

SOUNDBITE #1: COLLECTIVE MUSIC

WEDNESDAY 20 MARCH 2024 11AM

ROSINA AUDITORIUM, ABBOTSFORD CONVENT

PROGRAM

	Duration
Brenda GIFFORD (b. 1968) <i>Bardju</i> (2017)	3'
Nicole MITCHELL (b. 1967) <i>Symbology</i> (2020)	10'
Anthony BRAXTON (b. 1945) <i>Creative Orchestra Music</i> (1976)	c. 30'

Approximate duration: 50 minutes (no interval)

MUSICIANS

Aditya Bhat (VIC) curator/percussion/conductor

Jase Scott (guest) conductor

Emica Taylor (NZ) flute

Maria Zhdanovich (SA) flute

Karen Chen (NSW) clarinet

Kina Lin-Wilmoth (VIC) bassoon

Isabella Thomas (NZ) trumpet

Jeremy Mazurek (WA) trombone

Angus Pace (VIC) bass trombone

Steven Bryer (VIC) percussion

Jesse Vivante (WA) percussion

Timothy O'Malley (VIC) harpsichord

Sola Hughes (QLD) violin

Lydia Sawires (NSW) violin

Lili Stephens (QLD) violin

Angelina Kim (QLD) viola

Noah Lawrence (VIC) cello

Jack Overall (SA) cello

Lauren Walmsley (guest) double bass

Aditya's training at ANAM is supported by ANAM Syndicate donors Christina and Terry Hart, Igor Zambelli, John and Sue North, Annie Chapman, Kerry Landman, and the Estelle Redlich Circle.

Aditya was the recipient of the David Richards Performance Award for the Most Outstanding Performance of a Contemporary Composition or New Work in an ANAM Recital in both 2022 and 2023. He also won the Engagement Award for Creative Concepts and Writing in 2022.



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ANAM respectfully acknowledges the traditional custodians of the lands spread across Australia on which we work and live. We uphold and honour their continued relationship to these sites, we pay our respects to their Elders past, present and emerging, and extend that respect to all Aboriginal and Torres Strait Islander Peoples.

ANAM's Music Discussion Group: Join music lovers of all backgrounds post-concert for ANAM's Music Discussion Group. Share your thoughts on the repertoire just performed or listen to the insights of featured musicians from the concert. Free to attend (no bookings required), this is a relaxed and welcoming environment for music discussion, led by ANAM volunteer Geoffrey Clarke. Located in CG.24 on the ground floor of Abbotsford Convent.

PROGRAM NOTES *by Aditya Bhat*

Musicking is an activity rarely done in isolation: rather, it's embedded within a network of relationships, whether between humans, or between people and specific places, or with other living creatures. The music in this concert reminds us of that often-overlooked reality. As you entered the auditorium, you experienced our rendition of the Diné (Navajo) composer **Raven Chacon's *Whistle Quartet*** (2001). The form, as Chacon notes, 'replicates the way one (or ones) might learn a song from an elder or leader': aural/orality, the oldest form of knowledge transmission. Music-making is presented here as a collective activity. This is the basis of the concert, *Collective Music*: no individual musician or composer has an authoritative role in the performance, but rather each contributes to a whole that transcends the sum of its parts.

Australian composer **Brenda Gifford** writes that her piece *Bardju* (2017) 'represents our collective journey and tells us that we should tread lightly on Mother Earth... it also represents my personal journey as a Yuin woman. Through this piece, I recalled my memories of country. My music grounds me in, and gives voice to, my culture. I do not create in a vacuum, and my culture is at the core of my creativity.' For Gifford, music-making is inseparable from culture and Country: an important reminder, during a time of accelerating ecological crisis, of the enmeshment of humans within nature.

Nicole Mitchell is a creative flautist and composer whose work champions Afrodiasporic cultures and promotes inclusive, intercultural collaboration. She is part of the Association for the Advancement of Creative Musicians (AACM), a radical Chicago collective that has been at the vanguard of experimental, genre-fluid musical praxis in the USA since the late 1960s. Her piece *Symbology* (2005) is designed to be performed by any number of musicians of any experience-level. The players receive a set of symbols that guide their formation of musical gestures and phrases.

Anthony Braxton's *Creative Orchestra Music* is the centrepiece of this programme, bringing together seventeen ANAM musicians, two conductors, and a few different Braxton pieces including *Composition no. 134* (1986). In the AACM Creative Orchestra context, individual creative expression and collective ensemble consciousness are neither separate nor mutually exclusive. Rather, they shape and define each other. Braxton's compositions combine traditional Western notation, graphics, colour, images, and text, and provide a point of departure for creative improvisation based on different categories of sound, or 'language' types.

The attention this programme gives to black and Indigenous composers is deliberate. These are valuable, but sadly underrepresented, perspectives on creativity and *collectivity* that can guide the evolution of our musical activities into a more inclusive, responsible, and principled place.

In 2024, Aditya is undertaking his final year at ANAM, under the guidance of Peter Neville and John Arcaro. For more about Aditya, visit anam.com.au/musicians/aditya-bhat