

BIG BLUE

Dreambox Collective & Tangaroa Blue

August 30, 2020
2-4 pm (AEST)



Welcome

We are excited to amplify the work of Tangaroa Blue for our first virtual Dreambox concert of 2020, as part of our debut series “What I Know about Love”. Tangaroa Blue is an organisation with resources and activities Australia-wide, focused on volunteer-based clean-up of ocean debris and raising awareness about marine pollution and how it can be prevented. The cost of your ticket today has gone towards supporting Tangaroa Blue and ensuring Dreambox Collective can continue presenting concerts into the future.

For us, the journey of “Big Blue” has been a creative exploration of water and the current state of our waterways. In July, we started our exploration with a local clean-up event, in which our guest speaker, Mathilde, helped us organise a socially distanced clean-up event for Dreambox Collective and friends along Mildura Reserve, Cooks River. We hope you enjoy the works that have been inspired by our continuing learning journey, and that you may join us for future events as we continue to create in these uncertain and challenging times.

- *Chloe Chung, Artistic Director*



Dreambox Collective acknowledges the Gadigal people of the Eora Nation, the traditional custodians of the land on which we work, play and create.

Guest Speaker

Mathilde Gordon – AMDI Project Officer | Tangaroa Blue Foundation



Mathilde started volunteering for the Tangaroa Blue Foundation in 2014 whilst she was studying Zoology at James Cook University. She was shocked at the amount of rubbish picked up off the Australian coastline, and in 2016 decided to start living single-use plastic-free. Mathilde is a Project Officer for Tangaroa Blue, where she coordinates clean-up and source reduction events for the Australian Marine Debris Initiative (AMDI). Her passion for data collection means that she's often at the sorting table at clean-ups, entering marine debris items into the AMDI database.

Program Notes

Weathered

Jolin Jiang

Performed by Chloe Chung (flute) and Pavle Cajic (piano)

Videography by Jeffrey Cheah

Like the Chinese Taoist saying: “上善若水，水善利万物而不争” (“The highest virtue resembles water. Water benefits all things and contends not with them”), to me, the sea is amiable and lenient. It is timeless and still, yet constantly flowing and evolving. It touches upon all tough edges, softening them, sustaining them, watching, and waiting...

Weathered was inspired by my understanding of water and ocean, and my long-lasting friendship with the flautist Chloe Chung and the pianist, composer Pavle Cajic. I hope this piece will take you to an image of a peaceful starry night with visible sea sparkles; sea-breeze traveling through the waves; the slightly worn out sands and rocks, and two or three good friends lying on the beach, immersed in the scenery and lost in their deep appreciation of the sea.

For the video of this work, Jeff's videography fuses clips from our recording date at Kirribilli Neighbourhood Centre with personal videos and water imagery from our own local waterways and beyond, which we hold dear to our hearts.

Constellation 25

Ivan Zavada

Performed by Chloe Chung (dizi) and Brad Gill (vibraphone)

Inspired by the notion of “Big Blue”, the concert theme, I have created a series of Digital Kanjis which convey how we perceive water and sky as the colour blue. When light reaches earth from beyond, as it is being diffracted more easily at shorter wavelengths, we see the blue area of the light spectrum.

This work invites the performers to explore the notion of time and space in the context of a differed performance that can be modified by users online or fixed by the composer in various configurations. The logograms, or what I refer to as Digital Kanjis, are meant to represent a musical gesture/motif interpreted by the performers in any particular organised or random order. Each Kanji is played from 3 to 30 seconds with the option of repeating each Kanji of preference to emphasise the overall structure of the piece based on the selected motifs.

The dots and lines can refer to pitch or rhythmic micro-compositions in any preferred frequency/spectral/temporal range. The square can represent silence or white noise or chaotic cluster-type sounds. The geometry of each unique shape is meant to inspire sonic metaphysical meaning through introspection and time travel.

Constellation 25 was presented earlier this week at the International Symposium entitled “Is the Virtual Real?” Musical Communities in the 21st Century 24th-30th August 2020 held at Princess Galyani Vadhana Institute of Music in Bangkok, Thailand.

Ibis Rain

Brad Gill

Performed by Brad Gill (Angklung, glockenspiel, frame drum [with superball])

Videography by Chloe Chung, Antonia Berg and Pavle Cajic

Ibis Rain is a sparse and minimal piece, inviting introspection and evoking the notion of absence, which is treated as both a philosophical notion and a literal one. The primary pitch material building up the piece comprises less than the 12 notes of the chromatic scale, and the missing notes are given special significance when they appear in the performance, being vigorously struck and accentuated.

Ibis Rain is inspired by the two Chinese poems 《题张氏隐居二首》 “Two Poems on Zhang’s Seclusive Lifestyle”, by 杜甫 (Du Fu).

We were inspired by the title of the piece to complement the audio with a light-hearted foray into the mind of an ibis. Responses to the ibis vary widely – often having an infamous reputation as a “bin chicken” for locals, yet holding so much fascination for the many tourists visiting Sydney, and any child let loose in the Sydney Botanic Gardens.

As first-time videographers, we had a lot of fun fusing remote sets of imagery from local Lane Cove National park and the Sydney Botanic Gardens, along with the connective tissue of rain and water running through the ibis’s world.

Under/Over Water

Chloe Chung (*xiao*) and Brad Gill (*vibraphone, glockenspiel, temple blocks*)
Painting of Palm Beach Rock Pool by Edward Essing

Over the past several months, Chloe and I have been developing an improvisation and musical sharing approach during regular weekly rehearsals. This builds on previous work and exploratory sessions, and it’s been a fascinating process finding ways to engage at a distance (for us, on the telephone)! We often ‘just play’ without any preconceptions, but from sometimes find it fruitful to respond to a poem, text, theme or concept.

For *Under/Over Water*, Chloe suggested ‘under water’ as the theme. To me, it feels like that theme permeates the music and really captures and conveys ‘Under Water’, with a wide spectrum of currents and textures flowing through each other. Edward’s visuals, created in response to our playing is about the surface – Over Water.

A potentially challenging (but I choose to see it as fun) aspect of COVID social distancing is teams of people at times working on aspects of a total project without seeing/hearing the completed product. I’m looking forward to seeing and hearing the total work tonight.

A Shower of Sunbeams

Pavle Cajic

Performed by Chloe Chung (flute) and Pavle Cajic (piano)

Videography by Jeffrey Cheah

‘A Shower of Sunbeams’ aims to capture some of the natural beauty of Sydney’s beaches – in particular, Shelly Beach, where I have spent some memorable days snorkelling and swimming this winter.

On clear days, one is mesmerised by the sunlight’s dance on the ripples of the sea, and it is easy to catch sight of the lively activities of fish in the reefs – fish of all shapes and sizes, gliding through the water in solitude, or zipping about in schools that behave like one big organism.

I experimented with quartal harmony to suggest the luminosity of the sunlight, and imbued the flute part with fishy rhetoric – that is, I imagined how a fish would speak, if it could!

The piece is structured in an episodic, through-composed form, unified by short motifs. It opens and ends with evocations of sparkling sunbeams – with the final section being an exact retrograde of the opening. In some sections, I wanted to capture the darting qualities of the movements of small fish, which can be seen in the wonderful video footage that has been put together by Jeffrey Cheah – to whom I am grateful for his creative camerawork.

I hope you enjoy the end result!

To read more about our featured artists, visit www.thedreamboxcollective.com

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Dreambox Collective would like to thank everyone who was part of our successful crowdfunding campaign in late 2019, particularly our major supporters Brian Everingham, Anna Reid & Peter Petocz, and Alistair Noble, for making our 2020 concert series “What I Know About Love” possible. We’d like to thank Heidi, Mathilde, and Carmen from Tangaroa Blue for enabling this collaboration, and we can’t wait for our next one.

We hope to see you soon!

www.thedreamboxcollective.com