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Program

Charles Bodman Rae

***Ghosts of Galicia* ***

(dedicated to Gabriella Smart and
the Soundstream Collective)

Prelude

Interlude

Postlude

David Harris

***Muldarpi – Compossible XXX* ***

Interval

Samuel Barber

Summer Music Op.31

Alfred Uhl

Vier Stücke

Zahnräder

Dudelsack

Walzer

Trepak

Humoreske

Humoreske III

György Ligeti

Ten Pieces for Wind Quintet

- 1 Molto sostenuto e calmo
- 2 Prestissimo minaccioso e burlesco
- 3 Lento
- 4 Prestissimo leggiero e virtuoso
- 5 Presto staccatissimo e leggiero
- 6 Lo stesso tempo. Presto staccatissimo e leggiero
- 7 Vivo, energico
- 8 Allegro con delicatezza
- 9 Sostenuto, stridente
- 10 Presto bizzarro e rubato, so schnell wie möglich

* World première

World première of *Ghosts of Galicia* and
Muldarpi - Compossible XXX

The composers write about their music

Ghosts of Galicia

Charles Bodman Rae

Vanished village communities leave ghosts behind them, and as onlookers, puzzled passers through, we may wonder about the intangible things, imagining sounds that have evaporated on the air. Such thoughts - such ghosts – haunted me after visiting a Kraków photographic exhibition of the forgotten villages of Galicia, the *shtetls* that have remained deserted since they were 'cleared' in the Shoah of 1941-43. These deeply affecting, poignant images recalled other 'ghost towns' – abandoned Scottish villages, following the brutal clearances of the eighteenth century, and the more recent destruction of many village communities in Romania under the brutal regime of Ceausescu. Those places are now eerily silent.

In *Ghosts of Galicia* I have attempted to express an imagined sound world of these vanished villages; not a soundscape, but a collection of original and borrowed phrases, patterns, and motifs that hint at various musical traditions brought together by free association. Most of the musical material is original (even when hinting at folk idioms), but there are two specific musical references: to the Yiddish song *Undzer Shtetl brent* (Our shtetl is burning) by Mordecai Gebirtig, a piece which became a kind of anthem for the Jewish Ghetto in Kraków, and the main motif and mood from the final song of Schubert's *Winterreise: Der Leiermann* (The hurdy-gurdy man), one of the most extraordinary endings of any major work in the musical repertory. (JCBR)

Muldarpi - Compossible XXX

David Harris

I am drawn to the stories of the Ngarrindjeri, though they are not my own or mine to tell. A desire to understand as much as I can about the people whose land I live on has led to many ventures and many pieces. This work is inspired by the thrilling stories of the 'Muldarpi' - the travelling spirits of strangers and clever people with the power to ensorcel and bring havoc. The piece opens with two distinct sound worlds entwining and colliding through a bumpy journey.

The work forms the 15th in the 'Compossible' series, a collection of works for various ensembles which share the theme of the title - 'able to co-exist with'. Throughout the 'Compossible' series, I have contrasted indeterminate procedures (areas of freedoms for the performers) with fully notated music presenting chromatic, rhythmically disjointed episodes alongside seemingly tonally centred passages. (DH)

Charles Bodman Rae

English-born Professor Charles Bodman Rae is a composer, pianist, conductor and author. As the seventh Elder Professor of Music he leads the academic and research activities of the Elder Conservatorium of Music, University of Adelaide. This continuing appointment to Australia's senior professorship in music (est. 1884) was made in 2001. He has also led the Elder Conservatorium in the managerial and administrative roles of both Dean and Director (2001-2007).

He has published and presented extensively on his research interests of Musical Composition and contemporary Polish Music, orchestrating works significant for their innovative, chromatic and highly expressive harmony, and connections between music and bells. His extensive creative works are represented through the AMC. He has a distinguished body of publications with OUP, Groves, the Polish Academy of Sciences, Faber and Faber, Omnibus Press, Polskie Wydawnictwo Naukowe, Musica Iagellonica, and others. He is an advisor to the Australian Research Council, a full (writer) member of the Performing Right Society (London), a Fellow of the Royal Society of Arts (London), and on numerous national musical boards.

David Harris

David Harris is an Adelaide-based composer, broadcaster, and lecturer in composition at the Elder Conservatorium. David is a prolific composer (350 pieces since 1980) whose works range stylistically from 'hardcore minimalism' (making a piano sound like an aeroplane) to an expressive post-romanticism, and many experimental shades in between. His interest in juxtaposing seemingly opposing materials has seen the development of his most recent style which sees the unlikely combination of chance and serialism, and utilises counterpoint. These pieces present chromatic, rhythmically-disjointed episodes alongside warm seemingly tonally-centred passages. Signposting the beginning of his most recent period was the first work of the *Compossible Series* in 1994. This series is held together by the theme of its title which means 'able to co-exist with'. Works that are most concerned with this theme have been included in the series, which consist of 15 pieces for mixed ensemble to date. His works have been performed in France, USA, Canada, Poland and Australia by leading ensembles and in numerous international festivals. *Compossible XIV* for Natsuko Yoshimoto and James Cuddeford features on their recent Tall Poppies release.

Notes on the other composers and their works

The wind quintet, consisting normally of flute, oboe, clarinet, French horn and bassoon, is an instrumental combination that became established in the early 19th century. It owes its heritage to imperial Harmoniemusik used at the Vienna Court of Joseph II. The compositional techniques exemplified by Haydn's string quartet writing were successfully transferred to the new wind quintet, particularly as the technological developments being made by contemporary wind instruments of the time allowed the solo voices of the instruments greater technical and expressive scope.

The Czech composer Antoine Reicha (1770-1836) and the German Franz Danzi (1763-1826), firmly established the genre, composing 24 and 9 quintets respectively. Apart from George Onslow's three quintets of 1852, interest in the genre waned and it wasn't until the contributions made by Hindemith, Schoenberg and Nielsen in the early part of the 20th century that interest in the wind quintet's tonal and polyphonic possibilities was reinstated. There have been many excellent additions to the repertoire by many leading composers since.

Today's performance presents wind quintets by Samuel Barber (1910-1981), Alfred Uhl (1909-1992), and György Ligeti (1923-2006). Though very disparate in background and influence they, all in their own unique way, revered their musical heritage whilst simultaneously being influenced, directly and indirectly, by the musical politics of modernism.

Modernism in music has sought to innovate; demanded the unexpected, the limitless, and as in the science pursued a confident exploration of the new. In contrast to the democratisation implicit in serialism, championed by Arnold Schoenberg and his followers, others, such as our three today, sought to embody the ideals of modernism within the European tradition and their own musical backgrounds. While exploring progressive ideas of instrumentation, form and soundscape they all firmly held fast to the fundamental essence of sound and its potent ability to communicate the deepest emotions of the human psyche. Alfred Uhl stated:

The creation of art is nothing other than to go along old paths again for the first time and to fill old forms again with new spirit. Therefore, in music, the tone system or form can never be what is primarily 'new'. What is 'new' is the human and what he has to say.

In contrast to some of the modernists more anarchistic ideals, Uhl's credo reminds us of a more universal notion of musical democracy through the acknowledgement of our individual uniqueness and place within our musical culture, independent of any intellectually devised system or structure.

Samuel Barber, born in West Chester, Pennsylvania, obviously knew where he wanted life to take him. In 1919, at the age of nine, he wrote the following:

NOTICE to *Mother* and *nobody else*

Dear Mother: I have written this to tell you my worrying secret. Now don't cry when you read it because it is neither yours nor my fault. I suppose I will have to tell it now without any nonsense. To begin with I was not meant to be an athlete [sic]. I was meant to be a composer, and will be I'm sure. I'll ask you one more thing. - Don't ask me to try and forget this un-pleasant thing and go play football - *Please* - Sometimes I've been worrying about this so much that it makes me mad (not very),

Love,
Sam Barber II

Preferring the form and tonal language of the 19th century, Barber resisted the experimental trends of his time, writing lyrical and expressive music made famous by his arrangement of the 2nd movement of his string quartet *Adagio for Strings* (1936).

The single movement *Summer Music* was composed in 1956 with the New York Wind Quintet in mind but commissioned and first performed by the Detroit Chamber Music Society. The commission was initially for a septet, three winds, three strings and piano and it was this unusual combination that took Barber's interest. However his efforts, based on thematic material from an earlier work entitled *Horizons* (1945), culminated in the wind quintet. In developing the piece Barber worked with the New York Wind Quintet and attended a rehearsal where the group were rehearsing short exercises hornist John Barrows had written. These practice studies utilised the 'worst chords' based on difficulties in intonation and production. Barber was intrigued by the effect these exercises gave and incorporated them into *Summer Music*. Barber often complained the piece was played too slowly, commenting: 'It's supposed to be evocative of summer - summer meaning languid, not [clapping hands loudly] killing mosquitoes...'

The pianist and critic Erik Werba characterized Alfred Uhl as the 'Austrian minstrel of the 20th century'. This was not only a reference to the man but also to his musical style; taking its point of departure in late romanticism, impressionism and neoclassicism, its dominant features are functional tonality and accessible melodies, often dance-like rhythms and colourful orchestration. As a young composer Uhl was keenly aware of the developments of the Second Viennese School, of which he strongly rejected. The aesthetic tension in Vienna between the incumbent conservatism and the tradition-challenging Modernists is reflected in Uhl's philosophy and musical output. His charming synthesis of old and new represented a conservative, yet fresh, counterpoint to the reverberant wake of the *Weiner Moderne*. Uhl had, in particular, great success with his works for clarinet that were written in collaboration with Leopold Wlach of the Wiener Philharmonik. Of special significance are a set of studies - *48 Etüden* - that have been universally recognised as some of the most important in the repertoire and are part of any serious clarinetist's library. He also wrote a number of chamber works for clarinet and a *Konzertante Sinfonie* premiered in Vienna in 1943 between bomb raids.

Humoreske was composed in 1965 and dedicated to the Eichendorff Wind Quintet. It only exists in manuscript form and has been rarely performed. The manuscript of *Humoreske III* was recently found in the Austrian National Library, transcribed by the author and with no known references to the work, it is unlikely to have been ever performed. *Vier Stücke für Bläserquintet* is an arrangement by Uhl completed late in his life of movements from the earlier works – *Eine vergnügliche Musik (A Pleasurable Music)* and *3 Tanzstücke* both for wind octet.

György Ligeti was born in Transylvania (formally Hungary now Romania) and having survived the tyrannies of Nazism and Stalinism he left his homeland in 1956 for the confrontation that awaited him in western Europe in the form of the Darmstadt-Cologne avant garde. Though this liberating environment allowed considerable development, his acute mind was suspicious of ‘musical systems’ and he chose instead to employ in new ways the traditional devices of simple harmonies, ostinatos and melody that serial orthodoxy had not permitted. After some time at the Electronic Music Studio in Cologne, Ligeti began transferring his concepts of sound synthesis to his orchestrations and subsequently began experimenting with simpler interwoven polyphonic textures.

Ten Pieces was commissioned in 1968 for the Stockholm Philharmonic Wind Quintet having premiered the *Six Bagatelles* to the group’s considerable satisfaction. The *Ten Pieces* comprises ‘concerto movements’ for each of the instruments; No. 2 for clarinet, No. 4 for flute, No. 6 for oboe, No. 8 for horn and No. 10 for bassoon. These concertinos are interspersed and balanced by ensemble pieces. Of particular interest is the ninth piece for piccolo, oboe and clarinet in which Ligeti very ingeniously combines tones that produce difference tones. These ‘extra’ tones can be clearly heard though they are not actually a physical phenomenon but rather a psycho-acoustic one. That is, the brain creates them!

Ligeti admitted to composing the five concertino movements that precariously push the technical boundaries of the instruments. He explained: ‘This is not virtuosity for its own sake, but rather in the service of formal plans of tension and extreme expression. My goal is to create something new, not in terms of performance practice but rather from *within* the very sound of music’.

Performer's Biographies

(in alphabetical order)

Sarah Barrett
French horn

Having always had a passion for brass instruments, Sarah Barrett took up the French horn at an early age. She studied at the Queensland Conservatorium completing a Bachelor of Music Performance in 1998. Sarah currently holds the position of Associate Principal Horn in the Adelaide Symphony Orchestra, a position she has held since 2000. Outside her commitments to the Adelaide Symphony Orchestra, Sarah enjoys chamber music and teaching.

Ewen Bramble
Cello

Ewen Bramble is well known to Adelaide audiences as Associate Principal Cello of the Adelaide Symphony Orchestra and to music lovers nationwide as cellist of the Benaud Trio, winners of the Piano Trio Prize at the 2005 Asia-Pacific Chamber Music Competition.

His recital appearances include the Port Fairy Chamber Music Festival, the 2010 Adelaide Symphony Orchestra Schumann Festival, the 2011 Adelaide International Cello Festival and more recently, as soloist with the Adelaide Symphony Orchestra. He has also lectured in Chamber Music and Cello at the Elder Conservatorium. Ewen's instrument is the 2011 Adelaide International Cello Festival Cello.

Celia Craig
Oboe

English oboist Celia Craig was Chairman of the BBC Symphony Orchestra, Principal Oboe for the London Chamber Players, Soloist at the Royal Albert and the Barbican, before moving to Australia in 2006.

Celia is Principal Oboe of the Adelaide Symphony Orchestra, teaches at Elder Conservatorium and guest with other Australian Orchestras and ensembles. She gave the southern hemisphere première of Messiaen's last work in Christchurch in October 2010. Elected President of the Australasian Double Reed Society in 2007, Celia gives master-classes, recitals, reed-making demonstrations and workshops in Australia and New Zealand.

Peter Handsworth
Clarinet

Peter Handsworth completed an Honours degree in Music performance before pursuing two postgraduate performance diplomas at the renowned Hochschule für Musik in Karlsruhe, working intensively with the Wolfgang Meyer (clarinet) and Peter Eötvös (modern music). He has a long-standing commitment to commissioning, performing and recording contemporary music world-wide. He has been invited to perform at pre-eminent international festivals, including Lockenhaus and Schleswig Holstein. He has recorded Berio's *Sequenza IX*, and most recently completed a studio recording of Australian music for Bavarian Radio and two collaborative new music CD's entitled, *Bridges* and *Conversations*.

Jackie Hansen
Bassoon

Sydney-born, Jackie Hansen completed a Bachelor of Music with 1st class honours in the Bassoon at the Sydney Conservatorium. She continued study at the Australian National Academy of Music developing a passion for early music. She has performed with most of Australia's major orchestras as well as the Australian Chamber Orchestra.

Jackie is currently the Principal Contrabassoonist of the Adelaide Symphony Orchestra and performs regularly with various chamber music ensembles including the Southern Cross Soloists. Jackie is currently completing a PhD at the Sydney Conservatorium focusing on performance practice for historical bassoon.

Elizabeth Layton
Violin

Elizabeth Layton was born in London and attended the Yehudi Menuhin School and Juilliard School, New York. She has appeared as soloist with many orchestras including the Philharmonia, BBC Symphony Orchestra, English Chamber Orchestra, London Mozart Players and Academy of St Martin in the Fields, of which she was also Associate Leader.

She has recorded chamber music with DG, Hyperion, Bis, Chandos and Collins Classics. From 1999-2010 Elizabeth was leader of the BBC Scottish Symphony Orchestra, with whom she also broadcast regularly as director and soloist.

Lisa Osmialowski
Flute

Lisa Osmialowski is a graduate of the Royal Northern College of Music, Manchester and the Franz Liszt Academy, Weimar. She toured Europe as Principal Flautist with the European Union Youth Orchestra, and performed with London's major symphony orchestras and many of Europe's leading musicians.

Lisa has played with the Adelaide Symphony Orchestra, Sydney Symphony Orchestra, the Australian Opera and Ballet Orchestra and the Australian Chamber Orchestra as principal Flute, and performed with the Chamber Orchestra of Europe. She has recorded as Principal Flute with the London Mozart Players and Bournemouth Symphony Orchestra. Lisa also performs with KAMMER ensemble presenting concerts of Australian works for the New Music Network and Musica Viva.

Gabriella Smart
Artistic Director and Piano

Gabriella Smart (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 studied with Eleonora Sivan, concert pianist and pedagogue whose school is recognised internationally. She teaches piano privately and at the Elder Conservatorium, and records regularly for ABC Classic FM.

Andrew Wiering
Percussion

Andrew Wiering is a multi-award-winning percussionist and composer. He was a nominee for the 2011 Australia's Freedman Fellowship for Classical Music, Category Finalist in the 2010 ABC Young Performers Awards, and the inaugural recipient of the 2005 Edith Rebhahn Stipend.

He has performed at a number of European festivals, with the State Opera of Linz, the Bruckner Orchestra, and with Barenboim and the West-Eastern Divan Orchestra. 2009 saw the world premiere of his orchestral work *Sildavia: Concerto for Marimba and Orchestra* at the Ursulinenhof, Linz. He has a Masters degree in Percussion Performance (Anton Bruckner University) and is currently completing his PhD at the University of Adelaide.

Program notes compiled
by Nayia Cominos
July 2012



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