

Hannah Kulenty

Circle Series

Soundstream Collective is the University of Adelaide's new music Ensemble-in-Residence, auspiced through the JM Coetzee Centre for Creative Practice. The Collective is committed to creating a vibrant culture of new music through artistic excellence, innovative programming, composer collaborations, the commissioning of new works and community participation.

The Collective embraces the performance, practice and reception of new music at all levels of engagement.

Get the latest news from Soundstream at www.soundstream.net.au and be the first to know about:

- § Soundstream Collective 2012 concert series
- § Great Music In Great Spaces series of events
- § New Waves Listening Club (just like a book club, for music)
- § Lectures and workshops

And, a fixture in the Adelaide festival calendar: the award-winning *Soundstream: Adelaide New Music Festival* returns Thursday 11 October through to Monday 15 October, 2012

Third Circle

Gabriella Smart (piano)

Fourth Circle

Elizabeth Layton (violin),
Gabriella Smart

Fifth Circle

Rebecca Johnson (alto flute)

Sixth Circle

Martin Phillipson (trumpet),
Gabriella Smart

Adelaide: Madley Performance Space
University of Adelaide
Thursday 21 June at 7:30pm

Melbourne: The Salon
Melbourne Recital Centre
Saturday 23 June at 6:00pm

Some coming events in the Soundstream Collective 2012 concert program

Resonance: Symbiotic City – Alec Roth and David Kotlowy

Monday, 16 July at 5:30pm

Anne & Gordon Samstag Museum of Art, North Terrace, Adelaide

WHAT IF the creative parallel processes of music and architecture were explored and celebrated together? Great Music in Great Spaces is the answer. Experience world-class performances in iconic South Australian edifices, guided by a leading architect and acoustic engineer. This edition features celebrated architect John Wardle and Soundstream Collective, and an Acoustic Engineer from AECOM.

Intriguing Soundscapes – Uhl, Ligeti and Barber

Sunday, 29 July at 2:30pm,

Elder Hall, North Terrace

TAKE THREE composers, two centuries of musical tradition and the turmoil of the 20th century's socio-political cauldron – result? Three voices for the 20th century, anchored in, but extending 19th century musical precepts. The Soundstream Collective presents exquisite wind quintets by Alfred Uhl, György Ligeti and Samuel Barber. Soundstream Collective also presents two world premieres by David Harris and Charles Bodman Rae.

Rite of Spring – Stravinsky, Grabowsky, Finsterer

Friday, 12 October at 7:30pm,

Elder Hall, North Terrace

JOIN THE AGE-OLD RITUAL of welcoming the rebirth of life following Winter's pall. Paul Grabowsky and Gabriella Smart perform Stravinsky's own transcription for two pianos of *The Rite of Spring*. This seminal work, which divided politicians and critics has inspired a century of music; this concert is no exception and features two world premieres by Grabowsky and Mary Finsterer.

Young Composers' Award: Finalists' Concert

Saturday, 13 October at 7:30pm,

ABC Studio 520, 85 North East Rd, Collinswood

NEW VOICES for a new age. Young Australian composers aged 30 years and under, are invited to submit a new work to be performed by the Soundstream Collective in this prestigious National Competition. Six finalists will be selected, and one will be awarded a commission for a new work. This is a unique occasion to support the next generation of Australian composers. Hear it first!

Unique forms of Continuity in Space

Tuesday, 20 November at 8:00pm,

Elder Hall, North Terrace, Adelaide

NATIONAL TO INTERNATIONAL, Adelaide plays host to the International Composers Competition. Unique Forms of Continuity in Space supports the creation of a large and eclectic body of art, exploring the rich implications of the relationship between music and poetry. Soundstream Collective performs works by young, remarkable composers from around the world. Sponsored by the Italian Government, the works are selected by an international panel of judges.

Soundstream supporting young composers

New music is the voice of each culture and each era, pervading all the arts from film and dance, to theatre and even commercial media.

Australian composers such Percy Grainger, Brett Dean, Elena Kats-Chernin, Liza Lim, and Paul Grabowsky have brought our country to the ears of the world and are fêted nationally and internationally.

This has been achieved primarily through the conscious support of the arts by enlightened individuals such as Julian Burnside, Dame Elisabeth Murdoch and Barbara Blackman.

The Soundstream Commissioning Circle offers individuals and groups a unique opportunity to become patrons of the next generation of composers. This can be in the form of individual compositions dedicated to honour a loved one or a special occasion, or on a larger scale, being a patron of competitions which allow a number of young composers to present their work



Artistic Director
Soundstream

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or visit our website:

www.soundstream.org.au



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“After a long search I have found a language in which I can express everything – and this language is music.

Why would I explain my music?

Listen to it from beginning to end, that’s what I have to say.”

Polish-born composer Hanna Kulenty studied composition with Kotoński at the Chopin Music Academy in Warsaw and with Andriessen at the Royal Conservatory of Music in The Hague. Kulenty has composed two operas, twelve works for large orchestra and more than 60 other pieces for solo instruments, chamber groups, television plays and film music, with many world festival premiers.

One of Poland’s most exciting living composers, Hanna Kulenty’s early music was intensely dramatic, expressive and complex; ‘built of many layers of simultaneous “arcs” which begin at different points of their emotional trajectories and proceed at different speeds’. As her compositional style has evolved, Kulenty has embraced European minimalism, and focused on composing works that consist not of many, but of a single powerful arc. *A Sixth Circle* (1995) and the previous work, *A Fourth Circle* (1994), exemplify this style of writing. *A Sixth Circle*, for trumpet and piano, shares melodic traits with its predecessor: microtonal inflections and long stretches of held notes in the trumpet, driving ostinati in the piano. Kulenty credits her intuition and the subconscious as the sources for the haunting sonorities and compelling emotional intensity of the music she creates.

"A Third circle for piano(1996), A Fourth circle for cello and piano(1994), a Fifth circle for alto flute and delay(1995) as well as a Sixth circle for trumpet and piano(1995) form a complete cycle (linked by means of a common note, c sharp). The pieces can also be performed independently. My music of the nineties is characterised by the use of "Trance" technique. The works are mainly based upon a single arc, which extends from the start to the finish.

They are simpler in structure, easier to listen through and characterised by a more emotional tension. The individual 'Circles' stand for particular spheres of our experiential world. The first represents stone and plants, the second animals, the third stands for man in the here and now. Within the fourth we find ourselves in the sphere directly after death in which contact with the living still exists. Within the fifth this contact has waned and in the sixth things have become more shadowy. The seventh circle stands for heaven." (Hanna Kulenty)

Hanna Kulenty didn't dare to compose the latter as likewise she was not interested in the composition of the circles, stone, plants and animals. The cycle is thus with the four 'circle' pieces closed, at least for the time being. [Editorial note, Cordula Jaspers.]

The performers

Gabriella Smart

Artistic Director, Soundstream Collective, and piano

Gabriella Smart (B.A., M.Mus.) is a concert pianist, artistic director and educator. She has performed as a soloist in the International Melbourne Festival and the Adelaide Festival Centre's OzAsia Festival, in Europe at the Cité Internationale des Arts in Paris and the Royal Northern College of Music in Manchester, and in China at the Forbidden Palace in Beijing and the Shanghai Conservatory. Gabriella was awarded a Churchill Fellowship in 2010, and was the recipient of a Helpmann Award in 2009. She is artistic director of the Soundstream: Adelaide New Music Festival, which received a Ruby Award for Best Event in South Australia in 2009. Gabriella is also artistic director of the newly established Soundstream Collective, the University of Adelaide's New Music Ensemble in Residence. Gabriella studied with Eleonora Sivan, concert pianist and pedagogue whose school is recognised internationally. She teaches piano part time at the Elder Conservatorium of Music, and records regularly for ABC Classic FM.

Elizabeth Layton (violin)

Elizabeth Layton has a distinguished career as soloist and chamber music player working with some of Britain's finest ensembles and orchestras. Born in London and a graduate of the Yehudi Menuhin School and the Juilliard School in New York, she is a former member of the Nash Ensemble. Elizabeth has appeared as soloist with orchestras including the Philharmonia, English Chamber Orchestra, BBC Symphony Orchestra and London Mozart Players, as well as the Academy of St Martin in the Fields of which she was Associate Leader. She has performed and broadcast chamber music worldwide and made chamber music recordings for labels including DG, Hyperion, Chandos, BIS and Collins Classics. From 1999 – 2010 Elizabeth Layton was Leader of the BBC Scottish Symphony Orchestra with whom she broadcast as soloist with conductors including Osmo Vanska, Ilan Volkov, Jerzy Maksymiuk and Martyn Brabbins. She regularly directed the orchestra, broadcasting for the BBC with soloists such as Michael Collins, Alison Balsom and Martin Roscoe, and has been a Professor of Violin at the Royal Scottish Academy of Music and Drama in Glasgow, UK.

Martin Phillipson (trumpet)

Martin Phillipson completed an M.Mus. in Australia. He was a founding member of the Australian Brass Quintet, and a member of the Sydney Brass Ensemble. In 1997 he studied with Max Sommerhalder at the Detmold Hochschule für Musik, where he was awarded a Postgraduate Diploma. In 2000 Martin was Principal Trumpet with the Singapore Symphony Orchestra, and in 2001, with the Malaysian Philharmonic. Since 2002, Martin has been Associate Principal Trumpet of the Adelaide Symphony Orchestra, and is Guest Principal with the Queensland and Tasmanian Symphony Orchestras.

Rebecca Johnson (alto flute)

Rebecca Johnson graduated from the Elder Conservatorium of Music in Adelaide with first class honours in 2003, studying under Geoffrey Collins and Elizabeth Koch and has since established a successful freelance career around Australia. She has been a casual player with the Adelaide Symphony Orchestra for over ten years and has been involved in numerous projects with the orchestra including Wagner's Ring Cycle and the recording of the complete Sibelius symphonies. Rebecca is also a casual player with the Sydney Symphony Orchestra, Australian Opera and Ballet Orchestra and Orchestra Victoria and was a member of the Australian Youth Orchestra for many years. Rebecca has recently been accepted into the Master of Arts (performance) at the Royal Academy of Music in London, studying under Professor Michael Cox commencing in September 2012.



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Simon Hackett Wines