

Spectrum

Continuum II Nicoleta Chatzopoulou

Alexina Hawkins, viola

Improvisation Thea Rossen

Thea Rossen, aquaphones and more

elsewhere; everywhere Samuel Smith

*Alexina Hawkins, Cameron Campbell, Phoebe Green, Anthony Chataway, Ceridwen Davies
and Michael Webb (violas), Evan Lawson (conductor)*

Light is Calling Michael Gordon

Alexina Hawkins (viola) and tape

About the music

Continuum II **Nicoleta Chatzopoulou**

In this piece, a solo viola is in discussion with itself. There are certain discrete elements, ie. colours, gestures, contrapuntal parts, which might account as the different elements of this discussion. These elements are repeated and developed in an intimate - introvert setting, aiming to draw the performer and the audience into a continuum of sound, of which every silence is a part of.

- Nicoleta Chatzopoulou

elsewhere; everywhere **Samuel Smith**

elsewhere; everywhere creates a resonant space defined by the homogeneity of seven identical instruments.

Beginning with the fragile sound-world of a viola alone, the piece gradually accrues antiphonal shadows that begin to shape an harmonic language, found in the detuned strings of the central trio. The focus slides between the harmonic spectra of adjacent semitones, eventually reconciling their differences by combining the frequencies of all three strings.

I was also informed by Henri Michaux's series of fictitious travelogues *Elsewhere*. Michaux's enigmatic preface to the collection reads:

"The impression is already fading.
He who sought to escape the world becomes its translator, too.
Who can escape?
The container is closed."

What follows is a delirious description of imaginary places. *elsewhere; everywhere* develops slowly through several sections (played without pause), each conceived as a fictional space of its own. They are labelled:

Alone
Alone, with shadows
Trio
Trio, with shadows
Everyone, everywhere
Delirious zenith; the crust of the sun
Nadir
The impression is already fading
Coda, somewhere else

The piece seeks to conjure a fantastic geography composed of the literal and the vague; the

luminous measurements of space; the individual and the communal; presided over by the ghosts of Herman Melville and Henri Michaux who sit quietly together, listening to David Bowie.

elsewhere; everywhere is dedicated to my good friend, Xina Hawkins.

- Samuel Smith

Improvisation
Thea Rossen

I'm very excited about this!

- Alexina Hawkins

Light is Calling
Michael Gordon

I wrote *Light Is Calling* in my studio on Desbrosses Street in the days and months after September 11, 2001. I live close to Ground Zero, and I wanted to make something beautiful after witnessing something ugly and tragic. The piece juxtaposes the sound of an acoustic violin with warped electronic pulses played backwards.

- Michael Gordon

About the composers

Nicoleta Chatzopoulou (1976) is a music composer and viola da gamba player based in Athens Greece. She studied composition, viola da gamba and a course in sonology, at the Royal Conservatory in the Hague and also holds a BSc in Astrophysics from the University of Wales, Cardiff. Currently she is a PhD candidate at the Technical University of Crete in the joint field of Architecture and Music. Her work consists of music for diverse combinations of instruments, chamber ensembles, music theater, 3 chamber operas, vocal and electronic music. Her artistic output as composer, viola da gamba player and performer ranges from early and contemporary music to improvisation, pop and music as part of multidisciplinary projects. She is a collaborator of the Centre for contemporary music research (CCMR) in Athens, teaches music theory and works as orchestrator and composer in theater.

Thea Rossen is a percussionist currently in her second year of study at the Australian National Academy of Music (ANAM) in Melbourne. In 2014, Thea was awarded the prize for Most Outstanding Performance in a Solo Recital and Best Program in a Recital at ANAM for her presentation of purely theatrical and gesture-based works. A 2014 Speak Percussion Emerging Artist and founding member of the saxophone percussion duo AdLib, Thea has a passion for new music and is particularly interested in collaborations with composers. She has performed with Kroumata Percussion (Sweden, Australian Tour), Speak Percussion,

members of the Aurora Orchestra (London, Australian Tour), Brett Dean, Simone Young and Lior. Originally from Perth, Thea completed her Bachelor's degree with honours at the University of Western Australia in 2013. Thea also runs education workshops introducing children and adults to the joys of music through percussion.

Originally from Armidale, NSW, **Samuel Smith** is a Melbourne-based composer working primarily in the field of notated, acoustic music. Variouslly described as 'beguiling, mysterious and gentle,' (Canberra City News) or 'glistening with totally gorgeous sonorities' (The Australian), Samuel's music focuses on the integration of slowly unfolding process, instrumental colour and virtuosic gesture. Samuel holds degrees from the Australian National University and the University of Melbourne. He is currently a Masters candidate at the University of Melbourne where he studies composition with Elliott Gyger.

Michael Gordon's music merges subtle rhythmic invention with incredible power embodying, in the words of *The New Yorker's* Alex Ross, "the fury of punk rock, the nervous brilliance of free jazz, and the intransigence of classical modernism." Over the past 25 years, Gordon has produced a strikingly diverse body of work, ranging from large-scale pieces for high-energy ensembles to major orchestral commissions and works conceived specifically for the recording studio. Transcending categorization, his music represents the collision of mysterious introspection and brutal directness.

Gordon has been commissioned by Lincoln Center, Carnegie Hall, the Stuttgart Ballet, the New World Symphony, the National Centre for the Performing Arts Beijing, the BBC Proms, the Brooklyn Academy of Music, Settembre Musica, the Holland Music Festival, the Dresden Festival and the Sydney 2000 Olympic Arts Festival, among others. His music has been performed at the Kennedy Center, Theatre De La Ville, Barbican Centre, Oper Bonn, Kölner Philharmonie and the Southbank Centre. The recipient of multiple awards and grants, Gordon has been honored by the Guggenheim Foundation, the National Endowment for the Arts, the Foundation for Contemporary Performance Arts, and the American Academy of Arts and Letters. His recordings include "Timber" (Cantaloupe), "Weather" (Nonesuch), "Light is Calling" (Nonesuch), "Decasia" (Cantaloupe), "[purgatorio] POPOPERA" (Cantaloupe), "Van Gogh" (Cantaloupe), "Trance" (Argo/Cantaloupe), and "Big Noise from Nicaragua" (CRI).

THANKYOU

Kylie Greer and Brightspace, Sharyn Dawson and the City of Port Phillip, Nicoleta Chatzopoulou, Thea Rossen, Sam Smith, Michael Gordon, Les Dickinson, Declan Kelly, Evan Lawson, Cameron, Phoebe, Chatsy/BB, Rachel, Ceridwen and Michael, Jesse Deane, Gemma Tomlinson and Matty Kneale, Susan Rockliff, John Hawkins, Rosina Hawkins, Matt Hoy, Genevieve Lacey and ANAM.

This project has been supported by the City of Port Phillip through the Cultural Development Fund.



alexinahawkins@hotmail.com

