

MASTER INSTRUMENTALISTS JOIN FORCES IN BRISBANE FOR ONE NIGHT ONLY

Judith Wright Centre and Room40 present

SYNCRETISM

FEATURING CHRIS ABRAHAMS AND JON ROSE

Regarded as one of Australia's greatest experimental musicians, internationally acclaimed pianist **Chris Abrahams** will launch his fifth solo studio album *Play Scar* as part of the Judith Wright Centre **Syncretism** series on Thursday 15 July 2010.

Renowned as both a member of acclaimed trio The Necks and an accomplished solo artist, Abraham will delve into "entirely uncharted" electro-acoustic territory at his upcoming Brisbane gig, says **Syncretism** curator Lawrence English.

"I'm excited to be presenting Chris in Brisbane. He will be performing one of his amazing piano solos - deep, flowing rivers of tonality and crescendos of notes like waves in the ocean," English said.

"For three decades, Chris has been an important voice in Australian music; his work with The Necks and his solo achievements have placed him at the top of his field in Australia. I'm ceaselessly impressed by his work," he said.

Only 80 tickets are on offer for the one-off Brisbane concert.

Chris Abrahams has spent over 20 years redefining the boundaries of the piano and his latest record proves to be his most complex and beautiful release to date.

Abrahams' solo records, including the now legendary *Thrown* LP, are exquisite and unfamiliar sound worlds replete in unusual harmonics, turbulent texture and elegantly unsettled arrangements.

Joining Abrahams is violinist and godfather of Australian extended practise Jon Rose, whose impressive list of credits includes more than 60 records and CDs.

For his performance as part of **Syncretism**, Rose presents his uniquely developed violin bow technology, "k bow", which incorporates surround sound and interactive media to extend the potentials of violin.

The k-bow allows Abrahams to interact in real-time with a computer that transforms the sound.

Syncretism curator Lawrence English (of the renowned label ROOM40) says **Syncretism** has always been about the threading together of artists working with different approaches to sound and music.

"We're seeking out those artists who are willing to explore their instrument or approach deeply and to bring audiences along with them for that exploration," English said.

"What's exciting is to see people's ears become totally attuned during the concerts; there have been some wonderful examples of that over the years," he said.

English described Abrahams and Rose as "two Australian masters of their instruments" and says he is thrilled to present them in Brisbane in partnership with the Judith Wright Centre.

– ENDS –

Date	Thursday 15 July 2010
Time	8pm
Venue	The Shopfront, Judith Wright Centre of Contemporary Arts
Tickets	\$19 pre-sale, \$22 door
Bookings	07 3872 9000 or judithwrightcentre.com

For further information, images and interview opportunities please contact
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JUDITH WRIGHT CENTRE OF CONTEMPORARY ARTS

CHRIS ABRAHAMS – BIOGRAPHY

Chris was born in Oamaru, New Zealand but grew up in Sydney, Australia. He became very active in the Sydney jazz scene in the early eighties playing with modern jazz groups including Mark Simmonds' Freeboppers and The Keys Music Orchestra. With Lloyd Swanton he formed the 60's modern jazz-influenced The Benders in 1982. The band broke up in 1985 after having released three albums - E, False Laughter and Distance.

In 1984 Chris recorded and released his first solo piano album - Piano, followed in 1986 by Walk. In 1985 Chris became a founding member of the Sydney indie rock band The Sparklers. As a result of this, Chris began working regularly with the singer and songwriter Melanie Oxley. Chris collaborated with Melanie, writing songs and producing albums, throughout the nineties. There are five releases with her: Resisting Calm (1990), Welcome to Violet (1992), Coal (1994), Jerusalem Bay (1998) and Blood Oranges (2003).

Chris released a third solo piano album Glow in 2001. This was followed in 2003 by Streaming, and Thrown in 2004. Chris has collaborated, in both recording and performance, with many contemporary improvising musicians including Burkhard Beins, Mike Cooper and Anthony Pateras. He performs regularly in the improvising music scenes both in Australia and Europe.

JON ROSE – BIOGRAPHY

For over 35 years, Jon Rose has been at the sharp end of experimental, new and improvised music on the global stage. Central to that practice has been 'The Relative Violin' project, a unique output, rich in content, realising almost everything on, with, and about the violin - and string music in general. Most celebrated is the worldwide Fence project; least known are the relative violins - over 20 home experimental string instruments, created specifically for and in Australia.

In 1977, he started Australia's first musician run collective for the promotion and recording of improvised music – Fringe Benefit. In the area of interactive electronics, his work is considered exemplary, having pioneered the use of the MIDI bow in the 'Hyperstring' project in the 1980s with the Steim Institute, Amsterdam - and with whom he continues to collaborate often in interactive projects involving sport, games, or the environment. Apart from Europe, considerable interest in Rose's output currently comes from California where he was recently offered the David Tudor Residency at Mills College and completed a concert and lecture tour of all the major UC campuses and The Juilliard School of Music & New York University.

Jon Rose has appeared on more than 60 albums and collaborated with many of the mavericks of new music including Kronos String Quartet, John Cage, Derek Bailey, Butch Morris, John Zorn, Alvin Curran, Fred Frith, George Lewis, Otomo Yoshihide, Christian Marclay, Eugene Chadbourne, etc. at festivals of New Music, Jazz, and Sound Art world wide such as Ars Elektronica, Festival D'Automne, Maerzmusik, Dokumenta, North Sea Jazz Fest, Leipzig Jazz Fest, European Media, New Music America, the Vienna Festival, the Berlin Jazz Festival, etc.

Recently Jon Rose was commissioned by the Kronos String Quartet to write and build "Music from 4 Fences" for the Sydney Opera House; realised his bicycle powered "Pursuit" project at Carriage Works (Sydney) and The Mona Foma Festival (Hobart); performed a completely new and improvised solo part for the Tchaikovsky Violin Concerto with the BBC Scottish Symphony Orchestra; created two major radiophonic works for the BBC on the first Aboriginal string orchestra and the history of the piano in 19th century Australia; toured in Europe with his current improvisation groups 'Futch' and 'Strike'; premiered his interactive huge Ball project at The Melbourne Festival and Sounds Outback (W.A.); performed his interactive multi-media composition "Internal Combustion" for violin and orchestra at The Philharmonic, Berlin; and been apprehended by the Israeli Defence Forces at the Separation Fence near Ramallah in the occupied territories.

In 2007 he gave the Peggy Glanville-Hicks address - Listening to history: some proposals for reclaiming the practice of music. It has been published in over six journals, including The Leonardo Music Journal of MIT Press. He holds 3 passports, one of which declares him a 'Berliner for life'.

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