

## Composer Notes – Hatched Open Mic 107 Redfern Street, Redfern 17 August 2019.



### **Elliot Hughes** *Dawn* (2016)

*Dawn* is an awakening, a moment of peace, of clarity, of simplicity. The piece encourages us to enjoy the resonance and slow decay of bowed Indonesian Gamelan instruments, paired with a muted trumpet weaving in and out. Half notated, half improvised, the performers can choose how long we can appreciate the moment, before we inevitably have to continue along in our days.

**Elliott Hughes** is a composer and trumpet player with a passion for creating innovative new music across contemporary classical, jazz and electroacoustic music styles. Based in Melbourne, he has composed more than fifty works for a remarkably diverse range of ensembles; from orchestras and chamber groups, to big bands and jazz trios, through to soloists with live electronics.



### **Bianca Gannon** – *To Hope, To Trust* (2019)

*To Hope, To Trust* was written during a period of depression. Resolutely optimistic, and sparking deep gratitude, my subconscious re-assures that life will unfold as it is meant to. Lingering ‘ombak’ (difference tones, lit. “waves”) resonances in the gamelan complement driving rhythms on the piano, with influences from interlocking Balinese gamelan patterns, minimalism, C20th French composers and C21st jazz.

Based in Melbourne, **Bianca Gannon** is a musician-composer and curator from Ireland. A keen multi-disciplinary collaborator, Bianca creates immersive multi-sensory experiences and synaesthesia. 'Light' in various forms is a predominant theme in her work. In the act of breaking down barriers, in presenting art, which is complex yet accessible, Bianca is motivated by that which connects us. On piano, gamelan and loop pedal, Bianca brings together her training in classical composition, improvised music and Indonesian gamelan to create a chiaroscuro of otherworldly resonances and trance-like dissonances.

**Lewis Ingham** – *Sculptures* (2018)



*Sculptures*, like many of Ingham's recent works, reflects an exploration of instrumental timbre and colour within a solo performance context. The notion of the piece representing a sculpture is quite deliberate and defined: a clear and linear registral direction arches over the whole work with fixed register pitches highlighting this structure; dense low register passages provide the foundation for the work; use of delay giving a sense of structures repeating. The piece also highlights the capabilities of Hughes' Augmented Trumpet, especially using alternative fingers to dictate how the electronics sound in real-time.

**Lewis Ingham** is a Melbourne-based composer of contemporary classical music who mostly draws inspiration from his experiences, observations, and interest in urban life and landscapes. A recent composition graduate from the Melbourne Conservatorium of Music, Lewis' music has a deep focus in exploring the textural and timbral capabilities of instruments within solo and ensemble contexts.

**Franco Donatani** – *Omar* (1985)



*Omar*, in two movements, explores the different colour combinations and possibilities of the vibraphone. The highly composed and deeply technical work is elegantly summarised by a metaphor in Anthony Caulkins' thesis 'Musical Gesture' in *Analysis Gesture-Class as a formal structure*: 'Within Donatani's music, a piece of musical material may grow throughout a work's duration; however, its fundamental essence and being will never change. This can be likened to the idea of a tree growing over time: no matter how big or in which direction a tree grows, it will always be a tree.'

**Franco Donatani** is among the most prominent Italian composers of his generation, along with his contemporaries Berio and Nono. He studied with Ettore Desderi, Lno Liviabella, and in Rome with Pizzetti. A noted pedagogue, he has taught at the Bologna Conservatory, the Verdi conservatories of Turin and Milan, and from 1960 at Accademia Musicale Chigiana in Siena. Donatani's most prominent early influence was Bartók, along with his countryman Petrassi. To them one might trace the roots of Donatani's distinctively vibrant rhythmic style and concern for instrumental color. Donatani's late work is characterized by driven rhythms, quick-cut changes in texture, and compulsive development of constrained melodic material.

**Josephine Macken** *Four Studies for Amplified Contrabass* (2019)



*Four studies for Amplified Double Bass* is the result of a number of workshops between the composer, Josephine Macken, and its commissioner (Will Hansen). The piece explores the extraordinary sonic possibilities of the double bass and uses extremely specific combinations of left and right hand techniques to achieve an atmospheric and diverse soundscape, aided by the electronic amplification of the Double Bass.

**Josephine Macken** is a Sydney composer and improviser. Co-founder of SPIRAL Ensemble and Lost+sound collective, she is currently completing a MMus (composition) under Prof. Liza Lim at the Sydney Conservatorium of Music as a part of the 2018-20 Composing Women Program. Her works have been performed by Claire Chase, Sydney Chamber Orchestra, MIVOS Quartet, ELISION, the 2018 SSO fellow and SPIRAL.

**Luciano Berio** – *Psy* (1989)



*Psy* is a short work composed in Baroque Style by Luciano Berio. Commissioned for the 1989 Bottesini Competition, “Psy” is Berio’s only composition written specifically for double bass; the later “Sequenza for Double Bass” being an adaptation of Berio’s Sequenza for solo cello. The piece challenges the performer technically and musically, and consists of highly distinct, lyrical and technically challenging passages.

**Luciano Berio** (1925-2003) was an Italian composer, known today for his virtuosic solo and ensemble works, as well as his pioneering works in early electronic music. Berio’s music is typically lyrical, difficult and filled with extended techniques; “Psy” is perhaps by comparison a brief and humble offering

**Solomon Frank** *Double Bass Improvisation No. 1* (2019)



*Double Bass Improvisation No. 1* was composed in the year 2119 by the sentient AI Program D\_ART\_A\_BOT\_23-8-9-5-1212-8-1-141419261514, and received via inter-temporal email by composer Solomon Frank 100 years earlier in the year 2019. D\_ART\_A\_BOT writes to us from a dystopian future in which humans have been banned from creating art, with creativity being outsourced to numerous sentient AI's; this piece the result of one such AI's research into the tropes of Double Bass Improvisations in the late 2010's. The piece consists of 25 improvisational "clichés", arranged into a random order each time it is performed- resulting in an extraordinary physical and musical feat of double-bassery.

**Solomon Frank** (1995) is an improviser and composer whose practice often includes fart sounds, cross-species musical collaboration and time travel. Solomon's works have been performed by the Sydney Symphony Orchestra Fellows, Kirkos Ensemble (Ireland), Will Hansen, Willoughby Symphony Orchestra, E-Mex Ensemble (Germany), Sydney University Wind Orchestra, and his own group, Ensemble Onsobl.