The Hedberg

The Hedberg is a state-of-the-art building that takes the University of Tasmania boldly into the creative future, giving music and creative arts students a world-class learning space and bringing students, staff, industry and community together.

As an incubator for place-based creative practice, research, partnerships and engagement, the Hedberg provides world-class spaces for collaborating, rehearsing, performing and recording.

Salon @ 6

In 2022, join us on the first Friday of the month for the ‘Salon @ 6’, an experimental and eclectic program of concerts performed by students, staff and alumni of the School of Creative Arts and Media. Featuring a wide range of styles and genres, this concert series is a fantastic opportunity to experience bold new work and meet our vibrant creative community.

Cover image © Tasha Zappala

Salon @ 6

‘….strange thunders from the potency of song…’

4 March 2022
To celebrate the start of Semester One and International Women’s Day 2022, we invite you to join us for a rich and eclectic program presented by the School of Creative Arts and Media.

This first ‘Salon @ 6’ includes instrumental music by Mél(anie) Bonis and Elisabeth Lutyens (performed by Gianni Posadas-Sen and Arabella Teniswood-Harvey), recorded sound work by Jacky Collyer, video work by Tasha Zappala and Tiff Norchick, and performance by Davina Wright.

Our thanks to Julian Black for his tech support.

SEDUCTION, 2019, Meredith Rogers, Glynn Urquhart and Davina Wright

Performed by Davina Wright

This excerpt (sound and words) is from SEDUCTION (2019) a site specific performance written by Meredith Rogers and Davina Wright that premiered at the 2019 Melbourne Fringe Festival. It’s themes were women’s bodies, rage, violence and voyeurism in performance work. Seduction asked who is looking at representations of violence in the theatre and interrogated the impact of this ‘cycle of violence’ on female / queer performers’ bodies. Composition is by Glynn Urquhart.

Mel Bonis (1858-1937)
Sonata for Flute and Piano in C-sharp Minor, Op. 64 (1904)
III Adagio - Allegro ma non troppo - Poco più lento – Allegretto – Adagio
Gianni Posadas-Sen (flute) and Arabella Teniswood-Harvey (piano)

Mel Bonis is the pseudonym of Mélanie Bonis. A prize-winning student of the Paris Conservatoire at the same time as Claude Debussy, Bonis produced more than 300 compositions, the quality of which was recognised through performance, publication and peer review. Written in a late-Romantic style, the third movement of the Flute Sonata is characterised by passionate outbursts, harmonic inventiveness, melodic development and formal rigour.

Jacky Collyer
Meeting the Brief (Part A – Welcome to Faux Mo) (2022)
Recorded, produced, mixed and mastered by Jacky Collyer.

Elisabeth Lutyens (1906-1983)
Seven Preludes, Op. 126 (1978)
III Starlight
IV Tenebrae
V “strange thunders from the potency of song”

Arabella Teniswood-Harvey (piano)

Lutyens’ modernist musical language is passionate, dramatic and highly assertive, and she exploits both the percussive and the sonorous capabilities of the piano to great effect. An early pioneer of serialism as well as the composer of hundreds of scores for film and radio, she was a lifelong admirer of Debussy whose influence is felt in this set. Descriptive ‘subtitles’ are placed at the end of each prelude and refer to the life and work of the English Romantic poet John Keats.

Tasha Zappala and Tiff Norchick
Accordion (June 2021)
Recorded in nipaluna/Hobart featuring Tiff Norchick on harp.

Mel Bonis (1858-1937)
Phoebé, Op. 30 (1909)
Arabella Teniswood-Harvey (piano)

Phoebé is one of seven independent piano pieces Bonis wrote on female subjects drawn from ancient mythology, legends and dramas. Here, the musical language is quite static in comparison to the overt Romanticism of the Flute Sonata. A calm, nocturnal atmosphere is evoked through slowly shifting repetitions of melodic fragments.

Tasha Zappala and Tiff Norchick
Author-Date (November 2020)
Recorded in nipaluna/Hobart and Ōhinehou/Lyttleton, harp by Tiff Norchick and spoken word by Rebecca Zappala.

Tasha Zappala and Tiff Norchick
Soak (November 2021)
Recorded in nipaluna/Hobart featuring Tiff Norchick on Harp.
Acknowledgement of Country

Today we are meeting on lutruwita (Tasmania) Aboriginal land, sea and waterways. We acknowledge, with deep respect the traditional owners of this land, the muwinina people, which we meet today.

The muwinina people belong to the oldest continuing culture in the world. They cared and protected Country for thousands of years. They knew this land, they lived on the land and they died on these lands. We honour them. For the muwinina people, the area around nipaluna (Hobart) was their Country and they called Mount Wellington kunanyi.

We acknowledge that it is a privilege to stand on Country and walk in the footsteps of those before us. Beneath the mountain, among the gums and waterways that continue to run through the veins of the Tasmanian Aboriginal community. We pay our respects to elders past and present and to the many Aboriginal people that did not make elder status and to the Tasmanian Aboriginal community that continue to care for Country.

We recognise a history of truth which acknowledges the impacts of invasion and colonisation upon Aboriginal people resulting in the forcible removal from their lands. Our Island is deeply unique, with spectacular landscapes with our cities and towns surrounded by bushland, wilderness, mountain ranges and beaches.

We stand for a future that profoundly respects and acknowledges Aboriginal perspectives, culture, language and history. And a continued effort to fight for Aboriginal justice and rights paving the way for a strong future.

Artist Biographies

Jacky Collyer is a spatial sound artist, composer, music producer and researcher based in nipaluna, lutruwita. Jacky has composed for Theatre and Film productions, winning The Tasmanian Theatre Award for Sound Design in 2020 (Tasmanian Theatre Company production). Jacky has extensive touring experience, having performed internationally as a band member and solo performer. Jacky's research is focussed on composition for large-scale audio systems. She is currently working as a composer for Terrapin Puppet Theatre, as a sound technician at Mona and as the UCP coordinator for Music Technology projects.

Tiff Norchick is a gentle person who loves trees. She writes beautiful songs and outrageous fantasy novels. She lives in nipaluna where she plays harp in the royal hospital. She is currently working on her first opera.

Gianni Posadas-Sen is currently completing his Bachelor of Music (Classical Performance, flute) at the Hedberg School of Music under Mardi McSullea. His music practice consists of classical performance alongside interests in experimental improvisation and collaborative music-making, with forays into electronic music. These interests have given him a strong foundation alongside his classical training to be involved in projects such as Silikill, and Flora: MAKE SOME NOISE this year at Mona Foma. He had the privilege to perform private functions with various emerging artists. Posadas-Sen is committed to the Hobart Wind Symphony, and to the Tasmanian Youth Orchestra as principal flutist.

Arabella Teniswood-Harvey is a pianist, art historian and academic. She was one of the few musicians awarded full scholarship for the Australian National Academy of Music’s inaugural Advanced Performance Program. She has since performed nationally and internationally, and her recordings have been critically acclaimed in forums including Gramophone magazine. Arabella’s CDs includes the solo piano albums The Ring of Bone: The Piano Music of Elisabeth Lutyens (MD 3354) and Carpe Diem: Piano Music from Italy (MD 3410); the duo albums with Edwin Paling, Lennox Berkeley: Complete Music for Violin and Piano, and Solo Violin (MD 3361) and Kenneth Leighton: Music for Violin and Piano (MD 3358): and she appears on two experimental albums in the Michael Kieran Harvey collection: Patañjali (MD 3399) and PRTZL (MD 3447).

Davina Wright is a site-specific artist, academic and educator currently living and working in nipaluna/Hobart. She is interested in site-specific, nonlinear and immersive theatre that looks at loneliness, suburbia, violence and feminism. Davina is Artistic Director of the award-winning theatre collective Gold Satino, an Associate Artist at Terrapin Puppet Theatre. Davina's work has been nominated for numerous awards in Australia, including Green Room Awards for Outstanding Work for Young Audiences, Best Ensemble and Innovation in Site Responsive Performance, Melbourne Fringe Festival Awards for Best Production and Innovation; and, at the Adelaide Fringe Festival Awards the Evolution Award and a weekly award for Best Theatre. She believes that representation within performance is culturally and critically important, she seeks out opportunities to work with a diverse range of people, including young people. With a history of making work that addresses social issues within communities, Davina believes that site specific work can address social and cultural issues within that landscape, and engage communities within their own landscapes.

Tasha Zappala is a singer-songwriter based in nipaluna/Hobart. When not serenading she spends her time in the nearby forests making billycans of beans, drinking tea and capturing field recordings. Her latest release, All at Once, features a spectrum of soundscapes and song exploring the overlapping of sonic site.