

CLAIR  
AUDIENT



## CLAIRAUDIENT

- 1 Vincent Ho – *Nostalgia* 4'03
- 2 Melody Eötvös – *Counterpoint: How does a Miller* 4'20
- 3 Melody Eötvös – *Leafcutter* \* 4'55
- 4 Melody Eötvös – *Counterpoint: And I was Tired* 3'45
- 5 Damien Ricketson – *Time Alone* 10'22
- 6 Melody Eötvös – *Counterpoint: Book of Flying* 5'22
- 7 Marcus Whale/Tom Smith – *Work: part 1* 6'32
- 8 Marcus Whale/Tom Smith – *Work: part 2* 5'40
- 9 Melody Eötvös – *Counterpoint: No Man* 4'30
- 10 Steve Reich (arr. Claire Edwardes) – *Vermont Counterpoint* 9'42

TOTAL TIME 59'18

### Claire Edwardes *Percussion*

with Jason Noble *Clarinet* \*

Tracks 2, 4, 6, 9 engineered and mastered at Studios 301 by Musica Viva Australia  
All other tracks engineered and mastered by Bob Scott at Electric Avenue Studios  
Cover photo by Thijs Rozenboom  
Booklet design by Martin Wright  
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**move**

**C**lairaudience is clear hearing or the ability to perceive sound from outside sources often in the spirit world. Psychics who are clairaudient hear voices, sounds or music that are not audible to the normal ear.

I chose this title for my fifth solo release because I love the fact that it features my name, but also because I really like the idea that those who listen to my album might experience a sense of true or clear hearing. That through a range of new sounds relayed through the world of percussion and electronica, they may experience sonic environments which are not normally perceptible for us as humans.

All the tracks, except two, feature an external electronic sound source created by the composer to accompany the solo percussion part. In the case of the Steve Reich arrangement the accompanying tracks are essentially a layering of many parts to create a rich web of sound. The majority of these works were written for me and recorded in close collaboration with the composers – this collaborative process is a special and unique one for which I am extremely grateful in my life as an artist. While the tracks on this album can be appreciated in isolation I conceived of the 'Clairaudient' listening experience as a journey, so I recommend listening from start to finish – enjoy!

CLAIRE EDWARDES



**Vincent Ho – *Nostalgia*** (2011)  
(vibraphone)

*Nostalgia*, originally from movement II of *The Shaman*, a concerto for percussion and orchestra, has been arranged here for solo vibraphone. The work was inspired by the photos of Doug Barber, the paintings and a poem of Luc Leestemaker entitled *Voyager*.

**Vincent Ho** is a multi-award winning composer who currently lives in Canada where he has served as the Winnipeg Symphony Orchestra's Composer-In-Residence and the Calgary Philharmonic Orchestra's New Music Advisor.

**Melody Eötvös - *Counterpoint*** (2014)

*How does a Miller* (poem by Luka Lesson) (tom toms, bass drum, electronics)

*And I was Tired* (poem by Jessica L. Wilkinson)  
(cymbal, waterphone, crotales, electronics)

*Book of Flying* (poem by Jessica L. Wilkinson) (vibraphone, electronics)

*No Man* (poem by Luka Lesson)  
(vibraphone, almglocken, electronics)

In 2014 The Red Room Company, Musica Viva Australia, Melody Eötvös

and Claire Edwardes came together to create music and poetry. The project idea was simple – an emerging Australian composer, a leading solo instrumentalist and three renowned poets at different stages of their careers would come together and create something, anything; words, music, sounds, pictures would result in a series of commissioned poems and original music. These final electronically manipulated products weave together recordings of the poets reciting their poems, percussion samples and a live component recorded in studio by Claire.

**Melody Eötvös – *Leafcutter*** (2012)  
(vibraphone, clarinet)

*Leafcutter* finds its inspiration in the complex social structures of leafcutter ants. Winged female and male Leafcutter ants leave their respective nests en masse and engage in a nuptial flight known as the revoada. Once on the ground, the female loses her wings and searches for a suitable underground lair in which to found her colony. One of the most interesting things I find about this species of ant is that if their newborn queens are not able to take this flight, they are

still incorporated into the colony and adapt to some sort of function within the group... rather than being eaten or driven out. So, this composition is my salute to these resilient little princesses and the metaphor of survival, versatility, and resilience they have. Next to humans, Leafcutter ants form the largest and most complex animal societies on Earth.

**Melody Eötvös** is an Australian composer residing in Bloomington who holds a Doctorate of Music from Indiana University. *Leafcutter* was written for Ensemble Offspring and is the first in a series of works she has written for the group.

**Damien Ricketson - *Time Alone*** (2014)  
(vibraphone, electronics)

*Time Alone* is a vibraphone solo from *The Secret Noise*: a collection of works inspired by music-making that has been deliberately shielded from public life. *Time Alone* was originally conceived in response to the proposition that music is increasingly becoming a private rather than social activity. The theme of isolation is reflected in a sparse work where solitary vibraphone notes barely connect to one another and

the performer hums to themselves as if in their own world. Another layer of fragmentation occurs via the gradual intrusion of an electronic part that further disintegrates the natural resonance of the instrument.

**Damien Ricketson** is the Program Leader of Composition at the Sydney Conservatorium. He was the co-founder, and until recently, the co-Artistic Director of Ensemble Offspring with Claire Edwardes. He received the 2015 Art Music Award for 'Instrumental Work of the Year' for *The Secret Noise*.

### **Marcus Whale/Tom Smith – Work** (2015) (drums, slate)

*Work* is a two-movement piece and is a collaboration between Marcus Whale and Tom Smith, commissioned by Edwardes for the 2015 Sydney Festival and made possible by a grant from the Australia Council for the Arts. The first movement is simply for drum set up and electronica (inspired by Xenakis's *Rebonds* in instrumentation) and the second, is for a single piece of garden slate and rocks.

**Marcus Whale** straddles the world of pop and classical music coming from a composition background studying with Damien Ricketson at

the Sydney Conservatorium of Music and performing with his pop group Collarbones. Tom Smith hails from the art world and has performed extensively for Liquid Architecture and curated for First Draft Gallery.

### **Steve Reich (arr. Claire Edwardes) Vermont Counterpoint** (1982) (vibraphone, xylophone)

*Vermont Counterpoint* is originally scored for 3 alto flutes, 3 flutes, 3 piccolos and one combined solo part all pre-recorded on tape plus a live solo part. This work has enjoyed many different iterations since its composition in 1982 and the version here arranged by Claire Edwardes for vibraphone and xylophone was recorded over two very intense days at Albert's Studio in Sydney supported by an Australia Council Fellowship and the Sydney Festival. Despite writing numerous works featuring percussion Steve Reich has never written a percussion solo which is why so many arrangements of this works exist.

**Steve Reich** has been called "America's greatest living composer" (*Village Voice*), "the most original musical thinker of our time" (*The New Yorker*), and "among the great

composers of the century" (*The New York Times*). His music has influenced composers and mainstream musicians all over the world.

**T**hanks to the amazing Bob Scott, Jason Noble, Melody Eötvös, Marcus Whale and Damien Ricketson for their commitment and huge assistance with this project. Thank you to the very generous supporters who helped fund this release – you know who you are!

*Counterpoint* was a collaboration between Musica Viva Australia and The Red Room Company. The project was assisted by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body. *Time Alone* and *Leafcutter* were commissioned by Ensemble Offspring and the Noisy Egg Creation Fund.

## **About Claire Edwardes**

Internationally acclaimed percussion soloist, chamber musician and artistic director of Ensemble Offspring, Claire Edwardes has been described by the press as a 'sorceress of percussion' performing with 'spellbinding intensity' and 'graceful virtuosity'.

Claire is the only Australian musician to win the 'APRA Art Music Award for Excellence by an Individual' three times (2016, 2012, 2007). She was the recipient of an Australia Council Fellowship and the winner of numerous European competitions and awarded 1999 Symphony Australia Young Performer of the Year. Recently appearing as soloist with the Melbourne Symphony Orchestra at the Myer Music Bowl and on Play School to an audience of tens of thousands of children, Claire is passionate about percussion and new sounds being widely disseminated.

## **About Jason Noble**

Jason Noble is an in-demand clarinettist specialising in all members of the clarinet family including the bass clarinet, saxillo, clarinis and glove bagpipe. He has been an integral member of Ensemble Offspring since 2002. Jason has twice travelled to the Afghanistan National Institute of Music in Kabul as an educator and clarinet teacher. He has collaborated variously with popular musicians Sally Seltmann and Holly Throsby, the indigenous women's choir of the Tiwi Islands and most recently toured with Shaun Parker Dance Company in the production 'Am I'. Jason's recent independent solo CD release is entitled Chi's Cakewalk.

