

Presented by Arts House and Kate Neal

# Kate Neal

# Semaphore

**Arts House,  
North Melbourne Town Hall**

Wed 27 – Sun 31 May 2015

1hr, no interval

The development and staging of **Semaphore** was made possible by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body; Creative Victoria; the ANZAC Centenary Fund; the Chunky Move – Maximised program; and the City of Melbourne through Arts House.

[artshouse.com.au](http://artshouse.com.au)

[kateneal.com](http://kateneal.com)

**ARTS HOUSE**



**CREATIVE  
VICTORIA**



**CHUNKY  
MOVE**

## Creative Team

Composer & Concept **Kate Neal**

Director **Laura Sheedy**

Choreographer & Dancer **Timothy Walsh**

Animation & Video **Sal Cooper**

Dancers **Briarna Longville, James Welsby**

Conductor & Piano **Aura Go**

Clarinet **Karen Heath**

Percussion **Madi Chwasta, Matthew Horsley,**

**Kaylie Melville, Hamish Upton**

Violin **Lizzy Welsh**

Viola **Phoebe Green**

Cello **Paul Zabrowarny**

Voiceover Artists **John Flaus, Wally Gunn**

Lighting Designer **Niklas Pajanti**

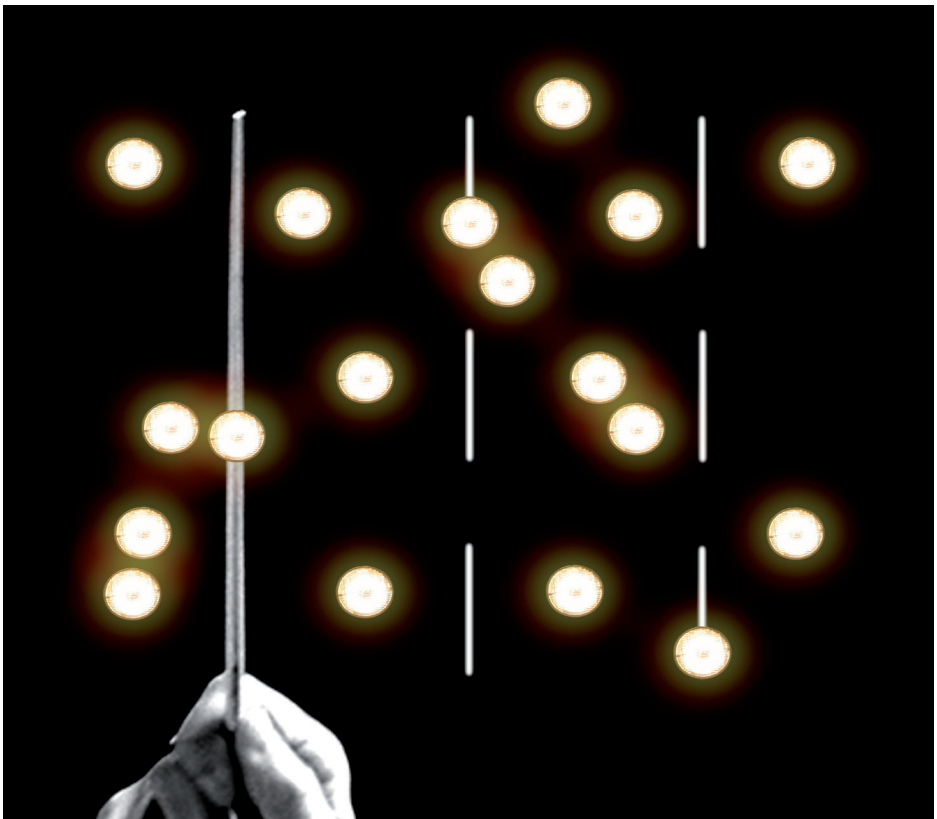
Lighting Technician **Chris Sanders**

Sound Designer **Byron Scullin**

Production Manager **Wally Gunn**

'Heather' composed by **James Wilkinson**,  
strings arranged by **Kate Neal**

Image **Micael Camilleri**



## Artistic Notes

**Semaphore** has been a long time in the making. Over a seven-year period, in between other projects, other jobs, babies and graduate study, I would return to this work: probing, exploring, researching, and delving deeper into the world of codification and encoded languages. Some of these artistic explorations have now become pieces in their own right, others are presented here as exercises and studies in both musical movement and launching places for collaborative research.

As an art-maker, I am interested in the fusion and intersection of musical and non-musical material. How do we perceive the movement of music? What is the sound of a musician bending or moving their head? How is musical symbology transferred into other art forms? How can notation further aid collaborative work?

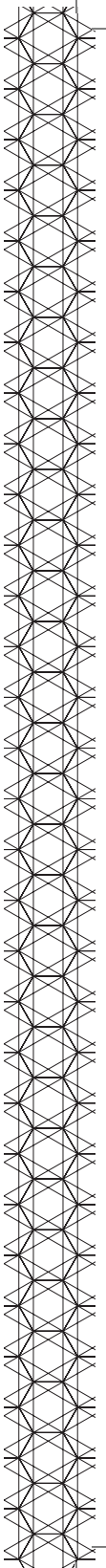
In contemplating these questions, investigations took place into the formalisation and notation of ordinary non-musical objects within a musical syntax. This process did not aim to notate choreography (or any other art form), but rather sought to formalise basic human gestures within a musical idiom, creating scaffolding for in-depth cross-arts practice.

A fascination with encoded languages has fed this work. Some sections of the work are entirely encoded, other sections use encoded material as a common starting point in fusing different art forms. Researching the use and meaning of hundreds of one-, two- and three-letter codes, through various languages (Morse, Semaphore, light, Pennants, binary) has been an extraordinary experience. Interviewing signal veterans has also been

a highlight; the breadth and depth of their knowledge astounding and humbling.

My father was a signalman in World War II. As children we used to watch him perform Semaphore in his sleep and he would tap, subconsciously, Morse code on the dinner table. On our dawn fishing trips, he taught us to read light coding with a torch, flashing on the water while we waited for the fish to bite. In primary school I had a deaf friend, with whom I signed fluently over many years. As an ordinary adult in the modern world, I have learned to interpret (unspoken) signals and messages from other ordinary adults, lights, machines and objects.

*Kate Neal, May 2015*





## **Biographies**

### **Madi Chwasta**

Percussion

Madi Chwasta currently studies Music at the University of Melbourne under Eugene Ughetti, and has previously studied under Sergei Golovko and Peter Neville. In 2011, she received first prize at the Australian Percussion Eisteddfod for Snare Drum, 4-Mallet Marimba and Timpani, and in 2014 was placed 4th in the Australian Marimba Competition. She took part in the Speak Percussion Emerging Artists Programs in 2011, 2012 and 2015, and performed in the VCE Top Class and Top Acts Season of Excellence in 2013. She has appeared with the Melbourne Youth Orchestra, Australian Conservatoire of Ballet Orchestra and the University of Melbourne Orchestra; and as a soloist with the Kooyong Chamber Players. She also performs with indie-pop band, The Darjeelings.

### **Sal Cooper**

Animation & Video

Sal Cooper is an award-winning animator and artist. Her animated short films and video art have been exhibited both locally and overseas. She has worked on several collaborative projects with Kate Neal.

### **John Flaus**

Voiceover Artist

John Flaus has spent a lifetime associated with show business: sometimes on the fringes – as a film critic he has been publishing intermittently since 1954 and is remembered in Melbourne for the 1980s radio show *Film Buff's Forecast*; sometimes in the mainstream – as an actor with 50 stage and 100 screen credits, voice-over artist, reciter of poetry and script editor. From blue-collar beginnings he became an academic, designing and lecturing in the inaugural Cinema Studies course at La Trobe University before taking his chances with an acting career. His first book of poetry was published in 2012, with another promised for later this year.

### **Aura Go**

Conductor & Piano

Aura Go is widely recognised for her compelling performances and innovative programming, in which divisions between 'old' and 'new' music cease to exist. Recent credits include concerto appearances with the Melbourne Chamber Orchestra and Orchestra Victoria, and solo and chamber recitals in Italy, Denmark, Finland, Australia and the USA. Together with clarinettist Ashley Smith, She is a founder of the Australia Felix ensemble. She currently lives in Helsinki, where she is undertaking doctoral studies at the Sibelius Academy. She is the current recipient of an artistic research grant from the Finnish Cultural Foundation.

### **Phoebe Green**

Viola

Violist Phoebe Green is a versatile performer with a focus on 20th-century, contemporary and exploratory repertoire. She has commissioned works for viola and other instruments from composers including James Rushford, Helen Gifford, Robert Davidson, Rae Howell, Wally Gunn and David Chisholm. In 2014 she performed with percussionist Leah Scholes as part of New Music Network's Mini Series, a program of works she has commissioned since 2005. She recently attended the 47th International Summer Course for New Music in Darmstadt, Germany, and was awarded the Stipendienpreis for Interpretation.

### **Wally Gunn**

Production Manager & Voiceover Artist

Wally Gunn lives and works in New York City, curating and producing concerts for the Princeton Sound Kitchen, a new music series at the Department of Music at Princeton University, New Jersey. He is also a composer: he likes working with patterns and processes, and sometimes his music features physical gesture or text, heightening the theatricality of musical performance. His concert music has been performed in

Australia by The Dead Horse Ensemble, Three Shades Black, Speak Percussion, Atticus String Quartet, Silo String Quartet and The Letter String Quartet, and in the USA by Riley Lee, Mobius Percussion, Sō Percussion, Dither Guitar Quartet, Roomful of Teeth, Brooklyn Youth Chorus, futureCities and Red Shift. He is currently a doctoral fellow at Princeton University.

### **Karen Heath**

Clarinet

Karen Heath received her Masters degree in 2005, having studied clarinet under Robert Schubert, Peter Handsworth, Suzanne Stephens and Wolfgang Meyer. Later that year, she won 2nd prize for her performance of *In Freundschaft* at the annual Stockhausen Course in Germany. In 2007, she was awarded 3rd prize at the Stockhausen Course, playing the choreographed work *Der Kleine Harlekin*. She has worked with Libra Ensemble, Aphids, Orchestra Victoria, Sunwrae Ensemble, The Grand Silent System, Arcko Symphonic Project, The Air Force Band, The New Palm Court Orchestra, and three-time Grammy-award-winning cellist, Eugene Friesen.

### **Matthew Horsley**

Percussion

Matthew Horsley is a Melbourne-based multi-instrumentalist and composer. Trained as a percussionist, he currently specialises in the uilleann pipes (Irish bagpipes) and is committed to bringing them to a wide range of musical genres and audiences. He holds a Bachelor of Music from the Queensland Conservatorium and a Master of Music Performance from the VCA. He has performed extensively across classical, experimental, popular, jazz and folk genres, both solo and with artists and organisations including Steve Reich, Andy Madadian, Speak Percussion, the Melbourne Symphony Orchestra, the Australian Art Orchestra, Topology and Clocked Out.

### **Briarna Longville**

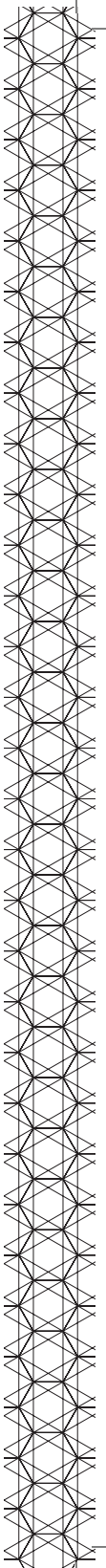
Dancer

Contemporary dance artist Briarna Longville moved to Melbourne in 2009 to study at the VCA, graduating in 2011. In 2012 she was awarded a Professional Pathways Scholarship, undertaking a year-long mentorship with Lucy Guerin Inc. As an apprentice she worked closely with the company on all creative developments and productions throughout 2013. In 2015 she made her debut performance with Lucy Guerin Inc in *Motion Picture*, which premiered at Dance Massive. She was recently nominated for a Green Room Award for Best Female Dancer, for Lilian Steiner's *Noise Quartet Meditation*. This is Briarna's third collaboration with **Semaphore** choreographer Timothy Walsh: she has performed with Timothy in his previous work, *Remind me again in 24 hours*, and his Pieces for Small Spaces work, *De-Mystifying the Out of Body Experience*.

### **Kaylie Melville**

Percussion

Kaylie Melville is a Melbourne-based percussionist whose practice focuses on ensemble performance and new music. In 2015 she is Young Artist in Residence with Speak Percussion and is completing her studies at the Australian National Academy of Music (ANAM). She has worked with many of Australia's leading ensembles and orchestras, and champions Australian works as a member of contemporary ensembles Bricolage Collective and Rubiks Collective. In 2013 she performed at the Sō Percussion Summer Institute at Princeton University, and in July 2015 she will return to the USA to perform at the Bang on a Can Summer Institute.





## **Biographies**

### **Kate Neal**

Composer

Australian composer Kate Neal often creates musical works that incorporate physical gesture, design, light and choreography. The result is a musical language that extends the existing techniques of the performing musician, and creates a synthesis of experience for audiences in which music is to be seen and heard: the performative aspect of the work as important as the aural. She has been composing and arranging for over 20 years, and holds a Bachelor of Music (VCA), Bachelor and Master of Music (Royal Conservatoire, The Hague), and two Postgraduate Diplomas of Music (Non-Western Music, Sweelinck Conservatory, Amsterdam, and Royal Northern College of Music, Manchester). She is also a current PhD Graduate Fellow at Princeton University. In 2015 she was awarded a two-year Fellowship from the Music Board of the Australia Council for the Arts.

### **Niklas Pajanti**

Lighting Designer

Lighting Designer Niklas Pajanti works across contemporary art forms and performance styles including theatre, dance, drama, opera, circus, music theatre, comedy, events, exhibitions and public spaces. He has designed for leading Australian and international companies and organisations including Melbourne Theatre Company, Chunky Move, Victorian Opera, Sydney Theatre Company, Belvoir, The Eleventh Hour, Ranters Theatre, Phillip Adams BalletLab, Brink Productions, Dancehouse, Malthouse Theatre, ACMI, the Melbourne and Adelaide Festivals, Festival Melbourne 2006 (Commonwealth Games), Melbourne International Comedy Festival, Federation Square and Waterfront City.

### **Byron Scullin**

Sound Designer

Byron Scullin's work explores the technological representation and amplification of sound as well as its properties as a physical presence. Mentored by producer and composer François Tétaz, he has been involved in almost all aspects of audio in his 20-year career. He has contributed to feature films, television, dance and theatre as a sound designer; created installations for museums and galleries, including Creation Cinema as part of *First Peoples* at the Melbourne Museum; and produced, engineered and mastered numerous Australian and international recordings. A prolific collaborator, he has worked closely with audiovisual artist Robin Fox and video artist Daniel Crooks, and has helped realise sound for artists including Bernard Parmegiani, Tony Conrad and Steven O'Malley.

### **Laura Sheedy**

Director

Performer and director Laura Sheedy has worked with Anne Bogart, SITI Company, Anne Hamilton, Polyglot, The Wau Wau Sisters, Adrienne Truscott, Mobius Ensemble, Wally Gunn and Kate Neal, among others. She has directed work for Edinburgh Fringe, Melbourne Fringe, Melbourne International Comedy Festival, Adelaide Fringe, the World Theatre Festival, La Trobe and Princeton Universities and Manhattan School of Music. She has performed at the Lincoln Center, Sydney Opera House, The Kitchen, Park Avenue Armory and Abrons Arts Centre. Most recently she directed Charles Mee Jr's *Big Love* and created new works, *By The Time You Get This*, *Long Distance* and *It's Me, Me, Pistol Optional* for the Princeton Sound Kitchen with her company Nothing To See Here. She is currently Anne Bogart's Assistant Director on *Steel Hammer* (Humana Festival of New American Plays), which will be presented at BAM in November 2015.

## **Hamish Upton**

Percussion

Hamish Upton is working towards a Master of Music (Research) in partnership with ANAM and Griffith University. In 2015, he will present two recitals that explore the historical and contemporary use of digital technologies to innovate and enhance percussion performance. He is a founding member of the Bricolage Collective, an ensemble championing new Australian percussion repertoire, directed by Kaylie Melville. He holds a Bachelor of Music (Honours) from the Yong Siew Toh Conservatory of Music, Singapore. During this course he spent a semester on exchange at the Peabody Institute of the Johns Hopkins University, and two weeks in Bali immersed in Gamelan.

## **Timothy Walsh**

Choreographer & Dancer

Melbourne contemporary dance artist, Timothy Walsh, is a graduate of the VCA, where he was awarded the Orloff Prize for most outstanding talent. He has performed for Phillip Adams BalletLab, Tasdance, Larissa McGowan, Byron Perry, Tanja Liedtke, Raewyn Hill, Gavin Webber, Huang Yi, Stephanie Lake, Brooke Stamp, Atlanta Eke, Shelley Lasica, and visual artists Mikala Dwyer, Keith Deverell and Arini Byng. His choreographic work includes *Remind me again in 24 hours* (Menagerie Collective), *De-Mystifying the Out of Body Experience* (Lucy Guerin Inc, Pieces for Small Spaces) and *POST PHASE: The Summit is Blue* (Dancehouse).

## **James Welsby**

Dancer

Performer, choreographer, and teacher James Welsby works in contemporary dance, cabaret and experimental performance. He is a 2007 VCA Dance graduate, and co-director of Phantom Limbs (Best Dance, Melbourne Fringe 2013). He was mentored for a year by choreographer Stephanie Lake, and has

choreographed for Lucy Guerin Inc's Pieces for Small Spaces and Sisters Grimm's *The Sovereign Wife*. His work created for Next Wave, *HEX*, toured to nine venues across Australia. He won the 2013 Melbourne Festival Discovery Award, and was listed as one of the "25 LGBT Australians to Watch in 2015" by the Gay News Network. He regularly performs with Finucane & Smith's *The Burlesque Hour*, and teaches at Chunky Move.

## **Lizzy Welsh**

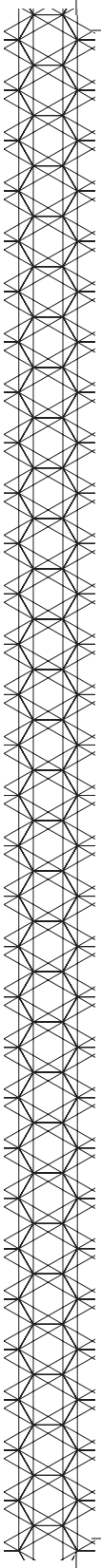
Violin

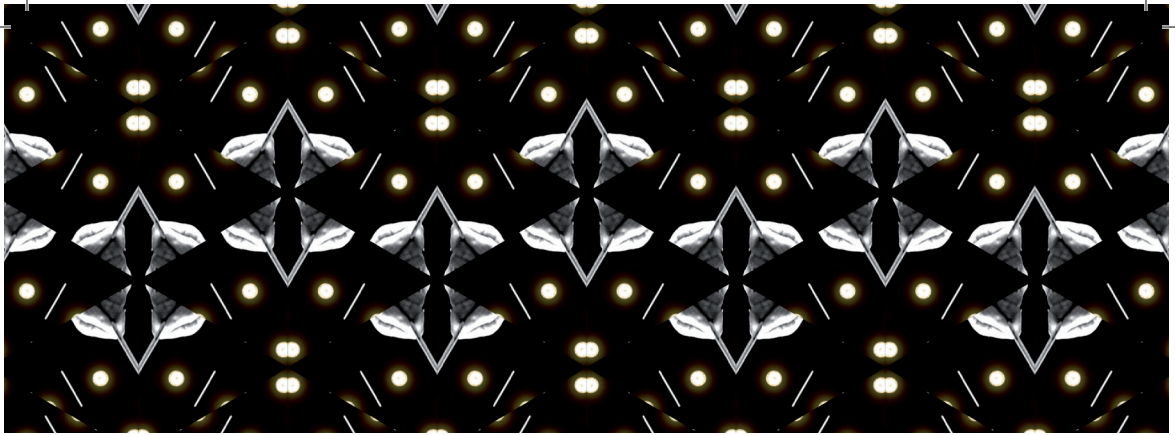
Lizzy Welsh is a violinist and baroque violinist. As soloist or chamber musician, she has appeared at the Bendigo International Festival of Exploratory Music, the Adelaide and Melbourne Festivals, Melbourne Jazz Festival and UCSD's Springfest. As a new music violinist, she has performed with Golden Fur New Music Project, ELISION Ensemble, the Argonaut Ensemble and the Australian Art Orchestra, presenting many Australian and world premieres by composers including Oren Ambarchi, Mark Applebaum, David Chisholm, Mary Finsterer, Alexander Garsden, Paul Grabowsky, George Lewis, Liza Lim, Kate Neal, Anthony Pateras, Jon Rose, James Rushford and John Zorn.

## **Paul Zabrowarny**

Cello

Cellist Paul Zabrowarny has a strong interest in contemporary repertoire. After studying at ANAM for four years, he received grants from the Ian Potter Foundation and the Australia Council to undertake a Masters of Music Performance at the Conservatoire de Lausanne, Switzerland, in the class of Patrick Demenga. He performs regularly throughout Australia as a soloist and chamber musician. He has appeared in many concerts that have been broadcast on radio and television, and is a regular cellist with Orchestra Victoria and ACO2.





## Thank You

Kate Neal would like to thank Tim Chaston; Karen Berger; Jo Lloyd, Shian Law, Rebecca Jensen and Harrison Hall; Michael Bakrnchev, rehearsal conductor and David Patterson, rehearsal piano; signallers and veterans Ken Swain, Aubrey Spargo, Dick Thompson, Don Ferguson, Howard Halsted, John Perryman and Chris Seabright; HMAS Cerberus and the Royal Australian Navy; John McCaughey, Gabrielle Baker and Astra Chamber Music; Tobias Horrocks and Fold Theory; Martin Lee, Luke Keppich-Arnold, Amelia Anderson-Nickson, Alan Lovett, John Sinclair, John Anderson, Kate Reid and Dave Evans; and all the fantastic people at Arts House/City of Melbourne.

## Arts House

Arts House presents contemporary arts in programs encompassing performance, festivals, live art, residencies and other activities that nurture, support and stimulate cultural engagement. We value work in which artists at different stages of their careers, as well as our diverse audiences and communities, are actively involved in creating an imaginative, just and environmentally sustainable global society.

Arts House's programs include two curated public seasons of multidisciplinary work each year. Approximately half of this work is selected through an Expression of Interest process. We seek artists who are responding to the urgent issues of our time in imaginative and surprising ways, taking artistic risks and offering multiple ways for audiences to engage with or co-author their work.

For more information, please contact us on the details below.

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