

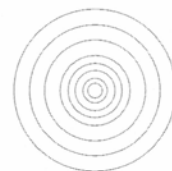
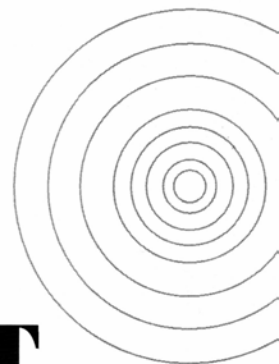
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Tura New Music and
School of Music UWA presents

SONIC DISCOURSE NEW STUDENT WORKS

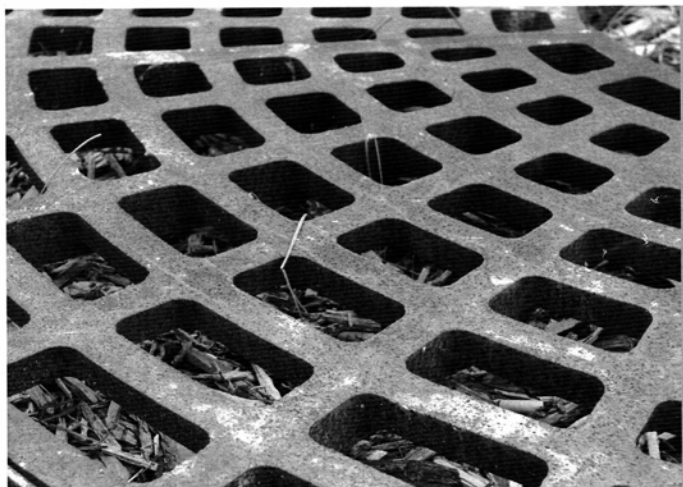
WA Museum
Sat 12th Sept 2009

Part of the 9th Totally Huge New Music Festival



Tura New Music and School of Music UWA presents

SONIC DISCOURSE NEW STUDENT WORKS



Tim Beahan – BoardWalk

for solo trumpet, electronics and video projections
dimensions variable

Callum G'Froerer (trumpet)

BoardWalk is a work that deliberately undermines an immediate, sensuous musical experience. Being based on very limited musical and visual material, listeners are encouraged to disregard relational and temporal expectations (such as narrative, development or imagery), and to interpret the work in conceptual terms. As the music does not develop, musical experiences are treated as snapshots of single ideas, allowing the use of time to become a technique in shaping our reaction to, and understanding of the work.

BoardWalk contains two ideas, one loud one and one quiet one. Whilst the piece contains some autobiographical concepts, the situation is designed to allow a listener to realize they're isolated in an experience that they may not enjoy; yet social conditioning influences them to be polite.

Michael Grebla – Rain

Nicholas Schurmann (oboe), Sophie Edelman (violin),
Josephine Fountain (cello), Ashleigh Slater (piano)

Rain is a piece for oboe, violin, cello and piano. The piece depicts the gentle pitter patter of rain on a winter's day. This piece came about from my own fascination with rain. Watching it fall from the protection of my yellow umbrella, I would often find myself in awe of the patterns rain would make as it gently danced on the ground and the shimmering, brilliance of colour it imbued upon all it had touched. This in conjunction with the crispness of the air and the soft hush during the fall of rain has often brought to me a sense of calmness and serenity which I have attempted to musically express in this piece. In contrast to this more delicate personality, the rain is also notorious for bringing darkness, cold and uncertainty as it grows into an ill tempered storm. When this happens all we know for certain is at some point the clouds must clear and the sun shine. As this happens, we are once again able to witness the glitter of sunlight on all that has been wet from the rain. This thought process is what I had in mind when writing **Rain**.



THE UNIVERSITY OF
WESTERN AUSTRALIA
Achieving International Excellence

Program

Tim Beahan: **Boardwalk**

Alex Morris: **An Unexpected Chain of Events**

Michael Grebla: **Rain**

Caitlin Woods: **I Dare Not Tell**

INTERVAL

Lochlan Brown: **Flute Atmospheres**

Ashlee Clapp: **Nocturne**

Richard Gaynor: **Deep Night**

Perry Joyce: **Saxophone Concerto**



Alex Morris – An Unexpected Chain of Events

Rachel Aquilina (violin I), Adam Brockway (violin II), Tom Higham (viola), Anna Pokorny (cello), Jess Davey (soprano saxophone), Lionel Pierson (bongos), Thea Rossen (suspended cymbal)

1. Interrupted Beginnings
2. Intermezzo
3. Interfering Argument
4. Intermezzo
5. An Unexpected Chain of Events

The fifth movement of this piece was written on hearing a story from a close friend who had experienced an “unexpected chain of events”. From there the composer developed a collection containing four other movements. *Interrupted Beginnings* is written for soprano saxophone and its musical content is based on intricate pieces of the final movement. *Interfering Argument* is as its title suggests and argument between the two violins. This movement has no bar lines and only suggestions as to how each of the musical fragments should be performed. Each intermezzo has been written to provide space between the chaos of their surrounding movements while making clear references to the surrounding musical material. **An Unexpected Chain of Events** is dedicated to Professor Roger Smalley.

Caitlin Woods – I Dare Not Tell

Holly Leonard (soprano), Caitlin Woods (soprano)

I Dare Not Tell is a set of 4 duets for unaccompanied soprano and alto. **The Starry Night (number 3)** was the starting point for this work, written as a response to studying Benjamin Britten’s early a cappella vocal music. I began by exploring the speech rhythms in the text and those that emerged, greatly influenced the rhythm and tempo of the song. I continued using this approach when writing the other 3 songs.

The texts are poems by Emily Bronte. All the poems I selected contain language that is incredibly descriptive which often evokes vivid, beautiful and occasionally startling images. One of the goals I had in setting these poems was to highlight and possibly enhance the immediacy of the imagery in the poems through word painting.

My other major focus was to work with two voices a cappella. I thought it would be a challenge and a different way of working with harmony. I found it to be quite different to all the other vocal music I have written, and it was challenging to keep the lines flowing, alive and interesting whilst also doing what I wanted them to do melodically and harmonically.

I have placed them in an order, which begins with the most tonal and harmonically stable ideas and develops through to the more adventurous and complex.

5. Lochlan Brown – Flute Atmospheres

for quadraphonic computer processed sound

See Insert

6. Ashlee Clapp – Nocturne

See Insert

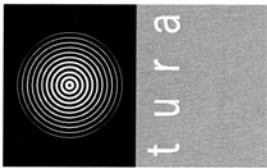
7. Richard Gaynor – Deep Night

Alex McCracken (clarinet), Michelle Fong (violin), Olivia Thorne (cello), Ashleigh Slater (piano)

Deep Night was originally written in February 2009 for orchestra, piano and celeste, but was recently revised and arranged for a piano quartet specifically for this concert. The piece is meant to represent the night and how mysterious it can be out in the darkness. Each sound is perceived differently by everyone, so what you perceive during this piece is purely an individual experience. But it is guaranteed that one thing you will feel is fear. Don’t miss it.”

8. Perry Joyce – Concerto for Soprano Saxophone and String Orchestra

See Insert



www.tura.com.au
 E: info@tura.com.au
 T: 9228 3711

TURA NEW MUSIC

Award-winning Tura New Music is one of Australia's peak bodies for the production and presentation of new music events and a resource agency, promoter and advocacy/support network for Western Australian new music artists and performers.

Established in 1987 the company has presented hundreds of events featuring thousands of artists across WA, commissioned hundreds of new works, established an international class archive, facilitated dozens of projects with like-minded partners and taken new music to the far reaches of the state.

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The 9th Totally Huge New Music Festival

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Festival Branding	Block (BlockBranding.com)
Brochure Layout	zebra-factory.com
Website Development	Platonica



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For the 9th Totally Huge New Music Festival, Tura New Music gratefully acknowledges the support of our international funding partner – the Government of Switzerland – government funding partners – the City of Perth and Sound Travellers – sponsors – Block Branding, ABC Classic FM, Drum Media, zebra-factory, EPRA, Luna Cinema Palaces, Yamaha and Sullivans Hotel and our Presenting Partners – The Western Australian Museum, West Australian Symphony Orchestra, Fremantle Arts Centre, WAAPA@ECU, University of Western Australia, meupe, The Ellington Jazz Club, Foodchain, Central TAFE, Fremantle Symphony Orchestra, Behind the Monkey and Wambyn Olive Farm.

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