

Musica Viva Australia

Claire Edwardes

Wednesday 25 October, 11am

The Concourse, Chatswood
Concert Hall

SYDNEY
MORNING MASTERS

SYDNEY MORNING MASTERS

THE CONCOURSE, CHATSWOOD

MV
Musica Viva Australia



Wed 20 March 2024, 11am

The Choir of St James', King Street

Wed 22 May 2024, 11am

Australian Haydn Ensemble flute, string quartet

Wed 3 July 2024, 11am

Jonathan Békés & Ying Ho cello, piano

Wed 4 September 2024, 11am

Andrea Lam piano

Wed 23 October 2024, 11am

Affinity Quartet string quartet

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Wenkart Foundation

We acknowledge the Traditional Custodians of the Eora Nation and we pay our respects to Elders past and present – people who have sung their songs, danced their dances and told their stories on these lands for thousands of generations, and who continue to do so.

**Johann Sebastian BACH (1685–1750)
and Hans Leo HASSLER (1564–1612)**

O sacred head, sore wounded (c. 1600) 3 min

Johann Sebastian BACH

Lute Suite in E minor, BWV 996 (1708–17) 8 min

I *Präludium: Presto*

II *Allemande*

III *Courante*

Ella MACENS (b 1991)

Falling Embers (2020) 7 min

Karlheinz STOCKHAUSEN (1928-2007)

Taurus (1974) 3 min

Erik GRISWOLD (b 1969)

Chooks! (2004) 2 min

Maria GRENFELL (b 1969)

Jack Jumper and Moth Hunt from *Stings and Wings* (2021) 6 min

Claire EDWARDES (b 1975)

Ether Lines (2019) 5 min

Julia POTTER (b 1995)

When It's All Gone (2023) 5 min

World premiere performance.

Commissioned by Musica Viva Australia under the auspices of the Hildegard Project.

Matthew HINDSON (b 1968)

Flash (2008) 5 min

Please join Claire Edwardes and Julia Potter
for a short Q and A onstage following the concert.

Claire Edwardes percussion

Supported by the Wenkart Foundation in memory of Fred & Julie Wenkart.



Musica Viva Australia



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la música habla

music speaks

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LA MUSICA PARLA

mizik la ka pale

waiata korero

音乐说话



The language of music is universal; it transcends borders and unites us as people. At Musica Viva Australia we believe that music makes the world a better place.

It's our ongoing mission to create unforgettable experiences for audiences across the country: from a child in a classroom seeing live music for the first time, through to the seasoned concertgoer discovering new work.

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CLAIRE EDWARDES

From the set of *Play School* to Amsterdam's Concertgebouw, Claire Edwardes OAM is Australia's 'sorceress of percussion' (*City News*, Canberra). The only Australian to win the APRA Art Music Luminary Award four times, Claire leaps between her role as Ensemble Offspring Artistic Director and concerto performances with all the Australian and New Zealand orchestras plus several European orchestras.

Add to that her genre-spanning solo concerts, a broad spectrum of cross art form collaborations, commissioning and premiering hundreds of new works by Australian and international composers including Harrison Birtwistle, Louis Andriessen, Elena Kats-Chernin and Holly Harrison, teaching at the Sydney Conservatorium of Music to passionately advocating for gender equity and diversity in classical music.

As a true trailblazer, perhaps her most significant contribution, beyond her endless quest for excellence in performance, is in breaking down the barriers between art music and audiences. With an infectious enthusiasm for bringing new music to unexpected places, she wows audiences with her unique performances on marimba, vibraphone, drums, percussion and more unusual instruments such as the waterphone and cajon.



JULIA POTTER

Julia Potter is a Sydney-based screen and art music composer, orchestrator and arranger.

Inspired to write music surrounding the human existence and experience, Julia seeks to create music which transports the listener to a suspended reality and moment in time.

In 2022 Julia took part in the Omega Ensemble CoLAB and Melbourne Symphony Orchestra Cybec 21st Century Australian Composers' Programs for young composers. Her previous work has been performed by Ensemble Offspring, Penny Quartet, Syzygy Ensemble, Australian Youth Orchestra, Melbourne University Symphony Orchestra and the Arcis Quartet. Her music for the documentary *Acts for the Invisible* was featured at Sydney Film Festival and Mardis Gras Film Festival.

2023 projects include music for the documentary *All That We Are*.

Julia graduated with a Masters degree at the Australian Film Television and Radio School (AFTRS) in 2021 specialising in film music composition, studying with Cameron Patrick. In 2018, Julia completed a Bachelor of Music with Honours at the Melbourne Conservatorium of Music, studying with Stuart Greenbaum, Elliot Gyger and Katy Abbott Kvasnica.

In 2019 Julia was the recipient of the Melbourne Recital Centre/Melbourne Conservatorium of Music graduate commission and 2017 recipient of the Esther Rofe Composition Award.

About the music

Described as an 'invigorating musical life force' recently in *The Age*, Claire Edwards aims to conjure deep energy through her solo percussion performances as she explores the dizzying range of instruments at her command.

The rare, five octave marimba has a unique caramel yet woody tone. It is showcased in this program with two Bach transcriptions alongside a recent commission from Maria Grenfell, *Stings and Wings*, which celebrates the minute insects of the Tasmanian night sky, and *Flash* by iconic Australian composer Matthew Hindson.

The vibraphone, familiar from jazz ensembles, features in two recent works by Australian composers. *Falling Embers* by Ella Macens is a meditation for peace and relief. Inspired by the experience of the 2019/2020 NSW bushfires, the work describes a glowing particle as it falls to the scorched earth, exploring the idea of the last moments of something. *When It's All Gone*, by emerging Sydney composer Julia Potter, pays tribute to our dying coral reefs, interweaving textures reminiscent of underwater dives.

Completing the program Claire performs three short works for more unusual instruments including music box, toy glockenspiel, toy piano, woodblocks and waterphone in a celebration of unique sound worlds and the exciting future of classical music.

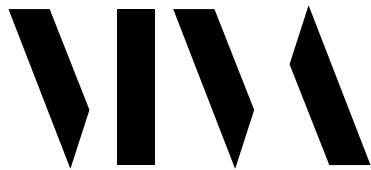
Julia Potter writes:

Our coral reefs were once vibrant, bustling underwater cities complete with high rise structures and even rush hours for schools of fish. Each day, as the rays of sun hit the water, a morning chorus would emanate through the reef. The ecosystem was alive with purrs, grunts and groans; a noisy place. Described as the rainforests of the sea, our reefs were an explosion of colour, teeming with fishes, plants, invertebrates, sea turtles, and sea mammals.

In the past 30 years, 50 per cent of the world's corals have perished through the process of coral bleaching. Cities of bright and beautiful colours have transformed into graveyards of eerie white skeletons. These biomes are disappearing seemingly unnoticed; the world under the ocean is largely out of sight and out of mind.

In 2015 in New Caledonia, the documentary crew for *Chasing Coral* stumbled upon a perplexing glowing radiating from the corals. The corals had become florescent, producing a chemical sunscreen to protect themselves from the heat. Though this transformational phenomenon is extremely stunning it is, in reality, an 'incredibly beautiful phase of death'. The coral was turning bright, and then eventually white due to stress.

When It's All Gone attempts to capture this moment, this last moment of brightness before imminent decay. The piece is veiled through a lens of a tender sadness, as though Mother Nature herself is comforting the corals. The mood created also reflects my own sorrow and guilt in witnessing the destruction of something so magnificent.



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