

CARRIAGEWORKS

Carriageworks acknowledges the traditional custodians, the Gadigal people of the Eora Nation. We pay our respects to Elders past and present.

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CARRIAGEWORKS AND SYDNEY CHAMBER OPERA PRESENT

RESONANT BODIES FESTIVAL

CARRIAGEWORKS

 Create NSW
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 KAWAI
THE FUTURE OF THE PIANO

 PRINCIPAL
ORGANS
CLASSICAL ORGAN TRUSTS OF NEW SOUTH WALES

ARIADNE GREIF, IMAGE BRUCE KUNG

Together with Resident Company Sydney Chamber Opera, Carriageworks is proud to co-present the Sydney Premiere of Resonant Bodies Festival, a highly acclaimed international festival of new music founded in 2013 by American singer Lucy Dhegrae.

For the Sydney iteration of Resonant Bodies Co-Directors Jessica Aszodi and Jane Sheldon have brought together six exceptional local and international vocalists to perform 45-minute sets across the two-day event. The Festival features Swedish Ethiopian composer-improviser Sofia Jernberg, Indonesian vocalist Rully Shabara, New York soprano Ariadne Greif and Australian vocalists Mitchell Riley, Deborah Kayser and Sonya Holowell who are joined by the talents of Sydney-based Visual Director Alexander Berlage and Sound Designer Benjamin Carey.

Distinctively, the ambitious Festival program is chosen and devised by the featured vocalists themselves—unrestricted by repertoire, format, or style—Resonant Bodies Festival is a sensational display of diverse vocal talent. With the Festival now in its sixth year Carriageworks is grateful for the opportunity to support Sydney Chamber Opera in this significant presentation of experimental vocal music.

Carriageworks is able to present Resonant Bodies Festival through the ongoing support of the NSW Government through Create NSW and the Australian Government through the Australia Council for the Arts and we thank them for their ongoing commitment to Carriageworks.

LISA HAVILAH
DIRECTOR, CARRIAGEWORKS

Resonant Bodies is a festival that's also a community. It was founded in New York five years ago by vocalist Lucy Dhegrae and has grown rapidly to embrace adventurous vocalists across the globe, with residencies, an education program and additional festivals in Chicago, Los Angeles and here in Australia. Being part of the Resonant Bodies community gives us the chance to reach out and make links across our far-flung geographies, connecting artists from different backgrounds who might otherwise rarely come into contact but who share common philosophies.

Unlike most art-music institutions, our festival doesn't curate its programs around musical works, it curates people. The collaborators and musical content of programs are chosen, and often devised, by the featured singers themselves. At Carriageworks we've programmed a mix of local and international vocalists with highly contrasting influences and sonic palettes, from the ritualistic, punk inflected work of Indonesia's Rully Shabara, to the Le Coq-trained, Sydney-born Mitchell Riley, who is premiering a new monodrama with piano and electronics. Resonant Bodies' program will leave audiences stunned by what the human voice can do.

JESSICA ASZODI & JANE SHELTON
CO-DIRECTORS, RESONANT BODIES FESTIVAL, AUSTRALIA

LUCY DHEGRAE
FOUNDER AND ARTISTIC DIRECTOR, RESONANT BODIES FESTIVAL

I see it as a fundamental part of Sydney Chamber Opera's broader remit to explore the limits of the human voice. There is possibly no more gloriously non-denominational and varied collection of vocal exploration in the world than New York's Resonant Bodies Festival. Together with the Australian Resonant Bodies curators Sydney Chamber Opera has put together a sequence of vocalists and music that gives an overview of where the voice is 'at' both worldwide and in Australia in 2018.

There is no other place we could do this than Carriageworks, our home since 2014, and the nexus of contemporary art making that has strengthened Sydney Chamber Opera beyond measure.

JACK SYMONDS
ARTISTIC DIRECTOR, SYDNEY CHAMBER OPERA

CARRIAGEWORKS AND SYDNEY CHAMBER OPERA PRESENT

RESONANT BODIES FESTIVAL

Visual Director and Lighting Designer Alexander Berlage
Sound Designer Benjamin Carey

FRI 31 AUG, 8PM
Sofia Jernberg voice
Jim Denley alto saxophone
JERNBERG 'One Pitch: Birds' for Distortion and Mouth Synthesizers
JOHAN JUTTERSTRÖM 'Mun. Hand. Lunga' (world premiere
JERNBERG/ DENLEY 'Improvisation #1'

~
Rully Shabara voice
Ramerto Agozalie and **Daniel Caesar** drums
Raghav Handa and **Melinda Tyquin** movement
SHABARA & ENSEMBLE 'Retas Semadi' (Unmeditate)

SAT 1 SEP, 5PM
Sonya Holowell voice
Jonathan Holowell piano
Elia Bosshard installation
HOLOWELL & HOLOWELL 'Ply', with sculptural installation
'Vertical Field'

~
Deborah Kayser voice
Nick Tsiavos double bass
KAYSER & TSIAVOS 'One Hundred Months, Third of East'

SAT 1 SEP, 8PM
Mitchell Riley voice
Jack Symonds piano
Benjamin Carey electronics
Alexander Berlage direction
JACK SYMONDS 'The Shape of the Earth' (2017- 2018), world premiere, text by Pierce Wilcox

~
Ariadne Greif voice
Alessandro Pittorino organ
Benjamin Carey electronics
SHAWN JAEGER 'Träumerei' from 'Dreams & Nightmares' (2014, rev. 2018)
RYAN CHASE 'The Jabberwocky' (2010, rev. 2018), world premiere
KAJJA SAARIAHO 'Lonh' (1996)
RICARDO ROMANEIRO 'Paint Fantasy' (2018), world premiere
FRANZ SCHUBERT (transcribed by A. Pittorino) 'Erlkönig' (1815)

CARRIAGEWORKS

Carriageworks is the largest and most significant contemporary multi-arts centre of its kind in Australia. The Carriageworks Artistic Program is ambitious, risk taking and provides significant support to leading Australian and international artists through commissioning and presenting contemporary work. The program is artist-led and emerges from Carriageworks' commitment to reflecting social and cultural diversity.

SYDNEY CHAMBER OPERA (SCO)

Sydney Chamber Opera, resident company at Carriageworks, is a fresh and youthful answer to some of the difficult questions facing today's opera industry. Artistic Director Jack Symonds and Louis Garrick established SCO in 2010 and it has rapidly developed into an important and distinctive voice in the Australian music and theatre landscapes. SCO is critically acclaimed for its innovative programming, musical rigour and strong focus on compelling theatre-making. SCO makes opera with a 21st-century outlook that resonates with a new, younger audience and that shows how vibrant and relevant the artform can be. Their program aims for a balance of specially commissioned work by leading homegrown composers, the latest international operas in their Australian premieres, song cycles and cantatas in unusual stagings, and canonical repertoire reinvigorated by the country's most daring theatrical talent.

RESONANT BODIES FESTIVAL

Resonant Bodies Festival supports the growth and evolution of contemporary vocal music. Founded in 2013, the Festival showcases "today's most talented singers... seamlessly blend[ing] classical, avant-garde and indie-folk" (Feast of Music). Vocalists are invited to curate and perform in their own 45-minute sets, with no restrictions on repertoire, format or style. This freedom gives each show a "happy zealotry, where the singers' enthusiasm for their repertoire [is] contagious" (Sequenza 21). With a generous grant from the Ellis L. Phillips Foundation, the Festival is expanding its reach beyond New York City to Chicago, Los Angeles, Melbourne, Sydney and beyond. Learn more about the program at www.resonantbodiesfestival.org and explore the website to discover an extensive collection of recordings and interviews with our international community of vocal artists.

Piano sponsored by Kawai Pianos, Australia.
Organ sponsored by Principal Organs, Australia.

CARRIAGEWORKS AND SYDNEY CHAMBER OPERA PRESENT

RESONANT BODIES FESTIVAL

SATURDAY 1 SEPTEMBER

5PM

SONYA HOLOWELL

Sydney vocalist Sonya Holowell presents two duo collaborations, with pianist/improviser Jonathan Holowell and designer Elia Bosshard, together in a 'parallel composition' on tonight's program. 'Holowell' will perform the long form improvisation 'Ply', standing with Bosshard's 'Vertical Field', a large-scale sculptural installation that embraces Carriageworks' unique architecture. These juxtaposed and independent works of sound and sight also form a greater whole, offering scope for interaction which could shape and direct the musical performance and audience perceptions of incidental relationships. The improvised musical elements will be spurred by instinctive responses to present-tense visual, kinaesthetic and acoustic stimuli as the artists perform a ritual of trust in the spontaneous processes of organising sound.

DEBORAH KAYSER

This set is the next chapter in Kayser's long-standing project, 'One Hundred Months, Third of East'. Composed by (and performed with) contrabass player Nick Tsiavos, 'One Hundred Months, Third of East' journeys through a kind of modernist Byzantium of the imagination, forming an architecture into which both voice and bass project.

1. 4.00 AM
2. Silver light on the Landing
3. Shifting Minds
4. Floor of Heaven
5. Metanoia
6. Pulse: Rotation
7. Rue de Clichy
8. Prayers and Admonitions
9. Night Sweat

8PM

MITCHELL RILEY

This new staged song cycle by Jack Symonds and Pierce Wilcox takes as its inspiration Patrick White's iconic novel 'Voss' and reimagines it completely. Symonds and Wilcox are concerned not to emulate the epic, heroic tone of the novel (already a Grand Opera by Richard Meale), but rather interrogate its ideas in 21 quizzical miniature songs, reflecting shards of a complex, broken persona. This Voss is an idealist, thrown into a world he longs to understand, yet remains always out of reach. The five parts of this work trace a journey from comic disbelief to flayed loneliness, with White's indelible creation hovering just in the background.

To make this kind of work in Australia in 2018 requires a loving scepticism of the idea of Romantic, European ambition and an unflinching desire to try to understand how it became a dominant force in 19th and 20th century culture.

ARIADNE GREIF

In Greif's words: "Here's what I am thinking about: childhood at the root of how we understand adults, childhood mythologised and distorted through the lens of adulthood, the importance of juvenilia, storytelling, fairytale, transcription, and creative play. Shawn Jaeger's 'Träumerei' is a dream episode from my long-term pet project—a theatrical multi-composer commissioning piece called 'Dreams & Nightmares'—and is musically based around a deconstruction of an eponymous children's piece by Schumann.

Ryan Chase wrote a large ensemble piece called 'The Jabberwocky' for me nearly a decade ago when we were both still students, and this is an adult gut-remodel of the piece in a completely new and wild form! Kaija Saariaho's 'Lonh' is a sketch for her now-famous opera 'L'amour de loin'. It describes an utterly theoretical and mythologised love in a way that always transports me back into the passionate, intense imaginary scenarios I created to play in as a kid. For 'Paint Fantasy' Ricardo Romaneiro took inspiration from some photos of a fabulously intense finger painting session I had roughly 28 years ago. And 'Erlkönig', which was explained to me in terrifying detail as a small child, is eighteen-year-old Schubert's formal Opus 1, and the song I want to carry in my back pocket everywhere! It seems to suggest expansion to a lot of composers; perhaps what we do tonight will be more like heresy!"

CARRIAGEWORKS AND SYDNEY CHAMBER OPERA PRESENT

RESONANT BODIES FESTIVAL

FRIDAY 31 AUGUST

8PM

SOFIA JERNBERG

Powerhouse experimental composer and vocalist Sofia Jernberg (Ethiopia/ Sweden) is known across the world for her compositions, interpretations of new music, spectacular improvisations and the unique palette of sounds she commands. The set will open with a solo improvisation by Jernberg who will later be joined by Jim Denley (saxophone) in a new composition by Johan Jutterström (Sweden), which takes these adventurous musicians to their limits.

“The focus in Jernberg’s solo vocal performances is to emphasise the sound qualities of the human voice. Text or anything that can be perceived as language has been washed away in the creating process. Using no electronic effects, simply one voice in a room, she aims to achieve a multilayered structure.”— Sofia Jernberg

“Taking my starting point in the considerable capacities of the human voice and the saxophone, and the two exceptional musicians pushing the limits of them; Sofia Jernberg and Jim Denley, I am investigating the choreographical elements behind their unique sounds. Working with logic and sounds from the improvised music scene, new music scene and theoretical standpoints, my foremost interest is how these sounds come to be, how they are produced and how we listen to them.”— Johan Jutterström

“Time for some new words, or to use the old ones in new ways.”— Jim Denley, *We Compose*, Australian Music Centre

RULLY SHABARA

Indonesian vocalist Rully Shabara is an adventurer of the human voice in extremis. His output folds together elements from the Indonesian punk and experimental music scenes in performances that evoke ritual, possession, trance and transcendence. Tonight’s set is the premiere of a completely new piece, ‘Retas Semadi’ (Unmeditate) which drags the becalmed listener towards the screaming face of inner truth along a path of gruel, grit, mud and darkness. The set begins with Shabara’s powerful unamplified voice. Dynamic textures and sounds form a gateway into the heavy, constant tread of unmeditative, mind-numbing percussion, ending in a terminal state of spiritual awareness. ‘Retas Semadi’ features Indonesian drummers Ramberto Agozalie & Daniel Caesar from Shabara’s new project ‘Setabuhan’, and Sydney-based dancers Raghav Handa and Melinda Tyquin who transform and interpret vocal energy into an array of bodily experience.