



FLINDERS QUARTET MEDIA RELEASE
COMPOSER WORKSHOP – FOR IMMEDIATE RELEASE

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FURTHER INFORMATION: flindersquartet.com/composerworkshop

FLINDERS QUARTET INAUGURAL COMPOSER WORKSHOP CALL FOR SUBMISSIONS

Flinders Quartet (FQ) invites applications from composers to submit a short work for string quartet to be workshopped by the members of the quartet and composition mentor, Brenton Broadstock, resulting in a professionally recorded live performance.

Up to eight composers will have the chance to spend up to three hours with the quartet on their composition, in this, FQ's inaugural composer workshop. The workshops will take place in Melbourne and will be open to the public, allowing aspiring composers to witness the creative process of other composers as well as demonstrating their own compositional development. The workshops will take place over a period of eight days towards the end of 2016, and will culminate in a public performance that will be professionally recorded.

FQ is deeply committed to furthering the Australian tradition of chamber music. The quartet regularly commissions and premieres works by Australia composers, and considers the development and presentation of new works an essential part of its activity. FQ believes that in order to best serve the composers and to truly develop their compositional skills and personal voice, having a live, professional string quartet at their disposal is an invaluable tool.

Supported by Creative Victoria, this inaugural workshop will involve up to eight new composers and their compositions, giving each of the participating composers a career-leveraging opportunity. Over the course of eight days, the pieces will take shape and will be crafted to best showcase the composer's intent. Any less time doesn't respect the composer's effort and lessens the worth of the resulting concert and recording. Partnership, creativity and an investment in the future of the string quartet is at the heart of this activity.

The resulting concert will be professionally recorded, giving the composers an invaluable reference tool and documenting the development of chamber music in Victoria. There is the possibility for suitable compositions to be incorporated into FQ's future programming.

Submissions close on 7 September 2016 (5pm AEST), and will be reviewed by Flinders Quartet and a small panel of industry experts. Successful composers will be announced on 30 September.

Full submission information as well as terms and conditions are available at flindersquartet.com/composerworkshop.

~ RELEASE ENDS ~



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FLINDERS QUARTET

Violins Shane Chen & Nicholas Waters

Viola Helen Ireland

Cello Zoe Knighton

*"Their shading, rhythmic pliability and tautness of ensemble are impeccable." -
- LIMELIGHT MAGAZINE, December 2015*

Flinders Quartet (FQ) is instantly recognisable as one of Australia's most loved chamber music ensembles. A quartet for the twenty-first century, FQ continues its second decade with acknowledged musical skill and maturity. The group's dynamic and stirring performances of a full spectrum of repertoire have audiences and critics articulating their esteem, and the quartet is now a highly respected force in Australian chamber music.

FQ regularly commissions and premiered works by Australian composers. In 2015, the quartet premiered works by Andrew Ford, Tom Henry, and Sweden's Mattias Lysell, while Elena Kats-Chernin and Stuart Greenbaum commissions are slated for 2016. In its ongoing mission to further the Australian tradition of chamber music, FQ has previously commissioned and premiered works by Katy Abbott, Calvin Bowman, Ross Edwards, Richard Mills, Paul Dean, Paul Grabowsky, Ian Munro and Peter Sculthorpe.

Vanguards of the Melbourne chamber music scene, FQ initiated its own annual subscription series in 2002. The series has gained momentum each year, and the quartet now enjoys programming and presenting its own season in three Melbourne venues.

The quartet is regularly invited to perform and tour for chamber music presenters such as Musica Viva, and is in demand at festivals throughout Australia often in association with some of the country's finest talents, including Slava Grigoryan, Kristian Chong, Ian Munro, Paul Dean, Karin Schaupp, Genevieve Lacey and Jayson Gillham. International engagements have taken FQ to the UK, Singapore, Canada, and most recently, Sweden and Finland, where its was invited to perform the complete string quartets by Sibelius.

Building on its 2006 Limelight Award and 2007 Melbourne Prize for Music nomination, FQ was nominated for a 2007 ARIA (Australian Recording Industry Association) award for its performance of Gillian Whitehead's "Bright Forms Return" in collaboration with new music ensemble Halcyon. In 2010, Flinders was again nominated for the Melbourne Prize for Music, and in 2011 received an ARIA nomination for its CD release with Karin Schaupp (guitar), "Fandango".

FQ was Radio 3MBS FM's inaugural Artists in Residence, a position held until 2006. The quartet continues to receive regular airplay on that station, as well as on ABC Classic FM, Sydney's Fine Music FM, various other Australian stations, and on Finland's Radio Vega.

FQ's first commercial CD release, "Reinventions" with Genevieve Lacey, met with critical and popular acclaim and was re-released on the ABC Classics label in 2015. Also on the ABC Classics label is its ARIA-nominated 2011 release, "Fandango" with Karin Schaupp, and 2015 release "Intimate Voices: Sibelius String Quartets".

The members of Flinders Quartet have a steadfast commitment to the development of Australian chamber music, musicians and audiences. As teachers and mentors they regularly work with the Australian Youth Orchestra and its developmental programs for young chamber groups. They also work with the Victorian Amateur Chamber Music Society, and are regularly invited to tutor at secondary and tertiary institutions throughout Australia including the University of Melbourne.

"... Flinders Quartet displayed seamless ensemble as well as profound understanding of the music they played." – ARMIDALE EXPRESS, March 2016

"... the quartet sounded as if they had been playing together for a lifetime: unity of interpretation, tight ensemble, fine balance, matched tone, and fluent dialogues between solo and collective lines." - THE AUSTRALIAN, May 2014