

OPENING WEEKEND PROGRAM
8 & 9 July 2023

The Polyphonic Sea

Te Moana Houtuatinini



VISITING BUNDANON

Art Museum Wednesday-Sunday, 10am-5pm
Ramox Café Wednesday-Sunday, 10am-4pm
170 Riversdale Road, Illaroo NSW 2540

The Homestead & Arthur Boyd's Studio
Saturday & Sunday, 10am-5pm
533 Bundanon Road, Illaroo NSW 2540

SATURDAY 8 JULY, 2023

10AM

Art Museum opens to the public

11AM

Performance of *Instrument H (Monster Chicken)*, (Art Museum)

12PM

Welcome to Country: Uncle Gerry Moore

Speeches: New Zealand High Commissioner
Hon. Dame Annette King and CEO Rachel Kent

Smoking Ceremony & Welcome to visiting New Zealand artists:
Gadhungal Murring

(Boyd Education Centre)

1:30PM

Upright Piano Bundanon performance (Art Museum)
Realised by Dylan Lardelli and Samuel Holloway, with
Drew McMillan

2PM

Artist Talks with Curator Sophie O’Brien (Art Museum)

2:50PM

Reading by artist Ruth Buchanan (Art Museum)

3–4PM

Performance program by Antonia Barnett-McIntosh
(Art Museum)

Louisa Nicklin *Two* (2015)

solo viola 3’
Two explores the relationship between compositional musical processes and the significance this has on the performance. This is achieved through splitting the viola’s register into two pitch collections allowing the work to have two voices. This is not demonstrated to the performer through the notation but through the harmonic structure.

Antonia Barnett-McIntosh *I’m not really there, yet, am I?* (2018)
flute, guitar 8’
Composed on the hoof while in residence at Te Kōkī in Pōneke in 2018, for a Magpie House Concert. Timed verbal instructions. Relating to space. Relating to each other. Threading through the waves.

Samuel Holloway *Austerity Measures* (2012, revised 2023)
flute, guitar and viola 10’
This piece is from an ongoing series of highly-constrained works based on ascending or descending scales. The title refers at once to the musical material, to aspects of Japanese aesthetics, and to the politics of austerity. The original trio version of this piece was written in 2012 for Dylan Lardelli, Nanae Yoshimura and Tosiya Suzuki, and has subsequently been performed as a trio, quartet, and quintet with a wide variety of instrumentations.

Antonia Barnett-McIntosh *Unspoken* (2023)

live performance 6’
Adapted material from the sound installation *Unspoken*, composed and made ready for live performance. Drawing from a discovery of sounds, thoughts, and overheard speech at Bundanon: it’s an approximation at accuracy; a process of listening, processing, and speaking at once; a transcription of a kind. Sustain it scree. It’s what it’s about, what it goes like, yeah. A peripatetic sea.

Dorothy Ker *Tactus iii* (2015)

solo guitar 8’
Tactus (meant here in the sense of ‘touch’) is a 17-minute cycle of 4 movements composed in collaboration with Dylan Lardelli when he visited Sheffield in 2015. *Tactus iii* is based on a gradual process of closing the semitone distance between the 5th string (already detuned to F) to come to rest in unison with the 6th (low E). In the context of the cycle it functions as a bridge between movements ii (of which it is a continuation) and iv, which commences in the new Boyd Education Centre tuning.

Victoria Wynne-Jones *Imaginary Talk* (2023)

live performance 10’
A vinous construct is extended to voice production in order to ask the question: how is a voice distinguished by its place of origin, geology or soil? There are particular human and non-human ecologies out of which are born certain textures and tendencies, aside from the essential consideration of soil there are additional qualifications relating to custom, tradition and culture. How are vocal folds affected by vegetal scents, organs of articulation shaped by temperatures, and/ or the resonances of soft and hard palates formed by extreme heat and prolonged rain, in turn?

Dylan Lardelli *Glow Close*

bass flute, viola, cello 10’
Glow Close seeks to move in the spaces that sound, namely music, inhabits in dreams. The indirect hints, and enigmatic shadows of sound events in dreams manoeuvre their way through the course of this work, coupled with the sonic translation of the struggle to reach for depleted memories and sensations found in dreams. These preoccupations arise from my interest in musical imprints and retrieval, and the path of dream, as well as threshold states, wherein the consensus of experience breaks down.
Glow Close was created with funding from Creative New Zealand, Arts Council of New Zealand Toi Aotearoa.

SUNDAY 9 JULY, 2023

10AM

Art Museum opens to the public

10.30AM

Sonic Postcards workshop with Antonia Barnett-McIntosh
(Booking required, Boyd Education Centre)

COMPOSER/PERFORMER BIOGRAPHIES

(For the biographies of the artists in the exhibition, please refer to *The Polyphonic Sea* broadsheet).

Antonia Barnett-McIntosh (Kāi Tahu, Pākehā) is a composer-performer, sound artist, editor, and curator. She collaborates in cross arts spaces, gently tapping on the borders between speech/ music, performance/rehearsal, composition/writing, and juxtaposing the formalities of presentation with the aesthetics of failure. Antonia has presented in Europe, the US, and Australasia: at Barbican, Kings Place, Wigmore Hall, Arnolfini, Spike Island, DAAD Galerie, Café OTO, City of London Festival, Festspillene i Nord-Norge, Capital Fringe D.C.,BIFEM, BBC Radio 3; and at residencies Hubbub , Wellcome Collection, London (2014-16), Morni Hills, Chandigarh (2017), Te Kōkī-NZSM, Pōneke (2018-19), and Q-O2, Brussels (2019).

Bridget Douglas As Principal Flute of the New Zealand Symphony Orchestra and Artist Teacher in Flute at the New Zealand School of Music - Te Kōkī, Bridget is active as a performer and teacher throughout Aotearoa. She is a founding member of the contemporary music ensemble Stroma and is actively involved in performing and commissioning New Zealand composers to create music that is unique to Aotearoa. Bridget mentors young musicians throughout New Zealand and is passionate about collaborative ways of making music.

Samuel Holloway (b. 1981) is a composer, artist, and educator based in Tāmaki Makaurau. His work ranges from orchestral music for concert performance to multi-modal installation work, and has been presented by prominent artists, ensembles and institutions in Aotearoa, Asia, Europe and North America. Samuel’s work is concerned with musical complexity, perception, and time; ambiguous affective states such as boredom; musical notation and its continuing potential as a site for exploration; and the conventions of performing and listening experiences.

Dorothy Ker’s music has been heard at venues and international festivals in Australasia, Europe and Asia, and performed, broadcast, and recorded by leading soloists and ensembles. Arriving in London in 1992, she studied with Nicola Lefanu and Harrison Birtwistle and held Research Fellowships at Reading University and Sheffield University, where she is Professor in Composition. Close collaborations with performers are central to her exploration of tactile sound worlds, in which she is strongly influenced by New Zealand landscapes.

11AM

Performance of *Instrument H (Monster Chicken)*, (Art Museum)

2PM

Upright Piano Bundanon performance (Art Museum)
Realised by Dylan Lardelli and Samuel Holloway, with
Drew McMillan

Dylan Lardelli is active in both the creation and interpretation of contemporary music. His own work explores gesture, colour, physicality and memory. He has held residencies at the Tokyo Wonder Site, Kulturkontakt Vienna, and a DAAD stipend at the Lübeck Musikhochschule. His works have graced programmes of Ensemble Vortex, Klangforum Wien, Musikfabrik, Hong Kong New Music Ensemble, and the NZSO. Dylan has commissioned and premiered over 40 new works from composers in New Zealand, and featured on the international stage across Asia and Europe.

Alex MacDonald Over a decade ago Alex was enchanted away from STEM by his composer friends writing for him. Now an alumnus of the Australian National Academy of Music and the University of Auckland, Alex is a freelance musician and barista based in Naarm (Melbourne). Ensembles and collaborators include the Rothko Quartet, Villani Piano Quartet, Partridge String Quartet, Blackbird Ensemble, Glen Downie, Christopher Healey, and Forest Collective. He has a history of working with new music including several solo viola commissions and events in New Zealand, Australia, and Switzerland. He plays a Thomas Warren viola commissioned in 1974 by his late mentor Peter Barber.

Louisa Nicklin The work of composer Louisa Nicklin encompasses both contemporary classical and popular music. A graduate of Te Kōkī–New Zealand School of Music, Louisa has had works performed and recorded by professional orchestras and small ensemble groups. Based in Tāmaki Makaurau, New Zealand Louisa is an accomplished musician. Alongside classical composition, Louisa writes and performs songs as a soloist and in bands Dimmer, Jazmine Mary, and D.C Maxwell.

Victoria Wynne-Jones Where is it possible to get across living, breathing, speaking bodies? This question, originally posed by French theorist Hélène Cixous, has been central to Wynne-Jones’ approach to crafting texts to be read aloud. Previously trained in voice, dance and physical theatre, Wynne-Jones works as a scholar and curator to support contemporary art practice from within and outside of academia. Currently based in Tāmaki Makaurau Auckland, she has recently conducted readings and performances at contemporary art institutions St Paul St and Artspace Aotearoa.