

Discography
Music by
Sarah Hopkins and Friends

Sky Song

Music by Sarah Hopkins and Alan Lamb for recorded telegraph wires singing in the wind, cello, voices, whirly instruments, and wind chimes. (1985 - 1988)
ABC Records: CD & MC 1990
catalogue number 838503-4-2

**Australia:
Sound of the Earth**

Music by Steve Roach, David Hudson, and Sarah Hopkins for synthesizer, didjeridu, cello, and other instruments.
Fortuna Records (USA): CD & MC 1990
catalogue number: 17071-2-4

Austral Voices

An anthology of contemporary Australian Composers (includes 2 works by Sarah Hopkins)
New Albion Records (USA): CD & MC 1990
catalogue number: NA 028

Heart Song:

A recording of rich sonorous music for handbells, whirly instruments, wind chimes, singing bowls, spirit-catcher, harmonium, and voices. Composed and performed by Sarah Hopkins and friends, Darwin 1989.
Resource Recordings MC 1989

Soundworks 1:

Collaborative Works for duo combinations of psaltery, flagong and synthesizer with cello by Ros Bandt, Sarah Hopkins and Elwyn Dennis. Melbourne 1982.
Resource Recordings MC 1985

Soundworks 2:

Solo and Duo works for didjeridu, cello, whirlies, and voices by Sarah Hopkins and Jo Truman, Darwin 1982.
Resource Recordings MC 1985

Soundworks 3:

Whirliworks Performance: A recording of innovative ensemble works for whirly instruments. Composed and performed by Sarah Hopkins, Bob Petchell, Christine Boulton, David Fitzpatrick, Jules Hasse and Evan Holmes, Darwin 1984.
Resource Recordings 1985

All these recordings plus scores of Sarah's music are available from the Australian Music Centre, PO BOX 49 Broadway NSW 2007
Australia PH: (02) 212 1611 FAX: (02) 281 9569

Griffith Artworks Presents

Holistic Music

for cello, harmonic overtone
singing and whirly instruments
by Australian composer performer

Sarah Hopkins

Wednesday 10th April, 1991
1.00 - 2.00 PM
Central Theatre Two
Nathan Campus
Griffith University
Telephone: 875 7414

Programme

The key is to listen to one's heart
& the heart songs - or essence -
of each instrument
& let that sing forth

- **Greetings** (1983)
 - for two tuned whirly instruments
- **Cello Chi** (1986)
 - for cello and harmonic overtone and singing
- **Songs of the Wind** (1989)
 - for deep whirly instrument
- **Deep Whirly Heart Song** (1990)
 - for deep whirly instrument
- **Awakening Earth** (1990)
 - for cello and harmonic overtone singing
- **FLy** (1990)
 - for two tuned whirly instruments

Whirlies are musical instruments which Sarah makes from flexible plastic corrugated hosing of various diameters and lengths (1 metre - 3.5 metres).

The basic playing technique involves whirling them through the air at various speeds. As one increases the speed, the pitch rises through the harmonic series, providing an average of five separate notes. They create a uniquely pure, vibrant sound.

Sarah Hopkins is a freelance Australian composer-performer with a background in classical and contemporary cello performance. Born in New Zealand in 1958, she emigrated to Australia with her family in 1964. Sarah's early formal musical education was at the High School of the New South Wales Conservatorium of Music.

Between 1975-79 she completed her formal musical training at the Victorian College of the Arts Music School in Melbourne where she gained the Diploma of Arts in Music - "Solo Cello Performance" and the Graduate Diploma in "Contemporary Cello Technique and Experimental Composition". Cello teachers during these five years included Henry Touzeau, Tanya Hunt, Phillip Green and Anner Bylsma. Composition studies were with Richard Hames and James Fulkerson.

Sarah has been composing since 1976 in an expansive, pure musical style which resonates with the space and energy of the Australian landscape. She composes solo and ensemble music of a holistic nature which draws upon the natural beauty of the cello, voice, whirly instruments and handbells.

Sarah's unique style of cello playing employs a wide range of extended techniques including circular "didjeridu" bowing and bowed harmonics. Vocally she specialises in harmonic overtone singing which she often uses in combination with her cello and whirly instruments (corrugated plastic 'singing' tubes).

Since 1976 her compositions have evolved through a wide range of musical concerns and forms. In addition to the development of extended cello techniques, these include new notations, amplified and multi-tracked cello works, 'performance art' pieces, free and structured improvisations, collective and community music compositions, music for theatre, dance and film plus many other interdisciplinary works.

Sarah has collaborated with many of Australia's leading composer-performers, including Ros Bandt, Jo Truman, Alan Lamb, Linsey Pollak and Peter Carolan. Many recordings of her innovative solo, collaborative and ensemble works are now commercially available. Titles include 'Sky Song', 'Heart Song', 'Soundworks 1, 2 and 3' plus 'Australia : Sound of the Earth' (see Discography on the next page).

Currently living in Brisbane, Sarah tours both nationally and internationally performing her music and working as artist-in-residence. Over the last 12 years, she has represented Australia at many prestigious events, notably the Paris Autumn Festival (1983) and the 1988 International Composers Symposium, Telluride, Colorado, USA.

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Resource Recordings MC 198
- Soundworks 2:** Solo and Duo works for didjeridu, cello, whirlies, and voices by Sarah Hopkins and Jo Truman, Darwin 198
Resource Recordings MC 1985
- Soundworks 3:** Whirliworks Performance: A recording of innovative ensemble works for whirly instruments. Composed and performed by Sarah Hopkins, Bob Petchell, Christine Boulton, David Fitzpatrick, Jules Hasse and Evan Holmes, Darwin 1984.
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All these recordings plus scores of Sarah's music are available from the Australian Music Centre, PO box N690, Grosvenor Place, Sydney NSW 2000.
Australia PH: (02) 247 4677 FAX: (02) 241 2873



Holistic Music

*for cello, harmonic overtone
singing and whirly instruments
by Australian composer performer*

Sarah Hopkins



Sarah Hopkins is Musician-in-Residence at Griffith University for eight weeks beginning 3 August. The residency will be hosted by Griffith Artworks in co-operation with the Queensland Conservatorium of Music, and has received assistance from funds made available by the Australia Council, the Federal Government's arts funding and advisory body.

*All enquiries regarding this residency :-
Griffith Artworks 875 7414.*



Programme

*The key is to listen to one's heart
& the heart songs - or essence -
of each instruments
& let that sing forth*

- Greetings (1983)** - for two tuned whirly instruments
- Awakening Earth (1990)** - for cello and harmonic overtone singing
- Songs of the Wind (1989)** - for deep whirly instrument
- Deep Whirly heart Song (1990)** - for deep whirly instrument
- Fly (1990)** - for two tuned whirly instruments
- Transformation (1989 rev. 1992)** - for 11 players with 11 choirchimes

WHIRLY INSTRUMENTS - HARMONIC OVERTONE SINGING - CHOIRCHIMES

Whirlies are musical instruments which create incredibly pure music of haunting beauty. Sarah has been making them and composing solo and ensemble music for them since 1982. They are made from flexible plastic corrugated hosing of various diameters and lengths (1 metre to 3.5 meters). The basic playing technique involves whirling them through the air at various speeds. As one increases the speed, the pitch rises through the harmonic series providing an average of 6 separate notes.

Harmonic Overtone Singing has its roots in Hoomi "throat" singing, which is indigenous to Western Mongolia and the overtone chanting of the Tantric Tibetan Buddhism. Its long oral history embraces both secular and sacred traditions. The technique allows singing in two voices simultaneously. Through singing a steady fundamental note in the low register and then modulating the shape of the mouth cavity (mm-or-or-ar-ir ree) one can produce a "second voice" which consists of high harmonics or overtones which are the natural upper partials of the bass fundamental being sung. Through precise modulation one can create beautiful and ethereal melodies on a very high register.

Choirchimes are hand-held chime instruments produced by Malmark Inc USA, a leading handbell manufacturer. They are made of lightweight aluminium and are like large tuning forks with a "striking mallet" permanently attached. They are easily played and produce a beautiful pure tone. Malmark have produced a 3-octave chromatic range of Choirchimes C4 - C7 (tuned to A440).

Sarah Hopkins is a freelance Australian composer-performer with a background in classical and contemporary cello performance. Born in New Zealand in 1958, she emigrated to Australia with her family in 1964. Sarah's early formal musical education was at the High School of the New South Wales Conservatorium of Music.

Between 1975-79 she completed her formal musical training at the Victorian College of the Arts Music School in Melbourne where she gained the Diploma of Arts in Music - "Solo Cello Performance" and the Graduate Diploma in "Contemporary Cello Technique and Experimental Composition". Cello teachers during these five years included Henry Touzeau, Tanya Hunt, Phillip Green and Anner Bylsma. Composition studies were with Richard Hames and James Fulkerson.

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GRIFFITH UNIVERSITY



Vol.2 No.2

April 1993

The purpose of **Griffith University Arts News** is to inform the University community and the general public of the range of arts-related activities (public lectures, seminars, forums, residencies, visiting artists, concerts, exhibitions, film screenings, theatrical productions, workshops, conferences etc.) being offered by Griffith University on its various campuses in South East Queensland.

If you have a particular arts-related event you would like listed in a future issue of *Griffith University Arts News* please contact your Faculty / College representative (as listed on page 4) before copy deadline on the 15th of each month.

It is hoped that this publication will assist both individuals and Faculties/Colleges of Griffith University and the wider community to take advantage of arts-related events which might not otherwise have come to their attention.

PUBLIC CONCERT - SARAH HOPKINS

Sarah Hopkins' residency with Griffith Artworks and the Queensland Conservatorium of Music culminates in a final public performance on Sunday 4 April, 1993, from 3.00 pm in the Basil Jones Theatre, Gardens Point.

The residency has been extremely successful with students, staff and the general public participating in activities.

MUSICIAN-IN-RESIDENCE GRIFFITH UNIVERSITY



The final concert will involve many of the individuals, workshop groups, and ensembles Sarah has been working with, bringing together music for handbells, cello, whirly instruments and voices, plus a special piece for 12 cellos!

Admission is \$10.00 Adults, \$8.00 Ticketsave, \$5.00 concession, and free for QCM students.

**For bookings and further
information contact:**

**Concert's Office, QCM
Phone: 875 6222**



Produced by Griffith Artworks, Nathan Campus Griffith University, Qld 4111 (07) 875 7414

GOLD COAST UNIVERSITY COLLEGE

FILMS

EDUCATION AND THE ARTS &
DANTE ALIGHIERI
30 APRIL 7.30 pm
Dante Alighieri Film Night
Venue: Lecture Theatre One, Theatre
Complex
Admission: \$5
*U3A discount applies

DRAMA

EDUCATION AND THE ARTS
23 APRIL 9.30pm
The Friday Club Variety Show
Venue: Education Building
Admission: \$5
*U3A discount applies

30 APRIL 7.30pm
Poetry Readings
Venue: Education Building
Admission: \$5
*U3A discount applies

CONCERTS

EDUCATION AND THE ARTS
2 APRIL 7.30pm
University College Ensemble
Conductor: David Urquhart-Jones
Venue: Drama Studio, Education Building
Admission: \$5
*U3A discount applies

16 APRIL 7.30pm
An Introduction to Opera - Carmen
Featuring Ruth Gurner, David Urquhart-
Jones, Greg Whateley
Venue: Lecture Theatre One
Admission: \$5 *U3A discount applies

For further information contact:

Arts in Focus Hotline
Phone: (075) 948 856

QUEENSLAND COLLEGE OF ART

EXHIBITIONS

3 - 15 APRIL
OPENING 3 APRIL 7.00 pm
MON-FRI 10.00 am - 3.00 pm
SATURDAY 10.00 am - 4.00 pm
Kicksville
An exhibition of current works by two QCA
illustration graduates, David Mackintosh
and Sasha Middleton.
Venue: The Loading Bay (M.O.C.A.), 12
Petrie Terrace, Brisbane

19 APRIL - 28 MAY
MON-FRI 10.00 am - 4.00 pm
Ian Smith - Paintings
Ian Smith is an Australian artist currently
based in Antwerp, Belgium. This exhibition
focuses on "The Toad in the Architecture"
Series.
Venue: Queensland College of Art Gallery,
Clearview Tce, Morningside

8 APRIL, MON-FRI 8.45am - 5.00pm,
SATURDAY 8.30am - noon
'Retrospective Reflections'
Sam M. Di Mauro
A collection of miniature ceramic images
reflecting the evolution of the vernacular
architecture of South East Queensland.
Venue: Childers Regional Gallery, 90
Churchill Street, Childers

For further information contact:

David Mackintosh
Phone: 358 1343

For further information contact:

Marlene Hall, Gallery Co-ordinator
Phone: 395 9161

For further information contact:

Sam Di Mauro, Course Convenor
Interior Design
Phone: 395 9161

MT GRAVATT CAMPUS

EXHIBITIONS

EXHIBITIONS CURATED FROM THE
GRIFFITH UNIVERSITY ART
COLLECTION
Translating Tradition
An exhibition of contemporary Aboriginal
art to celebrate the International Year of
Indigenous Peoples.
Venue: Social Sciences Level 2

Keith Looby
Etchings from the "History of Australia"
portfolio depicting symbols and myths of
colonial Australia.
Venue: Education Level 3

The Land Folio
An exhibition of original prints by twelve
women artists exploring the intersecting
concerns of ecology and feminism. The
folio was produced in 1992 and was
commissioned by the National Heart
Foundation.
Venue: Arts and Music Building, Level 1

Art and Industry
An exhibition of works which explore how
mechanisation and urbanisation affect our
conceptual and aesthetic relationship with
the environment.
Venue: Industry & Adult Education, Level 2

Incident at Anakie
A folio of works by Lawrence Daws.
Venue: Science Education Building, Level 3

For further information contact:

Curator, Griffith Artworks
Phone: 875 7693

EXHIBITIONS

EXHIBITIONS CURATED FROM THE GRIFFITH UNIVERSITY ART COLLECTION

We Have Survived

An exhibition of contemporary Aboriginal Art to celebrate the International Year of Indigenous Peoples.

Venue: Central Theatres Foyer

Discover Collage

A group exhibition of works using 'found' materials, methods of collage, and depictions of the domestic environment linking art practice with everyday life and finding beauty in the ordinary.

Venue: Science 2 Level -1

With An Eastern Influence

An exhibition of works by contemporary Australian artists who have studied and experienced Eastern cultures and philosophies and expressed this in their artmaking.

Venue: AIS Level -1

Colourscapes

An exhibition of abstract works, strongly influenced by the American abstract movements of the fifties, chosen to partner the large public mural produced by Alun Leach-Jones for the University in 1979.

Venue: AES Level 0

Structures

An exhibition of photographs and works on paper showing the relationship between photographic realism and more abstract methods of representation.

Venue: Science 2 Level 1

Aspects of the Portrait

A group exhibition of portraits which reveal the multi-various ways of depicting the human image and the shifting line between identity and image.

Venue: Science 2 Level 2

Animalia

A humorous exhibition of artworks depicting animals in both literal and metaphoric situations.

Venue: Technology Level 1

The Growing Landscape

A group exhibition of works depicting the native Australian landscape most notable of which are etchings by John Olsen from his portfolio "The edge of the void" 1975.

Venue: Technology Level 3

Signs and Structures

An exhibition examining the influences of the philosophies of semiotics and structuralism on contemporary artmaking and the emerging inter-relationship between art and language.

Venue: University Centre Level 2

For further information contact:

Curator, Griffith Artworks

Phone: 875 7693

MASTERCLASSES, WORKSHOPS

GRIFFITH ARTWORKS

13 APRIL - 15 JUNE

6.30 - 9.00 pm

Intermediate Ceramics

Diane Hennessy

This course, aimed at people who have had some experience, will cover advanced techniques in hand-building, wheel throwing and glazing; an introduction to clay sculpture, and to producing larger scale works.

Fee: \$150.00 (10 weeks) Class size: 12

14 APRIL - 16 JUNE

6.30 - 9.00 pm

Basic Ceramics

Diane Hennessy

This workshop will cover the basic techniques of hand-building, glazing, and kiln loading, and will provide an introduction to wheel throwing, using stoneware clay.

Fee: \$150.00 (10 weeks) Class size: 12

17 APRIL 10.00 am - 5.00 pm

Understanding Aboriginal Art

Marshall Bell and Wesley Conlon

This short course provides an introduction to the diverse field of Aboriginal visual art covering styles, designs, colours, iconography, materials, conservation and copyright issues. Discussions will feature barks, murals, sculpture, prints, jewellery and furniture from various regions of Australia, with emphasis on Queensland.

Fee: \$75.00 Class size: 12

24 & 25 APRIL 9.00 am - 5.00 am

Shibori Fabric Art

Bernadette Will

This workshop will explore the potential of the Shibori method of patterning fabric. Fabric will be compressed using folding pleating, stitching, binding and pole wrapping techniques, then dyed in traditional Shibori Indigo-Blue. Machine embroidery and quilting techniques will be discussed.

Fee: \$120.00 Class size: 12

1-2 MAY 9.00 am - 5.00 pm

16 MAY 10.00 am - 3.00 pm

Film - 16mm Camera

Peter Pescell

The workshop will cover the structure and use of 16mm cameras, filmstock, lenses and filters. Participants will work on a mute film exercise using reversal film stock. Processed results will be analysed on the final day. The workshop will deal with technical aspects of 16mm camera use rather than broader approaches to film making.

Fee: \$250.00 Class size: 6

For further information contact:

Beth Porter

Phone: 875 7414

CONCERTS

Venue is Central Theatres Two, Nathan Campus, Griffith University

GRIFFITH ARTWORKS

FREE LUNCHTIME CONCERTS

21 APRIL 1.00 - 2.00 pm

Australysis

An international ensemble performing new music, composed and improvised.

For further information contact:

Beth Porter Phone: 875 7414

QUEENSLAND CONSERVATORIUM OF MUSIC

CONCERTS

Venue unless otherwise stated is the
Basil Jones Theatre, Gardens Point
Campus, Griffith University

1 APRIL 7.30 pm

International Masterclass Series

James Campbell (clarinet)
International soloist and Professor of Music,
Indiana University
Admission: \$15, \$13, \$10

2 APRIL 8.00 pm

Recital

James Campbell (clarinet)
Admission: \$10, \$8, \$5

4 APRIL 3.00 pm

Group Performance

Sarah Hopkins and workshop participants
Admission: \$10, \$8, \$5

7 APRIL 1.05 pm

Opera Excerpts - Benjamin Britten

QCM Sinfonia
Conductor - Alan Cumberland
Admission: \$5

23 APRIL 8.00 pm

Baroque Series

Huguette Brassine (harpsichord)
John Willison (baroque violin)
Jamie Hey (baroque cello)
Admission: \$10, \$8, \$5

21 APRIL 8.00 pm

*Commonwealth Bank International
Master Musicians Series*

The Australian String Quartet
Admission: \$18, \$15, \$10

25 APRIL 3.00 pm

Recital

Uefim Stesin (piano)
Admission: \$10, \$8, \$5

FREE CONCERT

28 APRIL 1.05 pm

Gregory Massingham (tenor)

Anthony Camden (oboe)

Valerie Dickson (piano)

Michael Dixon (horn)

Works by Benjamin Britten

29 APRIL 7.30 pm

Masterclass

Colin Tilney (harpsichord)

Admission: \$10, \$8, \$5

30 APRIL 8.00 pm

Baroque Series

Colin Tilney (harpsichord)

Admission: \$10, \$8, \$5

26 MARCH 8.00 pm

Queensland Percussion Virtuosi

Conductor - Alan Cumberland

Admission: \$10, \$8, \$5

28 MARCH 3.00 pm

Beethoven Violin Sonatas

Carmel Kaine (violin)

Oleg Stepanov (piano)

Admission: \$10, \$8, \$5

FREE CONCERT

31 MARCH 1.05 pm

Mark Kruger (piano)

Tiffany Randell (piano)

For further information on these
events contact:

Irene Morrison

Concert Administrator

Phone: 875 6241

Fax: 875 6293

Faculty/College Representatives for Griffith University Art News

Nathan Campus		Extension
AIS	Judith Cameron	5122
CAD	Athol Fitzgibbon	7660
Sc/Tech	Max Standage	7120
ENS	Michael Liddle	7483
LAW	Ian Hawke	5229
HUM	Julie Holt	7838
HBS	Jo Burden	5646
Mt Gravatt Campus		
ATSI	Dianne Scott	5857
EDU	Marianne Mitchell	5752
GA	Chris Sayer	7586
QCA Campus		
	Sharon Ford	395 9161
QCM Campus		
	Irene Morrison	6241
Gold Coast Campus		
	Sonya Tancredi	8649

Griffith University Arts News aims to keep you updated on
arts-related events across the campuses of Griffith University.
Information on any up and coming events should be forwarded to
Griffith Artworks Division of Humanities, (07) 875 7414 or
fax [REDACTED] Copy deadline for the next issue: **15.4.93**

(07) 875 7932

Griffith University Arts News is produced by Griffith Artworks, designed by
Liveworm Studio Queensland College of Art; concept and finished art by
Mathew Brady; and assisted by the Office of Public Relations; Griffith University.





Sarah Hopkins has the rare gift of being able to conjure music which sounds like the very essence of the universe. Whether she's summoning forth this music from her cello with long, deep draws of her bow or with her primal vocals, the result is, at first, haunting and later, mystically calming. When one becomes attuned to what's going on, it can become an experience that's part of a journey to the centre of being.

A classical cellist, Sarah has moved on from that tradition on her musical journey. She calls the music she makes on that journey 'holistic'.

'There isn't a big difference between holistic and new age,' Sarah says. 'But the reason I feel drawn to call it holistic is because it is so different from other contemporary music...also because I'm aware that I'm intentionally seeking to create music which does embrace all aspects of one's being, music that has a positive effect.'

'As a composer-performer, my desire is to create music which resonates with the space and energy of the Australian

THE HOLISTIC MUSIC OF

Sarah Hopkin

landscape as well as the inner landscape of the human psyche. I want my music to move and inspire people, and reconnect them with the heart of life.'

03 Arts
issue 4, 1992

The titles of some of her recordings indicate her direction—*Sky Song*, *Australia: Sound of the Earth*, *Heart Song*, *Until I saw*. They're all commercially available and Sarah has been an increasing presence on ABC FM and has appeared on arts programmes on radio and television over the last few years as she brings her music increasingly to the public.

Responses are usually strong. For example, in 1988 when he heard her *Sky Song* recording, Richard Creswick of the National Media Liaison Service in Darwin was astounded. 'The first time I heard *Sky Song*, I knew I was having what some would call a transcendental experience. The music, which sounds as if it is coming from the stars, brought tears to my eyes.' Whether that sounds over the top or not, it's a pretty average response to Sarah's music!

Now for those who find the whole 'new age' thing a bit flaky, be assured there's nothing flaky about Sarah Hopkins. We're talking about a disciplined artist who has well and truly learnt her craft before sailing off into any experimental beyond. Music is in the Hopkins blood, it seems. Her father, John Hopkins, is director of Sydney's Conservatorium of Music and is still an active conductor.

The family came to Australia from New Zealand and Sarah was brought up in Sydney and Melbourne. She has a background as a classical and contemporary cellist and has been composing since 1976. She has toured extensively throughout Australia, Britain, Europe and America, performing her original music. She has had numerous residencies as a holistic musician and, as well as introducing people to music, now lives in Brisbane with her husband; she was musician in residence at Griffith University during August and September.

Much of her approach is related to the landscape and the Aboriginal musical tradition, something she discovered as a young cellist.

'Playing an instrument like the cello with these wonderful, rich, deep sonorities and enjoying the rich, deep droning, it wasn't long before I was producing harmonic overtones the way the didgeridoo does,' she says. 'And it was really when I left Australia and went to live in England for a couple of years—I was so very, very homesick—that I began doing a lot of improvisations. I was about 21 and I found the sound of the didgeridoo just emerged out of these cello improvisations at a time when I was so homesick for Australia. I was feeling this deep longing to get back to the wide open spaces, a deep longing to know more about what Australia was and to feel that connection more strongly.'

'I'd grown up thinking I was British, I guess, and arriving in England realised that I wasn't, and wondered what on earth I was. When I came back from England it was with a desire to explore Australia. That was in 1981 and I set about doing residency projects all over the country.'

Many of those residencies and workshops were in Northern Australia where Sarah lived for some years, based in Darwin. She became involved with the local arts council and ended up visiting the most remote settlements on the continent.

'I went onto Groote Eylandt for three weeks and travelled to all sorts of places,' she says. 'The whirly first started to travel with me on those projects.'

Next to the cello, the whirly has become Sarah's signature instrument. Simply put, it is a length of tubing or hose, the sort pool vacuum cleaners are made of. As a kid's toy they are occasionally available...you whirl them around and make a kind of music. But Sarah Hopkins has developed the whirly, using different lengths and thicknesses of hose, to produce simply heavenly sounds. When I first heard about this woman who waved bits of hose around in the air to make music, I really had no idea what to expect...except maybe a loony!

The experience was, however, something else. In an open, airy room on the fourth floor of the Metro Arts community centre in Brisbane, Sarah began to swing the tubing in slow patterns above her and created a sweet music that was so simple and yet so ecstatic that to hear it and not break into a joyful smile would certainly have been difficult. Particularly with the musician herself beaming in front of you like a kind of angelic dervish. There was no doubt in my mind that she had something remarkable going for her.

The whirlies are the most novel of her many musical mediums. People respond with amazement and enjoyment. An Aboriginal elder who heard her whirly compositions for the first time told her: 'This is like our music.'

Sarah also uses her cello, vocal harmonics which echo Tantric Tibetan Buddhist chanting, choir chimes and her enthusiastic personality. While these musical experiments are enjoyable, they also have a point. This is not just a game with Sarah. It's a bit of gentle missionary work as well.

She's a great believer in music as a tool for personal development and realisation. 'It can help people acknowledge their totality,' she explains. 'It can help them to see beyond the physical. I see a lot of fraught musicians and I feel like telling them



Music for handbells & whirly instruments by Sarah Hopkins and friends, Heart Song project, Darwin 1989
(Photos Sally Ingleton)



that it should be more joyful...not a chore. I've had responses from people who've been at performances and come up to me at the end to say they came in feeling uptight and ended up feeling happy and relaxed. On a cellular level, the sounds can actually realign people, help centre them and get them in touch with themselves. Simple, beautiful music can take me to a central and still place. I once played amplified cello with a punk haircut, but that wore itself out. It wasn't really nourishing me.'

There are probably quite a few younger musicians out there feeling the same. Sarah manages to get her message across to many of these younger players at some of the musical camps where she works. Last year at Mittagong she worked at the National Music Camp.

'It's a camp that draws students from all over Australia. It's primarily orchestrally-based, but they've opened it out to include more activities. When I do a workshop like that, the activity I have ready to give is the holistic music. Now I'm using some brand new

instruments—choir chimes, contemporary versions of hand bells. They're very, very beautiful. They're made of aluminium and they have a pure sound, similar to the whirlies. It really helps make the music accessible. At the camps I'm dealing with young adults, 16 to 23, and there's always complete and utter disbelief when they experience the whirlies. More so from students who've been trained rigorously in their musical education. Just to see and hear instruments of such simplicity and beauty of sound, there's always a sense of amazement and utter delight that something so simple can sound so beautiful. In a way they can cast aside, for a time, all that hard practice and just really delight in making music.'

Sarah worked with 12 young cellists at Mittagong and now they're into playing some of her compositions as well as their standard classical fare. She feels she's carrying on an Australian experimental tradition already pioneered by people like Percy Grainger. Recognised as one of the world's leading experimental musicians, Sarah has represented Australia widely overseas.

In 1990 she was International Artist in Residence at the Headlands Centre for the Arts at Sausalito, California. While visiting, she gave a number of performances. Paul Doherty of the Exploratorium Quarterly, San Francisco, experienced one of those performances. 'Sarah moved in the spotlights, playing music that she had composed,' he wrote later. 'She twirled two whirlies at the same time, weaving intricate patterns of motion and sound—a combination of dance and music. As Sarah played, tingles ran down my spine; her music recalled emotions that I have felt while sitting high in the mountains at night, listening to the wind wail through jumbled blocks of granite. I felt alone in the universe, but at peace.'

Phil Brown

Photography George Fetting

Sarah Hopkins playing her whirly instruments (Photo Paul Guy)

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Concerts hit the right note



Griffith Artworks 1991 lunch-time concerts series will begin at the Nathan campus on April 10, with an exciting performance by Sarah Hopkins.

A freelance composer-performer and community artist with a background in classical and contemporary cello performance, Sarah (above) has been working in the area of Sound Art since 1976 and has toured extensively throughout Australia, Britain and Europe performing her original music.

Sarah says that as a composer-performer she is committed to creating expansive pure music; music which resonates with the space and energy of the Australian landscape as

well as the inner landscape of human emotions.

Sarah's performance will be followed by concerts by "Selengi", a cross cultural ensemble; the "Badinerie Players", a Brisbane based ensemble specialising in early music; the Pro Musica Singers conducted by Emily Cox ; and Riley Lee and Satsuki Odamura, who will perform on the Japanese Shakuhachi and Koto.

The concerts will be staged in Central Theatres between 12.30pm and 1.30pm on Wednesdays and Fridays. For further information, contact Griffith Artworks on (07) 875 7414.

On Sunday, April 7, Sarah will be performing on the ABC programme, *Sunday Afternoon with Peter Ross*.