

DONATE TO OUR NOISY EGG CREATION FUND TODAY

We thank you for your ongoing support of the Noisy Egg Creation Fund. Here are our other recent Noisy Egg creations. Your support made this possible.

DONATE HERE: <https://www.givenow.com.au/ensembleoffspring>

Fiona Hill – *Pentagraphy* (flute, clarinet, violin, cello, piano, percussion)
Generously supported by Noisy Women donors. Premiered February 2018.

Andrew Ford – *No one could relax around Jezebel* (voice and percussion duo)
Generously supported by Julian Burnside AO QC. For premiere October 2018.

Jodi Phillis, Jane Sheldon, Caitlin Yeo, Amanda Brown, Bree van Reyk, Sally Whitwell, Kyla Burtland – *Seven Stories* (voice, violin, cello, clarinet, 2 percussion, piano)
Generously supported by the Creative Music Fund. Premiered at Vivid, June 2017.

Kate Moore – *Blackbird Song* (flute, clarinet, vibraphone)
Premiered on the Spel Tour, September 2018.

Anahita Abbasi – *Incipio, bibio* (clarinet, percussion, soprano)
Premiered at Who Dreamed It? September 2017.

Annie Hui-Hsin Hsieh – *Half-Open Beings* (flute, clarinet, violin, cello, double bass, percussion, piano). Premiered at Who Dreamed It? September 2017.

Bree van Reyk – *Light for the First Time* (flute, clarinet violin, percussion, piano, playback). Premiered at Sizzle, April 2017, Petersham Bowling Club.

Aviva Endean – *Ping Pong Pop* (a game piece for spinning contrabass clarinet and ping pong balls). Premiered at Sizzle, April 2017, Petersham Bowling Club.

Elizabeth Jigalin – *Your Ears Are Appreciated* (performance installation & concert)
Premiered at Sizzle, April 2017, Petersham Bowling Club.

Melody Eötvös – *Tardigradus* (piccolo, percussion and playback)
Premiered at Arc Electric – All About Women Festival, March 2017.

ENSEMBLE OFFSPRING

Ensemble Offspring are champions of new music. Presenting concerts from seminal chamber music to free improvisation, alongside the creation of striking interdisciplinary productions, the group embraces open-minded music making in all its forms. Ensemble Offspring is led by acclaimed percussionist, Claire Edwardes, and features some of Australia's most innovative performers. The group has toured to locations such as Hong Kong, London and Warsaw, are regularly featured at MONA FOMA, Sydney and Melbourne Festivals, and have a cult following at their Sizzle series at Petersham Bowling Club. Passionate about nurturing the work of emerging, as well as established composers, Ensemble Offspring has premiered over 200 works in its 23-year history.

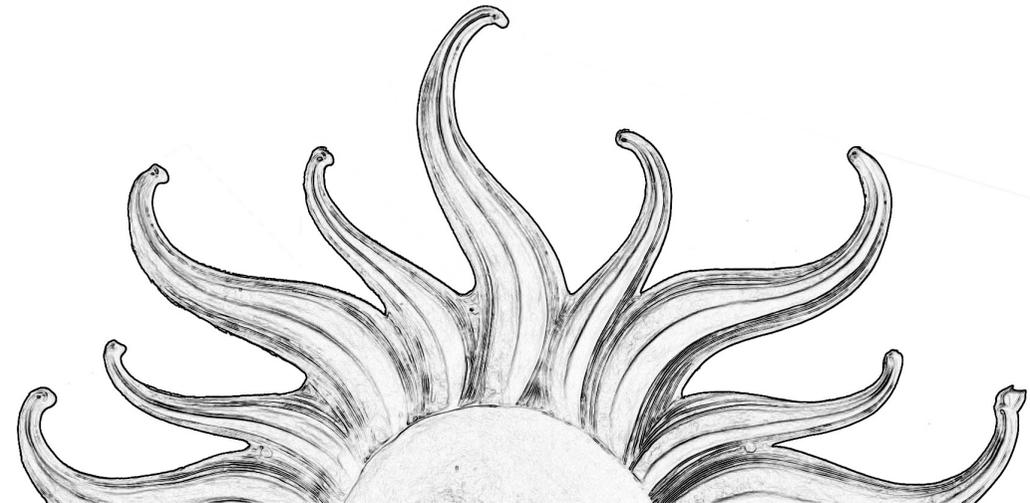
Ensemble Offspring is supported by the Australia Council and Create NSW
We work and play on Gadigal land.

Ensemble Offspring

Spectral Tech

Colour/Spectrum/Pulse

7pm Saturday 29 September 2018
Sydney Conservatorium of Music



PROGRAM NOTES

Holly Harrison

Holly Harrison is a composer from western Sydney whose music embraces stylistic juxtapositions, the visceral energy of rock, and whimsical humour. Her work has been performed at festivals including Gaudeamus Muziekweek (NL), Young Composers' Meeting (2014-16) (NL), Mizzou International Composers' Festival (USA), and the Cabrillo Festival of Contemporary Music (USA), and by ensemble Eighth Blackbird (USA).

Bend/Boogie/Break

The title describes the character of three recurring ideas in my work. 'Bend' refers to the use of glissandi and pitch bends in longer lines, 'boogie' - to the underlying funk bass driving the piece, and 'break' - as in to break apart or a 'breakdown' section (a nod to the metal-inspired rhythms towards the end). The work draws inspiration from post-rock riffs and timbres, funk rhythms, and honky-tonk piano, as well as the overarching idea of warping vinyl and things 'going wrong': perhaps bent out of shape, broken, or not quite right. It bends between moods: dark and brooding, joyous and fizzing.

Tristan Coelho

Tristan Coelho draws inspiration from nature or conversely our digital, data-driven world. Project highlights include Smell of the Earth, performed by Tambuco Percussion and read/write error for Ensemble Offspring, a finalist in the 2016 APRA Art Music Awards. As Head of Composition at Sydney's MLC School, Tristan has been the Artistic Director of four Australian Music Day events drawing together schools and ensembles.

A line is a dot that went for a walk

My piece is inspired by a quote from artist Paul Klee: I just found the idea so playful and immediately appealing from a musical perspective. Straight away I had a mental image of an artist hesitantly starting in one corner of a large canvas, carefully placing multicoloured dots which over time give way to sweeping lines and later form bold and blocky patches of colour. The piece, in two movements, counterpoises a meditative and spacious style of music linked with nature against a groove/loop-based feel, playing with glitches and 'hard cuts', aligned with technology. This work is also a nod to the classic vibraphone solo, *Omar*, by Italian composer Franco Donatoni.

Alex Pozniak

Alex Pozniak studied composition at the University of Sydney, winning the University Medal, and completed his Master's at Sydney Conservatorium through a UPA scholarship, and won the 2011 APRA Professional Development Award. Alex co-founded the new music collective Chronology Arts in 2007. He teaches composition at the Sydney Conservatorium of Music, University of Sydney and Cranbrook and other high schools.

En Masse

The title of my piece refers to the idea of the ensemble working in a unified mass and the musical ideas explore notions of mass or heaviness. Its three movements follow each other in a 'fast-slow-fast' pattern. The piano takes a central role through a focus on its rhythmic and resonant potential, expanded by the other instruments, through its synchronisation with drums or by generating overtones around it, as per the piece's opening gesture. It indulges in synchronised, mechanical rhythmic ideas albeit within a continuous, flowing musical narrative, translating influences from the technologised sound-world from rock/metal music into an instrumental art music context.

PROGRAM

Bend/Boogie/Break by Holly Harrison

violin, cello, flute, clarinet, percussion, piano (world premiere) 10'
Generously supported by Penny Le Couteur and Greg Dickson.

A line is a dot that went for a walk by Tristan Coelho

percussion solo (world premiere) 12'
Generously supported by Baiba Berzins.

Treize couleurs du soleil couchant by Tristan Murail

violin, cello, flute, clarinet, piano (1978) 13'

En Masse by Alex Pozniak

violin, cello, flute, clarinet, percussion, piano (world premiere) 25'
Generously supported by Charles Davidson.

PERFORMERS

Roland Peelman (conductor)

Claire Edwardes (artistic director/percussion)

Véronique Serret (violin)

Rowena Macneish (cello)

Jason Noble (clarinet)

Lamorna Nightingale (flute)

Zubin Kanga (piano)

Tristan Murail

Born in Le Havre in 1947, Murail was a student of Olivier Messiaen at the Paris Conservatory, and also studied at the Institut d'Etudes Politiques in Paris. He was awarded the Prix de Rome, and First Prize in composition from the Paris Conservatory. In the 1980s, Murail used computer technology to further his research in the analysis and synthesis of acoustic phenomena, and developed his own system of microcomputer-assisted composition. Murail continues giving master-classes and seminars around the world, and is currently guest professor at Shanghai Conservatory.

Treize couleurs du soleil couchant / *Thirteen Colours of the Setting Sun*

Murail, like Messiaen and Debussy before him, is part of a legacy of French music that displays a refined sensibility for colour. Together with compatriot Gérard Grisey, he is credited with establishing an entirely new school of composition called 'spectral music'. Just as light can be broken into a spectrum of colours, so too a rich sound can be broken into a kaleidoscope of microscopic frequencies. This work for flute, clarinet, piano, violin and cello, to a commission from the Goethe Institut in Paris, is one of the composer's most frequently performed. *Treize couleurs du soleil couchant* is a beautiful sonic metaphor for the setting sun. Like watching a sunset, the work draws the listener imperceptibly through slowly transforming colours of seemingly infinite depth and subtlety. The work's form can be deduced from the 13 generating intervals played by the flute and clarinet throughout.