

MEDIA RELEASE

Level 5, 10 Hickson Road The Rocks
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sydneyfestival.org.au



Long String Instrument

Ellen Fullman with Theresa Wong, USA



Photo: Kjeldo

“Her music is both intense and serene. The attractively eerie, acoustically unstable droning suggests urgency, while the slow formal development of the piece invites an intuitive, suspended-intellect sort of hearing”

Los Angeles Times

Sound sculpture meets contemporary performance in an astonishing exploration of resonance and scale in *Harbors*, a work composed by Fullman and Wong for long string instrument and cello.

Ellen Fullman, an iconic American figure in experimental music, has spent over three decades developing her *Long String Instrument*. She brushes her rosin-coated fingers across dozens of metallic strings as she traverses its 25-metre span. Through this stunning installation, Fullman transforms Sydney Town Hall into a giant resonating chamber.

The sound created is familiar yet unusual, as vibrations travel and morph throughout the wire, producing a sitar-like drone one minute, and an ethereal echo the next. Paired with California-based composer Theresa Wong’s extended exploration of the cello, the sonic effect is a delicate, polychromatic landscape, as engrossing to hear as it is to watch.

Memphis-born Ellen Fullman studied sculpture, rather than music, but, having been kissed by Elvis as a baby, the seed was planted early. She earned a BFA in Sculpture from the Kansas City Art Institute which led her to create her ‘metal Skirt Sound Sculpture’. This creation led her to discover the sound of longitudinally vibrating strings.

Fullman began developing her installation *The Long String Instrument* in 1981, in search of tonalities that could not be achieved with traditional instruments. This large-scale work consisted of 70-foot-long metallic wires, anchored by a wooden resonator, across which the performer moves back and forth with rosin-covered fingers. The overall effect has been rightfully compared to the experience of standing inside an enormous grand piano.

Thirty five years from its conception, Sydney audiences will have a rare chance to hear Ellen Fullman perform on the Long String Instrument in the unique acoustic environment of Centennial Hall.

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Opening for Ellen Fullman on the Friday evening is Chris Abrahams. Widely praised for his work with Australian improvisational trio The Necks, Abrahams subsequent exploration of the organ has elevated the potential of the instrument. Using the unique physical and acoustic properties of Sydney Town Hall, he will explore the tonal and harmonic potentials of the venue's iconic pipe organ through expansive, enveloping solos.

On Saturday evening Korean-American Cellist Okkyung Lee will be in support. Easily one of the most exploratory and elegant cellists on the planet, she has forged a profoundly personal sonic universe that is equal parts harmony and extended technique. Her work is as spellbinding as it is boundary-less.

Presented in association with Room40.

Where	Sydney Town Hall, Centennial Hall
When	12 January at 8pm 13 January at 6pm
Duration	55 mins
Tickets	General Admission \$40/\$36 + booking fee
Bookings	Sydney Festival on 1300 856 876 sydneyfestival.org.au/longstring

Multipacks are available for Sydney Festival events. Book 3 or more events and save 10 – 15%. Discounts apply to full price A Reserve or General Admission tickets.



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