

Play Music at Prestigious Bleach Festival 2017

String players and percussionists with minimum 5th grade AMEB playing standard are invited to participate in a program of workshops/rehearsals culminating in the public performance of *Song to the Earth* by Corrina Bonshek at the 2017 Bleach Festival.

Bleach is the signature annual multi-arts festival of the Gold Coast. It celebrates the city's best artists, features renowned Australian and international collaborators, and engages a broad audience through a range of accessible events that use the Gold Coast's world famous natural landscapes as unconventional venues.

Your music performance will be a part of a community engaged event involving dance, music, art installation, called *Inherit the Wind*, which celebrates our interconnectedness with the planet earth, and takes place outside at dusk in Queen Elizabeth Park, Coolangatta in April 2017. View a video with highlights from the pilot performance of *Inherit the Wind* at Bleach Festival 2015 <https://vimeo.com/127136304>

During rehearsals and workshops you will gain experience in:

- Playing a partly-notated score
- Exploring tone-colour spectrum of your instrument
- Interacting with nature sounds
- Responding to and giving cues within a large ensemble
- Playing in an unusual spatial configuration

You will master these skills through rehearsing *Song to the Earth* by Corrina Bonshek, a 20-minute partially scored work with elements of improvisation, recorded nature sounds and unconventional ensemble placement.

Participants will make a professional recording of *Song to the Earth* and participate in two half days of rehearsals with the dancers of *Inherit the Wind* before performing at Bleach Festival (see full activity schedule below including dates and locations).

There is also option to attend free weekday workshops with expert musician/performers: Louise King of Cello Dreaming, Master Percussionist Michael Askill, Meredith Elton director of *Inherit the Wind*. See biographies on page 3. Plus, up to 5 musicians can opt into to 3 x 3 hour music-dance collaboration sessions, where they will co-create music alongside two professional musicians, using the improvisatory skills and music materials developed so far. This music will be performed in *Inherit the Wind*.

What you need to do?

- Play through the sample pieces attached.
- If you can play the pieces comfortably, complete the consent form and return via email to corrina2@bonmusic.com.au

Note: Your score/parts for your Bleach performance will be emailed to you at the beginning of January 2017.

Dates for participation: Must be able to attend all these dates

PHASE ONE – Workshop + Music Rehearsals of Song to the Earth		
Date/Time	What	Where
Sat 4 Feb 9:30-4:30pm with lunchbreak	Workshop /Rehearsal	Mudgeeraba Music Centre
Sat 11 Feb (Times TBC)	Recording Session	Helensvale Cultural Centre
PHASE TWO – Production with Inherit the Wind Dancers		
Sat 4 March 1:30-4:30pm	Song to the Earth rehearsal with dancers	Tugan Progress Hall
Sat 11 March 3-6pm	Song to the Earth rehearsal at the performance site.	Queen Elizabeth Park Coolangatta (3-6pm).
Fri 31 March 3-7:30pm (last day of school term)	Tech Run & Preview	Queen Elizabeth Park Coolangatta
Sun 2 April 4:30-7pm	Bleach Festival 2017 Performance	Queen Elizabeth Park Coolangatta

Locations:

Mudgeeraba Music Centre and surrounding parklands, Cnr Gold Coast Springbrook Rd and Somerset Dr.
Helensvale Cultural Centre, Corner of Lindfield Road and Sir John Overall Drive, Helensvale.

Tugan Progress Hall, 433 Golden Four Dr, Tugun.

Queen Elizabeth Park Coolangatta, Marine Parade (meet on north headland close to Surf Club).

Optional Sessions

Available to everyone		
Date/Time	What	Where
Wed 18 Jan 9:30-4:30pm with lunchbreak	Summer School Workshop 1 with Louise King	Mudgeeraba Music Centre & Campbell Duncan Park, across the road from the music centre.
Thurs 19 Jan 9:30-4:30pm	Summer School Workshop 2 with Michael Askill	Mudgeeraba Music Centre & Campbell Duncan Park
Fri 20 Jan 9:30-4:30pm	Summer School Workshop 3	Mudgeeraba Music Centre & Campbell Duncan Park
For up to 5 participants only		
Sat 4 March	9am-12pm Music-Dance Collaboration Session led by Corrina Bonshek	Tugan Progress Hall
Sat 11 March	11-1:30pm Music-Dance Collaboration Session led by Corrina Bonshek	Tugan Progress Hall (morning). Transportation will be provided for 5 musicians to Coolangatta to afternoon session
Sat 25 March	11-1:30pm Music-Dance Collaboration Session.	Tugan Progress Hall

Project Leaders

Composer **Corrina Bonshek** writes nature-inspired music that has been described as ‘beautifully shaped and contemplative’ (Clare MacClean, 2013) and ‘deeply spiritual in intent’ (Anne Boyd, 2002). Her music is performed regularly in Australia by soloists and ensembles (Jason Noble, Alex Raineri, Ady Ensemble, Charisma Ensemble, Kupka’s Piano, Sirius Ensemble). She has strong ties to Asia, which she visits regularly for residencies, premieres and workshops with young musicians. Corrina was inaugural visiting scholar of Nirmita Institute for Young Composers in 2016, resident composer working with young Thai musicians at Burapha University International Festival of Music and Performing Arts, and will have a new work for Little Giant Chinese Chamber Orchestra premiered at Taipei International Festival of Arts in 2017.

Corrina has created several music-art collaborative works often for unconventional settings. One example is *Journey to the Centre – music for Centennial Park Labyrinth* (2014), which is permanently installed at the public sculpture / labyrinth in Centennial Park, Sydney. This music – for string quartet and nature sounds recorded by Wild Ambience – was included on ABC TV Compass Program, ABC Radio National Off Track, and is the subject of a 30-minute feature for ABC Radio National’s The Rhythm Divine. She has produced/directed multi-art form works for Sydney Centennial Park’s 125 years anniversary event ‘The Light Garden’, National Trust Heritage Festival NSW and Sydney Fringe Festival. Corrina has a PhD in composition and musicology from Western Sydney University in 2007, where she was also a sessional lecturer between 2000-2007. Her website is www.bonmusic.com.au

Meredith Elton is a Gold Coast based performance artist, creative producer and dance movement therapist who is passionate about creating art and cultural experiences that shift our sense-of-place and feed our curiosity about ourselves and each other.

Meredith has been involved in devising, performing, directing and producing a wide range of dance and physical theatre performances including work for the Melbourne International Arts Festival, Zen Zen Zo Physical Theatre, The Next Wave Festival and the opening of the Queensland Poetry Festival.

Her most recent work includes a pilot of *Inherit the Wind* for Bleach* Festival 2015, a series of site-responsive performances and collaborations at the Melaka Arts and Performance Festival in Malaysia, and an extended series of meditations – from ‘solo’ performance to community ritual – on the nature and action of *(Be)coming Home*.

Hailed by The Australian as a ‘spellbinding musician who exudes a vigorous artistry’, English cellist, **Louise King**, belongs to the latest generation of contemporary classical musicians, who embody passion, drive and vision. Revered for her delicious embellishments and tonal subtleties, telling clarity and incisiveness, Louise’s vivid and imaginative performance style exudes freshness and a rare relish for musical story telling. Louise is a musician who is equally at home on stage, in the teaching studio, collaborating on multi-art projects, working within regional communities and advocating for music in schools and the wider community. Since moving to Australia in 2003, Louise performs with Australia’s finest musicians, ensembles and orchestras and performs regularly at Australia’s major art and music festivals and established classical concert series. She is the Artistic Director of Dreaming BIG concert series Sunshine Coast and is an event producer for Horizon Festival 2016 and Queensland Music Festival 2017.

As a Teaching Artist, Louise was selected to attend Lincoln Music Centre Teaching Artistry Seminar July 2015 and was invited to share her ideas for re-imagining classical music on the global online platform TEDx Noosa 2015. Louise was Guest Music Director for the annual Winter Music School Rockhampton ran by The Southern Cross Soloists for seven consecutive years, and is on specialist

faculty for Tutti World Music Youth Festival Beijing. Australian and Queensland Youth Orchestras regularly invite Louise to be tutor on their national programs. Louise is a multi-award and competition-winning graduate of the Royal Colleges of Music in London and Manchester, and has worked extensively throughout the UK, Europe and Asia with the BBC Philharmonic, the Hallé Orchestra, and Hong Kong Philharmonic Orchestra, and as a tutor for the Royal Northern College of Music. cellodreaming.com.au

Michael Askill (PhD – University of Queensland), is a percussionist, composer, musical director, musical ambassador and educator - an icon of Australian music, known and admired for his enduring contribution to the Australian contemporary music landscape and his original blending of Asian and Western sounds. He is a dynamic performer and collaborator who has forged strong connections with some of Australia's leading established composers such as Ross Edwards, Nigel Westlake, Carl Vine, Peter Sculthorpe, Gerard Brophy and Erik Griswold. His collaboration with one of Australia's most highly respected choreographers, Graeme Murphy, resulted in a number of ballets including Free Radicals, Salome, Air and Other Invisible Forces for Sydney Dance Company and Hua Mulan for Sydney Dance Company and Shanghai Song and Dance Ensemble.

Askill has a significant discography on the Celestial Harmonies and Black Sun labels as performer, composer and producer. His composition for film includes award-winning scores for Daniel Askill's 'We Have Decided Not To Die' and Mark Lapwood's 'Eclipse'. He has composed for the Opening Ceremonies of the 2000 Sydney Olympics, 2006 Asian Games and the 2011 CHOGM. He has performed throughout Australia, Europe, the Americas, China and South East Asia.

Before embarking on a successful independent career, he was Principal Timpanist with the Melbourne Symphony and then Principal Percussionist with the Sydney Symphony Orchestra. He has been guest Principal Percussionist with the Auckland Philharmonia and Tongyeong (Korea) Festival Orchestra and in 2015 was soloist with the Istanbul State Symphony Orchestra and Queensland Symphony Orchestra.

He was also founder, then Artistic Director of Synergy Percussion, Australia's longest established contemporary music ensemble. He is currently co- Artistic Director (with Vanessa Tomlinson) of Early Warning System, a Brisbane-based percussion group receiving critical acclaim for their performances of new music.

Askill's passion for exploring the essence of sound has resulted in a deep involvement with some of Asia's most ancient instruments – gongs and singing bowls. His extensive research and travelling has resulted in close connections with gong and singing bowl artisans in China, Nepal and India. He continues to explore these instruments through performance, composition and improvisation as well as their potential for performer and audience interaction. He has curated significant interactive gong installation/events including 1000 Gongs (for the 2010 Australian Percussion Gathering) and Gong Garden (for the 2014 & 2016 Out of the Box Festivals). He is the first Australian 'Gong Artist' appointed by the Swiss gong makers, Paiste.

Participant Form

My instrument is _____

By signing this form (below) I agree that:

- I can confidently perform the attached music examples and they are suited to my performance level.
- I can attend all dates of activities outlined in table 1 of page 2 and perform at Bleach Festival 2017.

Name: _____(Please Print)

Signature: _____

Date: ____/____/____

Postcode: _____

Contact details

Mobile: _____

Email: _____

Additional info

My current AMEB playing standard is _____

(If applicable) My current AMEB standard on my second instrument
_____ (instrument name) is _____

Please scan (or take photo) of this completed form (page 5 only) and email to corrina2@bonmusic.com.au by 1 Dec 2016.

You will be notified about participation by 15 Dec 2016 via email.

Cicada Song

For Solo Percussion

Composed for Angus Wilson

by

Corrina Bonshek

Excerpt from 1st movement only.

Program Note

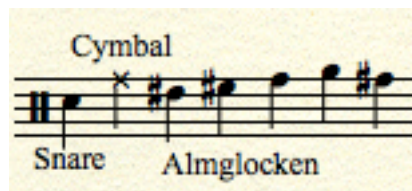
This piece is inspired by the rich, pulsating hum of cicadas and their distinctive ‘songs’.

The first movement, Day, is based on a repeated quaver notes that progressively dissolve into long tremolos. Cicadas make sounds like this during the hottest part of the day in the bushland and rainforests of south-east Queensland.

You can watch Angus Wilson perform this piece at <https://youtu.be/oHqyP7O0KRE>

Performance Directions

Instrument List: Snare, 18” Cymbal (Almglocken used in 2nd movement only).



Mallets: hard timpani, soft timpani, soft yarn, hard yarn, very soft rubber, hard rubber, drumsticks, brass beaters (like those used in magic flute).

All rolls in the first movement are open rolls.

Symbols and Abbreviations:

h. timp – hard timpani mallet

s. timp – soft timpani mallet

s. yarn – soft yarn mallet

v.s. rubber – very soft rubber mallet

h. rubber – hard rubber mallet

L only – Left mallet only until specified.

R only – Right mallet only until specified.

Norm – resume normal mallet technique.

Sim. – When used after a ‘L’, continue with L mallet only. When used after ‘R’, continue with R mallet only.



Square brackets [] are used to indicate time span for change of mallet.



Line indicating pitch bend direction.

Cicada Song

I. Day

Corrina Bonshek

♩ = 115 snare off
 s.timp

Snare & Cymbal

p

9

17 [R to h.timp - complete within bracket] L R L R sim..

26 [L to h.timp - complete within bracket]

33 [R to s.yarn - complete within bracket]

41] [L to s.yarn

48]

56 [R to h.yarn]

Detailed description: The score is for Snare & Cymbal in 2/4 time. It begins with a dynamic marking of *p*. The first staff (measures 1-8) features a steady eighth-note pattern. Measure 9 starts with a triplet of eighth notes. Measures 17-25 include a bracketed instruction "[R to h.timp - complete within bracket]" and a sequence of "L R L R sim.." notes. Measure 26 has a bracketed instruction "[L to h.timp - complete within bracket]" and a triplet. Measure 33 has a bracketed instruction "[R to s.yarn - complete within bracket]". Measure 41 has a bracketed instruction "[L to s.yarn]". Measure 48 has a closing bracket. Measure 56 has a bracketed instruction "[R to h.yarn]". The score uses various rhythmic notations including eighth notes, triplets, and dynamic accents (>).

Cicada Song I Day

2

64 > > > [L to h.yarn]

70 [R to v.s.rubber]

78] [

86 L to v.s.rubber Suddenly

93 Suddenly [R to h.rubber]

99 Suddenly [L to h.rubber] Suddenly

105 Suddenly

111 [R to drumsticks] Suddenly

117 [L to drumsticks] Suddenly