

Reimagining Landscapes Concert

—

30 July 2023, 1pm
Grainger Museum

ARTIST BIO

Amos Roach is an award-winning musician, dancer and director and proud Djab Wurrung/Gunditj Mara and Ngarrindjeri man. Amos has been playing keyboard, guitar, bass and Yidaki since he was eight years old, and is acknowledged as one of Australia's best Yidaki players. A cultural practitioner, traditional First Nations culture informs the fundamentals of his craft. Amos's music presents a narrative of healing and life: part of the Song-Line that connects animals, plants and people to Country and culture. A lilt of smoke, the riverland echoes, we too fly with the beat of the sand and saltwater rushing through the veins of Amos's music as he carries the Song Lines from rainforest to desert to our ears.

As a musician, Amos has regularly performed with a host of bands and artists such as Dave Arden, Black Magic, No Fixed Address, and with father, Archie Roach, his mother, Ruby Hunter, and the Roach Family Band. Amos is also the Director of dance troupe Murrundaya Yepengna.

Johanna Selleck is a composer, musicologist, and flautist. She holds a PhD from the University of Melbourne, where she is currently an honorary fellow. Her compositions have been performed by international artists including in Australia, Europe, the USA, Japan, Hong Kong, Vietnam, Singapore, Malta, and Israel. Current commissions include an orchestral piece for the 2023 *PUENTE Festival Interoceánico* in Chile. Her research is published by Cambridge Scholars Press, Lexington Books, and Palgrave Macmillan as well as in scholarly journals such as *Australasian Music Research* and *Context*. Her music is published by Allans Music, Lyrebird Press, and the Australian Music Centre. Her recordings appear on labels such as Move Records, Tall Poppies, and Navona USA. Prizes for composition include the Percy Grainger Prize for Composition and the Albert Maggs Composition Award. Johanna is honoured to be collaborating with Amos Roach for the 'Reimagining Landscapes' project and considers it a highlight of her career.

Dr Ros Bandt is an internationally acclaimed sound artist, composer-performer, and scholar. She is a pioneering designer of new forms of musical art, sound sculptures, interactive music, sound installations, and spatial electroacoustic symphonies. She has 'sounded' many sacred and world heritage sites, from Lake Mungo, to Parnassus, Delphi, and the subterranean Yerebatan

Royal Water Cistern in Istanbul. Her first vinyl, recorded in a concrete water tank, is listed in the register of Australian significant sound. Her aeolian harps sing country in her acoustic sanctuary land for wildlife 'Lab'. She is an expert historical wind player and pioneer of the Tarhu (Australia's bowed spiked fiddle).

Ros is a founding member of early music and contemporary ensembles including La Romanesca and Trio Avium. She is published by Wergo, New Albion, EMI, Neuma Records USA, and Move Records. Her vinyl releases are by Efficient Space and Daisart. Commissions include the Paris Autumn Festival; the Greek Animart Festival's Studio of Akoustiche, Kunst; and an ABC Acoustic Art Residency. Awards include the Don Banks Composers' Fellowship; the inaugural Benjamin Cohen Peace Prize, USA; the NFSA Sound Heritage Award; and the Richard Gill Award for Distinguished Services to Australian Music in 2020.

Meredith Connie is a composer, performer of classical guitar, educator, and teacher of the Alexander Technique. She spent her early years in Australia before moving to the US for further study, where she lived, taught, and studied for twenty years before returning in 2018 to settle in Melbourne. She holds two master's degrees (MPhil, MMus) and has multiple commercial recordings to her name.

Meredith is a passionate advocate of community 'outreach' on the guitar. She enjoys collaborations with other artists from the performing arts and visual arts, recently having formed the Connie Chamber Collective to inspire new works for chamber music with guitar. She leads a young-performer ensemble, the Melbourne Suzuki Guitar Ensemble, in community performances around Melbourne. She is also the founder and director of Guitar Discovery Day Festival and the Naarm Guitar In Formal Competition and Showcase. Meredith is particularly excited to be working with Duo De Graaf Connie, as they are working to create repertoire for guitar and voice, a category that is much neglected in Australian composing life.

Christelise de Graaf became enamoured with the singing voice as a young girl – frequently bursting out with the famous *Queen of the Night* aria or nonchalantly firing off a cadenza from *The Phantom of the Opera*. She started studying jazz singing at age 15 taking part in school musicals and in 2012 completed her BMus specialising in classical voice at Monash University. Christelise enjoys a varied performing career ranging

from operas and music theatre productions to recitals, cabarets, and community functions. In addition to the Duo de Graaf Connie soprano and guitar duo, she founded Fourtune (a cappella quartet) and The Hills Singers community choir funded by Yarra Ranges Council.

With wide experience spanning world premieres of new works, curating and programming recital programs, and arranging and producing existing operas, Christelise is passionate about being involved in making classical music accessible and approachable to audiences.

Birgit Holdinghausen became a passionate djembe drummer and overtone singer more than 30 years ago. She writes, 'From the beginning, I have dedicated my music to the Feminine Devine, the manifestation of the Goddess, the Mother. I am here to heal, to unite All to become One.'

Jenny Game is a composer, improviser and saxophonist who has released several albums as performer- composer. She composes music for the stage as well as for contemporary new music ensembles. Recent highlights include the 2022 premiers of *In the Hocket* by the Icarus Quartet's at the Vienna Summer Music and her string quartet *Marianne* by Argus Quartet in New York. She is the Deputy Dean of the Higher Education College at Chisholm and is currently composing a circus opera to be performed at Gasworks during the 2023 Melbourne Fringe.

Moses Kington-Walberg is a composer, musician, and arts producer currently based in Victoria. His work engages with experimentalism, ambience and indeterminacy, often employing graphic or non-traditional notation practices to generate volatile and avant-garde atmospheres. Moses has written for ensembles and soloists across Australia, with performances of his works published by New Focus Records (New York), and FORM (WA) amongst others. He has been commissioned on cross-disciplinary productions and sound-art installations in collaboration with galleries, dancers, artists, and dramaturges. He has produced a range of acclaimed shows as director of the music group Resonant Fields. Moses is a multi-instrumentalist, performing in a mix of jazz, contemporary, and experimental settings.

Moses is currently pursuing a BMus (Hons) in composition at the University of Melbourne, studying under Elliott Gyger. He completed undergraduate studies at the University of Western Australia and is an alumna of composer-development programs

with the West Australian Symphony Orchestra. His work has been recognised with the Dorothy Ellen Ransom Prize, Ellinor Gertrude Harris Bequest, and the WASO Bendat Scholarship.

Gary McKie (aka ‘Silonics’) composes and produces *musique concrète*, electroacoustic and electronic music, collaborates with choreographers and other artists and produces independent works. He played woodwinds in the folk/punk/satire band The Fathers of Modern Medicine, before studying music composition, synthesis, and sound engineering at La Trobe University from 1989 to 1995. His compositions have been included in Festival Gippsland, Next Wave Festival, Melbourne Fringe Festival, Australian Computer Music Association Conference, Bodyworks, Great Escapes, Ausdance, Melbourne University’s MUD Festival, La Trobe University’s MOAT Festival, eX•static in Experimenta, Sonic Residues, Federation Music Week, and Tropscore/Tropfest. He was a member of the Contemporary Composers Collective in 1995–96 and is a current member of the Melbourne Composers’ League (MCL) with his works included in concerts from 1997 to 2023. His compositions have been played on radio on 3CR, RRR, ABC RN, and ABC Classic FM. He taught music and directed student bands and choirs from 1998 to 2020, including ten years teaching Instrumental Music at Secondary Colleges in the Wimmera/Mallee and twelve years teaching classroom and instrumental music at primary schools in Melbourne’s northern suburbs. Gary’s music can be heard on MCL and New Weird Australia CD compilations on Bandcamp and currently available at: <https://silonicssonics.bandcamp.com>

Allira Preuss is a Melbourne-based flutist, multi-instrumentalist, and composer with an interest in soundscape electroacoustic composition. Her methodological practice involves walking, listening, and then recording sounds. Working with these collected sounds, the focus of her work is to highlight and celebrate a landscape and soundscape through listening, reflecting, and then editing the sounds in Logic Pro to evoke a sense of place. Allira also improvises live with the sounds. She has performed two soundscape compositions at the Melbourne Composers League Elbow Room Concerts. The first in 2019, titled *Soundscape 1*, focused on ‘found’ sounds from several sites in the Yarra Valley including a redwood forest, a tunnel, and a river crossing. The second in 2023 was titled *Landsounds: A Sonic Journey*. Sounds were collected on one property at different times of the day and during different seasons and the piece focusses on the diversity of sounds and the way they

interact with the landscape. Allira has recently completed a Master of Music at Box Hill Institute. She also holds an Advanced Diploma in Jazz and Contemporary Music, a Bachelor of Music from NMIT, and a Bachelor of Music (composition) from Box Hill Institute.

Wendy Suiter started out wanting to be a protest songwriter but instead studied economics and mathematics, which eventually lead to radical feminist activism, research, and policy work in various Australian women's services followed by labour market economics and financial management systems. However, in her mid-thirties she followed her passion for music, completing a PhD at the Australian National University.

Wendy has won several awards for chamber music including digital audio and ranging from digital audio and experimental computer music to art songs. Her music has been performed around Australia in art galleries, concert venues, cafes and outdoor arenas, as well as being broadcast on national ABC radio. Performances of her electronic music have also taken place in Florida, California, and New York. Wendy worked in community music making as Musical Director of POW Circus (Melbourne) for six years and as a regular workshop presenter at music festivals. She is adept at working collaboratively across art-forms, particularly with visual artists making gallery installations. Her music is published by the Australian Music Centre.

Hemi Titokuwaru is an operatic vocal performance artist. His works include operatic commissions for film, theatre, cabaret, and visual art installations in Australia and abroad. Hemi has a highly expressive vocal range which has been cultivated and inspired by contemporary opera and his Māori spiritual heritage.

Dindy Vaughan, OAM, is a recognised composer who has produced a substantial body of work including 9 CDs and a choral symphony, *Discovery* (issued on both CD and DVD). Dindy's CD *Nu Day* celebrates the year of The Apology in 2008, and cycles through the 12 months of the year: *January – Fiery First Light*; *February – Apology to the Stolen Generations*; *March – Lake Condah*; *April – From Little . . .*; *May – Nettie Loved Sister*; *June – Intention, Invention, Intervention*; *July – Advance Australia Fair*; *August – Home Country*; *September – Spirit Comes*; *October – The Long Road Home*; *November – Darcy New Gen Machine Age*; and *December – Waiting*.

Recently, Dindy completed three works, *Makarata (Voice)*, *Justice Cello Sonata*, and *Treaty* for solo piano. In 2022, Dindy published a major work, *Everywhere Everywhen* – a study of the work of Neil McLeod and the 30 years that he spent with indigenous artists in Arnhem Land and the Kimberley. Dindy has a deep commitment to the ‘Yes’ vote at the coming VOICE Referendum. She composed *Dandenong Ranges Seasons* to celebrate seasons of the year as understood by First Nations’ people.

Xiaole Zhan is currently a third-year BMus student at the Conservatorium of Music, University of Melbourne. Specialising in composition, Xiaole is interested in the intersection between music and language. Her compositions have been debuted internationally by ensembles such as the Vancouver Chamber Choir in Canada as well as in London as the winner of the Commonwealth International Composition Award.

PROGRAM NOTES

(In order of performance)

Fire Country by Gary McKie (multichannel acousmatic)

Fire Country is a soundscape of 8 movements of wind, rain, frogs, birds, and fire variations, which are played simultaneously across 16 speakers in the 8 'spaces' of the Grainger Museum, to be heard as the audience walks about the building. It aims to sonically re-imagine the mosaic landscapes that Aboriginal fire-stick farming produced to manage country sustainably and predictably across Australia. The mosaic country was witnessed by new colonial arrivals in 1788 but wasn't recognised as an Aboriginal creation. Inspiration for this piece comes from the book *First Knowledges – Country* by Bill Gammage and Bruce Pascoe. Sound samples for the piece were created from recordings of rain in Mernda; fire, wind and some birds in Wesburn; and frogs in Yarrambat. Extra fire samples were sourced from Creative Commons free-audio sites and local native bird calls were sourced from the Grainger Museum archive. In the spirit of 'Reimagining Landscapes', soundscapes for each mosaic were composed from varied arrangements to discover their inner songs and dances from these natural sound sources. Some samples were time-stretched, as well as tempo, speed, and pitch shifted in the sound-editing program Audacity. Using Logic Pro, samples were then arranged, dynamically shaped, and other effects were added to complete the composition process.

The Hills are Alive by Jenny Game (stereo electroacoustic with tenor saxophone and countertenor)

The Hills are Alive is an electroacoustic piece with countertenor and tenor saxophone. It celebrates the stunning landscapes of the Yarra Ranges and the vibrant First Nations communities that have always been and are still on country.

Ode 2 Crow by Wendy Suiter (multichannel acousmatic)

I believe it is important that art be integrated with life in a tangible way, although subtly and creatively. *Ode 2 Crow* focuses on typical sounds (represented by bird calls) from the Naarm region, to convey my imagination regarding the

physical and spiritual impact on First Nations People and others who live on Country. This music is dedicated to Jan Chapman-Davis, a First Nations woman. Her memory lives on.

The music begins with imagining how things might have sounded during the thousands of years of uninterrupted First Nations custodian relationship with country. The effect is similar to sitting quietly in the bush and hearing how diverse bird calls emanate from all directions. Then we experience the impact of invasion by the colonists. As this progresses, First Nations People are gradually decimated. Ways of living and Country are desecrated. The ending of the music suggests how remnants of living First People's cultures and lifestyle slowly moved away from visibility, becoming guarded: unseen, unknowable to western colonists/settlers.

***Entanglement* by Allira Preuss (multichannel electroacoustic with flute)**

Entanglement explores the relationship between landscape and sound and how that relationship is complex, diverse, and always changing. The composition also aims to highlight and celebrate this very rich relationship and uses bird-song recordings from the Henry Tate archive at the Grainger Museum along with other sounds recorded in the Yarra Valley over many years. Landscapes and soundscapes are comprised of the humans, plants and animals that live in them. Wind, fire, water, thunder, and the way the land is formed, all influence the shape and size of the plants that exist in a landscape and the types of animals.

Entanglement aims to engage with the sounds that emerge in a landscape including the ever-changing sounds of birdsong, insects, frogs, and the sounds of humans who have lived in this landscape for tens of thousands of years, shaping it, listening to it, changing it, being in it. The soundscape includes the sounds of footsteps through mud, water, and grass. By playing the flute at different times within the soundscape, I aim to highlight how I (we) we are simply part of a larger landscape.

***Ask the Black Swan* by Ros Bandt (multichannel acousmatic)**

The black swan is still around. Its presence tells us many things about this former wetland habitat, drained by humans. In the pond made into an artificial lake – Albert Park Lake – a favourite spot of Grainger's in the middle of winter, I conversed

with the resident swan community recording our conversations in the air, experiencing their hospitality. I fished with my hydrophone, hearing their habitat – their avian and aquatic insect communities. Lake Connewarre (Black Swan Lake in the Bellarine) is a protected continuing wetland where they have lived for hundreds of thousands of years, predating human settlement of any kind. I consulted the aeolian harps and the waters there, seeing and hearing black swans in their hundreds, living how they want with everything they need.

In *Ask the Black Swan*, the Museum is flooded – returning to its pre-colonial wetlands state, drowning its human contents save for the Grainger’s early archival bird recordings, which fly freely about like postage stamp remnants. The black swans know exactly what it was like before colonisation. Country and ecology hold the answers.

***You’re in Australia Now, Girl – Speak English!* by Xiaole Zhan (multichannel electroacoustic with flute)**

You’re in Australia Now, Girl – Speak English! is a work for flute and electronics composed with the unique space of the Grainger Museum in mind. The work explores both linguistic and environmental colonisation, sampling recordings of both Mandarin—the composer’s mother tongue—and English as well as recordings of native bird calls that would have been present at the Parkville campus prior to colonisation.

***Living Earth Narratives* by Johanna Selleck (multichannel acousmatic)**

This piece is inspired by what philosophers such as Charles Eisenstein describe as ‘Living Earth’ narratives, whereby all the elements that make up our planet (human and non-human – rocks, soil, wetlands, oceans, flora and fauna), are seen as the living ‘organs’ on which the health of the entire organism depends. The piece explores this idea by using samples from ‘bioacoustics’ juxtaposed with excerpts from my own chamber-music compositions, including a song cycle titled *Becoming*, which is based on the seasons and uses *haiku* poetry in 4 languages. Bioacoustics is an emerging field of study concerned with the sounds produced by or affecting all living organisms and with strong implication for conservation.

The sound samples used in *Living Earth Narratives* are from a number of sources including the Australian Acoustic Observatory¹, and samples from my own electroacoustic

and chamber pieces. Bird calls from the Henry Tate collection in the Grainger Museum have also been incorporated into the piece.

1. Australian Acoustic Observatory: A Network to Monitor Biodiversity project team with funding from the Australia Research Council (LE170100033) (2018) Brisbane, QLD: QUT (open source).

Dandenong Ranges Seasons for soprano and guitar by Dindy Vaughan

(Lyrics and music by Dindy Vaughan)

Excerpt: Winter

Dandenong Ranges Seasons is a song cycle celebrating the cycle of six seasons. The seasons emanate from within the earth, driven by earth's Spirit, repeating the ancient cycle of growth, regrowth, and decay. Winter is a short season: sharp, strong and cold. Spirit is drawn back into the earth to refresh and renew. Even so, the earth is already preparing for spring. Winter is the time for orchids and wattle blossom; now is the time to feast. The forest is alive with fungi and insects, following the ancient patterns of life cycles and regeneration; an abundance of foliage supports the leaf-eaters, while migratory birds obey the seasonal pull, both arriving and departing. Seed is scattered in readiness for new growth in spring; insects lay their eggs and the forest floor is alive with new life. Deep in the earth's crust, 'Spirit' is amassed, holding life's patterns in readiness for coming seasons. The rocks, the ancient trees, the deep earth hold the power and life-energy for all to exist and survive. This work was not written specifically for the *Reimagining Landscapes* project but was offered by Dindy in response to the theme of the project. This performance is its world premiere.



The Grainger Museum Creative Research Residency program delivers academic, creative, student-engaged, and public-facing outcomes through deep research into the Grainger Museum Collection.

The Grainger Museum acknowledges the Traditional Owners of the lands upon which it is situated, the Wurundjeri people of the Kulin Nation. We pay our respects to their Elders past, present and emerging, and extend our respects to the First Nations artists, audiences and collaborators involved in this project.