DAW Singapore Highlights 2013 – Esplanade

The events of the Sustain it! project pick up on several aspects of public culture as it manifests in and around the Underpass near the Esplanade, which is used as a performance platform and where a kind of “hand-to-hand” system of learning plays a large role. With this event, the idea for the space is to bring the worlds of teaching, being taught, and performing together by extending and uniting the roles of each as they have manifested in the space. This “know how, show how” role will allow for a new type of hybrid learning experience between a workshop and a performance where those taught teach back what they have learned.

The Sustain it! project includes:

Sustain It! Concert

The Sustain it! concert is DAW’s invitation to the public to explore the soundscapes composed by young musicians under direction of international renowned artists Roland Dahinden, Hildegard Kleeb and Michael Spicer. The audience is the general public and the concert is intimately linked to the place of performance: the Esplanade Bridge Underpass with its liminal quality encourages diversity by unifying all as performers, offering all attending the opportunity to slip out of the patterns of everyday life and enjoy something artistically refreshing.

Word Music Concert

The Word Music concert at library@esplanade is about words that make musical sense. The twentieth century was a time of experimentation where new forms of music notations flourished. Out these experiments came text compositions that were read like a book rather than a score, and where the “story” told was painted in sound and not in spoken words. Early works such as Lamont Young’s Composition 1960 No. 10, ‘Draw a straight line and follow it’ or Karlheinz Stockhausen’s “Sieben Tagen” question the nature and definition of music and often stress elements of performance art and literature, showing a clear symbiosis with other arts. The evening will feature Roland Dahinden, trombone and Hildegard Kleeb, piano plying a suite of 20th Century masterpieces and a number of premieres of the best pieces created in the “verbal music workshop”.

Sponsor

Switzerland
**Miss Donnithorne’s Maggot**

Miss Donnithorne Maggot is an avant-garde chamber opera by the British composer Peter Maxwell Davies about a Miss Donnithorne, who was an Australian lady, apparently one of the models for Miss Havisham in Dickens’s *Great Expectations*; jilted at the last minute, she became a recluse, and the piece discovers her ranting among the remnants of her wedding cake, which is decorated with instrumentalists. Like Davies’ “Eight Songs for a Mad King”, Miss Donnithorne has eight songs and as in the earlier work, the solo part is a *tour de force* of vocal effects, requiring a large range, though Miss Donnithorne is generally more songful in her madness than the Mad King. The temperature of the ensemble music is cool and controlled, and perhaps more lady-like, but with the expectant wild brilliance of a Davies work. The performance will be led by the British composer Howard Burrell and will feature the voice of the mezzo-soprano Alison Wells.

**Sustain It! Workshop**

Soundscape is a sound or combination of sounds that forms or arises from an immersive environment. The workshop project *Sustain it!* at the *Substation* provides a learning-by-doing approach on how public space can be explored and artistically validated by turning a landscape into soundscape. Further, the workshop introduces environmental acoustics, nurtures compositional understanding (theory), group improvisation skills (practice), and performance etiquette (presentation) all within a sociocultural context. Participants will be shown what performing in public space means and how each member of the ensemble can become an integral part of a “cultural mixer” that allows for a unique opportunity to interact with a new type of audience – the people on the street.