

Taxidermy

Tim Munro (Guest Artist) flute/director

ANAM Musicians

1pm Friday 31 May 2019

Juri Seo (b. 1981) *Wah* for percussion trio (2014)

Alison Fane (VIC), James Knight (SA), Alexander Meagher (VIC)

Amy Beth Kirsten (b. 1972) *They might be giants* for flute and vocalising percussion quartet (2015)

Flute: Cassandra Slater (QLD)

Percussion: Alison Fane (VIC), James Knight (SA), Alexander Meagher (VIC), Kaylie Melville (alumna)

Caroline Shaw (b. 1982) *(So I hear you're into) taxidermy* for percussion quartet (2012)

Alison Fane (VIC), James Knight (SA), Alexander Meagher (VIC), Kaylie Melville (alumna)

Mayke Nas (b. 1972) *Douze Mains* for 6 players (2008-11)

(i) *Doc, it's only a scratch Part 1* (ii) *What have you done?* (iii) *Take it easy*
(iv) *Doc, it's only a scratch Part 2* (v) *Oh yeah*

Jennifer Yu (QLD), Tim Munro, Amanda Pang (NSW),
James Knight (SA), Alison Fane (VIC), Alexander Meagher (VIC)

Alice Chance (b. 1994) *Comfort Music* (2019)

Flute: Tim Munro, Lilly Yang (QLD)

Vibraphone: Alexander Meagher (VIC), Alison Fane (VIC), James Knight (SA), Kaylie Melville (alumna),

Piano: Hannah Pike (QLD), Jennifer Yu (QLD)

Durations: 6' – 9' – 9' – 10' – 12'

Tim Munro, ANAM alumnus, is a Chicago-based, triple-Grammy-winning musician. As a flutist, writer, broadcaster and teacher he treats audiences as equals, welcoming them into musical worlds with passion, intelligence, and humour. Tim is currently the St Louis Symphony Orchestra's Creative Partner. In this role he curates the SLSO's series at the Pulitzer Foundation, co-hosts live broadcasts on St Louis Public Radio, writes articles and program notes, and presents onstage conversations.

Tim is flutist for the University of Chicago's Grossman Ensemble and Principal Flute of the Cabrillo Festival Orchestra. Recent performance highlights include appearances with Ensemble Signal, Newspeak, Ensemble Dal Niente, and the Chicago Symphony Orchestra's MusicNOW series. He was flutist and co-artistic director of Eighth Blackbird from 2006-15. He toured the US and seven other countries with the band, premiering more than one 100 works, co-curating several festivals, working with musical heroes, and winning three Grammy Awards.

As a soloist, Tim has been acclaimed as a "captivating", "bravura" and "charismatic" performer (New York Times) who can deliver "a virtuosic tour-de-force" (Chicago Tribune). As an ensemble, he took part in two of Chicago's '10 best classical concerts of 2018.' He is committed to large-scale, immersive projects that put listeners at the centre of the musical experience. In 2017 he co-directed David Lang's *crowd out*, which drew a crowd of 1000 untrained singers from all over Chicago. In 2020 he will direct *The Last Message Received*, a new work finding beauty and struggle in modern communication by Pulitzer-Prize finalist Christopher Cerrone.

Tim lives in Chicago with his wife Julie, artistic director of Filament Theatre, and with their badly behaved orange cat. On a sunny afternoon, Tim might dream of ghost writing a musician's biography, of sketching landscapes, or writing a crime novel...

Tim Munro's ANAM Residency is generously supported by Sieglind D'Arcy

Juri Seo is a pianist and composer based in Princeton, New Jersey. Her music explores "the serious and the humorous, the lyrical and the violent, the tranquil and the obsessive", and her composition honours include a Guggenheim Fellowship, a Koussevitsky Commission and a Goddard Lieberman Fellowship. Her piece *Wah* is scored for up to five differently pitched wah-wah tubes, aluminium tubular bells that produce long-lasting tones rich in harmonics, with small holes that allow for manipulation of the sound. *Wah* comprises six sections framed by an introduction and coda, and each section has a group of repeated rhythmic cells, which are sometimes played in tag-team manner and sometimes in unison.

Amongst **Amy Beth Kirsten's** large output are many large-scale works for stage, including *Savior* (2018), a musical re-telling of the story of Joan of Arc performed by her ensemble HOWL and members of the Chicago Symphony, *Quixote* (2017) based on Cervantes' novel, and *Colombine's Paradise Theatre* (2014-15), a blend of music, theatre and dance created for the award-winning ensemble Eighth Blackbird. Her chamber piece *They Might be Giants*, is smaller in scale, but creates wonderful textures for percussion and flute. Four percussionists juggle a range of standard and not-so-standard instruments (including tuning forks, crotales, rubber-coated exercise weights, and a Mentos tin), and also vocalise very specific phonemes against a highly mellifluous flute solo.

Caroline Shaw is based in New York. She is the youngest ever recipient of the Pulitzer Prize for Music (*Partita for 8 Voices*, 2013), and has produced commissioned works for Renée Fleming, Dawn Upshaw and the Orchestra of St Luke's. Caroline has even produced for Kanye West (*The Life of Pablo* and *Ye*). Her 2012 piece for Sō Percussion (*So I hear you're into*) *taxidermy* combines a marimba and vibes with twelve flower pots, to create a blend of pitched and unpitched sounds.

Mayke Nas was Composer Laureate of the Netherlands 2016-18. According to her own biography, Mayke "enjoys creating music for musicians breathing simultaneously, for moving chairs, wired blackboards and open bridges", and has worked with Ragazze Quartet, Nieuw Ensemble, Asko|Schönberg, Slagwerk Den Haag, the Royal Concertgebouw Orchestra, Blindman, Neue Vocalsolisten, Ensemble Klang, Calefax, Eighth Blackbird and other "musical wizards." Of her *Twelve Hands* Mayke writes:

"Two great joys in my life are the simple do-it-yourself fun of playing quatre-mains (especially with my grandfather) and letting myself be surprised again and again by one of the most creative, quirky and contagious musical works of the 20th century: *The White Album* by The Beatles. This is my ode to both of them. Six players are placed around the grand piano like surgeons around the operating table. The lid of the piano has been taken off. With basic household tools the musicians operate on the inside of the instrument. The patient responds to the treatment moaning, giggling and groaning."

Australian composer **Alice Chance** has had her music commissioned and/or performed by The Australian Brandenburg Orchestra, The Song Company, The Sydney Symphony Orchestra Fellowship and The Australian Boys Choir amongst others. Her *Comfort Music* exists in several formats, but this version was created especially for Tim Munro and this concert. Alice Chance explains:

"*Comfort Music* attempts to sound like what comfort food tastes like. Soothing, resonating 5ths and 4ths embrace the audience member as if they've plunged into a warm bath. *Comfort Music* doesn't necessarily demand active listening. Rather, it holds the space and invites you to cherish a moment of comfort and safety, wrapped in a soft blanket of sound as little chirps from surrounding devices bejewel the air. Those wishing to do so can add to the music via a simple link accessible on most devices with wifi or data capabilities." alicechance.com/comfort-music

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