

MUSIC AT AN EXHIBITION

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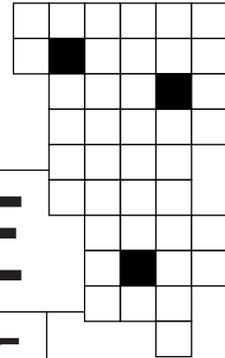
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MOVES

4 . 3 . 2018 SUN 3PM

TESSERAÆ

BY ENSEMBLE OFFSPRING



#### Programme

<b>Charles Kwong</b>	<b>of no shore</b> (2018) for Violin, Bass Flute, Bass Clarinet & Percussion (World Première) Co-commissioned by Ensemble Offspring & Hong Kong Sinfonietta
<b>Melody Eötvös</b>	<b>Leafcutter</b> (2012)
<b>Tristan Coelho</b>	<b>As The Dust Settles</b> (2011)
<b>Claude Vivier</b>	<b>Piece for Violin &amp; Clarinet</b> (1975)
<b>Jane Stanley</b>	<b>Helix Reflection</b> (2013)
<b>Damien Ricketson</b>	<b>Fractured Again: Tesserae</b> (2010)
<b>Holly Harrison</b>	<b>Vibe Rant</b> (2016)

#### **ENSEMBLE OFFSPRING**

Lamorna Nightingale (flute)

Jason Noble (clarinet)

Claire Edwards (artistic direction/percussion)

and

#### **JAMES CUDDEFORED**

(Concertmaster of Hong Kong Sinfonietta)

#### Programme Notes

##### **Charles Kwong**

**of no shore** (2018)  
for Violin, Bass Flute, Bass Clarinet & Percussion (World Première)  
Co-commissioned by Ensemble Offspring & Hong Kong Sinfonietta

The composer wrote, "Four musicians each becomes a strand of sonority with no ends. The currents and waves of instrumental sounds intertwine to invoke the soundscape of a fictional ocean – an ocean of no shore."

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##### **Melody Eötvös**

**Leafcutter** (2012)

*Leafcutter*, a work by the young Australian composer Melody Eötvös, finds her inspiration in the complex social structures of ants. She wrote: "Winged female and male Leafcutter Ants leave their respective nests en masse and engage in a nuptial flight known as the revoada. Once on the ground, the female loses her wings and searches for a suitable underground lair in which to found her colony. One of the most interesting things I find about this species of ant is that if their newborn Queens are not able to take this flight, they are still incorporated into the colony and adapt to some sort of function within the group... rather than being eaten or driven out. So, this composition is my salute to these resilient little princesses and the metaphor of survival, versatility, and resilience they have. Next to humans, Leafcutter Ants form the largest and most complex animal societies on Earth."

## Tristan Coelho

### As the Dust Settles (2011)

The composer wrote, "The work's title is inspired by the intense dust storm of late September 2009 on the east coast of Australia. I remember it casting an eerie but beautiful reddish haze over the city – it looked like a Martian landscape. The striking colours blanketed everything to the extent that you could barely see across the street. In the distance, interesting shapes and forms gradually revealed themselves through the dust and this is what the piece is about – unfamiliar, breathy, noisy sounds becoming more focused over time, gaining clarity, warmth and definition as the dust settles."

"This work was originally written for bass recorder and vibraphone and premiered by recorder player, Alicia Crossley, and percussionist, Joshua Hill. This version for bass flute is a product of the collaboration between the composer and Lamorna Nightingale and exploits a range of unique qualities and colours found on the instrument."

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## Claude Vivier

### Piece for Violin and Clarinet (1975)

*Piece for Violin and Clarinet* is part of a series of seven compositions French-Canadian composer Claude Vivier wrote in 1975 for "Tremplin International" of the "Concours de Musique du Canada." The revered Vivier scholar Bob Gilmour wrote: "The earliest works in Vivier's catalogue show him immersed in the avant-garde techniques of the 1960... Vivier spent the years 1971–74 in Europe, where he studied electronic music for a year at the Institute of Sonology in Utrecht, and then composition with Karlheinz Stockhausen at the Hochschule für Musik in Cologne. His experiences with Stockhausen marked him profoundly. Under his tutelage Vivier experienced what he described as a musical rebirth." His music was highly ritualistic filled with often ecstatic and also wildly personal elements. The year after writing this duo Vivier travelled to the East, and spent extended periods studying the musical cultures of Japan, Bali, and Thailand and from then on Balinese music was a big influence on his sound world and style."

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## Jane Stanley

### Helix Reflection (2013)

The composer wrote, "*Helix Reflection* is a concentrated meditation for flute and clarinet. An impetus for the piece was the image of a double helix. This is evoked musically through interweaving melodic activity between the two lines. The piece opens with the two instruments playing sustained notes separated by a small interval. Their sonorities are coloured with microtonal inflections, glissandi and variations in vibrato. Over time harmonic stasis gives way to greater mobility and melodic ornamentation."

## Damien Ricketson

### Fractured Again: Tesserae (2010)

The composer wrote, "*Tesserae* is an extracted movement from *Fractured Again*, a show-length multimedia work exploring music and glass that combines live performance with electronic music and a glass installation. The full version of the work includes a series of large glass panels that are simultaneously gong-like instruments and video projection surfaces as well as the incredibly rare glass harmonica: an angelic sounding instrument that virtually became extinct. Although instruments made of glass do not feature in *Tesserae*, the metaphor of glass still permeates this movement of the work. The opening clarinet solo, for example, is a faint reflection of Mozart's *Adagio for Glass Harmonica*. Mozart's melodies originally heard on glass bowls, however, are highly misshapen as though viewed through a strange and distorted lens and later splintered into hundreds of colourful shards and reassembled like a mosaic."

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## Holly Harrison

### Vibe Rant (2016)

The composer wrote, "*Vibe Rant* acts as a sister piece to my earlier work written for Ensemble Offspring entitled *Frogstomp*. *Vibe Rant* not only refers to the abbreviated form of vibraphone: 'vibes', but also 'rant', which originally comes from the Dutch word 'ranten': to talk nonsense, connecting with my interest in Lewis Carroll's nonsense literature. Of course, together these words form 'vibrant', which I feel is the overall mood of the piece."

"Like its sister *Frogstomp*, *Vibe Rant* sets up a series of stylistic juxtapositions, creating a patchwork of styles that embrace influences from vernacular genres including jazz, pop, hip-hop, dance, rock, and metal. *Vibe Rant* is written with three main moods in mind. Early sound-blocks embrace rambunctious and cheeky lines, paired with pop and jazz harmonies. This is pitted against glimpses of a lighter, more ethereal and, perhaps, 'cuter' sound-world, where the flute and vibes work together as a duet texture. A darker mood emerges in the second half, inspired by rock and metal elements, using dissonant harmonies, timbral distortion, rhythmic unisons and insistent ostinati. Once these three mood-blocks have been introduced, the piece flickers back and forth between them, continually interrupting each other and superimposing them across each other in varying combinations. The piece revels in continually masking which sound-block is which."