

Who Dreamed It?

2pm, Saturday 23 September 2017

Carriageworks Bay 20

Jennifer Walshe - *EVERYTHING YOU OWN HAS BEEN TAKEN TO A DEPOT SOMEWHERE* 10'

Annie Hui-Hsin Hsieh - *Half-Open Beings* (World Premiere) 14'

Anahita Abbasi - *Incipio, bibo* (World Premiere) 12'

Lisa Illean - *Cantor* (after Willa Cather) (World Premiere) 13'

UnsuK Chin - *Akrostichon-Wortspiel* 16'

Soprano: Jessica Aszodi

Conductor: Roland Peelman

Artistic Director/Percussion: Claire Edwardes

Violin: Veronique Serret

Viola: James Wannan

Cello: Blair Harris

Double Bass: Kirsty McCahon

Mandolin: Michael Hooper

Clarinet: Jason Noble

Piano: Zubin Kanga

Flute: Lamorna Nightingale

Oboe: Ngaire de Korte

Harp: Rowan Phemister

Lighting Design: Fausto Brusamolino

Dreams, fairytales and fate are the inspiration behind **Who Dreamed It?** Partnering with Carriageworks, we present five important works from around the globe, including three world premieres. This suite of surprising and beguiling works features an expanded line-up of twelve Ensemble Offspring musicians, along with special guest, US-based Australian soprano, Jessica Aszodi.

Step into the enchanted world of renowned Berlin-based, Korean composer, UnsuK Chin, in *Akrostichon-Wortspiel* (Acrostic Wordplay), an inventive recasting of seven fairytale scenes, including several by Lewis Carroll. *Cantor* (after Willa Cather), by Lisa Illean, is an understated work featuring texts by Willa Cather. Set at twilight, a female protagonist contends with loneliness and finds peace in solitude. We are excited to present the world premiere of *Cantor*. Commissioned through the inaugural APRA AMCOS Art Music Fund, it will also be premiered by five other prestigious new music ensembles internationally.

Half-Open Beings, a new work by Annie Hui-Hsin Hsieh, delves into the way musicians engage with the sonic and social attributes of a performance environment. The world premiere of Anahita Abbasi's trio, *Incipio, bibo*, explores dream sequences interrupting and overlapping each other through theatrical gesture and on-stage movement, featuring texts from *Alice in Wonderland*.

Finally, written for Ensemble Offspring by Irish sensation, Jennifer Walshe, the wildly irreverent *EVERYTHING YOU OWN HAS BEEN TAKEN TO A DEPOT SOMEWHERE* is a cheeky investigation of the everyday. Walshe writes "The sounds I am interested in include those that we hear all the time but are normally considered flawed or redundant."

The fantastical soundtrack to a sleeping mind, **Who Dreamed It?** opens your senses to the magic of living music that knows no bounds.

Ensemble Offspring thanks the generous donors to our Noisy Egg Creation Fund for supporting the commission of Anahita Abbasi, and Kim Williams for supporting the commission of Annie Hui-Hsin Hsieh.

Thanks to the APRA AMCOS Art Music Fund for the generous support of *Cantor*, by Lisa Illean, and the City of Sydney for supporting the production of **Who Dreamed It?**

Program Notes and Biographies

Jennifer Walshe – *EVERYTHING YOU OWN HAS BEEN TAKEN TO A DEPOT SOMEWHERE (2012)*

I - Study Hard & Work Like Killers

Come On Baby! Come on! Show me what you've got! Yeah! Wooh!
That's what I want! Oh you got it you got it. Make it happen. Yeah!

II - Views on Computerwork Romance

OK
Bye
Who

IIIa - The Songs are the Worst Part of the Job

(from A Few Good Men)

Kaffee: Colonel Jessep, did you order the Code Red?

Judge: You don't have to answer that question!

Jessep: You want answers?

Kaffee: I think I'm entitled!

Jessep: You want answers?

Kaffee: Did you order the Code Red?

Jessep: You're goddamn right I did!

IIIb – FACE! HANDS! FACE! HANDS!

I wanna poem to be useful

IVa - Y Curve Graph Assessor

IVb - The Birds Are Under Tremendous Stress At The Moment

I told you to double-bag the bins. They make the whole car smell of
You might think I'm being old fashioned or uptight or whatever you want to
That's not your choice! That's not my choice! That's your choice!

IVc - #Tonight We're Gonna Party Like It's 1499

V – Oh, Kommander! My, Kommander! (Auden Noise Putty)

VIa - Let The Clinging Slide Away (Hold Fast To Now)/Good Liberty & Good Luck/DO NOT FEED IT

VIb - Thankyou Martha Stewart Living, May 2008

O voyager,
Merge into Rainbow Light,
Become aware of the Wave Structure,
Let your brain become a Receiving Set for the Radiance.
Fear not the Hook-rays of the Light of Life,
Watch quietly and receive the transmission.

VII - HIS SEIZURES STOPPED WHEN HE STARTED COLLECTING ROCKS

Jennifer Walshe's commission for Ensemble Offspring, *EVERYTHING YOU OWN HAS BEEN TAKEN TO A DEPOT SOMEWHERE* (2012) comes in 11 parts. The "instruments" used are a combination of bubbles, gold stars, a party horn, a casio keyboard and vocalising.

Jennifer Walshe was born in Dublin, Ireland in 1974. She studied composition with John Maxwell Geddes at the Royal Scottish Academy of Music and Drama, Kevin Volans in Dublin and graduated from Northwestern University, Chicago, with a doctoral degree in composition in June 2002. She is currently Reader in Music at Brunel University, London.

Jennifer's work has been performed and broadcast all over the world. She has written many operas, ranging from *XXX_LIVE_NUDE_GIRLS!!!* (2003) for Barbie dolls and ensemble to most recently *Die Taktik*, an opera commissioned by the Junge Oper Stuttgart, which received 14 performances in Stuttgart in 2012.

In addition to her activities as a composer, Jennifer frequently performs as a vocalist, specialising in extended techniques. Many of her compositions are commissioned for her voice either as a soloist or in conjunction with other instruments. Jennifer is also active as an improviser, performing regularly with musicians in Europe and the U.S., and in her duos Ma La Pert with Tony Conrad and Ghikas & Walshe with Panos Ghikas. Other collaborators include film-maker Vivienne Dick and Drew Daniels' *The Soft Pink Truth*.

Program note by Claire Edwardes
Biography from Walshe's website: <http://milker.org>

Annie Hui-Hsin Hsieh – *Half-Open Beings* (2017 - World Premiere)

This work sets out as an exploration into the various states one engages in with the musical, personal, and spatial elements during a performance. Inspired by Gaston Bachelard's seminal work *The Poetics of Space* in which he, describing the transitional relationship between the 'outside' and the 'inside' of spaces, of thoughts, of human relationships, writes:

"[...] on the surface of being, in that region where being wants to be both visible and hidden, the movements of opening and closing are so numerous, so frequently inverted, and so charged with hesitation, that we conclude on the following formula: man is half-open being."

Half-open being, as Bachelard describes, thus forms the general conceptual, structural and timbral constructions for the work.

Born in Taiwan and raised between New Zealand and Australia, **Annie Hui-Hsin Hsieh** began music lessons at the age of four – first on the piano, then the oboe soon after. Hsieh received both Bachelor and Masters degrees in composition from the University of Melbourne under the guidance of Brenton Broadstock and Stuart Greenbaum. In 2015 her orchestral work *Icy Disintegration* was recorded and broadcasted by the BBC Scottish Symphony Orchestra.

Annie considers music primarily as a tool of communication, often thinking about composition in terms of its aptitude of affective and perceptive possibilities. She explores ways in which expressive intentions can be perceived through the experience of live performance, and the uniqueness of each delivery at the particular time and space.

Her work has been widely commissioned, including by The Arts Centre Melbourne, Beijing Modern Music Festival, and Wien Modern; and has featured in festivals including including Metropolis New Music Festival, OzAsia, Tectonic Festival 2016 (Adelaide), ISCM World Music Days 2016 (Tongyeong, Korea), EUREKA! Musical Minds of California 2017 and Seoul International Computer Music Festival 2017.

Annie is currently living in Southern California completing doctoral studies at the University of California, San Diego. In January 2018 she joins Carnegie Mellon University as an Assistant Teaching Professor in Music.

Program note and biography by Annie Hui-Hsin Hsieh

Anahita Abbasi – *Incipio, bibo* (2017 - World Premiere)

Excerpts from *Alice in Wonderland*, by Lewis Carroll

There is a place, like no place on earth. A land full of wonder, mystery and danger. Time?
Time! ah, it's always tea time!

Every adventure requires a first step! Begin! at the beginning! and go on till you come to the end, and then stop!

ah, how do you run from what's in your head?

That is impossible!

only if you believe it is.

how do you run from what's in your head?

I nearly forgot! you must close your eyes, otherwise you won't see anything!

see? ah, Tea time!

I knew who it was this morning, but I have changed a few times since then.

since then?

since then! if it was so, might be; if it were so, it would be; but as it isn't, it ain't!

that's logic!

ah, it's always tea time!

hmm, time?

time?

Time! oh, tea time!

are you crazy?

crazy? If it was so, it would be; it were so, it might be!

Who in the world am I? I cannot explain myself sir, because I'm not myself, you see!

no wonder you are late.

why?

this watch is exactly two days slow!

"Dreams are series of thoughts, images, emotions our mind creates while sleeping. They can be vivid and can also make us feel happy, sad, or even scared. Sometimes they also may seem confusing or perfectly rational. During this unique state of mind we are not actively in control of what we experience, and we tend to be unaware that the images we see in dreams are not real."

This may be because we are unable to imagine any other type of reality than the one presented to us while we are dreaming. Although there are many clues during/ within our dreams showing us that the dream is not real, we are often not able to recognize/ realize it.“ (Star Garden)

Incipio, bibo (in Latin “I see, I drink”) is inspired on one hand by this phenomenal state of mind - dreams - and on the other hand by the text and "characters " in Alice in wonderland” (written by Lewis Carroll). The piece is a dream / an overlap of various dreams/ multiple scenes of a dream which occur simultaneously, within or after each other. The characters, the events, the signs are there to help us navigate within the dreams and also interrupt the dream. As in our dreams, some clues are embedded within the piece to guide us that nothing is real and we are dreaming. however like any other dream, we are unable to imagine any other type of reality!

Anahita Abbasi (1985- Iran) graduated from the University of music and performing Arts Graz, Austria; where she studied music theory with Clemens Gadenstätter & composition with Beat Furrer and Pierluigi Billone; while working closely with Georges Aperghis, Franck Bedrossian and Philippe Leroux. Anahita is currently residing in San Diego and pursuing her Phd in Composition with Rand Steiger at the University of California San Diego.

Anahita’s works have been performed around the world in various festivals such as: Darmstadt Ferienkurse, Ircam (Manifeste Academy), Matrix (Experimental studio des SWR), Impuls festival, Time of music, Atlas festival and etc. In 2014, she received the work-scholarship from Experimentalstudio des SWR in Freiburg. The Recipient of 2015 Morton Gold ASCAP young composers award, is also nominated in 2017 as the “women composers of our time” alongside Kaija Saariaho and Isabel Mundry. She is one of the founders of Schallfeld Ensemble in Graz, Austria.

“Anahita’s music is powerful, vigorous and consists of multiple layers...She has the tendency to take us with her music on a mystical, puzzling journey and leave us within our thoughts, to find out the “ending” ourselves.”... (Ernst. M. Binder)

Program note and biography by Anahita Abbasi

Lisa Illean – *Cantor (after Willa Cather)* (2017 - World Premiere)

Text adapted from April Twilights by Willa Cather, first published in 1903.

I. Prelude

II. Stirring

A crimson fire, that vanquishes the stars,
An odour from the dusty sage
A sudden stirring of the herds.
A breaking of the distant land...
And the flare of water, silver in the light
A swift, bright lance flung low across the world
A sudden pang for the hills of home

III: First Interlude

IV: Stealing

Somewhere, sometime...
When the hills are hid in shadows
When brooks are still and hushed for wonder
Let them gather

Stealing from the trackless dust

V. Second Interlude

VI: Closing

Since thou came'st not at morn
Come not at ev'n
Let night close peaceful
Where it hath begun
Affrighten not the restful stars of heav'n
With futile after-glimpses of the sun
My heart implores me
But my lands are wasted
And evening closes in
I have no house for Love, to shelter him.

VII. l'envoi

In *Cantor (After Willa Cather)*, the woman's voice is gentle but resilient, as she contemplates the land around her, contends with loneliness, resolves herself against an undependable lover and finds peace in solitude. All texts are set in the in-between state of twilight. The voice is loosely tied to the locale of Nebraska at the turn of the last century and a mix of vocal traditions and mannerisms colour the vocal writing below the surface (drawing especially on those from Czech immigration to the area).

Lisa Illean is an Australian composer of acoustic and acousmatic music, living and working in London. Her music has been described as "exquisitely quiet shadows shaded with microtunings" (*The Sydney Morning Herald*) and "a compelling exercise in stillness and quietude" (*The Australian*). Works span pieces written for orchestra to those commissioned for new, prepared or adapted instruments, and sound works conceived for unique spaces.

Her ensemble works have been performed by BBC, Sydney and Melbourne symphony orchestras, London Philharmonic Orchestra, members of the Philharmonia Orchestra, Monash Academy Orchestra, Scordatura Ensemble, Ensemble Offspring and Explorensemble, in venues ranging from Queen Elisabeth Hall to Cafe Oto. She has made site-specific sound pieces for the Arts Centre, Melbourne, and the Museum of Anthropology, Vancouver.

Lisa is a scholar at the Royal College of Music, where she is completing doctoral research, also supported by a Rae and Edith Bennett fellowship (2017-19). Recent work has been made with the assistance of Australia Council for the Arts, the APRA AMCOS Art Music Fund and the Royal Philharmonic Society.

Program note and biography by Lisa Illean

Unsuik Chin – *Akrostichon-Wortspiel* (1993)

I. Hide and Seek

II. The Puzzle of the Three Magic Gates

III. The Rules of the Game – sdrawkcab emiT

IV. Four Seasons in Five Verses

V. Domifare S

VI. The Game of Chance

VII. From the Old Time

Akrostichon-Wortspiel (Akrostic-Wordplay), Commissioned by the Gaudeamus Foundation, was composed in 1991 for the occasion of the 1991 Gaudeamus Prizewinner's Concert and its first performance, in incomplete form, was given by the Nieuw Ensemble in Amsterdam conducted by David Porcelijn. The piece was completed two years later and this definitive version received its premiere at the Queen Elizabeth Hall in London on 8 September 1993 with George Benjamin conducting the Premiere Ensemble.

Akrostichon-Wortspiel consists of seven scenes from the fairytales *The Endless Story* by Michael Ende and *Alice through the Looking Glass* by Lewis Carroll. The selected texts have been worked upon in different ways: sometimes the consonants and vowels have been randomly joined together, other times the words have been read backwards so that the symbolic meaning alone remains.

Each of the seven pieces is constructed around a controlling pitch centre but in their means of expression they are fully differentiated from one another. Seven different situations of emotional states, as described in the fairytales, ranging from the bright to the grotesque are brought to expression.

The tunings of some of the ensemble instruments are adapted from one quarter to one sixth of a tone to achieve a fine microtonality. The solo soprano fluctuates between these two tuning systems, depending upon which she perceives at any time.

Unsuik Chin was born in 1961 in Seoul, South Korea, and has lived in Berlin since 1988. Her music has attracted international conductors including Simon Rattle, Gustavo Dudamel, Kent Nagano, Esa-Pekka Salonen, David Robertson, Peter Eötvös, Neeme Järvi, Markus Stenz, Myung-Whun Chung, George Benjamin, Susanna Mälkki, François -Xavier Roth, Leif Segerstam and Ilan Volkov, among others. It is modern in language, but lyrical and non-doctrinaire in communicative power. Chin has received many honours, including the 2004 Grawemeyer Award for Music Composition for her *Violin Concerto*, the 2005 Arnold Schoenberg Prize, the 2010 Prince Pierre Foundation Music Award, and the 2012 Ho-Am Prize.

She has been commissioned by leading performing organisations and her music has been performed in major festivals and concert series in Europe, the Far East, and North America by orchestras and ensembles such as the Berlin Philharmonic, BBC Symphony Orchestra, Chicago Symphony Orchestra, London Philharmonic Orchestra, Philharmonia Orchestra, Boston Symphony Orchestra, City of Birmingham Symphony Orchestra, Orchestre Philharmonique de Radio France, Los Angeles Philharmonic Orchestra, London Sinfonietta, Ensemble Intercontemporain, Ensemble Modern, Kronos Quartet and Arditti Quartet. In addition, Unsuik Chin has been active in writing electronic music, receiving commissions from IRCAM and other electronic music studios.

In 2007, Chin's first opera *Alice in Wonderland* was given its world première at the Bavarian State Opera as the opening of the Munich Opera Festival and released on DVD by Unitel Classica. Her second opera *Alice Through the Looking Glass* is commissioned by The Royal Opera in London for premiere in the 2018/19 season. Since 2006, Chin has overseen the contemporary music series of the Seoul Philharmonic Orchestra, a series which she founded herself. Since 2011, she has served as Artistic Director of the 'Music of Today' series of the Philharmonia Orchestra in London. Portrait CDs of her music have appeared on Deutsche Grammophon, Kairos and Analekta.

Program note by Unsuik Chin
Biography from the Boosey & Hawkes website

Artist Biographies

Ensemble Offspring are champions of adventurous new music. Presenting music from seminal chamber work to free improvisation, alongside the creation of striking interdisciplinary productions, the group embraces open-minded music making of all forms. Ensemble offspring is committed to exploring new ways of making music, engaging audiences and pushing the boundaries of what music can be.

Based in Sydney, Ensemble Offspring is led by acclaimed percussionist, Claire Edwardes, and features a core line-up of six of Sydney's most well-regarded musicians; Lamorna Nightingale (flute), Jason Noble (clarinet), Veronique Serret (violin), Bree van Reyk (drum kit & percussion) and Zubin Kanga (piano). Outside of Ensemble Offspring, our performers might be found performing with indigenous choirs, backing singer-songwriters, lecturing in philosophy and leading orchestras. The group frequently expands to include other instruments, and collaborates across genres and art forms, including theatre popular music, dance and opera, having worked with artists like Mike Patton, Katie Noonan, Theatre Kantanka and Sydney Chamber Opera.

With commissioning at the heart of the ensemble's activities, Ensemble Offspring commissions many composers through its Noisy Egg Creation Fund and works closely with emerging and established Australian composers such as Mary Finsterer, Matthew Shlomowitz, Michael Smetanin, Rosalind Page and Kate Moore and international composers including Michael Norris, Simon Steen-Andersen, Steve Reich, Louis Andriessen and Michael Finnissy.

Further to regular touring commitments throughout Australia, Ensemble Offspring has performed in Europe and China and was ensemble in residence at the 2015 Shanghai New Music Week. In 2016, the group won the Art Music Award for Excellence by an Organisation, presented by APRA AMCOS and the Australian Music Centre. The Secret Noise, composed by Damien Ricketson, and presented by Ensemble Offspring, won the 2015 Art Music Award for Instrumental Work of the Year.

In 2015, Ensemble Offspring celebrated 20-years of performing new music, showing the growth of the group from a student ensemble co-founded by composers Matthew Shlomowitz and 20-year artistic director, Damien Ricketson, to esteemed professional ensemble it is today. In 2016, Ensemble Offspring was honoured to have received the Australian Music Centre and APRA/AMCOS Art Music Award for Excellence by an Organisation.

Australian singer **Jessica Aszodi** is a performer of notated and improvised music, a researcher, teacher, curator and producer that challenges the status quo. In her genre bounding career Jessica has premiered dozens of new pieces of notated music, performed works that have lain dormant for centuries, performed cabaret and folk songs from around the world, sung roles from the standard operatic repertoire and collaborated with a constellation of artists from the far reaches of the musical palate.

Jessica has performed with ensembles as diverse as ICE, the Melbourne, Sydney and Adelaide Symphony Orchestras, Pinchgut Opera, Victorian Opera, Sydney Chamber Opera, in the Los Angeles Philharmonic's Green Umbrella series, with Bang on a Can and Wild Up, and in the chamber series of the San Diego and Chicago Symphony Orchestras. She has been a soloist on recording for Chandos, Ars Publica and Hospital Hill and has sung in festivals around the world, including Vivid Sydney, the Melbourne and Adelaide Festivals, Aldeburgh, Tectonics and Tanglewood.

Jessica holds a Doctor of Musical Arts from the Queensland Conservatorium (Griffith University) and has degrees from the University of California and the Victorian College of the Arts (where she was taught by Anna Connolly). She is the co-director, with Jane Sheldon, of the festival Resonant Bodies -Australia, an artistic associate of BIFEM (the Bendigo International Festival of Exploratory Music), and a 2017 High Concept Labs sponsored artist.

An acclaimed musician of great versatility, **Roland Peelman**, was born in Belgium and has been active in Australia over 30 years as a conductor, pianist, artistic director and mentor to composers, singers and musicians alike.

Roland has received numerous accolades for his commitment to the creative arts in Australia and specifically for his 25-year directorship of The Song Company, from 1990 – 2015, during which the ensemble grew into one of Australia's most outstanding and innovative ensembles. In 2015 Roland was appointed Artistic Director of the Canberra International Music Festival.

He has worked with most orchestras in Australia and has conducted an abundance of new work with specialist ensembles such as Sydney Alpha, Libra and Ictus (Belgium-Germany) and most regularly with Australia's leading new music group Ensemble Offspring.

He remains a regular guest at festivals in Australia and abroad and continues to develop new projects that intend to change and re-invigorate the nature of concert.

Claire Edwardes is an internationally acclaimed percussion soloist, chamber musician and artistic director of Ensemble Offspring. She has been described by the press as a 'sorceress of percussion' and is well known for her powerhouse style of playing and unique stage presence. Claire is the only Australian musician to win the APRA Art Music Award for Excellence by an Individual three times (2016, 2012, 2007), is the recipient of an Australia Council and Freedman Fellowship and the winner of numerous European instrumental and percussion competitions (resident there for seven years) as well as 1999 Australian Young Performer of the Year. Recently appearing as soloist with the Melbourne Symphony Orchestra at the Myer Music Bowl and on Play School to an audience of thousands of children, Claire is passionate about percussion and new sounds being widely disseminated.

Veronique Serret has established herself as an extremely versatile violinist whose repertoire ranges from baroque to contemporary classical, folk, rock and improvisation. In 2014, Veronique joined the Sydney Dance Company performing J.S Bach's Partita Nr. 2 in D Minor, which she has recorded as her debut album. Recently she was soloist with the Sydney Symphony in Arvo Part's 'Tabula Rasa' and has led orchestras for Megan Washington, Sarah Blasko and Giorgio Moroder. Veronique is a founding member of CODA and currently plays with singer Inga Liljestrom and improvising string quartet 'the Noise'. She was lead violin and backing vocalist for Joanna Newsom from 2010-2012, is a long-time member of the Australian Chamber Orchestra, and was recently appointed Concertmaster of the Darwin Symphony Orchestra.

Blair Harris holds a Bachelor of Music from the Queensland Conservatorium and is a Fellow of the Australian National Academy of Music. As a soloist he has performed with both the Melbourne Symphony Orchestra and Orchestra Victoria on numerous occasions. He has also appeared as Principal

of the Melbourne Chamber Orchestra, Guest Principal with Orchestra Victoria and Guest Associate Principal of the Tasmanian Symphony. Blair's true passion lies in the chamber music realm. From 2010-2017 Blair was a member of the Helpmann Award nominated ensemble Syzygy, currently artists in residence at the Melbourne Recital Centre. Blair has collaborated with many of Australia's leading ensembles including the Australian String Quartet, Streeton Trio, Seraphim Trio, Inventa Ensemble and Ensemble Offspring. His numerous recordings are regularly broadcast on ABC Classic FM and 3MBS Fine Music. luthier Adrian Studer.

Michael Hooper is a Senior Lecturer in music at UNSW, where from 2012-2015 he was also an Australian Research Council Research Fellow. Prior to 2012 he was a Research Fellow at the Royal Academy of Music, London.

Jason Noble is an in-demand Bondi clarinetist specialising in all members of the clarinet family including the bass clarinet, saxillo, clarinis and glove bagpipe. He has been an integral member of Ensemble Offspring since 2002 featuring in such projects as Bargain Garden, Fractured Again and The Secret Noise. Jason has twice travelled to the Afghanistan National Institute of Music in Kabul as an educator and clarinet teacher. He has collaborated variously with popular musicians Sally Seltmann and Holly Throsby, the indigenous women's choir of the Tiwi Islands and most recently performed with Nick Wales and the Shaun Parker Dance Company in the production 'Am I'. Jason performs regularly with Halcyon, soprano Jane Sheldon and The Song Company.

Zubin Kanga is a London-based Australian pianist and researcher. He has performed at many international festivals including the BBC Proms, Cheltenham Festival (UK) Melbourne Festival, Metropolis Festival (Australia), IRCAM's Manifeste Festival (France) and Borealis Festival (Norway) as well as appearing as soloist with the London Sinfonietta, and the Melbourne Symphony Orchestra. He is a member of Ensemble Offspring and has collaborated with many of the world's leading composers, including Michael Finnissy, George Benjamin, Steve Reich, Thomas Adès, Damien Ricketson, Liza Lim, Michel van der Aa and Stefan Prins and premiered over 70 new works. He is a post-doctoral researcher at the University of Nice and IRCAM, Paris and a Research Fellow at the Royal Academy of Music, London.

Lamorna Nightingale is a core member of Ensemble Offspring and has been performing with the group since 2007. She appears regularly with the Sydney Symphony Orchestra, the Australian Opera and Ballet Orchestra, and the Australian Chamber Orchestra and as a guest artist with The Song Company, Synergy Percussion, Halcyon and Kammer Ensemble. Lamorna enjoys exploring and disseminating new repertoire for flute and has worked closely with Australian composers Damian Barbeler, James Humberstone and Jane Stanley. She has initiated and performed on two recordings of new Australian flute music 'Eat Chocolate and Cry' and 'Spirit of the Plains' and has created several pedagogical volumes of repertoire for young flute players through her publishing company, Fluteworthy.

Ngairé de Korte maintains an active freelance career and plays regularly with the principal orchestras around Australia and New Zealand, including the Australian Chamber Orchestra, the Australian Opera and Ballet Orchestra, the Sydney Symphony, the West Australian Symphony, the Adelaide Symphony and the New Zealand Symphony, as well as chamber music with ensembles such as Ensemble Offspring, Sydney Omega Ensemble and a variety of ensembles within the Sydney Conservatorium of Music. She performed as principal oboist with the Australian Youth Orchestra, was second oboe with the

Sydney Symphony Orchestra and became a section finalist in the ABC Young Performers Awards in 1997, in which she performed solo with the Tasmanian Symphony Orchestra. During postgraduate studies at the Rotterdam Conservatorium of Music she performed regularly with the Netherlands Radio Chamber Orchestra, the Combattimento Consort, Amsterdam, and the Rotterdam Philharmonic Orchestra and was principal oboe for two years with the UBS Verbier Festival Youth Orchestra.

Rowan Phemister is a Sydney based harpist who is passionate about performing new music. Rowan is a member of the Seven Harp Ensemble and has participated in their regional tours and concerts, including concerts for Musica Viva and at the 2014 World Harp Congress. Rowan has played with contemporary music groups such as Halcyon, Sydney Chamber Opera and Ensemble Offspring. Rowan was one of only 26 harpists selected internationally to perform at the 2014 World Harp Congress in the Focus on Youth program. In 2013 Rowan performed Ravel's Introduction and Allegro for the Governor General Dame Quentin Bryce at Government House in Canberra.

Fausto Brusamolino is a lighting designer based in Sydney, Australia. He has worked and toured with performing arts productions for nearly 20 years across Italy, Portugal, France, Iran, Australia, and New Zealand. His roles have spanned lighting design, set design, lighting board operator and venue and production management. As a freelancer, Fausto has worked and collaborated with: MAU, Bangarra, Opera Australia, the Australian Ballet, Sydney Opera House, New Zealand International Arts Festival, Performance Space, MCA, Biennale of Sydney, Post, Ruckus, Urban Theatre Projects and many more. Fausto spends his spare time working on hardware/software prototypes and visual/interactive projects, playing bass guitar, recording and producing his own music.