# constellation: A DURATIONAL CHAMBER WOR

Ros Bandt
Carolyn Connors
Rohan Drape
Madeleine Flynn
Robin Fox
Sebastian Harris
Tim Humphrey
Anita Hustas
Neil Kelly
Graeme Leak
Kate Neal
Wang Zheng Ting
David Young



# constellation

As a commissioned collection within an interactive sound work, constellation creates an experience that is a commentary on the presence and absence of composers in the realisation of their work, as well as the role of a spectator/listener's personal spatial and bodily configuration in the unfolding of the work.

The title constellation refers to the entanglement of artist connections; to the zodiac signs; to the cooperative processes that exist in the creation of new work in music between composers and performers; and to the body of work in composition that exists which reference the form of the zodiac.

The work is then an installation, with its attendant material and spatial siting within a gallery space, to be discovered and received by gallery-goers. It is also a performance event, both through the durational aspect of accumulated performance interruptions, and through the performance of each audience member as they occupy the desks (chairs on podiums, with a music stand).

The gallery space is set like an emptied chamber orchestra, with twelve 'orchestral desks' and a small grand piano, representing each composer. When an audience member/gallery-goer sits at a desk, a recorded version of the composer's work is heard. Each desk also features an artefact associated in some way with the respective composer; for example, a notated score, a composer's autograph, the modified wind electronic controller that is used as an instrument in the piece, the graphic score, or the wind-up tin rabbit. These are available as items to hold, use or peruse within the piece.

The initiating of each recorded performance uses the custom playback system we have developed for previous works, incorporating the Arduino physical computing platform and the Pure Data software environment using embedded small computers and remotely triggered playback units.

The exhibition with performance interruptions has emerged as a form which responds to the scattered locations of all the composers, even though they are all, or were at the time of the work's inception, based in Melbourne. As an initial provocation that engages with the idea of being in a particular place at a particular time, we asked each composer to consider the year of their birth and the associated traditional astronomical frameworks of the zodiac in its various forms from both European and Asian origins.

### constellation

As we have created this work, we have met with each composer, discussed their ideas and our own processes, and looked at drafts of their scores, sketches and works. We are presenting the form of this work as a kind of response to a time when the traditional recital performance of new music works has become a rarer and non-inclusive ritual, while at the same time the a-temporal, dislocated and disembodied transmission of music, new and old, has become all-pervasive in the form of portable sound devices. The empty chamber orchestra is also a homage to a lineage of works pioneered with composers such as Mauricio Kagel, who created works and films for absent musicians.

We are also keen for the audience/gallery-goer to have an agency in the execution of the work, with an embedded interactive element giving the opportunity for play. The audience orchestrates the work, sitting 'as musicians' with other gallery-goers.

At the allotted performance times, certain of the desks and the grand piano, will host points of live recital by ourselves and a number of the composers who have elected to perform in their own work, or be involved in the work of others.

Presenting composers' work in this way responds to contemporary realities regarding the cultural relevance of traditional recital performances and the currency of cross-modal form of works of sound art.

We feel strongly that composition and compositional technique should play a leading role in the creation of artworks that involve sound, enabling a strong sense of temporal disclosure that music is so potent at evoking, as well as re-engaging the physical body of the spectator in the unfolding of the work, to which a gallery or installed presentational form is ideally-suited.

Ros Bandt has assembled a variety of elements to create *Tin Rabbit*, which, when enacted stars several wind-up toy rabbits in an sonic and visual allegory on 'reproduction'. Carolyn Connors isolates zones or specific places from the performing bodies of musicians, combining these with a serial technique that abstracts the birthdays of potential live performers and associated zodiac 'emotional qualities' to structure miniatures of proximity and personality.

Rohan Drape's as *saratan* for extremely quiet piano, trumpet and microtonal tape is a concurrency of the immense and the minute in a meditative piece whose title expresses the mixed fortunes of birthright.

In a similar linguistic association, *Melanoma* by Robin Fox has revived the cybernetics of historical synthesiser design, updating the mappings of gesture to his own contemporary . compositional voice. The Akai EVI 'modern instrument' is juxtaposed with a 'pre-modern' portable pedal organ in Robin's favoured brand of transgressive and displaced context.



### constellation

For Sebastian Harris the idea of nomadism, of musical genre, instrument (the portable organ once again), and of the composer himself, seems to have stuck.

The Wandering Eye is written for contra-bass woodwind (played by Adam Simmons), drum kit (Graeme Leak), flugel horn and organ, as a wonderfully-eclectic interstitial combination.

Anita Hustas has created a performance within a score and a score within a performance. The beautifully hand-crafted *Water Rat Tea Ceremony* combines the culinary with the musical as the performers discover musical fortune through the fragmented strands of appropriated rituals.

Neil Kelly's piece *East*. Aubade for piano and flugelhorn has the flugel player enter from the east, in an exquisite adagio unfolding that reflects on the longer cycles of human lives. Incorporating the physical/spatial within the performance, considers our shared histories and continuing investigations within performance.

Graeme Leak turns to the influences of elemental materials, in particular water, here acting as a 'filter' for contemporary ambiences, and transcribed into highly-individual compositions that privilege us with his current compositional and installation interests.

We have greatly valued our meeting, and extended correspondence with Kate Neal, which, for various reasons creates a *Not Yet* in this time at this place, and a continuing sense of possibility!

Wang Zheng Ting proclaims the brilliant tones of Chinese opera in *Frog Calling*, with the opportunity to combine sheng, piano and trumpet as signature to a long period of acquaintance in performance and scholarship.

David Young's Esuarita, while investigating the relationship between visual and aural materials through the consideration of an old star map, sonically invigorates the listener's attention toward the complexities of the internals of the piano and of the contrapuntal voices of the flugelhorn and vocal.

Live performances of each of the works will accumulate throughout the period of the installation, a procedure that allows for another layer of structure, a dynamic life that presents episodes in addition to those created by spectators. Interruption reinforces the time-based quality of music. constellation sits within our practice in developing sound works, such as the megaphone project, and epi-thet that are concerned especially with the milieux established by iconic material and cultural forms historically associated with sound and music, and the bodily attitudes of those associated with those iconic forms. We hope that this new work occupies such an imaginative space, allowing separate artists' works to create moments of individual and collective contemporary reflections on sound in culture.

Our deep thanks to the artists involved who have generously engaged in the idea with us and who continue to inspire us.

Madeleine Flynn and Tim Humphrey

# ROS BANDT



Ros Bandt is an award winning international sound artist who has pioneered sound sculptures, installations and site specific artworks since 1977. She is at once composer, performer, visual artist and sound culture researcher. In 2010 she is touring and living in Europe with sitespecific works in the Yerebatan cistern, Istanbul, Turkey and collaborative performance art at the Tube, Munich, Germany. Her original works are published on Move Records, Sonic Gallery, EMI, New Albion, Wergo and her recent book Hearing Places is available from Cambridge Scholars Publishing, UK.

She is also founding director of the online Australian Sound Designs Project documenting sound designs in public space in Australia.

www.rosbandt.com www.sounddesign.unimelb.edu.au

#### TITLE OF WORK

Tin Rabbit Life's Chance. Interactive sculpture and video on loop (2010)

#### ITEMS

DVD Instructions, tin cupboard, tin plate, three windup plastic bunnies, yellow top, white gloves, chair or plinth.

### INSTRUCTIONS

- 1. Put on gloves
- 2. Spin top for permission to take a chance, it will be caught in the lip of the tray
- 3. Open cupboard through hole
- 4. Place female rabbit in the middle of the tray
- 5. Wind each male in turn to dance in front of her on the tray
- 6. Who wins" On what basis"
- 7. Place winning male on top shelf with the female
- 8. Place losers on the bottom self
- 9. Shut the door
- 10. Take off gloves and leave for next participant



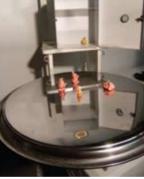






























# CAROLYN CONNORS



TITLE OF WORK RatOxTigerRabbit-DragonSnakeHorse-GoatMonkey-RoosterDogPig

A calculated improvisation for an ever-changing ensemble. Composition for Madeleine Flynn (piano) and Tim Humphrey (trumpet)

Carolyn Connors makes new works for voice. Recent performances include: Overground voice solo for the 2010 Melbourne International Jazz Festival. Nocturne, with Dave Brown, Searchlight Festival, 45 Downstairs, 2010. Material Mouth (2005, 2006, 2007) awarded Best Female Performer of the Melbourne Fringe, La Mama Theatre, Mildura Arts Festival, 45 Downstairs. Sonatas for Voice and Objects (2008) recorded and broadcast by ABCFM. Surrounded by C Ren Walters' 2009 Melbourne Jazz Fringe commission, Iwaki auditorium, 50/50 Iwaki auditorium, What is Music 2009. Now Now festival (Sydney) 2008. Melbourne International Biennial of Exploratory Music 2008. Going Down Swinging commissions, I'm a big man, GDS 2008 cd. In 2007 she performed in music festivals in France and Germany.

#### NOTES

Madeleine and Tim: working on many projects; with different people; in different forms; always absorbing, creating, accepting, expanding. This composition draws on and reflects the processes, materials, content, and attitudes of performance experiences with them.

There is an expansive quality to the creative world of

Carolyn's ensemble work includes Music at Mt Egerton, Aphids, 2007. Gotharama (appearing as 'The Psychokinetic Pianist') with Moira Finucane. Victorian Arts Centre (Full Tilt) and the 2006 Adelaide Cabaret Festival. Dorothy Hewitt's Chapel Perilous (2007) and Golden Valley (2009) with Perilous Productions. Megaphone Project with Tim Humphrey and Madeleine Flynn in 2008-09, Womadelaide, Sydney Festival, and the Castlemaine Festival. Museum of Modern Oddities with Neil Thomas and Katy Bowman, Melbourne International Arts Festival (Blue Rinse Club, Blue Thong Club, Melbourne Museum), Adelaide Arts Festival, Oerol Festival, Terschelling, The Netherlands.

#### PERFORMANCE

Minimum number of performers: 2 Maximum number of performers: 12

Maddy and Tim may choose to either perform in or listen to the performance.

All contributions are to be in real time and acoustic (amplified or unamplified).

Performers may include musicians (instrumentalists, singers), dancers, and/or visual artists.

There is no requirement for an equal distribution of signs. The performance could be, for example, for 2 Rats, 3 Pigs, and a Monkey.

#### PERFORMER INSTRUCTIONS

- 1. Each performer must study the score which corresponds to their own Chinese horoscope sign.
- 2. Each performer will use their 8-digit birth date as a guiding principle for their contribution. For example: 8 December 1962 is 08121962.
- 3. The 8-digit number underpins all decisions: phrasing, harmony, rhythmic patterns, creation of melody etc.
- 4. Each performer will be guided in their performance by the positive characteristics of their sign.
- 5. Each performer will have 2 episodes (which are dynamic? contrasting? explosive?) which are based on the negative characteristics of their sign.
- 6. After each of these episodes the performer will return to performing according to the positive characteristics of their sign.
- 6. Each sign is assigned a letter which can be interpreted freely. e.g. used as a key centre; a reference point; perhaps it is a note that is returned to; perhaps it is never played.
- 7. The performers agree on a general duration of the performance beforehand.

#### THE 12 SCORES

### Rat

Letter: A Positive Characteristics: Charming, Sentimental. Quickly learns from experience. Negative Characteristics: Negative Characteristics: Restless, Over-ambitious. A Grumbler.

#### Ox

Letter: Bb Positive Characteristics: Serious, Careful, Persistent, Negative Characteristics: Slow. Hot tempered. Gloomy.

### Tiger

Letter: B Positive Characteristics: Daring. Sensitive, Determined. Negative Characteristics: Domineering. Quarrelsome. Impatient.

#### Rabbit

Letter: C Positive Characteristics: Peaceful. Negative Characteristics: Expressive. Discreet. Negative Characteristics: Indecisive. Unpredictable. Hesitant.

### Dragon

Letter: C# Positive Characteristics: Dynamic. Voluble. Perfectionist. Abrupt. Tactless. Eccentric.

### Snake

Letter: D Positive Characteristics: Profound. Lucid. Organised. Negative Characteristics: Cruel. Extravagant. Suspicious.

### Horse

Letter: Eb Positive Characteristics: Cheerful, Energetic, Generous, Negative Characteristics: Unstable, Anxious, Contradictory.

#### Goat

Letter: E Positive Characteristics: Adaptable. Elegant. Gentle. Illogical. Irrational. Impulsive.

### Monkey

Letter: F Positive Characteristics: Lively. Entertaining. Sensitive. Negative Characteristics: Restless. Fickle. Manipulative.

### Rooster

Letter: F# Positive Characteristics: Flambovant, Relaxed, Obliging, Negative Characteristics: Harsh. Argumentative. Pretentious.

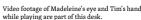
#### Dog

Letter: G Positive Characteristics: Witty. Trustworthy. Understanding. Negative Characteristics: Anxious. Timid. Obstinate.

# Pig

Letter: G# Positive Characteristics: Careful, Sensual, Peaceful, Negative Characteristics: Debauched, Excessive, Naïve,





# ROHAN DRAPE



Rohan Drape lives in a northern suburb of Melbourne. He has studied music with John McCaughey and Larry Polansky. His work has been commissioned, collected, installed and performed by public and private institutions including the National Galleries of Australia & New Zealand, the Neuer Aachener Kunstverein & the Kunstlerhaus Bethanien, Lombard Fried Fine Arts & China Art Objects, and the Universities of Ballarat & Wellington.

### TITLE OF WORK

(arabic, aš-šarāţān) الشراطان

#### INSTRUMENTATION

A computer generated tape projects a static micro-tonal harmonic field constructed from three million eighthundred and eighty-eight thousand particles of narrow band noise.

The instruments articulate a sequence of twenty-four three and four note chords drawn from twenty-seven tones present in the harmonic field of the tape.



# MADELEINE FLYNN & TIM HUMPHREY



Performers/composers/sounddesigners/researchers/ writers/creators/socially engaged sound artists working across performative artforms. Their curiousity about sound in space and cultural engagment with sound/ music has led them to develop links with artists in dance, theatre, installation, film and public art.

They created and direct an ongoing sound installation the megaphone project, which toured nationally in 2009/2010 and will tour internationally in 2011. www.themegaphoneproject.com

They created john cage's musicircus for Melbourne International Arts Festival in 2007, and for MIAF 2008 an installation with Californian sound artist Alex Stahl (Pixar productions), Echolocation, and a new duet for theatre, This Map is Not to Scale.

In 2008, an ANAT Synapse Residency enabled them to work on sonifying genetic processes. Their new work, *Epi-thet*, based on this research is currently in development with Cake Industries and will be presented by a major Australian festival in October, 2010.

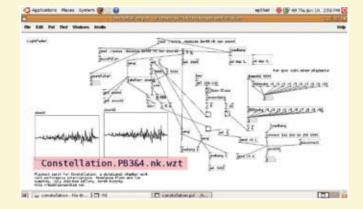
They have a long term collaborative practice with dancer, Tony Yap, and Japanese visual artist Naomi Ota., whose most recent work Rasa Sayang had a highly acclaimed premiere season at 45 Downstairs in April, 2010.

They have been shortlisted for a major public art project commissioned by Footscray Community Arts Centre, Place Art Here. Their proposal Weekly Ticket: the artist at the station takes the notion of longevity of public art and instead of building an object, places an artist at the site for the next fifteen years.

Their awards include a GreenRoom Award for Outstanding Composition/sound design, Melbourne International Arts Festival Award, ANAT Synapse Award and two Asialink Residencies in China and Japan.

Tim has a PhD in music from Monash University and is currently a lecturer in creativity and culture at Griffith University. This is the year Madeleine is determined to finish her PhD in choreomusical analysis at the University of Melbourne. They are the secretaries of New Music Network, Madeleine is a board member of Melbourne Fringe, and currently they are members of the Programming and Community Partnerships panels of Arts Victoria.

madeleineandtim.net



# ROB FOX



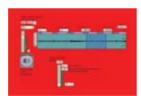
TITLE OF WORK
Melanoma Study# 1
INSTRUMENTATION
EVI Controllor and

keyboard instrument.

Robin Fox is an artist straddling the often artificial divide between audible and visible arts. As an audio-visual performance artist his work has featured in festivals worldwide. Recent appearances include a commissioned performance for the Henie Onstad Kunstcenter Oslo (March 2010), Mois Multi Festival Quebec City (Feb 2010), Steirischer Herbst Festival Graz (Nov 2009), Musica Genera Festival Warsaw (June 2009) and the Yokohama Triennale (September 2008). His audio visual films for the cathode ray oscilloscope are documented on the DVD release backscatter (2004) with more recent works Volta and 5 Creation Myths being exhibited as video works at the RoslynOxley9 gallery in Sydney, The Asian Art Biennale in Taipei and the Miniartextil International exhibition in Como Italy.

Melanoma study #1 exists as a framework for improvisation between two performers one playing any keyboard instrument and one playing a classic EWI wind controller. The keyboard part is partially scored, basically to outline a series of pitches and some ways to proceed through those pitches. The Max/MSP patch designed for the wind-controller is accompanied by a custom designed sound file for processing. Combined, these resources provide the EVI player with a vast array of variable sounds and situations. The work is of an indeterminate length and will be almost impossible to reproduce identically from performance to performance.

His groundbreaking work with Chunky Move has contributed to the recent piece *Mortal Engine* winning a Helpmann award for Best Visual Production and an Honorary mention at the illustrious Prix Ars Electronica. Future projects include a photography exhibition called *Proof of Concept* opening at the Centre for Contemporary Photography in Melbourne July 2010 and a research project with the Bionic Ear Institute composing music for cochlear implant wearers.







# SEBASTIAN HARRIS



TITLE OF WORK
The Wandering Eye

INSTRUMENTATION
Pedal Organ, Percussion,
Contraclarinet, Flugelhorn.

Katherine-based composer Sebastian Harris was born in Tasmania, growing up there and later in Melbourne. His musical study began on the modern organ at the age of seven, later studying the oboe, piano and bassoon and ultimately contrabassoon. After brief studies on bassoon at the University of Melbourne, he studied Practical Composition at the Victorian College of the Arts with Mark Pollard, Johanna Selleck, Chris Dench, Lawrence Whiffin and Rob Vincs. During his study he was awarded the Pratt Foundation Encouragement Award, and he was an active member of the Melbourne Composers' League from 2004-2007.

His principal achievements as a composer include the work *The Wandering Eye*, commissioned by Madeleine Flynn and Tim Humphrey for the project "Constellation"; a performance at City Recital Hall, *Sydney of Motet* for orchestra by Sydney Sinfonia (2008); the collaborative audio-visual publication *Chaology* (2004); and *Colonial Dreaming*, composed as part of the what once was Melbourne Symphony Orchestra's Young Composers Program (2002). He has a specific interest in composition for the bassoon family, particularly the contrabassoon.

His work often eludes description, and just as often includes extra-musical elements or influences and this is evident in his cross-disciplinary projects such as *The Gaza Strip Show* (2002-3) with Sivan Gabrielovich. His music has been synchronised with various dance, theatre and film works.

He has dabbled in pop songwriting, worked with community choirs, and also has done some work with aboriginal languages and linguistics with an eye for interdisciplinary work in the future. His most recent concert performance was *Momentary Pleasures for piano* (2010) on 20th February 2010, played by the composer in the concert *Salon Wet* in a private residence in Katherine, Northern Territory. He plans to further the performance of new music in the NT. He operates under the title *Auk Kestrel Music* from Katherine.



# ANITA HUSTAS



TITLE OF WORK
WaterRat Tea Ceremony
INSTRUMENTATION
For 2, 6 or 10 players

Anita Hustas is an Australian double bassist, composer, visual and sound artist.

Originally trained in Perth and Paris as an orchestral and solo double bassist, she has, since settling in Melbourne in 1996, become an important part of the Melbourne creative music scene. Her diverse experience includes touring Europe as principal bassist with Australian Youth Orchestra, recording in New York City with jazz/experimental trumpet Nate Wooley, performing on ABCTV's Spicks and Specks with Adam Simmons Toy Band, touring China with the Tasmanian Symphony Orchestra, and curating the La Mama Musica concert series from 2007 to 2009.

Hustas has been the recipient of Arts Victoria and Australia Council funding for recording, touring and concert presentation. She has performed and recorded with an array of Australia's finest musicians including the Black Arm Band, Melbourne, Adelaide and West Australian Symphony Orchestras, David Tolley, Duré Dara, Ren Walters, Greg Arnold, Sandy Evans, Michael Keiran Harvey, Joe Talia, Nick Tsiavos, Adrain Sherriff, Peter Knight, Zulya, Jex Saarelaht, Andrea Keller, Bob

Sedergreen, Paul Grabowsky, Tony Gould, as well as international touring artists including Sheila Jordan (USA), Barrie Webb (UK), Kenny Drew Jr (USA) Ursel Schlicht (USA) The Won family (Korea). She has toured throughout Australia, the South Pacific, Asia and Europe, performed on Mikrokosmos an ARIA award winning album and recorded on innumerable film and television soundtracks.

Anita's ensemble 'Anemone' were awarded the inaugural Melbourne Jazz Fringe Festival Atlantis Recording Prize in 2007, and while studying for a Masters in Music degree at the Victorian College of the Arts she was awarded the Marion Isabel Thomas prize. In 2009 her acclaimed duo project with dancer Alice Cummins was awarded the Dancehouse 'Earobics' residency fellowship.

She has been a member of staff at the Victorian College of the Arts since 2005. In 2009 Hustas was commissioned to create the installation 'Rat' for Liquid Architecture's constellation project. This new work will be premiered in July 2010.

#### PERFORMANCE INSTRUCTIONS

The Water Rat Tea Ceremony is a performance piece for two, six or eight performers (please note that these numbers have been chosen as specifically lucky numbers in the Chinese tradition. It is important that the piece is not performed by three, four or five performers). The performers may play any instrument they wish.

The performance begins with all performers seated in silence around the teapot and bowl of fortune cookies, each with a teacup set in front of them. The performers may either sit on the ground or if preferred use a table and chairs. The tea is poured into each cup by a nominated performer. The performers drink the tea and choose an many fortune cookies as they wish.

The performers then eat a fortune cookie to reveal the message inside which contains their specific directions (If the performers are wind players, brass players or singers or any other performer for whom eating before a performance is uncomfortable they may refrain from eating the fortune cookie until after they have finished playing. It is important that each performer drinks some tea and eats some cookies as part of the ceremony).

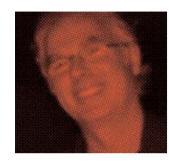
The performers then in their own time improvise with the given directions. The performers are now free to move about the space and encouraged to use the given directions as starting points for their improvisations.

The performers are free to interact with one another and develop their ideas as they are influenced by each other. The performers may return to sit and sip tea whenever they wish. The performers may continue to choose more fortune cookies if they wish. The piece concludes when all performers have returned to the place where they started from, have stopped drinking tea and eating cookies, and are seated in silence as they began.

If preferred, it is possible to perform the piece without making the fortune cookies. Simply fold the fortune cookie messages to disguise their contents and place them in the bowl.



# NEIL KELLY



Neil Kelly's composition work includes the production of printed scores, public performances, radio broadcasts, commissions, arrangements, soundtracks, operas, publications and recordings. It focuses on large works for string quartet, theatre, choir, electro-acoustic and multimedia. He also has wide experience as a conductor, bass player, record producer and musical director.

He was lecturer in contemporary music theory and composition at Latrobe University from 1990–2000. His research included a detailed study of the music of Alban Berg. He cofounded the art music group Slave Pianos in 1999 (www.slavepianos.org).

In 2000, they toured Russia with Krasnyi Quartet. In 2004, their acoustic theatre work, *Two Lives in Flux*, was premiered in Lithuania. Their largescale multiartform work, *Dissident Consonances*, was presented in Melbourne and Berlin in 2007. He recently completed a large work for the New York based Flux String Quartet. He is currently co-operator of Run Stop Sound (www.runstopsound.com), a professional recording studio producing his own work and recordings by other artists.

His time is now spent balancing composition activities with recording, teaching and playing guitar.

# TITLE OF WORK East. Aubade for

Flugelhorn and piano.

# INSTRUMENTATION Flugelhorn, Piano

Must to thy motions lovers' seasons run? *John Donne* 

### THE SUN RISING by John Donne

Busy old fool, unruly Sun,
Why dost thou thus,
Through windows, and through curtains, call on us?
Must to thy motions lovers' seasons run?
An aubade is a poem or song of or about lovers separating at dawn.

### ROOSTERS

Jan.22,1909 to Feb.09,1910 Feb.08,1921 to Jan.27,1922 Jan.26,1933 to Feb.13,1934 Feb.13,1945 to Feb.01,1946 Jan.31,1957 to Feb.17,1958 Feb.17,1969 to Feb.05,1970 Feb.05,1981 to Jan.24,1982 Jan.23,1993 to Feb.09,1994

# AUBADE (1937) William Empson

Hours before dawn we were woken by the quake. My house was on a cliff. The thing could take Bookloads off shelves, break bottles in a row. Then the long pause and then the bigger shake. It seemed the best thing to be up and go. And far too large for my feet to step by. I hoped that various buildings were brought low. The heart of standing is you cannot fly. It seemed quite safe till she got up and dressed. The guarded tourist makes the guide the test. Then I said The Garden? Laughing she said No. Taxi for her and for me healthy rest. It seemed the best thing to be up and go. The language problem but you have to try. Some solid ground for lying could she show? The heart of standing is you cannot fly. None of these deaths were her point at all. The thing was that being woken he would bawl. And finding her not in earshot he would know. I tried saying Half an Hour to pay this call. It seemed the best thing to be up and go. I slept, and blank as that I would yet lie. Till you have seen what a threat holds below, The heart of standing is you cannot fly. Tell me again about Europe and her pains, Who's tortured by the drought, who by the rains. Glut me with floods where only the swine can row. Who cuts his throat and let him count his gains....



# GRAEME LEAK



Graeme Leak's music has grown from a rich diversity of original activities, materials and performances spread across locations from traditional concert halls to tiny outback towns to international stages. He is a founding member of *The Spaghetti Western Orchestra* (previously The Ennio Morricone Experience), an ensemble that play classic Spag film scores in an original and theatrical way – it has toured Australia, China, the UK, Europe, New Zealand and the USA. He is also active as a composer and instrument builder.

Recent works include Everything in Front of Me for Gondwana Choir and Synergy Percussion, Ringing the Changes for aerial bell-ringers (performed by Strange Fruit at the opening of the 2009 Melbourne Festival), and Exhibit B, a collection of works and installations for Madeleine Flynn and Tim Humphrey's Constellation project. In 2003 he built The Musical Fence in Winton (Qld), an acoustically amplified wire fence that is a popular tourist attraction. He has composed many large-scale outdoor pieces played on cars, boats and amplified logs (by woodchoppers). He loves sound.

TITLE OF WORK Exhibit B

INSTRUMENTATION
Live drip installation,
piano, toy piano, seedpods,
tuba.



I am a great admirer of the work of Maddie and Tim. They have bravely walked their own path, often times having to clear it with a machete first. When asked to make some work for them I was at first a bit stumped – the possibilities seemed endless, and I couldn't find a good place to begin. So I turned to my favourite sound source, water. Over the years I have 'played' water in many contexts – for *Constellation* it became my muse and guide. I have been trying to successfully record drops for years (its a bit hard – the mic needs to be *really close* and then it gets wet...). The focused tubes successfully deliver the tiny sound to a mic, and add a bonus resonance (like a sea shell) that transforms the environment into a gorgeous drone.

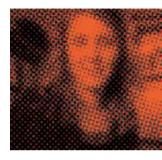
Exhibit B is the result of exploring this set up, recording with it, and transcribing the pitches and rhythms it makes.

Note for the drip installation:

what you see
is what you hear
the tubes are focused
on the drips
the tubes have microphones
at the other end
they 'hear' the drips
they also hear ambient sound
such as cars, birds, people talking
the tubes have a resonant frequency
a bit like a seashell
they convert noise into music
what you hear
is what you see



# KATE NEAL



TITLE OF WORK
Not Yet

Kate Neal studied Early Music at the Victorian College of the Arts graduating with a Bachelor of Performance 1996. During this time she also studied composition with Mary Finsterer. Mark Pollard and Brenton Broadstock.

She received a NUFFIC scholarship from the Dutch Government in 1998 and moved to the Netherlands to study composition with Louis Andriessen, Martijn Padding and Gilius van Bergeijk at the Koninklijk Conservatory, and Carnatic (South Indian) music studies with Rafael Rainer at the Sweelink Conservatory, Amsterdam. In 2000 Neal was awarded equal first prize in the International Young Composers Meeting and a special mention in the Henriette Bosmans prize.

She returned to Melbourne, Australia in 2003, establishing her events company Dead Horse Productions. In August 2005 Kate Neal received a scholarship from the Accademia Musicale Chigiana, Siena, Italy, and, in 2006, she was the recipient of the Hephzibah Tintner Fellowship, affiliated with the Australian Ballet, Sydney Dance Company and Sydney Symphony Orchestra.

Kate Neal is the recipient of various awards and fellowships, including the Aspen Music Festival, the Atlantic Centre for the Arts and the Australia Council for the Arts. She has enjoyed working as an orchestrator and arranger for many pop and rock bands as well as feature and independent films, choreographers and dance companies. At the Victorian College of the Arts in Melbourne, Neal worked as a sessional composition teacher in the Music Department and also lectured in Music and Image at the Centre for Ideas in 2004-2007.

In July 2008, Kate Neal got her postgraduate diploma (Hons) in composition from the Royal Northern College of Music, Manchester (UK). In September 2009 she will begin a PhD position at Princeton University, New Jersey (USA).



# WANG ZHENG TING



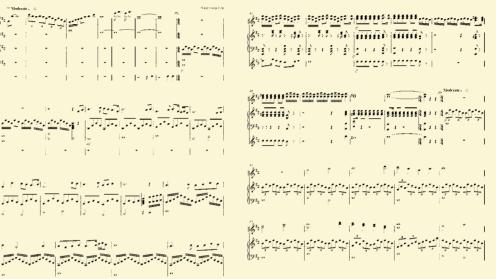
Dr Wang Zheng Ting is a highly respected Chinese musician and director of the Australian Chinese Music Ensemble. He has experimented extensively with the integration of Chinese and Western music and has performed with senior musicians and major symphony orchestras in Australia and the USA. He has completed University degrees and a thesis on Chinese music in Australia, and published works on the subject of migration.

He lives in Melbourne but continues to travel the world, lecturing a bout music and performing on the sheng, a Chinese mouth organ, on which he is a world auth ority. He is an honorary council member of the Chinese National Orchestra Society, Chinese Mouth Organ Council in China.

He is constantly involved in projects with Australian musicians and composers, and travels to China with musicians on a regular basis.

Recent recitals and performance include those at the International Youth Music Festival in Cheng duo, China, Musik wissen schaftliches Institut der Universitat Basel, Switzerland; Universitat Mozarteum Salzburg Austria; Universitat Wien, Vienna, Austria; China Festival in Amsterdam, Holland; Shanghai International Spring Festival, China; World Double Reeds Society, the City University of New York, USA; and 7th International CHIME Conference (Europe based Chinese Music Research Organization) at Universita Ca' Foscari di Venezia, Italy; and Lincoln Center, New York, USA.

TITLE OF WORK
Frogs Talking
INSTRUMENTATION
Sheng, Piano, Trumpet,
percussion.





# DAVID YOUNG



David was the Artistic Director of Aphids since co-founding the company in 1994. In 2010 he took up the Artistic Directorship of Chamber Made Opera (www.chambermadeopera.com), and will remain involved with Aphids as Artistic Advisor.

David composes for and co-curates cross-artform projects. These have included curating the Aphids Reel Music Festival which also featured the premiere of Waiting To Turn Into Puzzles, a music/film work with Louise Curham, performed by Ensemble Offspring. Schallmachine 06 & 07 took place in Melbourne and Basel, with percussionist Fritz Hauser and architect Boa Baumann.

TITLE OF WORK
Esaurita (Breakdown)
2010

# INSTRUMENTATION

For Flugel Horn and (slightly) prepared Pianoforte

DURATION 16 minutes

#### NOTES

Graphic notation is employed throughout this work, based on scanned old constellation maps. While by its nature this notation has many freedoms, every attempt should be made to realise the graphics' contours and shapes as carefully and precisely as possible. The notation requires the use of the Aphids Composer version 2.3 Black edition (design and code by Matthew Gardiner). The moving vertical line indicates when to play the various symbols and images.

Other collaborative projects include Ricefields, an electro-acoustic installation/performance which toured Australia, France and Japan; Radio 1, percussion/theatre event featuring the world premiere live performance of Beckett's radio play of the same name; Maps, a music theatre film text collaboration between Aphids and its sister company in Denmark with performances in Melbourne (November 2000) and Copenhagen (October 2002); and Music at Mt Egerton in an old clay mine in regional Victoria, Australia.

In 2005, the multimedia work *Skin Quartet* toured to four continents: Sydney, the USA, Belgium and South Africa. David composed and produced for multimedia artist Matthew Gardiner's *Oribotics* since 2005.

### For the flugel horn:

For each white, shaded area, play the upper contour (when it appears) as a glissando with the flugel horn, where the top of the screen is your highest note, and the bottom of the screen is your lowest note. The lower contour is to be sung through the flugel horn.

When both upper and lower contours are visible, then both play and sing through the horn at the same time. The larger the shaded area, the louder the dynamic, however dynamics should always remain softer than mp.

David has also worked frequently with Eugene Ughetti and Speak Percussion.

The Libra ensemble and Aphids collaborated on the acclaimed presentation of his song cycle, *Thousands of Bundled Straw*, which was performed as part of the new Melbourne Recital Centre's opening festival in February 2009.

David's music is performed in Australia, Europe and Asia, in contexts ranging from concerts to music theatre and installation. As a composer he is preoccupied with exploring the relationship between sound and image, employing intricate and often miniature formats in unconventional settings.

For the (slightly) prepared pianoforte:

Preparation: place something over all strings in order to dampen them –not completely but enough to stop them resonating very much at all. There are five magnitudes of stars: the smallest three magnitudes are graded in size and are filled black.

Play these stars using a plectrum or credit card to tap or pluck the strings, where the top of the screen is your highest note, and the bottom of the screen is your lowest note. The two highest magnitude stars have a white dots in the middle. These should be played as spiccati notes with the keyboard. The larger the shaded area, the louder the dynamic, however dynamics should always remain softer than mp. Play as many stars as possible in the blue areas.

