



Tura New Music

Driving the evolution of music and the sonic arts.

Tura New Music recently celebrated its 30th year as an internationally recognised organisation for the production and advocacy of groundbreaking programs, works and partnerships in music and the sonic arts.

Through its award-winning programs, Tura engages with tens of thousands of people across Australia every year, enriching lives through music and sonic art experiences. Linking artists with new audiences, connecting rural and urban culture, and creating experiences which transcend mainstream performance.

Tura Donor Circle

Tura thanks its Next30 Leadership Donors:

Ambassadors: Irene Lawson and Brendan Kissane, Carl Erbrich, The Rowley Foundation.

Visionary: Debra Knight, Helen Symon and Ian Lulham, anonymous.

Champions: Katrina Chisholm, Joan Spiller and Phillip Yetton, Shane and Gabrielle Tregillis, Peter McMullin, Paul Sokolowski, John Barnier.

As well as all of Tura's Next30 Pioneers and Innovators.

Tura women's giving circle

Zelinda Bafile, Helen Rusak, Ros De Souza, Elizabeth Fong, Elizabeth Webb Ware, Mariana Atkins, Emily Green-Armytage, Katrina Chisholm.

tura.com.au

Soundstream

Soundstream is a dynamic company with a big reach connecting with audiences, musicians, composers and the wider community. Gabriella Smart established Soundstream in 1993 and is recognised as championing the commissioning and performance of new Australian music. A multi award winner including a Helpmann Award for Best Chamber Music (09), Ruby Award for Best Event (010), Creative Partnerships Australia Award for Creative Partnership (013) – Soundstream has excelled in bringing cutting edge music to a wider audience through massed community events and innovative partnering.

soundstream.org.au

Monash University

Monash pioneers research with local, notational and international partners to understand and change opportunities, security and wellbeing for women.

monash.edu

Acknowledgements

The Summers Night Project is presented by Tura New Music, Soundstream and Monash University, in association with project partners APRA AMCOS, the Australian Music Centre, and Decibel New Music Ensemble.



The Adelaide concert is held in partnership with the Helpmann Academy and the University of Adelaide, Elder Conservatorium of Music.



Tura would also like to thank Cat Hope and Gabriella Smart.

The Perth concert is recorded by ABC Classic FM.

Special thanks to The Western Australian Academy of Performing Arts (WAAPA) at Edith Cowan University.



Tura New Music's annual program is supported by the State Government through the Department of Local Government, Sport and Cultural Industries, in association with Lotterywest and The Australian Government through the Australia Council, its arts funding advisory body.

Government Funding Partners



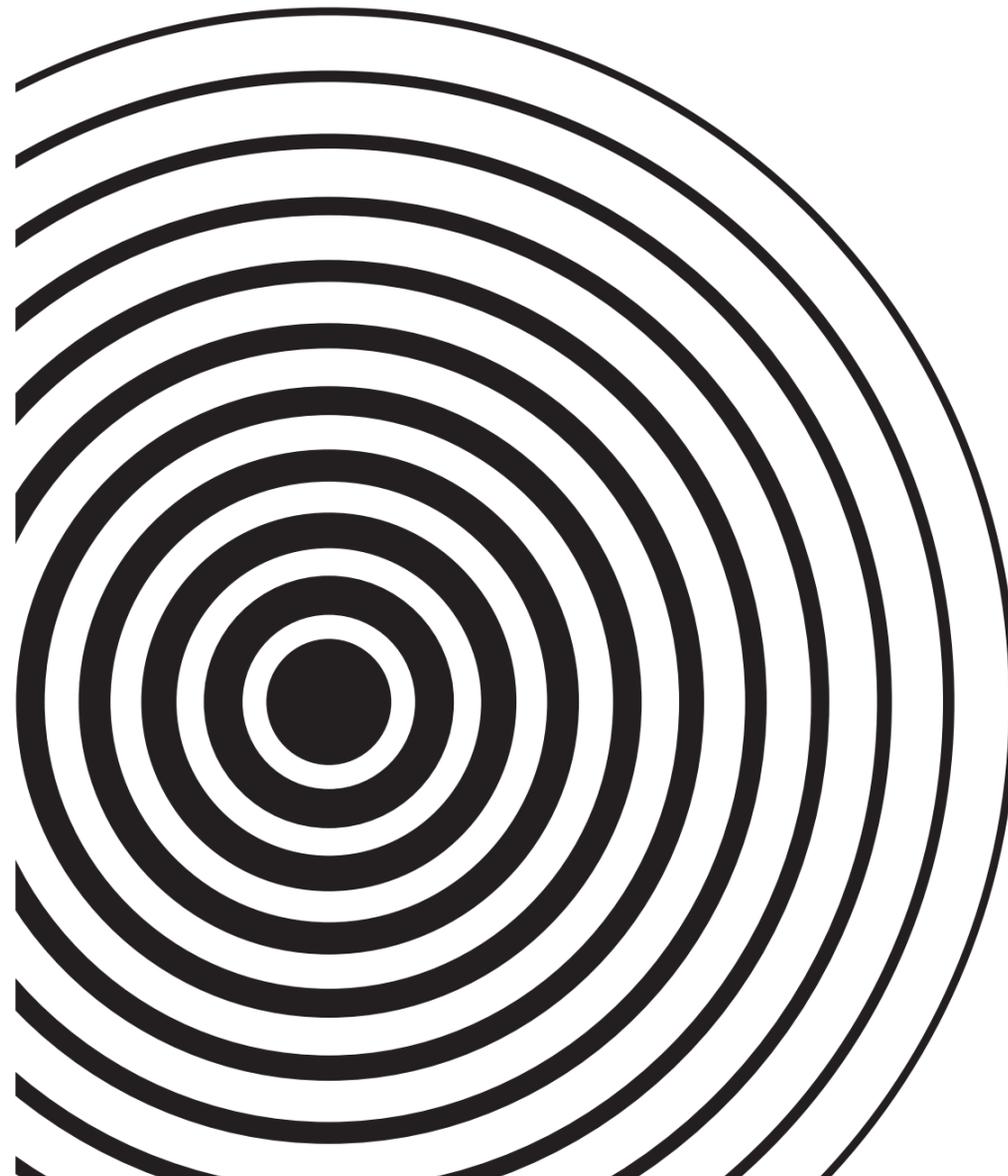
Tura New Music, Soundstream and Monash University Present

The Summers Night Project

Perth | 2 July 2018 | Subiaco Arts Centre

Adelaide | 4 July 2018 | Elder Hall, University of Adelaide

Melbourne | 6 July 2018 | Music Auditorium, Sir Zelman Cowen School of Music, Monash University



- 1. The Shape of Breath (2018)**
by Olivia Bettina Davies (WA)
for flute/bass flute, tenor saxophone, cello, piano & electronics
- 2. Kali's Laugh (1993)**
by Becky Llewellyn
for flute, tenor saxophone, cello, piano & percussion
- 3. Our Current State of Progress (2018)**
by Carmen Chan Schoenborn (VIC)
for flute, tenor saxophone, cello, piano, percussion & electronics
- 4. Shadow of Mill (2017/2018)**
by Cat Hope
for cello and sub tone
- 5. Ruby, shine bright (2018)**
by Rachel Bruerville (SA)
for flute, tenor saxophone, cello, piano & percussion/electronics

The Summers Night Project

In 2017, Anne Summers, author of the ground-breaking examination of women in Australia's history *Damned Whores and God's Police* released a *Women's Manifesto*. This was intended as a blueprint to create equality for women in Australia, and it articulates clear goals for change, one of which was the right to participate fully and equally in all areas of public life.

Taking inspiration from Summers' *Manifesto*, *The Summers Night Project* aims to provide support and mentoring for women composers in a four-month long program where three women composers from Western Australia, South Australia and Victoria are mentored by performers and composers toward a new work premiere. The composers were selected through a competitive and open call, which went out to people who identified as women of any age, music style or stage of career. The selected mentees were paired with a mentor in each state, where they met and worked towards a work that was workshopped in Perth with performers from both Soundstream and Decibel new music ensembles.

What you see tonight are the pieces that were developed during this workshop period, intermingled with works by the mentors.

Prof. Cat Hope

The Summers Night Project Composers

Rachel Bruerville (SA)

Adelaide-based Rachel Bruerville is a composer, arranger, cellist, singer, and writer. Some recent, excellent musical moments include composing for The Hush Foundation's current national project, Hush 18, and composing/ performing her original solo cello/vocal score in award-winning 2017 Adelaide Fringe theatre production *Stories in the Dark*, which will be further developed in 2018.

Carmen Chan Schoenborn (VIC)

With a Master of Music in percussion performance, Carmen began creating graphic scores in Sweden as a response to her studies into graphic notation and interpretation, from which her project 'Do You See What I Hear' grew. Last year Carmen received a grant from the Earle Brown Music Foundation to present a tribute to Brown and Morton Feldman, featuring their graphic scores and new choreography, along with a new work created in their honour by Warren Burt and herself.

Olivia Bettina Davies (WA)

Olivia Davies is a Perth based composer whose works involve classical, experimental and electro-acoustic approaches to composition and are often texturally driven and ambient in nature. She has participated in Tura's Totally Huge New Musical Festival (2015 & 2017) and more recently, was one of six emerging composers commissioned for the latest Hush Foundation album Hush 18 which will be premiered by the Australian Chamber Orchestra later this year.

Mentors

Cat Hope | Victoria

Becky Llewellyn | South Australia

Rebecca Erin Smith | Western Australia

Performance Mentors

Cat Hope | Flutes

Stuart James | Electronics & percussion

Tristen Parr | Cello

Derek Pascoe | Tenor Saxophone

Gabriella Smart | Piano

Guest percussionist Carmen Chan Schoenborn

Decibel

Based in Western Australia, Decibel are world leaders in the integration of acoustic instruments and electronics, the interpretation of graphic notations and pioneering digital score formats for composition and performance.

decibelnewmusic.com

Soundstream

Soundstream is a small dynamic company with a big reach connecting with audiences, musicians, composers and the wider community.

soundstream.org.au

Program Notes

The Shape of Breath (2018)

Olivia Bettina Davies (WA)

The Shape of Breath explores two soundworlds—the live electronics and the musicians on stage. Blurring the two with simple breath-like gestures, the piece moves within ideas of breath and stasis. Specific recordings were chosen to bring a humanness to the electronics and these collections of samples are navigated in real-time.

Kali's Laugh (1993)

Becky Llewellyn

Kali's Laugh is a three-part musical exploration of life's changing panorama. The chamber ensemble piece takes its name from the Indian goddess Kali, laughing as she sets fire to fields and forests, knowing that change and growth will come from destruction. It's often harder in the West to see life-shaking events so positively. The work is divided into three distinct sections – before, during and after. The final movement imagines us taking time for mourning and reflection after life's inevitable 'bushfires', engaging in the bittersweet work of tears, remembering, letting go and wondering what will come next in the cycle of renewal and regeneration. The piece has been arranged specifically for this performance.

Our Current State of Progress (2018)

Carmen Chan Schoenborn (VIC)

In response to Anne Summers' *The Women's Manifesto - A Blueprint for how to get Equality for Women in Australia*, released on International Women's day last year, this work uses quotes from the *World Economic Forums' Global Gender Gap Report 2017* and highlights the call to action to accelerate gender equality.

The global performance percentages you hear read out in the piece indicate how much the gaps have been closed according to the Report. Australia ranks 35 out of 144 countries in the global ranking, with a score of 0.731 (1 is gender parity, 0 imparity). While our educational attainment gap for access to education by both genders is closed at 1.0, other areas still require more effort.

Surrounding the recorded text is an ensemble presenting a snapshot of a personal experience of childbirth - also suggestive of the progress we're making towards gender equality. The stages of labour are laid out clearly and after we take a moment to rest and marvel at the newborn, reality slowly sinks in - a new beginning is here, and we have more work to do.

The composer would like to thank the World Economic Forum for permission to quote the *Global Gender Gap Report 2017* for this project's public performances. The text was read by Kirwan and Llywelyn Schoenborn.

Shadow of Mill (2017/2018)

Cat Hope

Shadow of Mill is a series of reflections on the white Australia policy enacted in 1901. The title is taken from Phil Griffith's paper *Towards White Australia: The Shadow of Mill and the spectre of slavery in the 1802 debates on Chinese Immigration* published in 2002. The paper used by the cellist is a copy of the White Australia Act. There are three movements, the first of which was premiered at the 2017 AMC/APRA Art Music Awards at Angel Place in Sydney. The new movements have been written for *The Summers Night Project* performance, and the work is written for and dedicated to cellist Tristen Parr.

Ruby, shine bright (2018)

Rachel Bruerville (SA)

In 2014, when I was in the second year of my Bachelor of Music in Composition, I was informed by the Elder Conservatorium that I had been awarded the Doctor Ruby Davy prize! I thought... ok, this is really exciting and I'm very honoured, but who is this Ruby Davy? Hers was a name I really should have heard of: a graduate of the Elder Conservatorium, Ruby Davy was the first woman in Australia to be awarded a Doctorate of Music, and 2018 is the centenary year of Davy receiving her award.

In Adelaide, at the bottom of the uni library (Special Collections), there is a huge pile of Davy's material, including recordings of a few original pieces, as well as lectures she gave. She speaks, and plays her music, very eloquently and forthrightly. I have digitised some of these recordings, and have incorporated them into my new work for *The Summers Night Project*. The main intention of this piece is to celebrate Ruby Davy's achievements, which are still extremely relevant in 2018 (the lack of gender diversity in university composition departments is still very much an issue).

Rachel Bruerville