

CARRIAGEWORKS AND ENSEMBLE OFFSPRING PRESENT

LONE HEMISPHERES 2



FRANCO DONATONI *Soft* (1989) for bass clarinet solo

ELIZABETH YOUNAN *Fantasia* (2019) for flute (World Premiere)

TRISTAN COELHO *A line is a dot that went for a walk* (2018) for percussion

LUCIANO BERIO *Sequenza I* (1958) for flute

DAMIEN RICKETSON *Borderlines* (2019) for clarinet (World Premiere)

FRANCO DONATONI *Omar movt 1* (1985) for vibraphone

CLAIRE EDWARDES Percussion/Artistic Director

LAMORNA NIGHTINGALE Flute

JASON NOBLE Clarinet/Bass clarinet

MICHELLE ST ANNE Creative Direction

It is very exciting to be returning to Carriageworks once again for our second instalment of Lone Hemispheres featuring the virtuosic solo instrumentalists of Ensemble Offspring. In 2018 we performed classics by Iannis Xenakis alongside Australian works inspired by them. In 2019 the inspiration point is the Italian avant-garde, in Berio and Donatoni. These works played a seminal role in our development as musicians – musicians who would later commit our careers to championing the new and the different.

I worked intensely on *Omar* by Donatoni when I first moved to The Netherlands for my post graduate studies in 1999, and recorded it with the ABC after winning Young Performers. The piece will always evoke that time of my life, twenty years ago, when there was so much wonderment around the new music I was learning and interpreting.

The two world premieres by Ensemble Offspring founder, Damien Ricketson and Noisy Women Commission recipient and emerging talent Elizabeth Younan are special moments for us to reflect on our trajectory as an ensemble – celebrating the past and forging into the future, as we prepare for our 25th year making music together. Thanks for coming on the journey with us.

CLAIRE EDWARDES, ARTISTIC DIRECTOR
ENSEMBLE OFFSPRING

FRANCO DONATONI

Soft (1989) for bass clarinet solo

Donatoni's *Soft* intricately explores both the dynamics and sound-range of the bass clarinet and articulates its many themes. Almost all Donatoni's pieces - and *Soft* is no exception - begin with fragments, mostly as mutterings or short notes. Gradually the figures sprout other figures. As the pace quickens there is a jump-cut, almost as in a film, to another kind of motion, and then on to another and so on. Franco Donatoni (1927-2000) is among the most prominent Italian composers of his generation, along with his contemporaries Berio and Nono. A noted pedagogue, he taught at the Bologna Conservatory, the Verdi Conservatories of Turin and Milan, and from 1960 at the Accademia Musicale Chigiana in Siena. Donatoni's later work is characterised by driving rhythms, quick-cut changes in texture, and compulsive development of constrained melodic material.

ELIZABETH YOUNAN

Fantasia (2019) for flute (World Premiere)

This solo for flute is titled *Fantasia* due to the nature of its free and improvisatory construction. The manipulation of small musical cells and their gradual development form the modus operandi of the work. The piece features the addition of a kick drum of sorts, which provides a rhythmic element to offset the freedom of the flute lines. Younan composed the work after receiving Ensemble Offspring's 2018 Noisy Women Commission, an annual award given to an emerging female composer to promote creative freedom and foster artistic development and it has been written in close collaboration with Ensemble Offspring flautist Lamorna Nightingale. Elizabeth Younan is a composer from Sydney currently living in the United States of America. She was a featured composer of Musica Viva's 2018 International Concert Season, where her 'Piano Sonata' was premiered by Joyce Yang. Elizabeth obtained Bachelor and Master of Music degrees from the Sydney Conservatorium of Music where she studied with Carl Vine AO. Elizabeth currently studies under full scholarship at the Curtis Institute of Music in Philadelphia.

Ensemble Offspring's Noisy Women Commission is supported by the Sydney Community Foundation's Women Composers Fund and its associated private donors. Recipients: 2017 Fiona Hill; 2018 Elizabeth Younan; 2019 Nicole Murphy

TRISTAN COELHO

A line is a dot that went for a walk (2018) for percussion

A line is a dot that went for a walk is inspired by this quote from artist Paul Klee. Coelho found the idea both playful and immediately appealing from a musical perspective. The piece, in two movements, counterposes a meditative and spacious style of music linked with nature against a groove/loop-based feel, playing with glitches and 'hard cuts', aligned with technology. This work is a nod to the classic vibraphone solo, *Omar*, by Italian composer Franco Donatoni, also featured in tonight. Tristan Coelho is an award-winning Sydney-based composer who specialises in art music and film. His music draws inspiration largely from nature, especially the idea of amplifying the otherwise soft and delicate sounds around us, and conversely our digital, data-driven world. Tristan teaches composition at MLC School and has been a long time collaborator of Ensemble Offspring and its members.

LUCIANO BERIO

Sequenza I (1958) for flute

Sequenza I was composed for the legendary Italian flautist Severino Gazzelloni. Berio composed a series of virtuosic works for solo instruments under the name *Sequenza*. This is the first *Sequenza* from 1958 and the last, *Sequenza XIV* (2002) is for cello. These works explore the full possibilities of each instrument, often calling for extended techniques and extremes of virtuosic technique. Luciano Berio (1925-2003) was an Italian composer whose success as a theorist, conductor, composer, and teacher placed him among the leading representatives of the musical avante-garde during the 20th century. His style is notable for combining lyric and expressive musical qualities with the most advanced techniques of electronic and aleatoric music.

DAMIEN RICKETSON

Borderlines (2019) for clarinet (World Premiere)

Borderlines is quintessential Ricketson whose music is characterised by exotic sound-worlds, novel forms and is often multisensory in nature. When describing the composition, Ricketson offered the following insight: 'A thought twists and frays, tangling in a lump. Knotted like a skein, the line coils against itself in search of open passage only to grind its body into wisp-like filaments. Permeable, formless and free.' Damien Ricketson is a Sydney-based composer who studied with Dutch composer Louis Andriessen and has a PhD from the University of Sydney. Ricketson co-founded, and for 20 years was Co-Artistic Director of Ensemble Offspring. He is currently Head of Composition at the Sydney Conservatorium of Music. His award-winning opera *The Howling Girls* was premiered at Carriageworks in 2018 and was presented recently at Tokyo Festival.

FRANCO DONATONI

Omar movt 1 (1985) for vibraphone

Omar explores in depth the different colour combinations and possibilities of the vibraphone. This piece is both highly structured and deeply technical and has become something of a classic of the percussion repertoire. Since its composition in 1985, *Omar* has been played numerous times throughout the world and is a study in texture, harmony, virtuosity and sonic characters. The manner in which Donatoni chops and changes his material is almost schizophrenic in its suddenness.

CLAIRE EDWARDES

Claire Edwardes is an internationally acclaimed percussion soloist, chamber musician and Artistic Director of Ensemble Offspring. She is the only Australian musician to win the APRA Art Music Award for Excellence by an Individual three times (2016, 2012, 2007), and is the recipient of an Australia Council and Freedman Fellowships and the winner of numerous European instrumental and percussion competitions, as well as the 1999 Australian Young Performer of the Year.

LAMORNA NIGHTINGALE

Lamorna Nightingale has been performing with Ensemble Offspring 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 and Halcyon. She has created several pedagogical volumes of repertoire for young flute players through her publishing company, Fluteworthy and recently released her new album *Other Voices*.

JASON NOBLE

Jason Noble is a specialist in all members of the clarinet family including the bass clarinet, saxillo, clarinis and glove bagpipe. An integral member of Ensemble Offspring since 2002, he also collaborates with popular musicians Sally Seltmann and Holly Throsby, soprano Jane Sheldon, the Indigenous women's choir of the Tiwi Islands, Nick Wales and the Shaun Parker Dance Company and The Song Company. He has twice travelled to the Afghanistan National Institute of Music in Kabul as an educator and clarinet teacher.

ENSEMBLE OFFSPRING

Ensemble Offspring are champions of new music. Presenting concerts of seminal chamber music to free improvisation, alongside the creation of striking interdisciplinary productions, the group embraces open-minded music making in all its forms. Ensemble Offspring is led by acclaimed percussionist, Claire Edwardes, and features some of Australia's most innovative performers. The group has toured to locations such as Hong Kong, London and Warsaw, are regularly featured at MONA FOMA, Sydney and Melbourne Festivals, and have a cult following at their Sizzle series at Petersham Bowling Club. Passionate about nurturing the work of emerging, as well as established composers, Ensemble Offspring has premiered over 300 works in its 24-year history.

CARRIAGEWORKS

Carriageworks is the largest multi-arts centre in Australia. We commission Australian and International artists to make monumental new work that intersects with contemporary ideas. Reflecting the diverse communities of urban Sydney, our artist-led program is ambitious, radical and always inclusive.