

PROGRAMME

*Timothy McKenry: **Sunday** (Lyrics by Ee Tiang Hong)

Katia Tiutiunnik: **Between Two Rivers: A Trilogy**

I. Canto di Enheduanna

II. Lament of the Flutes for Dumuzi

*Krisna Setiawan: **AgMaTa II**

Winner of *Bridges Discovery Composition Award*

INTERVAL

*Slamet Sjukur: **Semut Ireng** (Black Ant)

Alison Bauld: **Banquo's Buried**

Ross Edwards: **Nura**

I. Wild Bird Morning

II. Ocean Idyll

III. Earth Dance

*Julian Yu: **Kabalevsky Plus 2**

**World premiere of works commissioned by Bridges Collective*

ABOUT BRIDGES COLLECTIVE

Bridges Collective is an artistic platform that brings together cutting-edge composers and musicians from different cultures to collaborate on, produce and perform music which crosses traditional cultural and genre boundaries. Bridges' mission is to foster cross-cultural exchange between Australia and countries in the Asia-Pacific region by entertaining, educating and inspiring through music.

Bridges represents a new wave in modern collaborative musical work being best thought of as a musical collective with variable membership. Associate artists with the ensemble may be invited to participate in specific projects or continue a longer term residence with the ensemble, guaranteeing a continuous stream of new ideas, fresh faces and unusual instruments, sounds and techniques. This flexibility allows Bridges to showcase challenging work written for different instrumental combinations and repertoire that might otherwise not get performed.

Founded by Brenna Wee and based in Melbourne, Bridges Collective is not only committed to showcasing Australian music that incorporates multicultural elements but is also focused on performing and commissioning music from overseas. Every 2-3 years, Bridges establishes partnerships with musicians and academies of music in one country in the Asia-Pacific region. Composers and musicians are invited to work with Bridges to produce new work which will be performed both in the partner country and also in Australia. Each project includes performances as well as a period of musical and cultural exchange in workshops and masterclasses between Bridges' associate artists and young musicians from partner countries.

In 2012, Bridges' partner country was Malaysia and the ensemble toured Kuala Lumpur and Ipoh under the auspices of the ENOUNTERS project which was funded by the Australia-Malaysia Institute, Department of Foreign Affairs and Trade. The 2014 Encounters project includes a return visit to Malaysia with collaborations between Australian, Indonesian and Malaysian composers and performers.

PROGRAMME NOTES

Timothy McKenry (b. 1975)

Sunday for soprano, flute, cello and piano

*Commissioned by Bridges Collective for the *Encounters 2014* project

Timothy McKenry is an award-winning composer and music educator based in Melbourne. His achievements include the British Music Society commission for his song-cycle *Lament*, an APRA award for his orchestral piece *Shiggaiion* as well as prizes for his solo instrumental compositions. Recent compositions include a City of Melbourne Commission – *Relentless* for organ and cello – and a setting of the Dylan Thomas poem, *Do Not Go Gentle*. His output encompasses contemporary tonal repertoire and experimental mixed-media pieces.

In addition to published compositions, he has also written two text books in harmony and is an active inter-disciplinary music researcher and music theorist. His areas of research include an examination of the intersection of music and ethics, and issues of cultural identity in contemporary Australian music.

Sunday is based on a poem of the same name by Malayan poet Ee Tiang Hong (1933–1990). Ee was born in Malacca of Chinese ancestry during the British colonial period and later immigrated to Australia in 1975. Heavily influenced by the poetry of Dylan Thomas, W.B Yeats and T.S. Eliot, he wrote poetry in English. Much of his writings reflected the political upheavals in the newly independent Malaysia in the 1960s, particularly the racial riots of 1969. *Sunday*, however, is of a more pleasant nature; of a world where one can indulge on a Sunday.

Sunday by Ee Tiang Hong

*This is the only day you live.
You lie the whole morning
In a lotus shade of dreams
Unfolding the so many schedules
The busy week forbade.
If only you could get round the endless wall
And corridor of tomorrow's work, the dull grey stone
And Pavlov bell that daily regulate the bone!
If only you could hitch-hike about the world!*

*So you make the best use of this one-day parole,
Fancying the freedom of birds,
The beauty, the sheer ease in their flying.
And you think how even the newspapers
Have become increasingly dull
And full of half truths
That will beguile the mind once it relaxes,
Relapses, into its habitual recesses.*

*You wish for some means of escape,
Of following the career of the flying birds
Away from those routine horizons
The cage-bar stairways.
You wish for more Sundays
And quiet, and freedom,
To sleep a bit longer
The days you are really alive.*

Katia Tiutiunnik (b. 1967)

Between Two Rivers: A Trilogy for flute, cello and piano

I. Canto di Enheduanna

II. Lament of the Flutes for Dumuzi

Commissioned by Fondazione Adkins Chiti: Donne in Musica (Women in Music) for the conference: Le Compositrici: nuove strategie per una migliore valorizzazione, Sala San Carlo, Teramo, Italy, May 24 2002.

Katia Tiutiunnik earned her Bachelor of Music from the Sydney Conservatorium of Music, where she won the *John Antill Composition Scholarship*, the *Don Banks Memorial Scholarship*, and the *Alfred Hill Prize* upon graduation. She gained her PhD from the Australian National University, where she also completed advanced studies in Arabic. She also earned the highest Italian postgraduate title available in composition, the *Diploma di Studi Superiori di Perfezionamento*, from the Accademia Nazionale di Santa Cecilia, Rome, where she studied with Franco Donatoni. Tiutiunnik's music has been performed in Australia, Brazil, Bulgaria, China, Germany, Italy, Jordan, Russia, the UK and the USA.

In 2009, a revised version of Tiutiunnik's doctoral dissertation *The Symbolic Dimension: An Exploration of the Compositional Process* was published as a book and released internationally. The symbolic dimensions of a number of Tiutiunnik's compositions have been associated with the motif of the journey through darkness to illumination. Several of Tiutiunnik's works have been inspired by Islamic mysticism and related traditions. Other important influences on the symbolic dimensions of Tiutiunnik's compositions include the landscapes, flora and fauna of Australia; historical and current events pertaining to the Middle East, in addition to the religion and mythology of Ancient Mesopotamia.

Notes by the composer:

Between Two Rivers: A Trilogy for chamber ensemble was conceived out of my long-standing engagement with the religious literature of ancient Mesopotamia. The first work of this cycle, *Canto di Enheduanna* for flute, piano and cello was inspired by the life and work of Enheduanna, daughter of King Sargon I of Akkad (2302-2247 BC). The substantial corpus of poetry Enheduanna produced during her term as high priestess has been judged as belonging to the very first rank and research has suggested that she was actually the first woman composer.

In composing the second work of this cycle, Lament of the flutes for Dumuzi, my intention was to create a symbolic form portraying the religious experiences, which, in ancient

Mesopotamia, found expression in the cult of Dumuzi. The initial inspiration for the work came from an English translation of a cuneiform hymn entitled “Lament of the flutes for Damu.”¹ This lament was sung to the accompaniment of flutes every year in the precincts of the Temple Eanna, in ancient Uruk (Biblical Erech), as part of the ritual mourning of the dead Dumuzi in his aspect of the child god Damu.² The opening of the lament, cited below, was particularly inspirational in the compositional process:

*At his vanishing away she lifts up a lament,
‘Oh my child!’ at his vanishing away she lifts up a lament;
‘My Damu!’ at his vanishing away she lifts up a lament.
‘My enchanter and priest!’ at his vanishing away she lifts up a lament;
At the shining cedar, rooted in a spacious place,
In Eanna, above and below, she lifts up a lament.³*

It was after my initial reading of this lament that I became inspired, not only to compose Lament of the flutes for Dumuzi, but to conduct further research into the figure of Dumuzi (whose counterparts include the Greek Adonis and the Trojan Anchises).⁴ Lament of the flutes for Dumuzi functions as a single musical symbol, giving expression to my understanding – both intellectual and intuitive – of the religious experience underlying the figure and cult of Dumuzi.

Krisna Setiawan (b. 1969)

AgMaTa II for soprano, flute, cello, piano and gendèr

*Commissioned by Bridges Collective for the **Encounters 2014** project

Krisna Setiawan is one of Indonesian's finest pianists and most active composers and teachers of composition. Born in Surabaya, Setiawan studied with renowned Jazz pianist Bubi Chen and has performed extensively in Indonesia, especially Jakarta, Surabaya and Yogyakarta. His skills are recognised internationally with invitations to perform in Hue, Vietnam (2009), at the Wittenberg University in the United States (2010), and at the *Bachforum Plettenberg Rathaus* and *St Dionysius-Kirchezu Kirchderne* in Germany (2013).

As a composer, Setiawan studied music analysis and composition with Slamet A. Sjukur. He is at the forefront of the emerging trend of multicultural musics which aim to seamlessly interweave traditional Asian techniques, instruments and musical motifs with classical Western methods, as seen in **AgMaTa II**. He is responsible for the development of a distinctive pentatonic scale (*pentatonik*) which replicates the musical landscape of the Balinese gamelan but which is flexible enough to accommodate classical Western tonalities as well. In recognition of this seminal achievement, his works have been archived by multiple music libraries and universities internationally such as the Austrian Composers' Association, National Taiwan Normal University and the *Gaudeamus Muzik Centrum* in the Netherlands.

¹ Frazer, Sir James George. *Adonis, Attis, Osiris: Studies in the History of Oriental Religion*. Vol 1, The Golden Bough. London: Macmillan, 1941. p9

² Jacobsen, Thorkild. *The Treasures of Darkness: A History of Mesopotamian Religion*. New Haven: Yale University Press, 1976. pvi

³ Frazer, Sir James George. Op. Cit.

⁴ Penglase, Charles. *Greek Myths and Mesopotamia: Parallels and Influences in the Homeric Hymns and Hesiod*. London: Routledge, 1994. p165

Setiawan's compositions have been featured in both classical concerts and jazz festivals. His compositions have been widely performed in Asia and internationally in Brisbane, Ohio, Germany and Sweden. Setiawan has worked tirelessly to advance new compositional techniques both nationally and internationally through the Asian Composer's League and via guest lectures and workshops in Malaysia, Europe and the United States. Most recently, he was funded by 'The Prince Claus Foundation' to participate in a composer's workshop at *Jeunesses Musicales Deutschland* in Weikersheim, Germany in 2012. He remains the first and only composer from South East Asia to have been invited to the Visby International Composer Centre in Gotland, Sweden as a composer-in-residence in 2012.

The title **AgMaTa** is derived from the name of Setiawan's late mother **Agnes Maria Taurina**, who passed away in 2012. Her name is also commemorated by the five-note *pentatonik* represented by the numbers of the alphabet to form AGNES.

Notes from the composer:

Since the Sundanese gamelan was brought by the Dutch for l'Exposition Universelle in Paris, many composers adopted gamelan sounds to enrich their musical nuance. While some composers express this inspiration by superficially mimicking the sound of the gamelan via the use of the pentatonic and its rhythm, other established composers such as Debussy were successfully able to absorb and process the essence of gamelan music.

Combining eastern and western musical instruments poses a problem in terms of its tone, due to the different musical temperament and tunings between them. This work is based on a five-tone system with a fixed pattern of intervals between the notes that can represent both the tones of the diatonic as well as pentatonic scales. With three western musical instruments and one voice combined with the gendèr slendro, every instrument uses a different transposition of the pentatonic scale forming polytonal music. The five-tone in the soprano symbolizes the five vowels in the alphabet, and holds a role in arranging the words as the basis for communication.

Winner of the inaugural **Bridges Discovery Composition Award**

- To be announced

Slamet Abdul Sjukur (b. 1935)

Semut Ireng (Black Ant) for soprano, flute, cello and piano

*Commissioned by Bridges Collective for the **Encounters 2014** project

Slamet Abdul Sjukur is widely regarded as a seminal figure in contemporary Indonesian composition circles. He studied analysis with Olivier Messiaen and organology with Madame de Chambure at the *Conservatoire National Supérieur de Musique de Paris* in 1962–63, on a grant from the government of France. He then studied chamber music with V. Gentil, composition with Henri Dutilleux, counterpoint with Simone Plé Caussade, harmony with Georges Dandelot, and piano with J. Gentil at the *École Normale de Musique de Paris* from 1962–67. He also briefly studied with Pierre Schaeffer and his *Groupe de Recherches Musicales* in Paris in 1968.

Sjukur's many honors include the *Médaille de Bronze* from the *Festival de Jeux d'Automne* in Dijon, the *Disque d'Or* from the *Académie Charles Cros* and the *Zoltán Kodály Commemorative Medal* in Hungary. In more recent years, the magazine *Gatra* named him a Pioneer of Alternative Music in 1996 and he was inducted into the Millennium Hall of Fame of the American Biographical Institute in 1998. In 2000, he was conferred one of France's highest honours for aesthetic achievement, the *Officier de l'Ordre des Arts et des Lettres* and he was named a life member of the *Akademi Jakarta* in 2002.

Sjukur lectured at the Jakarta Institute of the Arts from 1976–87, where he also served as dean of its department of music from 1981–83. He has also lectured at the art academy STSI Surakarta since 2000. He has had a special interest in indigenous Indonesian music which he studied extensively, including that of the Indonesian folk-music style influenced by early Portuguese settlers *Krontjong Toegoe*. His research also included studying the aesthetic affinity of Claude Debussy with the gamelan. Slamet founded many institutions of music and culture in Indonesia including the philharmonic society *Pertemuan Musik Surabaya*, the *Alliance Française* in Surabaya, the *Yayasan Musik Laras* in Surabaya and the composers union *Asosiasi Komponis Indonesia*.

Semut Ireng is based on an esoteric poem by Ronggowsarito (1802-1873), the poet laureate of the Kasunanan Palace of Surakarta in the 19th century. The poem reflects a liberal use of allegory; the first line hints at the industrious Europeans being referred to as black ants and as a people who drink milk in abundance.⁵

Ancient Javanese	English Translation
SEMUTIRENG ANAK-ANAK SAPI	A black ant gives birth of a cow
KEBO BONGKANG NYABRANG KALI BENGAWAN	An old buffalo crosses a large river
KÈYONG GONDHANG JARAK SUNGUTÉ	A snail with long horns
TIMUN WUKU GODHONG WOLU	Cucumber of eight leaves
SUROBOYO GÈGÈR KEPATI	Surabaya is in deadly riot
<u>GÈGÈRING WONG NGOYAK MACAN*</u>	<u>A deranged people hunting for a tiger</u>
<u>CINANDHAK*</u> DÈN WADHAHI BUMBUNG	<u>Captured*</u> and put in the bamboo cage
ALUN-ALUN KARTOSURO	A city square in Kartasura
GAJAH MÉTO CINANCANG ING WIT SIDOGURI	An elephant is tied up around the Sidoguri tree
PATINÉ CINÈKÈR PITIK TRONDHOL	Dies by the cock's claws
* Spoken by instrumentalists	

Alison Bauld (b. 1944)

Banquo's Buried for soprano and piano

Commissioned in 1982 by Roger Covell with assistance from the Australian council for the Arts

A piano student of Alexander Sverjensky at the Conservatorium of NSW, Alison Bauld also studied acting at the National Institute of Dramatic Art. She toured in Shakespearian

⁵ Further discussion on the first line at <http://arieswijaya.blogspot.com.au/2012/12/divination-second-joyoboyo-semut-ireng.html>

productions for a year before completing a Bachelor of Music degree at the University of Sydney.

Bauld travelled to England on a university scholarship in 1969. After studying with Elisabeth Lutyens and Hans Keller for two years, she completed a doctorate in composition at the University of York in 1974.

Bauld's music (mostly in the genre of musical theatre) has won international prizes and is regularly performed in concerts and broadcasts throughout Europe, the USA and Australia.

"A theatrical background has shared centre stage with her musicianship in informing her writing style.... Bauld has instilled her vocal music with a dramatic flair uncommon among other contemporary song writers."

Joyce Andrews, Journal of Singing, USA, Vol. 60, No 1, 2003.

Her compositions include an opera, *Nell*, and a multi-track broadcast for the BBC of a dramatic scene from Shakespeare's *Richard III*. Bauld has also composed a brace of dramatic scenes with Shakespearian settings: from *Othello*, *Macbeth*, *The Tempest*, *Anthony and Cleopatra*, *Henry VI Part 3* and *Merchant of Venice*. Most recently, she composed a song for soprano and piano, *No More of Love*, for inclusion in her novel, *Mozart's Sister*.

An interest in music education led Bauld to a Novello commission to write a three-volume piano tutor, *Play Your Way*, in which she explores the idea that mistakes can be used as a creative tool in musical development.

Lyrics (from Shakespeare's *Macbeth* : Act 5 Scene 1)

*Yet here's a spot.
Out, damned spot! out, I say!—One: two: why,
then, 'tis time to do 't.—Hell is murky!—Fie, my
lord, fie! a soldier, and afeard? What need we
fear who knows it, when none can call our power
to account?—Yet who would have thought the old
man to have had so much blood in him?*

*The thane of Fife had a wife; where is she now?—
What, will these hands ne'er be clean?—No more o'
that, my lord, no more o' that: you mar all with
this starting.*

*Here's the smell of the blood still. All the
perfumes of Arabia will not sweeten this
little hand. O, O, O!*

*Wash your hands, put on your nightgown;
look not so pale.—I tell you yet again, Banquo's
buried; he cannot come out on 's grave.*

*To bed, to bed! there's knocking at the gate:
come, come, come, come, give me your hand. What's
done cannot be undone.—To bed, to bed, to bed!*

Ross Edwards (b. 1943)

Nura for flute and piano

I. Wild Bird Morning

II. Ocean Idyll

III. Earth Dance

Commissioned by Eleonore Pameijer, flute and Marcel Worms, piano; Six Continents project

One of Australia's best known composers, Ross Edwards has a unique sound world which seeks to reconnect music with elemental forces. He accomplishes this effect through 'distilling' insect and bird sounds and that of the natural environment in his compositions. He also writes in the *Maninya* style which has evolved from the absorption of non-Western musics, is highly rhythmic and reflective of the exuberance of dance.

Edwards is a graduate of the Universities of Adelaide and Sydney where he studied with Peter Sculthorpe and Richard Meale, and in Adelaide and London with Sir Peter Maxwell Davies. His compositions, which are performed worldwide, include five symphonies, concertos, choral, chamber and vocal music, children's music, film scores, a chamber opera and music for dance. Works designed for the concert hall sometimes require special lighting, movement, costume and visual accompaniment and have been performed all over the world by the finest orchestras.

Nura was commissioned as part of a project where composers were invited to express their feelings about their own cultural identity in a world with receding borders and increasing globalisation. The word *Nura* means 'place' or 'country' in a language spoken thousands of years ago by the indigenous people living in the area that is now called Sydney. Edwards describes how he has tried to capture the stillness of the mountains, arresting birdsong and mysterious insect drones and sensuous water sounds in this piece. *Earth Dance* is a celebratory Australian aboriginal dance-chant.

Julian Yu (b. 1957)

Kabalevsky Plus 2 for flute, cello and piano

**Commissioned by Bridges Collective for the Encounters 2014 project*

1. Little Fable

4. Snow Storm

7. War Dance

2. Sad Story

5. Etude in F major

8. Gallop

3. Ditty

6. Fairy Tale

9. Song of the Calvary

Born in Beijing, Julian Yu settled in Australia in 1985. He studied composition at the Central Conservatory of Music in Beijing and from 1980 to 1982 studied at the Tokyo College of Music with Joji Yuasa and Shin-ichiro Ikebe. After his studies, he returned to the Conservatory of Music in Beijing as teaching staff and was one of the first composers to introduce Western avant-garde compositional techniques to China in the early 1980s. Much of his music has a distinctive contemporary sound. In 1988, Julian Yu was a Composition Fellow at Tanglewood where he studied with Hans Werner Henze and Oliver Knussen and won the *Koussevitzky Tanglewood Composition Prize* that year.

Yu has won many awards for composition, including the inaugural and 2nd *Paul Lowin Orchestral Prize*, the *Zen-On Piano 2000* composition prize, and awards in the 56th *Japan Music Concours* and the 35th *Premio Musicale Citta di Trieste*. He is also the recipient of the

Australia Council Composer Fellowship and grants from the Australia Council and other organisations such as the Ian Potter Foundation. His compositions have been featured all over the world at ISCM World Music Days, numerous International Festivals and large-scale public events such as the opening ceremony of the 2008 Olympic Games in Beijing. In 2011, he was Theme Composer for the *Suntory Hall Summer Festival* in Tokyo, where his newly commissioned work *For Our Natural World* was performed along with many other of his works in two dedicated concerts.

Yu believes that quality and beauty in music come from something deeper than the sound produced: that they spring from the pattern of thought, the inner laws or structure of the music, and that it is this inner pattern which gives integrity and individual character to a work.

Kabalevsky Plus 2 is drawn from Dmitri Kabalevsky's piano work, *30 Pieces for Children Op 27*. Excerpts from this work are reworked, incorporating the Chinese practice of 'improvising' over an original melody. In this instance, he 'improvises' over the original piano score by using the medium of a trio and uses various compositional techniques including weaving in a famous Chinese melody in *Gallop* (No. 9) as a countermelody.

*Programme Notes prepared by Brenna Wee

ARTISTS BIOGRAPHIES

BRENNNA WEE, Artistic Director and Pianist

Brenna Wee was awarded a full scholarship in 1981 to study at the Elder Conservatorium in Adelaide and graduated with a Bachelor of Music (Honours) in Piano Performance. Her teachers included Noreen Stokes, Stefan Ammer and Clemens Leske. Brenna also holds a Postgraduate Diploma in Education (National University of Singapore) and the Licentiate of Music Australia in Piano Performance.

While she was in Adelaide, Brenna was conferred the Australian Music Examination Board Award for being the highest scoring pianist in the Grade 8 examinations and received numerous commendations at major competitions, such as the prestigious *Australian Society of Keyboard Music* and the *Diner's Club International Piano Competitions*. She was also invited to perform in concert series organised by the Australian Society of Keyboard Music and the University of Adelaide.

Always interested in expanding her musical horizons, Brenna moved to Perth in 1991, where she studied with Keith van Geyzel and Mike Nelson at the Western Australian Academy of Performing Arts (WAAPA), majoring in Jazz/Contemporary Piano. A prolific period ensued in which she worked with various jazz ensembles and as a soloist. Highlights included playing at the *York Jazz Festival* (Western Australia) and the *Summer in the Park Jazz series* in Perth. She continued to work concurrently in the classical arena where she was the Official Accompanist for the *Wanneroo Eisteddfod*, the repetiteur/orchestral pianist for *Opera Piccola* and the award-winning Mercy College Senior Choir, amongst others.

Since relocating to Melbourne in 2003, Brenna has established herself as an accompanist, chamber musician and teacher. Recent highlights included accompanying soprano Joanna Cole in the *Quadrangle Series at Anlaby* (South Australia), touring regional Victoria with the George Dreyfus' Film Orchestra and being featured on Radio 3MBS FM in 2009, 2010, 2011 and 2012.

In 2009, Brenna completed a Master of Music Studies (Performing/Teaching) and in 2010, a Master of Music Performance in Collaborative Pianism at the VCAM, University of Melbourne, scoring Distinctions in Performance, Pedagogy and Research units. As a natural complement to her research on the impact of globalization on Australian contemporary art music, Brenna started *Bridges Collective*, which performs cross-cultural/cross-genre chamber works. Bridges functions as an ambassador for Australian composers into the Asia-Pacific region and to perform works by Asian composers in Australia. Its mission is to facilitate cultural exchange and to bridge cultural differences through collaborative music-making and music appreciation. She has been featured on *ABC Radio Australia*, *Vision Australia Radio*, *3MBS FM Radio* and *Plenty Valley FM*.

WENDY GROSE, Soprano

Wendy Grose is an actor and musician. She is a graduate of the NSW Conservatorium of Music (Elizabeth Todd) and studied voice in Europe with Andrew Field, Elizabeth Schwarzkopf, Hans Hotter, Peter Pears, Gerard Souzay, Manuel Rosenthal and Gabriel Bacquier. She also studied acting in London and Australia.

Wendy has performed in numerous critically-acclaimed international and national theatre, music theatre and opera productions. As an operatic singer, Wendy has performed roles ranging from Ellen Orford in *Peter Grimes* to Mimi in *La Boheme* with companies such as the Royal Opera Covent

Garden, Welsh National Opera, Opera de Lyon, London Modern Music Theatre Troupe and Chamber Made Opera. She has also held leading roles in musicals and theatre productions with the Amici Dance Theatre London, Back to Back Theatre, The Production Company, Hit Productions and the Queensland Theatre Company amongst others. Recently, Wendy toured Australia and New Zealand playing Dubbo Housewife in *Menopause the Musical*. In 2014, Wendy will be reviving the role of Florence Young in a one woman show written specifically for her.

Wendy regularly performs recitals of diverse repertoire and has 4 one-woman productions (a drama, two comedies and a cabaret) which have toured nationally and internationally with her accompanist, Len Vorster. She has been a featured recitalist in Britain, Italy, France and Australia and in broadcasts for the BBC and ABC. Wendy's television credits include *Kath and Kim*, *Blue Heelers*, *Sea Change*, *Neighbours*, and *Marshall Law*.

As soprano soloist, Wendy has appeared with Melbourne Symphony Orchestra, Orchestres de Bayonne et Bordeaux, Surrey Sinfonietta, London Civil Services Orchestra and the Australian Pops Orchestra performing works ranging from Ravel's *Sheherezade* and Strauss' *Four Last Songs* to popular and comedy songs.

Wendy is on the vocal staff of the Monash University faculty, is a teaching artist for the Victorian Arts Centre and regularly conducts workshops in voice production, singing, music and drama for people of all ages and abilities - nationally and internationally.

TARYN RICHARDS, Flute

Originally from Perth, Taryn relocated to Melbourne in 2009 to accept a full scholarship at the Australian National Academy of Music. She holds a Bachelor of Music Performance with First Class Honours from the University of Western Australia and during her undergraduate studies was awarded many University prizes including the Lynn Kann Memorial Prize, the Flora Bunning Memorial Prize, the Janet Anderson Prize for Woodwind in both 2002 and 2003, the University of Western Australia Graduate's Prize for Music and the Edith Cowan Prize for Music.

In 2005, she was a finalist in the International Solo Flute Competition of Australia, and in 2006 she was the West Australian nominee for the Music Council of Australia Freedman Fellowship and was awarded the UWA Flora Bunning Travelling Scholarship for Music. In 2007 she was also awarded an ArtsWA Young People and the Arts Grant for study in the US, UK, Italy and France, where she received lessons from Michael Cox, Patrick Gallois, Liisa Ruoho and James Galway.

With Assistance from the Ian Potter Cultural Trust, Taryn travelled to the Banff Arts Centre's Summer Festival in 2012 where she worked closely with acclaimed flutists Tara Helen-OConnor and Ransom Wilson, and conductor/oboist Werner Herberts.

Taryn has performed with the Tasmanian Symphony Orchestra, the Queensland Symphony Orchestra, the West Australian Symphony Orchestra, the Juniper Chamber Orchestra, the Australian Youth Orchestra and is currently a regular performer with the Melbourne Symphony Orchestra, the Melbourne Chamber Orchestra and Orchestra Victoria. Last year she also featured as a soloist with the Melbourne Chamber Orchestra.

PAUL ZABROWARNY, Cello

Paul Zabrowarny is a Melbourne-based cellist with a strong interest in contemporary repertoire. After completing his Bachelor of Music at the Elder Conservatorium under the guidance of Janis Laurs, Paul studied at the Australian National Academy of Music for 4 years. In 2007, Paul received grants from the Ian Potter Foundation and the Australia Council to undertake a Masters of Music Performance at the Conservatoire de Lausanne, Switzerland, specialising in performing contemporary music and extended cello techniques.

Paul has worked with many of the major Australian Orchestras, and performs regularly with Orchestra Victoria. In 2007, Paul was an Emerging Artist with the Australian Chamber Orchestra, and has since been invited to perform on numerous occasions with the ACO2.

Paul has performed as soloist with orchestras both in Australia and Europe, and maintains a busy chamber music schedule. Many concerts that Paul has performed in have been broadcast on radio and television, including solo performances on ABC Classic FM, Radio Suisse Romande and local radio in Adelaide and Melbourne.