE UNIVERSITY OF
SYDNEY

1. Lachlan Hughes [Australia]: *I felt a funeral in my brain*

The composer writes: “*I felt a funeral in my brain* takes its name from an Emily Dickinson poem. The poem allegorically represents the end of functional sanity within a person at a single moment. My composition explores a contrast of differing musical events, with a complete focus on timbral progression. Thus the listener is forced to evaluate every moment as a function of itself, not simply a lesser part of the entire work. My reaction to the poem is not wholly programmatic, but rather more instinctual, evoking the atmosphere created by Dickinson’s words.”

2. Andre Ribeiro [Brazil]: *Image no.6*

For Ribeiro, the theme *Momentary Pleasures* reflects a small passage, a rain drop, an autumn leaf, a flash of lightning in the sky... all these things are images that he tries to recreate with musical sounds. *Image No. 6* is based upon *Hua Lien* landscapes in Taiwan.

3. Robbie Ellis [New Zealand]: *Drying Music*

The composer writes: “On 21 April 2009, I wrote a microscore for pianist Xenia Pestova and a concert of microscores she was to put on in Montreal that June. Every sound in my piece was taken from the noises of a coin-operated drying machine at my local laundrette in Newtown, Wellington, New Zealand. It’s a singular pleasure to put such a small token in the coin slot and to set a big machine rumbling, and it’s a pleasure to notice the music in machines. I started the drying cycle (5 tokens at 6 minutes each, so 30 minutes drying time), and went back home to write this piece before collecting my clothes.”

4. Piotr Grella-Mozejko [Canada]: *composizione-monoproiezione*

The composer writes: “*composizione-monoproiezione* is one of the very few works that I have created in a single day. The piece is formally very tight, a set of five variants (but not variations!) of the same material. The idea was to write a pastiche for a pianoforte or its replica. The piece may also be performed on modern instruments. It is decidedly consonant (after having written a lot of aggressive, violent music, I really wanted to try something subtle and ‘lighter’ – at least in a different way than before). *composizione-monoproiezione* is, in other words, a rather optimistic and humorous, even jubilant, acceptance of the fact that sometimes it is absolutely all right to express one’s delight, even for a brief

moment, like happy laughter expressing appreciation of an elegant and witty joke.”

5. Daniel Moreira [Brazil/Germany]: *Rhythmic Etude 4*

The *Rhythmic Etude 4* is music about music. It is entirely built with materials extracted from the (in)famous prelude *Für Elise* by Beethoven and deconstructs this oversaturated monument leaving little place for identification. Unfulfilled expectations perpetrate the work and transform this object, which was once so intimate to us, into an odd, not always welcome, stranger. However, there are fugitive moments where this object regains its lost resemblance and we can feel ourselves once more in a safe, familiar place. These momentary – but ephemeral – pleasures are a source of relief and apparent satisfaction... but only because they soon will be abandoned.

6. Max E. Keller [Switzerland]: *Spontaneous Movements*

The composition is something like a written improvisation: Keller started with a repetition of a chord in extended position. The spontaneous variations of the chord begin, but only in the middle sections. This gave the idea of a change between a slow or slight, sometimes nearly hidden, movement and a fast or strong transformation. These apply not only to pitch, but also to tempo, dynamics, range and structure – sometimes only in one parameter, sometimes in several parameters.

7. Diana Blom [Australia]: *The Travelling Chinese Orchestra*

When a travelling Chinese orchestra is passing through, the drums then the cymbals are heard in the distance, sounding out of the silence. Next, the high woodwind ring out. As the orchestra moves closer the melody is heard, the pitch rising gradually until the players are present, playing at full volume. The melody, using an old Chinese scale, is accompanied by cymbals and drums. As the orchestra rides past, the pitch of the melody drops a little and as the distance increases, eventually only the high woodwind and finally drums can be heard – a momentary pleasure.

8. Ockmi Han [South Korea]: *For Toto*

Ockmi Han writes: “Toto is my lovely pet dog, he has become a joyful part of my daily life. This work is written for the faithful friend Toto, to express love and gratitude”.

9. Dennis Bathory-Kitsz [USA]: *Thirteen Triple X*

Thirteen Triple-X was written as one of 100 pieces composed in 2007 for my *We Are All Mozart* project. Originally the project was to compose a daily piece on commission for one full year, but without being able to find 365 paid commissions, I settled for 100 paid commissions (and 7 uncommissioned) that year. The 13-measure *Thirteen Triple-X* is perfect for *Momentary Pleasures* in that the commissioner (Carson Cooman) wanted a difficult but enjoyable piece as a gift for a friend (Donna Amato).

10. Hiroki Tsurumoto [Japan]: *Code Thumbnails 0*

The composer writes: “*Code Thumbnails 0* is a part of a series of pieces based on hexadecimal html colour codes and typographic systems. In this piece I used two colours – Orchid (DA70D6) and Medium Orchid (BA55D3) came to mind in early morning while still closing my eyes to cherish the moment before you see anything. The colour codes determine pitch and time, and the typographic system used here (Axial system) is for overall musical gesture. Typically, each number has one bar and creates its own moment using a different pitch combination.”

11. Arduino Gottardo [Italy]: *Champignonnette*

This work is dedicated to Cage and Stockhausen and is a research into the short Timbral aggregation of sounds.

12. Benjamin Scheuer [Germany]: *Sonata in four movements*

This piece is an organised composed improvisation. In a short preparation period Scheuer decided to use the form of classical sonata to relate the material. From the beginning of the composition process he let loose – while referring to the two very short themes (measure 1 and 3+4) he wrote very liberally. The shortness of the movements permitted him to do whatever he pleased – in the very moment of composing, because writing down an idea didn't have that many consequences like in a large developing piece. Under those circumstances a single thought can nearly be a whole movement and yet that thought turns out to be constituted of so many smaller ideas.

13. Martin Friedel [Australia]: *the aether rings...*

The complex and mysterious natural around us is sometimes best and most simply enclosed in a

complex and mysterious language such as music; causing a momentary pleasure for the composer, performer and listener. The *Aether* was postulated in the late 19th century as the invisible substance that filled all space and provided the medium for the wave-like propagation of light and all the other forms of electromagnetic radiation. The aether vibrates or rings when disturbed.

14. Stephen Lias [USA]: *Boggy Slough*

The composer writes: “Deep in the piney woods of East Texas, there is a long dirt road which leads to a forlorn boat launch. A short paddle takes you into a mysterious swamp of cypress roots, snakes, and catfish. In the summer, the brightness and the heat are hypnotic. Alligators and nutria sun themselves on sand bars, turtles make sudden splashes as they jump off tree limbs, and huge wading birds fly impossibly slowly overhead. I go here often as a place of solitude and peace. It is a ‘momentary pleasure’ that allows me to escape from life’s busy-ness and noise.”

15. Mark Isaacs [Australia]: *Will-o'-the-wisp*

The *will-o'-the wisp* refers to ghostly lights sometimes seen at night or twilight over bogs, swamps, or marshes. It looks like a flickering lamp, and is said to recede if approached. Much folklore surrounds the phenomenon. Musically this curious elusiveness is expressed in piquantly wandering polytonal harmony while the underlying rhythms and syncopations signify buoyant pleasure in such momentary and curious sights.

16. Anthony Moles [Australia]: *Bagatelle*

For Moles, the act of playing the piano is itself a momentary pleasure. For his own enjoyment he loves to stumble his way through short pieces by 20-21st century composers. In writing a little piano piece Moles wanted to pay homage to some of the composers he used to play when he was younger. Indeed, it was short pieces by Bartok, Bernstein and Prokofiev that made him want to compose. The *Bagatelle* is jazzy in nature and is concerned with the alternation between ‘white notes’ and ‘black notes’ on the keyboard.

17. Eva Rotenberg [Denmark]: *A Perfect Pitch*

The composer writes: “I enjoys riddles, math problems and ear training exercises. With this piece, I would like to give a highly trained pianist

the pleasure of challenging their own ear. During the piece, the pianist is faced with the momentary sound of an object out of their control – a sound that may occur or change any moment. During the performance, the audience is presented with a momentary glimpse into the variety of many and different ways this piece may sound.”

18. Huck Hodge [USA]: *Omen, unscroll a canon war!*

These pieces (working title: *Quotidian Variations*) were written in response to the Aurora Festival’s call for piano pieces written in a single day. There was something very appealing about composing these short bursts and the project became a sort of musical journal that he returned to between other projects. The pieces are recreations of particular icons of the keyboard repertoire (June 24 - Chopin, 27 June - Louis Couperin, 4 October - Nancarrow. The subtitle of this piece is an anagram of that composer’s full name).

19. Bruno Vlahek [Croatia/Germany]: *Studio 1*

The ‘momentary pleasure’ of this short virtuoso piano study has been found in an idea of creating a work based completely on chromatic scale idiom. However, this idea has been elaborated only as a compositional principle and a general sounding effect of the piece doesn’t show that always in a too-obvious manner. From an outbound F sharp sound which is constantly repeated throughout the piece as a bell-effect, the chromatic line is coherently carried out through different textures, spacings, colours and characters.

20. Nikita Saikovitch [Russia]: *Maria*

The composer writes: “*Maria* is a little piece, which was written during one day for the birthday of the my girlfriend. Its melody is the musical interpretation of the letters of her name: *Maria*. Here M is mi (e), A - a, R - re (d). I is interpreted as a Figure 1, and Saikovitch employs a grace note from the first stage (re) to the last note - a. The theme ‘e-a-d-a’, is developed into a long melody. At the climax of the

piece another version of the ‘musical name’ of my girlfriend appears - *Masha*. Here M is e, A - a, S - es - e flat, H - h (si), A - a. In the ending, the melodic line in middle voices is also based on the initial tones ‘e-a-d-a’. It was a momentary but big pleasure for me to surprise my girlfriend.”

21. Ron Herrema [USA]: *Awakening*

The theme of momentary pleasures was incorporated in two ways. First, in the restriction of the composing to one day. Composing is a pleasure, and completing a composition within one day is momentary, relatively speaking. Second, the composition was conceived upon waking. This is a special moment of the day when creative ideas often come with special clarity and force, and these are indeed pleasurable moments. Third, the piece was written on the last day of the year, raising the consciousness of the passing of time and of all the moments of creating this past year. It was a pleasure to commemorate the year with a creative act.

22. Part Uusberg [Estonia]: *Paradiis*

The composer writes: “I composed a piece called *Paradiis* (*Paradise*) on the 29th of December. The whole day I was reading a book called *Paradiis* written by Estonian writer Tõnu Õnnepalu. The book touched me deeply, in the evening I went outside for a walk – the winter in Estonia in 2009 was amazing, with snow everywhere. So it was a day where I didn’t watch the clock and I was alone all day, just reflecting. I finished my walk in the school (Rapla Co-educational gymnasium – I have keys, because my mum conducts choirs there), I rested there a while and then started to play the piano very silently. The piece, which is now called *Paradiis*, came out from me in a moment, because I was full of inspiration from the book he was reading... my peaceful walk in the winter wonderland... loneliness... and actually one reason more: being secretly in love with somebody (very secretly).”

All notes provided by the composers.

Sound it out

The Australian Music Centre’s dynamic new website is like nothing you’ve seen before.

Explore, engage and experience it at
australianmusiccentre.com.au



Australian
Music Centre
Australian Music Centre Online
Breaking sound barriers

ENSEMBLE OFFSPRING AND SYDNEY CONSERVATORIUM ELECTRONICS

A WEALTH OF SOUND



Tuesday 4 May 2010, 5pm

EUGENE GOOSSENS HALL, ABC CENTRE ULTIMO

When it comes to innovation, the interface between acoustic and electronic music is providing astounding results from today's composers. Leading Australian group Ensemble Offspring will play six works for traditional acoustic instruments within a context of mind-bending electroacoustic exploration.

Presented by ABC Classic FM. This concert curated by Ivan Zavada and Ensemble Offspring.



SYDNEY
CONSERVATORIUM
OF MUSIC

EVENT



THE UNIVERSITY OF
SYDNEY



ABC
Classic FM

PROGRAM

Kate Moore (Australia) (b. 1979)
Sensitive spot (2007) (ISCM Work) ^

Niels Rønsholdt (Denmark) (b. 1978)
Die Wanderin (2007) (ISCM Work) ^

Sungji Hong (Korea) (b. 1973)
Black Arrow (2005) (ISCM Work) ^

Panayiotis Kokoras (Greece) (b. 1974)
Morphallaxis (2008) (ISCM Work) ^

Chris Tonkin (Australia) (b. 1972)
In bass drum and live electronics (2005)

Ivan Zavada (Australia/Canada) (b. 1979)
Isolate Quintet for clarinet, piano, violin, cello & electronics (2010) *

^ Australian Premiere, * World Premiere

Kate Moore *Sensitive spot* [Australia] (b. 1979)



Kate Moore completed her Master's degree in music under Louis Andriessen after completing her honours degree in Canberra School of Music at the Australian National University under Professor Larry Sitsky. Moore has written for ensembles including ASKO, The

Bang On A Can All-Stars, Ensemble Syntonia, The Song Company and Orkest De Volharding. She has participated in residencies including Bundanon, NSW Australia and Inishlacken, Connemara, Ireland. Her works have been performed in festivals including MATA NYC (2009) the International Congress on Women in Music in Beijing (2008), Bang on a Can Summer Festival MASSMoCA (2007), the International Gaudeamus Festival (2003), Apeldoorn Young Composer Meeting (2003), International Master Class Series, Netherlands (2003).

Kate has received a number of awards. In 2008 she was the recipient of the Doris Burnett Ford scholarship supporting her PhD at the Sydney Conservatorium of Music. Her music has been described as “amazing...dreamy and occasionally nightmarish...” (Frank J. Oteri, newmusicbox.org, 4/7/09) “graceful, ambling melodies emerge and evaporate.” *New York Times*, 2009

Program Note

This piece observes tempi, in particular the slight variations and gradations of one person's personal perception of metric timing resulting in an intricate tapestry of interwoven rhythmic patterns. In *Sensitive Spot* many takes of the same piece are recorded and overlaid, pinpointing a musical phenomena that would normally be associated with error, the inability of any human to have an exact sense of metronomic timing. In this case it is used to create something that aspires towards beauty.

Niels Rønsholdt *Die Wanderin* [Denmark] (b. 1978)

The composer and sound artist Niels Rønsholdt has studied composition at the Royal Academy of Music in Aarhus, Denmark with Karl Aage Rasmussen and Bent Sørensen and in Berlin with Helmut Oehring. His works include experimental operas, installations and chamber music. According to the Danish Arts

Foundation, “Rønsholdt's music is characterised by an extreme tenderness that entices the listener to enter difficult universes, where the aesthetics and composition are so powerful that you can feel the door slam shut behind you”.



Program Note

In *Die Wanderin*, a woman walks through the artificially lit darkness of the city at night. The walking gradually becomes running, her pulse and breathing increase. Apparently she is tiny, and eventually she is thrown to the ground by the escalating blasts of wind.

Sungji Hong *Black Arrow* [Korea] (b. 1973)

Sungji Hong's creative output includes works ranging from solo instruments to full orchestra, as well as choral, ballet and electroacoustic music. Her musical language is colourful with a wealth of imagery and exquisite delicacy. She studied composition



at the Hanyang University in Seoul. She subsequently completed her MMus at the Royal Academy of Music in London and her PhD in composition with Nicola LeFanu at the University of York. Hong has participated in various workshops and masterclasses such as Voix Nouvelles (Royaumont) and Darmstadt where she studied with Brian Ferneyhough, Jonathan Harvey, Theo Loevendie, Tristan Murail and Toshio Hosokawa as well as International mastercourse and workshop for conductors and composers with Peter Eötvös and Zsolt Nagy in Herrenhaus Edenkoben.

Program Note

Black Arrow is written for bass clarinet and electronics. The bass clarinet solo part consists of three ideas as follows: quiet timbral trills, abrupt slap tongues in low register and ghostly fleeting key slap scales. The whole piece develops around or between these three gestures turning on themselves or going through transformations. The latent energy seems to waver in a very low register but gradually the sounds create a space filled with a strong directional kinetic energy. The succession of rising scales, lofty multiphonics and huge intervallic portamenti intensify the energy and constantly keep up the

extreme tension. The source of the sound comes only from the bass the clarinet in order to create a unified sonic world between the electronic part and instrumental part. The electronic part of the piece was realised at the electroacoustic music studio at the University of York and at the composer's home studio.

Panayiotis Kokoras *Morphallaxis* [Greece] (b. 1974)

Panayiotis Kokoras studied composition with I. Ioannidi, K. Varotsi, A. Kergomard and classical guitar with E. Asimakopoulo in Athens, Greece. In 1999 he moved to England and completed his MA and PhD in composition at the University of York. His works have been commissioned by many institutes and festivals, and are regularly performed internationally throughout Europe, Asia and America. His compositions have received 31 distinctions and prizes in international competitions and have been selected by juries at more than 100 international call for scores opportunities and performed in over 70 cities around the world. His compositions include significant influences of the electroacoustic studio upon acoustic instrumental compositions and vice versa. Panayiotis Kokoras's creative output consists of 34 works ranging from acoustic works to mixed media, improvisation and tape. He is founding member and Vice President of the Hellenic Electroacoustic Music Composers Association (HELMCA). He taught at the Technological and Educational Institute of Crete - Department of Music Technology and Acoustics. Since October 2005 he has been lecturing at the Aristotle University of Thessaloniki – Department of Music Studies, Greece. His music has been released on 23 CDs.



Program Note

Morphallaxis is a commission by IRCAM premiered in 2008 by the ensemble Alternance in Paris. The title of the piece means re-creation/rebirth of a part from a part. It refers to an ongoing model of macro and micro structure which always is rebirth from its own again and again. The piece eschews harmony, melody, even intervallic relationships. It is rather focused to form a solid unified sonic image composed by gestures, articulations, postures, rhythmical figures,

textures and spectrum changes all grouped into a single composite sonic entity. The instrumental part of *Morphallaxis* is compiled out of 700 sound samples were are previously performed by musicians of the ensemble Alternance and recorded at IRCAM studios in Paris. During the performance the live electronics add to the possibilities and bridge the preprocessed musical part with that of the super-compressed amplified instrumental part. The computer becomes one more member of the ensemble and contributes to the final outcome. It follows, collects, analyses, remembers, classifies what the others do. It can make its own decisions and interact expressively with its 'colleagues' having its own certain sound qualities, possibilities and limitations. The fixed electronics part is an amalgam of concrete, synthesized sounds, instrumental and soundscape sounds which, along with their references and their semiotics, aim to create a rich sonic experience.

Chris Tonkin *IN* for bass drum & electronics [Australia] (b. 1972)

Christopher Tonkin was born in Perth, Western Australia. He holds degrees in composition from the University of Western Australia, Rice University (Houston, Texas) and a PhD. from the University of California, San Diego. In 2004-05, he spent a year at the Institut de Recherche et Coordination Acoustique/Musique (IRCAM) in Paris, and has since focused on interactive pieces for live performers and computer, developing several works in following years at the Centre for Research in Computing in the Arts in San Diego, California. In January 2008, Chris returned to Australia to take up a position at the School of Music at UWA as lecturer and Head of Composition Studies and Music Technology. His scores and recordings are held at the Australian Music Centre in Sydney.



Program Note

IN was composed and premiered at the Institut de Recherche et Coordination Acoustique/Musique (IRCAM), in Paris during 2005. Tonkin began writing the piece with the idea of the bass drum as a box, or container—a defined space. The more general idea of 'containment' that followed determined features such as gesture, form and sound projection. Throughout the piece, several contrasting spaces, or

containers, are presented. A pre-recorded female voice is convolved with various live sources—the performer rubbing the bristles of a brush, the sound of the performer scraping the surface of the drum with the brush, as if the voice is contained, or trapped within these different objects. Contrasting these relatively small spaces are much larger ones. Direct, processed and recorded sounds are spatialised amongst the six loudspeakers, creating movement and gestures that mimic the physical action of the percussionist. The circumference of the drum is thus mapped to the arrangement of the six speakers, as if the audience are themselves contained within a gigantic bass drum.

Ivan Zavada *Isolate* [AUS/CAN] (b. 1979)



Ivan Zavada is a composer, multimedia programmer and designer who lectures in computer music composition and electroacoustic theory at the Sydney Conservatorium of Music. His research focus is on the interactive relationship

between image and sound within the realm of electroacoustic music. He is currently developing a computer application to represent and generate melodic motifs in three dimensions based on their geometric properties. In general, Zavada's work questions the conceptual nature of music by examining the relationship between concrete sounds on fixed recorded medium and visual elements of abstraction rendered in computer graphics. The combination of sound and image in multiple layers challenges the medium's representational paradigm with the use of modern technology and makes electroacoustic composition and multimedia applications particularly interesting and significant today. Zavada studied electroacoustic composition at the University of Montreal. He has also composed a number of soundtracks for documentaries and feature films. He is also an accomplished violinist who has performed and recorded with various music ensembles in Canada and the United States. Zavada's works have been performed in Australia, New Zealand, Europe, Asia and North America, and broadcast nationally in Australia, Canada, Germany and the United States.

Program Note

The genesis of dynamic natural complexity is often made from a collection of individual elements interacting at key moments in time to form unified structures. Similarly, our consciousness is organised from a collection of stimuli in their simplest states, transmitters and receptors, creating complex patterns influencing human activity and decision processes. The work entitled *Isolate* is a sonic and conceptual exploration of different individual musical states bound by four regions acting like catalysers such as the transmitters and receptors, represented by sound accumulations controlled in live performance. Isolated harmonic sound structures evolve over time to eventually form inharmonic sound moments leading to the next sound state. The work *Isolate* displays the use of the application 3D-Composer created by Zavada as a software tool for algorithmic composition, where the score is formed from geometric transformations such as rotations and translations of musical structures in three dimensional space.

DAVID PEREIRA, CELLO AND TIMOTHY YOUNG, PIANO

BLISS AND TRANSFIGURATION



Tuesday 4 May 2010, 8pm

EUGENE GOOSSENS HALL, ABC CENTRE ULTIMO

David Pereira and Timothy Young are musicians of rare affinity whose playing celebrates the stellar partnership of cello and piano. Both musicians are enthusiastic to perform new music both on account of its mystery and for its vital necessity. David says – “The repertoire for this program (personally selected in vigorous consultation with Matthew Hindson) demonstrates the stimulating liveliness and varied imagination of several composer colleagues. Our concert for the ISCM is a highlight of my work in 2010.”



Presented by ABC Classic FM. This concert will be a direct broadcast across Australia on ABC Classic FM.



One Hundred & One

101 Compositions for 100 Years

PROGRAM

John Peterson (Australia) (b. 1957)

Race Against Time (2010) *

101 Compositions for 100 Years

Martin Burlas (Slovakia) (b. 1955)

From diary of a numb (2005) (ISCM Work) ^

Peter McNamara (Australia) (b. 1980)

Duo Charged (2006) *

Winning work in the 2009 Student Composers Prize as part of the Sydney Conservatorium's '101 Compositions for 100 Years' project.

Vladimir Scolnic (Israel) (b. 1974)

Dixit (2006) (ISCM Work) ^

Herman Vogt (Norway)

Die liebe Farbe (2006) (ISCM Work) ^

Alicia Grant (Australia) (b. 1978)

Night Spell (2008) (ISCM Work)

Einjuhani Rautavaara (Finland) (b. 1928)

Sonata No. 1 for cello and piano

^ Australian Premiere, * World Premiere

Find fantastic Australian music on TALL POPPIES

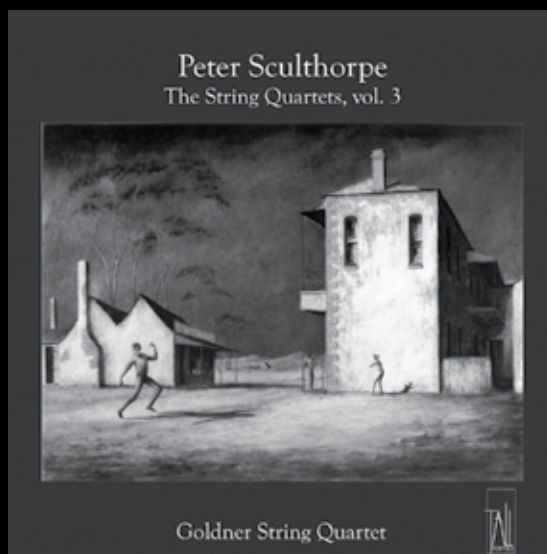


Martin Wesley-Smith **TP200 Merry-Go-Round**

Superb performances by the Australia Ensemble of Martin's chamber music, including the much-loved Snark-Hunting. A lovely mix of fantasy, politics, literature and personal tributes in this ground-breaking CD.

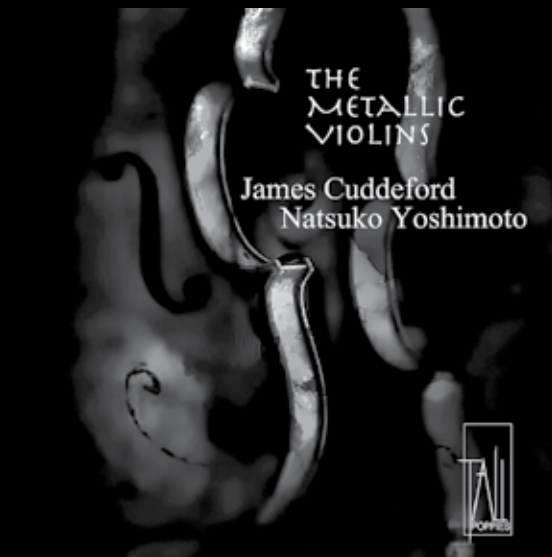
Peter Sculthorpe **TP206 The String Quartets Vol. 3**

The **Goldner String Quartet** has made this music their own and won deserved accolades for this series of recordings, all supervised by the composer. This is the quintessential sound of Australia.



TP207 The Metallic Violins

Australian music for violin duo played with virtuosic panache by **Natsuko Yoshimoto** and **James Cuddeford**. Music by Matthew Hindson, Roger Smalley, James Cuddeford, Stuart Greenbaum, Elena Kats-Chernin, Andrew Ford, David Harris and Mary Finsterer. Impossible to imagine better performances!



David Lumsdaine **TP198 Complete Piano Music**

Mark Knoop is an ideal advocate for Lumsdaine's piano music, which spans over 30 years, and shows how, despite living in the UK, his heart and home are still down under! This is important Australian music!



All Tall Poppies CDs are available for purchase online direct from Tall Poppies:
www.tallpoppies.net
and from the Australian Music Centre
www.australianmusiccentre.com.au

John Peterson *Race Against Time* [Australia] (b. 1957)

John Peterson was born in Wollongong, NSW, and studied composition at the University of Sydney under the guidance of Ross Edwards, Eric Gross and Peter Sculthorpe. He has Bachelor of Music (1990) and Master of Music (1994)



degrees, and completed a PhD in Composition in 2003. As a composer, Peterson has written chamber music for many ensembles nationally and internationally. John's music generally reflects his interest in tonal idioms, as well as the energy and rhythmic propulsion inherent in many popular music styles. In 2005, John was the winner of the prestigious Albert H. Maggs Composition Award. He is currently Lecturer in Composition in the School of Music and Music Education at the University of New South Wales.

Program Note

This work has been co-commissioned by the University of Sydney and Professor Kim Walker, the Dean and Principal, Sydney Conservatorium of Music, together with Father Arthur Bridge, to celebrate the 100th anniversary of the Sydney Conservatorium of Music.

Being in a 'race against time' can take many forms: on the one hand it might simply be the experience of trying to complete a task within the timeframe of an upcoming deadline; or it could be experienced when one feels that the years are passing too quickly as one gets older. Alternatively, it could literally be a competitive race, an activity where one has to try to better a certain set time. While the two former situations can often be stressful and not much fun, the latter competitive experience can be something more exciting, especially where being under pressure brings out the best in us. *Race Against Time* is, therefore, in two parts reflecting these two different perspectives: the first half of the piece expresses a variety of mixed emotions brought about by a stressful 'race against time' – nervous anticipation, sudden angry outbursts, perhaps even some sadness or anguish – while the second half of the piece tries to express the 'emotional rush' of a more exciting experience. The music is frequently quite fast and very rhythmic, often evoking the energy associated with various popular music styles.

One Hundred
& One
101 Compositions for 100 Years

Martin Burlas *From diary of a numb* [Slovakia] (b.1955)

Burlas studied composition in 1975-80 with Ján Cikker at the Academy of Music and Drama, and in Bratislava 1980-86 worked as music director in the OPUS Publishing House. He founded the

ensemble Matthews in 1986. In 1987-94 he worked as music director at the Slovak Radio in Bratislava and was an active member of the ensembles Veni Ensemble, Sleepy Motion and Vitebsk Broken. He is presently employed at the Music Centre in Bratislava.



Program Note

The Diary of a Numb is a short romantic piece describing the knowledge that our life is conducted by its own strange logic.

Peter McNamara *Duo Charged* [Australia] (b. 1980)

Peter McNamara was born and educated in Sydney's outer Western suburbs and studied at the Sydney Conservatorium completing a B.Mus (Hons) and an M.Mus degree. He has actively worked as a casual teacher at a tertiary and secondary level and a freelance composer since graduating in 2003. McNamara's works have been performed by several major orchestras and ensembles in Australia and overseas. His work has also been performed in significant festivals such as the 2008 ISCM World Music Days in Lithuania, the 2008 and 2009 Gaudeamus Music Week in Amsterdam. Peter has also won a number of composition prizes including the 2007 Betty Amsden award in the 3MBS-FM National Composer Awards for his orchestral work *Auftauchen der Nacht*. He was also the recipient of the 2008 Sibelius Emerging Composer Commission where his work *The German Hills* was performed and recorded for CD release by Ensemble Offspring.



Program Note

Winning work in the 2009 Student Composers Prize as part of the Sydney Conservatorium's 101 Compositions for 100 Years project.

Duo Charged was originally written in 2006 as a duo for violin and piano but was arranged in 2009 for cello and piano as part of the Sydney Conservatorium Centenary Project. As the title suggests, this short piece is very intense and 'charged.' This intensity mostly revolves around the very rigid rhythms of the first and last sections. The pitch material of the work is largely based on pitches found in the harmonic series with many of the piano chord shapes using equal tempered partials of the fundamentals. This is also largely the case with the cello pitches, however there are often

One Hundred
& One
101 Compositions for 100 Years

quarternal glissandi used by the cello as a 'smearing' effect. As a contrast to the very rhythmically strict first section, the second is unmeasured and very free. The third and last section of the work sees a gradual return to the rigid and intense material of the first but with further development of the material and a final climax.

Vladimir Scolnic *Dixit* [Israel] (b. 1947)



Vladimir Scolnic was born in Ukraine and has been living in Israel since 1977. He teaches composition and theoretical subjects at the Jerusalem Academy of Music and Dance. In 2000-01 he became the Head of Composition,

Conducting and Theory Department at the Jerusalem Academy of Music and Dance, and in 2005-06 he was appointed the Dean of the Conducting, Theory and Music Education faculty. During 2001-02 and 1990-91 he was invited to be visiting scholar at the New York University. In the Academic year 2008-09 beside NYU he was also invited as a visiting scholar to Ann Arbor University and National University of Music from Bucharest-Romania. Scolnic's music includes works for symphonic orchestra, chamber and string orchestra, children's choir, works for different traditional and non-traditional chamber ensembles, solo instruments, vocal and educational music. His music has been broadcast and performed in public concerts and international festivals in the United States, Europe and Australasia.

Program Note

The music exists in-between the musical times and in-between the two musical personages (cello and piano). Each personage lives in its own time, while both find themselves between subjective intense awaiting times. This fusion is separated by surprising events, and the last unlimited *Dixit*.

Herman Vogt *Die liebe Farbe* [Norway]



Herman Vogt studied the violin from 1995-97 at the Norwegian Academy of Music in Oslo and composition with Bjørn Kruse, Lasse Thoresen, Olav Anton Thommessen and Henrik Hellstenius from 1999-04 at the same school. He also undertook exchange

studies in composition in 2003 at The Royal Academy of Music in The Hague, with Martijn Padding and Louis Andriessen.

Program Note

Die liebe Farbe was written in 2005. Material is derived from the song with the same title by Schubert, from *Die schöne Müllerin*. One could consider the material from Schubert as a reservoir containing possibilities for new ideas and sounding results. At the same time the intention is to integrate Schubert's material into Vogt's musical language so that it appears as a natural part of the work. The piece is the last in a Schubert trilogy, with all material derived from *Die schöne Müllerin*. It was first performed at the UNM Festival in Copenhagen in 2006.

Alicia Grant *Night Spell* [Australia] (b. 1978)

Alicia Grant's works have been performed by renowned orchestras and ensembles and performances of her compositions have spanned the globe. Grant recently achieved the distinction of Doctor of Philosophy (DPhil) from the University of Oxford. The recipient of an ORS Award and Clarendon Fund scholarship, she studied composition with Professor Robert Saxton at Worcester College. Grant also holds a LRAM and first-class BMus(Hons) degree from the Royal Academy of Music, University of London, where she studied with Simon Bainbridge. Grant is known for her specially commissioned work, *ANZAC Anthem*, for choir and organ, which was premiered by the Choir of Westminster Abbey in the presence of Her Majesty Queen Elizabeth II and the Duke of Edinburgh in 2005.



Program Note

Night Spell is the second piece in a larger work for cello and piano entitled *Three Magic Pieces*. The piano's unceasing stream of repeated semiquavers creates a hypnotic surface upon which the cello's singing line sways about in a dream-like fashion. The vocal melody of the cello constantly evolves in shape and register, gathering momentum and tension, as if casting a spell.

Einojuhani Rautavaara *Sonata No. 1* [Finland] (b. 1928)

See biography on page 33.

Program Notes

The one-movement first sonata of Rautavaara was long forgotten, even by its composer who reworked it in 2001. The composer writes: "I felt that the style of the sonata was still my own, as if I had composed it the previous day." Its premier recording was by David Pereira with Ian Munro in 2002.

KERRY YONG, PIANO

BLACK AND WHITE



Photo by Carla Rees-Dawson.

Wednesday 5 May 2010, 1.10pm

SYDNEY CONSERVATORIUM OF MUSIC

A solo piano or piano with others... In this concert, pianist Kerry Yong hits all the high-points with music inspired by utter selflessness to utter greed.

Presented by the Sydney Conservatorium of Music.



PROGRAM

Karen Tanaka (Japan)

Techno Etudes (2006) (ISCM Work) ^

Peter Ablinger (Austria) (b. 1959)

Mother Theresa, Morton Feldman and Billie Holiday
from *Voices and Piano* (1998) ^

Liza Lim (Australia) (b. 1966)

Summer (Sema) from *The Four Seasons (after Cy Twombly)* (2009)
(ISCM Work)

Ian Dicke (USA) (b. 1982)

Get Rich Quick (ISCM Work) (2009) ^

^ Australian Premiere, * World Premiere

Karen Tanaka *Techno Etudes* [Japan]



Born in Tokyo, Karen Tanaka is an exceptionally versatile composer and pianist. She has composed extensively for both instrumental and electronic media. Her musical education began with piano lessons when she was four years old followed by formal composition

lessons from the age of ten. After studying composition with Akira Miyoshi at Toho Gakuen School of Music in Tokyo, she moved to Paris in 1986 to study composition with Tristan Murail and work at IRCAM as an intern. In 1987, she was awarded the Gaudeamus Prize at the International Music Week in Amsterdam. She studied with Luciano Berio in Florence in 1990-91. In 2005 she was awarded the Bekku Prize. Her works have been performed by distinguished ensembles and orchestras worldwide, including the BBC Symphony Orchestra, Los Angeles Philharmonic, Berkeley Symphony Orchestra, NHK Symphony Orchestra in Tokyo and Orchestre Philharmonique de Radio France. Karen Tanaka currently lives in Santa Barbara, California.

Program Note

Techno Etudes was commissioned by Tomoko Mukaiyama. She originally requested that it should synchronise with her choice of pre-recorded techno music. However, as the work was realised over the following period, it was found that a solo piano work without a tape part would be more substantial. The initial idea of techno remained a constant theme in this set of three pieces. The whole work can be summarised in three key words - techno, rhythm and speed.

Peter Ablinger *Voices and Piano* [Austria] (b. 1959)



Peter Ablinger was born in Schwanenstadt, Austria. He began studying graphic arts and was enthused by free jazz, but completed his studies in composition with

Gösta Neuwirth and Roman Haubenstock-Ramati in Graz and Vienna. Since 1982, he has lived in Berlin, where he has initiated and conducted numerous festivals and concerts. In 1988, he founded the Ensemble Zwischenräume. In 1993, he was a visiting professor at the University of Music, Graz. Since 1990, Ablinger has worked as a freelance musician

and is one of the few artists who use noise without any kind of symbolism. As in all these cases of music deliberately involving noise, noise is the case, but for Ablinger: this alone. He has also come a long way in questioning the nature of sound, time, and space (the components usually thought central to music), and his findings have jeopardised and made dubious conventions usually thought irrefutable. These insights pertain to repetition and monotony, reduction and redundancy, density and entropy.

Program Note

Voices and Piano, originally written for Nicolas Hodges, is an extensive cycle of pieces, each for a single recorded voice, mostly of a well-known celebrity, and piano. The cycle is still in progress and should eventually include about 80 pieces/voices (around 4 hours of music). The work is always meant to occur as a selection from the whole. At present I like to write works where the whole should not be presented at once. The whole should remain the whole, and what we hear is just a part of it.

Liza Lim *Summer from The Four Seasons* [Australia] (b. 1966)

Liza Lim's work as a composer is focused on the area of intercultural exchange, looking particularly at Chinese and Australian Indigenous art, aesthetics and ritual culture. Her projects encompass opera, chamber and symphonic music and site-specific installation. She



has received many commissions including from the LA Philharmonic, Ensemble InterContemporain, Salzburg and Lucerne Festivals, Bayerischer Rundfunk Orchestra, Sydney Symphony, West Australian Symphony Orchestra and Festival d'Automne Paris. Her music is published by Ricordi (Milan, London and Munich). She is currently Professor of Composition at the University of Huddersfield, UK.

Program Note

The Four Seasons (after Cy Twombly), for solo piano was commissioned by Marilyn Nonken with the generous assistance of the Ian Potter Foundation.

The composer writes: "I spent time at the Museum of Modern Art in New York in January 2007 and was very inspired by the works by Cy Twombly on

display, in particular, the massive four-panelled work 'Quattro Stagioni'. The combination of ecstatic saturated colour, linear calligraphic dynamism and paint washes veiling poetic commentaries scrawled on canvas, gave me many ideas for a piano cycle in four parts. These 'seasons' are seasons of an inner life - they are made up of 'climates of feeling' - weather patterns that are sometimes extravagantly baroque in expression or shot through with an elegaic sense of the passage of time opening out to a ceremonial dance: a 'Sema' or the Sufi's meditative whirling dance of union."

Ian Dicke *Get Rich Quick* [USA] (b. 1982)

The music of American-born composer and singer/songwriter Ian Dicke includes works for orchestra, chorus, chamber ensembles, and electronic media. Heralded by the *San Francisco Classical Voice* as 'colorful, well-designed, and deftly scored,' Ian's music draws inspiration from his experiences of playing in pop, rock, and experimental groups. His works have been preformed by many ensembles and festivals across the globe, including the ISCM World New Music Days, Cabrillo Festival Orchestra under the direction of Marin Alsop, Music X, and

the SCI National Conference. In 2007, Ian was awarded a MetLife Creative Connections grant from the Meet the Composer Foundation. Ian holds degrees from the University of Michigan and the San Francisco Conservatory of Music and is currently a doctoral student at The University of Texas at Austin. For more information on works in progress, upcoming performances, commissioning, and score rentals, please visit www.iandicke.com.



Program Note

The composer writes: "Dear Friends, In less than one year, I've been able to amass a personal net worth of over one million dollars. And I did so using a unique formula that's been proven successful week after week—month after month with no signs of slowing down. I know this sounds crazy—but it's not. This formula is not a scheme or a scam...and this has nothing to do with anything you'd be ashamed to be involved in. I'm not misleading you in any way. The claims I'm making are factual and they are all based on my personal experience. Just pay those bills when it comes in!"

AVAILABLE 1 MAY 2010

ISSUE 4 of Australia's unique journal of writing and art — by and about jazz and improvised music...

192 pages of interviews, essays, photographs, poetry and fiction — from here and around the world...

Featured in this issue:
Ren Walters, Will Guthrie,
Roger Frampton, Jess Green,
Andrea Keller, Steve Elphick,
505 and more...
Bonus Rufus Records CD...

AVAILABLE IN SELECT BOOKSHOPS & ONLINE AT
www.extempore.com.au



MATCH PERCUSSION AND MICHAEL DUKE WELL MATCHED



Wednesday 5 May 2010, 6pm

SYDNEY CONSERVATORIUM OF MUSIC, RECITAL HALL EAST

Daryl Pratt and Alison Pratt formed MATCH Percussion in 2001, and have quickly established themselves as peerless in the genre. They are joined by leading Australian saxophonist Michael Duke in a programme of ISCM-sourced music to inspire and amaze.

Performers: Daryl Pratt, Alison Pratt and Michael Duke.

Presented by the Sydney Conservatorium of Music.



PROGRAM

John Kennedy (USA)
First Deconstruction (In Plastic) (2005) (ISCM Work) ^

Chun Ting Pang (Hong Kong)
In Different Spaces (2007) (ISCM Work) ^

Miriama Young (New Zealand) (b. 1975)
Snapdragon (2003) (ISCM Work) ^

Chia-Lin Pan (Taiwan)
Fantasy (2004) (ISCM Work) ^

Tatjana Kozlova (Estonia) (b. 1977)
Dimension of Quiescence (2009) (ISCM Work) ^

Tomi Raisanen (Finland) (b. 1976)
L'Homme Arme (2010) (ISCM Work) ^

^ Australian Premiere, * World Premiere

John Kennedy *First Deconstruction (In Plastic)* [USA]

John Kennedy is the Artistic Associate of Spoleto Festival USA and is Artistic Director of Santa Fe New Music (SFNM). As a composer, he has been commissioned by the Santa Fe Opera, Sarasota Opera, Twentieth Century Unlimited, the Walt Whitman Project, the New Renaissance Chamber Artists, Sarah Cahill, Margaret Leng Tan, and many others. Recordings of his work are available on the Albany, First Edition, Monroe Street, and MSR Classics labels. Numerous choreographers have worked with Mr. Kennedy's music, including at NY City Ballet and Pacific Northwest Ballet. Kennedy is an active conductor and has conducted celebrated performances of opera, ballet, standard orchestral and new music. He has led countless premieres and worked with many leading composers of our time in performances of their work, and has guest conducted with many organisations including the Lincoln Center Festival, New York City Ballet, Santa Fe Chamber Music Festival, and the Santa Fe Opera. He has been on the board of the American Music Center since 2000, and served as President from 2002-2005.



Program Note

First Deconstruction (in Plastic) is a 21st century homage to the found-object percussion music and series of 'constructions' made by John Cage about 50 years ago. Kennedy's title alludes to Cage's *First Construction (in Metal)*. Today, plastic is everywhere, with shopping bags and packing material such as Styrofoam 'peanuts' seen in remote wilderness areas, carried by winds and tides. It is an ubiquitous material that, depending on its type, decomposes slowly if at all. The sound properties of plastics vary in quality, and one of the challenges of this piece is for the performers to find plastics that make the most interesting sounds and are durable enough for the work – and to recycle them as music. Each player has a set of five plastic 'drums' (joint compound buckets to yogurt containers), as well as scraped plastic (such as salad bar boxes scraped with combs), and plastic shakers (corrugated water bottles filled with plastic beads). The work centres on a rhythmic

deconstruction of the unit of five. The central theme, in 5/8 meter, is in 16th note values: 4+3+2+1. This is then perverted every which way.

Chia-Lin Pan *Fantasy* [Taiwan]

Dr. Pan received her Doctor of Music degree in Music Composition from Northwestern University. Born in Kaohsiung, Taiwan, Chia-Lin's works have been performed in various festivals and concerts in Canada, Japan, Korea, Taiwan and the United States. She is one of the prize winners of the National Taiwan Symphony Orchestra Composition Competition of Lieder and the finalist of various composition competitions. In recent years, she has collaborated with the members of well-known new music ensembles such as the Pacifica String Quartet, The Eighth Blackbird, The Bugallo-Williams Piano Duo, Duo Diorama, NU Contemporary Music Ensemble, Taipei Symphony Orchestra, National Symphony Orchestra (Taiwan), Taipei Music Forum Ensemble, Succession Percussion Ensemble and NEO Chamber Orchestra. Besides writing pieces which are performed on stage, she has also worked with several young film directors and has written music for several TV series of the Public TV Station in Taiwan. Dr. Pan is currently an assistant professor of Music Composition at the Taipei Municipal University of Education. She also teaches part-time at the National Taiwan University of Arts.



Program Note

The timbre of the saxophone represents a new and contemporary sound, since its invention in the mid-19th century. It is also unique by combining the timbral colours of both woodwind and brass in one instrument. Pan was a doctoral student at Northwestern University (USA) while composing *Fantasy*. At the time, she was thinking about the concept and trying to integrate the East Asian traditions, ideas and philosophy with her Western compositional style. *Fantasy* reproduces her thoughts on the use of East Asian traditional concepts such as the rhythmic syntax, grace notes, contrast, emptiness, and the idea of 'oneness' – adopting the concept of central tone - into the piece.

Miriama Young *Snapdragon* [New Zealand] (b. 1975)



Miriama Young is a composer, sound artist and scholar. She is a Lecturer in Music at the University of Aberdeen. Miriama writes music for vocal and instrumental resources, and also works with live and fixed electronic media. She collaborates across disciplines with works for

dance, radio, spoken poetry projects, avant-pop, and interactive electroacoustic music. Miriama's work is regularly programmed by ensembles in the United States, the UK, Europe, and New Zealand. Her radiophonic work has aired on Resonance FM London, Radio New Zealand, and National Public Radio (USA). Miriama's music is recorded on Strike's album 'New Zealand Percussion Music' (Trust Records), on the compilation of electronic works 'New Zealand Sonic Art 2000' (Waikato), and 'The Waiteata Collection of New Zealand Music'. She grew up in Wellington, New Zealand, and studied music at Victoria University of Wellington. In 2000, she was awarded a Fulbright Award to pursue graduate studies at Princeton University, where she gained her PhD. in Music Composition (2007).

Program Note

The composer writes: "*Snapdragon* was written for and premiered by the Yesaroun Duo (baritone saxophone and percussion), with their fearsome exuberance and technical virtuosity in mind. The piece was composed during a time of media frenzy over America's initial attack on Iraq. Snow was falling in Princeton, physically trapping my in a tall apartment, while my connection with the outside world at the time – the TV – projected sensational stories and graphic images of far away places in turmoil. Gradually, I had the sense of becoming numb, as weather and war preyed on a creeping awareness of my incapacity to act in any tangible way. So, the music that emerged has a certain physicality, borne of frustration and a sense of disenfranchisement: it is music rooted in the body, and composed for the body – dance-like, of heartbeat, breath, and sigh – a way to 'voice' when she couldn't speak."

Tatjana Kozlova *Dimension of Quiescence* [Estonia] (b. 1977)



Tatjana Kozlova was born in Kaliningrad and grew up in Narva, Estonia. From 1995–1999, she studied music theory at Tallinn Georg Ots Music School, taking composition lessons from Toivo Tulev at the same time. She graduated from the Master's degree program of the Estonian Academy of Music and Theatre as the student of Helena Tulve. In 2002, Kozlova attended Michael Jarrell's master courses in Szombathely, Hungary. The same year, she won first prize at the Estonian Academy of Music's young composers competition for the ensemble work *Clouds of sand*. From 2003–2004, she studied at the G. Tartini Conservatoire in Trieste, Italy, under Fabio Nieder. Tatjana Kozlova has been commissioned by the International New Music Festival NYFD, Estonian Music Days Festival, and Festival Culturescapes (Switzerland, Basel). Her works have been performed by the Estonian National Symphony Orchestra, NYFD Ensemble, the Ensemble U:, Ensemble Phoenix Basel, the ensembles Voces Musicales and Vox Clamantis.

Program Note

The body frozen to a place carries a great tense and potential in itself. Likewise silence. The quiescence is much more intense than undecoded motion. There is more motion in it than in motion itself whilst at the same time it contains elements from the past, present and future.

Chun Ting Pang *In Different Spaces* [Hong Kong]

Chun Ting Pang is currently the recipient of Dean's Fellowship and Center for 21st Century Music Scholarship to study music composition with Dr. Felder in the PhD. program at University at Buffalo, State University of New York. He received his Bachelor of Music majoring in composition from the Hong Kong Academy for Performing Arts (HKAPA) in July 2005 and continued his study in the Professional Diploma



programme at the same school. Pang has studied composition with Mr. Wing-fai and electronic music with Mr. Mak Wai-chu. Twice he was awarded the CASH Composition Scholarship for overseas studies. During his studies at the New England Conservatory, his principle teachers included Mr. Peyton and Dr. Mallia. Pang's music has been performed by ensembles including Hong Kong Philharmonic Orchestra, Norrbotten NEO, and Verge Ensemble. His ongoing projects include collaborations with JACK Quartet, Magnus Andersson, Rohan de Saram and Pascal Gallois.

Program Note

In Different Spaces for percussion duet was composed when Pang was studying at New England Conservatory. He was inspired by the ideas of the five elements in Chinese mythology. The piece consists of three short movements. The first piece is about the condensation of water on a metal plate. Both parts play a constantly evolving line. New timbres are added to change the colour, resembling the colour change on the metal plate. After a short introduction the second piece contrasts with the previous one by the metallic sound with indefinite pitch. At the same time, the vibraphone passage is an extension of the idea from the first movement, as if water flows away from the plate. The final movement is about a fire which burns a forest. The marimba competes with the tom-toms, suspended cymbal and woodblocks. The chorale section in the middle represents the wind which helps spread the fire in the wood. At the end, abrupt and forceful sound ends the whole piece.

Tomi Räisänen *L'Homme Arme* [Finland] (b. 1976)

The Finnish composer Tomi Räisänen studied composition from 2000-06 at the Sibelius Academy with Erkki Jokinen. Before entering the Sibelius Academy he read music at the University of Helsinki studying musicology and composition with Harri Vuori. He has also participated in several international composition masterclasses, seminars and workshops with composers such as Louis Andriessen, Brian Ferneyhough, Jonathan Harvey,

Michael Jarrell, Jouni Kaipainen, Magnus Lindberg, Philippe Manoury and Marco Stroppa. Since the early 2000's Räisänen's list of works has rapidly grown and contains compositions from solo pieces to chamber and choral music, and includes



orchestral pieces and concertos. Räisänen's music has been widely performed and broadcast in more than 35 countries across Europe, North and South America, Asia and Australia. In 2007 Räisänen won the international Irino Prize in Japan with his work *Stheno*. In year 2002, he was awarded with the 2nd prize in the international composition competition '2 Agosto' in Italy.

Program Note

The title *L'homme armé* refers to the Burgundian melody from mid-15th century, which was very well known and a popular tune during 15th and 16th centuries. It was widely used as a cantus firmus in many Masses for example by Dufay, Josquin, Ockeghem and many others. Räisänen decided to continue this long-lost tradition and to use the melody in a new context. The tune is augmented to such a degree that even the shortest time values of the original melody last around ten seconds in their new form. In this way the augmented melody forms a kind of a skeleton or a structural basis for the whole work. The form and the interval structure of the original *L'homme armé* have also been applied to this new work for saxophone and percussion. *L'homme armé* was originally commissioned by the Finnish saxophonist Olli-Pekka Tuomisalo as a duo version with just one percussion player. Tonight we will hear the first performance of the newly written trio version with two percussion players.

ArtMusFair

www.artmusfair.pl

YOU'RE WELCOME TO WARSAW!

WARSAW 2010

European Composers' Forum
The Association of Art&Classical Music Composers in Europe

Ministerstwo
Kultury
i Dziedzictwa
Narodowego

ZKP
Związek Kompozytorów Polskich

eea
grants

polmic.pl
Polish Music Information Centre

norway
grants

Education and Culture DG
Culture Programme



European Composers' Forum

Polish Composers' Union

Polish Music Information Centre

Fryderyk Chopin University of Music
(on the 200th anniversary of the
university's inception)



22nd – 25th September
2010, Warsaw in
the year of Fryderyk
Chopin's 200th
birthday anniversary

held parallelly to the
53rd WARSAW AUTUMN
INTERNATIONAL FESTIVAL
OF CONTEMPORARY MUSIC

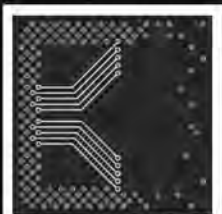
WARSAW 2010

WARSAW 2010

New Music Convention

ArtMusFair 2010

MUSIC FOR THE FUTURE, FUTURE FOR MUSIC



**ELECTRONICS MEETS
CHALLENGES OF THE
21ST CENTURY**



RE:NEW MUSIC
Defining the Next of Contemporary Music



**NEW MUSIC FOR
NEW PLAYERS**

ELECTRONICS MEETS CHALLENGES OF THE 21ST CENTURY, A POLISH-NORWEGIAN
PROJECT ON NEW TECHNOLOGY

concert / composers' panel / conference / discussion

www.electronics2010.pl

RE:NEW MUSIC, A EUROPEAN PROJECT ON THE MOBILITY OF MUSIC AND ENSEMBLES

concerts / open rehearsals / workshops / meetings with composers

NEW MUSIC FOR NEW PLAYERS – CONTEMPORARY WORKS FOR BEGINNERS

EVENTS

- trade show stands
- composers' panel
- concerts
- live music stages
- open rehearsals
- music workshops
- project stages
- interactive installations
- music club

WARSAW 2010

PARTICIPANTS

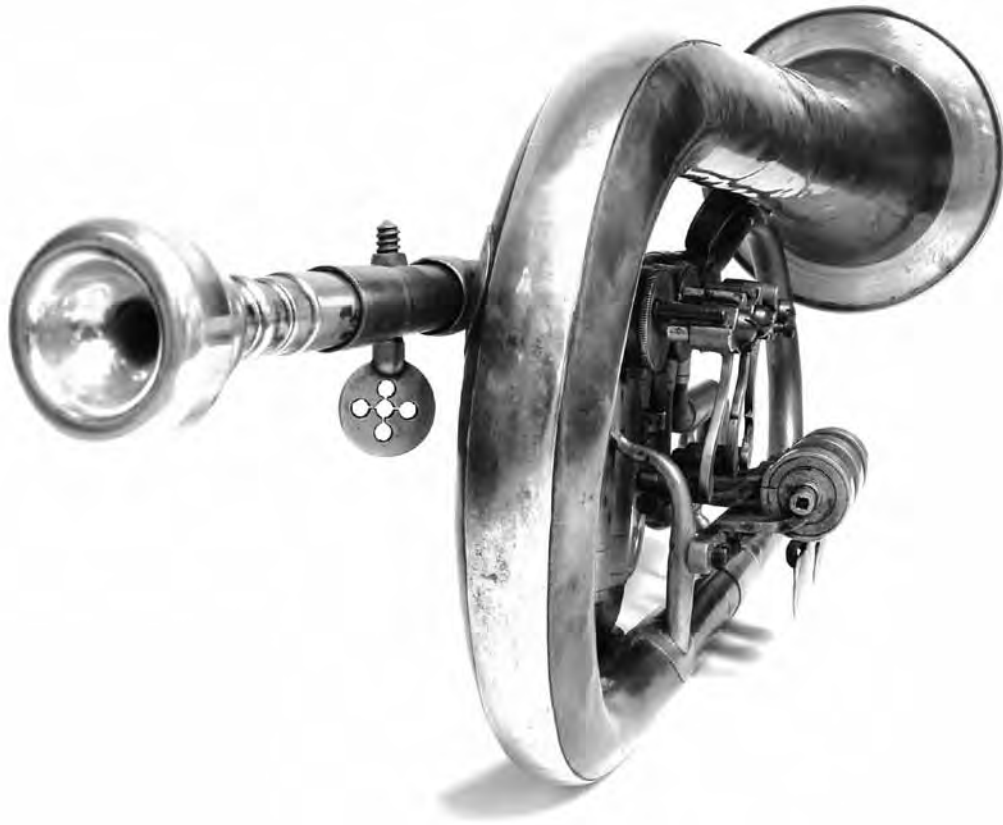
- composers and musicians
- students and teachers
- promoters, managers and agents
- composers' societies
- music information centres
- music publishers
- record labels
- educational institutions

MORE INFORMATION

www.polmic.pl polmic@polmic.pl

SYDNEY CONSERVATORIUM BIG BAND

THE BIGGEST BAND, DIRECTED BY BILL MOTZING



Wednesday 5 May 2010, 8.30pm

SYDNEY CONSERVATORIUM OF MUSIC, VERBRUGGHEN HALL

Writing for big band is a craft all of its own, with its alternation of close harmony, brash sounds and mellow grooves. Leader Bill Motzing directs the best and brightest performers from the Sydney Conservatorium of Music in a blast of creative endeavour.

Presented by the Sydney Conservatorium of Music.



One Hundred
& One

101 Compositions for 100 Years

PROGRAM

Sid Hille (Finland) (b. 1961)

Felsenfest (2005) (ISCM Work) ^

Atli K. Petersen (Faroe Islands) (b. 1963)

Elf-Zwölf und Dann (2008) (ISCM Work) ^

Antun Tomislav Šaban (Croatia) (b. 1971)

Etude 125 (2005) (ISCM Work) ^

Vince Zoltán Laczó* (Hungary) (b.1964) (ISCM Work)

Variations and Improvisations for an Old Hungarian Melody (2008) ^

Tim Davies (Australia) (b. 1972)

Conceivilization (2010) *

101 Compositions for 100 Years

^ Australian Premiere, * World Premiere

Sid Hille *Felsenfest* [Finland] (b. 1961)



Sid Hille, born in Germany, studied piano, jazz improvisation and composition at The Utrecht School of the Arts in The Netherlands 1987-1993. He has been living in Finland since 1994, where he was head of the jazz department at the conservatory in Kokkola from 1994 to 2002.

Since 2002, he has been living in Helsinki, working as a freelance composer, jazz pianist and conductor. Hille's compositional output includes orchestral music, such as *Lumia Suite* for string orchestra, big band and folk music instruments (2008) and *Time Freeze*, Concerto for tenor saxophone, string orchestra and percussion (2009), three concertos for jazz orchestra (one of which is *Felsenfest* Concerto for drums and jazz orchestra (2005), two string quartets and other chamber music, as well as film music. An important outlet has been the Platypus Ensemble, Hille's own jazz quartet which has been working together since 1997. The band has released 5 CDs of Hille's compositions in the last of these, *Rite of Passage* (2008), the jazz quartet was augmented by the Proton String Quartet.

Program Note

Felsenfest, composed in 2005, became the first movement of the Concerto for drums and jazz orchestra. As opposed to the traditional role of the drummer as merely accompanying motor of a big band, the compositional outset of this piece was to also give the drummer melodic responsibility. *Felsenfest* was created from the viewpoint of a drummer – what kind of rhythms would be interesting and fun to play, and what kind of orchestral texture would support or contrast the drummer's activity. The composition features rather extreme dynamics and demands of the drummer fine precision in dialogue with the orchestra as much as melodic inventiveness during the free interaction sections and the drum solo. *Felsenfest* is dedicated to three outstanding Finnish drummers: Mika Kallio, Teppo Mäkynen and Markus Ketola. Mika Kallio played the first performance in November 2005, Teppo Mäkynen is featured on the Sid Hille Jazz Orchestra recording *Disisid* (2008).

Atli K. Petersen *Elf-Zwölf und Dann* [Faroe Islands] (b.1963)



Atli K. Petersen has composed works for wind, brass, and big band, symphony orchestra, choir, solo instruments and various chamber music ensembles. Atli's works are frequently inspired by the Faroese musical heritage, and the nature that surrounds him. Originally playing the trombone, Atli has through the last years invested a lot of time studying the tuba. Currently, Atli is active as a composer, musician, conductor and teacher.

Program Note

The title of this piece *Elf-Zwölf und dann* refers to a friend's attempt to order 13 tickets to a concert in Germany a couple of years ago. Inspired by the title, the theme of the piece was created by a 12 tone series.

Antun Tomislav Šaban *Etude 125* [Croatia] (b. 1971)



After completing his general education, Šaban studied in Zagreb, Miami and Vienna, earning his Masters Degree in composition in 1998. His works have been performed by leading Croatian orchestras, chamber ensembles and soloists, as well as by ensembles and chamber groups from Austria, Slovenia, Germany, Sweden and the USA. He conducts orchestral, chamber and jazz ensembles, performing internationally on concert stages and recording studios. He has been awarded several prizes in Croatia and abroad for his compositions in the fields of symphonic and jazz music, as well as for his activities in the recording industry. Since 2001, he has been Secretary General of the Croatian Composers' Society (HDS) and the artistic director of its jazz projects, producing more than 100 concerts with musicians ranging from jazz legends to emerging artists and crossover projects. He is a board member of the European Composers' Forum, an organisation of European writers of arts music, and of the European Composers and Songwriters Alliance.

Program Note

Etude 125 for jazz orchestra was composed in 2005 for the Croatian Radio-Television Big Band. It is an up-tempo piece which demands technical proficiency from all band members and features piano and bass as improvising soloists.

Vince Zoltán Laczó *Variations and Improvisations for an Old Hungarian Melody* [Hungary] (b.1964)



Vince Laczó studied the Wind Band Master Course at the Hungarian Institute of Adult Education with István Bogár, László Marosi conductor. Between 1999-02 he was the artistic leader and conductor of Red One

House Big Band consisting of amateur musicians from Gödöll, Dány and Veresegyház, and jazz teachers from the F. Chopin Music School of Gödöll. After 2000, he became more involved in religious music and with the Catholic Church. From 2004, he has been the musical editor and producer at the Hungarian Catholic Radio.

Program Note

The main theme of *Variations and Improvisations for an Old Hungarian Melody* can be found in Kájoni Cantionale collection from the 17th century, or as living folksong in Transylvania and now in Hungary as a liturgical song. This piece has a connection with *Allegro Barbaro* by Béla Bartók, and it is a vivid end of the series of the theme, variations and improvisations.

Tim Davies *Conceivilization* [Australia] (b. 1972)

Tim Davies was born in Brisbane, studied percussion and composition at the Queensland Conservatorium then composition at the Elder Conservatorium and the University of Melbourne. In 1998, he was awarded grants from the Queen's Trust and the Ian Potter Foundation enabling him to further his studies at the University of Southern California. Davies's primary composition teachers have been Gerard Brophy, Graeme Koehne, Brenton Broadstock and Leonard Rosenman. Having formed his first big band in Melbourne in 1998, Davies now leads a band in Los Angeles and conducts and plays drums with big

bands all over the world. His debut album, *Epic*, caused quite a stir with its mix of traditional big band with hip hop and heavy metal. Davies is an arranger, orchestrator and conductor for commercial music. Recent orchestrating and conducting highlights include scores for the movies *When a Strangers Calls* (Sony) and *The Pathfinder* (Fox) and the video games *SOCOM 3 & 4* and *God of War 2* (Sony). He has conducted at all the major Los Angeles sound stages, in London at AIR Lyndhurst and Abbey Road, and in Bratislava and Prague. As an arranger he has done commissions for clients all over the world.



Program Note

This work has been co-commissioned by the University of Sydney and Professor Kim Walker, the Dean and Principal, Sydney Conservatorium of Music, together with Father Arthur Bridge, to celebrate the 100th anniversary of the Sydney Conservatorium of Music.

The composer writes: "*Conceivilization* One Hundred & One is the first movement of a new 101 Compositions for 100 Years trilogy for big band. My previous commission was for a ballad. At the time I had recently become a father for the first time. I had thought it cliché for composers to write a mushy piece for their new child and I was not going to do it, I like to base my pieces on things that have happened to me and being that it was probably the biggest thing to ever happen in my life, I gave in and wrote the ballad for my daughter. I called it *Sarabbande* as it is in three. The piece dealt with the nice emotions of looking at this amazing thing I had created. I thought the next piece should be about how she came about, the emotions, and always looking for a way to make a piece more interesting, the activities involved. I thought of the title without realising the 'Con' connection so it was a happy coincidence."

CHRONOLOGY ARTS

ARISE



Wednesday 5 May 2010, 8.00pm

EUGENE GOOSSENS HALL, ABC CENTRE ULTIMO

Chronology Arts is a production company based in Sydney, Australia, specialising in live events featuring new music by emerging composers. Presenting a diverse range of works that engage with or extend current compositional aesthetics and techniques as well as collaborating with other artforms and technologies.

Chronology Arts are joined by guests artists to form a chamber ensemble with rock instruments.

Presented by Chronology Arts.



PROGRAM

Michael Smetanin [Australia] (b. 1958) *Obsession* (1995)

Amy Bastow [Australia] (b. 1985) *never Odd or even* (2010)*

Elias Constantopedos [Australia] (b. 1983) *Kaberett* (2010)*

Julian Day [Australia] (b. 1975) *Teeth* (2010)*

Alexandra Hay [New Zealand] (b. 1985) *Fugue* (2010)*

King-Pan Ng [Hong Kong] (b. 1977) *Depth Imperception* (2010)*

Alex Pozniak [Australia] (b. 1982) *Flying Vertices* (2010)*

Lachlan Skipworth [Australia] (b. 1982)

To Look Upon the Tiger (2010)*

^ Australian Premiere, * World Premiere

Michael Smetanin [Australia] (b. 1958) *Obsession*



Michael Smetanin is one of the most distinctive figures among Australian composers. Born in Sydney of Russian parents he completed his Bachelor of Music in Composition in Sydney in 1981.

Having been awarded an International Fellowship by the Australia Council, he studied with leading Dutch composer Louis Andriessen at the Royal Conservatorium in The Hague. Smetanin's music has been extensively recorded with works appearing on over 20 individually released CD albums. His Piano Concerto entitled *Mysterium Cosmographicum* was premiered by the Sydney Symphony with Lisa Moore as soloist in July 2005 and he has been the Chair of Composition at the Sydney Conservatorium of Music since 2002.

Program Note

Obsession was composed in 1995 after a commission from the Bang on a Can All Stars of New York. The version performed today is the original stand alone (chamber) form of this work which draws its fundamentals poise and strength from some styles of music of popular culture. The piece also exists in another slightly altered form as the music for one of the 'dance' scenes in my second opera entitled *Gauguin* which was first produced at the Melbourne Arts Festival in 2000.

Amy Bastow [Australia] (b. 1985) *never Odd or even*



Amy began to experiment with music composition and at age 15, won the Audience Selection Prize of the 'Roger Woodward Playoff Competition' for a performance of one of her piano compositions. A recent 1st class honours graduate from the Sydney Conservatorium of Music, Amy has studied composition with Michael Smetanin, Anne Boyd, Mary Finsterer and Damien Ricketson, as well as gaining her diploma of piano performance (AmusA) under the guidance of Daniel Herscovitch. During her time at the Conservatorium, Amy was awarded the Sydney Conservatorium of Music Board of Governors Award, The Sydney Conservatorium of Music Roy Agnew Prize and The Sydney Conservatorium of Music Doris Burnett Ford Award, all for music composition. Amy teaches piano and musicianship at St. Andrew's Cathedral School Sydney and the Sydney

Music Education Centre. She is Artistic Director of a classical music project with Scorpio Music.

Program Note

The composer writes: "Have I turned the iron off?' ... 'I need to wash my hands again' ... '3 steps forward then 1 step back' ... '3 steps forward then 1 step back'. Suffering with Obsessive Compulsive Disorder (OCD) can be a frustrating, overwhelming and socially isolating experience. OCD is a type of anxiety disorder where repetitive unwanted thoughts (obsessions) cause a person to feel distressed. OCD sufferers feel they must perform certain rituals or behaviours (compulsions) to avoid something bad happening. Performing these compulsions can temporarily reduce anxiety levels, but to the outsider, can seem like rather odd behaviour...some of these compulsions can include cleaning, putting things in a particular order, washing, counting, hoarding, touching or repeating an action. *never Odd or even*, a symmetrical palindromic word itself, aims to musically capture these compulsions in a creative attempt at raising awareness of the distress this disorder can cause to sufferers, their friends and family."

Elias Constantopedos [Australia] (b. 1983) *Kaberett* (2010)



Elias studied piano and composition at the Conservatorium of Music. Recently he has been working as a composer/producer in a variety of genres including Film, Popular and Contemporary Dance. He was the

musical director and composer with choreographer Vicki Van Hout on *Whales Songlines* (2004), *Wirad Journi* (2006) at Riverside theatre and *My Right Foot* (2007). He was a composer/video artist with Vicki Van Hout in residence at Critical Path (2008). He remains devoted to new music and supports the growth of the scene in Australia.

Program Note

Kaberett is the German spelling for Cabaret and references the idea of cabaret as political satire and the famous cabaret musical loosely through some of the rhythms.

Julian Day [Australia] (b. 1975) *Teeth*

Julian Day is a composer, visual artist and arts journalist/presenter for ABC Classic FM. His growing list of interviewees includes composers and



performers Steve Reich, Philip Glass, Laurie Anderson, Michael Berkeley, Andreas Scholl, The Eroica Trio, Peter Sculthorpe and Tim Freedman of The Whitlams. He studied composition with Gerard Brophy and Stephen Leek at the Queensland Conservatorium were followed by studies with Louis Andriessen, David Lang, Michael Gordon and Julia Wolfe at the 2003 Bang On A Can Summer Institute of Music in North Adams, Massachusetts, USA. He also attended the 1998 Young Composers' Forum at the Australian National Academy of Music in Melbourne, and in 1999 won The Australian Voices Young Composer of the Year Award.

Program Note

Julian Day's *Teeth* was written for this concert. Having previously written works for Chronology Arts, *Teeth* demonstrates the composer's intrigue in minimalism.

Alexandra Hay [New Zealand] (b. 1985) *Fugue*

See biography on page 38.

Program Note

In the tradition of disappearance, where answers appear real and subjects are almost free.

King-Pan Ng [Hong Kong] (b. 1977) *Depth Imperception*



King-pan NG, a musician who constantly alternates his role between a composer, songwriter, arranger, conductor and keyboard player, has been seeking the common ground between musical genres by breaking down their barriers. Currently, King-pan is working on his PhD dissertation Counterpoint of Musical Styles: Tensive Music in the University of Hong Kong under the supervision of Dr. Chan Hing-yan.

Program Note

Depth Imperception alludes to our immersion, or submersion, in the cacophony of sounds, experiences, and choices we are exposed to in modern life. In today's environment, we are exposed to a seemingly insurmountable wealth of instantaneous information. But what of the generation born immersed in this 'cacophonous' culture? If everything is so easily attainable, our feelings, thoughts, and 'knowledge',

is endangered by the dampening force of technology. Our fleeting attention spans, a mirror of the society in which we live, are reflected in this musical portrayal of choices we have and forsake in search of social, personal, and musical ingenuity.

Alex Pozniak [Australia] (b. 1982) *Flying Vertices*

See biography on page 66.

Program Note

The composer writes: "*Flying Vertices* is a work for solo electric guitar that follows on from my previous two solo string works – *Strung Metal Lines* (violin, 2007) and *Mercurial* (cello, 2009/10) - in that it explores musical and performative patterns in relation to the physical properties of the instrument. In this case, the 'vertices' of the title responds to the chronology arts' concert theme of 'ARISE' in that a vertex is the highest point of something. Rather than focusing solely on a singular vertex however, the work takes into consideration the Latin origin 'vertere' (to turn/turn around) and that vertices are the corners and intersections of geometric shapes. It explores points along the guitar's pitch-range that act as highest points of contours, or else as corners in an unfolding temporal shape that progress towards articulating extremes in register. The vertical space opened up by these tendencies, combined with the soaring sustain of the electric guitar's tones evokes a sense of flight – no less a product of Matthew McGuigan performing the premiere on his Flying V guitar.



Lachlan Skipworth [Australia] (b. 1982)

See biography on page 77.

Program Note

The title of this piece is inspired by "The Zahir", a short story by Jorge Luis Borges. The story deals with a fictional superstition of an object that once seen, becomes ingrained in the viewers mind. This continues to the point where, unable to perceive anything else but this image, they slowly go insane. Like an aural "zahir", the musical material expands and develops in time as it gradually takes over the sound world.



ENSEMBLE OFFSPRING

THE YOUNG AND THE RESTLESS



Photo by Chris Hayles

Thursday 6 May 2010, 1pm

PARRAMATTA RIVERSIDE THEATRES, LENNOX THEATRE

Who better to map a path to the future than the world's young composers? Ensemble Offspring will perform cutting-edge works from around the world written by composers under the age of 35, with a contrasting work written by Philip Glass when he was once a young composer.

Performers: Roland Peelman (conductor), Ivan Zavada (violin, electronics), Lamorna Nightingale (flute), Jason Noble (clarinet), Diana Springford (clarinet), Anna McMichael (violin), Veronique Serret (violin), James Eccles (viola), Geoffrey Gartner (cello), Claire Edwardes (percussion), Zubin Kanga (piano)

Presented by Aurora Festival and Riverside Parramatta.



PROGRAM

Braam de Toit (South Africa) (b. 1980)
Item 1, 2, 3 (2009) (ISCM Work) ^

Alex Pozniak (Australia) (b. 1982)
Mercurial (2009)

Fabian Svensson (Sweden) (b. 1980)
Two Sides (2007) (ISCM Work) ^

Nicolas Tzortzis (Greece) (b. 1978)
Mnésique (2009) (ISCM Work) ^

Georgy Dorokhov (Russia) (b. 1984)
Under Construction (2007) ^

Stephan Thorsson (Sweden) (b. 1968)
Shore Leave (2005) (ISCM Work) ^

Philip Glass (USA) (b. 1937)
Music In Fifths (1969)

^ Australian Premiere, * World Premiere

Braam de Toit *Item 1, 2, 3* [South Africa] (b. 1980)



Raised in Swellendam, a small countryside town of the Western Cape where he started composing tone-poems for piano and choral pieces for local choirs at the age of 16. He studied composition with Peter Klatzow

at the University of Cape Town. During his studies he composed several chamber works including *tonteldoos*, performed at the Gaudeamus International Music Festival (Amsterdam) in 2002 and *trip songs*, commissioned by New Music SA at the Grahamstown Arts Festival for the Sontonga String Quartet. He received the Priaulx Rainier Award for composition in 2001. He is particularly interested in collaborative theatre work and has written music for more than 20 theatre, dance and performance theatre productions working with leading South African directors including Marthinus Basson, Janice Honeyman, Jaco Bouwer and Lara Foot Newton.

Program Note

The inspiration for the title of this piece comes from the memory of my high school English teacher, a classical music fanatic, who despised the label 'item' given to musical pieces performed by pupils at school functions.

Alex Pozniak *Mercurial* [Australia] (b. 1982)



Australian composer Alex Pozniak completed his Masters in Musical Composition in 2008 at the Sydney Conservatorium of Music, with the assistance of a UPA scholarship. Previously Alex obtained First Class Honours and the University Medal

in 2005 for his undergraduate music studies, he has since had works performed

by the Sydney Symphony Fellows, the Tasmanian Symphony Orchestra, Kammer, The Song Company, the Arditti Quartet, the Melbourne Symphony Orchestra and has attended two AYO National Music Camp composition programs. He is Artistic Director of chronology arts, which he co-founded with Andrew Batt-Rawden. chronology arts, based in Sydney, has produced concerts to showcase new Australian music since 2007, premiering over 60 new works by emerging Australian composers in its first two years. Alex is Associate Lecturer at the University

of Sydney's Arts Music Unit in composition and digital music techniques, teaches composition at the Sydney Conservatorium High School and The McDonald College and is a committee member of the New Music Network and the Aurora Festival.

Program Note

The composer writes: "*Mercurial* is a work for solo cello developed with and written for virtuoso Geoff Gartner. The opening of the piece reworks sketch material created at a workshop in August 2009 with the Australian/Dutch cellist John Addison as part of the Adelaide Soundstream New Music Festival. This material is based on mercurial and theatrical musical gestures exploring different performance actions and extremes of instrumental range in an improvisatory-like manner. Following this the work takes an expanding arpeggio figure as a seed for linear trajectories and exploration of different LH (position/glissando) and RH (bowing) actions, along horizontal, vertical and diagonal planes (physically and musically). Beyond this arpeggio figure, the notion of 'figure' comes into play through numbers that inform expanding/contracting cycles of durational patterns and the figure of the cellist whose physical actions are scored into the work, including at times the independence of left and right hands. The volatile nature of the piece moves through different densities of information concerning music and noise and is a brief study of theatrical and numerical ideas that I will continue to develop in future works."

Fabian Svensson *Two Sides* [Sweden] (b. 1980)

Fabian Svensson is a composer based in Stockholm, Sweden. His music has been performed by ensembles such as Ensemble Klang in the Netherlands, Sentieri selvaggi in Italy and the Calder Quartet in the USA. In 2005, Fabian co-founded KROCK, an electric guitar



ensemble focusing on experimental music. His works have been shortlisted for the prestigious Gaudeamus prize in the Netherlands. In 2008, he won the Carlsbad Music Festival Composers Competition, and in 2009 he won the 2nd UnCaged Toy Piano Competition. Fabian has studied composition in Piteå, Stockholm and The Hague. Besides composing, Fabian is active as a melodica player, often playing melodica parts in his own works.

Program Note

When Fabian was asked to write a piece for the Italian ensemble Sentieri selvaggi, he was told that it would be premiered at a concert having as its theme 'the right to dissent', as a part of a concert season dedicated to 'social and political rights'. His piece would have to somehow fit into that theme. Deeming it impossible to write a piece about something as abstract as the right to something, he decided instead to portray the actual concept of dissent. This was done by dividing the ensemble into two halves, one playing only in the high register, and the other only in the low register. These two groups are pitted against each other in an antagonistic and confrontational manner.

Nicolas Tzortzis *Mnesique* [Greece] (b.1978)



Born in Athens, Greece, Nicolas Tzortzis has been living in Paris, France, since 2002, where he is currently doing the CURSUS 1 of computer music at the IRCAM. He studied instrumental and electronic composition with Philippe Leroux at the CRD

de Blanc Mesnil, musical theatre composition with Georges Aperghis (Master's degree from the Hochschule der Kunste) in Bern, Switzerland and Computer Aided Composition at the University of Paris 8 under the direction of Horacio Vaggione and José Manuel Lopez-Lopez (Master's Degree, composition and research). He has taken part in master classes with Karlheinz Stockhausen, Brian Ferneyhough, Beat Furrer and François Paris, as well as computer music seminars at IRCAM. His music has been performed in Europe, the USA, Canada, Argentina, Peru, South Korea, and has been selected and awarded in competitions worldwide. Immediate future projects include a European tour of his piece *Amenable* by the Ensemble Aleph, a work for soprano and ensemble for the German Ensemble Phorminx, a piano piece, commissioned by the 2010 Val Tidone Competition for Young Pianists (Italy) and a quartet commissioned by the Ensemble Proxima Centauri (France).

Program Note

Written between March and May 2008, the work is inspired by the notion of short-term memory and

tries to put some of its characteristics into music. A large amount of small musical objects succeed one another rapidly, without having the time to fully establish themselves. These objects come back eventually, always changed, like distorted and uncertain memories.

Georgy Dorokhov *Under Construction* [Russia] (b. 1984)

Georgy Dorokhov was born in Tomsk where he carried out his musical education as a violinist and composer at the Edison Denisov Music College. In 2002, Georgy won the J.S. Bach International Competition Award as a violinist.



He studied composition in 2004 at the Moscow Tchaikovsky Conservatory under the guidance of Vladimir Tarnopolski. He has attended masterclasses with Krsystof Meier, Alain Gaussin, Brian Ferneyhough, Isabel Mundri, Misato Moshizouki, and Martijn Padding. His works have been performed at many international festivals in Russia. In 2007, Georgy won the IV Yourgenson young composers international competition diploma and Edison Denisov young composers international competition diploma.

Program Note

Under Construction is an effort to reconstruct the unexercised composition for violin and piano, probably a fantasy (the initial violin 'cadenza' points on that) or some sort of romantic-type violin sonata in one movement. The sounds try to reconstruct this composition, but being de-formating by their nature they build just a contour of the piece, its framework, that is something different in its 'unbuilt' nature rather than the intention of 'built' and complete composition.

Stephan Thorsson *Shore Leave* [Sweden] (b.1968)

Stefan Thorsson is a Swedish composer based in Berlin, who mainly works with contemporary dance, theatre and film. He finished his master studies in composition in 2008 at the Academy of stage and music at the University of Gothenburg



with the dissertation *Dialogue Music – The dead angles of contemporary music*. In the text as well as

in his art, there's a pronounced hope and will that contemporary music must be in a constant dialogue with reality to a greater extent; equal to the political, historical and philosophical tentacles of all other art forms. Central in Thorsson's process is a visual exploration of possibilities to let his own work be infiltrated by music from other genres or times and still keep his own esthetic identity. The works are often based on openly experimental, improvisational projects that include several artistic expressions and pose existential questions about music as a contemporary art form. The musical drama has a central position in his work; partly due to a strong urge to create suggestive metamorphoses around the vulnerable soul of man, but mainly due to a wish to describe the transformation that music must go through, over and over again – to fall, be surprised, and then move on.

Program Note

The work is based on a song by Tom Waits from 1984, various scale materials from different time periods of Asian music and the national hymns of Japan, China and South Korea. It was first performed by The Gageego Ensemble, Gothenburg at the Concert House in Gothenburg in 2005. 'I said baby, I'm so far away from home and I miss my baby so. I can't make it by myself, I love you so'.

Philip Glass *Music In Fifths* [USA] (b. 1937)



Through his operas, his symphonies, his compositions for his own ensemble, and his wide-ranging collaborations with artists ranging from Twyla Tharp to Allen Ginsberg, Woody Allen to David Bowie, Philip Glass has had an extraordinary

and unprecedented impact upon the musical and intellectual life of his times. He studied at the University of Chicago, the Juilliard School and in Aspen with Darius Milhaud. Finding himself dissatisfied with much of what then passed for modern music, he moved to Europe, where he studied with the legendary pedagogue Nadia Boulanger and worked closely with the sitar virtuoso and composer Ravi Shankar. He returned to New York in 1967 and formed the Philip Glass Ensemble. The new musical style that Glass was evolving was eventually dubbed 'minimalism'. Glass himself never

liked the term and preferred to speak of himself as a composer of 'music with repetitive structures'. There has been nothing 'minimalist' about his output. In the past 25 years, Glass has composed more than twenty operas, large and small; eight symphonies (with others already on the way); two piano concertos and concertos for violin, piano, timpani, and saxophone quartet and orchestra; and soundtracks to films.

Program Note

Although hardly a young composer in this program, Philip Glass's *Music in Fifths* (1969) represents the early stages of his compositional development written at the age of 32. Largely dismissed by the music establishment of the time, his rigorous and austere textures were to help define the emerging Minimalist movement that has become one of the most influential musical directions of the latter twentieth century. Written exclusively for his own group the Philip Glass Ensemble (and only recently made available to groups such as Ensemble Offspring), the music is characterised by cells of music that are repeated ad lib until one of the musicians gives a small cue to move onto the next cell. The constant repetitive and static nature of the harmony, colour, dynamics and tempo force the listener to focus on the small changes that do occur in the work, and such changes, which in a complex piece would be hardly noticeable, can begin to seem unusually significant and prominent. In Glass's case the focus is shifted onto the rhythmic processes by which these early pieces are structured, and which he derived from his interest in Indian music. Instead of rhythms that emerge out of regular patterns of repeating accents, such as are found in European-derived classical and popular music, Glass builds his piece from short rhythmic units that are added to each other, as he says, "in Western music we divide time, as you slice a loaf of bread. Indian music takes small units, or 'beats' and strings them together to make up larger time values."

The title *Music in Fifths* describes exactly what happens in the piece: two melodic lines move in parallel at the musical interval of a fifth. The title is a teasing homage to Glass's composition teacher, the notorious and formidable Nadia Boulanger, as parallel 5ths are generally avoided in traditional classical music, and strictly banned in the teaching of that style.

THE SONG COMPANY

LES MURRAY'S OCTAVE



Thursday 6 May 2010, 8pm

BLACKTOWN ARTS CENTRE

When it comes to Australian poetry, Les Murray is without doubt Australia's most recognised figure internationally. This concert presents seven works from around the world based on his poetry. The Song Company, acclaimed for their technical finesse and depth of interpretation, bring his words alive in their inimitable way.

Performers: Roland Peelman (artistic director), Anna Fraser (soprano), Clive Birch (bass), Mark Donnelly (baritone), Richard Black (tenor), Ruth McCall (soprano), Lanneke Wallace-Wells (mezzo soprano).

Presented by the Blacktown Arts Centre as part of its Echo Music Series in co-operation with Aurora Festival, and with the support of Ars Musica Australis, the Guggenheim Foundation, the Danish Department of Culture, SOUNZ and Creative New Zealand.



PROGRAM

Damien Ricketson (Australia) (b. 1973)
Shoal (2002-03)

Gareth Farr (New Zealand) (b. 1968)
Les Murray Song Cycle (2004-05)

Frank Nuyts (Belgium) (b. 1957)
Old Airs (2005-06)

Alex Pozniak (Australia) (b. 1982)
Late Summer Fires (2010) *

Andrew Ford (Australia) (b. 1960)
The Averted (2010) *

Juan Filippe Waller (Mexico) (b. 1948)
Our Ray, Our Arrow (2008-10)

Pelle Gudmundson-Holmgreen (Denmark) (b. 1932)
Two Madrigals (2001-02)

^ Australian Premiere, * World Premiere

Damien Ricketson *Shoal* [Australia] (b. 1973)

Sydney 2002/03, commissioned by The Song Company



Born in Wollongong, the 'gong' of *Shoal's* final line, Damien Ricketson is one of Australia's most outstanding composers of the younger generation. His setting of *Shoal* was commissioned by The Song Company for its first Les Murray presentation at the 2003 Sydney

Writers Festival. Playing upon the analogy of a shoal of fish, the vocal ensemble is conceived of as a collective singular. Ebbing between individual and community, solo and chorale, the polyphony of elements aggregate a self-conscious whole.

Gareth Farr *Les Murray Song Cycle* [New Zealand] (b. 1968)

Sydney/Wellington 2004-05, commissioned by The Song Company supported by the Trans-Tasman Composer Exchange Program



Gareth Farr has developed as New Zealand's most flamboyant, prolific and versatile composer of his generation. His output covers film music as well as chamber music and orchestral music of any scale or size and, importantly, features percussion,

both Western and non-Western. Rhythmic and timbral elements of his style can be linked to the complex patterns of Islander log drumming as well as the structures and colours of Indonesian gamelan groups. Two short residencies with The Song Company in 2003 and 2005 produced new work for Malay gamelan and voice as well as this cycle of Les Murray settings.

Frank Nuyts *Old Airs* [Belgium] (b. 1957)

Ghent, 2005/06, written for The Song Company

The composer's relationship with The Song Company goes back to a 1994 commission based on a text by Voltaire. Over time, Nuyts developed a genuine liking for the six voice idiom and several other works followed such as *The Roughcast Song* and *Ai da vede...* as well as a memorable trip to Australia in 2005.

On that occasion Nuyts encountered the poetry of Les Murray and decided on giving the Company an 'Australian' work, a setting of Murray's towering poem 'Cool History'. Text and music unsentimentally strip

away the layers of meaning and information vertically stretched in concentric circles. What remains is 'suffering and old airs', a mere whisper, not in the year-long but eon-long onslaught of time. *Old Airs* eventually became the title of the work that received its premiere in 2007 as part of a project around the seasons.



Alex Pozniak *Late Summer Fires* [Australia] (b. 1982)

Sydney 2010, written for The Song Company, commissioned by Ars Musica Australis, Premiere

One year after the Black Saturday Victorian Fires, Australia's greatest natural disaster in recorded history, Les Murray's poem resonates strongly. The lack of rhyme and consistent metre gives 'Late Summer Fires' a typically direct quality suited to an arresting depiction of the darker potential within nature – 'the white of a drought' giving rise to 'a foam of smoke that stays'. Furthermore, the poem could also be read as a potted account of Australian history: 'the white of the drought' creating 'red-black wounds', i.e. white invasion, white sheep driven out through the land shaving the land of Aboriginal heritage, altogether a fairly recent chapter in Australia's history, hence 'late' summer fires.



Andrew Ford *The Averted* [Australia] (b. 1960)

Robertson NSW 2010, written for The Song Company, commissioned by Father Arthur Bridge for Ars Musica Australis

The composer writes: 'For the best part of a decade, Roland Peelman nudged away at me to compose a setting of a Les Murray poem for The Song Company. The fact that it didn't happen earlier might suggest reluctance on my part. But not a bit of it. Les Murray is one of my favourite poets. For what my opinion's worth, there is no greater poet writing in English today. But his work is generally so full of music -- often the music of informal speech -- that I find it impossible to imagine adding my own music.'



Then I came across the volume *The Biplane Houses* (2006), which has on its first page a short poem, just one sentence long, entitled 'The Averted'. The diction

is rather formal, verging on the declamatory (which is always useful in a musical setting), and I liked the melancholy sentiment. I immediately texted Roland to tell him I'd found a poem I could set, and within a matter of days, he had told me when the first performance would take place. There was no getting out of it. The only problem remaining was how to turn lines that take about ten seconds to read into a (rather longer) piece of music.'

**Juan Felipe Waller *Our Ray, Our Arrow*
[Mexico] (b. 1971)**

France/Amsterdam/Berlin 2008-2010, written for The Song Company with support of the Camargo Foundation, Premiere

A 2008, residency in France supported by the Camargo Foundation enabled the original development of this Les Murray setting by Felipe Waller. The composer has since relocated to Berlin where the work was completed in recent months. Murray's poems have often been described as superbly musical in the way the poet 'composes' sentences and creates verse with unmistakable rhythm. It makes his poetry complete, hardly in need of musical illustration



and often daunting for a composer to approach. Waller actively uses deformation of material as an integrating principle in his work. The last paragraph of 'Bats' Ultrasound', a free flowing vocalisation that is both music and text, gave him the opportunity to draw different music out of the text in order to then gradually change the text by substituting consonants from a different (Mexican?) idiom.

**Pelle Gudmundson-Holmgreen *Bats' Ultrasound*
[Denmark] (b. 1932)**

Copenhagen, 2001/02, written for The Song Company

With support of the Danish government, two madrigals 'from the natural world' were written for The Song Company by the leading Danish composer Pelle Gudmundsen-Holmgreen. He is considered quite an institution in Danish music: a highly individual voice, an 'established outsider', stoutly refusing to be tyrannised by theory or trends. His work has often been associated with 'new simplicity', even though this simplicity is a far cry from American or Eastern European minimalism. His long-standing pre-occupation with Samuel Beckett 'as a fixed reference point, an eternal challenger, confirmer and contributor' has recently made way for a fascination with the work of Les Murray, the 'bard from Bunya', who has a considerable following in Denmark.



**GAUDEAMUS
MUZIEKWEEK**
06.7/11.12 SEPTEMBER '10
WWW.MUZIEKWEEK.NL

International Gaudeamus Music Week 2010

from **September 6 to 12** in Amsterdam, the Netherlands exists already 60 years and focuses on young composers. An international jury has nominated 21 compositions out of 400 entries from all over the world for the Gaudeamus Prize which will be awarded at the end of this festival. Composers could enter works for **orchestra, chamber music, electronic music, Javanese gamelan ensemble, and organ.**

Holland Symfonia, Ensemble Lucilin (Luxembourg), Ensemble Aleph (France), Nieuw Ensemble, ereprijs, Amstel Saxophone Quartet, Insomnio and gamelan ensemble Gending will also perform other works such as by **Hugh Hodge** (winner 2008) and **Toru Nakatani** (honourable mention 2009). At day time there are composer's discussions, workshops and lectures. Information: www.musicweek.nl

International Gaudeamus Interpreters Competition 2011

from **April 9 to 17, 2011** in Amsterdam is open to all soloists or duo-members born after April 1975 and vocalists after April 1970. For ensembles up to twelve performers, the average age of members must not exceed 35 years. Next to the normal three prizes in the competition there will be one special prize for a participant (solo or ensemble) in the category organ and one in electric guitar. The submitted program should include at least 6 compositions and have a total duration of at least 60 minutes. All compositions must have been written after 1945, of which at least 3 in or after 2002 and at least 2 written by a composer who is born or living in the Netherlands.

Application deadline is November 1st, 2010.
Information: www.mcn.nl/gaudeamusconcours



**Music Center
The Netherlands**

MCN is the resource and promotion center for the professional music world. Its mission is to propagate and enhance the position of Dutch musical life, both nationally and internationally by organizing information and trainings days, debates, workshops and showcases; publishing scores, available through the online webshop, cd's, reports and magazines; attending international music festivals, conferences, and exhibitions and managing a Music Information Centre with collections of all genres.

www.mcn.nl

SYNERGY PERCUSSION

STEVE REICH



Thursday 6 May 2010, 8pm

CITY RECITAL HALL

Since its formation in 1974, Synergy Percussion has delivered exceptional performances of the greatest percussion music from Australia and around the world, often premiering new works by outstanding composers.

Performers: Timothy Constable (Artistic Director), Allison Pratt, Bree van Reyk with guest artists Carl Dewhurst (guitar), Colin Piper and Jo Allan (piano).

Presented by Synergy Percussion.



PROGRAM

Steve Reich [USA] (b. 1936)

Drumming Part 1 (1970-71)

Mallet Quartet (2009) ^

Electric Counterpoint (1987)

Sextet (1985)

Nigel Westlake [Australia] (b. 1958) *Kalabash* (2004)

^ Australian Premiere, * World Premiere

Steve Reich [USA] (b. 1936)



Steve Reich was recently called “our greatest living composer” (The New York Times), “America’s greatest living composer.” (The Village VOICE), “... the most original musical thinker of our time” (The New Yorker) and “...among the great composers of the century” (The New York Times). From his early taped speech pieces *It’s Gonna Rain* (1965) and *Come Out* (1966) to his and video artist Beryl Korot’s digital video opera *Three Tales* (2002), Reich’s path has embraced not only aspects of Western Classical music, but the structures, harmonies, and rhythms of non-Western and American vernacular music, particularly jazz. “There’s just a handful of living composers who can legitimately claim to have altered the direction of musical history and Steve Reich is one of them,” states *The Guardian* (London). In April 2009 Steve Reich was awarded the Pulitzer prize in Music for his composition *Double Sextet*.

Drumming Part 1 (1970-71)

Reich’s final work utilising phasing techniques, *Drumming* was heavily influenced by the composers travels in Ghana. Synergy presents the rarely heard six player version, scored for 12 bongos.

Mallet Quartet (2009) ^

Reich’s recent works have seen him return to non-programmatic ensemble music. *Double Sextet* (which one the Pulitzer Prize), *2x5*, and now *Mallet Quartet* are driven by tightly woven additive rhythms and an harmonic structure tracking a diminished arpeggio.

Electric Counterpoint (1987)

Electric Counterpoint is arguably Reich’s most enduring solo work, famously, and exquisitely, recorded by Pat Metheny of 1988. Synergy proudly welcomes Carl Dewhurst to perform the work.

Sextet (1985)

Synergy with guest pianists Colin Piper and Jo Allan. Dating from a similar period as *Desert Music*, *Sextet* shows the darker harmonic palate which Reich was utilising at the time. The scoring, which includes two synthesizers, is a fabulous testament to its time.

Nigel Westlake [Australia] (b. 1958) Kalabash

Nigel Westlake studied the clarinet with his father, and subsequently left school early to pursue a performance career in music, touring Australia and the world playing with ballet companies, a circus troupe, chamber music groups, fusion bands and orchestras. His interest in composition dates from the late 1970’s when he formed a classical/ jazz-rock/world-music fusion band to play original music. During this time he started to receive offers to compose for radio & circus. Commissions for TV and film soon followed. His film credits include the feature films *Miss Potter*, *Babe*, *Babe- Pig in the City*, *Children of the Revolution*, *A Little Bit of Sound*, *Nugget* and the Imax films *Antarctica*, *Imagine*, *The Edge* and *Solarmax*. His recent score for Chris Noonan’s film *Miss Potter* about the life of children’s author Beatrix Potter, was nominated for Best score for a Comedy film by the International Film Music Critics Association. In 2004, he was awarded the HC Coombs Creative Arts Fellowship at the Australian National University.



Program Note

With the working title *Son of Omphalo*, *Kalabash* is indeed a sequel to *Omphalo Centric Lecture*, one of the most played of all percussion pieces, and one that Synergy has championed all over the world for nearly three decades. *Kalabash* is however a far more complex work, using diminished scales and a complex ‘shuffle’ groove. This is the first time Synergy has performed the work.

MELBOURNE SYMPHONY ORCHESTRA
presents

ADAMS

EXILIUS

BLOOD
ON THE
FLOOR

TOVEY

ROUSE
TURNAGE

KATS-CHERNIN

BIRTWISTLE

NEXUS

ADAMS

KATS-CHERNIN

BASTOW

HSIEH

PANIC

TOVEY

METROPOLIS

PICTURES IN THE SMOKE

WHERE JAZZ MEETS THE SYMPHONIC SOUND

"For Bach and Handel the concert hall becomes a church, for Haydn and Mozart it becomes an 18th century aristocratic salon, now it's becoming a smoky nightclub - just part of the rich tapestry of symphonic music."

Bramwell Tovey conductor

NEXUS

Saturday 1 May at 8pm

BLOOD ON THE FLOOR

Wednesday 5 May at 8pm

PANIC

Saturday 8 May at 8pm

presented in association with

MELBOURNE
INTERNATIONAL
JAZZ FESTIVAL

Emirates
Principal Partner

Melbourne
Symphony Orchestra

All performances are at the Merlyn Theatre, CUB Malthouse.
For full program details and more information visit www.mso.com.au

Book now at Ticketmaster outlets on 1300 136 166, or visit www.mso.com.au;
at CUB Malthouse on 9685 5111 or visit www.m-tix.com.au

SYDNEY SYMPHONY FELLOWS, DIRECTOR ROGER BENEDICT

YOUNG GUNS



Friday 7 May 2010, 1pm

EUGENE GOOSSENS HALL, ABC CENTRE ULTIMO

The Sydney Symphony Orchestra Fellowship program has provided a launchpad for some of Australia's best and brightest young performers. In conjunction with Fellowship alumni, Artistic Director Roger Benedict and selected 'old hands' of the orchestra, this concert will explore the latest writing for string instruments.



Presented by the Sydney Symphony Orchestra in conjunction with ABC Classic FM. This concert will be a direct broadcast across Australia on ABC Classic FM.



PROGRAM

Kristian Blak (Faroe Islands) (b. 1947)
Lady Frere, String Quartet No. 5 (2008) (ISCM Work) ^

Lachlan Skipworth (Australia) (b. 1982)
Light Rain (2009)

Santa Ratniece (Latvia) (b. 1977)
Alveoles (2007) (ISCM Work) ^

Ji Sung Yang (Korea) (b. 1979)
Melody, Notes, Five (2007) (ISCM Work) ^

Hubert Stuppner (Italy) (b. 1944)
Mahler-Bilder (2005) (ISCM Work) ^
1. In diesem wetter; 2. Nach dem sturm;
3. Vom Kriege; 4. Von den soldaten

^ Australian Premiere, * World Premiere

**Kristian Blak *Lady Frere*, String Quartet No. 5
[Faroe Islands] (b. 1947)**



Composer/musician Kristian Blak is involved in a wide range of musical activities. Based in the Faroe Islands, he composes for international classical ensembles, performs locally and tours internationally as a musician and band leader with jazz, folk and world music groups. In his compositions he draws from his

richly diverse background. Blak's works often include other art forms – visual art, poetry, theatre. He combines inspiration from ethnic musical traditions as well as new composition techniques, creating an artistic unity.

Blak has worked with sounds in nature in several compositions. These include concerts in caves and other natural 'concert halls' in the Faroe Islands, a composition entirely with bird sounds, and several works where sounds are integrated in the actual performance. He has a central role in the musical life and organisations in the Faroe Islands. Kristian Blak is the artistic director of Summartónar (The Faroe Islands Festival of Classical and Contemporary Music), as well as being director of the Faroese musician's and composer's record label Tutl.

Program Note

This work is written in a cooperation with South African composers organisation NewMusic SA / ISCM, and it is a part of The Bow Project, which came to a conclusion July 2009 with several concerts in South Africa of Nightingale String Quartet, Denmark, with 12 South African and 2 Faroese quartets written for the project. Blak has used general inspiration from Xhosa bow music on CD and video, that South African composer Michael Blake gave to him when discussing this project in Bolivia in 2005. He also found exact ideas from several songs / dances. Blak has not exclusively used bow songs, but also rhythms of dancers (feet) for this composition, which was premiered at the Summartónar Festival, Faroe Islands 2008. He has used a vocal melody for the end of the quartet. It was a song recorded on video in a Xhosa home in *Lady Frere*.

Lachlan Skipworth *Light Rain* [Australia] (b. 1982)

Lachlan Skipworth is a Sydney-based composer, originally from Perth. He has studied composition with Roger Smalley and Anne Boyd, and spent time in Japan learning shakuhachi with Kakizakai Kaoru and revered master



Yokoyama Katsuya. Skipworth was a featured composer at the 2008 World Shakuhachi Festival in Sydney where two of his works were premiered by master performers. His music has been presented by Sydney's Chronology Arts organisation, with whom he has also appeared as a guest conductor. In 2009, Skipworth spent three months in Tokyo as part of the Asialink Arts Residency Program. He worked with Aura-J, an ensemble consisting of Japanese traditional instruments directed by Minoru Miki, to compose a number of new works for the group.

Program Note

Light Rain begins with sustained tones in the flute which are passed to natural harmonics in the strings, creating a luminous surface texture. Like rain drops on a calm pond, subtle agitations from the flute begin to create ripples and shimmering colours in the accompaniment. The flute part incorporates ornamental figures and pitch slides found in shakuhachi music, and *Ma*, a Japanese concept of relative space, has been used to decide the time between each gesture. The piece is dedicated to my teacher, Anne Boyd, with whom I share a deep appreciation of Japanese traditional music.

Santa Ratniece *Alveoles* [Latvia] (b.1977)

Santa Ratniece was born in Jelgava, Latvia. In 1996, she graduated from the Emils Dārziņš College of Music in Riga, specialising in music theory. She continued her music studies in J.Vitols Latvia Academy of Music in musicology. She now holds a



Master's Degree in Arts. Music of Santa Ratniece first reached audiences in Estonia in 2003 when she was awarded first place in a young composers'

competition with her piece *Petunia*. She was also awarded by DIENA Latvian Annual Reward in Culture in 2006 (*Saline*) and Infinity Award 2007 (*sens nacre* for ensemble). Her music has been played by many ensembles throughout Europe. Ratniece has participated many festivals, including more recently Gaida 2009 (Lithuania), Provinzalarm 2009 (Germany), Tenso Dagen Amsterdam 2009 (The Netherlands) and in various concerts in Russia, Switzerland, Germany, Canada, Argentina and Uruguay.

Program Note

This piece is inspired by the different colours, textures, densities and tastes of honey. The main idea is to sense the nature of honey which is very sticky and stringy like united play of strings. The form of the piece arose from the six-angled (hexagon) shape of honey cells where many sounds flows out from one unique sound reflecting the touching points between the other cells beside (in the first section). The next sections reflect the various kinds of honey from a very light and transparent flower honey till dark and dense forest honey. The final section of *Alvéoles* shows the process of crystallisation of honey where the larger honey crystals are shaped by many little crystals.

Ji Sung Yang *Melody, Notes, Five* [Korea] (b.1979)



Ji Sun Yang studied composition at Sook-Myung Women's University in Seoul until 2002, and in 2003 she moved to the Netherlands continuing study at the Hague Royal Conservatoire. She studied with Sue-Yeon Hong, Gilius van Bergeijk and Martijn Padding. One of her works was performed several

times by ASKO Ensemble in Amsterdam including for the Gaudeamus music week in 2007. She attended summer schools in Ostrava 2007 and in 2008 she attended the Apeldoorn young composers meeting with Orkest Ereprijs. The piece written for Ereprijs was presented in the Gaudeamus music festival in Amsterdam, 2008. Her works were also broadcast on Dutch Radio program called 'Monalisa' in 2008 and for the Nederlandse Muziekdagen in

2009. Since finishing her masters degree, she is working as a residency composer in the Netherlands. In 2010, her work *Peking Express* will be performed by Slagwerkgroep Den Haag.

Program Note

Melody, notes, five was written for Korean composer Sue-Yeon Hong when she had cancer surgery. A very simple melody line is divided by four string instruments, and in between the phrases there is small silence which is the time for memorising the previous melodies. In essence, the piece is a little memory game in music in terms of what is changing, what is different or what is the same.

Hubert Stuppner *Mahler-Bilder* [Italy] (b. 1947)

Hubert Stuppner received a diploma in piano and composition at the Conservatoire in Bolzano and has a doctorate in musicology from the Padua University. In 1970 his work was selected from the International Composers Competition 'Gaudeamus' in Bilkhoven. He visited the Darmstädter Ferienkurse and worked with Karlheinz Stockhausen, Mauricio Kagel, György Ligeti, and Iannis Xenakis. From 1991-2002, he was the Artistic Director of the 'Haydn' Symphony Orchestra of Bolzano and Trento. He is the appointed chairman of the international First competition of orchestral arrangements in Milan.



Program Note

Mahler-Pictures was commissioned by the Kronos Quartet for the Mahler Festival in Toblach (Italy). This was where Gustav Mahler spent his last three summers. The work is based on typical archetypes used by Mahler in his music describing nature, peace, love, pain, soldiers, consolation. This is a kind of second reading of music that is lying at all times in our ears and mind: a Neoclassicism, which implies alienation and irony. When something is rediscovered that has ceased to be, that has not so much as the right to be, black humour comes to the rescue helping us to bear the pain of an irrevocable loss with its ironic vision.

iamic ■ International Association of ■ Music Information Centres

www.iamic.net

ANNUAL CONFERENCE

THE FUTURE OF MUSIC

■ ■ ■ IN THE DIGITAL WORLD ■ ■ ■

9 - 12 JUNE 2010
DUBLIN, IRELAND

This conference brings together delegates from some 40 countries, all involved in promoting and documenting the music of their own country or region.

The International Association of Music Information Centres (IAMIC) embraces all genres including contemporary classical music, world music, jazz and popular music.

This year's theme offers an excellent opportunity to explore current and future issues in music with high-level international speakers, discussions and networking.

Who should attend?

Organisations or individuals engaged in any aspect of composition, performance, publishing or distribution of music are welcome to attend as associate members or observers.

Join your colleagues in Dublin, an attractive city steeped in history and buzzing with youthful energy.



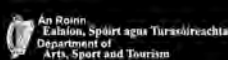
Further information and registration

www.cmc.ie/iamic2010

email: conference@cmc.ie

tel: + 353 - (0) 1 - 673 1922

Hosted by the Contemporary Music Centre, Ireland
www.cmc.ie



SYDNEY CHILDREN'S CHOIR

VOICES TO THRILL, DIRECTED BY LYN WILLIAMS



Friday 7 May 2010, 6pm

SYDNEY CONSERVATORIUM OF MUSIC, VERBRUGGHEN HALL

Few Australian ensembles can generate the 'wow' factor like the Sydney Children's Choir. Under the direction of Artistic Director & Founder Lyn Williams OAM, this ensemble is world class and will demonstrate their jaw-dropping talent in this concert of recent international music for children's choir as well as some dynamic Australian works that the Choir has commissioned over its 21 year history.

Presented by the Sydney Childrens Choir.



^ Australian Premiere, * World Premiere

PROGRAM

Lyn Williams (Australia)
Festive Alleluia (sacred text)

Hildigunnur Runarsdottir (Iceland) (b. 1964)
Carmen Fratrum Arvalium (2006) (ISCM Work) ^

Stephen Leek (Australia) (b. 1959)
Cane Cutter's Lament (traditional text) (1999)

Ross Edwards (Australia) (b. 1943)
Dawn Canticle (2007) (ISCM Work)

Elliott Gyger (Australia) (b. 1968)
I am not yet born (text by Louis Macneice) (1995)

Dan Walker (Australia) (b. 1978)
Nyungar Alleluia (2008)

Seppo Pohjola (Finland) (b. 1965)
The Wicked Witch of the North (2006) (ISCM Work) ^

Elena Kats-Chernin (Australia) (b. 1957)
Deep Sea Dreaming (2000)

Dan Walker (Australia) (b. 1978)
Ngailu – Boy of the Stars (excerpts) (incorporating traditional and contemporary Torres Strait works) (2009)

Lyn Williams *Festive Alleluia* [Australia]



Lyn Williams is Australia's leading director of choirs for young people, having founded two internationally renowned choirs: Sydney Children's Choir in 1989 and the national children's choir Gondwana

Voices in 1997. Her exceptional skill in working with young people is recognised internationally for its high artistic quality and ground-breaking innovation. She has recently added a number of other choirs to the Gondwana Choirs program, including the Gondwana National Indigenous Children's Choir, Junior Gondwana, Gondwana Singers and Gondwana Chorale.

No program note provided at time of printing.

Hildigunnur Runarsdottir *Carmen Fratrum Arvalium* [Iceland] (b. 1964)



Hildigunnur Rúnarsdóttir was born in Reykjavík. She studied in the Reykjavík Conservatory of Music, department of Theory and Composition and graduated in 1989. Her teachers there were Thorkell Sigurbjörnsson and Atli Heimir Sveinsson. From 1989 to

1992, she studied composition in Hamburg, with Professor Günter Friedrichs, and Copenhagen, with Svend Hvidtfelt Nielsen. Among her compositions are *John and the golden goose*, a children's opera, *A Dance Cocktail*, for small orchestra, a Concerto for Organ, Strings and Percussion, Mass for choir, 4 soloists and orchestra, *The Evening*, for soprano and chamber orchestra, and quite a few songs and choral works. Hildigunnur has had her pieces performed around Europe, the U.S. and Canada. She is currently on the board of the Iceland Music Information Centre.

Program Note

Carmen fratrum arvalium was written as a commission from The Langholt Church Graduale Choir in 2007. The composer wanted to use pagan text in Latin and after some searching this intriguing text was found. Nobody knows exactly the origin. Where the choir sings in unison (or very little voicing) the accents in the text follow the language as it is thought to have been spoken. "Lasas assist

us, Lasas delight us, Lasas come to our aid! Neither plague nor ruin, Marmor, allow to be visited on us. But if however we are invaded, like Mars we shall leap across our borders To sate you with the blood of our enemies and stay the barbarians. Marmor assist us, Marmor defend us, Marmor come to our aid. Triumph, triumph, triumph, triumph, triumph!"

Stephen Leek *Cane Cutter's Lament* [Australia] (b. 1959)

Stephen Leek's distinctive music is immediately recognisable, capturing the enigmas, rhythms, colours and ethos of Australia. He has been accredited with having made a significant impact on and a major contribution to the development of Australian choral



composition and performance and how that has been promoted and discussed throughout the world. After teaching Composition and Improvisation at the Queensland Conservatorium, Griffith University for the past 16 years, in late 2009 Leek resigned from this position in order to develop further his already hectic free-lance schedule of commissions, workshops and guest appearances and to take up a non-remunerative position on the Board of the International Federation of Choral Music. In 1993 Leek was joint founder, and from 1997 – 2009 Artistic Director/Conductor, of The Australian Voices, who through their motivated commitment to the work of Australian composers, have significantly challenged and changed the landscape of choral music in Australia.

Program Note

Canecutters takes its origins from a workshop that Australian composer Stephen Leek first ran with The Sydney Children's Choir in its very first year. Here he took a well-known folksong from the north of Australia and played with it with the singers in the workshop, utilising the many different ideas which were extracted from the song materials, text and context. A worksong, *Canecutters* sings of the struggles and hardships of those who worked on the canefields - many of whom were brought (kidnapped) from the Pacific Islands to Australia and put to work in hot, tough and unrelentingly harsh conditions. Over time as the popularity of this workshop piece grew, Leek recognised the need to formalise and publish the materials in a more

performance friendly manner. So, *Canecutters* in this version was born. The work draws on sounds of the cane - cane blown and hit, sounds of the Australian landscape, and whirls and harmonics, evoking the majestic sounds, colours and aromas of sugarcane burning deep into the night.

Ross Edwards *Dawn Canticle* [Australia] (b.1943)



One of Australia's best-known composers, Ross Edwards has created a unique sound world which seeks to reconnect music with elemental forces and restore such qualities as ritual, spontaneity and the impulse to dance. Intensely aware of his vocation as a composer, he has largely followed his own

path, allowing the music to speak for itself. Among many awards, two Keating Fellowships in the 1990s were crucial to his development. Edwards considers it his responsibility to make the most effective use of one of the planet's most powerful forces to communicate vividly and widely at the highest possible artistic level. His music, which is concerned with the age-old mysteries confronting humanity, is at the same time deeply connected to its roots in Australia, whose cultural diversity it celebrates, and from whose natural environment it draws many of its shapes and patterns, notably birdsong and the mysterious drones of summer insects. Edwards's belief in the healing power of music is reflected in a body of contemplative works inspired by sounds of the Australian landscape.

Program Note

Dawn Canticle is an arrangement Ross Edwards made especially for the Sydney Children's Choir of his *Dawn Mantras*, which was telecast worldwide at the dawn of the new millennium from the sails of the Sydney Opera House. It expresses hope for peace and renewal. *Dawn Canticle* was commissioned by the Sydney Children's Choir with assistance from the Braden family of Sydney.

Elliot Gyger *I am not yet born* [Australia] (b. 1968)

The composer writes: "My work aims at a synthesis of some of the bewildering diversity within Western art music of the late 20th and early 21st century. Taking the structural rigour of high Modernism as

my starting point, I am fascinated by the nexus between harmony and instrumental/vocal gesture. My instrumental works explore dramatic interactions between soloists and groups, whether in an orchestral or chamber context. My vocal and choral writing is often similarly multilayered, with many pieces setting texts in multiple languages. Key influences for me range from Dufay, Monteverdi and Bach to Elliott Carter, Luciano Berio, Harrison Birtwistle and several recent British composers."



Program Note

The composer writes: "The text for this work - Louis MacNeice's *Prayer before Birth* - virtually chose itself; despite my rejecting it several times as 'too difficult', it continued to haunt my imagination until I gave in and set it. Written at the height of World War II, the poem places a heartfelt cry against the cruelty and indifference of the world in the mouth of a child in the womb. My setting places all available musical means at the service of delivering the text with maximum intensity and directness. The result is unusually dark for a children's choir piece, but Lyn and the singers have always relished its dramatic and musical challenges and risen to them magnificently."

Dan Walker *Ngailu- Boy of the Stars* [Australia] (b. 1978)

Composer, arranger and performer Dan Walker is quickly building a reputation as one of Australia's most promising young artists. He has had works commissioned and performed by such groups as the Sydney Symphony, Gondwana Voices, Queensland Youth Choir, The Murrumbidgee Symphony Orchestra and Sydney Philharmonia Choirs. As a performer Dan is a regular member of both Sydney Chamber Choir and Cantillation. He has also been a member of Baroque Opera Company Pinchgut for two years and is currently also a guest member of The Song Company. Dan Walker is currently taking part in an Assistant Conductor fellowship with the Sydney Children's Choir and Gondwana Choirs, made possible with support of the Australia Council for the Arts.



No program note provided at time of printing.

**Seppo Pohjola *The Wicked Witch of the North*
[Finland] (b. 1965)**



Seppo Pohjola studied composition in Espoo Musical College (1987-1990) and in Sibelius Academy (1990-1995) with Paavo Heininen and Erkki Jokinen. Pohjola has been working as a freelance composer since 1995.

Pohjola's debut as a composer was String Quartet No. 1 (1991). During the years 1994-1997 Pohjola's style became more versatile and compositions turned to be more heterogeneous. Pohjola's present aesthetic attitude with highly characteristic rhythmic patterns and soft sensitive harmonies was found in String Quartet No. 3 (1999-2000) and *Oravan Laulu* (2000) for mixed choir. In recent years Pohjola has composed several chamber operas. His works have been performed widely in Europe and also in Japan, USA and Canada. Pohjola's piece for piano and string trio *New York New York* (2001) won the Society of Finnish composers Uussoitto competition in Kuhmo Chamber Music Festival 2002.

Program Note

The composer writes: "*The Wicked Witch of the North* was commissioned by the Oulainen Youth Choir. From the very beginning it was clear that I wanted to make a composition with some drama in it. I was not searching so much for beautiful vocal lines, but different ways of producing sounds. When I was composing the piece, my house was under renovation. My 3 year old son was playing with some plastic pipes,

which produced nice although rather sharp overtone-series. I decided to take this element in to the piece. When the piece was finished and the choir was singing it for the first time, it was obvious that the ending demanded some special treatment. I decided that there should be an improvised solo part. It is a wicked witch herself, a rebellious teenager crying her frustration and anger against the cold world."

**Elena Kats-Chernin (Australia) (b. 1957)
Deep Sea Dreaming (2000)**

See biography on page 11.

Program Note

The composer writes: "*Deep Sea Dreaming* was commissioned by the Sydney 2000 Olympic Games Committee, for a segment about Australia's coast and marine life, choreographed by Meryl Tankard. It was premiered at the Opening Ceremony in the Olympics Stadium, performed by the Sydney Childrens' Choir and Sydney Symphony Orchestra, conducted by Simone Young. I was given a precise brief for the specific sections in the music to accompany different sea creatures, i.e. eel or jelly fish, that were floating in the air on the night, as if swimming through the ocean. In order to create some kind of specific language for this piece, my starting point was to use the syllables of Russian words meaning something to do with the sea world, sometimes I set those words backwards or I fragmented them, according to the rhythm of the piece. After a while a new vocabulary for this piece developed and the original words are no longer easily recognisable."

NEW MUSIC NETWORK



THE NEW MUSIC NETWORK IS DEDICATED TO THE PROMOTION AND PERFORMANCE OF NEW MUSIC IN AUSTRALIA.



www.newmusicnetwork.com.au

NZTRIO

TRIPLE HELIX



Photo by Becky Nunes

Friday 7 May 2010, 8pm

EUGENE GOOSSENS HALL, ABC CENTRE ULTIMO

NZTrio concert sponsored by Jonathan Blakeman.

One of New Zealand's finest ensembles, the NZTrio, a piano trio, is well known for tackling cutting edge repertoire from around the Pacific Rim. Their focused energy will thrill listeners in a concert including national premieres from two of Australia's most unique composers.

Performers: Justine Cormack (violin), Ashley Brown (cello), Sarah Watkins (piano)



Presented by ABC Classic FM. This concert will be a direct broadcast across Australia on ABC Classic FM.



^ Australian Premiere, * World Premiere

PROGRAM

Chris Cree Brown (New Zealand) (b. 1953)
The Triumvirate (2005) (ISCM Work) ^

Judy Bailey (Australia) (b. 1935)
So Many Rivers (2010) *

Chris Gendall (New Zealand) (b. 1980)
Intaglio (2006) ^

Stuart Greenbaum (Australia) (b. 1966)
The Year Without a Summer (2009) ^

Jack Body (New Zealand) (b. 1944)
Fire in the Belly (2006) ^

Wayan Yudane (Indonesia/New Zealand) (b. 1964)
Entering the Stream (2009) ^

John Psathas (New Zealand) (b. 1966)
Helix (2006) ^

I. archon: metron; II. the biggest nothing of them all; III. tarantismo

Chris Cree Brown *The Triumvirate* [New Zealand] (b. 1953)



Chris Cree Brown is a senior lecturer at the School of Music, University of Canterbury. His main interests include conventional instrumental composition,

electroacoustic and computer music, and inter-media art. He has twice been awarded the Mozart Fellowship at the University of Otago, has twice been appointed Composer-in-Schools, has won two prizes in the Wellington Youth Orchestra's Young Composers Competition, and has written a number of film scores. His work has been performed in many countries, including Australia, England, Finland, Hungary, France, Germany, Canada, Portugal, Russia, Scotland, and the US.

Program Note

The Triumvirate was commissioned by NZTrio in 2005. The commission called for something short, energetic and dynamic. When writing the initial sketches for the work, it occurred to the composer that the musical phrases seemed to imitate the shape of vocal inflections that might occur when three people were having a heated discussion – the same sort of heated argument that might ensue when three strong personalities were given equal authority over the same area of responsibility. Chris built upon this concept when writing the work, and settled on a title that might reflect a situation when such a quarrel could possibly arise.

Chris Gendall *Intaglio* [New Zealand] (b. 1980)



Chris Gendall was born in Hamilton, New Zealand and began to develop as a composer in 1999 whilst studying at Victoria University in Wellington where he completed Masters level study in 2004. He is currently in the

D.M.A. Program at Cornell University in upstate New York. His works have received performances in New Zealand, Europe, Japan, and the United States by such performers as Arnold Marinissen, Marcel Worms, the University of Miami Percussion Ensemble, and the New Zealand Symphony Orchestra. Chris recently won an ASCAP Morton Gould Young Composer Award, as well as the inaugural New Zealand Symphony Orchestra Todd

Young Composer Award in 2005 for his orchestral work *So It Goes*. In 2008 his chamber work *Wax Lyrical* was awarded the SOUNZ Contemporary Award. He is interested in the art music of the twentieth century, as well as being heavily influenced by jazz and funk.

Program Note

Intaglio is a printmaking technique in which an image is etched or engraved on the surface of a plate. Ink would then be applied to the plate and removed from the surface, leaving ink only in the incisions. The title refers less to the work itself than to the process of composing it, a small insight into Gendall's ideas about how material manifests in musical shape. This piece is written in three uninterrupted movements.

Judy Bailey *So Many Rivers* [Australia] (b. 1935)

Born in New Zealand, Judy Bailey became infatuated with jazz at the age of 12 after hearing a Fats Waller record. She went on to study piano at London's Trinity College before moving to Australia in 1960 and making it her home. In Sydney, Judy Bailey became active on the local jazz scene. Her prolific early projects include album recordings, television work, live performance, and she has worked as a musical director. Bailey's inherent versatility is evident in her musical diversity and there is no doubt she is one of Australia's leading musicians and composers. Judy Bailey is a talented pianist who has been influenced by players of all styles and has herself performed with every major Australian jazz musician over the past two decades.



Program Note

So Many Rivers endeavours to portray concepts that are both literal and allegorical in nature. The composition begins as it ends, with a calm, almost meditative state. In between its curves and meanderings we detect the gradual emergence of almost hidden movement – the subtle shifts of mood – the gathering momentum with hints of playfulness – the growing turbulence – the troubled and sometimes tormented complexity that may eventually find its way through to a flowing serenity – and not to forget the 'passing nod' that reflects the historical and cultural influence of the various regions that may be encountered on this journey.

Stuart Greenbaum *The Year Without a Summer* [Australia] (b. 1966)



The Stuart Greenbaum sound has overt connections to jazz, pop and minimalism but goes beyond these important influences. Greenbaum studied composition with Brenton Broadstock and Barry Conyngham at the University of Melbourne,

where he now holds a position in the School of Music as Senior Lecturer and Convenor of Composition. His second opera, *The Parrot Factory*, will premiere in October 2010 with Richard Gill and the Victorian Opera at the Meryln Theatre, The Malthouse. Greenbaum was a featured composer at the 2006 Aurora Festival, resident composer at the 2009 Port Fairy Spring Music Festival and Composer in Focus at the 2009 Bangalow Music Festival. He has won a number of awards, including the Dorian Le Galliene Composition Award, the Heinz Harant Prize, and the Albert H. Maggs Composition Award. *90 Minutes Circling the Earth* won 'Orchestral Work of the Year' at the 2008 Classical Music Awards. His most recent individual CD, *Mercurial*, was released in 2005.

Program Note

The eruption in 1815 of Mt. Tambora on the Indonesian island of Sumbawa was over four times as big as the eruption of Krakatoa later that century but perhaps not as well known. The ash and dust thrown up into the earth's upper atmosphere further resulted in 'the year without a summer' in 1816. This was by all accounts a devastating ecological event that caused unseasonal cold temperatures and widespread famine. The first movement of this trio is short and fast. It imagines a dark cloud of dust approaching from the distance, not knowing where it came from. Did it seem a premonition? How long did they think it would last? The longer second movement shifts forward to 1816, and contemplates the upheaval of people's lives – of having their world turned upside down in one way or another and having to regroup and adjust to new circumstances. This piece was written for and dedicated to NZTrio. It was commissioned as a result of the Trans-Tasman Composer Exchange, a joint project of the Australian Music Centre and SOUNZ, the Centre for New Zealand Music with funding provided by the Music Board of the Australia Council.

Jack Body *Fire in the Belly* [New Zealand] (b. 1944)



Jack Body's music covers almost all genres, including solo and chamber music, orchestral music, music-theatre, music for dance and film as well as electroacoustic music. A fascination with the music and cultures of Asia, particularly Indonesia, has been a strong influence on his music. His music has been played widely and by such performers as Lontano, Kronos Quartet, ARC, the NZ String Quartet, the New Zealand Symphony Orchestra, the BBC Symphony Orchestra and so on. He also works in experimental photography and computer-controlled sound-image installations, having received commissions from several public galleries. As a promoter of New Zealand music he has organised a series of Sonic Circuses, simultaneous multi-venue music marathons. He is the Director of Waiteata Music Press, which publishes scores of New Zealand music, and has edited numerous CDs of New Zealand music. In 1985 he received the Composers' Association of New Zealand Citation for Services to New Zealand music and in 2001 he was honoured with an OMNZ in the New Year's Honours.

Program Note

The composer writes: "*Fire in the belly* is that energy that impels us to do things, make things, and to act with urgency and a sense of necessity. It is one important source of creative energy, and without it art can be flaccid and dull. It is what teenagers tend to have a lot of, and what aged folk like me need to try to recapture from time to time! The work was commissioned by NZTrio with funding from Creative NZ, and I was delighted to receive this invitation from an ensemble which has such a fantastic commitment to NZ music."

Wayan Yudane *Entering the Stream* [Indonesia/New Zealand] (b. 1964)

Yudane is a leading talent among the new generation of Balinese composers, having produced works for concert performance, theatre, sound installations and for film. Among other honours, he has been the recipient of the annual award for the Best Composition (*Kreasi Baru*) for Balinese Gamelan on nine separate occasions as well as the 1999 Adikara Nugraha Award for the Creator of New

MELOS-ETHOS

International Festival
of Contemporary Music

Bratislava
Slovakia

www.hc.sk
melosetos@hc.sk



Musical Composition, from the Government of Bali. Now resident in Wellington, he is co-director of the Balinese ensemble Gamelan Taniwha Jaya and continues to teach gamelan at the New Zealand School of Music.

Program Note

*Entering the stream
as if a point of no return has been reached
as light illuminating a moment of darkness
or sound log passed into silence
no trace remains, no desire or need
the stream holds life in its sway
constant flow, forever in a state of
flux, of uncertainty, our thoughts
and senses grasp the music
our craving devours beauty
yet the moment of realisation
is when time recedes
as fast as we think
we have possessed it.
So, enter the stream
for you will never
be the same again
you were never
the same
ever.*

Grateful thanks to NZTrio for commissioning this work, to Creative NZ for the funding to make that possible, and to Jack Body for being part of the process.

John Psathas *Helix* [New Zealand] (b. 1966)

John Psathas has established an international reputation and has become one of New Zealand's most internationally profiled composers. It was the performance in 2000, of the Saxophone Concerto written for Michael Brecker (in Bologna, Italy), which first drew Psathas's



name to international attention. In 2002, *View from Olympus* was given its premiere at a Royal gala Concert during the Manchester Commonwealth Games, by Evelyn Glennie and Philip Smith with the Halle Orchestra conducted by Mark Elder. To date, however, the principle highlight of his career is the exposure Psathas received as the composer of the key ceremonial music for the 2004 Athens Olympic Games. John Psathas has received numerous awards and honours, including twice winning the SOUNZ Contemporary APRA Silver Scroll Award (2002 and 2004) for individual work and two Classical CD of the Year awards (2000 and 2004). *Helix*, for piano trio, was commissioned by NZTrio with funding from The University of Auckland. It was composed in 2006.

The composer has deliberately not provided program notes for this piece as the music should speak for itself.

CARLISLE PRINT

Music Typesetting and Printing

Accredited member of the Music Arrangers' Guild of Australia

- music typesetting
- printing
- layout design
- editing
- part extraction
- arranging
- transposition
- committed to outstanding quality and professionalism
- specialising in the use of Sibelius 6 software

telephone 02 9652 0232 | mobile 0439 412 823
info@carlisleprint.com.au | www.carlisleprint.com.au

GOLDNER STRING QUARTET

FOUR FOR AUSTRALIA



Saturday 8 May 2010, 1pm

CAMPBELLTOWN ARTS CENTRE

The profile of the Goldner String Quartet is touring internationally, and understandably so given their commanding performances of string quartet repertoire. Australia's greatest string quartet will perform recent string quartets by four of Australia's greatest composers.



Presented by Campbelltown Arts Centre and Aurora Festival. This concert will be a direct broadcast across Australia on ABC Classic FM.



^ Australian Premiere, * World Premiere

PROGRAM

Ian Munro (Australia) (b. 1963)
String Quartet No 1 (2009/10) ^
I. Sails in the wind, II. Corio magnolias III. Tarantella on a Sydney tram

Carl Vine (Australia) (b.1954)
String Quartet No. 4 (2004)

Ross Edwards (Australia) (b. 1943)
String Quartet No. 2 (2008)
I. Allegro moderato, II. Adagietto – Lontano e misterioso - Grave
III. Allegro assai, IV. Allegretto grazioso e poco scherzando

Peter Sculthorpe (Australia) (b. 1929)
String Quartet No. 17 (2007)
I. Prelude and Cadenza; II. A Song of Assurance;
III. A Song of Deliverance; IV. A Love Song and Postlude.

Ian Munro [Australia] (b. 1963) String Quartet No 1



Ian Munro has emerged over recent years as one of Australia's most distinguished and awarded musicians, with a career that has taken him to thirty countries in Europe, Asia, North America and Australasia. Munro returned to composition in 1992 and has been actively writing for children, orchestra and ensembles. In 2006, *Blue Rags* was nominated for the APRA / AMC Orchestral Work of the Year and has since been recorded for ABC Classics.

Program Note

From an exhibition of Australian woodcuts. The composer writes: "For my homage to Ballarat, and Melbourne (my own home town), I chose a number of woodcut images from the magazine *Melbourne Woodcuts and Linocuts of the 1920s and 1930s*, that appealed to me as having strikingly rhythmic form, colouristic properties evocative of the sort of music I enjoy. My music is an expression of the obvious flurry and motion in the pictures but also reserves a few more subdued moments, perhaps reflecting some faint nostalgia for an era gone by."

Carl Vine (Australia) (b.1954) String Quartet No. 4

See biography on page 34.

The composer writes: "Much of my early concert music describes a journey from darkness to light. Although this structural model doesn't demand that optimism be entirely blind, my view of the modern world lends this new work a more acerbic flavour in its exploration of conflict without resolution. It opens by summoning the four players into a conversation that evolves into a 'murmuring' exchange signaling the first signs of dissent. A slow repeated pattern heralds a reflective violin solo that is overtaken by antagonism, but returns unperturbed to close the first half. The second part opens with angular rhythmic gestures set abruptly against a pensive chorale. The aggression of the rhythmic gestures develops further, eventually recapitulating, in darker mood, all of the earlier material of the work. There is no coalescence, and the chorale closes the work only because the aggression, for the moment, has ceased."

Ross Edwards (Australia) (b. 1943) String Quartet No. 2

See biography on page 81.

Program Note

Commissioned for Musica Viva Australia by Kenneth W Tribe AC. The composer writes: "My second

quartet brings together and attempts to reconcile diverse components of my musical language from its formative years to the present day. My influences have been absorbed from natural and cultural environments of Australia and South East Asia: birdsong – real or imagined – textures centered on various kinds of chant and drone which have been shaped and inflected by insect sound patterns; and others drawn from my European heritage (plainsong, counterpoint). All have been rigorously compressed and, I hope, integrated into a comprehensive statement of a personal mythology which looks at the world from an Australian perspective.

Peter Sculthorpe (Australia) (b. 1929) String Quartet No. 17

Born in Launceston, Peter Sculthorpe was educated at the University of Melbourne, and Wadham College, Oxford. He is an Emeritus Professor at the University of Sydney, where he began teaching in 1964. He was been a a visiting fellow at Yale University, USA, and Sussex University, UK, and has taught at universities within and outside Australia. An Officer of both the Order of Australia and of the British Empire, in 1998 he was elected a National Trust of Australia Living National Treasure. In 2002, he was elected to Foreign Honorary Membership of the American Academy of Arts and Letters. Sculthorpe's output relates closely to the social and physical climate of Australia, and the cultures of the Pacific Basin. He was influenced by the music of Asia, especially during the 1960s by that of Japan and Indonesia. In recent years he has become more deeply influenced by the Australian Aboriginal and Torres Strait Island music and culture.



Program Note

Commissioned by Ken Tribe, through Musica Viva. The composer writes: "Ken and his wife, Joan, have been friends of mine for more than 40 years. This work, then, sings of love and friendship. Furthermore, it is based almost entirely upon the motto-theme from Beethoven's 17th quartet. The theme bears the enigmatic words *Müss es sein?* 'Must it be?' *Es müss sein! Es müss sein!* 'It must be! It must be!' The music of my quartet takes the form of three songs framed by a Prelude and a Cadenza, and a Postlude. It was inevitable that this string quartet should contain a movement called *A Love Song*. Consisting of variations upon *A Song of Assurance*, this movement, with the two violins singing in octaves in its second section, is the very heart of the quartet. The Postlude is based upon both parts of the Beethoven theme, bringing together material contained in the whole work."

SPECTRA ENSEMBLE (BELGIUM)

VISIONS OF LIGHT AND DARKNESS



Saturday 8 May 2010, 8pm

CAMPBELLTOWN ARTS CENTRE

Spectralism is a recent development in contemporary music that many believe will form the basis of musical practice over the next 50 years. The Spectra Ensemble is based in Belgium and is one of the world's leading exponents of this style of music.

Presented by the Campbelltown Arts Centre and Aurora Festival in conjunction with Re:New Music.



This concert will be a direct broadcast across Australia on ABC Classic FM.



PROGRAM

Bruno Mantovani [France] (b. 1974)
D'un Reve Parti (1999) ^

Daniel d'Adamo [Argentina/France] (b. 1966)
Lames (2004) ^

Jean-Luc Fauchamps [Belgium] (b. 1960)
Lettre Soufie Sh(in) (2009) ^

Filip Rathe [Belgium] (b. 1966)
Avec diamants extremes (2010) *

Bert Van Herck [Belgium] (b. 1971)
SPECTRA (2007) ^

^ Australian Premiere, * World Premiere

Bruno Mantovani [France] *D'un rêve parti* (b. 1974)



After studies in piano, percussion, and jazz at the Perpignan Conservatory, Bruno entered the Paris Conservatory in 1993, where he was awarded first prizes in analysis, aesthetics, orchestration, composition, and music history. Bruno has worked with Barbara Hendricks, Paul Meyer, Emmanuel Pahud, Vincent David, Jean Geoffroy, Michel Dalberto, Jay Gottlieb, Péter Eötvös, Manfred Schreier, and Laurent Cuniot. He regularly works with certain ensembles, among them TM+, Alternance, and starting in 2001, the Ensemble InterContemporain. His violin concerto and *Turbulences* won the first prize of the City of Stuttgart contest of 1999; *D'un rêve parti* was selected by Gaudeamus in Amsterdam in 2001; and *Série noire* was recommended to broadcasters by the Tribune of Composers of Unesco the same year. Among Bruno's prestigious invitations include the 1999 Herrenhaus Edenkoben, at the bequest of Péter Eötvös; the October in Normandy festival in 2001; the city of Bologna, for the Villa Médicis hors les murs program of AFAA in 2002; and the Festival of Arcs that same year.

Program Note

The composer writes: "I regularly feel the urge to write pieces that are playful, characterised by a discontinuous and heterogenous musical discourse. These pieces are divertimenti favorable to experimentation. I let my inspiration work in an intuitive way without trying to canalise it. The integration of elements stemming from the popular repertoire into my 'natural' musical language is a means of creating diversity and of accentuating the extraverted atmosphere of the piece. Apart from the Jazz-connotation that uses the structure of a standard leading to improvisation, and apart from the 'Big Game' that unites granular synthesis sounds with funky rhythmical patterns, *D'un Rêve Parti* (literally: 'Of a departed dream' but also the French way to pronounce 'rave party') derives its musical material from techno music. This reference however is only explicit in the second half of the piece. The beginning is a kind of coda to and inspired by synthesizer music of the seventies, much appraised by contemporary disc jockeys.

Starting with a complex superposition of irrational rhythms, the piece creates a disequilibrium that finds its resolution in the techno quotes (regular pulsation, imitation of rhythm boxes through specific playing techniques...). Thus the intrusion of a 'connotated music' in the discourse surpasses the anecdotal."

Daniel d'Adamo Lames [Argentina/France] (b. 1966)

Daniel d'Adamo was born in Buenos Aires, Argentina. In 1992, he moved to France studying at the Conservatoire National Supérieur de Musique of Lyon, attending the class of Philippe Manoury. In 1996-97, he followed the Cursus de composition at the IRCAM - Georges Pompidou Centre and worked with composers Tristan Murail and Brian Ferneyhough. In 2004, he founded the Ensemble XXI, chamber orchestra based in the city of Dijon, being its artistic director until 2009. In 2006, he received the André Boucourechliev award. During 2007, he was composer-in-residence at the Abbaye de Royaumont, where he composed his *Madrigali*, a series of eight pieces for three singers and ensemble playing on baroque instruments. Daniel d'Adamo has recently been awarded the Prix de Printemps of the SACEM - French society of composers and music publishers for his work *Dream of Bells*, composed for the children choir of Radio France. The music of Daniel d'Adamo has been played all over the world, in North and South America, in Asia and Europe. His works frequently explore the specialisation of sound as an essential parameter for musical composition. He is also particularly interested in computer music, composing pieces for electroacoustic sounds and traditional instruments or works for the visual arts.



Program Note

The original idea for *Lames* was the type of sculpture we call the mobile: an aesthetic object primarily conceived for that which it expresses in and through motion. The mobile, which usually produces complex dynamics, is seen by observers who are also in motion. The dynamic of the regard and changes in the observation point are added to the sculpture's own movements. The complementarity of these dynamics brings about a particular aesthetic object with entirely new characteristics: it is perpetually being created, perpetually defining itself. Nonetheless,

the object always remains the same. Depending on the circumstances, we are able to recognise mobiles by Duchamp, Gabo, Calder, Tinguely or Henry-Bolognini and we can even name them, sometimes with precision. The interlocking of the moving objects that are present in *Lames* – or rather that determine the existence of the work – remind me of that somewhat enigmatic phrase by the Argentinean author J.L. Borges: ‘in the letters of rose is the rose’.

**Jean-Luc Fafchamps *Lettre Soufie : Sh(in)*
[Belgium] (b. 1960)**



Jean-Luc Fafchamps is a pianist and composer. He studied at the Conservatoire in Mons and at Louvain University. As member of the Ictus Ensemble, he has taken part in many concert performances in large ensembles or chamber groups and in mixed performances, particularly

accompanying dance and theatre. He composes primarily for theatre and dance. Performers including the Ictus Ensemble, Musiques Nouvelles, the Danel quartet, the National Orchestra of Lille, Champ d’Action, Liège Philharmonic Orchestra, Champs d’Action and David Linx, Peter Rundel, Jean-Philippe Collard-Neven, Vincent Royer, Stephane Ginsburgh, and many more have performed his work. Jean-Luc Fafchamps initially devoted himself to writing for small groups in which the piano plays a central role (*Dynamiques* for two pianos; *Melencholia si...* for two pianos and two percussionists; *Neurosuite* for a keyboard trio), before his interest in non-tempered harmonies and polyphonies of timbres led him towards other sound combinations. He is currently working on larger formations in which his taste for paradoxical constructions and his sense of synthesis are blossoming into mutually referential pieces. A recording of his recent music for small formations, ...*lignes...*, has just been published by Fuga Libera (2003). He teaches musical analysis and composition at the Conservatoire in Mons.

Program Note

Lettre Soufie : Sh(in), for flute, clarinet, percussion, piano and string trio was commissioned by the SPECTRA and premiered in Ghent, 2009. *Lettre Soufie : Sh(in)* is the 9th piece from a larger project *Lettres Soufies*, a reflection on musical writing, time

and form, in which he exploits the symbolism as described by certain Sufi masters – Sufism is a mysticism related to Islam – as a key to poetic correspondences. Every single piece is at the same time a research into a specific sonorous state (with material voyaging freely from one piece to another) and an implementation of a transformational logic. *Shin*, associated with acceptance, white aloe, the moon, the cleansing fire, constitutes a form of lament, or rather a status of abandonment and renunciation where in a silent and restrained lamentation is dreamt, a plaint addressed to no other: *timid remnants* (souvenirs or prémonitions) on a background of murmurs. From this state, through a slow transformation process of emerge the necessary conditions in expectation of consolation.

Filip Rathé [Belgium] *Avec diamantes extremes* (b. 1966)

Filip Rathé (1966) graduated at the the Conservatoire of Ghent for piano and choral conducting. At the University of Ghent he acquired a Master Degree of musicology with Professor Herman Sabbe. He is currently lecturer at the Music Schools of Higher Education in Ghent and Antwerp, teaching musical analysis, contemporary chamber music and researching the music of Nicolaus A. Huber. Between 1992 and 2001 he directed the contemporary music choir De Tweede Adem. Since 1993, he has been artistic director of the SPECTRA Ensemble with which he has conducted concerts in Europe and South-America premiering over 60 new compositions. He appeared as guest conductor of the Symphony Orchestra of Flanders, the Flemish Radio Choir and several ensembles, I Solisti del Vento, Hermes Ensemble and the Aquarius Ensemble (N).



Program Note

Subconscious associations generate continuously changing motions in body and mind. Memory, future of our past. The present: never complete and always fading. Music emerging from basic emotional gestures, an incomprehensible narrative translated into sound and seemingly irreversible time. Association as a constructive plan, gestures for bricks, motion in/is time. A text of Paul Valéry as departure for a work in progress, consisting of remotely related aphorisms.

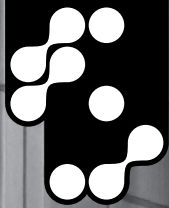
Bert van Herck [Belgium] *SPECTRA* (b. 1971)

Bert van Herck's music has been performed in the USA, and Europe among others by the Nouvel Ensemble Modern, Danish Radio Choir, Oxalys Ensemble, Garth Knox, Mario Caroli, Orchestre National de Lorraine (France), Jeremias Schwarzer, Ensemble Fa, Spectra Ensemble, White Rabbit, Talea Ensemble, Berten D'Hollander, Ian Pace, Ensemble Mosaik, Arditti String Quartet and Ensemble InterContemporain. He has been an active participant in several summer courses, such as the Acanthes summer courses in France, the Bartok Seminar in Hungary. There he studied electronic music within the atelier d'informatique musical (IRCAM) and returned to the festival in 2005 for the performance of his orchestra piece. He has also participated in composition courses, and in the June in Buffalo Festival of 2007 where his music has been performed. A native of Belgium, Bert Van Herck studied composition with Luc Van Hove and Luc Brewaeys before moving to Boston. He has also written for acoustic ensembles and concert stage, and more recently for electronics and instruments with

live processing. He studied composition with Chaya Czernowin, Magnus Lindberg, Tristan Murail, Brian Ferneyhough, Helmut Lachenmann, and Julian Anderson; electronic music with Hans Tutschku; orchestration with Joshua Fineberg; and choral writing with Elliott Gyger.

Program Note

The composer writes: "*SPECTRA* was written in 2006-2007 for the Belgian ensemble Spectra and is dedicated to Filip Rathé, the conductor. In *SPECTRA*, I have worked with harmonic spectra, and in particular developed an approach which was able to create an harmonic language which could be expressed with quarter tones as well as with the 12 tone equal temperament. The listener can hear the changes, for example when the piano and the vibraphone enter, but these changes between temperaments are not a change of harmonic language. The form of *SPECTRA* is a dialectic playing with chords on the one hand and with musical gestures on the other hand. From this confrontation develops a form which is well controlled in its overall shape."



photography by Karin Borghouts

WWW.SPECTRAENSEMBLE.COM



FEATURED
COMPOSER

PAUL STANHOPE

INTERNATIONAL CONCERT SEASON 2010

“You might hear quirky aspects of my personality and if you really listen hard you might also find a sense of humour. There is a more serious side and what some have noted as a broad humanitarianism expressed through the music.”

Paul Stanhope is regarded as one of the most interesting, prolific and outstanding composers of his generation, not only in Australia, but internationally. His works have been performed in the UK, Europe, Japan and the US. His compositions cross a range of genres and display recurrent interests in the music and culture of indigenous Australia as well as references to earlier periods of western music. Four of Paul Stanhope's compositions will be showcased in Musica Viva's 2010 International Concert Season, including two world premiere performances.

PAVEL HAAS QUARTET

World Premiere Performance of Paul Stanhope's String Quartet No 2 (2009)
Paul Morawetz Tribute Concert - Commissioned for Musica Viva by Kim Williams AM
NEWCASTLE Sat 31 July, 7.30pm
SYDNEY Mon 2 August, 7pm
& Sat 24 July, 1.30pm
MELBOURNE Tues 10 August, 7pm
& Sat 7 August, 8pm
ADELAIDE Tues 27 July, 8pm
PERTH Wed 4 August, 7.30pm

THE CHOIR OF TRINITY COLLEGE, CAMBRIDGE

Performing Paul Stanhope's choral work, 'Deserts of Exile'
SYDNEY Mon 30 August, 7pm
& Sat 4 September, 1.30pm
BRISBANE Wed 1 September, 7pm
ADELAIDE Thurs 2 September, 8pm
CANBERRA Thurs 9 September, 7pm
PERTH Tues 14 September, 7.30pm
MELBOURNE Tues 7 September, 7pm
& Sat 11 September, 8pm

ALINA IBRAGIMOVA & CÉDRIC TIBERGHEN

World Premiere Performance of Paul Stanhope's Duo for Violin and Piano (2010)
Commissioned for Musica Viva by Geoff & Vicki Ainsworth and Carl Vine
NEWCASTLE Sat 9 October, 7.30pm
PERTH Tues 12 October, 7.30pm
ADELAIDE Thurs 14 October, 8pm
SYDNEY Mon 18 October, 7pm
MELBOURNE Tues 19 October, 7pm

ATOS TRIO

Performing Paul Stanhope's Piano Trio 'Dolcissimo Uscignolo' (2007)

Commissioned for Musica Viva by Geoff & Vicki Ainsworth
PERTH Tues 2 November, 7.30pm
ADELAIDE Thurs 4 November, 8pm
MELBOURNE Tues 16 November, 7pm
& Sat 6 November, 8pm
BRISBANE Wed 10 November, 7pm
CANBERRA Thurs 11 November, 7pm
SYDNEY Sat 13 November, 1.30pm
& Mon 22 November, 7pm
NEWCASTLE Sat 20 November, 7.30pm

FREE CD - Request a brochure and receive a free CD of Musica Viva 2010 artists, including Paul Stanhope's Piano Trio Dolcissimo Uscignolo

1800 688 482
musicaviva.com.au

SYDNEY CHAMBER CHOIR

SACRED SOUNDS



Sunday 9 May 2010, 3pm

ST FINBAR'S CATHOLIC CHURCH, GLENBROOK

The majestic surroundings at the foot of the Blue Mountains form the basis for this concert given by the Sydney Chamber Choir, comprising a selection of inspiring choral works from around the globe. One of the twentieth century's great masterworks, Arvo Part's *Berlin Mass*, concludes the concert and the festival.

Amy Johnson (organ).

Presented by Aurora Festival.



^ Australian Premiere, * World Premiere

PROGRAM

Jorge Cordoba [Mexico] (b. 1953)

Hymn (2009) (ISCM Work) ^ [Elizabeth Scott (conductor)]

Marco Molteni [Italy] (b. 1962)

Pater Emon (2009) (ISCM Work) ^ [Elizabeth Scott (conductor)]

Vaclovas Augustinas [Lithuania] (b. 1959)

Lux Aeterna (2004) (ISCM Work) ^ [Elizabeth Scott (conductor)]

Avner Hanani [Israel] (b. 1974)

kol haN'shama (ISCM Work) ^ [Paul Stanhope (conductor)]

Ross Edwards [Australia] (b. 1943)

Mountain Chant (2004) (ISCM Work) [Paul Stanhope (conductor)]

James MacMillan [Scotland] (b. 1959) [Paul Stanhope (conductor)]

Jesum tradidit from *Tenebrae Responsories* (2006)

Arvo Pärt [Estonia] (b. 1935):

Berliner Messe (1992) [Paul Stanhope (conductor)]

1. Kyrie; 2. Gloria; 3. Alleluia verses for Pentecost; 4. Veni,
5. Sancte Spiritus; 6. Credo; 7. Sanctus; 8. Agnus Dei

Jorge Cordoba Hymn [Mexico] (b. 1953)



Jorge Cordoba received his musical education at the National Conservatory of Music in Mexico before studying composition and conducting also in Spain, Brazil, the Dominican Republic, the USA, and Hungary. Besides being a composer, he is also a radio producer and host

of a program dealing with contemporary music. Since 2001, Jorge Córdoba has coordinated and directed the radio program entitled *Horizontes de Nuestra Música* (Horizons of Our Music), transmitted in Mexico by the Opus 94 Radio Station (94.5-F.M.)

Program Note

All texts are in Latin and written for mixed choir and a cappella. The piece has many sections in which Jorge used more than 8 voices. His idea was to try and reflect a big tower of sound, a tower that in different sections seems like a pyramid. Cordoba used minimalist resources in many areas and in contrasting sections, soft sound and textures represent a personal prayer. This prayer grows to be a global prayer: a prayer that searches to obtain a unique and universal sound. The spirit is a special force, a calling to change the world and behaviour, and pray to return to a spiritual world.

Marco Molteni Pater Emon [Italy] (b. 1962)



Marco Molteni studied composition with L. Chailly and G. Giuliano at the Conservatory of Music in Milan; electronic music with R. Sinigaglia. He attended Academia Chigiana / MC2 Musique Contemporaine

(F. Donatoni); Atelier de Recherche Instrumental IRCAM – Paris; Darmstadt Ferienkurse. He has taken part in the International Gaudeamus Music Week and his works have been performed at IRCAM, Chigiana Novita Siena, Festival Antidogma Torino and Ferienkurse für Neue Music Darmstadt.

Program Note

Pater Emon is a piece for 8 mixed voices. The text (in ancient Greek) is the Lord's Prayer (Our Father) freely modified in the internal structure for expressive needs.

Vaclovas Augustinas Lux Aeterna [Lithuania] (b. 1959)

Vaclovas Augustinas graduated from the Lithuanian Academy of Music, receiving diplomas in choir

conducting and composition. He was member of rock groups Saulės laikrodis and Antis (keyboards, vocal); since the reunion of Antis in 2007, he continues to compose songs and perform with them.



Since 1992, he has been chief conductor and artistic director of the Vilnius Municipality Choir *Jauna muzika*. He currently is an associate professor of the Composition Department at the Lithuanian Music Academy. His works are regularly performed in Lithuania and abroad at various festivals, concert venues and choir competitions. Choral works, naturally, represent the most significant and substantial part of his creative output. In these works, rhythm and melodic contour are inextricably linked to phonetic and semantic characteristics of a given verbal text. Acoustic affinity serves as a basic factor for dynamic development of his forms.

Program Note

May everlasting light shine upon them, o Lord, with your saints forever, for you are faithful. Grant them eternal rest, o Lord, and may light eternal shine upon them.

The piece was premiered at 14th Contemporary Music Festival GAIDA (Vilnius, 2004) and was awarded the prize for the best Lithuanian choral work 2004 by the Lithuanian Composers Union.

Avner Hanani kol haN'shama [Israel] (b. 1974)

Israeli composer and pianist Avner Hanani was born in Jerusalem and holds graduate degrees in both composition and piano.



His musical output is connected to both minimalism and other more traditional classical forms, characterised by vibrant rhythmic ongoing motion and rich harmonic language. Hanani is a graduate of the Jerusalem Academy of Music and Dance (B.Mus), Tel-Aviv University (M.Mus, Summa cum Laude) and the Royal Northern College of Music, United Kingdom (PG Dip, with Distinction; M.Phil). Avner Hanani has performed as soloist with orchestras in Israel and the United States, including the Jerusalem Symphony Orchestra IBA and Utah Symphony Orchestra. He also won Israeli Radio Young Artist prize for best performance of Israeli music. Steve Reich wrote

concerning Hanani's works: "...They strike me as the work of an extremely talented young man with a very fluent and polished compositional technique..."

Program Note

Text: Psalms 150:6 Hebrew: *Kol haN[e]shama Tehlel Ya; Haleluya*; English: *Let everything that has breath praise the Lord; Praise the Lord*

In *Kol haN'shama* the original Hebrew text is used, it can also be understood as 'All the soul will praise God'. The word 'kol' in Hebrew means 'all' or 'everything'; in different spelling it can mean 'voice'. So, the original meaning of 'Kol haN'shama' is 'Everything with breath' or 'All the soul', but the way it is spelt in the (Hebrew) title means *Voice of the soul*. The piece is divided into five connected parts. The texture is polyphonic though with a clear harmonic context and structure. A central motive provides the piece with a sense of unity.

Ross Edwards *Mountain Chant* [Australia] (b. 1943)

See biography on page 81.

Program note

Fred Watson's poem *Mountain Chant*, which provides the text of the central chorus, juxtaposes European and Celtic imagery found in today's Warrumbungles (mountains) with the names of Dreaming sites of the Indigenous people for whom the mountains were a continuous divine revelation. Vividly and precipitantly rhythmic, it is framed by two stark, interior motets: the first a setting in Latin of 'O quam preciosa' by the 12th century Rhineland mystic Hildegard von Bingen, whose startlingly fresh imagery of spiritual regeneration Edwards found irresistible; and to conclude, 'The Lord's Prayer', also in Latin: a profound documentation of the universal path to self transformation and enlightenment. *Mountain Chant*, composed at a time when Australia seems more than ever in need of spiritual regeneration, was jointly commissioned by two leading Australian choirs: Cantillation & the Melbourne Chorale. It is dedicated to Fred Watson, Astronomer-in-Charge of the Anglo-Australian Observatory at Siding Spring in the Warrumbungles.

James MacMillan [Scotland] (b. 1959)

Jesum tradidit from *Tenebrae Responsories*

Scottish composer James MacMillan had the unpredictable harmonies of the 16th-century Italian

composer Don Carlo Gesualdo in mind as he composed his own set of *Tenebrae Responsories*, of which *Jesum tradidit* is the third. There are passages which resonate directly with Gesualdo's sound world but the connection is there throughout the works on a deeper level, in the drama of the writing. In a 2008 interview, MacMillan spoke of a 'poetic tension between violence and peace': 'I couldn't justify my music, theologically, if it were simply a kind of mono-dimensional peaceful purity and nothing else... I see my music as rooted in the earth, my search for the sacred as being in the here and now, rather than trying to find it in some kind of distant, unachievable place out there.' There are also extended passages of highly ornamented modal melodies over a droned bass: the feel is Celtic, with echoes of the Middle East. The effect in these Responsories is to create a sense of timelessness, of a lament sung and heard eternally. (Natalie Shea)



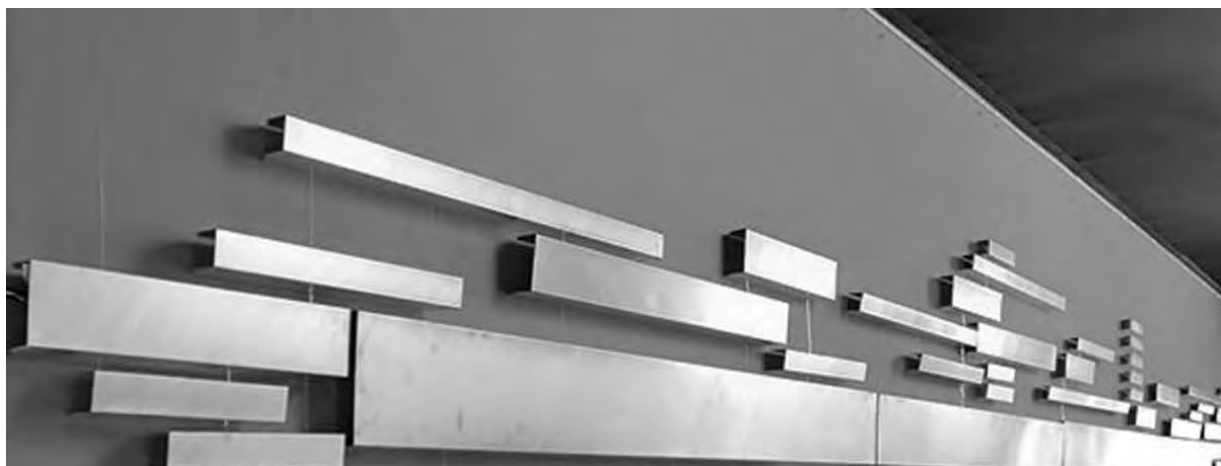
Arvo Pärt *Berlin Mass* [Estonia] (b. 1935)

Arvo Pärt was born in Paide, Estonia. He studied at Rakvere Secondary School and Tallinn Music School. Pärt's first works, two piano Sonatinas and a Partita, were neoclassical student pieces. Then in 1960 he became the first Estonian composer to espouse serialism (*Nekrolog*) and, using other avant-garde techniques including pointillism and aleatoricism, explored its potential in a number of experimental works. With the composition of *Credo* (1968), the quintessential work of the early period and the first to set a religious text, Pärt finally reached the impasse that had been threatening, created by the fact that his own compositional voice had effectively been eclipsed by that of Bach.

Program Note

In his search for simplicity, Pärt has created a musical language using just the two simplest musical building blocks: the ascending and descending notes of a basic scale, and the three notes of a plain major or minor chord. Pärt describes this style as 'tintinnabular'; the word refers to the sound made by small bells, whose clear fundamental pitch is overlaid with a rich web of overtones, creating a subtle and complex sonority. The result is music of austere spirituality and luminous serenity which has proved profoundly appealing to those trapped in the tumult and shouting of modern life; to many, he has become almost a prophet of simplicity. (Natalie Shea)

SOUND ART AND INSTALLATIONS



Sound installations are one of the most innovative areas of music practice, often encompassing both audio and visual artistic fields. The 2010 ISCM World New Music Days will be presenting a number of sound art and installation works throughout the festival.

SYDNEY CONSERVATORIUM OF MUSIC

Johannes Siermanns [Germany] (b. 1955): *SoundPlastic*
Supported by International Cultural Relations. (ISCM Work)



CAMPBELLTOWN ARTS CENTRE

Annea Lockwood [New Zealand/USA] (b. 1939) and Paul Ryan (video): *Bow Falls* (2003)
Eve de Castro-Robinson [New Zealand] (b. 1956): *Gilded Blessing* (2009) (ISCM Work)

JOAN SUTHERLAND PERFORMING ARTS CENTRE, PENRITH

Emilio Mendoza [Venezuela] (b. 1953): *Sin-Cadenas. Tube* (2003) (ISCM Work)

Plus the following will be displayed across various venues throughout the festival:

Thomas Bendsorp [Netherlands] (b. 1981): *Jeux d'Enfants* (2008) (ISCM Work)

Marcel Wierckx (composer and audiovisual artist), Roderik de Man (composer),
and Jorge Isaac (concept) [Netherlands] (b. 1970): *Fuzz* (2009) (ISCM Work)

Koji Nakano [Japan] (b. 1974): *Unspoken Voices – Unbroken Spirits* (2009) (ISCM Work)

Lise-Lotte Norelius [Sweden] (b. 1961): *Isola* (2004) (ISCM Work)

Aki Pasoulas [England] (b. 1962): *Arborescences* (2008) (ISCM Work)

Adrian Borza [Romania] (b. 1985): *Dusk* (2007) (ISCM Work)

Presented by Aurora Festival, Campbelltown Arts Centre, Joan Sutherland Performing Arts Centre and the Sydney Conservatorium.



**Johannes S. Siermanns *SoundPlastic*
[Germany] (b.1955)**



Johannes Siermanns stages his composition as Electroacoustic (multi-channel) Performances, *SoundPlastic*, Radioart, Music Theatre and Urban Environment. He was taught in Tao of Voice method

by Prof. Stephen Cheng, New York, as well as in Classical North Indian Singing at the Banares Hindu University B.H.U. and in Calcutta. Performances, exhibitions, teachings and artist/composer-in-residences have taken him to Japan, China, Australia, USA and Europe. He has performed and exhibited in International Festivals, including Knitting Factory New York 1995, Melbourne Festival 1997, Goethe-Institut Tokyo 1997/Kyoto 1998, Worldexhibition EXPO 2000 Hannover, Adelaide Festival 2000, International Summercourse Darmstadt 2004 / 2006, Turning Sounds Warsaw 2005, Donaueschinger Musiktage 1996/1999/2005, 1. Shanghai International Electroacoustic Music Festival 2006, ISCM World New Music Festival Stuttgart 2006, Australasian CompMusic Conference ACMC 2008 Sydney, Klangbiennale2 HR Radio Frankfurt - in Radio Stations (WDR, SWR, HR, SR, DLR, RBB Berlin, ORF Kunstradio Vienna, ABC Radio Sydney).

Program Note

SoundPlastic is a living, locality-specific and situation-dependent organism/spacepiece, which constantly changes in itself as well as resulting from the presences of the simultaneous and the indifferent.

SoundPlastic: one walks into the space, hears sounds, looks to see where they come from and does not find this source at or in the place. Sound cannot be localised and are realised anew at each new space.

Annea Lockwood (sound) Paul Ryan (video)

Bow Falls



This interpretation of *Bow Falls* is a collaboration in accord with the Earthscore Notational System, which assumes that there are patterns in waterflow that can be communicated electronically. Video artist Paul Ryan uses handheld

camerawork, slow motion, reverse motion and negative colour fields to compose four movements in video. Using only non-sync sound recorded at the Falls, both at the surface and underwater, Annea Lockwood composed a sound study which engages in a play of differences with the video images. The work was co-produced with the Banff Art Center, Canada, in 2003. Paul Ryan is an artist, author and teacher whose video works have been presented at the Museum of Modern Art, the Whitney Museum and internationally. His program for a Hall of Risk in lower Manhattan appeared in the Venice Biennale. NASA published his Earthscore Notational System, on which *Bow Falls* draws.

**Eve de Castro-Robinson *Gilded Blessing*
[New Zealand] (b. 1956)**

Eve de Castro-Robinson has been commissioned and performed by a wide variety of orchestras and performers, including the BBC Scottish Symphony Orchestra, New Zealand Symphony Orchestra, the Auckland Philharmonia. In 1986, her



Interpolations for orchestra was conducted in open rehearsal by Pierre Boulez. Her works have been performed throughout New Zealand and in Australia, UK, the US, Japan, Philippines and Europe. Her Triple Clarinet Concerto was the 1992 NZ entry in the International Rostrum of Composers, Paris; she is twice winner of the SOUNZ Contemporary Award (1998 and 2007) and a finalist in 2006 and twice winner of the Philip Neill Memorial Prize. Eve de Castro-Robinson is Senior Lecturer in Composition at the University of Auckland.

Program Note

Employing differing art forms, *Gilded Blessing* (the cello is a Chinese 'Blessing' brand) is a collaborative audiovisual installation between gilder Sarah Guppy and composer Eve de Castro-Robinson. Both were attracted to the idea of exploring the musical instrument as a metaphor and a conduit for traditional artisan skill and contemporary sound practice. *Gilded Blessing* has been configured so that while near the cello, the viewer taking in the sensuous gold gilded form simultaneously informs a proximity monitoring camera. In some sense the viewer is able to 'play' the cello in the act of moving



aurora lounge

a space where refined interiors, uncomplicated service
and great atmosphere effortlessly come together in
the heart of the cbd

www.aurorabar.com.au

corner of phillip & bent streets, next to chifley tower

ab
aurora bar

around but not actually touching it. An integral part of this project is not only the craftsmanship, but also the musical instrument as a performance object. Eve de Castro-Robinson has composed 9 melodic phrases for the cello. It is these electronically manipulated 'blessings' which the viewer is able to activate and take in while in the intimate presence of the finely hand-crafted object.

Emilio Mendoza *Sin-Cadenas. Tube* [Venezuela] (b. 1953)



Venezuelan composer Emilio Mendoza is dedicated to teaching, musicological research and performing. He studied in London and has done field-research in Ghana, Trinidad and Venezuela. He performs the guitar, cuatro, bandola llanera and Afro-Latin percussion. He

leads the the group *Ozono Jazz* producing *Ecological Music* and is co-founder and director of the Orchestra of Latin American Instruments ODILA. Since 1998, he has worked as Professor of Music, Simón Bolívar University, Caracas, and is founding member and previous president of the Venezuelan Society for Contemporary Music and similarly, of the International Association for the Study of Popular Music-Venezuelan Chapter. Has been member of the Presidential Council of the International Society for Contemporary Music. Since 2007, he developed the visual-music project *AVIA – Visual Translation of Music*.

Program Note

Sin-Cadenas. TUBE, is an audio visual installation which makes an allegory of the sound, images and objects present in every Venezuelan home for over ten years, and the feelings of desperate helplessness in the hearts of Venezuelans: a TV monitor with the image of President Chávez and the sound of his unending governmental promotion in what is known as *cadenas* ('chains'), when all TV signals are hooked to the same official transmission for hours, as well as in his weekly, all-day, live TV programs. His unbearable presence in the media is counteracted by a recording of a woman's fast, verbal chant and a metronome-based recording (or performance) of diatonic scales on the guitar which, plugged through a laptop running Max/Jitter, both gradually distort in real time the image and the sound to soft noise and silence. The installation also makes a metaphor

on the increasing practice appearing in youtube.com of distorting videos about Chávez as a naïve defiance against his gradual shutting down of the opposition media.

Thomas Bendsdorp *Jeux d'Enfants* [Netherlands] (b. 1981)

Thomas Bendsdorp was born in Amsterdam. He studied film and new media at the University of Amsterdam and music technology at the Utrecht School of the Arts. He is studying composition



at the Royal Conservatory of The Hague, with Gilius van Bergeijk and Cornelis de Bondt. Thomas produces both acoustic and electronic music, inspired by a variety of genres and styles. He has written for classical ensembles, pop bands, laptops, barrel organs, theatre and film. Elements from pop music are often part of his work, not by way of quotation or reference, but as an unmistakable component of his musical background. He has a liking for instruments that are uncommon in classical music, such as banjos, toy pianos, melodicas or reed organs, sometimes pairing them with instruments that are taken more seriously. In recent projects an old love, cinema, seems to make a reappearance through video projection, as a theme, or in the form of a scene-based, montage-like working method.

Program Note

In this originally silent home movie from the 1940s, by Dutch amateur filmmaker Johann Hunningher, we see two ladies performing a famous piece by George Bizet for piano four-hands. Bendsdorp played around with various ways of adding music and sound to the movie. He dug up an old, discredited film composing technique: mimicking the image with the music in an extremely synchronised manner, also called 'mickey mousing', after its (over)use in early Disney cartoons. He integrated parts of Bizet's composition in various ways. On several occasions he deliberately took distance from the image and tried to manipulate or comment upon its contents. Bendsdorp was also curious if it would be possible to alter, purely through sound, the audience's perception of the rather quirky editing and timing of the movie. The result is a cross between a strange form of karaoke and an attempt to give the images an entirely new dimension through sound.

Marcel Wierckx Fuzz [Canada/Netherlands] (b.1970)



Marcel Wierckx studied instrumental and electronic music composition in Canada before moving to the Netherlands in 1999. There he continued his studies in electronic music composition at the Utrecht School of Music and Technology, where he graduated with honours in 2001. Since then he has been active as a sound and video artist as well as composing instrumental and electronic music for concert, film, theatre and dance. Marcel is a founding member of MorphoDidius, a performance group which specialises in multimedia productions where technology plays a vital role. Marcel gives performances and workshops at festivals and schools over the world. He also teaches Music Technology, Software Design and Composition at the Utrecht School of Music and Technology.

Program Note

FUZZ is a multisensory work based on the subjectivity of perception. Movement, patterns, links, contrast, vision, feeling, hearing and logic: they are all parameters of prime significance for human perception. In *FUZZ*, each parameter represents a particular expression. Depending upon an individual's background, imagination or emotional state, it will evoke a different meaning or emotion. *FUZZ* features a sequence of five scenarios, each with its own aesthetic and poetics. Electronic sounds, energetic and deeply layered music, computer generated images and 3D video projection, immerse the spectator in an abstract and imaginary world for seven minutes. *FUZZ* has been made possible thanks to the support of the Netherlands Fund for Performing Arts (NFPK+).

Koji Nakano Unspoken Voice - Unbroken Spirits [Japan] (b. 1974)



Composer Koji Nakano's works reflect the relationship between beauty, form and imperfection through the formality of music. His recent work strives to merge both musical traditions and also make reference to theatre, philosophy, rituals and spirituality. Mr. Nakano received his Bachelor's Degree in composition with distinction, and Master's Degree in composition with academic

honors (Pi Kappa Lambda) from the New England Conservatory of Music in Boston, where he studied with Lee Hyla and John Harbison. Later, Mr. Nakano studied with Dutch composer Louis Andriessen in Amsterdam and at the Royal Conservatory of Hague as the Japanese Government Overseas Study Program Artist. In 2006, he received his PhD. in composition from the University of California at San Diego, where he studied with Chinury Ung. Mr. Nakano is a member of the American Music Center, and currently serves as a Fellow Council member of the Virginia Center for the Creative Arts. In 2009, composers Janet Jieru Chen and Koji Nakano co-founded The Asian Young Musicians' Connection, which promotes new music by commissioning compositions from emerging Asian composers along side with worldwide professional musicians for its regular concert in Asia and North America.

Program Note

Unspoken Voices-Unbroken Spirits for Thai Classical Singers with Piphat Ensemble was composed for the faculty and students at the Burapha University in Thailand. In this piece Koji expressed a musical and spiritual common ground between Japanese and Thai traditional music in an attempt to achieve a confluence of Asian musical cultures. He was particularly attracted to Thai Piphat music because of its similar musical characteristics to Japanese Gagaku music (i.e. the strong presence of reed instruments and the use of two-faced drums, creating a heterophonic texture). The film for *Unspoken Voices-Unbroken Spirits* was created later by San Francisco based filmmaker Tiffany Doesken.

Lise-Lotte Norelius Isola [Sweden] (b.1961)

Lise-Lotte Norelius has a long history as a percussionist with great experience from different fields – traditional African music, experimental rock and free improvised music and during many years she developed a personal sound, combining percussion and sampled sounds, foremost in the group Anitas Livs. The wish to go further into electroacoustic music grew out of a project about acoustics in 1996, where she composed her first 8-channel piece. She studied electroacoustic composition at Royal College in Stockholm 1998-2002 and developed her work with live-electronics and realtime processing of percussion as well as other sound sources. Since then,



she has composed music for speakers, musicians and live-electronics, theatre, poetry and dance performances. Her penchant for rhythmic structures, layers, sound character, and long lines characterise her music. She performs as a solo artist and also collaborates with dancers/choreographers, poets and intermedia artists in the fields of soundart, free improvisation, dance and performance.

Program Note

Isola is a collective piece made with the help of wireless sensors with the ability to translate movement into sound. The performance is the result of a collaboration between Lise-Lotte Norelius, Räserbyrån and Johanna Ogbekene (scenography and costume). A common source of inspiration has been the graphics of Danish artist Palle Nielsens. Räserbyrån was founded in 1997 by Katarina Eriksson, Håkan Mayer and Per Sacklén, all dancers and choreographers with a past in classical Ballet at the Stockholm Opera. Its members have individually, worked with renowned Swedish choreographers. Räserbyrån is a forum for members' uncompromising realisation of their own artistic ideas.

Aki Pasoulas *Arborescences* [UK] (b. 1962)



Aki Pasoulas is primarily an electroacoustic composer. He teaches at the Universities of City of London, Middlesex, and the Arts London, while he is finalising his doctoral research at City University under the supervision of Denis Smalley. His research

is funded by the Arts and Humanities Research Council and investigates the listener's experience and interpretation of time passing, and the interrelationships among timescales in electroacoustic music. He has written for various combinations of instruments, found objects, voice, recorded and electronic sound.

Program Note

Arborescences is a stereo acousmatic composition. The sound material derives from particular resonances and timbres produced by striking, rubbing and scraping an assortment of Gamelan instruments. Most of the sonic images in the piece are not

recognisable as instrumental sounds because of the extended processing, which focuses on developing particular gestures and textures based on micro elements and groups of partials extracted from the recorded events. The composition explores temporal syntax based on Aki's research on timescales. Timescales at various points in the piece move at different paces, so that arborescent structures move apart and then meet again. Periodicities turn into erratic behaviour and the opposite, undergoing a number of processes of change at the same time.

Adrian Borza *Dusk* [Romania] (b. 1985)

Adrian Borza has been recognised as a versatile musician, dedicated to writing instrumental and electroacoustic music, to music software development, to audio post-production, and to music teaching.



While in Romania, he pursued advanced studies in Music composition at the Gheorghe Dima Music Academy and was awarded a PhD in Music. He is a member of UCMR and SNR-SIMC. A distinguished creation in 2004, was IAC – Interactive Algorithmic Composition Music Software. In 2006, he created VT/RAP – Video Tracking / Real-time Audio Processing, a granular synthesis and audio signal processing software controlled by gesture, and optimised for dance and installations. His music has been performed in concerts and broadcast across Europe, Asia, North America and South America.

Program Note

Dusk represents the mysterious dilemma between day and night, the light of rising and setting of the sun, the state between dream and reality, the ephemeral sense of clarity or dimness. Through the sound, Borza is trying to build artistic images by creating the necessary oasis for contemplation. It's a tranquil imaginary voyage toward darkness and the nocturnal lethargic universe. Computer-aided, the composer translated the visual characteristics (shape, brightness, color) in sound characteristics (pitch, length, volume, stereophonic image), which is the sound morphogenesis. *Dusk* is an example of acousmatic music that is part of a series of works created in the studio, entitled *The Sound of the Image*.



RADIOPHONIC BROADCASTS ON ABC CLASSIC FM

The selected radiophonic works for the ISCM 2010 World New Music Days will be broadcast on ABC Classic FM. The works can also be heard again on ABC Radio's special Festival digital station ABC ISCMNewMusic.



Radiophonic works are studio sound art works created especially for radio using various combinations of field recordings, spoken word, sampling, musical performance, electronic music, effects and collage. The works bring together techniques and approaches from musique concrète, the radio play, film sound design, sound and performance poetry and contemporary music - a form of contemporary radio 'music theatre'. So sit back, relax, and let it all wash over you!

Friday 30 April 2010, 10:30pm ABC Classic FM Digital Radio and Online

Daniel Blinkhorn [Australia] (b. 1973): *In Situ Bacia* (2008) (ISCM Work)
Mikako Mizuno [Japan]: *Seven Temples* (2009) (ISCM Work)
Andre Castro [Portugal] (b. 1983): *Radio Fragments* (2009) (ISCM Work)
Alper Maral [Turkey] (b. 1969): *Das klingende Alphabet* (2008) (ISCM Work)
Jon Rose [Australia] (b. 1951): *Ivories in the outback* (2008) (ISCM Work)
Vivienne Spiteri [Canada] (b. 1953): *Snowsongs* (2006) (ISCM Work)

Saturday 1 May 2010, 11:40pm ABC Classic FM (Analogue and Digital Radio, Online)

Jack Body [New Zealand] (b. 1944): *Intimate history no. 2: sssteve* (2006) (ISCM Work)
Steven Naylor [Canada]: *The Thermal Properties of Concrete* (ISCM Work)
Koji Kawai [Japan]: *Being time for Dogen Zenji* (2008) (ISCM Work)

Friday 8 May 2010, 11:40 ABC Classic FM Digital Radio and Online

Samson Young [Hong Kong] (b. 1979): *Building Socialism* (ISCM Work)
John Oswald [Canada] (b. 1953): *Braziliaries* (ISCM Work)
Austin Yip [Hong Kong] (b. 1985): *Cambodian Flies at a temple in Kyoto* (2009) (ISCM Work)

Saturday 9 May, 2010, 11:40pm ABC Classic FM (Analogue and Digital Radio, Online)

Jobina Tinnemans [UK]: *DR. NAUT* (2008) (ISCM Work)
Ros Bandt [Australia] (b. 1951): *Shima: 8 sonic haiku for Kumi* (2009) (ISCM Work)

ABC ISCMNewMusic
www.abc.net.au/classic

Daniel Blinkhorn *In Situ Bacia* [Australia] (b. 1973)



Daniel Blinkhorn is an Australian composer and digital media artist whose works are increasingly performed, exhibited and presented internationally. He is the recipient of numerous international awards and commendations, with recent citations including: winning work at the '9th International Electroacoustic Composition Competition Música Viva', Portugal, winner of the 'Luc Ferrari - 8th International Competition d'art Radiophonique Pour Sons Fixés et Instrument' - Centre National de Création Musicale, France and 2nd prize twice (2006 and 2008) 'Diffusion International Electroacoustic Composition Competitions', Centre for Computational Musicology and Computer Music/ RTÉ Lyric FM, Ireland. He has studied at a number of Australian universities, with degrees including a BMus (hons), MMus, MA(R) and a Doctor of Creative Arts.

Program Note

Consisting of a hugely diverse sonic palate, the Amazon basin supports around 30 percent of the world's terrestrial species. To the observer and listener, this can result in an experience of manifold sonic dimension and expression, not to mention a universe of spectral detail, intrigue and surprise. Through travels in the Amazon, Daniel captured material that would provide the foundation for a series of dramaturgical, radiophonic miniatures observing aspects of life for a variety of fauna, flora and local inhabitants in the Amazon basin. Each of the miniatures seeks to convey a sense of multiple, varied episodes couched within a larger framework, as with the individual and unique sound ecologies nestled within the surrounding forest.

Mikako Mizuno *Seven Temples* [Japan]

Mikako Mizuno graduated from Tokyo University and Aichi Prefectural College of Arts and Music. Japan premiers include the concerts of GEN-ON, contemporary music festival, JFC, Japanese Composers Festival, JSEM, Regular Concerts for Japanese Society for Electronic Music. Mikako has received many prizes including Kanagawa Art Festival, Japanese Symphonic Association, Japan-France Contemporary Music, Moldova Music

festival Ars Poetica, Art Prize of Aichi Prefecture. Mikako is currently Professor of Nagoya City University, Japan, Program Director of Toyota City Concert Hall, Program Director of Aichi Triennale 2010, General Director of Nagoya City University Sound Studio, General Director of JSEM/MSJ Symposium and Concert of Electroacoustic Music 2009, Committee member of Japanese Society of Electronic Music(JSEM).



Program Note

This piece is composed in reference to a Japanese poem, titled *Umeyabu ga hirenzoku ni jyuso suru*. The text was written by Japanese poet Taku Nagashima. The beginning phrases of the text are translated as follows.

*In the heavy rain, wiping the drops of my front,
my lips and my shoulder*

*I feel myself becoming numbed towards the
names of some places.*

*In being numbed, calling for the scent of the
plum-tree coming from the sky*

I feel myself suddenly stiff.

The structure of the radiophonic music is based on the time line of the declamation of the poem. The voice of reading the text is sometimes not loud enough to be heard, or merges with some sounding objects. But that is no aesthetic problem for the piece. Nor is the accurate meaning of the text. It is important that the declamation is one of the electroacoustic elements like the other objets sonores. The intonation, energy of the voice, speed and the length and the location of <silence> are substantial. <Silence>accumulates energy to start again. After one <silence> long enough, people can find two kind of <re-start>.

André Castro *Radio Framents* [Portugal] (b.1983)

André Castro is a sound artist from Lisbon, graduated in Sonic Arts at Middlesex University, where he studied, among others, with Salomé Voegelin, John Dack, Thor Magnusson and Martin Robinson. He started his artistic education in 2001 in the areas of contemporary dance and performance arts at the performative arts centre *c.e.m - centro*



em movimento (Lisbon); since then he has been a regular collaborator of this space. André's practice has been shifting between two different universes. On the one hand, the computer music world, with its meditative

textures, harsh noisy sounds, blips, and experiments with costume-built software with Max/MSP and SuperCollider. On the other hand, a phonographic activity, in which he goes out with a microphone trying to capture the incredible aural diversity of our world and the voices and stories that hide in each person. Most of André's work has in common the evasion of visual elements, an acousmatic sound that aims to subvert the dominance of the vision over the other senses. In recent years he has nourished a growing interest for the radiophonic medium, which has become a fruitful source of inspiration and for which he has been creating pieces for 3 years.

Program Note

Radio Fragments is a radiophonic project that aims to explore a different type of auditory attention, different from the one usually associated with the experience of listening to the radio, making use of the spaces-in-between-words-and-songs that occur throughout the radiophonic discourse as its main reagent. Its basic formula consists of an analysis-control mechanism (developed in Super Collider) residing inside a computer to which a real-time mainstream radio broadcast is fed. This digital piece of machinery acts as a reversed-noise-gate singling out what is usually ignored or avoided in a radiophonic context (whispers, indecisions, stumbling utterances, pauses, dead spaces and errors) and muting sounds such as words or songs. These punctuating fragments are the raw materials from which *Radio Fragments*' sonic concoction is brewed. What you will hear consists in a recording of the *Radio Fragments* acting upon a Deutschlandfunk broadcast on 9th September 2009.

Alper Maral *Das klingende Alphabet* [Turkey] (b.1969)

Starting his professional career as a jazz and theatre pianist and composer, while still at the German High School in Istanbul, Alper Maral was more or less an autodidact in music. He has been involved in musicology and social sciences while studying

politics and international relations in Istanbul University. Mostly for stage and screen, he composed and performed almost in every style from chamber opera to electroacoustic systems. His music tends to be part of a rich multitude of cultural contexts. Meanwhile, with the idea of a conscious



composition attitude interconnected with the dynamics of performance, he switched to the bass trombone and bass recorder, besides his former 'tools' piano and synthesizers. Main ensembles he joined or founded were İstanbul Baroque Ensemble, Üsküdar Municipal Orchestra, A – 415, Bornova Trio, Karınca Kabillesi, Kaçan Keçi, Control Voltage Project and Alper Maral Multiphonics Ensemble. With these projects or solo, he performed or featured in several national or international festivals. A board member of ISCM-Turkey, a co-founder of MSG for composers' loyalties and one of the main figures behind the Mediterranean Contemporary Music Days, İstanbul and New Music Cooperative, İzmir, Maral deals with organisations in New Music, publications (of more than 70 articles) and seminars for broad audiences.

Program Note

Das Klingende Alphabet, first cut as a 41-minute-soundscape-version, was projected as a sound-installation throughout the design exhibition ABC Tasarım Sergisi in Derin Show-Room, İstanbul. Then, a version of 19 minutes was made and presented in various events in İstanbul. The present version of the piece, with its shorter duration of 9 minutes, aims to be an audio-only-environment, instead of being a part of a plastic or a spatial installation. Thus, a radiophonic diffusion is preferred. Noyan Coşarar contributed to the editing and mixing of this later version.

Jon Rose *Ivories in the outback* [Australia] (b.1951)

For over 35 years, Jon Rose has been at the sharp end of experimental and new music. Central to that practice has been 'The Relative Violin' project, a unique output, rich in content, realising almost everything on, with, and about the violin - and string music in general. Most celebrated is the worldwide Fence project; least known are the relative violins



created specifically for and in Australia. Rose has worked with many of the mavericks of contemporary music such as The Kronos String Quartet, John Cage, Derek Bailey, John Zorn, Otomo

Yoshihide, Alvin Curran, Jim Denley, Barry Guy, Frances Marie Uitti, or Fred Frith. He has played many of the international festivals of new music, jazz, and performance art in Europe, North and South America, China, Japan, and Australia over the last 35 years. In the area of interactive electronics, his work is considered exemplary, having pioneered the use of the MIDI bow in the 'Hyperstring' project. Recently Jon Rose has performed a completely improvised solo part for the Tchaikovsky Violin Concerto with the BBC Scottish Symphony Orchestra; created two major radiophonic works for the BBC - on the history of the piano in 19th century Australia, and on the first Aboriginal string orchestra and brass band in Australia; been apprehended by the Israeli Defence Forces at the Separation Fence near Ramallah in the Occupied Territories; premiered his interactive multi-media composition *Internal Combustion* at the Philharmonie in Berlin; directed *Pursuit*, a bicycled-powered chamber orchestra performance at The Performance Space, Sydney; and premiered his *Music from 4 Fences* with the Kronos String Quartet at the Sydney Opera House.

Program Note

Ivories in the Outback: A radiophonic survey of pioneer pianos, harmoniums and organs which arrived in outback Australia with white settlement. Historic pianos and harmoniums were used by courtesy of the Darnum Musical Instrument Museum, Victoria and played by Jon Rose. Extra keyboard recordings provided by John Mcentee and Hollis Taylor.

Vivienne Spiteri *Snow Songs* [Canada] (b. 1953)

Vivienne Spiteri is Canada's foremost contemporary music harpsichordist who is recognised as having put Canada on the international map. She has commissioned and continues to commission many new works for harpsichord. As a recording artist, and inspired by the studio work of Glenn Gould, she uses the studio as a dynamic and dramatic

device to make up for the grave deficiencies inherent in the harpsichord. At the same time the studio is the means by which she manipulates spatial parameters towards musical ends in a way that is simply not possible in live concert. In 2003, Vivienne composed her first electroacoustic piece *anahata* which concerns the endangered element of silence.

Program Note

In the mid-winter of 2006, Vivienne spent a month with the Inuit people in Northern Canada (*arviat* and *igloodik*). Gathering and recording the many different sounds of snow as they correspond to the many different names for snow that the Inuit people give to this element depending on its function and use, its texture, colour, weight, shapes etc.; are so many names not expressed by as many sounds? The result of this questioning and searching was the composition of an acousmatic piece entitled *Snow Songs* that highlights this phenomenon in the context of the traditional life cycle of the Inuit people. With *Anahata*, *Snow Songs* forms a diptych, for snow, like silence, is an endangered element. Both the work-period up north and the composition of *Snow Songs* were supported by funds administered through the Canada Council for the Arts.

Jack Body *Intimate history no. 2: sssteve* [New Zealand] (b. 1944)

See biography on page 85.

Program Note

This work is created from an interview conducted with Steve Jones in June 2005 when the Hua family shawm band, which he was managing and researching, held a residency at SOAS, London University. The conversation covered Steve's researches in Chinese music and also aspects of his particular speech impediment. Steve demonstrated two Chinese instruments: the *erhu* fiddle and the double reed shawm *suona*. Jones has been documenting living traditions of folk music in rural China since 1986. Apart from many articles and CDs, he is author of



the influential *Folk music of China: living instrumental traditions* (OUP 1995/1998 with CD). Steve is also a violinist in leading early music ensembles in London, and features on many of the seminal modern recordings of Bach, Mozart, etc.

Steven Naylor *Thermal Properties* [Canada]



Steven Naylor composes electroacoustic and instrumental works for concert performance, and performs (piano, electronics, seljefløyte) in ensembles concerned with collective creation, through-composition, and improvisation. He also creates scores and sound designs

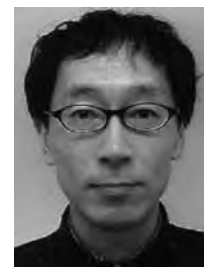
for professional theatre, television, film, and radio. Naylor's personal electroacoustic work has largely focused on multi-channel concert music, with an equal emphasis on radiophonic and acousmatic works. As a performer, he is best known for his many concerts and recordings, over a fifteen year period, with the Upstream Ensemble and its offshoots. He has also been featured improvising soloist in works by guest artists, including British composer/bassist Barry Guy and Canadian composer/guitarist Tim Brady. Naylor completed the PhD in Musical Composition, at the University of Birmingham, UK.

Program Note

The Thermal Properties of Concrete is an intensely personal work, and yet it has Naylor says almost nothing to do with him: it invokes a world that he has never experienced, and never wishes to. He is indebted to three people whose voices populate the piece: Jody Stevens, who performs the fictitious narrator-character at the centre of the work; and two senior staff members of the Planning Department of the city of Halifax, Canada. The latter two chose not to be identified by name, but their thoughtful comments shed light on the complexity of making the urban built environment a place suitable for all residents, including those without an address. Clearly, he also owes a debt of inspiration to the late Glenn Gould, whose polyphonic radio pieces, beginning with *The Idea of North* in 1967, helped redefine 'the idea of music' for many Canadian listeners, Naylor included. Note: listeners are cautioned that the language in this work includes profanity.

Koji Kawai *Being time for Dogen Zenji* [Japan]

Koji Kawai is a sound artist, researcher (music and art, Western philosophy, Buddhism) and director in opus-medium project. He studied at Nihon University and Keio University. He created the unit based on Indian music with Seiji Nagai who was a



member of Taji Mahal Travellers. Now focusing on sound, he uses various media, such as an image and molding, and is active in the fields of performance, art works and research. His works were selected in Santa Fe International Festival of Electroacoustic Music, ISEA (Inter-Society for the Electronic Arts) and others.

Program Note

Dogen Zenji was a Japanese Buddhist priest and Philosopher in the Middle Ages. He considered spiritual self-revolution, saying, 'Being-time here means that time, as it is, is being and all being is all time.' That is, time is not passing from the past into the future. Everything exists in time and as time, every moment implies or contains every other moment. In our bodies also, there are large number of cells dying each moment, and at the same time they are being replaced by numerous new cells. Music, like bodies, has substance, but at same time, does not have it. Music, like our bodies, there are a large number of sound cells dying each moment, and they are being replaced by numerous new sound cells. The important thing is that nothing exists forever substantial sound. That is, all sound doesn't exist, but at the same time, it exists.

Samson Young *Building Socialism* [Hong Kong] (b.1979)

Samson Young's music often juxtaposes elements of play with intensely violent gestures to create experiences of rich darkness and perverted poetry. With formal training in classical music and a keen eye for moving images and installation-art. Beyond the classical concert stage, Young's creative output spans the widest possible range: from music for symphony orchestra and electronics, to amusement-ride-turned-sound-installation, to video-theatre featuring himself dressed as a teletubby. In June 2007, Young became the first Hong Kong artist to receive the



Bloomberg Emerging Artist Award with his *Happiest Hour* - a collection of Nintendo gameboy-inspired audio-visual installations. Young is a PhD fellow at Princeton University's department of music under the auspices of a Princeton University Fellowship and Naumburg Prize. In addition, he has studied privately and in masterclasses with George Crumb, Toshio Hosokawa, Helmut Lachenmann, and Steve Reich.

Program Note

Po' is the Chinese character in the British children's TV program Teletubbies. In Chinese, the character Po' means 'ordinary', 'common', or 'of the people's' - Po' Suen, for instance, is 'direct election'. The Reverend Jerry Falwell, a former spokesman for America's Moral Majority, says Teletubbies does not provide a good role model for children because Tinky Winky (the purple Teletubby) is gay. The creator of the show, in response, maintained that Tinky Winky, 'is simply a sweet, technological baby with a magic bag'. The English word 'gay' is phonetically very similar to the Chinese character that signifies the concept of something basic, or of fundamental importance. Meanwhile....

Deng Xiaoping's 1979 speech 'Build Socialism with Chinese Characteristics' gave justification to the establishment of the so-called 'Special Economic Zones' (SEZ) in China. As Deng put it - 'it doesn't matter if a cat is black or white, so long as it catches mice'. The electronic tape part of Po' renders the text of Deng's famous speech with Text-to-Speech technology. As the piece progresses, the left and right channels become out-of-sync and disintegrated, and the voice shifts from male to female vocal range. The piece lasts for 14 minutes and 10 seconds, which is exactly how long it took Young from the moment he stepped out of the Hong Kong-Shenzhen train, to the moment he crossed the Lo-wu bridge into official mainland Chinese territory.

John Oswald *Brazilliaris* [Canada] (b. 1953)

Multifaceted artist John Oswald nearly always incorporates an electroacoustic element to his productions. His works are part of the regular repertoire of Kronos Quartet, Culberg Ballet of Sweden, Ballet of Monaco, Deutsche Opera Ballet Berlin, Modern Quartet and Penderecki Quartet. Among his recent activities are a sound procession for Brazilia; a

choreographic work for twenty two choreographers (among which Bill T Jones, Margie Gillis and Holly Small); commissions from groups such as Ballet de l'Opéra of Lyon, Change of Heart, SMCQ as well as Dutch National Radio and the CBC.



No program notes provided at time of printing.

Austin Yip *Cambodian Flies at a temple in Kyoto* [Hong Kong] (b. 1985)

As an aspiring composer, violinist, and tenor, Austin Yip is one of the most active musicians from the new generation of contemporary music and music performances in Hong Kong. Having received his Bachelor of Arts (Music) degree at the University of California, Berkeley and his Master of Philosophy (Music Composition) degree at the University of Hong Kong, Yip is currently a PhD (Music Composition) candidate at the University of Hong Kong. Yip's works have been widely performed in Hong Kong by renowned performers and ensembles, including Yao Jue, Ensemble Modern (Germany), City Chamber Orchestra of Hong Kong, HKU Balinese Gamelan Orchestra etc. Yip also actively participates in performing all kinds of music, and is a member of the Cake S Ensemble (founding member), Folk Wah (founding member), and the Christian Band Luminous.



Program Note

Cambodian Flies at a Temple in Kyoto is inspired by the study of soundscape, which features environmental sounds. In this piece, the ambient sound Austin recorded at a temple in Kyoto during summer 2009 is mixed with his performances on three Cambodian instruments, namely the *Khloy* (in pair) and the *Tro U*. This piece is an experiment in trying to juxtapose two different spaces into one, i.e. Kyoto and Cambodia, with features from both spaces strongly emphasised: to name a few, the scale of the *Khloy*, the timbre of the Cambodian instruments, the sound of the bell in the temple, people's chatting voices in Japanese and so on.

Jobina Tinnemans *DR. NAUT* [Netherlands]



At a very early age Jobina Tinnemans started off with music, studying classical piano. Much later, when her beloved piano became too impractical to bring around, she moved to samplers and fx processors.

The deforming qualities of sound captured her attention: “it’s such an interesting material to create spaces with. While listening to a sound recording of a place you’ve been to, your senses are immediately back there again.” Tinnemans’s study of (visual) conceptual design is now mainly in use for her music and sound compositions and accompanying artwork. And because she knows in her mind what her musical piece should sound like, she not only composes, but also engineers it to the very very very tiny last detailed bit - in her studio crammed full of rescued Hammonds and other electronics. Jobina indulges the city soundscapes, the wildlife acoustics, synthesised sounds, classical instruments, composed music, pop songs, the spoken word, the sound art - and mingles all together.

Program Note

DR. NAUT was commissioned by the Dutch National Radio VPRO. The theme song is mainly composed on ARP 2600 and the sounds from the Laboratory, in scene 2, are by the ARP as well as a Putney, the EMS VCS3. For a long time Jobina had questioned what those tiny dots at the bottom of glass bottles meant in Braille and used the radioplay opportunity to finally ask a blind lady, Eva Ridge, during an interview in a supermarket in Kilgetty, Wales, UK. *DR. NAUT* has many illustrative sounds defining spaces, camera angles, context, material and graphical cut. The colourful interruption in Scene 3 echoes a burlesque advertisement or a sidekick strip. All this led Tinnemans to introduce the phrase 'audible comic book' or 'sonic comic'.

Ros Bandt *Shima: 8 sonic haiku for Kumi* [Australia] (b. 1951)

Ros Bandt is an award-winning international sound artist from Australia who is famous for her soundings and installations of unusual acoustic spaces

from wheat silos, water tanks, limestone quarries, swimming pools, ancient deserts, historic buildings, and underwater environments. She has pioneered the use of endangered sounds in her installations and radiophonic works, contributing to environmental and sound culture awareness, recording and interpreting Indigenous and multi-cultural languages in change, native wild life, old machinery, lost classical languages. She has been awarded Australia’s highest honours, the Don Banks Composers Award, The ABC sound artist in residence, and the Sound Art Australia prize. She founded the first online gallery of soundart in public space in Australia, and has written several books on sound art and culture.



Program Note

These 8 sonic haiku were written in Sugashima, Japan while searching for the endangered sea whistle sound the *Isobue*, with environmentalist Kumi Kato. The haiku are acoustic windows into the world of the women Ama who free dive without tanks for the prized abalone. They make the whistle sound (*isobue*), when they come up for air. They drop their shells into the wooden bucket (*oke*) floating on the surface. They must not be greedy or stay down too long (*mirage*) as their life and the future sea life depends on it (shell rack). The word *Shima* means rock and island. Shima is also the name of the region where Sugashima is located in the Toba prefecture. Field recordings from this region and the Ama women were combined with an intricate underwater sound palette created in the anechoic chambers of the Sydney studios of the ABC with engineer Andre Shabunov. Each sonic haiku is a precious electroacoustic abalone shell of sorts, with extensive manipulation, overlay and spatialisation. Kumi Kato’s Japanese responses to the poems are threaded through these electroacoustic vignettes. *Shima* has been exhibited in the Counihan gallery, Melbourne as a sound installation and it will tour to the Japanese pearling community of Thursday Island’s Gab Titui later this year.

PERFORMER BIOGRAPHIES

JACOB ABELA, PIANO

Jacob Abela is in his second year and is a scholarship recipient at the Sydney Conservatorium, studying with Stephanie McCallum. A keen advocate for contemporary music, he has appeared with the Conservatorium's Modern Music Ensemble on a number of occasions, performed in such events as Kammerklang in May 2009, the Stockhausen Licht Festival in June 2009, the world premiere of the chamber ensemble version of Mr. Tambourine Man by Academy Award winning composer John Corigliano in September 2009. Jacob has also been involved in the Australian Youth Orchestra's National Music Camp in 2009 and 2010, working with leading conductors, including James Judd, François-Xavier Roth and Lutz Kohler. In September 2010, he will attend the Chamber Music Camp. A member of Sydney-based ensemble Chronology Arts, Jacob has a growing repertoire of solo and chamber works from young Australian composers, and continues to commission new works for outside projects.

CHRONOLOGY ARTS

Chronology Arts is a production company based in Sydney, specialising in live events featuring new music by emerging composers. It presents a diverse range of works that engage with or extend current compositional aesthetics and techniques as well as collaborating with other artforms and technologies. As part of their goal to present as broad an international perspective.

CONTINUUM SAX

Australia's foremost saxophone quartet, Continuum Sax, explores the frontier of saxophone sound and technique. They have performed at the 2008 Restrung Festival, the 2005 Melbourne International Festival of Single Reeds, 2002 Australian Clarinet and Saxophone Conference and broadcast regularly on ABC Classic FM. As exponents of modern saxophone music they have presented Australian premieres of works by Elena Firsova, Franco Donatoni, Salvatore Sciarrino, Gavin Bryars, Perry Goldstein, Rolf Gehlhaar and Jacob TV. They have commissioned and inspired works from Australia's leading composers. Stuart Greenbaum, Paul Stanhope, Damien Ricketson, Barry Cockcroft, Matthew Hindson, amongst others, have contributed to their unique repertoire. Continuum Sax has nurtured a substantial repertoire of composed and improvised works. Collaborators include the Belgian experimental electric-violinist Cécile Broché; Match Percussion; sound sculptor Gail Priest; didjeridu player Mick Davison; and jazz experimentalists the Freedivers.

THE ELECTRIC TRIO

The Electric Trio feels that there are many, many gaps in Australian art music, and indeed, contemporary art music throughout the world. The Electric Trio project is trying to fill one of these gaps. Namely, the utilisation of the electric guitar, electric bass guitar and drumkit in the concert hall, performing works composed with serious intent to be considered as 'contemporary art music'. The ensemble is very excited to be working on new music that is pushing the edges of rhythmic boundaries and technical proficiency. They have come from different musical backgrounds but their main passion as an ensemble is to 'meet at the docks' to collaborate on common interests and evolve music in an unpretentious manner.

ENSEMBLE OFFSPRING

Ensemble Offspring is a dynamic organisation dedicated to the performance of innovative new music. Ensemble Offspring pursues an agenda of directly shaping the music of our future. The ensemble is based on the philosophy of promoting artistic integrity, open-mindedness and challenging the way musicians and audiences think about music. The ensemble doesn't shy away from demanding repertoire but aims to present such repertoire in a stimulating, inclusive and accessible fashion via unique programming, performance excellence, education activities and inventive methods of presentation. Embracing an eclectic and progressive repertoire, the ensemble can be found presenting spectral, minimalist and complexist classics one week to free improvisation, multimedia and cross-genre events the next.

MICHAEL DUKE

Born in Melbourne Australia, Michael Duke completed his Bachelor of Music degree with honours at Melbourne University's Victorian College of the Arts under the instruction of saxophonist Graeme Shilton. He received both Master's and Doctorate Degrees in Music Performance from Indiana University studying under the renowned classical saxophonists Eugene Rousseau, Thomas Walsh, Jean-Yves Fourmeau and Arno Bornkamp.

As a Yamaha Performing Artist, Dr. Duke is an active clinician and tutor throughout the USA and Australia. At the tertiary level, Duke has taught on the faculty of Simpson College in Iowa (2002-2005), Eastern Nazarene College in Massachusetts (2007-2008), and as an Associate Instructor at Indiana University in Bloomington, Indiana (1998-2000). In July 2008, Dr. Duke became Lecturer of Woodwind at the Sydney Conservatorium of Music in the first full-time classical saxophone teaching position in an Australian university.

GOLDNER STRING QUARTET

Launched in 1995, the Goldner String Quartet is named after Richard Goldner, founder of the original Musica Viva Australia. The players are all well known to Australian and international audiences through solo performances and recordings and their concurrent membership of the Australia Ensemble (resident at UNSW). All members have occupied principal positions in organisations such as the Sydney Symphony Orchestra and Australian Chamber Orchestra.

In 1997 the Goldner String Quartet made its debut at the Wigmore Hall in London. Unanimous audience and critical acclaim has ensured the Goldner Quartet's regular return invitations to London and many prestigious UK and European festivals. Closer to home, the Goldner Quartet has performed in Korea, Singapore and Brunei and has undertaken several extensive tours of New Zealand.

The Quartet regularly appears at major music festivals around Australia in addition to national tours for Musica Viva. The quartet members have been a mainstay of the Australian Festival of Chamber Music in Townsville since 1993. In 2000, the Goldner Quartet performed a major retrospective of 20th-century string quartets at the Adelaide Festival and in 2004 performed its first complete Beethoven Cycle in Sydney for Musica Viva. In 2009, the Quartet featured in the opening festival of concerts to celebrate the inaugural season of the new Melbourne Recital Centre. A number of new works have been commissioned for the Quartet from some of Australia's leading composers. The Quartet's live recordings of the complete Beethoven String Quartets, from their 2004 cycle, were recently released by ABC Classics and won the 2009 Limelight Award for Best Classical Recording.

DANIEL HERSCOVITCH, PIANO

Daniel Herscovitch studied under Alexander Sverjensky in Sydney and Rosl Schmid in Munich. During his years in Germany he performed throughout Europe as well as undertaking three extensive Australian tours. Since returning to Australia he has been active as soloist in both concertos and recitals, as well as in two piano and chamber music. His repertoire ranges from Bach to Carter and he has released several CDs on Tall Poppies, CSM, ABC Classics and Continuum labels. He is currently Senior Lecturer in Piano at the University of Sydney Conservatorium of Music where he also lectures in chamber music. He is currently preparing for concerts in the US and Europe where he will be performing works by Australian and American composers.

STEPHANIE McCALLUM, PIANO

Piano soloist, chamber player and Senior Lecturer in Piano at Sydney Conservatorium, Stephanie McCallum is known internationally for her work on the reclusive Romantic composer, Alkan, and nationally for her many recordings and work championing unusual, new and Australian repertoire. Stephanie was a founding member of australYSIS and a joint artistic director and pianist with Sydney Alpha Ensemble. She has performed internationally in recital, as soloist

with most of the major Australian orchestras, and with ELISION, the Australia Ensemble, the ACO, Kammer, Halcyon, the New Sydney Wind Quintet and other groups. Her many solo CDs include Liszt, Weber, Magnard, Xenakis and also premier recordings of Alkan, Elena Kats-Chernin and others. A new CD of Schumann piano music including the great *Fantasia in C major Op.17* will be released in early April on ABC Classics.

MATCH PERCUSSION

Formed in 2001, MATCH Percussion, Daryl and Alison Pratt are two of Australia's leading percussionists. Their repertoire, primarily focussed on the two main percussion keyboard instruments (Daryl-vibraphone and Alison-marimba), includes music composed or arranged by Daryl and works composed especially for them. MATCH is particularly interested in the promotion and development of new Australian music for percussion. Highlights include an Australian tour in 2003 and performances at PASIC and across the USA in 2005. In 2005 MATCH released their CD 'Water Settings' on Tall Poppies records.

NZTRIO

NZTrio thrives on pushing the boundaries of classical music. Their exhilarating interpretations of the masterworks, committed performances of fascinating new pieces and genre-crossing collaborations continue to impress audiences around NZ and the world.

Violinist Justine Cormack, cellist Ashley Brown and pianist Sarah Watkins first joined forces in 2002. From the outset, their artistry, intensity, and approachability has captivated music lovers throughout New Zealand, Brazil, the US and UK, China, Korea and Indonesia. Recent highlights include appearances at the 2009 Shanghai Spring Festival, the 2008 Beijing Modern Music Festival and performances of both the Beethoven Triple Concerto and Gareth Farr's Triple Concerto with the Vector Wellington, Christchurch Symphony and Auckland Philharmonia Orchestras.

Actively commissioning works by leading New Zealand composers, as well as more recently composers from both China and Australia, NZTrio seeks out collaborations with musicians of diverse musical genres and styles. Highlights for 2010 include an exciting collaborative performance with Finnish bass/accordion duo Lepisto & Lehti at the WOMAD festival in New Plymouth, the premiere of a joint composition by Gareth Farr and Richard Nunns for piano trio and *taonga puoro* (traditional Maori instruments), a new commission by composer/filmmaker David Downes at the New Zealand International Arts Festival, and a series of performances at the Shanghai World Expo in July.

Critical acclaim for the group's performances extends to their ever-expanding catalogue of recorded work. NZTrio's first CD 'Spark' (which showcased a broad range of contemporary New Zealand trio pieces) was a finalist for best Classical Album at the NZ Music Awards in 2006; their highly praised 2008 Pacific Rim-focused

release 'Bright Tide Moving Between' was also named a finalist. In April 2010, their 3rd CD 'Flourishes' will be released, featuring the group's trademark eclectic programming with works from Mozart, Ravel, Arvo Part and two recent NZTrio commissions by Wayan Yudane and Eve de Castro-Robinson.

DAVID PEREIRA, CELLO

From 1990 to 2008 David Pereira was Senior Lecturer in Cello at the ANU School of Music. Now he is on the same school's part-time staff and continues to be in demand as a performer. He recently has appeared as soloist and chamber player in both the Arts in the Valley Festival in Kangaroo Valley and the Canberra International Music Festival. David organises his own David Pereira Cello Series at the Wesley Music Centre in Canberra that is an annual ten-concert cello-focused chamber music series. It has a dedicated subscription audience and is unique in Australia.

PAUL RICKARD-FORD, PIANO

After completing his BMus at the Melbourne Conservatorium, Paul Rickard-Ford was awarded the Clarke Scholarship to undertake postgraduate studies at the Royal College of Music, London where he gained the ARCM and the Dannreuther Prize for the most outstanding concerto performance. He has won many major competitions and awards in Australia, including Commonwealth winner of the 1983 ABC's Instrumental & Vocal Competition, and in 1984 was invited to perform before HRH the Duchess of Kent in a recital at the residence of the American Ambassador in London. He returned to Australia in 1985 to undertake performing engagements with the ABC and returned to the UK for further study in 1986 as the inaugural David Paul Landa Memorial Scholar. In 1988 he received an "Australia Achiever" award for his achievements in music and was presented with the award by the Prime Minister at a special reception in Sydney during the Bicentennial celebrations. In 2008 he was appointed as a Federal Examiner for the AMEB and has recently toured Malaysia giving masterclasses for the Sydney Conservatorium. Paul Rickard-Ford presently serves as Senior Lecturer in Pedagogy/Piano and Chair of the Keyboard Unit at the Sydney Conservatorium.

NATALIA SHELUDIAKOVA, PIANO

Natalia Sheludiakova studied piano in Moscow with Professor Oleg Boshniakovich. In 1981 she won the All-Russian Chamber Music Competition in Leningrad and was awarded the prize for the best accompanist in the 1988 and 1989 All-Soviet Cello Competition. She has accompanied cellists in the Tchaikovsky competition and performed as a chamber musician with many acclaimed artists including Victor Simon (Principal Cello, Bolshoi), Douglas Cummings (Principal Cello, LSO), Anthony Camden (Oboe), Yuri Semenov (Principal Cello, Moscow Symphony), Dimitri Jablonsky (cello) and Alexander Kniazhev (cello).

Between 1992 and 1994 Natalia was on the piano faculty at the Brisbane Conservatorium of Music before coming to Sydney where she has taught at the Sydney Conservatorium of Music since 1994.

In 1995 Natalia formed the Sydney Trio with Georg Pedersen and Semyon Kobets. In 1996 they toured to Hong Kong and Denmark, including a period of time as Artists-in-Residence at the Hong Kong Conservatorium. In 2000 she performed a duo recital at the Moscow Conservatorium with Mikhail Voskressensky. Natalia was a member of the Kuringai Virtuosi, and has performed many concerts and broadcasts with this ensemble. She has performed many times on ABCFM and 2MBSFM, in all Sydney's major performing venues and has toured around Australia. Natalia's students have gone to postgraduate studies in France, Germany, England, Poland and the United States of America at some of the most prestigious music schools in the world.

THE SONG COMPANY

The Song Company is Australia's leading vocal ensemble. It embraces music from around the world and across the ages. In collaboration with artists of the highest calibre, it aims to create a distinctive and dynamic new voice, relevant to audiences of today and tomorrow.

Under the leadership of Roland Peelman, Artistic Director since 1990, the six-voice ensemble has developed its style by successfully integrating serious scholarship, tonal clarity, vocal daring and unbridled performance dynamics. The group is equally at home in medieval songs and chants, 16th-century polyphony or 20th-century classics and creates innovative programs that cross the old divide between high-art and low-brow as well as old/new.

The Song Company remains at the forefront of contemporary vocal music through an extensive and ongoing international commissioning program and new collaborations. Each year The Song Company stages over 130 performances throughout Australia and internationally. The concert series in Australia regularly includes Sydney, Canberra and Melbourne as well as several centres in regional NSW.

Over 25 years of intense activity, The Song Company has assembled an inventory of over 1500 recorded tracks available on CD, DVD and online. Their performances are broadcast nationally by the Australian Broadcasting Corporation and internationally through networked foreign broadcasters. The ensemble was awarded Winner of the Sidney Myer Performing Arts Group Award in 2007.

SPECTRA ENSEMBLE

SPECTRA was founded in 1993. The core of this chamber ensemble consists of eight inspired musicians, working intensively together for over a decade, thus creating a unique sound and musical coherence. The ensemble contributes impassionedly to the promotion of Flemish contemporary composers in the (inter) national music scene.

SPECTRA creates many commissions in continuous dialogue with referential pieces, using a wide variety of presentational forms such as concerts, happenings, musical theatre and multi-media events. Its undogmatic programmes and idiosyncratic performances are highly appraised by organisers and creative artists, hence its collaboration with composers such as Luca Francesconi, Stefano Gervasoni and Nicolaus A. Huber.

SPECTRA performed in and outside Europe at festivals such as Ars Musica (B), Transit (B), Festival Musica Nova (Brazil), November Music Festival (NL/B/D), Musica Sacra (NL), OEROL Festival (NL), Huddersfield Contemporary Music Festival (GB), the Traiettorie Festival (I), the Biennale Venezia (It) and the World New Music Days 2010 Sydney (Aus).

SYDNEY CHAMBER CHOIR

Sydney Chamber Choir celebrates its 35th anniversary in 2010. Founded in 1975, the Choir has forged a reputation as one of Australia's leading choral ensembles. It is especially renowned for its interpretations of Renaissance and Baroque works and as a champion of contemporary Australian choral music, having commissioned and premiered works by many established and emerging Australian composers. Musical director Paul Stanhope, himself a composer of international reputation, was appointed in 2006. Sydney Chamber Choir has toured widely and in 2007 performed with The Tallis Scholars on the Sydney leg of their Australian tour. In 2009, Sydney Chamber Choir was awarded Third Prize in the Tolosa International Choral Competition. The Choir's performances are regularly broadcast across the country on ABC Classic FM, and CD recordings are available on the ABC Classics and Tall Poppies labels.

SYDNEY CONSERVATORIUM OF MODERN MUSIC ENSEMBLE

The Sydney Conservatorium of Music Modern Music Ensemble was formed in 2005 under the direction of conductor Daryl Pratt, Chair of the Percussion Unit at the Conservatorium. The group aims to present the most important music from the 20th and 21st centuries, across a broad range of styles with a particular focus on Australian composers, including the staff of the Conservatorium. The MME has been involved in several premiere and first Australian performances including Steve Reich's *Daniel Variations* for the 2008 Aurora Festival in collaboration with Halcyon and Michael Smetanin's *Micrographia*. The ensemble has a growing body of work that has been composed specifically for them, including Amanda Cole's *Sine Field 1* for String Quartet and *Sine Tones* (2008) and John Corigliano's *Mr Tambourine Man* (2009). In 2010 the ensemble will present premiere performances of works by Trevor Pearce, Brad Gill and Peter McNamara and will be performing and at the World Expo in Shanghai, China.

SYDNEY CONSERVATORIUM SAXOPHONE ORCHESTRA

The Sydney Conservatorium Saxophone Orchestra comprises some of the nation's top student saxophonists. Auditioned on an annual basis, the group draws students across a number of degrees (Bachelor of Music Performance, Bachelor Music Studies, Bachelor of Music Education, Bachelor of Jazz Studies). In addition to performing the existing original repertoire and the classic transcriptions for saxophone orchestra, the group has worked closely with both local and international composers to deepen the canon. The group is active in encouraging the current generation of student composers to explore this medium, workshopping and performing new compositions each semester. Most recently the ensemble has worked with and premiered arrangements of works by leading Australian composer Michael Smetanin and internationally acclaimed composer John Corigliano.

SYDNEY SYMPHONY FELLOWSHIP

The Sydney Symphony Fellowship Program provides an opportunity for emerging professional players to be part of the Sydney Symphony for one year. The participants are mentored by musicians from the Sydney Symphony in orchestral technique, musicianship and chamber music. On stage the fellows present a series of chamber concerts in a range of venues throughout Sydney, outer-metropolitan and regional NSW.

Fellows are regularly employed as casuals with the Sydney Symphony, performing with conductors such as Vladimir Ashkenazy, Charles Dutoit, Hugh Wolff, Simone Young, Yannick Nezet-Seguin, Steven Sloane, Oleg Caetani, Kristjan Jarvi, David Robertson and Sir Charles Mackerras. The fellows perform a leadership role within the Sydney Sinfonia ensemble, a training orchestra of young emerging professional musicians who are mentored by Sydney Symphony musicians. Such performance experience is unrivaled by any other artist development program.

Vital to this program is the role of the Fellowship Artistic Director held by Sydney Symphony's Principal Viola – Roger Benedict. As Artistic Director, Roger Benedict provides direction to the Fellowship ensemble, devises the Fellowship program activities in conjunction with the Artist Development Manager, and co-ordinates the young artist's direct mentoring and coaching sessions. The Fellows receive a stipend and support that enables them to further their musical career and to gain a greater understanding of the culture of an orchestra. Funding for this program has been made possible by the Australia Council of the Arts, State Government of NSW and private funds from generous supporters of the Sydney Symphony.

SYDNEY CHILDREN'S CHOIR

Under the direction of Lyn Williams, the Sydney Children's Choir has built a worldwide reputation for choral excellence and innovation. Over the past 21 years, the Sydney Children's Choir has commissioned over 60 works from leading Australian composers. The choir performs a significant number of Australian compositions each year, introducing worldwide audiences to a distinctive Australian choral sound, and showcasing children's choirs as a compelling and professional medium for making music.

SYNERGY PERCUSSION

Synergy is a world of sound, with percussion at its heart. The group continues a journey which began 35 years ago, touching audiences with the beauty and expressive diversity of percussion today. With an enviable international reputation as one of Australia's finest and most versatile music projects, Synergy has performed at festivals throughout Europe, Asia and the United States, as well as the bulk of Australia's concert hall and recital venues.

TOPOLOGY

Forming in 1997, the band still has the same line up and is a tightly organised enterprise, with a professional outlook and matching ambition. Topology works across genres in order to explore new territories in music. They collaborate with a range of artists from wide-ranging fields including comedy, pop, jazz, world music, experimental arts, film, Indigenous arts and chamber music. Their music grapples with complex themes and multi-layered ideas involving politics, philosophy and contemporary life, often with a great sense of fun and within the context of hand-crafted virtuosity.

Topology is recognised as one of Australia's leading new music groups. Their energetic, full-blooded sound continues to invigorate and reward participants with exceptional experiences. Topology has built a solid audience, and regularly performs to sold-out houses around Australia and the group's concerts and recordings are also broadcast nationally on ABC radio.

Currently artists-in-residence at the Brisbane Powerhouse, Topology has performed sold out shows with the likes of Kate Miller-Heidke, The Kransky Sisters, Katie Noonan, drummer Grant Collins, percussion duo Karak and TaikOz. Original compositions sit alongside stunning arrangements of the gorgeously evocative music from Australian and international composers. Topology excels in 'topologising' pop and rock tunes, which provides compelling experiences for audiences who never quite know exactly what to expect from the band. Every show is different, unexpected and delightful.

JOSHUA TSAI, PIANO

Joshua Tsai studied piano with Leon Fleisher and Fernando Lares at the Peabody Institute of John Hopkins University USA. He had been a recording artist for the ABC and Radio Hong Kong and performed many solo recitals and concertos with Sydney Symphony Orchestra and Cologne Academy Orchestra etc. He has been teaching at the Sydney Conservatorium of Music and Abbotsleigh since 1985.

KERRY YONG, PIANO

Kerry Yong is a pianist who specialises in performing contemporary music both as a soloist and in ensemble. He studied piano with Stephanie McCallum during his studies at the University of Sydney and Sydney Conservatorium of Music. He completed a Doctor of Music at the Royal College of Music (supported by a University of Sydney Travelling Scholarship) where he studied piano with Andrew Ball and researched music for piano with electroacoustics.

He has performed in the Borealis Festival (Bergen, Norway), Edinburgh Fringe Festival, Huddersfield Festival of Contemporary Music, Ny Musikk (Oslo), Stockhausen Summer Course (Kurten), and Sydney Spring Festival of International New Music. He has performed with plus-minus ensemble (London-Brussels), rarescale (London) and Ensemble Offspring (Sydney), and has appeared regularly in music/interarts series in London: Rational Rec (Bethnal Green Working Men's Club), and Kämmer Klang (Café OTO).

Kerry's most recent project has been *Cover Me Casio*, the adaptation and performance of works, often originally for piano and electronics from the modernist classical tradition, on an 80s Casiotone keyboard with effects pedals, CD, computer and other electronic paraphernalia. *Cover Me Casio* has appeared most recently in the 2010 Borealis Festival, which included a collaboration with Norwegian electro-pop band Casio Kids.

Kerry now lives in east London and is the Director of Music for Grace Church Hackney, a new church operating within the Church of England. Musically, it draws from eclectic traditions, ancient and modern, using both professional and amateur musicians.

TIMOTHY YOUNG, PIANO

Currently the Resident Pianist at the Australian National Academy of Music, Timothy enjoys a reputation as one of Australia's leading pianists. In a wide-ranging repertory he performs regularly in recital as a soloist and in partnership with leading Australian and international musicians and ensembles. Timothy received his Bachelor of Music at the University of Melbourne with first class honours and as top performance student in each year of the course. He then continued his studies in Europe, receiving his Diploma with a rarely awarded distinction from the Ministry of Education and as dux of his year at the Nicola Paganini Conservatorium in Genova, Italy.

The **INTERNATIONAL SOCIETY FOR CONTEMPORARY MUSIC** (ISCM) is an important international network of members from around fifty countries, devoted to the promotion and presentation of contemporary music - the music of our time. ISCM has a distinguished history. From its foundation in Salzburg in 1922, a receptiveness to aesthetic and stylistic diversity has been a characteristic of the Society. Each year, ISCM presents the World New Music Days Festival, hosted by one of ISCM's members, providing a feast of contemporary music across a broad range of contemporary practice. The host nation has some flexibility in determining the individual themes that drive the programming of the Festival, either presenting a showcase of activity from around the world, or applying other criteria for the selection and programming of works. The ISCM World New Music Days Festival also provides an opportunity for the ISCM members to meet in their annual congress, to discuss issues affecting contemporary music and matters of mutual concern.

ISCM EXECUTIVE COMMITTEE

John Davis, President (Australia)
 Peter Swinnen, Vice-President (Belgium)
 Tapio Tuomela (Finland)
 Olga Smetanova (Slovakia)
 David McMullin (USA)
 Lars Graugaard, Treasurer (Denmark)
 Prof. Dr. Franz Eckert, Legal Counsel (Austria)
 Arthur van der Drift, Secretary General
 (The Netherlands)

ISCM FULL MEMBERS

Argentina: Fundacion Encuentros
 Australia: Australian Music Centre
 Austria: IGNM
 Bulgaria: Union of Bulgarian Composers
 Canada: Canadian League of Composers
 Chile: Asociación Nacional de Compositores de Chili
 Croatia: Croatian Composers' Society
 Denmark: SNYK
 Estonia: Estonian Composers Union
 Finland: Society of Finnish Composers
 Flanders: ISCM Vlaanderen
 Germany: Gesellschaft für Neue Musik
 Great Britain: SPNM
 Greece: Greek Composers Union
 Hong Kong: Hong Kong Composers Guild
 Hungary: Hungarian Composers' union
 Iceland: Society of Icelandic Composers
 Ireland: Association of Irish Composers
 Israel: The Israeli Composers' League
 Italy: Società Italiana Musica Contemporanea
 Japan: Japan Society for Contemporary Music
 Kazakhstan: Composers' Union of Kazakhstan
 Korea: ISCM Korean Section
 Latvia: Latvian Composers Union
 Lithuania: Lithuanian Composers Union
 Luxembourg: Luxembourg Society for Contemporary Music
 Mexico: Sociedad de Autores y Compositores de Mexico
 Netherlands: Music Center the Netherlands
 New Zealand: CANZ, Composers Association of New Zealand
 Norway: Ny Musikk
 Poland: Polish Society for Contemporary Music
 Portugal: Miso Music
 Romania: Union of Romanian Composers and Musicologists

Russia: International Association of Composers Organizations
 Serbia: Union of Serbian Composers
 Slovakia: ISCM Slovakia
 Slovenia: Society of Slovene Composers
 Spain: SIMC
 Sweden: ISCM Sweden
 Switzerland: IGNM
 Taiwan: ISCM Taiwan
 Tatarstan: Tatar Union of Composers
 Turkey: Borusan Art and Cultural Center
 Ukraine: Association New Music
 USA: League of Composers/ISCM
 Venezuela: Soc. Venezolana de Musica Contemporánea

ASSOCIATE MEMBERS

Romania: ARFA
 China: Chengdu - Sichuan Conservatory of Music
 Faroe Islands: Faroese Composers Association
 USA: Florida International University, School of Music
 Japan: Japan Federation of Composers
 Wallonia, Belgium: Le Forum des Compositeurs
 Ukraine: National Composers Union of Ukraine, Kiev
 Russia: Society of Contemporary Music, Moscow
 USA: Stephen F. Austin State University, School of Music
 Gotland, Sweden: VICC, Visby International Centre for Composers

ALLIED ASSOCIATE MEMBERS

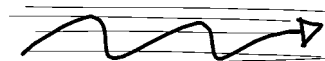
Switzerland: Festival l'Art pour l'Aar, Bern
 South Africa: ISCM South Africa

ISCM HONORARY MEMBERS

Louis Andriessen, Béla Bartok, Sten Broman, Ferruccio Busoni, John Cage, Elliott Carter, Alfredo Casella, Friedrich Cerha, Chou Wen-chung, Edward Clar, Paul Collaer, Aaron Copland, Luigi Dallapiccola, Edward Dent, Franz Eckert, Oscar Espla, Manuel de Falla, Michael Finnis, Vinko Globokar, Alois Hába, Ernst Henschel, Paul Hindemith, Arthur Honegger, Klaus Huber, Sukhi Kang, Zoltán Kodály, Charles Koechlin, Zygmunt Krauze, Ernst Krenek, György Kurtág, André Laporte, Doming Lam, György Ligeti, Witold Lutoslawski, Walter Maas, Gian Francesco Malipiero, Yori-Aki Matsudaira, Arne Mellnäs, Olivier Messiaen, Darius Milhaud, Conlon Nancarrow, Arne Nordheim, Per Nørgård, Vítězslav Novák, Reinhard Oehlschlägel, Krzysztof Penderecki, Goffredo Petrassi, Willem Pijper, Maurice Ravel, Hans Rosbaud, Hilding Rosenberg, Albert Roussel, Antonio Rubin, Paul Sacher, Hermann Scherchen, Arnold Schönberg, Roger Sessions, Jan Sibelius, Igor Stravinsky, Karol Szymanowski, Toru Takemitsu, Chris Walraven, Ralph Vaughan Williams, Yannis Xenakis, Isang Yun

ISCM WORLD MUSIC DAYS

1923 Salzburg	1970 Basel
1924 Prague/Salzburg	1971 London
1925 Venice	1972 Graz
1926 Zurich	1973 Reykjavik
1927 Frankfurt	1974 Rotterdam
1928 Siena	1975 Paris
1929 Geneva	1976 Boston
1930 Liege/Brussels	1977 Bonn
1931 Oxford/London	1978 Stockholm/Helsinki
1932 Vienna	1979 Athens
1933 Amsterdam	1980 Tel-Aviv
1935 Florence	1981 Brussels
1936 Barcelona	1982 Graz
1937 Paris	1983 Aarhus
1938 London	1984 Toronto/Montreal
1939 Warsaw	1985 The Netherlands
1940 Unofficial meetings organised in New York	1986 Budapest
1941 Unofficial meetings organised in San Francisco	1987 Cologne/Bonn/Frankfurt
1946 London	1988 Hong Kong
1947 Amsterdam	1989 Amsterdam
1948 Palermo/Taormina	1990 Oslo
1950 Brussels	1991 Zurich
1951 Frankfurt	1992 Warsaw
1952 Salzburg	1993 Mexico
1953 Oslo	1994 Stockholm
1954 Haifa	1995 Ruhrgebiet, Germany
1955 Baden-Baden	1996 Copenhagen
1956 Stockholm	1997 Seoul
1957 Zurich	1998 Manchester
1958 Strasbourg	1999 Romania & Republic of Moldova
1959 Rome	2000 Luxembourg
1960 Cologne	2001 Yokohama
1961 Vienna	2002 Hong Kong
1962 London	2003 Slovenia
1963 Amsterdam	2004 Switzerland
1964 Copenhagen	2005 Zagreb
1965 Madrid	2006 Stuttgart
1966 Stockholm	2007 Hong Kong
1967 Prague	2008 Vilnius
1968 Warsaw	2009 Visby/Vaxjo/Gotenborg, Sweden
1969 Hamburg	2010 Sydney, Australia



INTERNATIONAL SOCIETY FOR CONTEMPORARY MUSIC

2010 ISCM WORLD NEW MUSIC DAYS

Artistic Director: Matthew Hindson AM
Delegate Coordinator: Philippa Horn
Marketing Coordinator: Anna Cerneaz
Production Coordinator: Somaya Langley
Aurora New Music Administrator: Stephen Bydder

COMMITTEE MEMBERS

Treasurer: Paulien Gort, Andrew Batt-Rawden, Mark Scott, Alex Pozniak, Stephen Adams, Arthur Bridge

MATTHEW HINDSON AM

Matthew Hindson AM (b. 1968) is one of the most-performed and most-commissioned composers of his generation. His works have been performed by ensembles and orchestras throughout Australia and internationally. He has been the featured composer at national and international festivals, with orchestras and Musica Viva. Matthew's music has been used for dance including by the Birmingham Royal Ballet, San Francisco Ballet, Ballett Schindowski and the Sydney Dance Company. Matthew's music often displays influences of popular music styles within a classical music context, and, as a result, directness and immediacy are common features in the much of his music. As well as working as a composer, Matthew is chair of the Arts Music Unit at the Sydney Conservatorium of Music. He has co-authored a book entitled *Music Composition Toolbox*, published by Science Press. Hindson is the artistic director of the award-winning Aurora Festival, a festival of contemporary music based in Western Sydney dedicated to the work of living composers, and has recently been appointed as Guest Music Curator for the Campbelltown Arts Centre. In 2006 Matthew was made a member of the Order of Australia (AM) for his contributions to music composition and music education. Matthew is the Chair of the Music Board of the Australia Council.

AURORA FESTIVAL

The Aurora Festival is a biannual international festival of contemporary art music mainly based in Western Sydney. The Aurora Festival will be hosting the 2010 ISCM World New Music Days.

ABC CLASSIC FM

ABC Classic FM is Australia's national radio network and online presenter for classical and contemporary art music. ABC Classic FM is proud to be the broadcast partner to the Aurora Festival and the 2010 ISCM World New Music Days.

AUSTRALIAN MUSIC CENTRE (AMC)

The Australian Music Centre (AMC) is the national service organisation dedicated to the promotion and support of both the artform of music and the creators and performers of contemporary classical, improvised jazz, experimental music and sound art in Australia. The AMC is the Australian Section to the ISCM.

SYDNEY CONSERVATORIUM OF MUSIC

The Sydney Conservatorium of Music is a place for artists, scholars and the public - a magical and inspired place for the uniquely talented professional musicians of tomorrow whose virtuosity and imagination will define the future of music.

PRESENTERS



SUPPORTERS



new music network

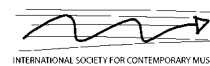


aurora bar



Program subject to change.
Design: philippahorn@optusnet.com.au

**INTERNATIONAL SOCIETY OF CONTEMPORARY MUSIC (ISCM) AND
THE INTERNATIONAL ASSOCIATION OF MUSIC INFORMATION CENTRES (IAMIC)
YOUNG COMPOSER AWARD 2010**



The Prize: commission for the University of Sydney and Professor Kim Walker, Dean and Principal, Sydney Conservatorium of Music, under the Vice-Regal patronage of the Governor of New South Wales, Her Excellency, Professor Marie Bashir, to celebrate the 100th anniversary of the Sydney Conservatorium of Music.

ISCM / IAMIC Young Composer Award 2010 is awarded to an outstanding composer under 35 years of age whose work is being featured in the 2010 ISCM World New Music Days. The winning composer will receive a cash prize, and prepare a new work for performance at an international event in 2011. The new work will be promoted through the ISCM network, and through IAMIC – the International Association of Music Information Centres Eligible composers for the 2010 award are:

Julian Day [Australia] (b. 1975)

Tolga Zafer Ozdemir [Turkey] (b. 1975)

Miriama Young [New Zealand] (b. 1975)

Ed Martin [USA] (b. 1976)

Katia Beaugeais [Australia] (b. 1976)

Tomi Raisanen [Finland] (b. 1976)

Ivan Brkljačić [Serbia] (b. 1977)

Christian Winther Christensen
[Denmark] (b. 1977)

King-Pan Ng [Hong Kong] (b. 1977)

Santa Ratniece [Latvia] (b. 1977)

Tatjana Kozlova [Estonia] (b. 1977)

Niels Rønsholdt [Denmark] (b. 1978)

Nicolas Tzortzis [Greece] (b. 1978)

Alicia Grant [Australia] (b. 1978)

Dan Walker [Australia] (b. 1978)

Samson Young [Hong Kong] (b. 1979)

Ivan Zavada [Australia/Canada] (b. 1979)

Kate Moore [Australia] (b. 1979)

Ji Sung Yang [Korea] (b. 1979)

Fabian Svensson [Sweden] (b. 1980)

Braam de Toit [South Africa] (b. 1980)

Peter McNamara [Australia] (b. 1980)

Thomas Bensdorp [Netherlands] (b. 1981)

Alex Pozniak [Australia] (b. 1982)

Lachlan Skipworth [Australia] (b. 1982)

Joe Manton [Australia] (b. 1982)

Ian Dicke [USA] (b. 1982)

Lachlan Skipworth [Australia] (b. 1982)

Andre Castro [Portugal] (b. 1983):

Elias Constantopedos [Australia] (b. 1983)

Chun Ting Pang [Hong Kong] (b. 1983)

Jakub Polaczyk [Poland] (b. 1983)

Georgy Dorokhov [Russia] (b. 1984)

Andrian Borza [Romania] (b. 1985)

Alexandra Hay [New Zealand] (b. 1985)

Austin Yip [Hong Kong] (b. 1985)

Isaac Hayward [Australia] (b. 1991)

101 COMPOSITIONS FOR 100 YEARS

**One Hundred
& One**

101 Compositions for 100 Years

The Sydney Conservatorium of Music, part of the University of Sydney, has initiated a global scheme to generate 101 new music compositions over the next seven years – 2009 to 2015, to coincide with the lead up to its centenary in 2015. A broad range of international and national composers of renown are being commissioned, year-on-year, as well as an array of upcoming and talented local composers from around Australia. Those selected have helped shape music in the past 100 years and are considered most likely to do so for the next 100 years.

The new works, which will embrace classical through to contemporary styles, span all genres including orchestral, modern music ensembles, choirs, percussion ensembles, opera and big band. These works will also involve all 43 musical instruments and voice taught at the Conservatorium. The vast majority of new works will premiere in Australia, many of them at The Con. The unprecedented project will help celebrate The Con's centenary in 2015. It aims to reinforce The Con, the University of Sydney, Sydney and Australia as centres of excellence and innovation in the world of contemporary music.

The project was instigated by the Dean and Principal of The Con, Professor Kim Walker. Co-Patron is Father Arthur Bridge, the founder of Ars Musica Australia.

VALE RICHARD MEALE



(24 August 1932 - 23 November 2009)

Richard Meale inspired and influenced several generations of Australian composers through his music as well as his engaging mind. With his passing Australia has lost one of its major musical figures.

Works performed at ISCM Festivals:

1963 Sonata for flute and piano

1976 String Quartet

1971 *Incredible Floridas* for chamber ensemble

2005 *Three Miro Pieces* for orchestra

ISCM selected works not performed: Richard Tsang *Sky Bridge*, Pall Ragnar Palsson *Timamot* and Clare MacLean *Gloria*.