

SYD FEST 19

SUPPRESSION DAM

ENSEMBLE OFFSPRING, INTERNATIONAL CONTEMPORARY ENSEMBLE
AND ENSEMBLE ADAPTER | AUSTRALIA / USA / GER | WORLD EXCLUSIVE



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CASULA POWERHOUSE ARTS CENTRE
12–13 JANUARY
60 MINS

PROGRAM

Alice Chance – *Audience Choir* (2018) for mobile phones, audience and instruments, 15 mins

Natasha Anderson – *Cleave* (2018)* for 12 players (World Premiere), 25 mins

Kate Moore – *The Dam* (2018/2015) for 12 players (World Premiere version), 15 mins

*Supported by APRA AMCOS Art Music Fund

PLAYERS

ENSEMBLE OFFSPRING

Claire Edwardes Percussion/Artistic Director

Lamorna Nightingale Flute

Jason Noble Clarinets

Jacques Emery Bass

Chris Pidcock Cello

Zubin Kanga Piano

Alice Chance Voice

INTERNATIONAL CONTEMPORARY ENSEMBLE

Ross Karre Percussion/Conductor/Co-Artistic Director

Josh Modney Violin

Maiya Papach Viola

ENSEMBLE ADAPTER

Matthias Engler Percussion

Kristjana Helgadóttir Flute

Ingólfur Vilhjálmsson Clarinet

Gunnhildur Einarsdóttir Harp

Ensemble Adapter is supported by the Berlin Senate, Department for Culture and Europe.

Supported by Goethe Institute, Australia Council for the Arts and Create NSW

Take your "Sonic Identity Quiz" to be part of Alice Chance's Audience Choir performance.

tinyurl.com/audience19

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ABOUT THE SHOW

For the first time ever, three avant-garde international new music heavyweights – International Contemporary Ensemble (New York), Ensemble Adapter (Berlin) and local heroes Ensemble Offspring (Australia) – unite to present **Suppression Dam** for Sydney Festival at Casula Powerhouse. Featuring three female Australian composers, including a world premiere by Natasha Anderson supported by the APRA/AMCOS Art Music Fund, this project is a continuation of Ensemble Offspring's deep commitment to gender equality in concert programming worldwide.

The show is prefaced by star local composer **Alice Chance's** communal sound art project **Audience Choir**, commissioned last year for Ensemble Offspring's annual Sizzle event at Petersham Bowling Club. The interactive performance calls on audience members to download an app to unlock their sonic identity, which then contributes to a joint pre-recorded and acoustic soundscape. The audience is then taught simple canonic melodies, creating an evolving, immersive musical experience for all.

Cleave by Australian composer **Natasha Anderson** works with processed samples and 12 live instruments to create a work of whiplash shifts and uncanny sonic meldings. Natasha is a Berlin based musician working across multiple media, in installation, improvisation and electroacoustic composition. *Cleave* is always its own opposite. As with the word itself, in the work the electronics and ensemble are stuck fast, orchestrating and disappearing into one another, and yet sever into ever different subdivisions at a single moment, making for a sonic landscape of juxtaposed, preternatural extremes.

Kate Moore was the first woman ever to win the prestigious Matthijs Vermeulen Award for her work *The Dam*. Based in the Netherlands, she is the 2018-2019 Artist in Residence at The Muziekgebouw Amsterdam. In this new version for our Sydney Festival supergroup, *The Dam* showcases Kate's inimitable swirling rhythmic sound world. It is based on the beats and tones produced by cicadas, crickets, frogs, birds and other creatures that inhabit waterholes in the Australian bush. Their evening song becomes a great choir (here rendered instrumental), joyously singing out into the vast universe in a polyrhythmic tapestry of sound.