
ENSEMBLE OFFSPRING PRESENTS

**HATCHED
ACADEMY
CONCERT**

SEPTEMBER 27, 2017

Red Rattler Theatre

6 Faversham Street, Marrickville

PROGRAM

CATHY MILLIKEN

The Space of the Object

MARCOS BALTER

Ströhbass

MELODY EÖTVÖS

Leafcutter

JASMIN LEUNG

Crumple

ORI TALMON

Three Visits to Meun

CIARAN FRAME

Listeners as Spectators

PERFORMERS

James Wannan (viola)

Jessica Aszodi (voice)

Cathy Milliken (oboe)

Claire Edwardes (artistic director/percussion)

Zubin Kanga (keyboard)

Lamorna Nightingale (flute)

Jason Noble (clarinet)

Luke Carbon (clarinet/sax)

Jasmin Leung (erhu)

Ciaran Frame (flute)

NOTES

Cathy Milliken - The Space of the Object (2017)

The Space of the Object explores the collective acoustic space shaped by the performers in this text and graphic based piece. The graphics are derived from the shapes and markings of a series of collected stones brought to paper. Poetry by Herbert Zbigniew provides textual and formal inspiration for the piece. Each player has an independent path through the score with some convergent tutti points. "Stones cannot be tamed, to the end they will look at us with a calm very clear eye."

Zbigniew Herbert.

Marco Balter - Ströhbass (2011) for bass flute and baritone saxophone was premiered on June 13, 2011 at the Music Institute of Chicago by Shanna Gutierrez and Ryan Muncy. The title refers to the vocal fry register of the human voice; this register produces the lowest frequency and is often associated with a creaking, popping, or rattling sound. Balter realizes these vocal effects through a number of extended instrumental techniques: for the bass flute, he includes timbral trills, flutter tonguing, tongue rams, percussive syllables, and key clicks and for the baritone saxophone, he employs flutter tonguing, key clicks, and slap tonguing. (note by Dr Amanda Cook www.betweenledgerlines.wordpress.com)

Melody Eötvös - Leafcutter (2012), is Inspired by the complex social structures of ants. Melody writes: "Winged female and male Leafcutter Ants leave their respective nests en masse and engage in a nuptial flight known as the revoada. Once on the ground, the female loses her wings and searches for a suitable underground lair in which to found her colony. One of the most interesting things I find about this species of ant is that if their newborn Queens are not able to take this flight, they are still incorporated into the colony and adapt to some sort of function within the group... rather than being eaten or driven out. So, this composition is my salute to these resilient little princesses and the metaphor of survival, versatility, and resilience they have. Next to humans, Leafcutter Ants form the largest and most complex animal societies on Earth.

NOTES

Jasmin Leung - Crumple (2017)

Crumple that which we hold gently (things we treasure but don't need). Usually I compose on paper, but more (and more) I have become frustrated with the human limits of my hands. So, I overcome myself (and my habits) with a software program. But ...I missed the sounds from before - paper rustling, the gratification in crumpling an unsatisfactory sheet... Abandoning my previous plans, instead I offer a place to celebrate these sounds - with a few selected others too. So the piece comes from the materials of which it was born. Here, I offer one attempt to hold them in simple appreciation rather than a clever mindless dissection. Perhaps, also a reminder of what we incorporate into our living sonic matrix and what we can achieve when well trained hands work with focus and intent.

Ori Talmon - Three visits to Meun (2015)

Three visits to Meun is born out of Talmon's ongoing interest in the relationship between cognition, music and visual arts. The specific starting point for Three Visits, is Pierre Hantai's 1968 painting Meun. The form of the work and the sonic materials you hear are a translation of Jessica Aszodi's experience of seeing the painting, as recorded by Talmon using eye-tracking technology. After each of three viewings of the painting, Talmon and Aszodi discussed (and recorded) what the experience had meant for her, what she had perceived of the painting and how I felt at the time. There are not easy ways to directly 'hear' the activities of the singer's eyes or any obvious variable one might identify as belonging to the finished piece. Talmon set himself the compositional task of transforming the data derived from the interviews and eye tracking sessions into co-ordinates that structured various elements of the compositional process. This matrix of crossed experiences and perception became the frame upon which to hang the composers' artistic decisions, informed by the relationship between composer, performer and Hantai's painting. (Jessica Aszodi)

NOTES

Ciaran Frame - Listener's as Spectators (2017)

Sound engineers have an old adage: "You don't walk out of a concert humming the lights". When putting on concerts, there are so many elements that have to be organised - rarely do we find the time to worry about how the performers will be lit, or even who control the lights, because it's all about the sound - right? In their 2012 paper titled "Listeners as spectators? Audio-visual integration improves music performer identification", Helen Mitchell and Raymond MacDonald concluded: "Listeners take for granted their capacity to distinguish between performers by their sound alone." This work is an exploration into the importance of sight and colour in music listening. By applying similar methodologies to those in comparison tests conducted by Mitchell and MacDonald, the work augments players' performances with LEDs, sometimes aiding and sometimes hindering the digestion of interwoven textures and motifs. You don't walk out of a concert humming the lights - unless the lights have changed what you hum.

HATCH ED ARTIST BIOS

Luke Carbon is a woodwind artist based in Melbourne. He attended the Australian National Academy of Music during 2015-2016 and was awarded a Master of Music and the ADFAS Melbourne Prize for Outstanding Program in an ANAM recital for his exploration of third stream music. Luke has appeared with the Melbourne Symphony Orchestra, Orchestra Victoria, Syzergy Ensemble, and ELISION. He was the organiser and Artistic Director of the 2016 Up Your Alley Chamber Music Festival and curated a three-day festival of chamber music, conversation, and improvisation, featuring artists including the Arcadia Winds, Affinity Collective, and Julian Burnside. Luke is the founder and organiser of the popular Brisbane chamber music series Paint it Red, now in its fourth year. He hosts the ANAM podcast The Up-Bow Down-Low whose guest have included Douglas Boyd, Roy Howat, and Simone Young. Luke has appeared as soloist with the Melbourne Metropolitan Sinfonietta and the Peter de Jager Festival Orchestra.

Ciaran Frame is a Sydney-based composer and media artist who enjoys tampering with sounds and playing with breadboards. Currently completing his honours year at the Sydney Conservatorium of Music, he specialises in interactive installations and generative music, and has thriving interests in mixed-media projects. Ciaran is passionate about the development of new music in Australia, and is presently involved in a collaboration with the University of Sydney School of Life Sciences, working on a generative compositional toolbox that hopes to uniquely sonify plants. His recent work has included performances at Alaska Projects, Central Park, Legs on the Wall and the Glebe Justice Centre, more recently completing an interactive installation created for Vivid Sydney 2016, commissioned by Destination NSW.

HATCHED ED ARTIST BIOS

Jasmin Wing-Yin Leung / 梁詠然 (dec. 1994.) is an Asian-Australian composer, Erhu-player and improviser. She has written for orchestras, new music ensembles, theatre, ballet and runs her own discipline generating situational new music in Brisbane, Australia. Recent projects and awards include: the Silver Harris and Peck Composition Prize and in the past month her piece 'Five Observations in Nature' has been performed on CCTV (Chinese National Television), '4ZZZ Rusted Satellites Radio Program' and at 'Partial Phase' concert in Sydney with the 'music box project' as well as at her own concert series 'the possibilities of sonic phenomena'. She has collaborated with the Queensland Philharmonia, QUT Dance and choreographer Matthew Lawrence from the Queensland Ballet in 2015, creating the new work 'a short history_of life'. She has also performed music with theatre groups, including the Basics Project (Anywhere Theatre Festival) and Front Row Theatre Company.

Kieran Welch is a violist, curator, event producer, DJ, teacher and writer. He combines this diverse, yet complementary set of skills with a passion for presenting a wide range of musical genres to varied audiences, and a thorough training in classical viola performance. Praised for his "fiery" interpretations of contemporary chamber repertoire by CutCommon, Kieran is a core member of the new music septet Nonsemble, and solo has premiered pieces written for him by Chris Perren, Connor D'Netto and Benjamin Heim. Regularly in demand across Australia and the world, recent engagements have seen him perform with the Hong Kong New Music Ensemble, and as a fellow in the 2016 Bang on a Can Summer Festival. The founder and curator of critically acclaimed post-genre concert series Dots+Loops, Kieran is also an award-winning DJ, and regularly writes for a number of publications. He completed an MPhil in Music Performance at the University of Queensland in 2016.

ABOUT HATCHED ACADEMY

The Hatched Academy is supported by the APRA AMCOS Music Grants Program and RØDE Microphones and The Red Rattler Theatre.

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WHAT IS HATCHED ACADEMY?

The Hatched Academy is Ensemble Offspring's emerging artist development program designed to provide practical experience to the next generation of innovative young performers and composers from around Australia.

The program draws on the skills and expertise of Ensemble Offspring's Artistic Director, Claire Edwardes, our core instrumentalists and guest mentors. It offers an in-road into the world of new music making by providing participants the opportunity to gain valuable new skills and insights into areas such as:

- Compositional and performance techniques
- Artistic planning and programming
- Production
- Funding
- Marketing and audience engagement

"Emerging" is defined here as an artist in the early stages of their career or someone who has yet to be significantly recognised.

THREE STREAMS IN 2018 - MORE OPPORTUNITIES FOR ARTISTS

In 2018 the Hatched Academy program will consist of three independent streams, offering greater opportunities for emerging performers and composers. Applicants can apply to one, two or all three streams. A separate application needs to be submitted for each stream.

APPLICATIONS ARE NOW OPEN for HATCHED ACADEMY ASSOCIATE ARTIST 2018

SEE WEBSITE FOR MORE DETAILS:

<http://ensembleoffspring.com/education/ensemble-offspring-academy/>