

Emerging Composers Forum Concert

Presented by Soundstream New Music

SOUNDSTREAM

5pm, Sunday 12 March 2023
Coriole Vineyards, McLaren Vale

We acknowledge that the Emerging Composers Forum development and concert have taken place on Kurna Land.

With this concert's music directly inspired by the landscapes and soundscapes of the Ngalingga/Aldinga Scrub, we recognise that Kurna people have sung this environment for tens of thousands of years, and pay our deepest respects to Elders past, present and future.

New voices for a new age

I warmly welcome you to this evening's concert, in the sublime surrounds of Coriole. It is the culmination of four years' planning and hard work by a dedicated group of supporters, who believe in the power of education to inspire a compelling artistic legacy for new music in Australia. The Soundstream Emerging Composers Forum (ECF) was established in 2012 to support the next generation of composers by creating professional opportunities in which to practice their art, raise their profile and support their careers through critical review, public performance, recording, networking and audience exposure to their music.

This evening's narrative began in 2019 when, against the stunning backdrop of the Aldinga Scrub, four nationally selected emerging composers were tasked with developing site-specific works that captured the spirit of the Scrub and its unique diversity. The composers embarked on a journey that offers an extraordinary vista through the works you hear tonight, and insight to the Scrub - its flora, fauna and ecology, its unique story and the environment. The performer/mentors for the 2019 ECF were Brisbane's Clocked Out duo, Vanessa Tomlinson and Erik Griswold, Adelaide Symphony Orchestra's Composer-in-Association and esteemed oboist, Cathy Milliken, along with Soundstream's artistic director, Gabriella Smart. Tonight you will hear the world premieres of their compositions.

Sincere thanks to Mary Lou Simpson, who supported me in establishing the ECF in 2012; to Jesse Budel, Associate Artistic Director of Soundstream, for his vision and tireless energy; to Mark Lloyd, who has generously shared this venue today; to the Soundstream Board for their dedication; to Friends of Aldinga Scrub,

who generously shared their expertise and deep knowledge of the Scrub; and to the many donors of the ECF, who have made today possible.

Gabriella Smart

Artistic Director, Soundstream New Music

Soundstream New Music celebrates its 30th year in 2023. It is the recipient of numerous national and state awards, including the 2013 APRA/AMCOS Award for Excellence by an Organisation, and the 2013 SA/NT Creative Partnerships SME Award, for its partnership with sponsor Winston Music. For twenty years, Soundstream New Music has premiered works by leading composers including Tan Dun, Cat Hope, Cathy Milliken, Jon Rose, Alvin Curran, Elena Kats Chernin, Mary Finsterer and Erkki Veltheim nationally and internationally, and regularly performs live and recorded broadcasts for ABC Classic FM.

The Emerging Composers' Forum was established in 2012 as a national event to recognize and provide opportunities for emerging composers through supporting the commissioning, creation, workshopping, performance and recording of their works. It is supported by long-standing partner and promoter of New Music, ABC Classic FM. The Soundstream Education Stream facilitates open dialogue between composers, musicians and the public through professional development workshops for musicians, visiting composer residencies, large-scale community events, and inclusive intimate events such as the New Waves Listening Club.

To learn more about Soundstream New Music, and how to become involved, visit **www.soundstream.org.au**

Program

Christopher Williams: *Aldinga Scrub II* (2022)

for Bb clarinet, cello, vibraphone and electronics

Luke Cuerel: *Generations II* (2022)

for Bb clarinet, cello, vibraphone/percussion and piano

Elizabeth Jigalin: *lichen / loops* (2023)

for prepared piano

Olivia Bettina Davies: *enfold* (2023)

for harmonium and tape

Performers

Mitchell Berick – Clarinet

David Moran – Cello

Yundi Yuan – Piano and harmonium

Sami Butler – Vibraphone and percussion

Christopher Williams – Electronics

CHRISTOPHER WILLIAMS: Aldinga Scrub II (2022)

for Bb clarinet, cello, vibraphone and electronics

This work was created as a response to the Aldinga Scrub Reserve. The score comprises a series of photomontages developed from photographs taken during field trips to the site. I completed these photomontages during my artist residency at nearby Sauerbier House, where they were exhibited.

The score aims to capture the colours, textures, and forms of both the vegetation and the surfaces of the pond. I present these as analogous to musical sounds and performance gestures.

Aldinga Scrub II is an ambient chamber ensemble work presenting a 'sonic landscape'. The performers are tasked with creating a collectively imagined soundscape rather than performing acts of sonic mimicry. Both the listener and the performer are situated within this sonic landscape.

Remember how a bird listens for the call of its mate, sounds alarm at the approach of a potential predator, or tunes the earth's vibrations. And how the trees answer the wind.

LUKE CUEREL: Generations II (2022)

for piano, vibraphone/percussion, clarinet and cello

Generations II is an extension on Luke Cuerel's original work for Aldinga scrub, *Generations*, which was a cyclical improvisational work written about the regeneration of the scrubland. Under the mentorship of Gabriella Smart, Vanessa Tomlinson, Erik Griswold and Catherine Milliken, Luke developed his ideas alongside fellow composers Elizabeth Jigalin, Olivia Davies and Christopher Williams for site specific works inspired by the scrubland in 2019.

The second iteration of the work, composed since visiting the scrub and experiencing the sound environment, reverts to a more traditional mode of notation however uses cell based improvisation and performer impetus to develop and sustain ideas. The sounds and feeling of the scrubland are recreated and complemented using harmonic and textural.

Using the Clarinet as the lead or guide in the piece, performers are encouraged to 'wander' through the piece with development of cells or playing of material, and return at certain cue points. The bars are not a strict timekeeping measure, more a guide to progress at a similar rate.

The work consists of 5 short movements - each movement responding to a particular aspect of the Conservation Park that stuck out to Luke in his time there.

ELIZABETH JIGALIN: lichen / loops (2022)

for prepared piano and prerecorded track

I treasure the sonic memories of Soundstream's ECF 2019 in Aldinga, Ngalingga - Kurna land. Trapped inside the piano, you will hear the resonances of a recording documenting some of the group's explorations within the scrub - a captured moment from a miniature I composed, *sandy tracks made for silent travel*, as part of my work *Field Notes* (2019). Within the scrub, one can stumble upon the 'Lacy Coral Lichen Loop Trail' - a walk where you can observe the fragile and curious colonies of 'Lacy Coral Lichen'. This piece is an ecosystem of memories, fragments and reflections - my impressions of the lichen, of sounds cutting through the quietude of the Scrub and of navigating through trails in the darkness whilst on a night walk with Olivia and Gabriella.

With thanks to Helen McSkimming (Secretary of Friends of Aldinga Scrub) who provided valuable resources and information about the beautiful 'Lacy Coral Lichen', Gabriella Smart for instigating a creatively rich and invigorating Soundstream ECF, Jesse for making things happen and Yundi for exploring this piece with such openness, musicality and care!

OLIVIA BETTINA DAVIES : **enfold** (2023)

for harmonium and tape

enfold

/ɪnˈfəʊld, ɛnˈfəʊld/

verb

surround; envelop.

- hold or clasp (someone) lovingly in one's arms.

Conceived as a single gesture, *enfold* follows a simple process that spans the full range of the harmonium and is based on the idea of one's arms opening and closing, of embracing. The work is composed of two separate lines that expand and contract simultaneously from a central tone in opposite directions.

Accompanying the live performance are recordings of both lines. Iterations of the same material accumulate, filling the space with increasing density, depth and warmth. The physical gesture of the performer's hands moving slowly in contrary motion, outwards and inwards on the keyboard, and the effect of layering the same musical material on top of itself, were the visual and sonic inspirations behind the work respectively.

As I find myself increasingly interested in durational work, *enfold* is intended to be a contemplative piece, one imbued with a sense of both longing and comfort.

CHRISTOPHER WILLIAMS (SA)

Christopher Williams works in text-sound composition; soundscape composition; radiophonic art, and electro-acoustic music. He was an ABC Audio Arts producer (1994-2013) and gained a PhD (UTS) in sonic arts in 2019. He has won the Prix Italia, a New York Festival medal, and a ZKM Composition prize. Christopher has been mentored by Robin Minard, Johannes Sistermanns, and Gabriella Smart, and is an Arts SA Creative Fellow. He has undertaken residencies at Ukaria; Elder Conservatorium; the Studio für elektronische Musik, Weimar; the SIAL, RMIT; IHOS Opera; Another Room Music, Berlin; and the Istituto Musicale Mascagni, Livorno; and presented work at the Akademie der Künste, Berlin; ZKM, Karlsruhe; Samstag; NGV; IHOS Opera; Elder Hall; Praxis; RIAus; Carrick Hill; Sauerbier House, and Greenaway Art Gallery. Christopher presented *Aldinga Scrub I* (Soundstream/ABC) in 2019, and *The Scattering of Leaves* suite (Carrick Hill) in 2021. He performs as Reed & Wires with saxophonist Derek Pascoe.

LUKE CUEREL (QLD)

Luke Cuerel is a musician and educator currently working in Meanjin/Brisbane. His work explores music in unique contexts; specifically in relation to people, places and events in Australian life. With a wealth of experience in performance, composition and improvisation, Luke runs a number of projects including The Luke Cuerel Orchestra, The Luke Cuerel Quintet and Voltfruit and has performed on stage with some of the countries biggest touring acts including Boy and Bear and The Kite String Tangle. Luke also has over a decade of experience as with a range of contemporary music groups, with airplay on Australian major and community radio. He also shares his passion for music and music making as an educator in secondary and tertiary environments and private instrumental tuition. Luke is looking forward to much more music making throughout 2023.

ELIZABETH JIGALIN (NSW)

Elizabeth Jigalin is a composer and performer based in Eora/Sydney on Gadigal land. In her music, Elizabeth is drawn to miniature forms, the everyday, playfulness, collaging and creating 'music outside the usual order of things' (often in collaboration with APRA/AMC Art Music Award winning collective, 'the music box project' - a group she is the founder of).

Elizabeth's music has been performed on the National Carillon in Canberra, premiered at festivals around the world and explored in the bush, recital halls, galleries, parks, pubs and living rooms. She is currently Composer in Residence for the Voices of Women project and an Ars Musica Scholar.

From 2016-2020, Elizabeth co-curated Backstage Music and in 2020, she was part of the artistic team for Hibernation Festival of the Lo-fi where she presented a weekly breakfast sound show 'Sound on Toast'.

OLIVIA BETTINA DAVIES (WA)

Olivia Bettina Davies (b.1988) is an Australian composer of acoustic and electro-acoustic music that spans multiple genres including classical minimalism, experimental and ambient. Davies' compositions often explore ideas of space, stasis and continuity, resulting in soundworlds that are texturally-driven and nuanced.

Davies is the current composer-in-residence with the West Australian Symphony Orchestra, and this year will have two new works premiered including a piece for full orchestra and a choral work for WASO Chorus. Last year, Davies was awarded the Art Music Award: Large Ensemble for her work *Stratus*—her debut piece with WASO conducted by Asher Fisch. Davies has also been a recipient of the prestigious Schenberg Prize in Music Composition and is this year's composer-in-residence at the Peggy Glanville-Hicks house in Sydney.

Upcoming works include an audio-visual installation titled *Gradient* in which Davies combines live music and live photography in an 18-hour durational work presented over three days. The work was made in close collaboration with Callum G'Froerer (double-bell trumpet) and Nick Roux (projection artist) and is presented by TURA in partnership with Perth Festival.

MITCHELL BERICK : Clarinet

Mitchell Berick is a member of the clarinet section of the Adelaide Symphony Orchestra, a position he has held since 2010. Mitchell has played as Guest Principal Clarinet with the Australian Chamber Orchestra, the Tasmanian Symphony Orchestra, the New Zealand Symphony Orchestra the Opera Australia Orchestra, Orchestra Victoria and has also performed extensively with the Melbourne Symphony Orchestra. Mitchell studied at the Newcastle Conservatorium, where he was awarded the faculty medal, before travelling to London to take up a scholarship at the Royal Academy of Music. Subsequently, Mitchell studied at the Australian National Academy of Music before moving to Adelaide to begin his job with the Adelaide Symphony. Mitchell made his concerto debut with the Adelaide Symphony Orchestra in 2014. Mitchell is an avid chamber musician, performing regularly at many venues and festivals around Australia and is passionate about discovering and performing music he has never played before. Away from the clarinet Mitchell is obsessed with travelling and can usually be found researching his next adventure.

YUNDI YUAN : Piano and harmonium

Adelaide based pianist Yundi Yuan studies piano with Professor Anna Goldsworthy and Mrs Eleonora Sivan. Yundi has performed as a soloist and chamber musician throughout Australia. She has performed Shostakovich's No.1 Piano Concerto with the Elder Conservatorium Chamber Orchestra, and has been invited to perform as a guest artist at the Freedman Classical Award in the Sydney Opera House. Other concert appearances have included The PianoLab, Soundstream, Urrbrae House Concert, Recitals Australia, The Firm New Music, and Tempo Rubato in Melbourne.

Yundi is currently a PhD candidate at the Elder Conservatorium of Music with a full scholarship, under the supervision of Dr Luke Dollman, Professor Anna Goldsworthy and Dr Konstantin Shamray.

DAVID MORAN : Cello

David Moran is an Australian cellist with broad musical interests specialising in the interpretation of exploratory music. Recent accolades include 5-star reviews in Limelight for Kate Neal's, 'While You Sleep', at the Canberra International Music Festival, and for his performances in '1:1' for the Adelaide Festival. David has been a member of the Lucerne Festival Contemporary Orchestra for the 2022 and 2023 Lucerne Festivals. David recently completed a Master's degree at Monash University under the supervision of Prof Cat Hope. His thesis, which was awarded a H1, focused on the impacts of extended cello techniques on virtuosity. David also studied at the Australian National Academy of Music under Howard Penny and completed a Bachelor of Music with First Class Honours at the University of Adelaide. He has a longstanding duo with Dr Iran Sanadzadeh and is a regular casual cellist with the Tasmanian Symphony Orchestra. David has also appeared on the ABC television program, ArtWorks in a segment on extended technique.

SAMI BUTLER : Vibraphone and percussion

Sami Butler joined the Adelaide Symphony Orchestra in 2022 as Associate Principal Percussion/Timpani, having previously worked with them as a guest musician since 2015. Prior to his appointment at the ASO, he was the Percussion Fellow twice in the Sydney Symphony Orchestra in 2017 and 2018, and completed his Bachelor of Music with First Class Honours in 2015 at the University of Adelaide's Elder Conservatorium of Music under the tutelage of Amanda Grigg. Sami has also worked with the Sydney and Tasmanian Symphony Orchestras, and has performed around the world including at the Sydney Opera House, het Concertgebouw and Beijing's National Centre for the Performing Arts. 2023 marks Sami's concerto debut performing Jennifer Higdon's Percussion Concerto with Bryan Griffiths and the Adelaide Wind Orchestra. Residing in Fulham Gardens just down the road from where he grew up, Sami is a self-confessed 'cricket nuffie' who encourages anyone to engage him in conversation about Ricky Ponting's pull shot. Sami is supported by Zildjian cymbals.

This concert is presented with deep gratitude to all ECF donors across 2019-2021, including Alison Beare, Lesley Beresford, Catherine Boros, Clare Bradley, Robert Cameron, Elizabeth Campbell, Vincent Ciccarello, Marty Cielens, Hugh David, Colville, Nayia Cominos, Barbara Fargher and Family, Stephen Forbes, Peter Grace, Margaret A Gregory, Diana Harris, Jim Hunwick, Pat Jackson, Kay Jamieson, William Jeffries, Cameron Lam, Anthony Langlois, Helen Leake, Anne Lindsay, Becky Llewellyn, Joan Lyons, Chrissie Mainprize, Sue Mann, Oliver Mayo, Skye McGregor, Diana McLaurin, Kevin R. Moore, Deborah Morgan, Tomoko & Akira Nakayama, Yuko Nakayama, Paola Niscioli, Paul, and Sue O'Leary, David Paton, Kent Patrick, Nicholas Peters, Elizabeth Raupach, Christopher Reid, Simon Ridley, Gill Ridley, James Robinson, Kevin Rooney, PJ Rose, Guy Ross, Des Saint AM, Chris Schacht, Ewart Shaw, Antony and Mary Lou Simpson, James and Gabrielle Smart, Christine Smart, Bill and Briony Smart, Carol Summers, Peter Trudinger, Melanie Walters, Jill and Geoff Wallbridge, Belinda Wells and Karen Wilson.

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