

SUNDAY GALA: NANYUBAK

5:00PM
SUNDAY 29 NOVEMBER 2020

PORT FAIRY

SPRING

MUSIC

FESTIVAL

MUSIC

LILI BOULANGER Nocturne (1911)
DEBORAH CHEETHAM Gulaga (2019)
LEAH CURTIS Clarity (2004)
EVE DUNCAN Aer Turas – Air Journey (2018)
DEBORAH CHEETHAM My Mother's Country (2019)
ANNE BOYD Goldfish Through Summer Rain (1978)
RUTH LEE MARTIN Corranach for the Birds (1999)
DEBORAH CHEETHAM Song for Dulka Warngiid (2019)

MUSICIANS

DEBORAH CHEETHAM: Soprano
ANNE NORMAN: Shakuhachi
ELIZA SHEPHARD: Flute
EMMANUEL CASSIMATIS: Oboe
MICHELLE WOOD: Cello
PLEXUS
MONICA CURRO: Violin
PHILIP ARKINSTALL: Clarinet
STEFAN CASSOMENOS: Piano

FEATURED VISUAL ARTISTS

DAISY ANDREWS: Walmajarri

SALLY GABORI: Bentinck Island

AMY LOOGATHA: Bentinck Island

NETTA LOOGATHA: Bentinck Island

†M.M.: Bentinck Island

DAWN NARANATJIL: Bentinck Island

PAULA PAUL: Bentinck Island

ETHEL THOMAS: Bentinck Island

IRJA WEST: Weaver, Australian Tapestry Workshop

LOUISE KING: Weaver, Australian Tapestry Workshop

AMY CORNALL: Weaver, Australian Tapestry Workshop

REBECCA MOULTON: Weaver, Australian Tapestry Workshop

CHERYL THORNTON: Weaver, Australian Tapestry Workshop

FEATURED VISUAL ARTWORK

Mount Gulaga



Photograph: Deborah Cheetham

Lumpu Lumpu Country



DAISY ANDREWS: Featured Visual Artist, Walmajarri

IRJA WEST: Weaver

LOUISE KING: Weaver

Dulka Warngiid



SALLY GABORI: Featured Visual Artist, Bentinck Island

AMY LOOGATHA: Featured Visual Artist, Bentinck Island

NETTA LOOGATHA: Featured Visual Artist, Bentinck Island

†M.M.: Featured Visual Artist, Bentinck Island

DAWN NARANATJIL: Featured Visual Artist, Bentinck Island

PAULA PAUL: Featured Visual Artist, Bentinck Island

ETHEL THOMAS: Featured Visual Artist, Bentinck Island

AMY CORNALL: Weaver

REBECCA MOULTON: Weaver

CHERYL THORNTON: Weaver

ABOUT THE MUSICIANS

DEBORAH CHEETHAM: Soprano

Deborah Cheetham, Yorta Yorta woman, soprano, composer and educator has been a leader and pioneer in the Australian arts landscape for more than 25 years. In the 2014 Queen's Birthday Honours List, Cheetham was appointed as an Officer of the Order of Australia (AO), for "distinguished service to the performing arts as an opera singer, composer and artistic director, to the development of Indigenous artists, and to innovation in performance".

In 2009, Deborah Cheetham established Short Black Opera as a national not-for-profit opera company devoted to the development of Indigenous singers. The following year she produced the premiere of her first opera Pecan Summer. This landmark work was Australia's first Indigenous opera and has been a vehicle for the development of a new generation of Indigenous opera singers. In March 2015 she was inducted onto the Honour Roll of Women in Victoria and in April 2018 received an Honorary Doctorate from the University of South Australia for her pioneering work and achievements in the music.

Ms Cheetham's latest work *Eumeralla, a war requiem for peace* premiered to a sold out audience on-country at the Port Fairy Spring Festival in October 2018 and at Hamer Hall in Melbourne with the Melbourne Symphony Orchestra on June 15, 2019. Deborah Cheetham's list of commissions for major Australian ensembles continues to grow including works for the Adelaide Symphony Orchestra, Melbourne Symphony Orchestra, Australian String Quartet, West Australian Symphony Orchestra String Quartet, Rubiks Collective, The Sydney Philharmonia, Plexus Collective, Goldner Quartet and Flinders Quartet.

In 2019 Deborah Cheetham was awarded the Sir Bernard Heinze Memorial Award for service to music in Australia, received the Merlyn Myer Prize for Composition and was inducted onto the Victorian Aboriginal Honour Roll.

Deborah Cheetham was Melbourne Symphony Orchestra's 2020 Composer-in-residence.

ANNE NORMAN: Shakuhachi

Anne is a shakuhachi performer, performing her own music as well as traditional and contemporary Japanese, European and Australian art music, world fusion and free-form impro with dancers, visual artists, tea masters and musicians of various genres. She has directed a number of music and cross-art projects and performed across Australia, in Japan, America and Europe, and is a recipient of many arts grants for creative development projects, public performances, CD recordings, commissioned compositions and international touring projects.

In 2015 Anne was invited by the late Tom E Lewis to perform in the *Walking with Spirits Festival* in Arnhem Land accompanying the chant of elders on shakuhachi. That same year she inaugurated the use of Darwin's WWII Oil Storage Tunnels as a performance venue and in 2016 & 2017 received Australia Council and Arts NT funding to be Artistic Director of *Tunnel Number Five: festival of underground music*, showcasing musicians of various cultural and stylistic backgrounds from around Australia with a highlight on Yolngu Songmen. In 2018 Anne performed and presented workshops on her new works for shakuhachi incorporating vocal techniques at the World Shakuhachi Festival in London, and in 2019 she once again toured to Japan and Europe to give concerts and workshops, receiving several requests from shakuhachi and flute players to write new works for them. Anne has premiered and recorded several works by Australian and Japanese composers.

Anne has a Bachelor of Music (Uni Melb), Dip Ed (music), MA (ethnomusicology) and studied shakuhachi performance on scholarship at the Tokyo University of Fine Arts & Music with living national treasure Yamaguchi Goro, as well as two other lineages of shakuhachi under Nakamura Shindo and Tajima Tadashi.

ELIZA SHEPHARD: Flute

Eliza Shephard graduated from Australian National University with a Bachelor of Music (First Class Honours) in Flute Performance studying under Virginia Taylor, and has completed her Master of Music Research through Griffith University Conservatorium looking at the Glissando Headjoint, a mechanism designed to bend sounds and expand upon the pitch spectrum of the flute. Eliza has studied and performed in Canada and USA and has completed three years in the Professional Performance Program at Australian National Academy of Music. During her time at ANAM, Eliza received the Outstanding Program in a Solo Recital award, the ANAM Volunteer's Prize, the Ursula Hoff Institute Prize for Most Outstanding Performance in a Solo Recital, and the Director's Prize. In 2018 she established the Corelia Quintet Prize at ANAM to celebrate the music by female composers, and in March 2020 Eliza undertook a month-long recording project where she released daily recordings of female composers' works for flute. Eliza was awarded the International Woodwind Player Award at the Gisborne International Music Competition, and has guested with Plexus Collective, Arcadia Winds, Rubiks, and Elision Ensemble. In 2019, Eliza performed at the Port Fairy Spring Music Festival for the first time, and is a regular with the Australian Youth Orchestra's Momentum Ensemble.

Eliza is paving her way as a young performer in Australia, and has a passion for collaborating with other musicians and artists, and designing striking performances that are memorable and daring. Described as 'fiery', Eliza has a background in theatre and dance, and enjoys drawing on these skills within her performances. She enjoys touring around Australia making music, and in 2019 was part of Opera Australia's regional tour of *Madama Butterfly*. Eliza loves to share her passion for contemporary music through her flute program 'The Extended Flute', where she introduces extended techniques and their many benefits to the young flute players of Australia.

EMMANUEL CASSIMATIS: Oboe

Emmanuel is a Melbourne based Orchestral and Chamber Music Oboist. He attended Sydney Grammar School (1998-2007) and is a graduate of the University of Sydney where he completed his Bachelor of Music at the Sydney Conservatorium of Music (2008-2014) on the Sydney Conservatorium McCaw Banks Entry Scholarship. He then moved to Melbourne to attend the Australian National Academy of Music (2014-15) and was also an ANAM Fellow as part of Ensemble Françaix (2017). He currently works casually with the Melbourne Symphony Orchestra, the Melbourne Chamber Orchestra, the Tasmanian and New Zealand Symphony Orchestras and is the Oboist of Ensemble Françaix, a co-created Double Reed Piano Trio.

Emmanuel began learning the Violin at the eager age of 3 and a half to follow suit with his two older sisters, who also played. As the Cassimatis children (or 'Cassimati' as they were affectionately known) all progressed rapidly on the Violin, his sisters were encouraged by their head of Music to learn a double reeded instrument, the Oboe or the Bassoon. Emmanuel's father, being very space conscious, knew that there were at least three school bags, three sports bags and three violins in the car boot at any given time and his response was, "Which one's smaller?" This question sealed Emmanuel's fate. His sisters were put onto the Oboe and soon after, curiosity kicked in and he picked theirs up to try it. He had his first lesson on his 8th birthday and fell in love with it. The Oboe took over. He attained his Associate of Music (A.Mus.A) in Oboe (2003) before his Associate in Violin in (2004) and also his Licentiate of Music (L.Mus.A) in Oboe (2005).

Emmanuel was fortunate enough to participate in the Recycled Bach Cantatas Concert Series (2006 – 2012) put on by Sydney Grammar School's then Head of Music Chris Shepard. The idea was to perform 2-4 cantatas in 1 concert on a Sunday afternoon, roughly 5-7 times a year, and eventually the series would be complete. Emmanuel performed in all but 3 of the 200 Cantatas. This monumental experience shaped Emmanuel into the musician he is today.

MICHELLE WOOD: Cello

Cellist Michelle Wood has had a remarkably varied career as one of Australia's finest chamber and orchestral musicians. As a founding member of the Tinalley Quartet, she was a winner of the Banff International String Quartet Competition, leading to national & international acclaim. She is a current member of the Melbourne Symphony Orchestra cello section, and has also had the honour to perform and tour as part of the Australian World Orchestra under the baton of Zubin Mehta and Riccardo Muti.

Michelle has been broadcast widely on radio both in Australia and Europe, and has recorded to great acclaim with both Tinalley Quartet (Ravel & Debussy Quartets for Decca, and Haydn Op.20) and violinist Kristian Winther (Tzigane).

In 2018 Michelle became co-Artistic director of Concerts Sans Frontières (CSF) - an exciting new international concert series that had its inaugural year presented at the prestigious Australian Embassy in Paris. The series is a collective of internationally renowned Australian classical musicians and their international friends and colleagues, coming together from all corners of the world to give classical music lovers rare and free access to remarkable concerts.

Michelle is a passionate teacher, and is involved in mentoring and teaching many young chamber musicians and cellists. She has worked with ensembles and students from the University of Melbourne, Australian National Academy of Music, Melbourne Youth Orchestra programs and at the Australian Youth Orchestra's National Music Camp as well as Fellowship Programs with the Melbourne Symphony.

Michelle performs on an instrument made in 1849 by Charles Boullangier.

MONICA CURRO: Violin

Violinist Monica Curro has been Assistant Principal 2nd Violin of the Melbourne Symphony Orchestra since 1998, and was previously a core member of the Australian Chamber Orchestra. She has played with the Australian World Orchestra, Sydney Symphony Orchestra, Queensland Symphony Orchestra, Tasmanian Symphony Orchestra, and has performed as Guest Concertmaster of West Australian Symphony Orchestra and Auckland Chamber Orchestra.

In 2009, Monica was invited as the only Australian to play in the World Orchestra for Peace, and has since joined them regularly for concerts around the world. Monica has appeared as soloist with Melbourne Symphony Orchestra, and in 2012 premiered Stefan Cassomenos' Double Violin Concerto, with her sister Sarah.

Monica was a member of the Board of Directors of the Australian Youth Orchestra for 9 years. She has tutored regularly for AYO, and has taught at various tertiary institutions. In 2016, Monica was the Director of the AYO's Smalley Chamber Orchestra. Also in that year, she directed MSO's outreach program in Yogyakarta, Indonesia.

Monica is currently joint Artistic Director of the Port Fairy Spring Music Festival, with pianist and composer Stefan Cassomenos. Monica is also Artistic Director of the annual Women in Music Festival, in Melbourne.

Monica is sought after as a public speaker, giving regular pre-concert talks and conversations for major concert presenters, as well as keynote addresses at universities and educational organisations.

Monica is a founding member of acclaimed ensemble PLEXUS, which since launching in 2014 has commissioned and premiered more than 110 new works.

PHILIP ARKINSTALL: Clarinet

Philip has been the Associate Principal Clarinet of Melbourne Symphony Orchestra since 2009, and was principal with the Malaysian Philharmonic for 11 years before that. After completing his Bachelor of Music at the Sydney Conservatorium under Peter Jenkin, he went on to win the ABC Young Performers Award in 1997 playing the Françaix Concerto with the Sydney Symphony Orchestra, and was the 2MBS radio performer of the year in 1996. Philip has appeared both as soloist and guest principal with all the major Australian symphony orchestras, and was a frequent soloist with the Malaysian Philharmonic during his tenure there. His playing has been reviewed as “mellifluous, engaging and assured”.

Philip's first love however is chamber music, and he has collaborated with some of the world's finest musicians and ensembles in that realm. These include the Australian Chamber Orchestra, Melbourne Chamber Orchestra, Goldner Quartet, Eggner Trio, Auer Quartet, Wilma and Friends, and Australia Ensemble, as well as many contemporary ensembles including Arcko, Alpha Ensemble, and Australysis. He is a founding member of the Melbourne Ensemble. Since 2012 he has appeared regularly with and toured South America and Europe with the sensational Camerata Bern of Switzerland under the leadership of Antje Weithaas.

Philip is founding member of PLEXUS, a trio with violinist Monica Curro and pianist Stefan Cassomenos, which has commissioned and given world premieres across Australia of over 110 new works.

Philip has given masterclasses across Asia under the MPO umbrella, in South America for Camerata Bern, and throughout Australia.

STEFAN CASSOMENOS: Piano

Melbourne pianist and composer Stefan Cassomenos is one of Australia's most vibrant and versatile musicians. He has been performing internationally since the age of 10, and is now established as one of Australia's leading pianists. Cassomenos gave the world premiere of his own *Piano Concerto No 1* with the Adelaide Symphony Orchestra at the age of 16. His concerto repertoire now exceeds thirty works, and has led to engagements with Beethoven Orchestra Bonn, Malta Philharmonic Orchestra, Queensland Symphony Orchestra, Melbourne Symphony Orchestra, Orchestra Victoria, and Melbourne Chamber Orchestra.

In 2013, Cassomenos was a grand finalist and recipient of both the Second Grand Prize and Chamber Music Prize at the International Telekom Beethoven Piano Competition Bonn. He has been a grand finalist and prize winner in various other competitions. Cassomenos has given solo recitals at many international venues and festivals, including Tonhalle Zurich, Gewandhaus Leipzig, Beethoven Festival Bonn, Shanghai Oriental Arts Centre, Bunkamura Orchard Hall Tokyo, and *Junge Stars der Klassik* Kirchheimbolanden. Cassomenos now performs regularly in Australia, Germany and the UK.

Cassomenos' compositions are commissioned and performed in Australia and overseas. His music has been performed by many ensembles including Melbourne Symphony Orchestra and Adelaide Symphony Orchestra. His new chamber opera *Herodias* was commissioned by Victorian Opera, and will be premiered as part of their 2021 season.

Cassomenos is active as an artistic director of various festivals, projects and collaborations. He is a founding member of chamber ensemble PLEXUS, which since launching in 2014 has commissioned and premiered over 110 new works. Cassomenos is joint Artistic Director of Port Fairy Spring Music Festival, with violinist Monica Curro.

Cassomenos is generously supported by Kawai Australia.

PLEXUS

Melbourne ensemble PLEXUS brings together the talents of three of Melbourne's most vibrant and versatile musicians. The name PLEXUS reflects this ensemble's devotion to supporting and engaging an ever-growing network of exceptional artists across a variety of disciplines. Since launching in 2014, PLEXUS has commissioned and premiered over 110 new works.

PLEXUS seeks to involve both Australian and overseas writers, film-makers, actors, directors, poets, choirs, and visual artists, as well as guest instrumentalists and vocalists, as part of its ongoing commitment to synthesising creative links across multidisciplinary artistic networks.

PLEXUS was formed with the express goal of celebrating and continuing the work of the acclaimed ensemble of the same instrumental combination, the Verdehr Trio. Founded in 1972 by Walter Verdehr (violin) and his wife Elsa Ludewig-Verdehr (clarinet), the ensemble commissioned numerous important composers of the late 20th century. PLEXUS brings to Australian audiences the most significant and culturally relevant of these works, and also continues in the Verdehrs' tradition, by commissioning Australian and international composers on a regular basis.

PLEXUS gave regular performances at the Melbourne Recital Centre from 2014 to 2019, and has performed as part of several festivals and series, including Port Fairy Spring Music Festival, Metropolis New Music Festival, the National Gallery of Australia, and the National Gallery of Victoria. PLEXUS was Ensemble-in-Residence with Melbourne Symphony Orchestra from 2018 to 2019. The ensemble has appeared in capital cities throughout Australia, and has toured to Indonesia and Japan. In 2021, PLEXUS looks forward to performances in Europe in November, including at the Festival Neue Musik Rockenhausen, and in Australia as part of Canberra Symphony Orchestra's "Australian" Series.

PLEXUS have been honoured for their work, as recipients of the MRC Contemporary Masters Award, as finalists in the Melbourne Prize for Music 2016 Outstanding Musicians Award, and as finalists in the 2019 Art Music Awards 'Award for Excellence by an Organisation' category.

PLEXUS is exclusively supported by private donations. For more information, visit [**www.plexuscollective.com**](http://www.plexuscollective.com)

ABOUT THE FEATURED VISUAL ARTWORKS

LUMPU LUMPU COUNTRY

DAISY ANDREWS: Featured Visual Artist, Walmajarri

IRJA WEST & LOUISE KING: Weavers

Daisy Andrews comes from the remote Aboriginal community at Fitzroy Crossing in the Kimberley region of Western Australia. She was born at Cherrabun Station and belongs to the Walmajarri people. In 2004 the ATW translated her painting, Lumpu Lumpu country, into a tapestry. The tapestry Lumpu Lumpu country captures the drama of the landscape with its cliffs and valleys, wildflowers and blazing red earth. The carpet of purple flowers finds a visual echo in the lavender coloured sky, and the whole image is suffused with sentiment. Andrews states “when I draw my picture I am seeing that good country in my head, looking at those sandhills, flowers, everything was very good. I think hard when I look at my country. I think how I have to paint it. I look hard, it makes me sad too, it is beautiful, good country, but it makes me sad to think about all of the old people who were living there.”

<https://www.austapestry.com.au/content/lumpu-lumpu-country>

DULKA WARNGIID

SALLY GABORI, AMY LOOGATHA, NETTA LOOGATHA, †M.M., DAWN NARANATJIL, PAULA PAUL, & ETHEL THOMAS: Featured Visual Artists, Bentinck Island

**AMY CORNALL, REBECCA MOULTON, & CHERYL THORNTON: Weavers
(Australian Tapestry Workshop)**

Through the arts program at Mornington Island Arts and Craft Centre, a group of 7 Bentinck Island women came together to paint Dulka Warngiid (Land of All) in 2008. The tapestry was commissioned for the Melbourne Recital Centre, with funding provided by the Hugh D T Williamson Foundation. Unlike other indigenous Australian communities the Kaiadilt (Bentinck Island) have no graphic, pre-European art tradition, aside from body painting. These artists have been able to build up a collective and personal repertoire of images and symbols – birthplaces, rocks, wildflowers, story places, hunting grounds, reefs, waterholes, body paint and scars. In a broad sense, each of these artists came to painting via more traditional practical artistic pursuits, such as making hibiscus bark string, singing, weaving dilly bags and making and repairing fishing nets. Each of the artists explored the materiality of the paint and surface while representing their own connectedness to land, ancestors and community narratives. "We each painted our country area which was special for us. Our painting is all of our country. That's what the title means — country, place land— land of all."

<https://www.austapestry.com.au/content/dulka-warngiid-land-all>

ABOUT THE MUSIC

LILI BOULANGER Nocturne (1911)

Lili Boulanger, the younger sister of French composer and tutor, Nadia Boulanger, was born in 1893. Her extreme musical talent, which she inherited from her mother, a singer, and her father, an instructor of composition at the Paris Conservatory, was evident at an early age. By the time she was six years old, she was sight-singing songs with composer Gabriel Fauré at the piano. She also studied with her older sister, Nadia.

It is not surprising then, that in September 1911, before Lili had even begun her formal studies in composition, she wrote one of her most popular works, *Nocturne for Flute or Violin*. On the original manuscript, written in Lili's own hand, is the notation, "Composed September 24th and 25th, 1911." Lili was also working in preparation to enter the coveted Prix de Rome competition. She took a couple days off from her studies to write the nocturne. So a fledgling composer, who happened to be a very young woman, completed the work in two days. This in itself is amazing, but to listen to the piece and hear its beauty is quite extraordinary.

The nocturne is composed in the Impressionistic style. It is unclear whether a teacher influenced Lili to write this piece for either solo flute or violin; however, it seems to fit each instrument equally. The flute soars above the piano, and brings a singing quality to the melody. The violin blends in more with the accompaniment, but still shines beautifully within its own melodic line. The piece was first written for flute or violin and piano, but had been orchestrated in another version that included strings, plus harp and clarinet. (Impressionistic composers tended to favour the woodwinds and the harp to bring a lilting quality to their works.) Unfortunately, the orchestral transcription was never published and has been lost.

Lili Boulanger was greatly influenced by Impressionist Claude Debussy and also German composer Richard Wagner. What is interesting is that within the nocturne are allusions to works by both of these composers. Lili definitely took the first few notes of Debussy's *Prelude a l'après-midi d'un faune*, and inserted them into her own composition. She also took short phrases from Wagner's *Tristan* and employed them into her piece. The few familiar notes, however, work well within the Nocturne, and make one sit up and listen, wondering if there are more allusions to come. Whether Lili wrote these phrases consciously or subconsciously is not known. What is known is that the Nocturne is a brilliant composition by young composer who had yet to fulfil her destiny. © Sylvia Typaldos, 2020

DEBORAH CHEETHAM Gulaga (2019)

The composer writes:

At the spiritual heart of Yuin Country is Gulaga - Mother Mountain. It is the place of ancestral origin within the mythology of the Yuin people, The Yuin are traditional owners of the area from Merimbula to the southern entrance of the Shoalhaven River. Gulaga symbolises the mother and provides a basis for Yuin spiritual identity. My grandfather James (Kunkus) Little was a Yuin man. I first travelled to Yuin country when I was 15. The mountain saw me and entered my dreams. I dreamed of Gulaga for 35 years until finally I returned and climbed the summit to receive ceremony from Yuin family. Now Gulaga lives not only in my dreams but in my heart. I created this for woodwind trio in 2019 as a commission for the CSO. This evening Eliza, Emmanuel and Phil recreate my long held dream and journey back to Gulaga - Mother Mountain.

LEAH CURTIS Clarity (2004)

LA based Australian born composer Leah Curtis writes and produces original music scores and soundtracks, collaborating with orchestras, choirs, choreographers, solo artists, film directors and game developers. She has scored films for lauded international directors including Fawaz Al-Matrouk (Kuwait/Canada), Damien Power (Australia), Adam Habib (USA), Sean Byrne (Australia), Steve McGregor (Australia) and Digvijay Singh (India). She has orchestrated for significant composers including Alex Wurman (composer of Anchorman, Something Borrowed, and March of the Penguins) Johnny Klimek and Reinhold Heil (Golden Globe nominated composers of Sophie Scholl, The International, and Run Lola Run).

Performed by orchestras from the Sydney and Tasmanian Symphony to the Hollywood and Prague Studio Symphony, and artists including Lisbeth Scott, The Australian Voices and Choristers of St Paul's Cathedral, Curtis has been recognized by the U.S. Department of State, the Australian American Fulbright Commission, Park City Film Music Festival, Hollywood Music in Media Awards, American Australian Association, Aspen Music Festival, BMI/University of California Los Angeles, American Society of Composers Authors and Publishers, Australasian Performing Rights Association, the Australian Guild of Screen Composers and Queen Elizabeth II Trust, among others, with awards for her accomplishments and artistry as a composer and musician.

Notable scores include CLARITY commissioned by Kathleen Gallagher and ArtsACT for flute with vocalisations and cello, and choral work Journeyman commissioned by The Australian Voices. Cinema scores include the Kuwaiti American war film TO REST IN PEACE and Roman historical drama EXITUS ROMA. A graduate in music from the University of New South Wales and screen composition (Master of Arts Honors) from the Australian Film Television and Radio School (AFTRS) in Sydney, Curtis was a Fulbright and visiting composer with USC Thornton School of Music Scoring for Motion Pictures and Television (SMPTV), and studied with Oscar winner John Corigliano, Jeff Rona, Jack Smalley and Thomas Haines at the Aspen Music Festival.

Clarity was composed in 2004. The composer writes:

“Clarity” draws from the internal reflections and focus achieved through isolation in some of Australia's most remote locations. It refers particularly to specific places in the Monaro region in the surrounds of the Australian Capital Territory, including Numeralla where the Countegany fog rolls in across the eucalypt-laden mountains in the evening. Flute hauntingly weaves with the performer's voice and cello lines, moving from lush haunting tones to rapid movements.

EVE DUNCAN Aer Turas – Air Journey (2018)

Eve Duncan gained her Doctorate of Creative Arts at Western Sydney University with Bruce Crossman and Clare MacLean, her Master of Music at the University of Melbourne with Brenton Broadstock, and Honours in Music Composition at Latrobe University with Anthony Briggs. Her composition awards include the International Music Prize for Excellence in Composition (Greece, First Prize), Recital Music Double Bass Composition Competition (Great Britain, Second Prize), International Modern Music Award for Composition (Vienna, Third Prize) and the APRA Composition Award. She was Composer of Honour at the Australian Composers Series XVIII at Monash University in 2010.

She composed *The Aspern Papers*, an opera based upon a short story by Henry James with a libretto by David Malouf. Her orchestral music has been performed by the National Symphony of Thailand (*Buddha on Mars*) and the Philippine Philharmonic Orchestra, conducted by Josefino Chino Toledo (*Approaching Venice*). Her music has incorporated the non-musical mathematics of the coastal architecture of Andrea Palladio (*The Aspern Papers*), and modernist architects Jørn Utzon (*Sydney Opera House*, a piano concerto performed by Michael Kieran Harvey), WoodMarsh Architects (*Butterfly Modernism*, for piano quintet) and Chancellor and Patrick (*The Butterfly House* for piano quintet).

Her involvement in southeast Asia since 1995 has been pivotal in the development of her Australian voice. Her music has been performed at the Asian Composers League Conference and Festivals in Taiwan (1998 & 2015), Thailand (2002 & 1995), the Philippines (2015 & 1997), Israel (2004), Korea (2009 & 2002), Vietnam (2016) and at the 1999 ISCM Festival (Romania), Asian Music Week (Japan), International Week of New Music (Bucharest, Romania), Meetings of New Music (Braila, Romania), the Virginia Woolf International Seminar (Colorado, USA), Music of the Whole World Festival (Switzerland) and the IAWM Festival (Korea). She has been an Executive Committee of the Asian Composers League and Chair of the Melbourne Composers League.

She was commissioned for the *Joseph Beuys & Rudolf Steiner: Imagination, Inspiration and Intuition* at the National Gallery of Victoria. Her environmental music *Dredge* with photographer Siri Hayes was commissioned by Arts Victoria.

Her CDs include *Butterfly Modernism*, *Curiosities*, *Recorded Messages: Violin* (Move Records) and *Fireflies* (Mickey Finn Records). Piano solos have been commissioned by Michael Kieran Harvey and Danae Killian.

Aer Turas was composed in 2018. The composer writes:

Travelling in Asia, America and Australia gave me uplifting experiences of air in mountains and deserts. In the 1980s I visited Leh, at 3,500 metres in Ladakh, once a part of Tibet. From there I travelled through the Himalayas and visited several Buddhist monasteries, some like eagle's nests on cliffs above the snowline. The monks chanted their prayers inside, and blew alpine trumpets outside. A monk said these prayers would travel all around the world. Twenty years later my husband John and I travelled to the Appalachian Mountains that stretch for 2,400 km from Newfoundland, Canada, south to Alabama, America. We enjoyed the invigorating air at Mount Washington in New Hampshire, at 1,917 metres. There hurricane force winds blow for 110 days of the year. We were lucky that it wasn't so windy that day, but it was certainly fresh. In the MacDonnell Ranges, Central Australia, the air felt lively, as we walked through a desert brought to life by rain with flowers and plants. In the Woollemi National Park in New South Wales there is an uplifting and colourful wilderness. The air holds a breathtaking feeling of suspended time.

DEBORAH CHEETHAM My Mother's Country (2019)

The composer writes: *The Woven Song Project is a series of chamber works for Australian ensembles with guest artists from countries around the world. Each work responds to a magnificent tapestry, which in turn has been inspired by the work of Australia's most celebrated First Nations artists. My Mother's Country captures the experience of so many stolen generation children who did not grow up on their own country. Daisy Andrews was one such child, who did not see her mother's country until she was a grown woman. Daisy dreamed of her homeland and painted it from deep cultural memory in the series Lumpu Lumpu country, The Australian Tapestry Workshop created a magnificent homage to this painting as part of the Embassy Tapestry Series. It resides in the Australian Embassy in Tokyo and it was there Monica, Stefan, Phil and I gave the premiere performance with Shakuhachi master Reison Kuroda. This evening we are joined by Australian Shakuhachi master Anne Norman.*

pukanyja marna winkirmani last night I had a dream.

Ngajukura aja my grandmother

Ngajukura ngamaji my mother

Lungujangka marnanya pinamani. I heard them crying.

Marna winkirmani Yilpinyji I dreamed a love song

Ngajukura ngamaji ngurrara for my mother's country

pukanyja marna winkirmani yarntawarlany last night I dreamed once more

Marna yanku jalarra marrinyungu minyartingurni ngurra. I'm going on a journey far from this place.

Jarranyanya marnangu. I waited for you.

Ngaliarra parli yanku. We (you and I) will go together.

Ngaliarra winkirmanku Yilpinyji We will dream a love song

Ngajukura ngamaji ngurrara for my mother's country

ANNE BOYD Goldfish Through Summer Rain (1978)

Anne Boyd enjoys a distinguished career as a composer and music educator. She graduated from the University of Sydney with a BA Hons in Music degree in 1967 and from the University of York in England with a PhD in composition in 1972. She has held academic positions at the University of Sussex (1972-77) and at the University of Hong Kong, where she was the founding Head of the Department of Music (1981-1990). She became the first Australian and the first woman to be appointed Professor of Music at the University of Sydney where her research work focuses upon the influence of landscape and of Aboriginal and as well as Asian traditions on Australian composers. She is currently exploring a collaborative 'two ways' approach in a trilogy of music theatre works on significant Australian women, all of whom worked closely with Aboriginal people (Daisy Bates, Olive Pink and Annie Lock).

Her struggles to ensure the survival of her department after the amalgamation of the Sydney Conservatorium of Music with the University of Sydney (1989) gained international attention through the release of the Connolly/Anderson award winning feature length documentary film *Facing the Music* (2001). The Department of Music, now the Arts Music Unit of the Sydney Conservatorium, remains based on the main campus of the university and continues to thrive.

Born in 1946, Anne Boyd wrote her first compositions as a little girl growing up on a remote Outback sheep station in Central Queensland where her only music teaching was via ABC Radio (especially *The Children's Hour's* Mr Melody Man) and a recorder book sent to her by her sister Helen. Later a flautist, she studied under Victor McMahon at the Sydney Conservatorium (1960-64). She majored in Music in the University of Sydney's Faculty of Arts (1963-67) where she became a student of Peter Sculthorpe in 1963. Through Peter, who remained her most special friend, she inherited a lifelong fascination with the musical cultures of South East Asia, especially Japan and Bali. She regards the ancient court music of Japan as seminal influence, the closest musical representation of the Outback landscape of her early childhood.

Regarding her composing as essentially spiritual, she is much interested in the idea of music as meditation; a means of changing states of consciousness. Her music is based on the intersection of Christian Love with Buddhist silence. Some of her more recent work explores Christian mysticism and Aboriginal animistic beliefs encountered through collaborative work on her opera *Daisy Bates at Ooldea* (2012).

Anne Boyd's best known compositions include the choral work *As I Crossed a Bridge of Dreams* (1975) and the meditation for solo piano *Angklung* (1974), one of several works written for pianist Roger Woodward which anticipated the advent of musical minimalism. Other works written for Roger include *As it leaves the bell* (1973), *Book of the Bells I, II and III* (1980/98) and the song cycle for voice and chamber ensemble *Meditations on a Chinese Character* (1996). *Kabarli (Dawn)* a test piece of the 2012 Sydney International Piano Competition, is dedicated to 'Roger on his 70th Birthday'.

Other well-known and much performed works for flute and piano include *Goldfish Through Summer Rain* (1979), *Red Sun Chill Wind* (1980), *Cloudy Mountain* (1981) and *Bali Moods I* (1987) and *II* (1988); some of these works have been rearranged for other instrumental combinations including *shakuhachi* and harp.

Her more recently commissioned works include *Ganba* for baritone saxophone and piano (2011) and String Quartet No 3 (2015) for the Huntington Festival, a memorial tribute to her beloved friend Peter Sculthorpe.

Boyd's music is published by Faber Music (London) and the University of York Music Press. In 1997, ABC Classics produced a disc solely dedicated to her work, *Meditations on a Chinese Character*, the royalties from which were dedicated in support of the Australian Women's Music Fund. In 2000, Tall Poppies released another disc of her music, *Crossing a Bridge of Dreams*. Professor Boyd was honoured with an AM in the Order of Australia in 1996, an Honorary Doctorate from the University of York in 2003, the Distinguished Services to Australian Music Award at the APRA-AMC Classical Music Awards in 2005 and the 2014 Sir Bernard Heinz Award for service to music in Australia.

The first performance of *Goldfish Through Summer Rain* was given by Geoffrey Collins, flute, and David Miller, piano, at a Seymour Group recital in the Cell Block Theatre, Sydney on 4 March 1979.

The composer includes at the start of the score the following poem, by K.S. Kim:

**After the rain
The blue sky came upon the pond,
So did the summer morning
And so did the sheet of summer shade,
And there the goldfish wrote their summer verse.**
[Translation (c) 1978 by Don'o Kim]

RUTH LEE MARTIN Corranach for the Birds (1999)

Dr Ruth Lee Martin is Senior Lecturer at the School of Music, Australian National University. Martin is active in many areas of music composition, performing and research in various combinations. Martin's compositional output is diverse, consisting of works for piano, small and large ensembles, choir and orchestra. As a Scottish migrant, she is strongly influenced by Scottish folk music. She has been commissioned to write works for some of contemporary music's foremost performers and her works have been performed and broadcast both in Australia and overseas. She has been awarded many major commissions including three commissions from the House of Parliament for music for documentaries and music for the 20th birthday celebrations. These works included *A House for a Nation*, a film about the House of Representatives and *House on the Hill* performed at celebrations in the Great Hall, Parliament House on the 10th May, 2008 by the Elektra String Quartet, with Phil South on percussion and

Mark Atkins on didjeridu under the direction of Romano Crivici. Martin also wrote *Two Australian Songs* for this ceremony, performed by Susan West's children's choir. *House on the Hill* has been used in a documentary about the building of Parliament House, *Pride of Place*. Martin was awarded the prestigious ArtsACT Creative Arts Fellowship, which allowed her to spend the latter six months of the year composing vocal and choral scores.

Her focus lately has been on vocal music. *Then the Prophet Miriam...* for Trinity College Choir, Melbourne under the direction of Phillip Nicholls. She has recently completed a *Magnificat* and *Nunc Dimittas*, and a *Gloria*, as also 'I Heard a Loud Voice in Heaven...' from the Book of Revelation. This work was premiered at Evensong in Newcastle Cathedral in October by combined choirs of from Newcastle and Melbourne. She has also completed a setting of a poem by her sister theologian, poet and priest Dorothy Lee, '*Annunciation 2*'. She is currently completing a commission for Halcyon for a song cycle.

One of Martin's research interests is the music of early Scots-Gaelic migrants to Australia. She is also a performer of traditional Scots Gaelic music and a member of touring world-fusion band Eilean Mòr (big island), and is currently undertaking studies in the Scots-Gaelic language. Her other interest lies in Australian choral and vocal music. Martin has been composer in residence, undertaken numerous radio interviews, and written many published articles in journals and books on aspects of Australian contemporary music and traditional Gaelic music. She has also taken many workshops on Scots Gaelic singing.

She has been instrumental (along with Dr Stephen Wild) in developing the ANU's folk and traditional music stream. Her course 'Folk Music: Theory and Practice', run in conjunction with the National Folk Music Festival and the National Library of Australia, is the first of its kind in Australia. She is a strong advocate for Australian music and runs courses and lectures on this topic.

Martin also composes in the folk tradition and her original songs form part of the repertoire of Eilean Mòr. Her songs include 'Edinburgh Hogmanay', 'Clearance of the Hill', 'Red Air', 'The Inbetween' and 'Lullaby for Baby George'. Eilean Mòr consists of Martin (vocals and percussion), Catherine Fraser (fiddle), Bill Grose (guitar), Bill Williams (double bass), and Ed Rodrigues (drums). Eilean Mòr have undertaken numerous performances nationally and internationally, to critical acclaim. In 2007 they toured Tasmania, New Zealand, Hong Kong and the UK. Martin also gave a lecture-recital at the National Library of Scotland in July 2007 on Australian Gaelic songs from the mid-1800s. Plans are underway for another tour to the UK in 2010.

Eilean Mòr released their first CD in 2006: *35 Degrees South* was produced with the assistance of the Australia Council and has been very well received. Eilean Mòr's second CD *Left of the Sun* was completed at the end of 2008 and was launched in April 2009.

Martin has undertaken a series of interviews with Australian composers that can be found and heard at the National Library of Australia website: the interviews include composers Don Kay, Graham Hair, Felix Werder, Helen Gifford, Anne Carr-Boyd, and a marathon 8-hour interview with Larry Sitsky.

The composer writes:

This piece, a lament, utilises the poignant and somewhat plaintive sound of the solo oboe. The programmatic context refers to the tragic battle of Culloden where owing to mismanagement, treachery and the tyrannical policies of the English, hundreds of Scots gave their lives in a bid for Scottish freedom on Culloden Moor. Corranach is a Gaelic word meaning a funeral song and the 'birds' refers to the Scottish soldiers thus nicknamed because of the bright colours they wore. It is also a reference to the composer Messiaen.

DEBORAH CHEETHAM Song for Dulka Warngiid (2019)

The composer writes:

Collective Dreaming is a fascinating notion and one which is central to First Nations people across this vast continent of ours. Dulka Warngiid means Land of All. From the original work by Song for Dulka Warngiid - Place of All is a song in 7 movements for Flutes, Clarinets, Violin, Cello, Piano and Soprano and each movement captures a section of the original painting expressing the vitality of the Kaiadilt women and their language.

Danda ngijinda dulk, danda ngijinda malaa, danda ngad

This is my Land, this is my Sea, this is who I am

Ngalla marraaju wuuju dulka kilwanmaruthu

We'll show you our country

Kambardangu thuwathu janurruwath wirriwirri

With a loud roll of thunder the Rainbow serpent leaves tracks of rainbow colours

With thanks to the daughters and granddaughter of Mrs Gabori Dorothy, Elsie and Amanda Jane and Denise and to linguist Nicholas Evans.

Mrs Gabori: Amazing billiance of the sun on Dingkarri

Mrs Naranatjil: soft red mudstones from beaches

Paula Paul: shells echo the way women lay cockle shells in pleasing patterns when cooking them

May Moodoonuthi: Rocks that cover the beach

Amy Loogatha: red of the saltpan and blue of the estuary at Dangkankuru

Netta Loongatha: story place

Ethel Thomas: marrayak octopus

Country, knowledge and dreaming are painted into this work so vividly recreated in the Australian Tapestry Workshop tapestry which hangs in the Melbourne Recital Centre.