

SYD FEST 19

SEIDLER SALON SERIES

MARY LATTIMORE
ELENA KATS-CHERNIN
LORI GOLDSTON
CHUCK JOHNSON
LAURENCE PIKE

SEIDLER SALON SERIES

MUSIC AND ARCHITECTURE COME TOGETHER IN A SERIES OF CONCERTS HOSTED IN AND AROUND, AND INSPIRED BY, THE SINGULAR BUILDINGS OF AUSTRALIA'S MOST FAMOUS MODERNIST ARCHITECT, HARRY SEIDLER.

It is my great pleasure to welcome you once again to experience music in Seidler creations! This time I am excited and curious to hear music underwater at the Ian Thorpe Aquatic Centre.

I look forward again to having music in my home, where the piano was so happy to be played to a full house at the last Festival, as the music blended with the natural wildlife of Killara. The piano had been sad since Harry died in 2006, as it missed him playing his beloved Bach.

Following Brian and Donna Seidler's detailed, accurate and loving restoration, the magical Julian Rose house (near the Rose Seidler house) – a classical 1952 modernist house – will open to the public for the first time.

And the grand Penthouse apartment, filled with art and overlooking the Harbour, will again welcome guests to hear music within its 'baroque' space.

I can hardly wait!

Penelope Seidler

November 2018



MARY LATTIMORE | USA

IAN THORPE AQUATIC CENTRE
11–13 JANUARY
60 MINS

Mary Lattimore is a Los Angeles-based harpist. She experiments with effects through her Concert Grand pedal harp, concocting half-structured improvisations which can include both ambient glitter and unsettling noise. Her first solo record, *The Withdrawing Room*, was released on Desire Path Recordings in 2014. The solo recordings that followed – *Hundreds of Days*, *At the Dam* and *Collected Pieces* – were released by Ghostly International.

Lattimore has also recorded synth and harp duo projects with Elysse Thebner Miller (*And the Birds Flew Overhead*) and Jeff Zeigler (*Slant of Light*) and has co-written reimagined scores for the 1968 experimental silent film *Le Reveleateur*, directed by Philippe Garrel (who approved of the project), and the Czech New Wave classic *Valerie and Her Week of Wonders*, and performed these scores live throughout the US with Jeff Zeigler and the Valerie Project, respectively. She has contributed and written harp parts for such artists as Kurt Vile, Thurston Moore, Sharon Van Etten, Parquet Courts, Meg Baird, Steve Gunn, the Clientele, Hop Along, Jarvis Cocker, Karen Elson, Ed Askew and Quilt.



ELENA KATS-CHERNIN | AUSTRALIA

HARRY AND PENELOPE SEIDLER HOUSE
12 JANUARY
60 MINS

As one of Australia's foremost contemporary composers, acknowledged worldwide, **Elena Kats-Chernin's** colourful, vibrant and uplifting music has featured at the 2000 Sydney Olympic Games, 2003 Rugby World Cup and 2018 Commonwealth Games. Born in Tashkent, Uzbekistan, Kats-Chernin studied music in Moscow, Sydney and Hanover; she has received prizes including Helpmann, Limelight, Sounds Australia and Sydney Theatre Awards, and a Sidney Myer Performing Arts Individual Award.

Attracting commissions from the world's leading opera, ballet, and theatre companies, in 2018 her third piano concerto, *Lebewohl*, received its world premiere by pianist Tamara-Anna Cislowska. Evocative and dramatic, Kats-Chernin's music also spans film and television: *Eliza Aria* was used by British bank Lloyds TSB; *Russian Rag* featured in claymation feature film *Mary and Max*; and Kats-Chernin composed the music for episodic Australian opera production for television, *The Divorce* (libretto by Joanna Murray-Smith), watched by more than a million viewers on ABC TV.

Elena will perform her own works in response to her surroundings, including from her latest album for ABC Classics, *Unsent Love Letters*, which topped the ARIA, iTunes and Limelight charts, and is available on Deutsche Grammophon internationally. Elena Kats-Chernin's music is published exclusively by Boosey & Hawkes/Bote & Bock.



LORI GOLDSTON | USA

SEIDLER PENTHOUSE
23–25 JANUARY
60 MINS

Seattle cellist **Lori Goldston** plays songs, improvisations and compositions, restlessly exploring the far reaches of the instrument's voice in response to the unique modernist surrounds of the Seidler Penthouse.

Classically-trained and 'rigorously detrained', Goldston dwells in the liminal spaces between idioms and eras. A veteran improviser – steeped in classical music but with an intense interest in rock, jazz, folk and music from around the world – Goldston is co-founder of the Black Cat Orchestra and was famously a touring member of Nirvana (Goldston's cello features on *MTV Unplugged in New York*). She has worked with Terry Riley, David Byrne, Cat Power, Marisa Anderson and Earth, and frequently performs live scores for silent films.

Goldston's solo work ranges across genre, from minimalism to Americana-tinged folk to psychedelic distortion, but always with her trademark intensity and boundless talent for improvisation.



ROSE SEIDLER HOUSE AND JULIAN ROSE HOUSE
18–20 JANUARY | 2 HOURS (20 MINS INTERVAL)

LAURENCE PIKE | AUSTRALIA

40 MINS

Laurence Pike is a prolific percussionist/composer who has been operating at the cutting edge of the electronic, rock and jazz music worlds for the better part of two decades with a slew of critically acclaimed releases to his name as part of forward-thinking groups such as PVT, Triosk, Szun Waves and Jack Ladder & The Dreamlanders, as well as collaborations with the likes of legendary jazz pianist Mike Nock, Bill Callahan, Prefuse 73, Sarah Blasko, D.D. Dumbo and Liars.

The Sydney musician released his solo debut *Distant Early Warning* in March 2018. Performing with little more than a drum kit and sampler, Pike's one man show is a transcendental journey through his own jazz history and the electronic experimentation of his bands.

"Finding ways to seamlessly integrate technology into improvisation has been a central theme in my music for many years – to use electronics in a way that enables me to access sonic extensions of the conventional drum kit, without ever limiting the capacity for human intuition and inspiration.

"My hope is to create scenarios where the music can potentially make itself; musical spaces that both myself and the audience might become participants in the process of framing, and hopefully transcending to a place that I could only describe as 'freedom'."

CHUCK JOHNSON | USA

60 MINS

California-based **Chuck Johnson** fuses minimalist composition with American gospel and suspends them in blissful, ambient pedal steel guitar meditations. A composer steeped in the sounds of his native North Carolina, Johnson approaches his work with an ear towards finding faults and instabilities that might reveal latent beauty. Between 2011 and 2015 Johnson released a trio of solo guitar recordings which have become touchstones of the guitar soli format.

Johnson's recent work incorporates pedal steel, electric guitar and synthesisers to create a moody, atmospheric ambience that recalls the wide-open landscapes of his adopted home of California. His 2017 album, *Balsams*, was described by Pitchfork as "expressive and singular... building a mournful hymn out of layers of sliding strings, cascading with a zen-like stateliness."

His credits as a soundtrack composer include scores for the HBO film *Private Violence* and the Emmy award-winning PBS show *A Chef's Life*. He holds an MFA in Electronic Music from Mills College, and recordings of his work have been published by VDSQ, Kompakt, Trouble in Mind, Scissor Tail Editions, Merge and Three Lobed, among others.

For his performance at the Harry and Penelope Seidler House (his Australian debut) Johnson will play music from *Balsams* as well as some new work for pedal steel guitar inspired by the tintinnabulist harmonies of Estonian composer Arvo Pärt.