Composer
Claire Jordan

Music Licensing Christine Woodruff

The orchestral music for this film was recorded within Youth Music Australia’s Camera Camerata project, Sydney, 1998
Artistic Director: Edward Primrose

Original Music performed by Australian Youth Orchestra Camerata
Violin solo Deborah White
Conductor David Stanhope
Music Recording Engineer Michael Paul Stavrou

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'If You're Happy and You Know It Clap Your Hands'
performed by Garry Rowe, Evan Williams and James Niven

'Que Sera Sera' (Whatever Will Be, Will Be)
Written by Ray Evans/Jay Livingston
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Arranged by Arthur Greenslade
Conducted by Edward Primrose

**Funding for the film's music:**

The novel funding arrangements to arrive at a fully orchestral score attracted some attention in the press. The short version was in *The Sunday Age*, 9th August 1998:

**High Notes**

Artist Davida Allen’s romantic comedy *Feeling Sexy*, is to have the benefit of an orchestral score, recorded by a large orchestra, thanks to the Camera Camerata scheme. Camerata Australia brings together more than 50 of Australia’s best young musical talents under creative director Edward Primrose; Clare Jordan (sister of filmmaker Gregor) has been selected to compose the score for *Feeling Sexy*. “It’s the most fabulous thing,” says producer Glenys Rowe. “No independent film could afford this – we usually use library material!”

There was a longer version in the *Sydney Morning Herald* on 7th August 1998:
Composers’ chance to score with a director

By LAUREN MARTIN

DAVIDA Allen, the Archibald-winning painter turning filmmaker, heard the sound of her lead character in a single violin. She listened to the bow gliding across the strings, and she knew: that was her young married woman, with two toddlers and an unfulfilled desire to feel sexy. The woman who would find a way to have it all.

Allen has also found a way to have it all — or at least, to have what many film-makers can never dream of: a full, original orchestral score. Feeling Sexy is one of four films chosen for an inspired new project, Camera Camerata, bringing together Australian film-makers, composers and performers.

Allen’s producer, Glenys (Idiot Box) Rowe, says Allen always wanted an orchestral score, but the cost was prohibitive (about $50,000). Through the Youth Music Australia scheme — supported by a legion of film, music and business organisations — Allen’s feature and three short films have been matched with composers to foster a greater culture of understanding music in film.

Most film-makers don’t understand music, says Kim Williams, the chief executive of major sponsor Fox Studios. “Music is often forgotten,” adds the former composer and musician.

Camera Camerata aims to educate potential collaborators on both sides of the process. Williams outlines its three goals: to increase the profile and prominence of music in film; to improve the skill base of, and the understanding between, film-makers and musicians; and to increase the opportunities for composers.

All four composers chosen for the unique scheme are under 30. Each has a mentor, as well as the use of the 53-piece Australian Youth Orchestra, which will assemble to record under engineer Michael Stavrou, who has previously recorded Stevie Wonder, Diana Ross, John Williams and the London Symphony Orchestra.

The opportunity inspired Derin Seale, a graduate of the University of Technology, Sydney, to write Static. His idea was to make it short on dialogue and allow the music to communicate.

“It’s almost retro — like silent films, where there was much more interaction with the audience and the music,” he says. “For a film-maker, music is like tangible emotion — you can turn it on and off, so even silence becomes a powerful, dramatic tool.”

“Music is often internalisation. So Static is about the last few moments at the end of a young man’s life — his psychological breakdown when he detaches from his body and just lives in his mind.”

Shot by his father, the Oscar-winning cinematographer John Seale, Static will be “a moody, atmospheric piece based in spaces more than dialogue”, says the young director. It is being produced by Louise Smith, who recently produced actor Rachel Griffiths’ first short film, Tulip, and scored by Queensland-based Steven Baker. His mentor for the film is the Emmy Award-winner Art Phillips.

Other films include playwright Stephen Sewell’s short debut, Let’s Wait (scored by the Victorian-based Sophie Emery under the guidance of Cezary Skubiszewski, the composer for Lillian’s Story and The Sound of One Hand Clapping), and experimental film-maker Paul Winkler’s Rotation (scored by Matthew Jones with Richard Vella as mentor).

Film-makers are learning to brief a collaborator who works in the inexpressible language of music. Davida Allen, naturally, has a singular approach.

She explains how she advised her composer, 29-year-old Sydney Conservatorium teacher Claire Jordan: “I haven’t a clue . . . what it sounds like, but here’s what I want.”

“It’s so frustrating when a director hums you a tune or wants to write the music for you,” says Jordan, who recalls that Allen sat listening to each instrument as it slid around the staves, changing pitch and tone, and exclaiming when it hit what she wanted.

“It’s a wonderful way to collaborate,” adds Jordan, “because Davida knows exactly what she wants.” And how, it seems, to get it all.
Another version, which looked at the film as well as making a feature of the music, ran in the *Sydney Morning Herald* on 6th October 1998 (this version broken into parts for formatting). It ran under the header:

*(The full version can be found in this site's main photo gallery):*
By KELLY BURKE

ASK Davida Allen what incited her to make her film debut at the age of 47, and her answer is surprisingly laconic: pure greed.

“I got the idea it would be fun to have the people I paint walk and talk and laugh and smile,” says the uninhibited Queensland artist with a penchant for painting housewives, fathers-in-law and Sam Neill. “I was greedy for my images to do more than what they were doing as paintings.”

Allen took her works’ signature vibrant red and blues and turned them into actors; her canvases (“actually, I use marine ply board, but canvas is a better metaphor”) became scenes on celluloid. The result: Feeling Sexy, a 50-minute film dealing with all that is held close to Davida Allen’s heart: fantasy, imagination, lust — and negotiating the blandness of everyday domestic life. Making a star appearance is the artist’s now familiar alter ego, Vicki Myers. Susie (Welcome to Woop Woop) Porter plays the frustrated housewife/artist, the subject of two books and numerous Allen paintings over the past decade.
The film project took nearly as long. A chance meeting with Feeling Sexy's producer, Glenys (Idiot Box) Rowe, in 1990 sowed the seeds of the idea. A new government-funded scheme converted the idea into a reality. Tomorrow night, the public gets the first opportunity to sample the fruits of Camera Camerata, the first scheme of its kind seeking to establish a synthesis between film-makers, young composers and orchestral musicians.

Co-ordinated by Youth Music Australia, the project has matched four composers under the age of 30 with four new film directors. The resulting four short films premiere tomorrow night in the Ken and Joan Smith auditorium of Sydney Church of England Grammar School (Shore), at North Sydney.

Edward Primrose will conduct the Australian Youth Orchestra Camerata, which will perform the films' scores live in front of the big screen. Derin Seale's Static, with music composed by Steven Baker, Stephen Sewell's Let's

Wait (composer Sophie Emery) and Paul Winkler's Rotation (composer Matthew Jones) will be shown in full. However, Allen's Feeling Sexy, which has not yet been completed, will be shown only in excerpt form.

Although just 29, Feeling Sexy's composer, Claire Jordan, is one of the more experienced artists on the Camera Camerata project. The 1997 master's graduate of the Sydney Conservatorium of Music has previously written for theatre, short films and documentaries, and is a former winner of both the 2MBS-FM and ABC Young Composer Awards.

She describes the experience of collaborating on Feeling Sexy as somewhat unusual. A film's composer is usually brought in only after the editing has been completed, but because
Composer Claire Jordan:

Composer Claire Jordan (sister of film director Grigor “Two Hands” Jordan) stayed in the game, and as might be expected from the film, with its emphasis on classical music, she remained orientated to that form.

Feeling Sexy-related bio:

There is a bio at the Feeling Sexy website here, which also contains a quote by Jordan:

*The most exciting thing to come out of Townsville since Ross River Virus, Claire Jordan has been playing piano, singing and composing from the age of five. In 1997, she was awarded a Master of Music degree, majoring in composition and including a research project on Australian Film Music, from the Sydney Conservatorium of Music. She has won many composition awards, including the 2MBS-FM Young Composers' Competition in 1992 and 1998, and the ABC Young Composer Award in 1985. She has written and performed music extensively for theatre, including New Theatre, Iron Cove, Voices and Stables Theatre productions, and for many short films, including the comedy drama Stitched, numerous AFTRS film and documentary productions, and the claymation film Feline, by independent filmmaker May Trubuhovich, which won the Yoram Gross Animation Award at the 1998 Sydney Film Festival. She has taught Harmony at the Sydney Conservatorium, and sings with the Sydney Philharmonia Motet Choir and The*
Contemporary Singers.
Her most recent composition Time and Motion, for bass clarinet, violin, viola and cello, is being performed by the Sydney String Ensemble at the newly opened new music Studio at the Sydney Opera House.

about Feeling Sexy....

"The essential idea from which the score for Feeling Sexy flowed came to me in a dream. The score is driven by a feeling of strong, slow, deep, sensual breathing, or the gentle, rhythmical rolling of waves, evoked by an endlessly repeated pattern of two chords (an in and an out breath). A simple eight note melody persists throughout the score in one guise or another. The solo violin represents the imagination, spirit and creativity of the central character Vicki. Over this foundation is laid a collection of gentle dance rhythms, flowing water patterns, and many shifting orchestral colours and moods."

University of Sydney:

There was also news of Jordan at the University of Sydney in 2012, here:

Claire Jordan, a composer and University of Sydney PhD candidate, is the winner of the David Harold Tribe Symphony Award for 2012. The competition was open to all emerging and established composers nation-wide and attracted more than 40 submissions. Entrants were required to put forward an anonymous, original, 20 minute composition for a symphonic orchestra in three or more movements. The adjudicating panel, comprising of Dr Karl Kramer, Associate Professor Peter McCallum, Dr Joanna Drimatis and Senior Lecturer Daryl Pratt, felt Ms Jordan’s composition The Origin of Time stood out because of the skilful and sophisticated development of unfolding textures and harmonies. Mr Pratt commented: "The Origin of Time has a rhythmic layering, which is particularly effective in the way it takes the listener on a beautifully constructed kaleidoscopic journey in sound."

Ms Jordan will receive $12,000 and her composition will be performed for the first time by the Sydney Conservatorium of Music in semester two next year. Ms Jordan, who is currently working on her PhD at the Sydney Conservatorium of Music, said: "It is very difficult to get orchestral music performed if you are not a recognised composer and so this award presents an amazing opportunity for people like me. It is exciting to think that I will get to see my work come to life."

The David Harold Tribe Symphony Award forms part of a comprehensive awards program that supports a diverse range of cultural pursuits at the University of Sydney. The program offers up five prizes worth $12,000 each in the areas of fiction, poetry, philosophy, sculpture and symphony. These categories rotate each year to inspire ingenuity in artistic fields that are often overlooked when it comes to charitable support. "While there are variety of high profile awards for music, painting and poetry, very few offer generous prize money with no entry fee. I want to foster excellence in artistic endeavours and support creative individuals who wouldn’t normally receive cash prizes for their efforts," said Mr Tribe.
"I am excited to see talented people such as Claire receive recognition for their exceptional abilities in expressing their passions," said Mr Tribe. "Claire Jordan did well to take out the top prize against a number of highly regarded Australian composers," said Dr Karl Kramer. "Claire is an inspiring composer and we look forward to seeing where her passion for music will take her in the future."

**Music Teacher:**

There was also a short bio of Jordan at the Music Teacher site [here](#):

- Master of Music (Composition for Screen) Royal College of Music London
- Master of Music (Composition) Sydney Conservatorium of Music
- Winner of the 2012 David Harold Tribe Award for Symphonic Composition
- Associate Diploma (Piano) Con Brio Examinations

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**Earplay:**

Finally Earplay had this short bio of Jordan [here](#):

Claire Jordan is a composer and pianist whose endless musical curiosity draws her to symphonic, instrumental, vocal, electronic, rock, jazz and film music. She works from her studio in Church Point near Sydney, Australia, where she draws inspiration from the surrounding bushland and wildlife, and the beaches, ocean and waterways.

In 2012 her work The Origin of Time won the David Harold Tribe Symphonic Award, a national competitive prize open to all emerging and established Australian composers. Award judge Daryl Pratt commented that the piece "has a rhythmic layering, which is particularly effective in the way it takes the listener on a beautifully constructed kaleidoscopic journey in sound."

She is a graduate in Composition of the Sydney Conservatorium of Music and in Film Music Composition of the Royal College of Music, London, where she was awarded the Sir Arthur Bliss Memorial Scholarship for Composition.
Her music has been performed by Sydney Philharmonia Motet Choir, London vocal ensemble Sounds Wicked, Synergy Percussion, Halcyon vocal ensemble, Ensemble Offspring, the Australian Youth Orchestra Camerata, and the Sydney Conservatorium Symphony Orchestra. Her film credits include acclaimed indie feature films Feeling Sexy and A Cold Summer.

She is currently nearing completion of an album of meditative and surreal electronic orchestral music, due for release in mid-2019.

(Below: Claire Jordan)