

CONDUCTORS' SERIES

**SCM MODERN
MUSIC ENSEMBLE**
CLIQUE

with **ENSEMBLE OFFSPRING**
Saturday 12th April 2013, 2pm
MUSIC WORKSHOP

**SYDNEY
CONSERVATORIUM
OF MUSIC**



THE UNIVERSITY OF
SYDNEY

ARTISTS

SCM Modern Music EnsembleDaryl Pratt *conductor***Ensemble Offspring**Claire Edwardes *percussion*Jason Nobel *clarinet*James Crabb *accordion*

PROGRAM

E. CARTER
(1908 - 2012)**Conversations (2010)****N. ROSING-SCHOW**
(1954-)**Granito y arco iris (1999)****G. SCELZI**
(1905 - 1988)**Il from Kya (1959)****D. RICKETSON**
(1973-)**Clique (2013)***World Premiere*

SCM Centenary Commissioning Project

P. HINDEMITH
(1895 - 1963)**Kammermusik No.1 mit Finale 1921,****Op.24, No.1 (1921 - 1922)**

1. Sehr schnell und wild

2. Mässig schnell Halbe; Sehr streng im Rhythmus

3. Quartett: sehr langsam und mit Ausdruck

4. Finale 1921: Äusserst lebhaft

ELLIOT CARTER (1908-2012)**CONVERSATIONS –
FROM “TWO CONTROVERSIES AND A
CONVERSATION” (2011)**

The death of Elliott Carter in November 2012 has ended what may undeniably be declared a remarkable career. Born in 1908 and having made close acquaintance with Charles Ives, Carter held the distinction of being one of the last surviving proponents of modernism. Remarkably, his influence and impact was never jaded by the developments of the late 20th and early 21st centuries. In the early years, Carter's music was influenced by the teachings of Boulanger, the American sublime as evoked by Copland and Barber, and the counterpoint of early choral music. In subsequent decades, the composer built on his upbringing by returning to ideas of European modernism (as a child he spent much time in Europe). Further unique innovations, such as his treatment of the duality between instruments in ensemble and the technique of metric modulation, resulted in the forging of a highly individual style. Unlike many others, Carter's compositional output did not decline, but in fact accelerated, with age.

matter how strong its romantic tendencies, the piano remains in essence a percussive instrument. This is reflective of Carter's sensibility to instrument 'characters', a quality that distinguishes his compositions throughout his career.

Conversations is one of Carter's last works and a fitting example of the composer's late style, which aside from continuing allegiance to musical complexity is characterised above all by vitality and humour. It was premiered at the Aldeburgh Festival in 2011, where it was performed twice in the same concert. The percussionist of the premiere, Colin Currie, describes the work as "one of the most significant additions to our chamber repertoire since the Bartok Sonata of 1938." Conversations can be considered to be a very short double concerto for piano, percussion and orchestra. It contrasts moments of precise synchronicity between the soloists with eloquent metrical games involving the entire ensemble. The striking similarity of the piano's angular figurations to those for percussion, in pitch and often timbre also, highlight the important, Bartokian concept: no matter how strong its romantic tendencies, the piano remains in essence a percussive instrument. This is reflective of Carter's sensibility to instrument 'characters', a quality that distinguishes his compositions throughout his career.

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NIELS ROSING-SCHOW (1954-)**GRANITO Y ARCO IRIS (1999)**

Danish composer Niels Rosing-Schow (1954-) studied musicology at Copenhagen University, then composition at the Royal Danish Conservatory. He has since been active as a teacher, lecturer and music critic for various Danish newspapers, as well as being chairman of the Society of Young Composers. At the age of 18, Rosing-Schow first began composing as a member of the Copenhagen Group for Alternative Music, which aimed to develop alternatives to European modernism and the previous generation of Danish composers. Working within the style known as 'Ny Enkelhed' (New Simplicity) in the 1970s, he gradually moved towards modernist inspirations in the following decade.

The 1999 work *Granitio y Arco Iris*, literally translating as 'Granite and Rainbow', shares its title with an expression used by the author Virginia Woolf, most famously for her posthumous set of 25 essays on the arts of fiction and biography. On this composition, Rosing-Schow remarked:

"I have chosen this surprising juxtaposition of two well-known, natural and separately fascinating phenomena as the title of my concertino, not because the music has much ideal resemblance with Virginia Woolf's universe, but because of the many references - for instance of musical nature - which this broad metaphor invites. Particularly two of those inspired me in my musical ideas during my work: The tangible hard and inviolable (the stone), and the intangible and refracted (the light) - the objectivity of the structure and the spectre of nuances of sensation.

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DAMIEN RICKETSON (1973-)**CLIQUE (2013)**

Clique began as part of a larger project under the title *The Secret Noise*: a cycle of works exploring cultural practices that deliberately shield music from public life. Other works in the series explore a variety of secret and private music-making phenomena from sacred forms of ceremonial music to 'legally extinguished' compositions, backmasking and personalised music players. With *Clique I* was interested in the occurrence of closed musical circles and the use of music as an identity-commodity to advance one's own (and exclude others') social standing. In conceiving the work *I* was particularly conscious of the West's own chamber music tradition: from its pre-concert function as music heard only by royalty to music exclusively composed and played by groups of friends in private settings. *Clique* takes as its starting point a Haydn Baryton Trio composed for the "exclusive pleasure" of his patron Prince Esterhazy. In composing the work *I* treated an *Adagio* from one of the Haydn trios (No.97 in D major) as though it were a mysterious foreign script that I imaginatively translated and reconstructed into my own peculiar language featuring an unusual sonic combination of instruments and a highly ornate and microtonal clarinet. *Clique* was commissioned by the Sydney Conservatorium of Music as one of its Centenary Commissions.

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GIACINTO SCELSI (1905 - 1988)**II from KYA (1959)**

Born into an aristocratic family, Scelsi (1905-1988) had the social and financial means to receive a private education in composing through study with Respighi and students of Scriabin and Schoenberg. During this period, he worked in the major musical trends of the time, such as dodecaphony (twelve-tone composition) and surrealism. From the 1950s onwards, in a search for new modes of listening, his interest turned towards two musical elements: gradual timbral transformations of musical sound (as chronicled in his famous account of spending days at the piano playing and listening to the decay of single notes); and the “spherical” dimensions of microtones, which necessitated his departure from writing for the piano (his main choice until the 1950s) towards use of microtonally capable instruments. His period of experimentation culminated in full maturity with the String Trio of 1958, and in the following year, the composition of *Kya*, of which the second part is performed today. Scelsi’s later works are marked with an increased sense of spirituality and ritualism, combining the instruments of the West with aesthetics and philosophies of the East. These works remained obscure until the 1970s, when they were discovered and appreciated by later Italian composers such as Grisey.

Kya is scored for B-flat clarinet and an ensemble of seven instruments (English horn, bass clarinet, horn, trumpet, trombone, viola and cello), with the clarinet playing the central, “priest-like” role (Mancini). In the work can be found the myriad of techniques

which would become Scelsi’s signatures, including microtones, glissandi, and varying frequencies and amplitudes of vibrato. Going against the grain of European Romanticism and Modernism, the music invites the hearer not to listen to a structure in the music, or harmonic and tonal movement, but rather to the essence of sound itself and its gradual change in time. It is, as such, not music of storytelling, but of meditation.

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PAUL HINDEMITH (1895 - 1963)**KAMMERMUSIK NO.1 MIT FINALE 1921**

“Whistles blew, boos resounded, chairs flew through the air – a hellish noise filled the large room. [...] as the spectacle reached its height, [Hindemith] reappeared – thoroughly calm – seated himself at the percussion ... beat with all his might on the drums, and let the slide whistle howl.”

Thus recounted a concertgoer on the unusual happenings in a 1923 performance of Kammermusik No. 1. It is indicative not only of the scorn and derision conveyed by opponents of Hindemith's 'New Objectivity', but also the great self-confidence which Hindemith (1895-1963) had in his artistic vision, having lain down the shackles of Romantic tradition in favour of an eclecticism which drew from Baroque elements, but was open to the possibilities of new and unusual instruments or instrument combinations.

Kammermusik No. 1 reflects this love of novelty: it is one of the earliest musical compositions to include a chromatic accordion, and was written in direct response to the development of more advanced accordions and better-trained accordion players in Germany during the 1920s. Unlike Nos. 2 to 7, which feature larger, almost orchestral-sized ensembles, this work is arguably more literal in its suggestion of 'chamber music', making use of a smaller 12-piece ensemble. Aside from occasional dark undertones, it is at heart a light-hearted, even witty parody of the music of dance bands and comedy orchestras, the music to which Hindemith was first exposed. As Doktorski observes, the first three movements are “a boisterously dissonant prelude, a frivolous march, and a pastoral 'quartet'”, while the finale is an “obstreperous display of anarchic humour” that culminates in a foxtrot.

In the years following World War II, Hindemith was to revise the Kammermusik No. 1. However, this concert features the earlier version, and the original Finale of 1921 is retained.



Daryl Pratt's musical background has an emphasis in contemporary classical music and jazz. Recent creative projects include compositions for and performances with MATCH Percussion (formed with his wife Alison Pratt in 2001) and the Daryl Pratt Sextet (founded in 2009). MATCH has toured in Australia and the USA and released the CD *Water Settings on Tall Poppies* in 2005. His Sextet will release their CD *1st Intersection* in 2013. Pratt has solo, chamber and orchestral recordings on ABC, Lovely, Naxos, CRI, Rufus Records, EFA, VoxAustralis, Fleur de Son Classics, Move Records and Tall Poppies. His compositions for percussion are featured on Tall Poppies *Pratt's Alchemy*.

Daryl was a member of the Australian Art Orchestra (1994-2001), AtmaSphere (1991-2003), and the Chad Wackerman Group (1997-2006). He founded the jazz quartet Sonic Fiction in 1993 with recordings on Tall Poppies and NAXOS. He has performed with the San Diego Symphony, Sydney Symphony, Australia Opera and Ballet Orchestra, Synergy, the Australia Ensemble and the Australia Chamber Orchestra. In addition to his role as chair of percussion, Daryl directs and conducts the Modern Music Ensemble at the Sydney Conservatorium. Born and raised in Sacramento, California, Pratt migrated to Australia in 1985.

ARTIST PROFILES

ENSEMBLE OFFSPRING

Ensemble Offspring is a dynamic Sydney-based organisation dedicated to the performance of innovative new music. Driven by open-mindedness and performance excellence, Ensemble Offspring's activities promote diverse and emerging music practices that expose audiences to new ways of experiencing sound. The group embraces a broad and progressive repertoire from seminal chamber music of the past 50 years, to free improvisation and the creation of striking interdisciplinary productions.

Led by Artistic Directors Claire Edwardes (percussion) and Damien Ricketson (composer), the ensemble comprises a team of virtuoso performers with broad ranging talents. In 2011 Ensemble Offspring was nominated in nine categories at the 2011 Art Music Awards. Recent highlights include the 2010 & 2012 Sydney Festivals, ensemble-in-residence at the 2010 ISCM World New Music Days and an international tour to China (2011). Performing in venues ranging from the Sydney Opera House to local Sydney bowling clubs, Ensemble Offspring has developed a reputation for its uniquely adventurous and engaging programs. (www.ensembleoffspring.com)



JAMES CRABB is widely regarded as one of the world's leading exponents and ambassadors of the classical accordion. He has been soloist with many orchestras including the BBC Scottish, the Philharmonia, London Philharmonic, Sydney, and Melbourne symphony orchestras and ensembles such as the London Sinfonietta. His highly acclaimed recording as soloist and arranger of the works of Astor Piazzolla was released with the Australian Chamber Orchestra (Song of the Angel). James' world premiere performances and recordings include works by Harrison Birtwistle, Thomas Adès, Luciano Berio and Sofia Gubaidulina and has an ongoing collaboration with multi-media sound designers Ian Dearsden and David Sheppard alias 'Sound Intermedia'.

CLAIRE EDWARDES graduated as Student of the Year from the Sydney Conservatorium before winning the coveted ABC Young Performers Award in 1999. Resident in Europe for seven years, she was awarded many international prizes including first place at the Tromp Percussion Competition (2000) and Llangollen International Instrumentalist (2001). In 2005 Claire was named the MCA/Freedman Fellow and in 2007 she was awarded the AMC/APRA award for 'Outstanding contribution by an Individual' to Australian music. Claire has performed concertos with all of the Australian orchestras as well as numerous European orchestras. In her role as Co-Artistic Director of Ensemble Offspring and a percussion soloist, Claire is passionately committed to the advancement of innovative new music in Australia.

JASON NOBLE is a freelance clarinetist specialising in contemporary classical repertoire. He has performed at many prestigious festivals such as the Warsaw Autumn, Aldeburgh Festival, Musica Viva Festival and Sydney Festival. Jason has been an integral member of Ensemble Offspring for many years whilst also performing with Halcyon, Sydney Children's Choir, and Ngarukuruwala, the indigenous women's group from the Tiwi Islands. He teaches in the Musicology faculty at the Sydney Conservatorium of Music. Jason recently returned from a project in Kabul, Afghanistan.

DAMIEN RICKETSON is a Lecturer in Composition and Contemporary Music Studies at the Sydney Conservatorium and Co-Artistic Director of Ensemble Offspring. Damien's music is characterised by exotic sound-worlds and novel forms. Damien received the NSW State Award for 'Best Composition by an Australian Composer' for his string quartet So We Begin Afresh and the international Lady Panufnik Award for Chinese Whisper. Recent projects have included Fractured Again, a multimedia production that toured China and featured in the Sydney Festival and Some Shade of Blue, a microtonal work for a newly invented musical instrument. Damien is currently working on The Secret Noise, a show-length hybrid work exploring music and secrecy.

PLAYER LIST

SCM MODERN MUSIC ENSEMBLE

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Violin

Tony Zhai
Victor Avila

Viola

Charlotte Fetherston

Cello

Liam Meany

Double Bass

Serena Lim

Flute

Kinsey Alexander
David Van Laar Veth

Oboe

Toshiyuki Hosogaya
Madeleine Randall

Clarinet

Yeri Kim
Katrina Todd

Bassoon

Tony Liu

Horn

Tahlia Denn
Arianne Rooney

Trumpet

Zachary Anderson
Owen Morris

Trombone

Jackson Griffith-Bankovic

Timpani

Adranne Teh

Harp

Solveig Hu

Piano

Patrick Keith
Robbin Reza



TUESDAY 16 APRIL, 6.30PM
COCKTAIL HOUR CONCERT

DANCING PIANOS

Paul Rickard-Ford and Natalia Sheludiakova *piano*

SCHMITT Rhapsodies for two pianos, Op.53

SCHUBERT *Waltzes* for two pianos

WAGNER Overture to *Der fliegende Hollander*, WWV 63 arr.
Prokofiev

GLASS Four Movements for Two Pianos

TICKETS

\$20 adult; \$15 conc. and Friends of The Con; \$10 student
(booking fees may apply)



WEDNESDAY 17 APRIL, 1.10PM
LUNCHBREAK CONCERT

SCM PERCUSSION UNIT

Make Wednesdays the highlight of your week with a lunchbreak visit to the Sydney Conservatorium of Music. Hear students present a 40 minute concert on the stage of the Verbrugghen Hall at 1.10pm.

ENTRY BY DONATION

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