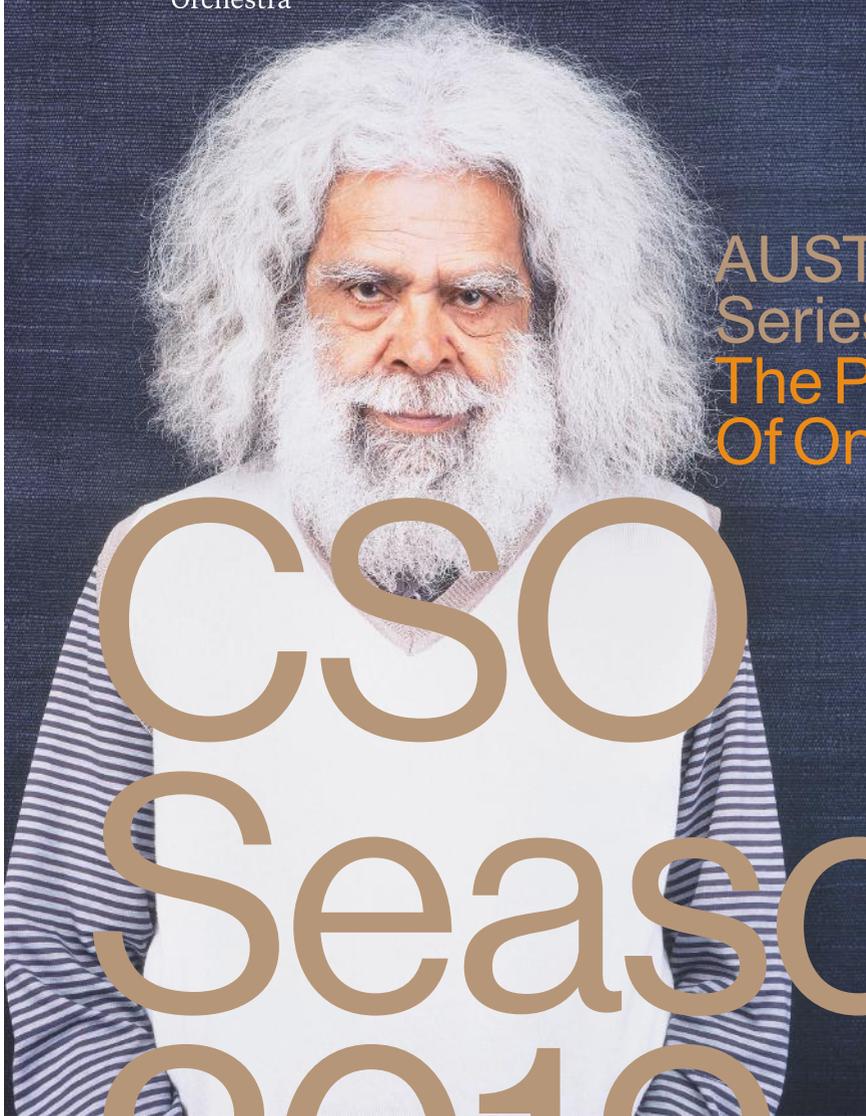




Canberra Symphony
Orchestra



AUSTRALIAN
Series Presented by
Singapore Airlines
The Power
Of One

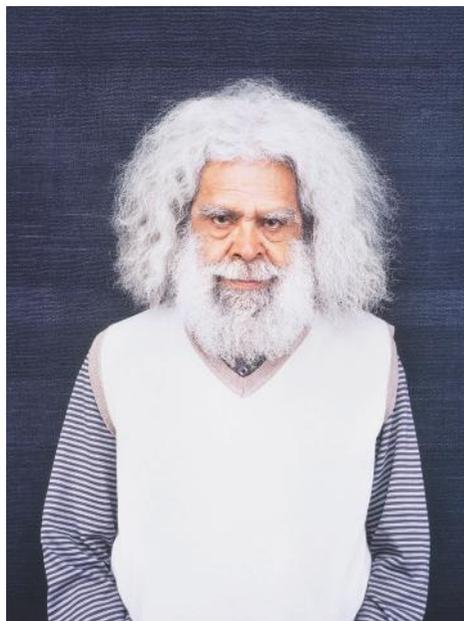
CSO Season 2019

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These performances are kindly recorded by the ANU Music Press — a not-for-profit model of free distribution for music projects with a focus on innovation, research and accessibility. Recordings will be available from the ANU Music Press website.

—They say a picture is worth a thousand words. Following the extraordinary performance by Claire Edwardes, explore the power of a single photograph in the National Photographic Portrait Prize 2019 exhibition.



↑ Jack Charles 2011
by Rod McNicol (b.1946)
Inkjet print
Collection: National Portrait Gallery, Canberra
Purchased 2013
Winner of the National Photographic Portrait Prize 2012

Australian Series
The Power Of One

We acknowledge and celebrate the First Australians on whose traditional lands we meet, and pay our respect to the elders of the Ngunnawal people past and present.

Thursday 14 March
Gordon Darling Hall,
National Portrait
Gallery_6.30pm

—
Claire Edwardes *Percussion*
Matthew Hindson AM
Curator

—
Rhyan Clapham
Drum Dreamer
(New CSO commission 2019)

Michael Smetanin
Temple (2018)

Benjamin Drury
Stained Glass (2018)

Claire Edwardes
Ether Lines (2018)

Clare Strong
Moonlight (2017)

Kate Moore
Spel (Game) (2016)

Claire Edwardes/Paul Mac
Dual Attractor (2018)

—
Program notes written and
compiled by Cyrus Meurant,
March 2019.

AUSTRALIAN Series Presented by Singapore Airlines The Power Of One

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SINGAPORE AIRLINES
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CLAIRE EDWARDES

Percussionist



Internationally acclaimed percussion soloist, chamber musician and artistic director of Ensemble Offspring, Claire Edwardes has been described as a 'sorceress of percussion' performing with 'spellbinding intensity' and 'graceful virtuosity'. Her award-winning performances combine a theatrical energy with charismatic and original interpretations of a wide-range of repertoire

Edwardes studied at the Sydney Conservatorium of Music with Daryl Pratt, graduating as Student of the Year (1997) and went on to win the coveted Symphony Australia Young Performers Award (1999). She subsequently relocated to the Netherlands to undertake a Masters Degree at the Rotterdam and Amsterdam Conservatories under Richard Jansen, Peter Prommel and Jan Pustjens.

Whilst resident for seven years in the Netherlands, Edwardes received numerous international awards

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including first prizes at both the 2000 Tromp Percussion Competition and the 2001 Llangollen International Instrumentalist. Edwardes was the 2005 MCA/Freedman Fellow and she is the three-time winner (2007, 2012, 2016) of the APRA Art Music Award for Excellence by an Individual for her contribution to Australian music. In 2014 she was granted a prestigious Australia Council Music Fellowship and in 2016 Ensemble Offspring won the APRA Art Music Award for Excellence by an Organisation.

Edwardes has performed concertos with all the Australian orchestras, as well as numerous European orchestras, and has premiered works by a veritable roll call of composers – globally – including Harrison Birtwistle, Matthew Hindson, Elena Kats-Chernin and Matthew Shlomowitz. In her role as Artistic Director of Ensemble Offspring she programs and performs some of the most innovative and cutting-edge music being presented in the world today. Claire Edwardes is endorsed by Mike Balter Mallets and Adams Percussion. She teaches percussion at the Sydney Conservatorium of Music and maintains a busy international concert schedule.

Australian Series
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RHYAN CLAPHAM

Drum Dreamer (2019)

25-year-old Rhyan Clapham is a rapper, drummer, speaker and workshop facilitator under the rap pseudonym DOBBY. He proudly identifies as a Filipino and Aboriginal musician, whose family is from Brewarrina on Ngemba land, and is a member of the Murrawarri Republic in Weilmoringle, New South Wales. Clapham's accomplishment as a composer was recognised in 2017 when he was awarded the prestigious Peter Sculthorpe Fellowship.

Of *Drum Dreamer*, Clapham writes:

Drum Dreamer is a dream sequence that takes me back to 2009 as a high school student. The dream depicts a confrontation that I had with a bully named Dylan, who wanted to take my rhyme book. *Drum Dreamer* fuses rap and snare drum into a unifying rhythm of momentum to tell a story of bullying, confidence, and perhaps even time travel. It was written for Claire Edwardes and commissioned by CSO.

MICHAEL SMETANIN

Temple (2018)

Michael Smetanin is one of the most distinctive figures among Australian composers. Born in Sydney in 1958 of Russian parents, he completed study at the Sydney Conservatorium in 1981 and then having been awarded an International Fellowship by the Music Board of the Australia Council and a Netherlands Ministry of Education and Science scholarship went on to study with leading Dutch composer Louis Andriessen at the Royal Conservatorium in The Hague. Smetanin's music has been extensively performed and recorded internationally with works appearing on over 30 individually released CD albums.

The title of his work *The Ladder of Escape* was appropriated as the name of an entire new music CD series released by Attacca records and performances include a Bremer Podium (Portrait) Konzert at Radio Bremen in Germany. Major works include his Piano Concerto: *Mysterium Cosmographicum* premiered by the Sydney Symphony Orchestra with Lisa Moore as soloist in 2005 and *Micrographia* commissioned and premiered by

the Schoenberg Ensemble in Amsterdam in 2007.

Smetanin has also composed works for ensembles including *Crash* (Ireland) and *Insomnio* (Holland) whilst his fourth opera *Mayakovsky* premiered in 2014. Most recently, *Klang-Tek* (2016) was premiered in Holland by Ensemble Klang, whilst pianist Zubin Kanga premiered *Four Angels* (2018). Michael Smetanin is an Associate Professor of Composition at the Sydney Conservatorium of Music, University of Sydney.

Of *Temple*, Smetanin writes:

Temple is a short piece for one percussionist playing one set of five temple blocks. It was composed in 2015 for German percussionist Max Riefer, who premiered the work in Kuala Lumpur. The piece is ideally performed on traditional style Chinese temple blocks which are bell shaped and in possession of a less diatonic and tempered pitch set than the modern factory-made temple blocks which are rectangular prisms in shape.

The music is made of materials mainly based on a non-retrogradable rhythm of time units with the length 3, 2, 1, 1, 2, 3. This rhythmic material is predominantly measured in 16th notes and overlaid in canon of varying numbers of voices at any one time. Claire Edwardes has now taken this work into her repertoire and has added an improvised cadenza at approximately three quarters of the way into the piece.

Australian Series
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BENJAMIN DRURY

Stained Glass (2018)

Canberra-based Benjamin Drury is a composer, improviser and sound artist. His work across experimental, popular and classical genres is concerned with acoustics, noise and indeterminacy. Drury's work has been performed by Eighth Blackbird, Ensemble Offspring and Lisa Moore, whilst the site-specific installation *Pieces for Cars, Tunnel and Hexagonal Vents* was included as part of the You Are Festival (2016).

As performer, Drury has appeared at the Canberra International Music Festival, SoundOut Festival, the International Conference of Auditory Design, Electrofringe and Art Not Apart. His first album *Sentence Fragment: Consider Revising* was released in 2017. Drury also appears regularly as a member of the ANU Experimental Music Studio and New Music Ensemble.

Stained Glass – featuring vibraphone accompanied by electronics – was written shortly after Drury returned from a trip to Europe.

Drury writes of his work:

Stained Glass explores how new experiences can change and colour familiar places – like stained glass transforming light into new and unexpected patterns. The electronics were created using manipulated sounds of tapping, bowing and scraping glass objects found in my mother's kitchen. This work was written on the land of the Ngunnawal people.

Stained Glass was commissioned by Arn Sprogis and Margot Woods for performance by Claire Edwardes at the 2017 Canberra International Music Festival.

CLAIRE EDWARDES

Ether Lines (2018)

The waterphone is an instrument not many people are familiar with. My work *Ether Lines* is a study in all the possibilities of this unusual and original instrument which looks like a birdcage with its spiky spokes – and sounds like an eerie movie soundtrack mixed. Using implements such as a superball, hot rods, double bass bow and a temple bowl beater I gradually unfurl all the sonic possibilities of the waterphone in a blossoming sound world which takes us into the ether.

— Claire Edwardes

CLARE STRONG

Moonlight (2017)

Clare Strong (née Johnston) is an Australian composer, based in Melbourne. Strong holds a Bachelor of Music (2013) from the University of Melbourne where she was awarded the Esther Rofe Award for Composition. As recipient of the Doris Burnett Ford Scholarship, Strong later completed a Masters degree from the University of Sydney as part of the inaugural National Women Composers' Development Program at the Sydney Conservatorium. Strong also completed her AMusA with Dr Mark McGee (2012).

Strong has composed for the Tasmanian Symphony Orchestra, the Goldner String Quartet, Sydney Philharmonia Choirs, PLEXUS, Claire Edwardes, Sarah Curro, Stefanie Farrands, Virginia Taylor, Alice Giles and Louise Johnson.

In 2015 Strong won the David Henkels Award for Composition and had her *Gypsy Trio* performed at the 3MBS Performer of the Year Awards. Concurrently, Strong was a selected composer at the Walden School Creative Musicians Retreat in New Hampshire, USA. She studied with Martin Bresnick and her work was performed by the Wet Ink Ensemble (New York City).

Other engagements have included the Atlantic Music Festival (Maine), where her works were performed and recorded by the festival's Contemporary Ensemble and the AMF Orchestra. Clare was also a selected composer for the Australian Youth Orchestra's National Music Camp (2015), where her music was conducted by James Judd.

Of her new work Strong writes:

Moonlight was composed for Claire Edwardes using a special selection of five metallic instruments that she owns and helped select in consultation with me. Claire demonstrated different effects she could produce on these instruments with mallets and a temple bowl beater which helped to inspire the piece. This work is to be listened to as a reflective meditation.

KATE MOORE

Spel (2016)

Australian-Dutch musician and composer Kate Moore holds a Masters degree from The Royal Conservatory of The Hague and a Ph.D. from the University of Sydney. In 2017 she was the recipient of the Matthijs Vermeulen Prize – the most prestigious Dutch prize for composers – for her work *The Dam*, originally commissioned for The Canberra International Music Festival. Her major work *Sacred Environment* was premiered by The Netherlands Radio Philharmonic Orchestra and choir, taking place at The Holland Festival Proms in The Concertgebouw. Her works have been released on major labels including the Grammy and Eddison nominated album *Dances and Canons*, released on ECM New Series and Cantaloupe release *Stories for Ocean Shells*. Active on the international scene, Moore has had works performed by acclaimed ensembles

including ASKO|Schönberg, Alarm Will Sound, The Bang on a Can All-Stars and Icebreaker. Her works have been performed in venues including The Concertgebouw, Carnegie Hall and The Sydney Opera House and at major festivals including The Holland Festival, ISCM World Music Days and MATA.

Moore writes of her work:

Spel (English: Game) is the first movement in a suite for percussion entitled *Coral Speak*, a collection of laments and playful dances in homage to the fragility of the Great Barrier Reef, where the corals are currently under threat due to climate changes and human intervention. Each piece imagines the colourful interplay of movement between the living corals, joyful sentient creatures celebrating their idyllic surrounding and utopian waters. The pieces have a melancholic edge at the prospect of the corals retreating and dissipating as the water changes. The ebullient dance of life and beauty comes to an abrupt halt as it is silenced and abandoned, leaving behind a skeleton like a ruined underwater city that once thrived, never to return.

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PAUL MAC & CLAIRE EDWARDES

Dual Attractor (2018)

Paul Mac is one of the leading figures in Australian electronic music. He is a composer, songwriter, musician and producer. Mac is a conservatorium graduate and a multi ARIA Award winner for his work with underground dance pioneers Itch-E & Scratch-E and for his own solo work. His collaborators include Sia, Kylie, Daniel Johns, and Ngaiire.

Mac scores music for films, TV and theatre and he has previously worked with Bangarra Dance Theatre on the acclaimed productions – *Blak* and *Miyagan* from *OUR land people stories*. Credits for Mac's remix duo, Stereogamous, include remixes for LCD Soundsystem, Rufus Du Sol, George Michael and Kylie and he has also released an album under the moniker, The Dissociatives, with Daniel Johns. In addition to his multiple ARIA awards and APRA song writing award, Mac's career highlights include Australian Dance Music Awards for Outstanding

Contribution to Dance and Producer of The Year.

His original theatre work, *The Rise and Fall of St George* – developed with playwright, Lachlan Philpott – has recently been premiered at the 2019 Sydney Mardi Gras Festival, Sydney. Mac has also recently composed music for the Sydney Theatre Company's new production of *How to Rule the World* by Nakkiah Lui. Mac is currently studying at the Sydney Conservatorium of Music, completing a Doctor of Musical Arts in composition.

Dual Attractor was jointly written by Mac and Edwardes during a residency at Bundanon and conceived of as the finale for the dance show: RECITAL.

Mac writes of the work:

This solo drum piece with pre-recorded manipulated percussion accompaniment also exists as a standalone work [without dance], it's driving repetitive rhythms exploring polyrhythmic combinations of two lines on a simple combination of three small drums. In RECITAL the dancer, Richard Cilli repeats his movements in a similar manner, over and over, until he is a whirling sweaty mess!

Contact the CSO

Level One
11 London Circuit
(entrance off Farrell Place)
Canberra City
GPO Box 1919
Canberra ACT 2601

CSO Direct (ticketing)

02 6262 6772
weekdays 10am–3pm

Administration
02 6247 9191 | cso.org.au

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