

CLOSE UPS

JUNE 10 2004

TRACKDOWN SCORING STAGE



hal-cy-on 1. an Australasian kingfisher
2. calm and free from care 3. a dynamic force for
the promotion of new and recent chamber music for voice

PROGRAM

Kaija Saariaho **Du gick, flög** (1982)

Alison Morgan, Sally Whitwell

Rachel Clement **Fracture** (2000)

Jenny Duck-Chong, Steve Meyer, Sally Maer, Sally Whitwell

Sally Beamish **Buzz** (1993)

Jenny Duck-Chong, Nicole Forsyth

Edison Denisov **Archipel de songs** (1994)

Alison Morgan, Steve Meyer, Lucy O'Shea

Libby Larsen **Do you know** and **Liebeslied**

*From **Beloved, thou hast brought me flowers** (1994)*

Jenny Duck-Chong, Sally Maer, Sally Whitwell

Jonathan Harvey **Lullaby for the Unsleping** (1982)

Jenny Duck-Chong, Sally Whitwell

Henryk Mikolaj Gorecki **Good Night**(1990) (movt 2 & 3)

Alison Morgan, Steve Meyer, Alison Eddington, Sally Whitwell

INTERVAL

David Bedford **Come in here child** (1968)

Alison Morgan, Sally Whitwell

Dai Fujikura **Still sweet** (1998)

Jenny Duck-Chong, Steve Meyer, Nicole Forsyth

Earl Kim **Now and then** (1982)

Alison Morgan, Steve Meyer, Nicole Forsyth, Lucy O'Shea

Fung Lam **Amitabha** (2002)*

Alison Morgan, Jenny Duck-Chong, Steve Meyer, Alexandre Oguey,
Alex Norton, Nicole Forsyth

Ross Harris **...inside the rainbow air...** (2002)

Jenny Duck-Chong, Sally Whitwell

John Peterson **The Return** (2004)*

Alison Morgan, Jenny Duck-Chong, Alison Eddington, Sally Whitwell

*World premiere

ARTISTS

Alison Morgan soprano Jenny Duck-Chong mezzo-soprano
Steven Meyer flutes Alexandre Oguey cor anglais Alison
Eddington percussion Sally Whitwell piano Lucy O'Shea harp
Alex Norton violin Nicole Forsyth viola Sally Maer cello

Tonight's performance begins with music by Finnish composer **Kaija Saariaho** (b.1952) who has been living and working in Paris since 1982. She studied composition under Paavo Heininen at the Sibelius Academy and later at the Musikhochschule in Freiburg with Brian Ferneyhough and Klaus Huber, receiving her diploma there in 1983. Saariaho is now one of Finland's most revered composers, with an extensive and varied body of work, from small chamber works to opera and large orchestral settings.

The poetic quality of Saariaho's music is never more apparent than in her music for voice. ***Du gick, flög*** (You went, flew) is an early work, with text by Swedish-speaking Finnish poet Gunner Björling and derived from a set of three songs for four female singers, *Nej och inte*, (featuring in Halcyon Sirens performance, July 2004). With delicate vocal arcs and an unconventional piano soundscape, often produced inside the instrument, the words 'saw, went, flew' attain a strong visual dimension, revealing Saariaho's deep regard for poetry and literature.

New Zealand composer **Rachel Clement** studied composition with John Rimmer and John Elmsly at the University of Auckland, graduating with a Master of Music (composition) with distinction in 1997. Active in the field of education, she has co-convened, lectured and facilitated composers workshops, written and reviewed for Chamber Music NZ and Music in NZ magazine and held the position of Composer in Schools for the Auckland area. She has received commissions from chamber groups such as Five (2000), Duo Solaris (2001/3), Stroma (2001), and 175 East (2002) and her children's opera *Jam* was performed in 2002 by Canterbury Opera Youth. Rachel is currently completing a piano trio for the New Zealand Trio. ***Fracture*** was commissioned by Nahandove to a poem by Lissa Meridan and uses delicate instrumental gestures to evoke the sounds of insects in the night.

After studies in both viola and composition (under Anthony Gilbert and Sir Lennox Berkeley), London-born composer **Sally Beamish** (b 1956) began her career as a violist, playing with the Raphael Ensemble, London Sinfonietta, and Lontano. Since moving to Scotland in 1989, she has concentrated on composing. Her work embraces chamber, vocal, choral & orchestral music, and is widely performed & broadcast. In the autumn of 1998 she began a four-year appointment as composer in residence with the Swedish Chamber Orchestra. Recent works include *Knotgrass Elegy* for the BBC Proms (2001) and *Monster*, a full-length opera based on the life of Mary Shelley commissioned by the Brighton Festival and Scottish Opera (2002). She has recently written several film scores, one of which has just won a Bafta award for Best Composer. ***Buzz*** was first performed in 1993 by Mary Wiegold and the Composers Ensemble in the UK, and is a clever interplay between voice and viola, who become alternately soloist and accompanist.

Edison Denisov (1929 - 1996) was a Russian composer of Siberian extraction, a leading figure of the post-Shostakovich generation and a hugely influential teacher. His music gravitates towards European models like Boulez and Ligeti as well as to the French aesthetic of Debussy and Messiaen, which was a political statement in itself, but the general style is always rich and romantic in flavour. **Archipel de songes** is a setting of sensual poems by Jean Maheu in the impressionist style, but with the modern twist of unusual instrumentation. The music of Denisov is performed around the world by soloists such as Heinz Holliger, Aurèle Nicolet, Gidon Kremer and Yuri Bashmet. The composer is quoted as saying, "*I love to write quiet, beautiful music*".

Libby Larsen (b. 1950) is one of America's most prolific and most performed living composers. Her works span virtually every genre from intimate vocal and chamber music to massive orchestral and choral scores. *Beloved, Thou Hast Brought Me Many Flowers* is a cycle of six songs; Larsen conceived the cycle when setting Rainer Maria Rilke's poem *Liebeslied*, adding to it poetry by Elizabeth Barrett Browning and Percy Bysshe Shelley to create a cycle about mature love, music and nature. Tonight's performance highlights the two English settings of Rilke, **Do you know** and **Liebeslied**.

To Larsen, "*music exists in an infinity of sound. I think of all music as existing in the substance of the air itself. It is the composer's task to order and make sense of sound, in time and space, to communicate something about being alive through music.*"

Jonathan Harvey (b. 1939) gained doctorates from the universities of Glasgow and Cambridge and was a Harkness Fellow at Princeton (1969-70). An invitation from Boulez to work at IRCAM in the early 1980s resulted in works for tape and computer-manipulated sounds. As well as orchestral and chamber music, he has produced a large output of choral works, including the large cantata with electronics *Mothers shall not Cry* (2000) and a church opera *Passion and Resurrection* (1981) which was the subject of a BBC television film. His opera *Inquest of Love*, with its blend of electronic and conventional orchestral sounds, was commissioned by ENO, and premiered there in 1993. Harvey, who has published books on both inspiration and spirituality, seeks to make music which is "consciously spiritual" in nature without rejecting the tenets and techniques of modernism. **Lullaby for the Unsleping** cleverly and aptly juxtaposes unsettling moments of anxiety and fear with the gentle rocking of a lullaby.

One of the most popular of living composers, **Henryk Mikolaj Górecki** (b. 1933) has been known and respected in his native Poland for many years, but not well-known around the world, until the phenomenal success of his Symphony No. 3 (Gramophone Best-selling CD in 1993) which had been famous for more than a decade as one of an evolutionary series of fascinating compositions. Górecki aims to achieve a direct link between the emotional and spiritual content of texts, both sacred and traditional, and his musical architecture and finds inspiration in early Polish music and modern Polish folk tunes. **Goodnight**, is a moving response to the death in 1989

of Michael Vyner, Artistic director of the London Sinfonietta. The dying resonance of the three tamtams heralds the coda, in which the name of Michael Vyner is enciphered on the piano.

Górecki remarks, *"music is one of the domains that people really need, and its importance only depends on whether one knows how to receive it."*

Come In Here Child is a work for soprano, amplified piano and bottles by English composer **David Bedford** (b. 1937). The text for this piece is by poet Kenneth Patchen, an icon of the American Beat era. Bedford began composing at the age of seven and went on to study at the Royal Academy of Music with Lennox Berkeley and with Luigi Nono in Venice. In the late 60s he turned to rock music, becoming an arranger for musicians such as Mike Oldfield, Elvis Costello, Frankie goes to Hollywood, Roy Harper, Propaganda, Enya and Billy Bragg. He is now regularly commissioned by major orchestras, festivals and ensembles and orchestrates film music.

Also a UK resident, **Dai Fujikura** (b. 1977) was born in Osaka and has studied with leading composers Daryl Runswick, Edwin Roxburgh and George Benjamin. His versatile compositions have won him prizes and been performed throughout Europe and more recently in Japan, where he received 2nd prize in the coveted Toru Takemitsu Award in May 2003. One of six young British composers in London Sinfonietta's Blue Touch Paper project, he has now been commissioned to write an orchestral piece by Lucerne Music Festival, which will be premiered in 2005, directed by Pierre Boulez.

Still Sweet exemplifies his sensory approach to composition: *"What I enjoy most about composing is when I am starting to see or hear the sound... it's abstract, to do with colours, camera movement, zooms... I want my music to be always some kind of trigger for everyone's imagination."*

Earl Kim (1920 -1998) was born in California, the son of immigrant Korean parents. He was educated at Los Angeles City College, the University of California-Los Angeles, and Harvard University where principal teachers included Arnold Schoenberg, Ernest Bloch and Roger Sessions. Throughout his career, Kim received considerable recognition as a composer, including commissions from the Koussevitzky and Naumburg Foundations and awards such as the Prix de Paris and the Brandeis Creative Arts Medal. As a teacher he served terms as composer-in-residence at numerous music festivals and was also active as a pianist (including lieder recitals with Benita Valente and Dawn Upshaw), vocal coach and conductor. Kim was a co-founder and past president of Musicians Against Nuclear Arms.

He wrote about **Now and Then**: *"While serving as a combat intelligence officer in the US Army Air Force, I flew over Nagasaki on August 10, 1945, just 24 hours after the bomb was dropped. On August 8, 1981, some 36 years later, almost to the day, Now and Then was completed in its first version for voice and piano. Although each of the songs was conceived in a day, the years that intervened between their completion and Nagasaki seemed to have been necessary before they could be set down."*

Born in 1979 in Hong Kong, **Fung Lam** studied music at Southampton University, completing an MA in Composition in 2002 under Michael Finnissy. Also active as a cellist and conductor, he is a keen performer of new music, founding several contemporary music ensembles while at University. Fung's output ranges from solo to orchestral to theatre work. His music has been performed in Hong Kong, Japan, as well as in UK. Written in 2002, tonight will be the world premiere performance of **Amitabha**.

Lam says, "*The title refers to the name of a particular Buddha, also known as 'Eternal Life' or 'Eternal Light', whose name people who practise Buddhism chant to seek his help. It is believed that, by attaching oneself to this, the mind would settle down into a peaceful state.*"

Ross Harris (b. 1945) has written a large body of work ranging from solo instrument or tape through to chamber works, choral and orchestral scores and several chamber operas. He was a founding member of live electronic music ensemble Free Radicals, received the CANZ Citation for Services to New Zealand Music and was awarded the 2000 SOUNZ Contemporary Award, funded by APRA, for his chamber work, *To the Memory of I.S. Totzka*. Ross is currently Associate Professor of Music at Victoria University, Wellington. ... **Inside the Rainbow Air** ... , to a poem by Marty Smith, captures the stillness and solitariness of the poet in his environment.

John Peterson (b. 1957) was born in Wollongong and commenced composition studies at the University of Sydney, where he recently completed a PhD in Composition, studying with Peter Sculthorpe and Ross Edwards. He has written chamber music for many groups including The Contemporary Singers, Sydney Mandolins, The Seymour Group, Coruscations Ensemble, and the Shostakovich String Quartet, but his main compositional focus has been on orchestral music. His works have been performed or recorded by the Queensland Philharmonic Orchestra, Tasmanian Symphony Orchestra, the West Australian Symphony Orchestra, Sydney Youth Orchestra, NZ Symphony Orchestra and the BBC National Orchestra of Wales. He has been a finalist in the Jean Bogan Prize for Piano Composition and the Corbould Orchestral Composition Competition and has been short listed twice for Masterprize, an international competition run jointly by BBC Music Magazine and the London Symphony Orchestra, with subsequent broadcasts throughout the U.K., Europe and Australia. Recent works include *Woollungah Dances*, for three solo clarinets and orchestra, and *The Earth that Fire Touches*, for soprano soloist, chorus and orchestra. John is currently completing a commission for Sydney Philharmonia Choirs to be premiered in November 2004.

John says: "**The Return** is concerned with feelings of grief that follow the loss of loved ones. Michele Morgan's text deals with loss on a grand scale in its depiction of a fleet of fishing boats that leave port, never to return. For those left behind, however, the sense of loss always returns and, in fact, never really leaves. The text speak's largely about the feelings of one such person but it is in reality speaking for all those effected by the tragedy. In my setting of these words, the two

singing voices are also essentially speaking as one; although they begin the piece as separate entities, they gradually coalesce as the work progresses until, by the end, they have literally become a single unit. "

TEXTS

Kaija Saariaho Du gick, flög

You went, flew
by
and if I saw
saw: went
and by
your steps
all steps
and that went, flew
by
saw: went
and by

And went, flew
by
and if I saw
saw: went -
and that went, flew
saw: went -

Gunnar Björling

Rachel Clement Fracture

insect images
shiver and quiver
rustling through the fractured quiet

see-through skin
a chrysalis glistens
split by a wayward splinter of light

droplet choir
a beetle-bomb
cracks into a sacred smear

spider spindles
scatter and spatter
glittering spikes of glimmerlight

night minstrels
caught half-flight
tick and flick their indignation

Lissa Meridan

Sally Beamish Buzz

His feet are shod with Gauze
His Helmet is of Gold
His Breast a single Onyx
With Chrysophrase inlaid.

His Labor is a Chant
His Idleness a Tune
Oh for a Bee's experience
Of Clovers, and of Noon.

Emily Dickinson

Edison Denisov Archipel de songes

Archipelago of dreams

It was an archipelago of dreams.
The breeze wound its way between the islands,
Smoothing away the traces, the traces of desire.
Held back, like cliffs of mist,
By the claw-marks of rocks, so many dreams
kept watch over forgetfulness,
On the steps, becoming blue, of the night.

The word

Like a butterfly between sky and sand
this word, this word tenderness on your lips
burns me,
burn, sun of you!

You

This flesh of the silence is you,
the companionable hours and the blondness
of the air is you
the mirror without the unease,
the field of wild tulips that waits for us at the end
of the valley
and this whole, and everything around me is you,
you, radiant,
for the shadow, lost in the night on the confines of life,
you, my wellspring, stay, I beg,
until the ultimate shadow of my life.

Jean Maheu Translated by Susan Falk © 2004

Libby Larsen Do you know and Liebeslied

Do you know?

Do you know, I would quietly slip from the loud circle,
When first I know the pale stars are blooming.
Ways will I elect that seldom any tread,
That seldom any tread in the pale evening meadows.
Do you know?
...and no dream but this:
You come too.

Liebeslied

How shall I withhold my soul
So that it does not touch on yours?
How shall I uplift it over yours to other things?
Ah willingly would I by some lost thing in the dark
give it harbour
In an unfamiliar, silent place
That does not vibrate on when your depths vibrate.
Yet, everything that touches us, you and me,
Takes us together as a bow's stroke does,
That out of two strings draws a single voice.
Upon what instrument are we two spanned?
And what player has us in his hand?
Oh, sweet song.

Raine Maria Rilke Trans. M.S. Herter Norton

Jonathan Harvey Lullaby for the Unsleeping

Close your eyes. You cannot out-stare the stars.

This is the hour when all good children are sleeping.
Is it the others you watch for, as though you knew
all that is done in the dark, as though you knew
this is not what I want to say to you?

Close your eyes' incomprehensible seas.

I cannot divine whether they shine with weeping
Or brim with an ancient laughter. Do they show
Imperious tides of joy, or do they show
Oceans of unimaginable woe?

Close your eyes. For into their guileless gaze

The world will pour its pain, forever heaping
Its anger on your heart, and you must bear
The outrage of its wounds and you must bear
The blame. Is it for this that you are here?

Close your eyes. The pale flame that plays

And pulses there is flaring out, is sweeping
Across the empty dark and all of space
To embrace the galaxies, and all of space
Spins back through these black holes and is your face.

Close your eyes? Erasing all that is?

Their ardent mirror carries in safekeeping
Our dreamed existences. While my heart cries
For the folly of love's vigil, my heart cries:
'Though it last forever, never close your eyes.'

Bishop John V. Taylor

Henryk Mikolaj Górecki Good Night

'Goodnight ...

... flights of angels sing thee to thy rest.'

William Shakespeare, Hamlet

David Bedford

Come in here child

There's a place the man always say

come in here child

No cause you should weep

wolf never catch the rabbit

golden hair never turn white with grief

come in here child

no cause you should moan

brother never hurt his brother

nobody here ever wander without a home

There must be some such place somewhere

But I never heard of it

Kenneth Patchen

Earl Kim

Now and then

On the meadow

On the meadow
all living things,
all living things,
all living things,
having completed their cycle of sorrow are extinct...
For thousands of years the earth has borne
no living creature
on its surface, and this poor moon lights its lamp in vain.
On the meadow the cranes no longer waken with a cry,
and there is no sound of the May beetles
in the lime trees.

Anton Chekov, from The Seagull

thither

thither
a far cry
for one
so little
fair daffodils
march then

then there
then there

then thence
daffodils
again
march then
a far cry
again
for one
so little

Samuel Beckett

Roundelay

on all that strand
at end of day
steps sole sound
long sole sound
until unbidden stay
then no sound
on all that strand
long no sound
until unbidden go
steps sole sound
long sole sound
on all that strand
at end of day

Samuel Beckett

Among the deepening shades

The death of friends, or death
Of every brilliant eye
That made a catch in the breath -

Seem but the clouds of the sky
When the horizon fades,
Or a bird's sleepy cry
Among the deepening shades.

W.B. Yeats, from The Tower

Ross Harris ...inside the rainbow air...

In the earth green silence
I was slipping through slow time
Bell bird caught me quietly
Singing incandescent sadness on the still air
I thought I saw an old lost self of mine crouched,
Dreaming in the half green shade
Stirred by some old yearning for something still unsung

If I leave myself and fade
Inside the rainbow air
I might find this shining self
Still butterfly trembling
Some half unfolding wings

I was leaning drunken dreaming in the day edged light
Time came cheating back
I meant my green feathered self
But I am someone else again
I am still the graceful fern
I could live to be the seed
I am curled in my own secret note
Waiting to be sung

Marty Smith

John Peterson The Return

Eighty boats go out in the morning
 Storm blows up
 It is the season
 It is the time
And none come back at night

Where is the reason in this
Joe, I think of you and wonder
where you are and if everything
is all right with you

Eighty boats go out in the morning and
none come back at night

It's too big for a simple heart to
comprehend and all the mind can
do is count the minutes over, the
hours, the days and years and
pray for deliverance from the monsoon rains.

Evening star pointing with surprise
that the moon is still up there after all this time
But even the moon goes out with the tide
And needs all that space and darkness
before she'll return.

Poetry by Michele Morgan © 1996

HALCYON

Based in Sydney, and now launching its third concert series, the Australian ensemble **HALCYON** is emerging as a dynamic force for the promotion of new and recent chamber music for voice.

HALCYON directors Alison Morgan (soprano) and Jenny Duck-Chong (mezzo soprano) are both successful Australian solo artists, with a shared commitment to contemporary classical music. They are joined in HALCYON performances by some of Australia's most esteemed chamber soloists, conductors and singers.

There is a vast amount of new repertoire composed for voice and chamber ensemble world wide, most of it receiving little or no performance opportunities in Australia. HALCYON is committed to unearthing these neglected musical gems of the twentieth century and beyond with sophisticated performances of contemporary music including international and Australian premieres. Through the commissioning of new works, HALCYON also provides Australian composers with exciting opportunities for promotion and performance of their important contribution to the repertoire.

Every year HALCYON presents a range of new music, from works for one or two instruments to large-scale compositions. In 2003, the ensemble performed two major international compositions by Harrison Birtwistle and James Macmillan, alongside a new commission for two voices and small ensemble by young Australian composer Jane Stanley. The 2004 Concert Series features newly commissioned works by Australian composers Graham Hair, John Peterson, Rosalind Page and Dan Walker and international compositions by George Crumb, Kaija Saariaho, Earl Kim and Gabriel Erkoreka.

ARTISTS

English-born soprano **Alison Morgan** migrated from Surrey to Western Australia at the age of thirteen, later studying at the Queensland Conservatorium of Music as a flautist. She chose to retrain as a singer after moving to Sydney in 1989 and has since become one of Australia's foremost interpreters of new music for voice.

Alison has performed as a soloist with the Sydney Symphony Orchestra, The Australian Ballet, Pinchgut Opera, The Song Company, Ensemble Offspring, Sydney Alpha Ensemble and Cantillation and has featured in numerous ABC broadcasts and recordings. Her modern international repertoire includes the vocal works of Birtwistle, Berio, Crumb, Harbison, Saariaho, Maconchy, Messiaen, Stravinsky, Tavener, Lutyens and Webern; notable recent performances include Kaija Saariaho's *Lohn* with Ensemble Offspring, Sofia Gubaidalina's *Now Always Snow* with Cantillation and Harrison Birtwistle's *Nine Settings of Celan* with Halcyon. As co-founder of new music ensemble Halcyon, she regularly commissions and performs new works by Australian composers. This year premieres will include Damien Ricketson's new electronic work *A Line Has Two* at The Studio (Ensemble Offspring, July) and *Lorca Sonetos* by Rosalind Page (Halcyon, October).

Mezzo-soprano **Jenny Duck-Chong** is a talented and versatile artist who works in many spheres - from early music and opera to art song and contemporary compositions. She has worked as a soloist with many prominent ensembles including the Sydney Symphony Orchestra, Sydney Philharmonia Choirs and Orchestra, Cantillation and Ensemble Offspring. She is sought after by Sydney's finest vocal ensembles and is a member of the Baroque vocal trio *The Tall Poppeas* as well as working casually with *Opera Australia* for many years.

In 2002 she featured in the Sydney Symphony Orchestra's Contemporary Music Festival with Cantillation in Sofia Gubaidalina's

Now Always Snow and the first MODART03 concert with The Song Company.

Apart from Halcyon, highlights for 2004 include soloist in SSO's The Shock of the New concert series, Opera Australia's production of Dido and Aeneas and Monteverdi's Orfeo with Pinchgut Opera in December.

Recordings credits include mezzo soloist on the ABC Classics recording of Fauré's La Naissance de Venus and several film scores, including "The Bank" by Alan John as well as numerous other recordings with Cantillation.

Steven Meyer holds a Bachelor of Music from the Sydney Conservatorium. He graduated with the highest mark in his year for performance and was received High Distinction for all major recitals. Steven's teachers have included John Freeland, Michael Scott and James Kortum he has studied in masterclass with William Bennett, Patrick Gallois, Susan Milan and Robert Winn. In 1997 Steven was the 1st prize winner of the NSW Flute Society championship and a 3 time 2MBS FM young performer. Steven plays freelance with many Sydney orchestras including the Australian Opera and Ballet Orchestra and, as a soloist, he has appeared with the Sydney Conservatorium Orchestra and the Orchestre de Caledonie in Noumea. In recital Steven regularly enjoys presenting premier performances of works by both International and Australian composers. Steven was previously Head of Woodwind at the International College of Music Education and is currently specialising in adult music education at The Music Practice.

Currently Principal Cor Anglais in the Sydney Symphony, **Alexandre Oguey** was born in Neuchâtel, Switzerland, initially studying oboe in La Chaux-de-Fonds. He completed his undergraduate and post-graduate studies at the Zurich Conservatorium, with Thomas Indermühle, and participated in courses with Maurice Bourgue and Emanuel Abbühl.

He is the winner of several competitions including the Swiss Radio Competition, the Migro Chamber Music competition and the Martigny International Chamber Music competition.

Alexandre Oguey is an active chamber musician, and has performed throughout Europe with the prize-winning Wildwind quintet, the Lamalo and La Pâtisserie trios, the wind ensembles Banda Classica and Octomania as well as the contemporary music group Opus Novum Ensemble. He has played principal oboe with the Musikkollegium Winterthur, the Zurich Opera Factory, Basel Serenata, Opera Orchestra of the Bayreuth International Youth Festival and the Jeunesses Musicales Symphony Orchestra. Alexandre Oguey was also Associate Principal Oboe to his wife Diana Doherty in the Lucerne Symphony from 1990 to 1997.

Violinist **Alex Norton** grew up on his parents' farm near Orange in central western NSW. At age 10 he commenced violin at the Orange Regional Conservatorium with John Gould and later French Horn with Campbell Barnes. Since 1997 Alex has been studying violin with renowned teacher Professor Peter Zhang.

Alex has performed regularly with the SYO as guest soloist and as concertmaster and in 2003 played Mendelssohn's violin concerto in E minor both in Sydney and on a regional NSW tour. He has been a soloist with the Orange Symphony Orchestra, Sydney Youth Chamber Orchestra and Sydney Youth Philharmonic and a member of the Sydney Sinfonia and the Australian Youth Orchestra. With the AYO, Alex participated in the successful European Tour where they gave concerts in the Netherlands, southern France and Germany, with conductor and soloist Vladimir Ashkenazy.

Alex has been recipient many music scholarships including the 2003 Order of Australia scholarship and the Margaret Henderson

Music scholarship. He has a keen interest in new music and has given performances with new music ensembles plastic/atlas and Halcyon.

Alex is now in the fourth year of his B Mus (Performance) degree at the Australian Institute of Music.

Violist **Nicole Forsyth** is a freelance musician who has worked with a variety of orchestras and chamber music groups in the eastern states. She enjoys a spectrum of work, ranging from contemporary music with Sydney groups Halcyon and Aark, orchestral playing with Sydney & Tasmanian Symphony Orchestras, the Australian Chamber Orchestra, the Australian Opera and Ballet Orchestra & Orchestra Victoria, to backing bands and recording pop music and film soundtracks. She is also principal violist of early music ensemble, Sirius, and for ABC recordings, the Orchestra of the Antipodes, with whom she has recently recorded the complete Brandenburg Concerti of JS Bach. She holds a B Mus from Sydney Conservatorium, and studied further in early music in The Hague and London. She is currently doing a postgraduate research degree in music through Newcastle University.

Cellist **Sally Maer**, originally from London, gained an honours degree from the Royal Academy of Music in 1997. She arrived in Western Australia at the end of that year and played with the West Australian Symphony and West Australian Opera and Ballet, the 10th Anniversary Cameron Mackintosh Production of "Les Miserables", and "The Sound of Music." Also whilst still in Perth, Sally performed in a concert with Marcia Hines and was part of "The Main Event" with John Farnham Anthony Warlow and Olivia Newton-John. Sally moved to Sydney in 2001 and plays free lance with the Australian Opera and Ballet Orchestra, the Sydney Symphony and has performed and recorded with the Electra String Quartet. She has also played on "Australian Idol" and with pop artists at the ARIA.

Perth born **Alison Eddington** (BMUS Performance: WA Conservatorium, Edith Cowan University; Graduate Diploma in Performance: Sydney Conservatorium, University of Sydney) has been working as a free-lance percussionist since 1990. Since moving to Sydney in 1993, she has been performing regularly with some of Australia's leading ensembles including The Sydney Symphony Orchestra, Australian Opera and Ballet Orchestra, Sydney Alpha Ensemble, The Seymour Group, The Song Company, Australian Arts Orchestra, The Contemporary Singers and Cantillation.

Alison was the first percussionist to win the prestigious ABC Young Performer of the Year in 1995. In 2001 she was awarded an Australia Council grant to study for 6 months at the Royal College of Music in Stockholm with Anders Loguin. Alison has performed and toured nationally and to Asia, North America and Europe with Graham Murphy's Sydney Dance Company since the creation of Free Radicals in 1996, a work featuring 3 percussionists. She was the Young Associate Artist for Australia's flagship percussion ensemble Synergy in 1994 and became a permanent core member of the group in 1997.

Alison has appeared on television and radio broadcasts for the ABC and has recorded a solo CD featuring a mix of Australian, Japanese and American music. She is a founding member of the percussion duo Match with Daryl Pratt which conducted its first national tour in 2003.

Since moving from Perth in 2001, **Lucy O'Shea** has performed extensively throughout Australia and overseas as one of the country's newest professional harpists. Having completed her Honours degree under the instruction of the internationally acclaimed harpist Alice Giles, Lucy has performed with such orchestras as the Tasmanian

Symphony Orchestra, Canberra Symphony Orchestra, Sydney Sinfonia, and she is the principal harpist of the Australian Youth Orchestra. In August, Lucy will undertake her second European tour with the AYO, after which she will remain in Italy to study with former Israel Philharmonic principal harpist Judith Liber. Career highlights include performances with Patricia Rosario, Vladimir Ashkenazy, Yothu Yindi and Benjamin Zander.

Pianist Sally Whitwell maintains a busy freelance career as performer, teacher and arranger in a variety of styles encompassing everything from classical music and new Australian commissions to showtunes and pop songs.

Sally has worked with many organisations including the Sydney Children's Choir, Gondwana Voices, the Sydney Philharmonia Choirs, Musica Viva, Cantillation, the Sydney Symphony Orchestra, the Australian Opera and Ballet Orchestra, the Sydney Gay and Lesbian Choir and the Australian Pop Choirs. She has also been involved in many educational programmes at the Sydney Conservatorium of Music, NIDA, the University of Western Sydney, Symphony Australia, Youth Music Australia, the Australian National Braille Music Association and Bondi Wave (the alternative music course).

A trained dancer of some years experience, Sally has enjoyed working as a dance accompanist for Sydney Dance Company, Opera Australia, The Australian Ballet School, Bangarra Dance Theatre and Ausdance. She played keyboards and piano accordion in the 2003 Sydney Dance Company Production of Graeme Murphy's Dance Musical "Tivoli".

Sally has toured widely with various ensembles in the UK, Europe, the US, Japan, New Zealand and throughout Australia. She has appeared on several recordings for ABC Classics and live broadcasts on ABC Classic FM. With soprano Nadia Piave, Sally forms one half of art song/cabaret duo "une fois seule!", who will be performing in Musica Viva's Menage series at the Art House Hotel in Sydney's CBD, late in July.

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