

Earth Cry

Synergy Percussion and Noreum Machi



PRESENTER'S INFORMATION



SYNERGY
PERCUSSION

노름마치
New Wave Korean Music Group
NOREUM MACHI



Australian Government



Trade &
Investment
Arts NSW



Australian Government



Australia-Korea FOUNDATION

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COMPANY PROFILE

A world first collaboration between the premier percussion groups of Australia and Korea, **Earth Cry** brings together the traditional and contemporary music of both cultures to create a dark, vibrant and transformative concert experience.

Synergy Percussion has the dual distinction of being Australia's oldest and foremost contemporary music ensemble. A world of sound with percussion at its heart, the group celebrates 40 years of concerts, collaborations, recordings and commissions during 2014. Over four decades of huge cultural change, Synergy Percussion has remained vital and fiercely committed to defying expectations of what percussion music might aptly express. Core members Timothy Constable, Bree van Reyk and Joshua Hill are all award-winning and internationally acclaimed exponents of new music in their own right, equally at home on world-music stages, contemporary/experimental art venues, pop concerts and recital halls.

Founded in 1993, **Noreum Machi** has been heralded the world over as one of Korea's most important proponents of traditional Korean drumming. Under the leadership of Artistic Director Kim Ju-Hong, the group has collaborated with internationally renowned artists, companies and festivals such as Kompania (Hungary), Strange Fruit (Australia); Quartier d'été Festival (France), Zommer Van Festival (Belgium), Without Frontiers Youth Festival (Poland), Oasis Bizz Art Festival (France), Summer Music Festival (Germany), Ethnos Festival (Italy), The American Folk Festival (USA) and The Korean Folk Festival (USA). Their work is a fusion of virtuosic percussion, shamanic vocals and acrobatic dance, blended with both contemporary and traditional arts practice.

Since 2011 Synergy Percussion and Noreum Machi have engaged in an ongoing exchange of art, culture and ideas through the medium of music. In August 2015, with the support of the Melbourne Arts Centre, the Australia Council for the Arts and the Korean Cultural Office, Synergy Percussion and Noreum Machi will premiered Earth Cry to audiences in Melbourne, Sydney and throughout New South Wales. The momentum generated from this first tour continues into 2016, with presenters in China, Korea and the USA expressing interest in this unusual collaboration.

It is our desire to bring Earth Cry to regional and metropolitan audiences throughout Australia in 2017. We have a number of venues for 2017 already confirmed, and are seeking further expressions of interest.

ABOUT THE SHOW

SHOW SYNOPSIS

An entirely new performance of collaboratively devised works, **Earth Cry** will be a full program that will present performers from both Synergy Percussion and Noreum Machi as one cohesive ensemble, drawing from both the shamanistic traditions of Korean *samul-nori* music and contemporary Western percussive practice.

Over the course of *Earth Cry*, audiences will experience the breathtaking diversity of percussive music through a dynamic range of instruments: from mighty Western drums to the smallest and subtlest Korean gong. Earthy marimbas will mingle with the straw-like sounds of frame drums. Crystalline metals will shimmer in the air above a thrumming ground of ancient skins. And at the core of the work will be the instruments of *samul-nori*: the resonant *Jing*, the bright *Kkwaenggwari*, the dignified *Buk*, and of course the astonishingly expressive and versatile principle instrument, the double-headed *Janggu*. All of this will be set amidst an immersive, multi-projector atmosphere of fragile moving images created by Sydney artist Samuel James.

Audiences drawn into the world of *Earth Cry* will experience music's ability to take us from a place of deep, soulful contemplation to shamanic ecstasy and all the human places in between. They will discover a sonic world virtually unknown in Australia, but one that has been at the heart of Korean spiritualism for hundreds and hundreds of years, interpreted through the skills of some of the finest percussion artists in Korean and Australian contemporary music.

Earth Cry is an utterly unique blend of the musics and philosophies of East and West five years in the making. Your audience will find *Earth Cry* to be transformative, profound and truly unforgettable.

"A fascinating fusion of South Korean shamanic rituals with contemporary percussion and video work." - Limelight Magazine, 21 Sept 2015

HISTORY

In 2010, Synergy Percussion's artistic director Timothy Constable was the featured composer at the Seoul Drum Festival. It was his first trip to Korea, and there, he had his first taste of *samul-nori*. *Samul-nori* is a style of percussion both virtuosic and profoundly spiritual, with roots in ancient shamanistic practices, and is largely unknown outside Korea. It was also his introduction to Kim Ju-Hong, artistic director to Korea's premiere *samul-nori* percussion ensemble, Noreum Machi.

This initial encounter inspired diligent study over the next three years, with Timothy and the other members of Synergy Percussion, Bree van Reyk and Joshua Hill, making several trips to Korea to study *samul-nori*.



Kim Ju-Hong and Timothy Constable, Seoul 2014

The first fruit of this collaboration premiered at the Adelaide OzAsia festival in September 2014. Synergy Percussion and Noreum Machi presented a double bill concert with each ensemble presenting selected works from their respective repertoire. However the crux of the concert was a collaborative piece, *Wastelands*. Using Timothy's invented notation the two groups were able to engage in creation of this important new work between Sydney and Seoul. The concert was a critical and popular success, with both houses sold out.

In 2015, with the support of the Melbourne Arts Centre, the Korean Cultural Office and the Australia Council for the Arts, the two ensembles presented an entirely new program of works that drew from and fused both contemporary Western and traditional Korean musics: *Earth Cry*. *Earth Cry* toured Melbourne, Canberra, Sydney and Bathurst with the support of the Australia Council for the Arts and the Korean Cultural Centre



Earth Cry, Arts Centre Melbourne, August 2015

ACKNOWLEDGEMENTS

Director/Composer: Timothy Constable

Director/Composer: Kim Ju-Hong

Videography: Samuel James

Musicians: Timothy Constable, Kim Ju-Hong, Bree van Reyk, Hyun-ju Oh, Joshua Hill, Howon Lee

Sound Design: Ross a'Hern

BIOGRAPHIES

Timothy Constable is an award-winning percussionist, composer and director, widely regarded as one of the finest percussionists of his generation. He is the Artistic Director of Synergy Percussion, Australia's oldest and most distinguished new music group. He is a member of the Sydney Symphony Orchestra. A compelling, creative and sensitive performer, he has performed as concerto and chamber music soloist at the majority of Australian classical music festivals, in New Zealand, Sweden, Switzerland, Poland, UK, Ireland, Senegal, USA, China, Korea, Nepal and South-East Asia. He is a Freedman music fellow, an Elizabethan Theatre Trust scholar, a university medalist of Newcastle University, and a graduate of Royal College of Music in Stockholm, Sweden.

Kim Ju-Hong is one of Korea's most celebrated *pansori* musicians, having been designated as intangible cultural asset No.92 by the Korean Ministry for Culture, Sports and Tourism in 2010. The founder and artistic director of *samul-nori* percussion ensemble Noreum Machi, Kim Ju-Hong performs across the globe in festivals and concert halls with his ensemble.

Samuel James is a projection designer for contemporary performance companies and independent dancers, making projections for live works, installations and dance films. He won Best Australian Dance Film at the Australian Dance Awards (2006) for *Nun's Night Out* with Julie-Anne Long, was commissioned by ABC Dance4Film and Channel 4(UK) to make *Quietly Collapsed* with Rosie Dennis and has been commissioned by Reeldance (*Vivaria* 2009), Artspace Sydney (*Amygdala: Fear Conditioning* 2010), Performance Space (*The Cracks* 2010) and Campbelltown Arts Centre (*Dream Shelving* 2012).

PERFORMANCE SPECIFICS

DURATION

80 minutes, no interval

SUITABLE VENUES

Ideally suited to proscenium arch venues, however the show could work in a town hall with the right infrastructure, or outdoors quite easily. Please contact us to discuss.

MAXIMUM NUMBER OF PERFORMANCES PER WEEK

4 performances in different cities (1 day travel time), multiple back-to-back performances in one venue possible.

MINIMUM BREAK BETWEEN PERFORMANCES

120 minutes

LICENCING AGREEMENTS

None

APRA OBLIGATIONS

1.5% net box office

TOURING PERSONNEL

The touring party consists of 9 people.

Name	Role
Timothy Constable	Director/Performer
Kim Ju-Hong	Director/Performer
Bree van Reyk	Performer
Hyun-Ju Oh	Performer
Joshua Hill	Performer
Howon Lee	Performer
Samuel James	Videographer
Ross A'hern	Sound designer/operator
Tim Hansen	Tour Manager/Production Manager

PERFORMANCE HISTORY

Year	Venue	Number of performances
2014	OzAsia Festival, Adelaide (double bill concert, precursor to Earth Cry)	2
2015	Arts Centre Melbourne	2
2015	Radford College, Canberra (school show)	1
2015	Bathurst Memorial Entertainment Centre	1
2015	Sydney City Recital Hall	1

AUDIENCE ENGAGEMENT

OVERVIEW

We have identified a genuine curiosity in Australian audiences for Korean culture and music, evidence of a growing market for cultural exchange between Korea and Australia. Over 59,000 Australians visited Korea in 2013 (source: ABS), reciprocated with over 173,000 Korean tourists visiting Australia that same year (source: tourism Australia). Further contributing to Australian cultural awareness of Korea is a booming population of Korean expats in cities across the country. This was reflected in our audience numbers: two sold out shows at the OzAsia festival in 2014, one full house at Arts Centre, Melbourne, respectable audiences in Sydney and Bathurst, and one fully engrossed audience of 300 high schoolers in Canberra.

Flexible Programming: The scope for diverse and far reaching community engagement with Earth Cry is excellent. The simple, modular structure of the program means that the concert can be tailored to the needs of the presenter. For example, in the premiere tour in August 2015, the Arts Centre in Melbourne requested us to present the program over two separate concerts, one highlighting contemporary repertoire using *samul-nori* drumming, whilst the other showcased the traditional, shamanic origins of the art form, a request which the company was easily able to accommodate. Two days later we were in Canberra performing to a schools audience. The program was pared back technically, so we were able to bump in, perform and bump out within 3 hours, it kept costs for the school low, and we were able to tailor the program so it was more energetic and suitable for a younger (12-14 years) audience. The full program meanwhile was performed for the first time in Bathurst, then again in Sydney, to enthusiastic responses.

Community Workshops: Both Synergy Percussion and Noreum Machi have a long history of developing community engagement and education programs in tandem with their concert programming. In each city we visited during the 2015 tour the ensemble undertook community engagement activities specific to the needs of each location. In Melbourne, the ensemble presented a lecture demonstration of Korean drumming followed by a private tuition of tertiary percussion students at the Australian National Academy of Music. In Canberra, following the concert, the musicians taught a drumming workshop to the high school's percussion students (around 20 pax). In Bathurst, we presented a lecture demonstration of Korean music, and in Sydney we offered open rehearsals to the public during the final creative development process. Again, the nature of these engagements are highly flexible, with our team able to deliver education programs or lecture demonstrations specifically suited to the needs of a particular community, suitable for any age and level of expertise.

COST

Cost is flexible according to the needs of the presenter.

TARGET AUDIENCE FOR COMMUNITY ENGAGEMENT

Target audience is flexible according to the needs of the presenter.

MARKETING

MARKETING COPY

One line

A dark, vibrant and transformative concert experience.

Short

Experience a world first when two musical powerhouses merge East and West to create Earth Cry- a dark, vibrant and transformative concert experience. The premier percussion group of Australia, Synergy Percussion, has joined forces with Korea's foremost percussion ensemble, Noreum Machi, to bring together the traditional with the contemporary of both cultures. Performed amidst an immersive environment of video projections created by Sydney artist Samuel James, Earth Cry is unique and unforgettable.

Extended

Since 2011, Synergy Percussion and Noreum Machi have engaged in an ongoing exchange of art, culture and ideas through the medium of music, culminating in a triumphant double-bill performance at the 2014 OzAsia festival in Adelaide to sold-out houses. An entirely new performance of collaboratively devised works, Earth Cry will present performers from both Synergy Percussion and Noreum Machi as one ensemble, drawing from both the shamanistic traditions of Korean samul-nori music and contemporary Western percussive practice.

Over the course of the performance Earth Cry, audiences will experience the diversity of percussive music through a dynamic range of instruments: from mighty Western drums to the smallest and subtlest Korean gong.

Earthy marimbas will mingle with the straw-like sounds of frame drums. Crystalline metals will shimmer in the air above a thrumming ground of ancient skins. And at the core of the work will be the instruments of samul-nori: the resonant *Jing*, the bright *Kkwaenggwari*, the dignified *Buk*, and of course the astonishingly expressive and versatile principle instrument, the double-headed *Janggu*.

Audiences drawn into the world of Earth Cry will experience music's ability to take us from a place of deep, soulful contemplation to shamanic ecstasy and all the human places in between. They will discover a sonic world virtually unknown in Australia, but one that has been at the heart of Korean spiritualism for hundreds and hundreds of years, interpreted through the skills of some of the finest percussion artists in Korean and Australian contemporary music. An utterly unique blend of the music and philosophies of East and West five years in the making, audiences will find Earth Cry to be transformative, profound and truly unforgettable.

MARKETING SUMMARY

Target audiences:

Culturally curious, tertiary educated adults 35+

High school students/tertiary music students

“New Music” audiences - all ages

Adventurous classical music audiences - all ages

Media release available

Hero image available

Effective strategies:

“Behind the scenes” conversations with the artists involved, interspersed with footage of rehearsals/creative development.

“Sneak Peeks” of rehearsal

Links to Noreum Machi’s other concerts.

MEDIA QUOTES

“A fascinating fusion of South Korean shamanic rituals with contemporary percussion and video work.” - [Limelight Magazine](#), 21 Sept 2015

“Each performer demonstrated exceptional skill and devotion to this pursuit and exuded joy in collaboration. It was a captivating show that successfully made unfamiliar instruments, rhythms and musical languages accessible, inviting further interest in Korean arts.” - [Realtime magazine](#), Oct-Nov 2015

“...the most hypnotic part of the evening...” SuperSense festival review (Arts Centre, Melbourne), [Sydney Morning Herald](#), 8 August 2015

[ABC The Music Show Interview](#) - 15 August 2015

AUDIENCE REVIEWS

“Radford students in Years 7 and 8 were treated to an outstanding performance of Earth Cry. The students were engaged by the highly energetic and uniquely cultural tastes of Korean music as the Noreum Marchi and Synergy performers put on a show to be remembered. Select percussion students then had the opportunity to take part in a practical and inspiring workshop delivered by the Synergy and Noreum Marchi performers.

Certainly moments that will not easily be forgotten.” - Joel Copeland, Head of Music, Radford College, Canberra

“The show was just stunning, people have raved and raved about it, including my friend Kumi Naidoo the head of Greenpeace Global who asked me to send his thanks to you for the wonderful experience he had. It was a highlight.” Sophia Brous, director SuperSense festival, Arts Centre, Melbourne.

“The project testifies to a deep collaboration between Korea and Australia, which saw to a rich exchange in ideas, perspective and culture.” - Sinyoung An, director of the Korean Cultural Centre:

COLLEAGUE RECOMMENDATIONS

Stephen Armstrong, Head Programmer at Arts Centre Melbourne

stephen.Armstrong@artscentremelbourne.com.au

Stephen Champion, General Manager at Bathurst Memorial Entertainment Centre

stephen.champion@bathurst.nsw.gov.au

VIDEO LINKS

[Earth Cry Sneak Peek](#) - SuperSense festival Arts Centre Melbourne August 2015

[Earth Cry Behind the Scenes](#)

[Backstage with Earth Cry](#)

[Noreum Machi promotional video](#)

IMAGES

[Images available at this link.](#)

MARKETING MATERIALS

Hero image

Flyer

Poster

Program

Behind the scenes footage

Television Broadcast quality footage

Performers are also available for interview

CONTENT WARNINGS / AUDIENCES TO AVOID

None

SPONSOR OR OTHER ACKNOWLEDGEMENTS

Yes: please contact producer for logo package.

TEACHER'S RESOURCES

Resources can be developed upon request.

PRODUCTION DETAILS

TECHNICAL SUMMARY

For tech requirements, AV, Sound, Lighting, touring information and sample plans and schedules [please visit this link.](#)

CRITICAL ISSUES

Stage/performance space must have the means to rig three projection screens, either from rigging points or on a fly tower. Also must be able to position projectors to rear project onto screens, either by rigging/fly tower or on plinths. Please contact producer to discuss.

Projectors need min 4.5 m rear project throw. Please contact to discuss if a problem.

CONTACTS

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