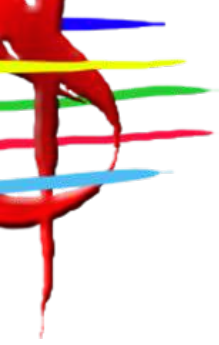




Sydney
International
Composers
Concerts
2017



Sydney
Contemporary
Orchestra

Dr Brian Chatpo Koo
Founding Conductor, Artistic & Executive Director

**SYDNEY
INTERNATIONAL
COMPOSERS
CONCERTS
2017**

2 - 6 October 2017
Sydney Australia

Contemporary Orchestral Music 2017

6 October 2017



Welcome

Welcome to the Sydney International Composers Concerts 2017!

This is a unique and special event featuring new music by living composers from different countries around the world. In an unprecedented model, the composers will be actively involved throughout the preparation and performance of these concerts.

I would like to express my sincere gratitude to these great composers - for their creative work, their efforts and their contributions.

I would also like to give my sincere thanks to our wonderful musicians - for their skilful and passionate interpretations and dedication.

Special thanks also to our volunteer Management Committee members and their selfless dedication to the work of the Sydney Contemporary Orchestra, without whom these great concerts would not be possible

Brian Chatpo Koo
Founding Conductor, Artistic & Executive
Director
The Sydney Contemporary Orchestra Inc.

Sydney International Composers Concerts 2017

Supported by the SCO Foundation and the composers themselves, the Sydney Contemporary Orchestra (SCO) proudly presents the Sydney International Composers Concerts 2017.

Consisting of two concerts, Contemporary Orchestral Music and Contemporary Piano Music of Colombian Composers, and open rehearsals, the Sydney International Composers Concerts 2017 will bring you 16 unparalleled modern works by contemporary composers from around the world.

Contemporary Orchestral Music - with 60 passionate and dedicated musicians of the SCO, and directed by Dr Brian Chatpo Koo, the Contemporary Orchestral Music concert is an amazing opportunity to hear absolutely new orchestral music of contemporary composers from Japan, USA, Italy, Colombia, Brazil, and Australia. These composers will attend the concert and share their musical ideas, philosophies and creativity with each other and the Sydney audience.

Contemporary Piano Music of Colombian Composers - performed by prominent Colombian composer and pianist Mauricio Arias, this unforgettable piano recital features 10 piano solo works from outstanding composers from Colombia.

The open rehearsals provide opportunities for composers, musicians and members of the public to meet each other to share ideas, observe how the music has been designed and developed, and also encourage the composers' creativity and innovation.

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Sydney Contemporary Orchestra



Founded in 2013 and led by its founding conductor, artistic and executive Director Dr Brian Chatpo Koo, the Sydney Contemporary Orchestra (SCO) is dedicated to exploring and promoting new music of contemporary composers.

Based in Sydney Australia and comprised of about 100 of the finest orchestral musicians, the SCO hosts concerts for new orchestral compositions. In addition to its regular orchestral concerts, the orchestra also hosts various concerts on a variety of genres, providing significant incentives for composers to pursue creative endeavours in new music and to enrich the music culture of our time.

Since 2013, the SCO has hosted ten concerts - Music Contemporary 2013, 2014, 2015, Contemporary Piano Music 2014, Chamber Music 2014, Sydney New Music Festival 2016 and has performed and promoted 38 new works of the composers from 22 countries around the world.

The SCO also hosted a Chinese New Year Concert for the celebration of the Chinese Spring Festival in 2015 which was highly acclaimed.

The vision of the SCO is to enrich the cultural life of Sydney, and to establish Sydney's reputation as a leading centre for the performance of contemporary music. The SCO promotes the music of today's composers from Australia and around the world. It is the only Australian orchestra dedicated to the performance of new music by today's contemporary composers.

The Sydney Contemporary Orchestra (SCO) is registered as a non-profit musical organisation by the Australian Charities and Not-for profits Commission, and is listed on the Register of Cultural Organisations under Subdivision 30-BA of the Income Tax Assessment Act 1997.

All Board members of the Management Committee are volunteers, enabling us to dedicate all funding towards employing the finest musicians and ensuring that our concerts are of the highest quality.

Artistic Director

Dr Brian Chatpo Koo

Founding Conductor

Artistic & Executive Director

Founding Conductor and Artistic & Executive Director, Dr Brian Chatpo Koo, is a Sydney based musician. Having studied music at the University of Hong Kong and the University of Sydney, Brian was the first person in Australia to receive a PhD degree in music composition. Granted by the Hong Kong University Grant, Brian also studied music at the International Summer Course for New Music in Darmstadt, Germany. He also obtained his Licentiate and Fellowship Diplomas in music composition from the Trinity College of Music in London in 1992.

Committed to the promotion of contemporary music, Brian believes that a masterpiece can only be born from the midst of thousands of other works, and the creation of those thousands can only be motivated by their performances.

Many composers devote themselves to the creation of contemporary music; music that reflects our times and defines our culture with their unique musical languages, narratives, and aesthetics. However, most of their works, particularly their orchestral works, have very limited opportunities for performance due to limited demand in the commercial market.

With the Sydney Contemporary Orchestra, and with his passion and dedication, Brian wishes to give these composers a platform where their works can be performed, heard, recorded, published and become a part of our music culture.



Sydney International Composers

6 October 2017

SCO CONCERT NO. 11

CONTEMPORARY ORCHES

Conductor - Dr Brian Chatpo Koo

Concertmaster - Beata Stanowska

Program

1. Uluru - Symphonic Overture by Brian Chatpo Koo (Australia)
(Sydney premiere)
2. Waltz Fantasy by Andre Catelli (Brazil)
(World premiere)
3. Variazioni by Paolo Geminiani (Italy)
(World premiere)
4. Visions des reflets et nocturnes by Peter Discosn Lopez (USA)
(World premiere)

INTERVAL



s Concerts 2017

STRAL MUSIC 2017

5. Through My Eyes by Mauricio Arias* (Colombia)
(Australian premiere)
6. Water Cycle - by Satoru Ikeda (Japan)
(World premiere)
7. Sinfonietta Fukushima by Douglas Vuncannon (USA)
(World premiere)
8. Metamorphosis by Kim Bowman (Australia/TheNetherlands)
(World premiere)



Brian Chatpo Koo (Australia)

ULURU

Symphonic Overture

A music creator, founding conductor, Artistic and Executive Director of the Sydney Contemporary Orchestra, Brian has worked as a violinist, cellist, composer and as a conductor in several symphony orchestras before settling down in Sydney in 1993.

Brian studied music at the University of Hong Kong and the University of Sydney. He was the first person in Australia to receive a PhD degree in music composition. Brian also studied music at International Summer Course for New Music in Darmstadt, Germany, and obtained his Licentiate, Fellowship Diplomas from Trinity College of Music London.



Uluru - Symphonic Overture

Uluru, known as Ayers Rock, is a large sandstone rock in central Australia. The area around the formation is home to an abundance of springs, waterholes, rock caves and ancient paintings. Uluru is sacred to the Aboriginal people of the area.

This work is inspired by the scenery of Uluru and the sound of an Aboriginal musical instrument - didgeridoo. "I am fascinated by these two objects in particular by their reflections of each other in nature and soul".

The work is divided into two parts: Grave and Allegro con brio. In the first part, the composer uses the orchestral palette to depict the scenery of the Uluru in direct manner - its magnificent sight, its appearing of change colour at different times of the day and year, at dawn and sunset. The music in the second part moves to indirect manner. The vigorous music reveals the solitary rock's growing inner power, and one can imagine the vitality and spirit of the rock in even more magnificence.

This work was commissioned by the Australian Broadcasting Corporation (ABC) and premiered by the Tasmania Symphony Orchestra in 1997.

Andre Catelli (Brazil)

WALTZ FANTASY

André Picolo Catelli was born in 1970 in the city of Caxias do Sul, capital of Italian immigration in Brazil. His father, Mario Catelli, was a violinist in the city's Municipal Orchestra.

From an early age he became very familiar with classical music, especially opera. He studied piano with the founder of the aforementioned orchestra, Eugenio Coletti, and later at the Music School of Brasilia. He was self-taught in composition through books and scores of famous composers. He taught piano at Kibbutz Yad Mordechai in Israel in 1992, where he made piano arrangements from various Jewish folk songs. He graduated as an architect in 1996 and now owns one of the largest offices in the Brazilian capital, Accioly Catelli Associated Architects. André married Raquel Mizuno in 2010 and has two wonderful daughters.

Waltz Fantasy

The main theme of the piece came to me as an amusement after comparing a theme from Eine Alpensinfonie by Richard Strauss to a similar one from the 2nd movement of Max Bruch's violin concerto No. 1 in G Minor. From then on, the Waltz Fantasy in D Minor appeared unpretentiously, free in form but strongly anchored in the traditional harmony and in the orchestra of the mid- nineteenth century.



Paolo Geminiani (Italy)

VARIAZIONI

Studied composition, electronic music, choral music and choral conducting, and band instrumentation at the conservatoires of Bologna and Modena. Subsequently he advanced into the Master program at Verona Opera Academy with A. Corgi, Triennial course degree at ICONS Academy Novara with A. Solbiati, and other courses and masterclasses with F. Donatoni, A. Guarnieri, G. Ligeti, G. Grisey, G. Petrassi, N. Castiglioni.

He has won and received commendations at various competitions including: Gustav Mahler Klagenfurt, Counterpoint-Italy International, SuonoSonda, Daegu Contemporary Music Orchestra, Valentino Bucchi Prize, Pierre Schaeffer, Egidio Carella, Reggello International Festival, and many others.

His works performed in Italy, Slovenia, UK, Greece, Ukraine, South Korea, Japan, USA, Argentina, Brazil, Canada. Scores are published in Italy by Ut Orpheus, Sconfinarte, Bèrben, MAP Editions, Agenda, and TEM-Taukay; CD's are available on TACTUS, RMN Label, CMC Milano, SuonoSonda, Soundiff, Accademia Pescarese.

Actually teaching in Bari (Italy), Conservatorio Piccinni.

Variazioni

The score work around the famous theme *La donna è mobile* from Verdi's *Rigoletto*.

It was a commission for Festival di Bellagio 2011 edition: a only one variation from various composers.

I wrote the first variation very close to original score in melody and harmony.

In a second time I had the idea to go on with harmony and strumentation progressively away from the original score and a final recapitulation in the forth and last variation.



Peter Dickson Lopez (USA)

VISIONS DES REFLETS ET NOCTURNES



Peter began studying piano at the age of six, and his passion for composition emerged early when as a child, he began to write pieces emulating the style of Bach whom he was studying at the time. Peter completed his B.A. in Piano Performance at the California State University at Hayward (USA), and graduate

degrees in composition at

the University of California at Berkeley (USA), where he studied with Joaquin Nin-Culmell, Andrew Imbrie, Edwin Dugger, and Olly Wilson.

Peter had to retire early from his career due to medical and personal concerns. By that time though, he already had a work released on the 1750 Arch Records label; numerous performances of his works throughout the United States (New York, San Francisco, Seattle, New Haven, Minneapolis, Dallas) and in Europe (Netherlands and Poland); numerous awards and prizes (the George Ladd Paris Prize and Lili Boulanger Memorial Prize among others); and attended Tanglewood as a Fellowship Composer in 1979. It wasn't until 2009 that those personal and medical concerns were sufficiently mitigated to allow Peter to resume his life's work. Today Peter enjoys a full schedule of teaching, composing and performing as he strives to reestablish himself as a composer worthy of interest to contemporary audiences.

Visions des reflets et Nocturnes

I composed the first four sections of Visions des reflets et nocturnes (Visions of reflections and nocturnes) in 2016-2017. In this work, I continue to explore integrating traditional tonal language with more experimental approaches to pitch construction. As for using titles and phrases in French, doing so has helped me to recapture and continue working in the creative cocoon that I so enjoyed during my years in Paris.

Each section is preceded and followed by a short poetic descriptive phrase in French. The Preludes of Debussy come to mind where the composer lists the title of the piece at the end, but not as a literal description. These are the four sections of Visions included in this volume:

- I. Premier reflet ... feuilles en baisse
(First reflection ... falling leaves)
- II. Un petit morceau ... de nocturne cassé
(A little piece ... of a broken nocturne)
- III. Montage ... en blanc et noir
(Montage ... in black and white)
- IV. Un esprit solitaire ... triste et joyeux
(A lone spirit ... sad and joyous)

As these titles might suggest, Visions des reflets et nocturnes can be thought of as a kind of dreamscape which reflects introspective and subconscious musings in a kind of "stream of consciousness"

Mauricio Arias (Colombia)

THROUGH MY EYES

(A través de mis ojos)

Mauricio Arias is a musician, composer, pianist and improviser, one of the most versatile Colombian musicians of his generation.

Mr. Arias was born in Bogotá, Colombia, where he began his piano studies at age thirteen with Ludmila Weber, with whom he studied until his graduation from Corpas University. He later studied with Baruch Meir and Robert Hamilton at Arizona State University (MM and DMA).



He has participated in courses with Joaquín Achúcarro, Eteri Andjaparidze and Vladimir Feltsman. Mainly a self-taught composer, he studied composition with Rodney Rogers, James DeMars.

Mr. Arias is currently professor of piano at the Universidad

de los Andes in Colombia. He is also a freelance composer and collaborative pianist.

Through My Eyes

This piece was commissioned by the National Symphony Orchestra of Colombia on 2015 for the celebration of the 100th birth anniversary of José Barros (1915-2007), who was a composer of iconic Colombian popular songs, such as "La Piragua". After receiving this commission, I started reviewing all those songs that I knew since childhood and found out that many colombian iconic songs (in many genres, such as, vallenato, pasillo, bolero, tango, etc) were written by the same author, José Barros.

For this homage, I decided to make use of the genre by which by Barros is remembered the most, Cumbia, which is an afro-colombian rhythm from the Caribbean coast (Nowadays, the genre has been "stolen" and you can hear mexican, argentinian "cumbias", but, the Original cumbia is colombian).

In the orchestral homage, I decided to reach a point of "evident" cumbia towards the end of the piece, which would transform itself into a joyous and rhythmically-driven finale. The "evident cumbia" melody is the generative material for the whole piece. Before reaching the cumbia point, the motives are deconstructed and transformed into different shapes, rhythms and timbres, such as the English Horn solo near the opening, the minimalistic echoes that follow it, or the percussion lines in the middle of the piece.

Satoru Ikeda (Japan)

WATER CYCLE

Satoru Ikeda, born in Hamamatsu City, Shizuoka prefecture in 1961, studied composition under Hiroshi Otsuki and Shin Sato.

Having got B.A. in Education from Shizuoka University in 1983 and M.M. degree in Composition from Tokyo University of the Arts in 1987, he is currently Musical Director at Shimamura Music Co.,Ltd.

He is a member of Japan Society for Contemporary Music.

Satoru Ikeda has won several awards including the First Prize in « The Music Competition of Japan » in 1988, an award from « Japan Symphony Promotion Foundation » in 2000, Prize for outstanding work in « The Orchestral Song Composition Competition » in 2001, the Third Prize and The Orchestra Award in « International Composition Prize Luxembourg 2004 », the First Prize in « Sogakudo Japanese Lied Competition » in 2004, the « First International Composers Competition for Piano Works "Bell' Arte Europa" 2005 », « "Kendo Music Composition Competition" for the EXPO Kendo events » in 2005, « Handel-Inspired Chamber Organ Composition Competition » in 2007, « Flute Orchestra Composition Competition » by Japan Flutists Association in 2008, the Third Prize in the « Shakuhachi Chamber Music International Prize 2008 » and « The British Harpsichord Society "Tenth Anniversary Composition Competition" » in 2012.

Water Cycle

This is a cyclic work which is motivated by the harmonic series.

The first movement is based on "String Sextet" composed in 2013.

As this sextet is composed with only natural harmonics, to this orchestration, I applied the winds at a one octave lower series of strings.

The second movement is based on an excerpt from "Trio for violin, cello and piano" (2015).

The materials of this movement are natural harmonic glissando and tremolo, and the roar of accord which is applied to the inversion of harmonic series.

The conclusion of the movement and the third movement (Finale) are based on "Brass Quintet" (2011) and the piece for wind instruments (2013) which is a revision of "Brass Quintet".



Douglas Vuncannon (USA)

SINFONIETTA FUKUSHIMA

Douglas Vuncannon is a composer, musician, writer and visual artist who has traveled extensively in the United States, Europe, Latin America and Asia.

Recent projects include Fukushima Travelogue (2015), a dispatch from the radioactive ghost towns of Japan, and Sabungeros (Cockfighters) (2017), an exhibition of photographs captured in the Philippines between 2014 and 2016. Vuncannon teaches documentary photography at the Center for Documentary Studies at Duke University and plays double bass in a jazz band. He also works as the archival 35mm film projectionist at the North Carolina Museum of Art and holds the position of audio-visual specialist at the Nasher Museum of Art.

Sinfonietta Fukushima is his first completed piece for symphony orchestra.

Sinfonietta Fukushima

Sinfonietta Fukushima (2013) is a satirical tone poem written in reaction to the eponymous disaster in Japan. The work is by turns serious and whimsical. It expresses restlessness in mood and tonality, and attempts to balance pessimism with evocations of nostalgia and a searching, clear-eyed resolution.





Kim Bowman (Australia/The Netherlands)

METAMORPHOSIS

Bowman's works have been performed throughout the world and commissioned and performed by major orchestras and ensembles, such as the Residentie Orchestra The Hague, Amsterdam Sinfonietta, Holland Sinfonia, the Sydney Symphony Orchestra and the Meridian Arts Ensemble New York. Reinbert de Leeuw, David Porcelijn, Etienne Siebens, Lucas Vis and Jac van Steen, among others, have conducted his works.

Kim Bowman, born in Margaret River, WA, was mostly educated in the Netherlands, where he started art school in 1974. A few immature compositions date from those years. He also played guitars and drums in several New Wave bands. Bowman started composition studies with David Porcelijn at the Utrecht Conservatorium of Music in 1986. He continued his studies with Claas de Vries at the Rotterdam Conservatorium of Music. He minored in cello, double bass and piano. Since 2005 he has been living in Sydney.

He is particularly interested in writing for orchestra. In 2016 he wrote a piece for soprano, violin, cello and orchestra called *If* (scheduled with one of the BBC orchestras under Jac van Steen for 2018/2019) which is written in a much more contemplative style compared to his previous compositions, which are generally very dense and hectic.

Kim Bowman's works are published in the Netherlands by Donemus and in Australia by the Australian Music Centre. Various works are recorded on CD.

Metamorphosis

The writing of *Metamorphosis* for orchestra started off as an editing process of an old piece, written twenty years ago, using a composing application on the computer. I had wanted to change things to this old piece for quite some time. Twenty years is a long time and the world and I had changed. Accordingly I saw the old piece disappear instead of being reworked and metamorphose into a new identity. It was like painting over an old canvas. Fresh music was written on top of the old. But undoubtedly some of the old had transferred into the new. And like the shell of a cicada nymph that is left behind as a witness of the metamorphosis into its next stage in life and new form, the old piece is still hidden in the memory of the computer. Hypothetically by clicking 'undo' for every entry made to write the new piece, the old piece would eventually, after thousands of 'undo's' re-appear from underneath.

Another analogy of this work process: Imagine a mountain range that is flooded until only the highest peaks remain above the water. That last bit of material that protrudes out of the water becomes the new building blocks that I start expanding and multiplying into new structures. *Metamorphosis* was written in 3 weeks and finished early January 2017

SYDNEY CONTEMPORARY ORCHESTRA

Dr Brian Chatpo Koo

Funding Conductor, Artistic & Executive Director

VIOLIN I

Beata Stanowska *Concertmaster*
Naomi Warr
Anny Bing Xia *Co-concertmaster*
Dorothy Sercombe
Paul Pokorny *Co-concertmaster*
Jelena Cvetkovic
YeRi Lee
Macarena Herbert
Mar'yana Sywak

VIOLIN II

Armine Gargtsyan *Principal*
Sonya Meher
Jacinta McPhillamy
Elena Tobalkina
Isabel Tzorbatzaki
Claudia Seibold
Rosy Timms

VIOLA

Rosemary Davidson *Principal*
Parvin Afandiyeva
Eleanore Vuong
Julia Pokorny
Kathryn Ramsay

CELLO

Michal Wieczorek *Principal*
Marcin Wolski
Wendy Burge
Nazli Şendurgut
Christina Kim
Kayla Flaxman

DOUBLE BASS

Vitalily Palitsyn *Principal*
Jeremy Fox
Ethan Ireland
David Potts

FLUTE

Samantha Joseph *Principal*
Rachel Herbert

OBOE

Hamish Spicer *Principal*
Callum Hogan

CLARINET

Andrew Doyle *Principal*
Jason Xanthoudakis

BASSOON

Sarajane Hansen *Principal*
Long Nguyen

FRECH HORN

Radu Boros *Principal*
Genevieve Campbell
Rafael Salgado
Cindy Sims

TRUMPET

Andrew del Riccio *Principal*
David Johnson

TROMBONE

Ellie Shearer *Principal*
Chris Upton

BASS TROMBONE/TUBA

Gregory Bennett

TIMPANI

Steven Machamer *Principal*

PERCUSSION

Kaylie Dunstan *Principal*
David Zucker
Amy Vitucci

HARP

Loni Fitzpatrick

PIANO

Mauricio Arias (*Composer*)
Peter Lopez (*Composer*)

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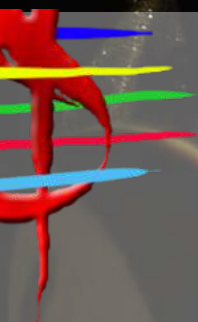
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