

**IAML Conference Sydney 2007 Concert Program  
Ancient & Modern Australian Music,  
Music Workshop 6pm Tuesday 3 July**

This concert presents the works of Australian composers William Barton, Elena Kats-Chernin, Carl Vine, Peter Sculthorpe and Delmae Barton. These works will be performed by didjeridu player William Barton, composer/pianist Elena Kats-Chernin, the Greenway String Quartet and the singer Delmae Barton.

There are three works specifically commissioned from Elena Kats-Chernin, William Barton and Peter Sculthorpe by the Australian Branch of IAML for this Sydney Conference. This concert will present the first performances of the three commissioned works. The composers were asked for their commissions to be in honour of members of their own families, as they themselves form a special family among themselves as well.

The curator of Music at the National Library of Australia, Robyn Holmes will be Master of Ceremonies for this concert. She will introduce the composers, who will then say a few words about their works before each one is played.

The concert is being recorded by ABC/FM for broadcasting purposes

**Program**

**William Barton** sings one of his Kalkadungu songs to begin the concert, followed by a solo didjeridu work

**Elena Kats-Chernin** *Fast Blue Village 1*, one of her new piano works.

**Elena Kats-Chernin** *The C* for piano and didjeridu. This work is in honour of Elena's youngest son, Nick Chernin. Commissioned by IAML Australian Branch. **First performance**

**William Barton** *Light of Everlast* for string quartet with didjeridu. This work is in honour of William's late father, Alfred Barton. Commissioned by IAML Australian Branch. **First performance**

**Carl Vine** *String Quartet No 3*.

**Peter Sculthorpe** *String Quartet No 10 arranged with didjeridu*. This version is in honour of Peter's honorary grandson, William Barton. Commissioned by IAML Australian Branch. **First performance**

**Elena Kats-Chernin** *Blue Silence* for string quartet and didjeridu

**Delmae Barton** sings one of her songs accompanied by William Barton to end the concert.

## Program notes

**Elena Kats-Chernin** *Fast Blue Village 1* for piano solo. 'It is a newly composed version of a much longer piece for 12 instruments recently premiered in Milwaukee, USA, titled *Village Idiot*. As with *The C* it has a strong rhythmic relentless element, and is in the meter of 10/8. Its main reference is to the very bright blue sky in Coogee where I live'.

**Elena Kats-Chernin** '*The C* for didjeridu in C and piano which I wrote for William and me is dedicated to my youngest son Nick Chernin, with his bright cheerful nature. The piece is very optimistic and, as the title suggests, it is mostly in C major. It is about 6 min. long. It has an almost constant propulsive quality and is in 5/4 metre'.

**William Barton** *Light of Everfast* for string quartet and didjeridu has been written in honour of his late father, Alfred Barton and it is about their Kalkadungu tribe, renowned as warriors. This quartet deals with the ideas of life, its light and its darkness.

**Carl Vine** *String Quartet No 3* (1993). This work is in the simplest version of sonata form - medium, slow, fast. The first movement largely uses the quartet as a single large instrument, the central movement focuses on monody and the work closes with a demonic *moto perpetuo* finale. "... a subtle baroque flavour ... a slow movement of ravishing arabesques above a pizzicato cello, balanced by outer sections of darting counterpoint" Nicholas Williams, *The Independent*, (UK) May 24, 1994

**Sculthorpe, Peter** This is one of the remaining string quartets not previously arranged for the didjeridu. In his *String Quartet No 10* (1983), for the Kronos Quartet, Sculthorpe drew on motifs and rhythms from the music of Pueblo native American music, and addressed issues of colonisation and conquest.

**Elena Kats-Chernin** *Blue Silence* for didjeridu and string quartet was first performed in this version during the Barnstorming Tour of south east NSW for the Four Winds Festival in 2006. There is a recorded version of this on the Festival's 4CD set. There are also versions for cello & piano and for violin & piano. It is dedicated to her son Alexander Chernin.

## Biographies

**Delmae Barton** is widely recognised as Australia's Dreamtime Opera Diva, performing as a solo artist and collaborating with her son William Barton in the group Dream Time Spirit. Delmae also enjoys painting, which she considers a 'tactile art'. She has performed at numerous festivals including the Woodford Folk Festival and Melbourne International Festival of the Arts. She has acted and sung in a number of plays and films and has also had notable success with her poetry. Aunty Delmae Barton is an Aboriginal Cultural Advisor in the Office for Community Partnerships and works closely with the Professor of Indigenous Policy at Griffith University, where she provides inspiration and leadership through culturally-based mentoring, counselling and advice to staff and students.

[http://www.salubriousproductions.com/act\\_delma\\_barton.html](http://www.salubriousproductions.com/act_delma_barton.html)

**William Barton** was born in Mt Isa and was taught didjeridu at an early age by his uncle, an Elder of the Wannyi, Lardil and Kalkadungu tribes of Western Queensland. 'He was my mentor from an early age. I loved the way he could portray elements of the landscape with the instrument.' Barton's late father played the guitar and his mother, Delmae Barton, is a singer. Mother and son remain very close. In November 2006 Delmae sang at the Songlines concert at the Pompidou Centre in Paris where William's first string quartet with didjeridu was performed with the Benaim Quartet. One of Australia's finest traditional didjeridu players, William has become a leading proponent of the instrument's incorporation into the classical music world, traveling internationally to play works written for him and by him with orchestras and ensembles. Earlier in 2007 William performed with the Bavarian Radio Symphony and Brooklyn Philharmonic Orchestras and is engaged by the Venice Music Biennale later in the year. Just before our conference, William will be performing on an Outback Tour with the Hamer Quartet in four remote locations before flying from Cairns to Sydney for this concert. He will then continue the Tour in Townsville, playing a solo didjeridu concert and in another with a group of didjeridu players. <http://www.williambarton.com.au>  
[http://realtimearts.net/gbfm03/sun20/reid\\_kaikadoon.html](http://realtimearts.net/gbfm03/sun20/reid_kaikadoon.html)  
[http://www.abc.net.au/7\\_30/content/2003/s898624.htm](http://www.abc.net.au/7_30/content/2003/s898624.htm)

**The Greenway String Quartet** were finalists in the 2005 Australian Chamber Music Competition. They formed in 2002 as part of the Sydney Conservatorium's Chamber Music Program, coordinated by David Miller. Early in 2003 the Quartet travelled around Western NSW on a Conservatorium tour, performing at the Canowindra Balloon Festival. They have won numerous awards, including first prize in the City of Sydney Eisteddfod in 2003. In 2004 they were awarded the Wal Hardwick Memorial Scholarship for Chamber Music from the Sydney Conservatorium. In 2004 the Quartet was invited to record a world premiere performance of Adolph Beutler's *String Quartet* in a documentary featuring the composer for ABC TV's *Australian Story*. In 2006 the quartet members each commenced a Master of Music (Performance) degree at the Sydney Conservatorium, majoring in Chamber Music. In March they travelled to Graz, Austria as ambassadors for the Sydney Conservatorium of Music and then on to the Royal North College of Music in Manchester before returning to Sydney last week. The players are Liz Gormley and Clare Miller (violins), Luke Spicer (viola), and Heather Lindsay (cello) [www.greenwayquartet.com](http://www.greenwayquartet.com)

**Elena Kats-Chernin** studied music in Moscow, Sydney and Hanover (Germany). Her music featured at the opening ceremonies of the 2000 Olympic Games and the 2003 Rugby World Cup. The ballet *Wild Swans* was released by ABC Classics in a concert suite version in 2005. The piece *Eliza Aria* has been used for a series of animation TV commercials for Lloyds Bank in UK since February 2007 and has been a great success throughout the UK. In February Elena wrote a four minute *Our Bridge Overture* for Sydney Symphony Orchestra to celebrate Sydney Harbour Bridge's 75th Anniversary on 18 March this year. Her latest premieres were

*Village Idiot* for 12 instruments premiered in Milwaukee in April 200 and *From Anna Magdalena's Notebook* for the Australian String Quartet which they played on their Australian tour in April-May 2007. CDs are *Clocks* ABC Classics 1997, *Unceremonious Processions* German label Wergo 1999, *Purple Black & Blues* Tall Poppies 1999, *Wild Swans* ABC Classics 2005, *Ragtime & Blue* UK label Signum 2005 and *Chamber of Horrors* Tall Poppies 2006 [www.topologymusic.com/index.php/basically-its-like-cooking-elena-kats-chernin-interview/](http://www.topologymusic.com/index.php/basically-its-like-cooking-elena-kats-chernin-interview/) <http://www.myspace.com/elenakatschernin>  
<http://www.boosey.com/pages/cr/composer/composer/main.asp?composerid=2756>

**Peter Sculthorpe** is Australia's most celebrated composer, a living national treasure. His music may be heard on radio, recordings and in concert programs throughout the world. His life and work are inextricably linked to the surrounding world of artists, writers, composers and performers. Works such as *Earth Cry* (1986) and *Kakadu* (1988) reflect the breadth, vastness and loneliness of the Australian landscape and the sounds of its wildlife. He has often drawn on Aboriginal history, language, myths and ceremony for his musical ideas. In recent years, William Barton has become something of a muse to the 76-year-old composer. At 17 William performed Sculthorpe's *Ubir String Quartet No 12* at the 2001 Australian Festival of Chamber Music in Townsville, and as a result of their collaboration, Sculthorpe has since rewritten many of his compositions to include parts for the didjeridu. Sculthorpe's book *Sun Music: Journeys and Reflections from a Composer's Life* (Sydney: ABC Books, 1999) is reviewed at [http://www.music.unimelb.edu.au/about/CSAM/12\\_bebbington.html](http://www.music.unimelb.edu.au/about/CSAM/12_bebbington.html) Graeme Skinner's paper, *The Peter Sculthorpe papers: from bibliography to biography* will be presented at 2pm on Thursday when he will discuss his forthcoming biography *Peter Sculthorpe: the Making of an Australian Composer* to be published by the University of New South Wales Press later in 2007. <http://www.nla.gov.au/epubs/sculthorpe/music.html>  
<http://www.australianbiography.gov.au/sculthorpe/script.html>

**Carl Vine** first became known as a composer of music for classical dance, with over 20 scores in this genre. He has written six symphonies and seven concertos and has many chamber music works as well as work for film, television and theatre. Although primarily a composer of modern 'art' music, he has undertaken such diverse tasks as arranging the Australian National Anthem and writing music for the Closing Ceremony of the 1996 Atlanta Olympics. In his role as Artistic Director of Musica Viva Australia, Carl is also the Artistic Director of the Huntington Estate Music Festival. The West Australian Symphony Orchestra has recently commissioned Carl's Seventh Symphony. Tall Poppies Records has released a new CD, Carl Vine *Piano Music* performed by Australian pianist Michael Kieran Harvey. Other recent recordings of Carl's music include the *Complete Symphonies (1-6)* on ABC Classics and a new recording of *Inner World* on the Tall Poppies CD *The Electric Cello*.  
<http://www.carlvine.com/>

This concert has been organised by Prue Neidorf who also compiled the program.

# **IAML Conference Sydney 2007 Concert Program**

**Asian Influences:  
Professor Anne Boyd  
David Miller, piano  
James Kortum, flute  
Seka Gong Tirta Sinar Gamelan Orchestra  
(Leader: Gary Watson)**

Music Workshop  
Sydney Conservatorium of Music  
6.30 pm Thursday 5<sup>th</sup> July 2007

The Sydney Conservatorium of Music  
is a faculty of

**The University of Sydney**

Principal and Dean  
Professor Kim Walker

## Program

### **Anne Boyd**

Professor Boyd will speak about the influence of Asian music on her work.

### **Sekaa Gong Tirta Sinar**

Gary Watson (Leader) will introduce each work.

#### 1st Set

*Tari Panyembrama* (secular welcome dance). Dancers: Ni Nyoman Sumerti and Ni Maya Dewi

*Bapang Senang Hati* (court instrumental piece)

### **Anne Boyd**

*Goldfish Through Summer Rain* (1978/79)

*Cloudy Mountain* (1981)

*Bali Moods No. 1* (1987)

**David Miller, piano**

**James Kortum, flute**

### **Sekaa Gong Tirta Sinar**

Gary Watson (Leader) will introduce each work.

#### 2nd Set

*Gilak Baris Slendro* (temple ceremonial piece to appease underworld forces)

*Sinom Ladrang* (court instrumental piece)

*Tari Rejang Dewa* (sacred temple dance to welcome deities). Dancers: Ni Nyoman Sumerti and Ni Maya Dewi

## Program Notes

Of my three compositions for flute and piano being presented in this program, two are closely related being based upon the same Japanese mode:

**Goldfish Through Summer Rain** became the first of these three compositions. The other works are *Red Sun Chill Wind* (1980) and *Cloudy Mountain* (1981).

The western flute was my own personal instrument however when I write for it, it is the *shakuhachi* which is the source of my inspiration. The *shakuhachi*, the traditional Japanese end-blown flute, has a special presence in all of my music representing my melodic ideal. It is in a sense, my *alter ego* being the instrument in my Asian dreaming with which I have the closest spiritual identification. In this way my personal musical language has been distilled as a fusion of East and West; this musical language, I believe, is quintessentially *Australasian*.

**Cloudy Mountain** was the last work I composed at Pearl Beach. It anticipated my new life in Hong Kong being inspired by a painting by the Hong Kong artist (and Professor of Physics at Hong Kong University) Fung Chin-Wan which bears the same title. The mode is here spelled as C sharp, D sharp, E, G sharp, A.

In this program, the next work is somewhat at odds, owing more to Balinese gamelan tradition than to any other source:

**Bali Moods No 1** takes as its starting point traditional Balinese gamelan music and is written throughout in an equally-tempered version of the *pelog* scale, one of two predominant scale systems associated with Indonesian music. The 'moods' of the title is also meant to imply 'modes'. *Bali Moods No 1* is the first in a series of a projected three works for flute and piano to explore various characteristics of the Bali experience.

### Anne Boyd, composer

Anne Boyd has enjoyed 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 subsequently, in 1972, from the University of York in England with a PhD in composition. 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). In 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 Asian music upon Australian composers. In 1996 Anne Boyd was honoured with the award of an AM in the Order of Australia for her service to Music as a composer and educator. In 2001 she was featured in the award winning Conolly /Anderson documentary 'Facing the Music' to international acclaim. In 2003 she was conferred Honorary Doctor of the University by the University of York and in 2005 she was presented with the Distinguished Services to Australian music in the APRA-AMC Classical Music Awards.

Anne Boyd

### **Gary Watson and Sekaa Gong Tirta Sinar, gamelan**

Gary Watson, the present and founding leader of SG Tirta Sinar, (a Masters graduate in Music from The University of Sydney), acquired a performing knowledge of Balinese gamelan through regular visits he made to Bali between 1988 and 2001 in order to study with the celebrated gamelan musician and composer, Bapak I Wayan Gandra (now deceased), of Peliatan village (Gianyar). These visits have in part guaranteed the authenticity of what is learnt and played by the group in Sydney. In August, 2000, most of SG Tirta Sinar travelled to Bali for two weeks of intensive study with Bapak Gandra.

The group's name, Tirta Sinar (Elixir of Radiance), was chosen to forge a conceptual link between Bali, where 'tirta' (holy water) and the shimmer of gamelan are central to religion and culture, and Sydney, city on the water, whose identity and cultural life are so keenly shaped by the radiant harbour at its centre.

Gary Watson

### **David Miller, piano**

"... the role model of Australian accompanists ..." (Sydney Morning Herald)

"... continued the Parsons legacy with unfailingly perceptive piano partnership..." (North Shore Times)

David Miller is widely recognized as one of Australia's leading chamber musicians and vocal accompanists. He has been appointed as a member of the Order of Australia for his service to music. His distinguished career has included partnerships with many internationally renowned instrumentalists and vocalists. He has been on the staff of the Sydney Conservatorium of Music since 1980. In 1995 he was appointed the first chair of the Ensemble Studies Unit, with responsibility for Chamber Music/Accompaniment tuition and administration throughout the institution. His studio has produced many of Australia's finest young piano accompanists.

David Miller

### **James Kortum, flute**

James Kortum is Lecturer in Flute and Woodwind Department Chair at the Sydney Conservatorium of Music. He was Lecturer in Flute at the University of Newcastle Conservatorium of Music for eight years prior to his current appointment. James studied flute with Donald Peck, Principal Flute Emeritus of the Chicago Symphony Orchestra. In 1977, James came to Australia from the United States to take up the position of Principal Flute with the West Australian Symphony Orchestra. Subsequently, he has been Principal Flute with the Australian Opera and Ballet Orchestra and Second Flute with the Sydney Symphony Orchestra. In 2005, he received the Master of Arts (Music) degree from the University of Newcastle for his text on flute playing, *The Purposeful Flautist: Technique to Interpretation*.

James Kortum