
FLINDERS QUARTET

ELIZABETH SELLARS violin

ZOË BLACK guest violin

HELEN IRELAND viola

ZOE KNIGHTON cello

Flinders Quartet is based on Wurundjeri land in the Kulin Nation, and acknowledges that we live, work, and make music on unceded lands. We are privileged to play on Country where music has been made for thousands of years. Flinders Quartet acknowledges the sovereignty of First Nations peoples of this continent and pays our deep respects to their Elders past, present and emerging, and to all Aboriginal and Torres Strait Islander Peoples.

EMERGE COMPOSER CONCERT

Wednesday 21 February 2024, 7pm AEDT

Live from Noisy Ritual, Wurundjeri Country/Brunswick East, and live-streamed on FQ Digital

LISA CHENEY b. 1987

lisacheney.com.au

Critical Planet (composed 2024)

1. So Many Clocks and Not Enough Time
2. A Breath
3. Flicker, Flicker, Ash

“The first movement, elegy-like, interprets the title by playing with a sense of time and pulse through irregular quintuplet figures that stop and start. There are very few soloistic movements, requiring the ensemble to work together as one organism to feel the fluid, dance-like phrases before reaching a climatic wave of energy and ending on a beautiful, sombre solo viola line.

The second movement offers a brief moment of relief. A metaphorical considered pause and gesture of hope. The underlying anxiety and sense of urgency remain, but from within there is optimism coloured with a heaviness. After all, this is overwhelming. Breathe in, breathe out. Gather yourself for what comes.

In the third movement, the inevitable heat has arrived, and sparks ignite. A feeling of unease and tension is the undercurrent of a gradual smouldering, melting and warping world. As the movement progresses the ensemble is encouraged to improvise movements between notes, making them unpredictable from one performance to the next.

The composer intends to continue adding movements to this work in the future, making it a larger collection of works commenting on our warming and threatened planet.”

Lisa Cheney writes music for orchestra, chamber, voice, acousmatic collaborations and works for the stage. Her music reflects an interest in the "dirty-beautiful", whether through a human-like fragility, poeticism or variations in resonant space, timbral transitions, pacing or the space between light and dark sound worlds. Cheney's work has been described as 'atmospheres of unfathomable spaciousness' (Partial Durations), 'melodic slivers with plaintive intensity' (The Australian) and 'fantastic and frightening in its detail and colour' (Resonate). She is currently completing a PhD in Music at The University of Melbourne, supervised by Dr. Elliott Gyger and Dr. Linda Kouvaras.

Cheney has received several accolades, including the 2019 Dorian Le Gallienne Composition Award, and was a finalist for Instrumental Work of the Year at the 2018 Art Music Awards for her cello work 'When We Speak'. Her music has been commissioned and performed by The Southern Cross Soloists, The Australian Voices, Queensland Conservatorium Symphony Orchestra, Plexus, Syzygy, Sydney Antiphony, Melbourne Symphony Orchestra, Tasmanian Symphony Orchestra, and the Australian Ballet amongst others.

HAO ZHEN b. 2000

haozhenmusic.com

Not Fish (composed 2023)

“The title “Not Fish” is from Zhuangzi’s words: “You are not fish, how do you know if the fish is happy or not?” (子非魚，焉知魚之？《莊子秋水》) The piece is about how fish and humans are in relation. I am fascinated by Zhuangzi’s idea of *wuhua* (物化), the potential to transform into other species.



甲骨文



金文



大篆



小篆

The piece centres around the aesthetic of “disappearance”—a sound moves in and out of its normal resonant state to more transparent, ghostly, and even volatile sonic colour. The agile shift in between the sonic colours conveys an imagination of a mobile state of being fish and being human. One can freely transform and emerge into another through the medium of sound. The character of human (人) is embedded in the traditional calligraphy of fish. We and fish do not form any binary. We are part of a larger continuum.”

Hao Zhen is a composer, media artist, and pianist. As a Chinese-born musician, her music draws inspiration from Eastern and Western aesthetics. Her chamber music features unpredictable and refreshing energies and a fluid flow of time and colours. Recent collaborations include Sydney Philharmonia Choir, Simon Lobelson, a chamber opera with Lindy Hume and NIDA.

As an independent filmmaker, her films explore the interplay of fragmentation and unravelling, creating a singularity, a strange world that transfixes. She specializes in experimental documentaries and stop-motion animation. She uses electroacoustic sounds in her films to stretch the possibilities of spatial-temporal relationships. Inspired by her farmer grandparents, Hao considers herself a farmer in music-writing: spontaneity and patience are essential as the plants (music) grow from themselves. Hao is an active performer of new music, initially accepted by the Blair School of Music as a piano major. She is the recipient of the Sue Brewer Award and Potter Opportunity Award. Her music and film were performed and screened internationally.

PAT JAFFE b. 1998

patjaffe.com.au

first fall (composed 2023)

“*first fall* is based on the memory of the first snowy day of winter, during the semester that I spent on exchange in Uppsala, Sweden. The opening distils the feeling of waking up and knowing that the first fall of the year has appeared, something that you can feel in the air, even before you’ve rushed to the window. While in Sweden, I did a lot of orienteering (running off-trail in the forest with a map) and that morning I went out to Lunsen, a nature reserve that backs onto the city. Lunsen

is stunning at any time of year, but that day it was pure magic. The next section captures the joy of bouncing from one crisp, snow-covered sheet of bare rock to the next. We can probably all remember a time as a kid when we did something fun for just a little bit too long. I definitely did that on this occasion (even as an adult) and gradually the combination of brushing past snowy bushes and pushing my way through semi-frozen marshes took its toll. I managed to make my way back home and with numb, quivering fingers, eventually succeeded in unlocking my front door (there's a section near the end where the quartet captures my shaky unlocking attempts).

The final section depicts a quintessential Scandinavian experience that followed - that of being curled up on the couch with warm cinnamon buns, a hot chocolate and a blanket. I'd had plenty of cinnamon buns in the previous months but the feeling was subtly different and slightly more magical with the year's first fall outside."

Pat Jaffe is a pianist/composer from Melbourne who creates music that sits somewhere at the midpoint between the jazz and classical genres. He was the recipient of the 2020 Allan Zavod Performers' Award and has worked as an arranger/collaborator with Nai Palm (Hiatus Kaiyote) and Academy Award winning singer-songwriter Markéta Irglová. His debut album 'Eldorado', was recorded in Reykjavík with the Siggí String Quartet. He has since released 'A Sanctuary of Quietude', for which he and co-composer Callum Mintzis were finalists for Best Jazz/Improvised Performance at the 2022 APRA AMCOS Art Music Awards, and 'SUMMIT', a duo recording with violist Aidan Filshie. Pat also plays double bass, works as a climate change economist and competes in running and orienteering races.

IAN WHITNEY b. 1982 ianwhitney.com.au
Enfilade (composed 2023)

"A museum has to renew its collection to be alive, but that does not mean we give up on important old works." - David Rockefeller

Ian Whitney is a Sydney based composer, originally from Brisbane who is interested in fictional musical narratives. He is 2020-2021 Layton Emerging Composer Fellow, and one of the selected composers for the 2021 Australian National Academy of Music (ANAM) Set. His work has been performed by the Tasmanian Symphony Orchestra, Victorian Opera, PLEXUS, Arcadia Winds, Highly Strung and Ensemble Français. Additionally, he has written significant solo works for violist Christopher Cartlidge and harpist Alice Giles AM.

Ian was recently awarded a Doctorate of Musical Arts at the Sydney Conservatorium of Music, under the lead supervision of Carl Vine AO. Previously, he studied at the Queensland Conservatorium with Gerard Brophy and Stephen Leek and whilst a student was awarded the inaugural Australian Youth Orchestra/National Institute of Dramatic Art Fellowship for theatre music. He was also twice selected for the Symphony Australia/Tasmanian Symphony Orchestra Composers' School, and was also selected for the Victorian Opera Composer Development Program. Before returning to further study, Ian worked as a cultural bureaucrat at the Embassy of Australia, Washington DC and the Australia Council for the Arts.

JONATHAN MUI b. 1991 mujonathan.com
Absolute Continuity (composed 2023)

"As a composer, I am most interested in musical structures in which ideas can flow continuously into each other. In this piece, the various contrasting sections are interconnected, and the individual lines overlap constantly. Although the piece happens 'in one breath', so to speak, there is nevertheless a faint outline of a four-movement work - a prelude, adagio, scherzo, and finale - in homage to classical quartet forms."

Jonathan Mui was born in Hong Kong and grew up in Sydney. As a violinist, he studied with Peter Zhang, Charmian Gadd, and Ole Bohn. He received first prizes at the National Youth Concerto Competition (2007), Kendall National Violin Competition (2007), and the Gisborne International Music Competition (2011). Throughout his studies at the Sydney Conservatorium of Music, he performed solo, chamber music, and orchestral concerts around the world, including at the Vigeland Summer Concert Series (Oslo 2011, 2012), on the AYO European tour (2013), and at the Santa Catarina Music Festival (Brazil, 2014). As part of AYO Chamber Players, he also performed at the Musica Viva Festival 2013 in Sydney and received coaching from Lambert Orkis.

In 2014, Jonathan discontinued his career as a violinist due to focal dystonia in the left hand, and turned to mathematics. He received his PhD from the University of Sydney in May 2023, and currently works as a research mathematician at the University of Wuppertal in Germany. As a composer and arranger, Jonathan is mainly self-taught. His work "Rhapsody No. 2" is a test piece for the Kendall National Violin Competition, and his "Three Concert Pieces" for piano was premiered by Nicholas Young in 2017 at the Utzon Room.

HUANGKAI (KAYKAY) LAI b. 2000
Midnight Rhapsody (composed 2023)

Huangkai (Kaykay) holds a Bachelor of Music (Degree with Honours) with First Class Honours at Melbourne Conservatorium of Music where he studied with Prof Stuart Greenbaum and Dr Melody Eotvos, and a Bachelor of Music in Composition and Piano Performance at Australian National University School of Music as a recipient of the Dennis Griffin Piano Undergraduate Scholarship. Kaykay has won awards at numerous regional and national competitions and has performed in many public concerts. In 2022, He was the winner of Melbourne Conservatorium of Music Sutherland Piano Trio Prize and the winner of Australian Artology's To Country Program. He was also the winner of Australian Artology's Fanfare Competition and the finalist of Whitworth Roach Classical Music Performance Competition in 2021. In the same year, he gave a piano recital at Embassy of Hungary, Canberra, and performed at Llewellyn Hall for ANU Graduation Ceremony. He also won the First Prize in the 2014 Chopin International Youth Piano Competition.

Kaykay's compositions have been premiered and played by The University of Melbourne Symphony Orchestra, The University of Melbourne Wind Symphony, Sutherland Trio, Queensland Youth Orchestra, Adelaide Youth Orchestra, Melbourne Conservatorium of Music Percussion Ensemble, and Melbourne Conservatorium of Music Saxophone Ensemble.

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