

 ensemble offspring



Sydney
Opera House, Utzon Room
8pm Tuesday 8th July

Brisbane
DeClassified Music (The Long Weekender)
FireWorks Gallery, 7pm Friday 11th July

Ensemble Offspring

Artistic Directors

Damien Ricketson & Claire Edwardes

Program

Iannis Xenakis

Charisma

Anthony Pateras

Broken then Fixed then Broken

Kaija Saariaho

Oi Kuu

Juan Felipe Waller

Detone Retune (world premiere)

Beat Furrer

Lied (Australian premiere)

Jonathan Harvey

The Riot

Iannis Xenakis

Plektó

Performers

Lamorna Nightingale | *flute*

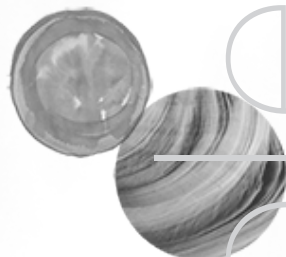
Jason Noble | *clarinet*

Claire Edwardes | *percussion*

Zubin Kanga | *piano*

Veronique Serret | *violin*

Judith Hamann | *cello*



About the music

Iannis Xenakis (1922–2001)
Charisma (1971)

"then the soul like
smoke moved
into the earth,
grinding."

— Xenakis quoting *The Iliad* (Charisma score)

Anthony Pateras (b.1979)
Broken then Fixed then Broken (2009)

Anthony Pateras is a prolific Australian musician now based in Berlin. His music is characterised by a restless and inventive search for new sonorities that sees him slip seamlessly between notated, improvised and electronic music. Although *Broken then Fixed then Broken* is scored for bass clarinet, piano and cello, Pateras' affinity for prepared piano and percussion is clear in this highly percussive trio. *Broken then Fixed then Broken* was premiered by the Melbourne-based Golden Fur in 2009 who's cellist Judith Hamann joins Ensemble Offspring in this performance.

Kaija Saariaho (b.1952)
Oi Kuu (1990)


Kaija Saariaho is a Finnish composer who has lived in Paris for much of her life. Influenced to some degree by the French spectral

school, her music is characterised by a lush exploration of texture and timbre with a distinctively melodic trait. *Oi Kuu*, loosely translating to mean "for a moon", is typical of her approach to chamber writing. The relationship between the two instruments meanders in and away from one another: at times seeking commonalities of pitch and timbre and at other times indulging in their own unique qualities. *Oi Kuu* was written for clarinetist Kari Kriikku and cellist Anssi Karkkunen. The work also exists in a version for bass flute and cello heard in this performance.

Juan Felipe Waller (1971)
Detone Retune (2014, world premiere)

Juan Felipe Waller is a Mexican-born composer currently based in Berlin. His music often involves what he terms a "lens of deformation". This compositional approach is reflected in his interest in harmonic imperfection and disrupting clean sonorities through the use of found-sounds and unconventional instrumental techniques and preparations. He writes of tonight's premiere work *Detone Retune*:

It is agreed that accidents play an important role in any creative moment. Da Vinci urged artists to search inspiration in the dirt on walls or the streaked patterns in stones. The fabrication of accidents is what Duchamp called "canned chance". F. Bacon quoted "I want a very ordered Image, but I want it to come about by chance".



In music, accidents become most evident to the listener through improvised music. As for composers, the freshness of a spontaneous or unexpected musical discovery during a compositional process is embraced without second thoughts, and rarely revealed as such. In the music of Xenakis, his reverence to accident was solidly cemented with his stochastic processes, where probability and chaos are extraordinarily personified.

*During the compositional process of my work, accidents manifest for diverse and unpredictable reasons. And yet, keeping the doors open for “things” to happen becomes a rather crucial aspect. And exactly that’s where the tension between accident and intention become so significant, emerging as a common factor in my pieces. In *Detone Retune*, this aspect becomes self evident to the listener, as a degree of unpredictability extended to the interpreters’ performance, subject to a wavering fragility for the production of sound.*

For some time I’ve developed an interest in discovering sonorities by acoustic means, which are akin to electronic sounds. It often led to try out different objects to produce sounds such as ceramics, plastics and recyclable materials found in hardware stores. Threaded rods, tiles and styrofoam became the backbone for the sound world of this piece. The rest of the instruments ‘tune-in’ to the tones and harmonics produced by striking these materials, which percussionist Claire Edwardes executes in a central role in a sort of percussion concerto-maquette.
(Juan Felipe Waller)


Beat Furrer (b.1954)
Lied (1993, Australian premiere)

The music of Swiss-born Viennese composer Beat Furrer often explores modalities of expression with a deliberate friction between the material and the context in which it is presented. In *Lied*, the violin and piano get caught in a veiled reference to “Auf dem Flusse” from Schubert’s *Winterreise*. Although the material is limited and understated – mostly whispered throughout – the work is loaded with tension as the two instruments struggle to find an agreeable tempo in which to perform.

Jonathan Harvey (1939-2012)
The Riot (1993)

British composer Jonathan Harvey died in 2012 leaving behind a contemplative and sophisticated body of work. Harvey’s music is often characterised by a unique embrace of Modernist rigour and technological advances to serve a deeply spiritual message. In relation to tonight’s work *The Riot*, Harvey notes:

The Riot is a work in which virtuoso exhilaration is predominant. The game is to throw around themes which retain their identity sufficiently to bounce off each other sharply, even when combined polyphonically or mixed up together in new configurations. Each theme belongs to a distinctive harmonic field characterised by about two intervals, for example the first is based on fourths and whole tones creating also minor sevenths



and, as a further development, linear unfoldings in circles of fourths (or fifths). From time to time energy runs out and a mechanical repetition of an element takes over, dying away like an electronic 'delay'. Such a process in extended form provides the ending. The work was written for Het Trio and commissioned by Bristol University Music Department, with funds provided in part by South West Arts, especially for the Colston Symposium 1994.

(Jonathan Harvey)

Iannis Xenakis (1922–2001)

Plektó (1993)

Iannis Xenakis's *Plektó* is a rare chamber work in a sizeable oeuvre otherwise characterised by the din of massed forces or the distilled energy of focused soloists. The title, *Plektó* (or *Braids*), alludes to the dense counterpoint between instruments, particularly the flute, clarinet, violin and cello. The instruments overlap and intertwine to create a knotted melodic plait. Much of Xenakis's music is characterised by large sound-masses sometimes likened to capturing complex natural phenomena such as, to use the composer's words, "the collision of hail or rain with hard surfaces, or the song of cicadas in a summer field". Xenakis's melodic writing also draws on mathematical modelling that mirrors physical and biological systems. His compositional technique of arborescence, for example, sees melodic lines branch into tendrils akin to a growing vine. Similarly, his use of cellular automata sets rules that define how cells of material interact with

their neighbours. Each generation of growth is like a musical application of a formula used to simulate the evolution of structures such as crystals and bacteria.

— *Notes by Damien Ricketson unless otherwise specified*



About the performers

Ensemble Offspring

Ensemble Offspring is a dynamic Sydney based organisation dedicated to innovative new music. Led by Artistic Directors Claire Edwardes (percussion) and Damien Ricketson (composer) the virtuoso team of musicians boasts broad ranging backgrounds and talents. Driven by open-mindedness, 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 works of the past 50 years by composers such as Stockhausen and Grisey, to free improvisation and the creation of striking interdisciplinary productions. Dedicated to a living classical music tradition, Ensemble Offspring has premiered more than 100 new works and last year toured a program of new Australian compositions to European centres. In 2015 Ensemble Offspring celebrates its 20th birthday. www.ensembleoffspring.com

Lamorna Nightingale (flute)

Lamorna Nightingale is a flautist who enjoys exploring and disseminating new repertoire for flute. Through her publishing company 'Fluteworthy' she has performed on two recordings of new Australian flute music 'Eat Chocolate and Cry' and 'Spirit of the Plains' and compiled and edited several collections of pedagogical repertoire. Lamorna is a core member of Ensemble Offspring and has been performing with them since 2007. She has appeared as a casual member of the Sydney Symphony Orchestra, the Australian Opera and Ballet Orchestra, and the Australian Chamber Orchestra and as a guest artist with The Song Company, Halcyon and Kammer. www.fluteworthy.com.au

Jason Noble (clarinet)

Jason Noble is a clarinetist performing in styles from classical to experimental and popular music. He has experimented with all members of the clarinet family and dabbled on saxillo, clarinis, keyboards and bagpipe. Recent projects included the world premiere of "Am I" with Nick Wales and the Shaun Parker Dance Company at Sydney and Adelaide Festivals, a return to the Afghanistan National Institute of Music in Kabul and a sold out performance of "Hurricane Transcriptions" with Mike Patton and Lee Ranaldo at Sydney Festival. Jason has collaborated with popular musicians Sally Seltmann and Holly Throsby, and recorded an album with the indigenous women's choir of the Tiwi Islands, Gnarakuruwala. He has been awarded Best Performance as part of the APRA Music

Awards with Ensemble Offspring, and premiered the winning composition "A Flock of Stars" by Lyn Williams.

Zubin Kanga (piano)

London-based Australian pianist, Zubin Kanga has recently performed at the BBC Proms, Aldeburgh, Borealis (Norway), Occupy the Pianos (UK) and London Southbank festivals as well as appearing as soloist with the London Sinfonietta and the Melbourne Symphony Orchestra. A member of Ensemble Offspring, he also performs with Halcyon, Synergy Percussion, Ensemble Plus-Minus, Endymion Ensemble and the Kreutzer Quartet and has performed solo recitals across Australia, Europe and the USA. Zubin has collaborated with many of the world's leading composers including Thomas Adès, Michael Finnissy, George Benjamin, Steve Reich and Beat Furrer. A Masters and PhD graduate of the Royal Academy of Music, London, he was recently appointed as a post-doctoral researcher at the University of Nice and IRCAM (Paris), and as a research associate at the Institute of Musical Research, London. www.zubinkanga.com

Claire Edwardes (percussion)

Percussionist Claire Edwardes is a highly regarded interpreter, performer and passionate advocate of contemporary classical music as well as the Co-Artistic Director of Ensemble Offspring. Career highlights include concertos with all of the Australian orchestras and solo festival appearances at Huddersfield Festival of Contemporary Music (UK), Gaudeamus



Festival (NL) and Peninsula Summer Music Festival (AUS). She is currently on a prestigious Australia Council Music Fellowship and in 2012 & 2007 she was awarded the AMC/APRA Art Music Award for Excellence in Australian Music. In 2005 she was the MCA Freedman Fellow and in 1999 was named Australian Young Performer of the Year.
www.claireedwardes.com

Veronique Serret (violin)

A founding member of Ensemble Offspring, violinist Veronique Serret graduated from the Sydney Conservatorium before being awarded the Sydney Symphony Orchestral Fellowship and the Young Artist Chair with The Australian Chamber Orchestra. She tours the world performing with the Malaysian Philharmonic, Joanna Newsome and Inga Lijlestrom. Active in the field of popular music her recent appearances in Australia were at The Big Day Out, the Woodford Folk Festival, the ARIA awards and the Independent Film Awards.

Judith Hamann (cello)

Judith Hamann is an Australian cellist performing across various genres encompassing elements of improvised, art, experimental and popular music. Judith has performed with artists and ensembles including Oren Ambarchi, ELISION ensemble, Ilan Volkov, Jon Rose, Not Yet It's Difficult, Wuturi ensemble, JOLT Arts, and Ensemble Offspring as well as being a member of Golden Fur. She is a champion of new and rarely performed music, and engages with a

range of interdisciplinary and experimental projects. Judith was recently awarded the 2013 The Age/Music Victoria award for best experimental/avant-garde artist.
www.judithhamann.com

Acknowledgements

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Noisy Egg Creation Fund

Tonight's premiere of *Detone Retune* by Juan Felipe Waller has been made possible with the generous support of donations to our Noisy Egg Creation Fund.

For further premieres and exhilarating events, we invite you to participate in the creation of tomorrow's music by donating to our fund today.

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Ensemble Offspring

Artistic Directors

Claire Edwardes & Damien Ricketson

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