

## CLAIRE EDWARDES

### ALL MEDIA REVIEWS 1999-2024

#### 2024

"Edwardes (who also performs on a hanging shell mobile) nails some vocal harmonies from behind the vibraphone." *Limelight* (Stories of Water and Earth, EO)

"This is a truly special work that demands a lasting place in our contemporary canon, brought to life by a unique treasure of Australia's musical community...." *Limelight* (Steeling Fire, MCO)

"I was spellbound for the next 22 minutes. Melodic vibraphone and unique untuned percussion lines were complemented perfectly by richly harmonic strings. Edwardes' virtuosic and charismatic performance paired exquisitely with the cinematic, gripping string parts, at times echoing Samuel Barber, or perhaps even Howard Shore's *Lord of the Rings* suite." *Limelight* (Steeling Fire, MCO)

"(It) allowed Edwardes to demonstrate that her grasp of musical translation could be equally gripping when performing Baroque works as with brand new ones. The third movement showed the ensemble and Edwardes working together with flair." *Limelight* (Steeling Fire, MCO)

"Gyorgy Ligeti's *Continuum* featuring Claire Edwardes on vibraphone and Niki Johnson on marimba who were captivating to watch and listen to as they navigated Ligeti's paradoxically continuous sounds." *Classikon* (Klänge, EO AGNSW)

"Claire Edwardes' intense performance of Kate Moore's new composition, *Joyful Melodies* ...Edwardes masterfully brought out fragments of melody, is at once reflective, before growing increasingly frenzied...Edwardes' sheer focus over the course of this long piece was spectacular. With her teeth gritted and brow furrowed in concentration, Moore's music became drama. This is the 'painful' kind of joy Moore was portraying, I am sure." *Classikon* (Psychedelic Frenzy EO)

"Kate Moore's *Joyful Melodies* for vibraphone (Claire Edwardes) comprised undulating arpeggios in minimalist style with occasional connections and disjunctions of voice-leading." *Sydney Morning Herald* (Psychedelic Frenzy EO)

"Jigalin's familiarity with Nightingale and Edwardes meant that this work was written with their versatility as performers in mind, and their performance certainly confirmed this." *Classikon* (Avant Gardens EO)

"Ensemble Offspring's eight players, led by new music luminary percussionist Claire Edwardes, are positioned on either side of the screen, giving a stereophonic effect even before they begin interpreting the extended techniques Rose demands." Adelaide Advertiser (Night Songs, EO)

"Edwardes (Ensemble Offspring), working her large bank of percussion, slid from instrument to instrument, creating a vibrant array of tonal colours." Limelight (CIMF Compassion)

## 2023

"Louis Andriessen's Woodpecker...became the second crowd favourite for this concert...Edwardes' virtuosic playing certainly showcased the brilliance of Andriessen's writing, emulating the frenetic, repetitive, noisy pecking of the bird, which Andriessen thought was much faster and a-rhythmic than any drummer could play, and would make a good competition piece. It was easy to see why Edwardes won." Limelight 5 stars (AFCM)

"On Friday night, percussionist Claire Edwardes matched the live marimba part to the electronic track with confidence and panache as though leading the dance rather than following it." Sydney Morning Herald 4 stars (Incredible Floridas EO)

"Incredible Floridas...included two world premieres and a show-stopping favourite by Meale's student Martin Wesley-Smith. The work is a dazzlingly synchronised dance between human and machine and it brought the house down." Limelight 4 stars (Incredible Floridas EO)

"...these sounds beckon the marimba, played with extremely sensitive virtuosity by Edwardes, to join in, comment, and dance together." Australian Stage (Incredible Floridas EO)

"The work gains its subtitle from three Australian arts figures who inspired its movements: poet Oodgeroo Noonuccal, painter Clarice Beckett and composer Peggy Glanville-Hicks. Add another female champion to the list, because marimbist Claire Edwardes, the concerto's dedicatee, is a luminary in her field too. Darting from one end of the 2.6m-wide instrument to the other, she dazzled with energy and authority." In Review (Dare to Declare, ASO)

"One had a sneaking feeling while enjoying this wistful work that here might be the definitive marimba concerto, and this its definitive performance. Cawrse and Edwardes have truly given us something special." In Review (Dare to Declare, ASO)

"Edwardes playing was incredibly lyrical and expressive with nuanced phrasing and impeccable balance. Dare to Declare is a wonderful addition to the niche repertoire of marimba concertos and deserves many more performances." Adelaide Advertiser (Dare to Declare, ASO)

"Dare to Declare is dedicated to renowned marimba exponent Claire Edwardes...Edwardes gave a fine performance of this delightful new work, and there are solos throughout the concerto enabling Edwardes to showcase her mastery. Commissioned by the ASO, Cawrse's marimba concerto is a significant addition to the repertoire." Limelight 4.5 stars (Dare to Declare, ASO)

"The marimba is an incredibly physical instrument and both sheer concentration and glee come through in Edwardes' playing, a joy to watch..." Classikon (Avant Gardens 1, Ensemble Offspring)

"The power in the concerto derives from the fact that Edwardes must become each of the characters whose story she is creating through her music." The Canberra Times (Dances with Devils, CSO)

"In each movement, Edwardes masterfully navigated the balance between telling the story vividly with her performance and engaging with the orchestral energy generated by her colleagues on stage." The Canberra Times (Dances with Devils, CSO)

"With banks of percussion instruments before Edwardes and working from several scores, it burst into life. Its volume is immense. It's electric with attention-grabbing orchestration; there are few concertos like this one....It was a surreal experience of sight and sound...What a work. This concerto told a captivating story, aurally, visually and emotionally. Edwardes and the orchestra lived and breathed it, and so did the audience." Canberra City News (Dances with Devils, CSO)

"Claire Edwardes is a phenomenal musician, and any performance she gives will be stamped with consummate skill and her exhilaration for music showcasing percussion." The Canberra Times (Dances with Devils, CSO)

"The fruits of the enterprise are heard here in performances by Ensemble Offspring, that splendid Sydney-based band led by Claire Edwardes....In time, this album and its successors may become historic, as much for their origins as for the quality and appeal of the performances of music in which all Australians might take pride." The Weekend Australian (Ngarra-Burria To Listen To Sing CD 2022)

"Complex tight rhythms (which we come to expect from Ensemble Offspring) were anything but random; a cheeky and compelling piece." Classikon (The Mechanical Fiddle)

"Conversely I am also impressed that musicians of the calibre of Matsuura-Miller and Ensemble Offspring (who frequently play in said salubrious halls) consider this music scene important enough to play such venues and for relatively small audiences. It shows that they are in it for the music. I respect that indeed; long may the scene live." *Classikon* (The Mechanical Fiddle)

"Ensemble Offspring played the first half then the second half showcased Asko Schönberg. They collaborated with Claire Edwardes and other Ensemble Offspring regulars fleshing out the last piece." *Sydney Arts Guide* (Sydney Festival 2022)

## 2022

"Ensemble Offspring's program was a delicious sorbet...One of the highlights was Edwardes' playing of Ella Macens' vibraphone solo, *Falling Embers*." *Australian Stage* (Blackheath Chamber Music Festival)

"In any case, this event served to remind us not only of the enduring contributions of individuals like Askill, Cleworth, Edwardes and others – many of them/us senior citizens and semi-retired – but also of successive generations and the on-going history of the ensembles and institutions themselves." *Limelight* (Boom! Opening Concert)

"After intermission, Claire Edwardes raised the temperature with a bristling performance of one of her 'party-pieces', the 15-minute classic *Rebonds* (1989) by Iannis Xenakis...Edwardes tossed off the two-movement work with characteristic flair and aplomb, enhancing her reputation as 'the queen of Sydney percussion'." *Limelight* (Boom! Opening Concert)

"Edwardes is fantastic throughout adding texture and drama, but her vibraphone sorcery in the last section is incredible." *Foxy Digitalis*

"Claire Edwardes is a master performer and producer. She knows her audience and her ensemble. From the brightly coloured, relaxed dress code to the flow of the program and the engaging introductions to each work, Edwardes invites the audience in and quickly removes any "I don't get it" worries about the musical language." *SeeSaw Magazine* (WAAPA Time as Revelator)

"Harnessing her dynamic artistry to her passionate advocacy, percussionist Claire Edwardes made a persuasive appeal this International Women's Day for greater gender equity in concert programs by celebrating the vibrant diversity of Australian female composers." *The Age* (Rhythms of Change)

"...a dazzling tour de force in which Edwardes' invigorating musical life force offered a confident outlook for the aspirations of Australia's women musicians." *The Age* (Rhythms of Change)

"Leading by example, Edwardes conceived the *Rhythms of Change* project, commissioning seven Australian female composers to create new works for solo marimba and vibraphone that were not only to be vehicles for her own prodigious talent, but that would be performable by students." The Age (Rhythms of Change)

"Congratulations on the Order of Australia Award. Your performing artistry, advocacy, and entrepreneurship in driving Ensemble Offspring to where it is today are highlights of your significant contribution to Australian life. I am sure there are many others and many more to come. Thank you for what you do and the way you do it." Colin Cornish, AYO

"I deeply admire your determination to preserve all that is worthwhile in Sydney. You confirmed everything I always believed about you as an artist and as the one who would provide convincing leadership. Your achievements over twenty-five years are amazing. You are a great musician and human being." Roger Woodward, OBE

"The accidental music of a metal mallet striking metal frame was conjured, coaxed, and allowed to hang in mid-air by Edwards' deft and patient touch." Christina Donoghue, Arts Hub

"Claire Edwardes is a consummate percussionist whose original composition for the space...closes on a spirit lift of high energy and sudden percussive shocks that remind us of how physical percussion is." Review by Judith & Friends

"Edwardes creates incredible textures and sounds on an array of her exotic and exciting instruments, sounds that recall ghosts of shipwrights past in the mallets hammering on bells, bows scraping on metal, and drums with various materials – synthetic and animal – pulled taut over them." Hugh Robertson, Limelight Magazine

"The music was enchanting uplifted through percussion, not the usual suspects, and with a few different types of wind chimes being rattled in time by Claire Edwardes." Sydney Scoop

"No doubt composers compose all sorts of works with a mythically talented artist in mind to show off the work to its greatest effect, but here the combination of artist and composer is something else...Thank goodness for contemporary art, contemporary composers, and contemporary performers!" Michael Barker, Fremantle Shipping News

## **2021**

"...there was palpable joy on Edwardes' face as she played this familiar 'party piece'." Pepe Newtown, Classikon

"Next was Elgar's *Nimrod* from *Enigma Variations* on marimba, a self confessed guilty pleasure of Edwardes who warned us it may sound quite different on the marimba, 'it's not an easy feat trying to be a whole orchestra', she laughed at the end but she handled the piece remarkably with her usual focused-yet-relaxed style." Pepe Newtown, *Classikon*

"Edwardes captures the tranquility and depth of feeling of the original piece through her combination of athletic gestures around the instrument and quivering sensitivity. It was a powerful and emotional performance of the most impressive dexterity I have seen of any live musician — akin to sitting in a church pew as some holy ceremony is taking place." Jessie Tu, *Limelight Magazine*

"In her voracious performance, Edwardes captured the unyielding spirit and momentum of a child, hammering thirds and fifths on both hands with a vibrant muscularity." Jessie Tu, *Limelight Magazine*

"The respect and command both musicians had for one another was sincere and compelling to witness, with Edwardes adding the use of a third limb (an ankle shaker made of cubed wood) to the piece's mesmerising allure." Jessie Tu, *Limelight Magazine*

"When looking at ways to address the lack of representation for female composers and composers of colour in mainstream repertoire, it can be hard to know where to start. Do you focus on live performances or on recordings? Do you commission new works or do you program repeat performances of recent commissions? Do you advocate for change at the top end of town, or do you focus on building from the ground up? For Claire Edwardes, the answer to these questions is simply 'yes'." Hugh Robertson, *Limelight Magazine*

"I am very grateful for your project and feel that the gender balance among composers for percussion is the most important challenge we face currently - I feel the need for greater equity more than ever right now. Thank you for your efforts Claire!" Steve Schick (legendary American percussionist)

"Watching Edwardes play the marimba, woodblock, bongos, tiny cymbals, a gong and other instruments while programming a computer and answering a mobile, (part of the show) proves that she is one of Australia's most extraordinary performers." *City News, Canberra*

"The first movement, "taking chances", featured amazing percussionist Claire Edwardes setting the scene with neat, rapid rhythms played mostly on hi-hat cymbals. Her playing throughout the concert was meticulous in detail, precise in every regard and incredibly inventive. Simply watching and listening to her play was a unique privilege." *City News, Canberra*

"It would be impossible to imagine an ensemble better able to play and relate to this music than Ensemble Offspring, that crack band of young

Sydney musicians led by the extraordinary percussionist Claire Edwardes. Their performance never faltered, it was startling, energised and energising, delivered with extraordinary panache and almost clinical precision." Vincent Plush, Limelight

*"Golden Kitsch – Concerto for Percussion and Orchestra (2009), written for percussionist Claire Edwardes, who Kats-Chernin associates with the colour gold, is yet another vehicle for an eccentric approach to the concerto form. The percussion selection is in itself oddball, with a focus on toy piano, cowbells, crotales, waterphone and bass drum. The orchestral accompaniment, provided by the Melbourne Symphony Orchestra (conducted by Benjamin Northey) seems largely a background for the virtuosic extravagance of the often complex percussive textures, superbly executed by Edwardes."* Michael Hannan, Loudmouth

"After witnessing Friday night's performance I could not imagine anyone else performing such a monumental, idiosyncratic piece. Edwardes was like the wonder woman of percussion, transitioning effortlessly between thunderous bass drum and tom rolls, to clacking, hoof-like woodblock textures, to intricate marimba patterns, often changing instruments mid-phrase." Tiffany Ha, Seesaw Magazine

"The endless variety of melodic material, texture and timbre felt overwhelming at times, but the work remained unified and coherent, thanks to Edwardes' virtuosic agility.." Tiffany Ha, SeeSaw Magazine

"Percussionist Claire Edwardes embodied a whirl of female energy and expression through Iain Grandage's concerto, *Dances with Devils*, in four gothic tales of the colonial bush." David Cusworth, The West Australian

"Edwardes supplied the fuse and charge, intensely expressive from the get-go; morphing to the marimba to summon the mystery of the bush." David Cusworth, The West Australian

"But it was Grandage's percussion concerto, in four movements, and Edwards's performance of it that stole the night...the concerto was as exciting – yes, that's the word – as it was unexpected. This tells, for you can't imagine any old percussionist performing such a work with the flair, finesse and passion that Edwardes displays, without the composer and the soloist being in perfect sync." Michael Barker, Fremantle Shipping News

"First up...was a spectacular solo concert in the church hall on marimba, vibraphone and waterphone by percussionist Claire Edwardes, who couldn't keep the smile off her face at being back in front of an audience...This was a cleverly varied concert." Helen Musa, The City News

"After astonishing all by playing Bach on her five-octave marimba..." Helen Musa, The City News

## 2020

"Edwardes' solo percussion work *Screechers & Sorrows* featured chirps and echoes from the waterphone, an instrument of metal spikes protruding from a water-filled disk which creates eerie resonance of surprising depth." Peter McCallum, Sydney Morning Herald (Birdsong at Dusk)

"Edwardes then launches into a thoughtfully constructed hour of percussion solos, beginning with a Bach chorale and ending with two world premieres...She expresses the hope that her performance can show how art and music can make people feel a little bit better. Does she succeed? Certainly. In spite of the scuffs and smudges of digital transmission, seeing Edwardes perform, up close and personal, is enthralling." Harriet Cunningham, Sydney Morning Herald (Studio Concert)

"As we unmute at the end of each piece to applaud there are warm smiles. The ritual of listening as a group, in real time, if not in real space, generates a potent magic, and the feeling of community, of support for artists who dedicate their lives to the mostly thankless task of art, is invigorating. Art and music don't just make us feel better. They can show us how to be better." Harriet Cunningham, Sydney Morning Herald (Studio Concert)

"Ending with "Falling Embers", by Australian composer Ella Macens for vibraphone, another world premiere, this one inspired by bushfires. With the combination of bowed and struck tones, the sound of the piece flowed with deep reverberations in a somewhat child-like, yet sophisticated composition that was played with amazing precision." Rob Kennedy, Canberra Times (Studio Concert)

## 2019

'Edwardes demystified the space with a number of addresses to break up the music. She closed the evening with the first movement of Donatoni's virtuosic Omar (1985), but its difficulty was not to be outdone by the second outing of Tristan Coelho's A line is a dot that went for a walk (2018), which I had the pleasure of seeing at its premiere last year. It's a very satisfying listen, and liable to become a classic for Edwardes.' Mark Bosch, CutCommon

'...Donatoni's more wide-ranging Omar, a beautiful exploration of instrumental possibilities evident in Edwardes' deeply engaged vibraphone playing...' Keith Gallasch, RealTime

'Music for percussion is about expression, rhythm, sound, harmonics, emotion. In this concert, the 'sorceress of percussion', Claire Edwardes, delivered all those qualities, and more besides, in spades, enchanting her capacity audience with sounds they weren't expecting and perhaps did not even know existed...Edwardes created an extraordinary range of colour, light and shade, fading to literally nothing and giving way to enthusiastic



applause.' Clinton White, *Limelight Magazine* (The Power of One, CSO)

"There's a lightness of touch that invites curiosity and attention...All the tension that has been built up through the performance is released in a cathartic blast of beats...The pay off was brilliant, but getting there was delightful." Alison Croggon, *Witness* (Recital, Dance Massive)

'*Recital* culminates in a thrilling and dynamic conclusion with Edwardes on drums and Cilli in an exhausting, explosive and frenetic solo. *Recital* is an exhilarating performance throughout.' Lynne Lancaster, *Arts Hub* (Recital, Riverside Theatres)

'In about an hour, we are entertained and engaged, fascinated and amused, as two virtuosos in their respective fields play with a juxtaposition of rhythms and seem to enjoy the process as much as the audience.' Elizabeth Ashley, *Dance Informa* (Recital, Riverside Theatres)

'Meanwhile, the undoubted highlight of the free program in the city was Robin Fox's laser and music show in Albert Hall, held both Friday and Saturday night, with the event closing on Saturday night at 11pm with a special live performance by Ensemble Offspring. There were 5 parts to the performance, which featured drums and the harpsichord, primarily, and proved an incredible experience.' Larry Heath, *The AUReview* (Polytopes, Launceston)

## **2018**

"A heroic performance by Edwardes." Angus McPherson, *Limelight* (Beginnings to New Ends)

'Edwardes handled the complex relationship between voice (a stammering speech from George Elliot's novel) and percussion (originally modelled on Xenakis' *Rebonds* set-up, but with the notable inclusion of stinging hi-hat), with crisp confidence, the stuttering effects bitingly percussive rather than hesitant.' Angus McPherson, *Limelight* (Lone Hemispheres)

'Melbourne officially has a contender in the title for Australia's cultural capital it seems, if the likes of Ensemble Offspring, under the charge of Claire Edwardes, has anything to do with it.' James Banham, *The F* (Lone Hemispheres)

'However, it was definitely Claire Edwardes' show, from her vigorous marimba playing in the beginning, through to her amazing quasi-improvisational work on the steel drum, and everything in between.' Philip Scott *Limelight* 4 Stars (MacMillan 2nd Concerto, SSO)

'Australian percussionist Claire Edwardes was kept busy moving swiftly between different batteries of percussion instruments and generating an

intriguing and imaginative arrange of effects, colours and sounds.' Murray Black, The Australian

'Yet if a concerto, pitting soloist and orchestra in contest, is broadly a metaphor for the tension between competitive and collective action, his Percussion Concerto No.2, given an energetic and vividly engaged Australian premier by Claire Edwardes with the SSO under David Robertson, conveys an ultimately positive view of its possibilities.' Peter McCallum, Peter McCallum 4 Stars

'Edwardes gave a performance both captivating and precise....Edwardes deftly weaved between marimba, vibraphone, drums, untuned metal instruments, *cencerros* (tuned cowbells) and steel drum across the work's sections, the concerto reaching its climax in a powerful brass chorale, Edwardes glittering on aluphone and vibes.' Angus McPherson, Limelight 4.5 stars

"As Claire Edwardes raced from one instrument to another she gave the appearance of flying mercury....And through it all, the mercurial Claire Edwardes legged around the stage, grabbing hammers, reaching across to whack metal cylinders that could have come straight from Bunning's, her right heel crunching down on a hinged pedal to thump a drum behind her." Fraser Beath McEwing, Jewish News (MacMillan 2nd Concerto, SSO)

'A glimmering solo performance by Claire Edwardes of Vermont Counterpoint on vibraphone and xylophone.' Angus McPherson, Limelight Magazine

'Percussionist Claire Edwardes's scintillating account of Vermont Counterpoint illuminated its contrapuntal intricacies.' Murray Black, The Australian

'The world premiere of Raqad for marimba, by Paul Stanhope, glittered with irresistible rhythms.' Jessica Duchon, Limelight Magazine

Clairaudient CD - 4 stars SMH 'Clairaudience. Noun. The supposed faculty of perceiving, as if by hearing, what is inaudible. (Compare Clairvoyance)." The fifth solo release of percussionist extraordinaire and new music maven Claire Edwardes features six collaborative works created by an intersection of composers, performers, poets, artists and architects. This is not something to throw on while you're cooking dinner: it's an immersive hour which demands (and rewards) active listening. Most of the sounds come from Edwardes and her glorious toolbox of timbres, but the acoustic tangs and bings are threaded with layers of electronica to create a rich and confusing sound world. Am I imagining Edwardes faintly humming? Or is it a digital modification of the acoustic noises? A voice over? Or perhaps something more mysterious, something not really there ...? Above all, there's more to this recording than meets the ear. Best experienced in a single sitting, Clairaudient takes you from Vincent Ho's delicate Nostalgia through

to Steve Reich's dizzying Vermont Counterpoint, via the music poetry of Melody Eotvos, the dry, pacey Work from Marcus Whale/Tom Smith and Damien Ricketson's intro-extro-spective Time Alone. It's quite a trip.' Harriet Cunningham, Sydney Morning Herald

Clairaudient CD - 4.5 stars Limelight Magazine 'Claire Edwardes has forged a formidable international career as a virtuoso percussionist...this album is named for the ability to hear sounds from the spirit world that are not audible to the human ear. It's appropriate, as much of this extraordinary recording is quite otherworldly. *Time Alone*, by Damien Ricketson is particularly entrancing, shifting and shimmering through a textural landscape of echoes and overtones. Five works by Australian composer Melody Eötvös utilise electronics, poetry and unusual instrumentation to riveting effect. It's also immediately apparent from the first bars of *Nostalgia* by Vincent Ho that this album has been beautifully recorded, the vibraphone's tones languidly glistening in space. This thoughtfully conceived collection is expertly performed and brilliantly realised with a subtlety that will repay repeated listenings.' Lisa McKinney, Limelight Magazine

Clairaudient CD - 'Edwardes' recording of all the parts is a *tour de force* of precision playing, and her arrangement is, in my view, far more compelling than the original combination.' Michael Hannan, Loud Mouth

'Clariaudient is a fascinating collection of recent works for solo percussion and fixed-media electronic music, superbly interpreted by Claire Edwardes.' Michael Hannan, Loud Mouth

'Titled *Stained Glass*, Drury's new piece for vibraphone and electronics began with the glistening sound of bowed and gently struck bars, the work shimmering into a wind-chime-like haze of glitter beautifully rendered and shaped by percussionist Claire Edwardes. In a shift of texture, Berio's 1985 work *Naturale* saw violist James Wannan join Edwardes...Deeply infused with folk idioms...this was a finely nuanced performance of what was perhaps the weightiest work on the program, Edwardes and Wannan finding a deft balance with the electronics and a thoughtful comraderie.' Angus McPherson, Limelight Magazine

'Delivered by Edwardes in tandem with her percussion – this was complex, fragmenting work that saw rhythms and speech disintegrate in a heroic performance by Edwardes, halting speech and jittery tension building across the percussion until punctuated by bass drum in an anxious finale.' Angus McPherson, Limelight Magazine

## 2017

'I heard your interview on the radio a couple of days ago...and absolutely loved it. The tone and content of the whole interview was wonderful. You are such an engaging, dynamic, principled and inspirational figure in

Australian music. Bravo for everything that you do for music and for all of us, both on the stage and off the stage!' Tim White and Defying Gravity (percussionists, Perth)

'Thanks, too, for your sorcery, dedication, and for being such an inspiration to us Oz composers. How very much we need people like you - and how rare you are! Let's (please) continue to make music together!' Ross Edwards (composer)

'The second movement, "No Man's Land", of Andrew Ford's *War and Peace*(2004), is dominated by high-pitched intricate textures combining violin harmonics with percussion such as crotales, vibraphone, triangles and small gongs. It is mysterious but also very moving in its evocation of the terrors of the battlefield. For me this is the standout item of the Kammerbox release.'

Michael Hannan, Loud Mouth, The Music Trust

"Although so much smaller in scale than the SSO, and braver than the Australian Chamber Orchestra, Ensemble Offspring offers a more incisive vision, consistent commissioning and engagement with new media and theatrical idioms that an increasing number of composers see as part of their remit. Equality of opportunity figures strongly too, evident in the ensemble's 2017 program, entirely comprising works by female composers."Keith Gallasch, Real Time

"It's a ballsy move to open a concert of such uncompromisingly demanding (albeit beautiful) music with a work which systematically undercuts artistic pretention. But when you play these works with such persuasive articulacy, you can get away with pretty much anything. Bravi." Harriet Cunningham, A Cunning Blog, Who Dreamed It?

## **2016**

"At one concert I witness the audience clap enthusiastically for Mozart but give a standing ovation for percussionist Claire Edwardes's powerhouse performance of Flash by Matthew Hindson. That reaction gives lie to the cliché about classical audiences being old and, by extension, conservative." NZ Herald, August 2016

"powerhouse playing from Edwardes." The Australian, March 2016

## **2015**

'Golden Kitsch by Elena Kats-Chernin was a revelation...Claire Edwardes playing like a high priestess.' Canberra Times, November 2015

'Her absolute mastery of all things percussion was truly spectacular to watch...The performance was deservedly met with a standing ovation.'  
Limelight Magazine, July 2015

'Edwardes' virtuosity combined with Grandage's clever writing made for a particularly enjoyable aural feast.' The Age July 2015

'There are old and new friends to be found in Edwardes' excellent recital. For American ears, Edwardes' Australian English imparts a welcome slant on the spoken parts of the Rzewski and Sierra.' La Folia 2015

'Claire Edwardes has a beguilingly adventurous spirit & generous disposition. She communicates nothing but positive, healing vibes by way of her conspicuous and almost unique gift for finding the point at which theatricality and musicianship can happily co-exist.' SOS January 2015

'an intriguing window into Edwardes' enterprise, energy and continuously renewing creative engagement.' Sydney Morning Herald, January 2015

## **2014**

'Edwardes, as usual, played and sounded like she had a symphony orchestra at her fingertips (or should that be mallet-tips?).' Sounds Like Sydney, October 2014

'played as ever with Edwardes' capacity for finesse and passion - Xenakis' music might be conceived in part algorithmically but Edwardes makes its beauty self-evident.' RealTime, July 2014

'Claire Edwardes was brilliantly edgy in Xenakis's Rebonds A/B.' Sydney Morning Herald, April 2014

## **2013**

"while Edwardes is a stylish and brilliant performer, she plays without fuss, moving apparently seamlessly between the...often a huge array of percussion. 4.5 stars" Arts Hub, October 2013

"To say she is virtuosic is redundant; she's more, transforming what must clearly look promising on manuscript paper into sonorous, shimmering aural opulence." Australian Stage, July 2013

"joyous gem of a percussionist" Sydney Arts Guide, June 2013

## **2012**

"Sorceress of percussion, Claire Edwardes, infused the performance with her particular magic. Focused, graceful and virtuosic..." Canberra Times, August 2012

"Edwardes performs all the music with great expression, enviable technique, and an unusually deep insight into all sorts of compositional styles and eras." American Record Guide, June 2012

"the immensely talented Australian Claire Edwardes showed her mastery of a galaxy of instruments." Dominion Post, Wellington June 2012

## **2011**

"The eye-catching percussionist Claire Edwardes." Sydney Morning Herald, November 2011

"Edwardes colours everything she plays with exuberance, intelligence and sensitivity and offers us here a great percussion primer." Limelight Magazine, November 2011

"If it is impertinent to identify any of these as the stand-out performer on the night, then certainly the one who most captures the attention was Edwardes. It highlights why she is recognised worldwide as one of the most striking and important percussionists of her generation." Kristof Raw, September 2011

## **2009**

"This is one of the best CD's I have listened to this year...There are several aspects to this disc that mark it as unusually important. Firstly, it records some of Claire Edwardes' best playing. The performances are assured, fluid, coherent (where necessary) and pleasantly, refreshingly straightforward." Music Forum Magazine, May 2009

## **2006**

"Claire Edwardes' amazingly voluptuous percussion performance.." Adelaide City Messenger, 2006

## **2005**

"She plays everything cold bloodedly and exact but is never clinical or routine in her approach. Add to this her positive presentation and it is clear that she is the sort of musician who composers would be inspired by." NRC Handelsbad Amsterdam, 2005

"Edwardes's enthusiasm was hard to resist...with spellbinding intensity"  
Sydney Morning Herald, 2005

**2004**

"Edwardes produced a presentation that was electric from start to finish" The Age, 2004

"Edwardes' strength and energy was breath-taking." The Mercury, 2004

**2001**

"Edwardes was a fine soloist and played with sensitivity and unusually focused concentration." The Washington Post, 2001

**2000**

"With elegant flexibility and empathy she managed to integrate with the orchestra, and to rise up from it...in a confident manner." Eindhovens Dagblad, 2000

**1999**

"The winner, Claire Edwardes, played... with infectious brio and clear involvement...This was a gripping and professional display..." The Age 1999

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