

Melbourne Recital Centre and Melbourne Symphony Orchestra present

Music
of the
City

Metropolis New Music Festival 9 – 21 May

Festival Program

metropolisfestival.com.au

#mnmf16



MELBOURNE
RECITAL
CENTRE

Melbourne
Symphony
Orchestra



Supporter



Principal Partner

FESTIVAL OVERVIEW

Atticus Bastow

Monday 9 May, 5:30pm
Ground Floor Foyer
Sound installation
Atticus Bastow

Immersion

Monday 9 May, 6pm
Salon

Nick Tsiavos *Immersion*

-

Nick Tsiavos contrabass

Deborah Kayser vocals

Adam Simmons saxophone/
clarinets

Anthony Schulz piano accordion

Peter Neville &

Matthias Schack-Arnott percussion

Hymns To Pareidolia

Monday 9 May, 7:30pm
Elisabeth Murdoch Hall

Nicole Lizée

Hymns to Pareidolia

Karappo Okesutura

8-Bit Urbex WORLD PREMIERE

Peter Knight *Diomira* WORLD PREMIERE

Austin Buckett *Virtuoso Pause*

-

Nicole Lizée turntables/electronics

Tristram Williams conductor

Australian Art Orchestra

Sacred Cities

Tuesday 10 May, 6pm
Salon

John Rodgers *Giganti*

Richard Barrett *Adocentyn*

Aaron Cassidy new work

WORLD PREMIERE

Richard Barrett *Aurora*

Alessandro Solbiati *Vezelay*

Matthew Sergeant *ymrehanne krestos*

-

ELISION

Pulsations

Wednesday 11 May, 6pm
Salon

Andrew Batt-Rawden *Relentless*
City - Sydney

Jesmond Gixti *Ritrovandomi*
Perdendomi - Un Viaggio Dentro Di Me

Graeme Koehne *Love Song*

John Parker *Metropolis Vignettes*

James Wade *The Good Rain Knows*
Its Season

-

PLEXUS

Stephen Newton & Hue Blanes

Wednesday 11 May, 7pm
Ground Floor Foyer

Stephen Newton double bass

Hue Blanes piano/vocals

Cramped Space

Thursday 12 May, 6pm
Salon

John Adams *Road Movies*

Giacinto Scelsi *Kho Lho*

Jacob Ter Veldhuis *Tatatata*

Anna Clyne *1987*

Charlotte Bray *The Upflight*
of Butterflies

-

Syzygy Ensemble

Jess Ribeiro Duo

Friday 13 May, 6pm
Ground Floor Foyer

Jess Ribeiro

Ben Ribeiro

Grand Salvo

Friday 13 May, 7pm
Salon

Grand Salvo

Crashing Through Fences

Saturday 14 May, 6pm
Salon

Steve Reich *Vermont Counterpoint*

Robert Davidson *City Portraits*

WORLD PREMIERE

Erik Griswold *In patterns of shade*

Chris Cerrone *Hoyt-Schermerhorn*

Beat Furrer *Presto con Fuoco*

Timo Andres *Crashing Through*
Fences

-

Press, Play

FESTIVAL OVERVIEW

City Life

Saturday 14 May, 8pm
Elisabeth Murdoch Hall

Chin *Graffiti*

Turley *city of ghosts*

Daugherty *Sunset Strip*

Reich *City Life*

-

Robert Spano conductor

Melbourne Symphony Orchestra

Sensuality In The City

Wednesday 18 May, 6pm
Salon

Philip Venables

*F**k Forever* AUSTRALIAN PREMIERE

Fight Music AUSTRALIAN PREMIERE

Marc Yeats *Lines & Distances*

AUSTRALIAN PREMIERE

Schumann (arr Evan Lawson)

Im wunderschönen Monat Mai

Schubert (arr Evan Lawson)

Ganymede

Gerfrone Tränen

George Apherghis *Recitation No.9*

Evan Lawson *Himeros*

WORLD PREMIERE

-

Forest Collective

The Letter String Quartet

Wednesday 18 May, 7pm
Ground Floor Foyer

Wally Gunn *Blood* (excerpts)

-

The Letter String Quartet

Cityscapes

Wednesday 18 May,
Elisabeth Murdoch Hall

Janequin *Voulez ouyr les cris de Paris*

Copland *Music for a Great City*

Gibbons *The Cries of London*

Kurth *Everything Lasts Forever*

Berio *Cries of London*

Higdon *City Scape*

-

Robert Spano conductor

The Song Company

Melbourne Symphony Orchestra

Go Into The City

Thursday 19 May, 6pm
Salon

The Cries of Melbourne – a crowd
composed cantata interwoven with:

Anon *Missa Tournai/Ite missa est*

Pauline Oliveros *Sound Patterns*

The Catch Club *Joy in the Gates*

Montpellier Codex *On parole*

*de batre/A Paris soir et matin/
Frese nouvele*

Antony Pitts *Lamentations V*

Adam De La Halle *Hareu (rondeau 3)*

Tim Hansen songs from

Howls of the House

-

The Song Company

Cam Butler

Friday 20 May, 5pm
Ground Floor Foyer

Cam Butler guitar

City Of Snakes

Friday 20 May, 6pm
Salon

Michael Kieran Harvey

Piano Sonata #3

City of Snakes

From The Walls of Dis (after Robert
Smithson) WORLD PREMIERE

Deaths Head Mandala

N Chromium

#6 from *48 Fugues For Frank* (Zappa) –
G-spot tornado

#6 from *The Green Brain* – *Beetles*

Budapest Sunrise (after Saxby

Pridmore) WORLD PREMIERE

Kazohinia (after Sándor Szathmári)

-

Michael Kieran Harvey piano/
keyboards

Heavenly Cities

Saturday 21 May, 8pm
Elisabeth Murdoch Hall

Knussen *The Way to Castle Yonder*

Conyngham *Diasporas* WORLD PREMIERE

Messiaen *Couleurs de la Cité Céleste*

Bakrñčev *Sky Jammer*

Goebbels *Surrogate Cities: Samplersuite*

-

Robert Spano conductor

Michael Kieran Harvey piano

Melbourne Symphony Orchestra

Visions de l'Amen

Saturday 21 May, 10:30pm
Elisabeth Murdoch Hall

Messiaen *Visions de l'Amen*

-

Aura Go & Tomoe Kawabata piano

WELCOME TO THE METROPOLIS NEW MUSIC FESTIVAL

Immerse yourself in music inspired by the city

The hustle and bustle and landscape of urban life has captured the imagination of composers for centuries. The Melbourne Symphony Orchestra and Melbourne Recital Centre examine all facets of city life, through time, place and history, in this year's Metropolis New Music Festival.

Over two weeks, new and exhilarating works that pulse to the beat of the city will be presented at Melbourne Recital Centre. Showcasing the best interpreters of new music in Australia in a striking overview of state-of-the-art contemporary music, explore the energy and excitement of the metropolis, travelling from the club to the street to the concert hall, with music that blurs the lines between classical and pop.

Dynamic American conductor and pianist Robert Spano, music director of the Atlanta Symphony Orchestra, has programmed three concerts with the Melbourne Symphony Orchestra that cross continents and centuries in their depiction of *Music of the City*.

City Life celebrates two great American cities – Michael Daugherty depicts Los Angeles' famous Sunset Strip and Steve Reich conveys the urgent restlessness of his home, New York City.

Taking listeners on a musical journey through city streets across the ages, *Cityscapes* features Copland's *Music for a Great City* and Jennifer Higdon's *City Scape*, while *Heavenly Cities* is a program devoted to cities of the imagination, and cities that only exist in our minds.

Australian Art Orchestra returns to Melbourne Recital Centre with a concert of new works by celebrated Canadian composer and turntablist Nicole Lizée, AAO Artistic Director Peter Knight and Sydney-based conceptualist Austin Buckett.

Dig deeper into the metropolis and immerse yourself in the music that pulsates not only with the urgent restlessness of actual cities, but the visions of cities that exist only in the deepest imagination.

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ABOUT THE ARTISTS

Nicole Lizée turntablist

Nicole Lizée has been called a 'brilliant musical scientist' and lauded for 'creating a stir with listeners for her breathless imagination and ability to capture Gen-X and beyond generation.' She creates new music from an eclectic mix of influences including the earliest MTV videos, turntablism, rave culture, Hitchcock, Kubrick, 1960s psychedelia and 1960s modernism. She is fascinated by the glitches made by outmoded and well-worn technology, and captures these glitches, notates them and integrates them into live performances.

Lizée's compositions range from works for orchestra and solo turntablist featuring DJ techniques fully notated and integrated into a concert music setting, to other unorthodox instrument combinations that include the Atari 2600 video game console, omnichords, stylophones, Simon™ and karaoke tapes. In the broad scope of her evolving oeuvre she explores such themes as malfunction, reviving the obsolete and the harnessing of imperfection and glitch to create a new kind of precision.

Lizée has been commissioned to create works for an impressive range of ensembles including the Kronos Quartet, BBC Proms, l'Orchestre Métropolitain du Grand Montréal, CBC, Radio-Canada, the San Francisco Symphony, NYC's Kaufman Centre, Darcy James Argue's Secret Society, and So Percussion. Her music has been performed worldwide in renowned venues including Carnegie Hall (NYC), Royal Albert Hall (London), Muziekgebouw (Amsterdam) and Cité de la Musique (Paris) - and in festivals including BBC Proms (UK), Huddersfield (UK), Bang on a Can (USA), All Tomorrow's Parties (UK), X Avant (Canada), Luminato (Canada), C3 (Berlin), Ecstatic (NYC), Switchboard (San Francisco), Casalmaggiore (Italy), and Dark Music Days (Iceland).

Australian Art Orchestra

The Australian Art Orchestra was founded by Paul Grabowsky in 1994 and is one of Australia's leading contemporary ensembles. Now led by daring composer/trumpeter/sound artist Peter Knight, its work constantly seeks to stretch genres and break down the barriers separating disciplines, forms and cultures. It explores the interstices between the avant-garde and the traditional, between art and popular music, between electronic and acoustic approaches, and creates music that traverse the continuum between improvised and notated forms.

The Australian Art Orchestra nods to the hugely influential Art Ensemble of Chicago in its name, as do a number of other famous groups including the Vienna Art Orchestra, and in doing so it builds on a set of ideas that stretch back to the beginnings of jazz. These ideas in turn drew on an extraordinary collision of cultures, ways of thinking, and folk traditions that are so old that their beginnings are untraceable. The AAO's music may sound very little like American jazz these days but the restless energy that made jazz such a force in the 20th century still drives the projects it makes, including with the traditional songmen from Ngukurr in Arnhem Land (*Crossing Roper Bar*), with Bae Il Dong the Korean p'ansori singer (*The Return of Spring*), Guru Kaaraikkudi R. Mani from Chennai (*Two Oceans*), Nicole Lizée, Alvin Lucier (*Exit Ceremonies*) and an extraordinary range of Australian artists from a range of disciplines. This is Australian 'jazz' in 2016.

The Australian Art Orchestra has won numerous awards and much praise for the work they create including three Australian Jazz Bell awards (most recently in 2014), the 2014 AMC/APRA Art Music Award 'Excellence by an Organisation', 2013 AMC/APRA Art Music Award 'Performance of the Year', a 2010 Sidney Myer Performing Arts Awards (Group Award), the H C Coombs Creative Arts Fellowship (2010), a Helpmann Award (2004), and a 2009 Classical Music award for 'Outstanding Contribution to Australian Music in a Regional Area'. The AAO regularly tours both locally and internationally with recent cities including Sydney (Sydney Festival), Bremen (Germany), Hong Kong, Toronto, Paris, London, Brisbane and Chennai.

'Thrilling and daunting in equal measure... the AAO's boldness of vision remains intact as it heads into its third decade.' *The Age*

© Australian Art Orchestra

ABOUT THE ARTISTS

Melbourne Symphony Orchestra

The Melbourne Symphony Orchestra (MSO) was established in 1906 and is Australia's oldest orchestra. It currently performs live to more than 250,000 people annually, in concerts ranging from subscription performances at its home, Hamer Hall at Arts Centre Melbourne, to its annual free concerts at Melbourne's largest outdoor venue, the Sidney Myer Music Bowl. The Orchestra also delivers innovative and engaging programs to audiences of all ages through its Education and Outreach initiatives.

Sir Andrew Davis gave his inaugural concerts as the MSO's Chief Conductor in 2013, having made his debut with the Orchestra in 2009. Highlights of his tenure have included collaborations with artists such as Bryn Terfel, Emanuel Ax, Truls Mørk and Renée Fleming, and the Orchestra's European Tour in 2014 which included appearances at the Edinburgh Festival, the Amsterdam Concertgebouw, the Mecklenburg-Vorpommern Festival and Copenhagen's Tivoli Concert Hall. Further current and future highlights with Sir Andrew Davis include a complete cycle of the Mahler symphonies. Sir Andrew will maintain the role of Chief Conductor until the end of 2019.

The MSO also works with Associate Conductor Benjamin Northey and the Melbourne Symphony Orchestra Chorus, as well as with such eminent guest conductors as Thomas Adès, John Adams, Tan Dun, Charles Dutoit, Jakub Hruša, Mark Wigglesworth, Markus Stenz and Simone Young. It has also collaborated with non-classical musicians including Burt Bacharach, Nick Cave, Sting, Tim Minchin, Ben Folds, DJ Jeff Mills and Flight Facilities.

The Melbourne Symphony Orchestra reaches a wider audience through regular radio broadcasts, recordings and CD releases, including a Strauss cycle on ABC Classics which includes *Four Last Songs*, *Don Juan* and *Also sprach Zarathustra*, as well as *Ein Heldenleben* and Four Symphonic Interludes from *Intermezzo*, both led by Sir Andrew Davis. On the Chandos label the MSO has recently released Berlioz' *Harold en Italie* with James Ehnes and music by Charles Ives which includes Symphonies Nos. 1 and 2, as well as a range of orchestral works including *Three Places in New England*, again led by Sir Andrew Davis.

Robert Spano conductor

Formerly Music Director of the Brooklyn Philharmonic, Robert Spano has led the Atlanta Symphony Orchestra for 15 seasons, including performances at Carnegie Hall, Lincoln Center and the Ravinia, Ojai and Savannah music festivals. His Atlanta School of Composers reflects his commitment to contemporary American music. As Music Director of the Aspen Music Festival and School, he oversees the programming of more than 300 events and educational programs for 630 students, including Aspen's American Academy of Conducting.

Guest engagements have seen Robert Spano conduct major US orchestras as well as the Orchestra Filarmonica della Scala, BBC Symphony and Amsterdam's Royal Concertgebouw Orchestra. He has conducted at Covent Garden, Welsh National Opera, Lyric Opera of Chicago, and for the 2005 and 2009 Seattle Ring cycles.

Recent highlights include conducting Japan's Saito Kinen Orchestra for Seiji Ozawa's 80th birthday, the world premiere of Steven Stucky's *The Classical Style* in Ojai, and concerts in Copenhagen, Kuala Lumpur and Singapore. 2014 saw significant premieres of his own works, *Hölderlin Songs* and *Tanz III*.

Robert Spano has won six Grammys with the Atlanta Symphony. He is on the faculty of Oberlin Conservatory and has received honorary doctorates from Bowling Green State University, the Curtis Institute, Emory University and Oberlin.

The Melbourne Symphony Orchestra is funded principally by the Australian Government through the Australia Council, its arts funding and advisory body, and is generously supported by the Victorian Government through Creative Victoria, Department of Economic Development, Jobs, Transport and Resources. The MSO is also funded by the City of Melbourne, its Principal Partner, Emirates, corporate sponsors and individual donors, trusts and foundations.

The Melbourne Symphony Orchestra acknowledges the Traditional Owners of the Land on which we perform – The Kulin Nation – and would like to pay our respects to their Elders and Community both past and present.

ABOUT THE ARTISTS

Michael Kieran Harvey piano

Michael Kieran Harvey was born in Sydney and studied piano with Alan Jenkins, Gordon Watson, and at the Liszt Academy under Sándor Falvai. His career has been notable for its diversity; in particular he promotes the works of contemporary composers and has recorded over 40 solo CDs on various labels, and premiered many new Australian and international concertos with all the Australian symphony orchestras.

Michael's compositions have been performed worldwide, in addition to major Australian festivals. His hour-long homage to Zappa *48 Fugues For Frank* was premiered at MONA FOMA in 2010 and received the AMC Tasmanian state award for composition in 2011. Other recent compositions include his *Psychosonata* which was presented at MONA's 2012 Synaesthesia festival, trio *Deus est Fabula* which was premiered by Plexus at the 2014 Metropolis Festival, and a live CD/DVD recording of his epic Iyengar yoga and ensemble work *Patañjali* was released on the Move label and nominated for the AMC awards this year. His 90-minute Green Brain electronics cycle is due to premiere in 2017.

As a pianist, Michael's awards include the Grand Prix in the Ivo Pogorelić Piano Competition, the Debussy Medal, the Australian Government's Centenary Medal, the 2009 APRA award for Distinguished Services to Australian Music, and the 2014 AMC state award for best classical performance of Elliott Gyger's *Inferno*.

Michael is based in Tasmania, where he supports many environmental causes.

The Song Company

The Song Company is Australia's leading vocal ensemble, singing music of all times and places. Since the dawn of history, the human voice and the act of singing have been intrinsically linked with storytelling and the acquisition of culture. The Song Company belongs to a continent whose first peoples used songlines and vocal music to pass knowledge and culture from generation to generation.

We are proud to continue that tradition, in our own way, sharing music from across western and non-western art traditions. From its beginnings in 1984 the ensemble's schedule has grown to include a mix of national and international touring, a subscription series in cities across Australia, recording and broadcast projects, education activities, and special collaborative projects.

The Song Company's repertoire covers vocal music from the 12th century to contemporary works, and is unique in its stylistic diversity. The Company remains at the forefront of contemporary vocal music through an extensive commissioning program and collaborations with artists and composers of the highest calibre from around the world.

A longstanding commitment to education sees the company regularly perform in schools throughout the country, including bringing music workshops to children in regional and remote areas. In 2016 The Song Company welcomes new Artistic Director, Antony Pitts, a British composer and conductor with academic, broadcasting, and professional musical experience at world-class levels.

Hymns to Pareidolia

NICOLE LIZÉE
(born 1973)

Hymns to Pareidolia
Karappo Okesutura
8-Bit Urbex

Monday 9 May at 7:30pm

Nicole Lizée turntables/electronics
Australian Art Orchestra
Peter Knight artistic director

Nicole Lizée
Hymns to Pareidolia
Karappo Okesutura
8-Bit Urbex WORLD PREMIERE

Peter Knight
Diomira WORLD PREMIERE

Austin Buckett
Virtuoso Pause

Hymns to Pareidolia

In *Hymns to Pareidolia*, the ensemble performs in a musical language that began as Bach, but then was run through a composing filter where it becomes hazy, begins to mutate and stretch. Parts of the score are erased, canons are broken, hockets are damaged, and hisses, hums and a warping of material is created. Lizée 'zooms in' on very short excerpts, sometimes just a rhythmic or gestural idea, as they become stretched, melted and otherwise manipulated. The piece reflects structures found in Bach's score and imagines how unlikely instruments would work in Baroque practices. The psychological concept of *Hymns to Pareidolia* invites us to embrace unexpected sensory illusions as familiar.

Hymns to Pareidolia was commissioned by Soundstreams, Toronto 2014 for Australian Art Orchestra and Toronto Creative Orchestra

Karappo Okesutura

Karappo Okesutura is an ongoing project centred around the karaoke phenomenon; a term derived from two Japanese words: karappo (empty) and okesutura (orchestra). The piece was written with a scenario in mind where a karaoke singer takes to the stage to perform an 80's chart-topper only to find that the karaoke machine is behaving erratically. It begins jumping to different sections of the track, rewinding and stopping without warning. The karaoke tape itself is damaged and warped, yet the singer is still able to keep their composure; they keep up with the machine and finish the song like a professional.

Karappo Okesutura was commissioned by the Australian Art Orchestra 2015

8-Bit Urbex

In *8-Bit Urbex* we find the excavation of the hidden, lost, abandoned, forgotten and destroyed ruins of cities. *8-Bit Urbex* explores the decrepit and flawed cities in 1980s and 90s video games that have been consigned to oblivion. Having come of age in a decidedly un-urban milieu, these games formed the composer's notions of what the Big City was like. The piece builds from the sights and sounds of the crude, pixelated cities from the video game universe of this period. It merges 8- and 16-bit with live jazz based instrumentation and 70s and 80s era turntablism – the ultimate urban signifier from a specific time: the underworld.

© Nicole Lizée

This concert has a duration of
approximately 1 hour and 30 minutes.

PETER KNIGHT

Diomira

Australian trumpeter/composer/sound artist, Peter Knight, is a multidisciplinary musician who has gained wide acclaim for his distinctive approach, which integrates jazz, experimental and world music traditions. Peter's work as both performer and composer is regularly featured in a range of ensemble settings, he also composes for theatre, creates sound installations and is the Artistic Director of one of Australia's leading contemporary music ensembles, the Australian Art Orchestra. Perpetually curious, Peter's practice defies categorisation; indeed he works in the spaces between categories, between genres and between cultures.

Peter's role with the Australian Art Orchestra sees him touring regularly with the group both in Australia and abroad. He also commissions new work for the ensemble and curates a range of innovative programs for large and small settings. Outside of the AAO, Peter performs internationally as a solo artist developing a distinctive modality for trumpet and electronics under the moniker Allotrope.

Peter is the recipient of numerous awards and nominations including most recently a Green Room Theatre Award (for *Endings*) Australia Council Music Fellowship, Bell Jazz (multiple), Australian Music Prize (for *Daughter's Fever*), APRA/AMC Art Music (multiple), Helpmann Awards (for *Endings*), Australian Arts In Asia Awards, and AIR Independent Recording. He holds a doctorate from Queensland Conservatorium Griffith University and was awarded 2013 Alumnus of the Year.

The composer writes:

Drawing inspiration from Diomira, one of the imaginary cities described in Italo Calvino's novella, Invisible Cities, Peter Knight's work sets up a post-minimal logic that refracts and disintegrates as we listen. The instrumentation of the chamber jazz orchestra is expanded with the unexpected additions of turntables, a reel-to-reel tape machine (which replaces the drum kit) and live laptop signal processing. The sounds of acoustic instruments and voices are interwoven with field recordings cut onto vinyl and are filtered and augmented as Knight plays with our perceptions of what we hear and what we imagine we have heard. Time folds into itself in a very Calvino-esque manner, leaving us with the trace residue of moments half remembered.

Diomira was commissioned by the Australian Art Orchestra 2015

AUSTIN BUCKETT

(born 1988)

Virtuoso Pause

Austin Buckett (b.1988) is an Australian composer and artist working in mediums that explore ideas focused on the perception of sound, its repetition and the environments of its presentation. His practice includes writing works for various concert settings, audio-visual installations and producing studio albums.

In March 2014, *Grain Loops*, a 12" vinyl of 31-minute snare drum works created at a Banff Centre residency in Canada, was released on the renowned experimental music label Room 40 receiving international critical acclaim. Buckett also curated an associated remix EP featuring artists from around the globe including Giuseppe Ielasi (Milan) and DJ Earl (Chicago/Teklife).

Recent collaborations include AISLES (2016), a new work for pipe organ and large ensemble commissioned by the Australian Art Orchestra and premiered at Sydney Festival, TRIP RITUALS (2015) with Robbie Avenaim for MONO at Carriageworks and RELAY (2015) with Martin Ng for Melbourne Festival performed at MUMA, Monash University.

The composer writes:

Virtuoso Pause freezes virtuosic gestures, mid-flight and then repeats them— turning what is initially a climactic set of resolving actions and melodic contours into a series of repeated gestures and interlocking patterns. Through stalling these different points within traditional musical apexes, the work aims to create a new point of emphasis — one that is based around time, placement and the tensions between momentum and stillness reached through minimal materials, repetition and ritual.

Virtuoso Pause was commissioned by the Australian Art Orchestra 2015

City Life

UNSUK CHIN

(born 1961)

Graffiti

Palimpsest

Notturmo urbano

Urban Passacaglia

Saturday 14 May at 8pm

Robert Spano conductor
Melbourne Symphony Orchestra

Chin *Graffiti*
Turley *city of ghosts**

Interval

Daugherty *Sunset Strip*
Reich *City Life*

UnsuK Chin first established her name as a composer with performances at the ISCM Music Days in Canada in 1984 and the UNESCO Rostrum for Composers. Chin won the 2004 Grawemeyer Award for her Violin Concerto, and Gustavo Dudamel opened his first season as Music Director of the Los Angeles Philharmonic, in 2009, with the US premiere of *Su*, a concerto for sheng and orchestra. *Graffiti* was co-commissioned by the Los Angeles Philharmonic.

The composer writes:

Most of us associate 'graffiti' with the rather desolate wall scrawlings all over our urban landscapes. However, graffiti is an age-old form of artistic expression, which – unexpectedly, and without ever attempting to be 'high art' – can be very creative. At their best, 'street artists' have been able to thwart the expectations created by mass media and advertising. Graffiti is only very loosely, if at all, connected to the phenomenon of Street Art (or to the visual arts). The music is neither illustrative nor programmatic; what remained from the initial creative nucleus is little more than the title and the dialectic between primitivism and refinement, which captured my attention in some noteworthy examples of Street Art. My main idea, at the end, was to compose a piece of music which is not restricted as to time or place, and which offers strong contrasts between different modes of expression.

The first movement, Palimpsest, is polydimensional and many-layered; one can hear allusions to a multiplicity of styles, which have been taken from their original context and juxtaposed in a kaleidoscopic manner. The second movement, Notturmo urbano, forms a strong contrast to the hyperactive previous movement. It starts with distant and gradually approaching bell-like sounds: from their resonance simple intervallic relations emerge, which are overwhelmed by more and more instruments. The music oscillates between simplicity and highly complex micropolyphony. The instruments employ extended techniques, which contributes to the mystery of the movement. The third, highly virtuosic, movement is a kind of an 'urban passacaglia' (in Spanish, pasar una calle is to walk along a street). The passacaglia consists of eight incisive chords, which are played continuously by the brass, albeit always in a different way. The brass attacks are commented upon by flitting interjections of different instruments, which are highly varied in character and length. These fragmentary comments are constantly interrupted by the brass passacaglia.

The musical language of Graffiti shifts between roughness and refinement, complexity and transparency. Rich in contrast and labyrinthine, neither tonal nor atonal, Graffiti calls for agility, virtuosity, and constant changes of perspective from the musicians; each instrument is treated as a soloist.

© Unsuk Chin 2013

**city of ghosts* has been created as part of MSO's Cybec 21st Century Composers Program which nurtures the work and development of innovative young Australian composers. This program is generously supported by the Cybec Foundation.

This concert has a duration of approximately 1 hour and 40 minutes, including a 20-minute interval.

This performance will be recorded for live broadcast on ABC Classic FM on Saturday 14 May at 8pm.

ALEX TURLEY
(born 1995)

city of ghosts

Alex Turley is a Perth-based composer working primarily in the fields of concert and chamber music. His music focuses on dense, atmospheric textures, vivid colours and slowly evolving gestures. Alex's works have been performed by a number of ensembles and instrumentalists across Australia and beyond, including the West Australian Symphony Orchestra, Voyces, Gondwana Choirs, the Maverick Saxophone Quartet and Naya Chorale. He is committed to working with instrumentalists and creating collaborative works, as well as working in the fields of dance and theatre.

Alex holds a degree in Composition and Music Technology from the Western Australian Academy of Performing Arts and is currently working towards further postgraduate study in the field.

Tonight's work, *city of ghosts*, commissioned through the MSO's Cybec 21st Century Australian Composers Program, seeks to evoke a sense of the ethereal, the supernatural... shimmering between different sound worlds and scales of time. The work evokes the impression of a deserted city, clouded by fog and rain. There is movement in the shadows, just out of reach; bursts of colour and light bleed through the mists. As the piece unfolds, the music travels through the labyrinthine structures of the city, encountering echoes and ghostly memories. The orchestration is thick and concealed, oscillating between blurred clouds of obscured sound and brief moments of clarity.

Abridged from a note © Alex Turley 2015

MICHAEL DAUGHERTY
(born 1954)

Sunset Strip for orchestra

7 PM

Nocturne

7 AM

Grammy award-winning composer Michael Daugherty is one of the most commissioned, performed, and recorded composers on the US concert scene. His music is rich with cultural allusions and bears the stamp of classic modernism, with colliding tonalities and blocks of sound; at the same time, his melodies can be eloquent and stirring.

Daugherty has received numerous awards and distinctions, including a Fulbright Fellowship (1977), the Kennedy Center Friedheim Award (1989), the Goddard Lieberman Fellowship from the American Academy of Arts and Letters (1991), fellowships from the National Endowment for the Arts (1992) the Guggenheim Foundation (1996), the Stoecker Prize from the Chamber Music Society of Lincoln Center (2000). In 2005, Daugherty received the Lancaster Symphony Orchestra Composer's Award, and in 2007, the Delaware Symphony Orchestra selected Daugherty as the winner of the A.I. DuPont Award.

The composer writes:

Sunset Strip is part of my series of compositions inspired by American places and spaces, including Route 66 (1998), Niagara Falls (1997), Motown Metal (1994), Flamingo (1991) and Blue Like an Orange (1987). Beginning in downtown Los Angeles and ending at the Pacific Ocean beach, Sunset Strip was one of the first 'strips' built in America: an endless two-lane road for autos to cruise up and down, framed on each side by buildings of all shapes, sizes and functions.

In my composition, I create a musical landscape where I reflect upon the various sounds and images of Sunset Strip from the 1950s through the 1990s. My imaginary journey takes us past swank restaurants, beatnik hangouts, Rat Pack nightclubs, private eye offices, tattoo parlours, Mexican restaurants, motor inns, discos, billboards, parking lots, gas stations, burlesque halls, piano bars and jazz lounges. I frame and re-frame the sounds of these worlds as they come into view, vanish, and reappear in fragmented orchestrations, melodies, and counterpoints.

Sunset Strip is in three movements 7 PM, Nocturne, and 7 AM. Using antiphonally placed trumpets, I create a feeling of switching lanes back and forth between the present, past and future. Sunset Strip is music in motion, in which I put the performer and the listener in the driver's seat.

© Michael Daugherty 1999

STEVE REICH

(born 1936)

City Life

Check it out

Pile driver/alarms

It's been a honeymoon – can't take no mo'

Heartbeats/boats & buoys

Heavy smoke

The idea that any sound may be used as part of a piece of music has been in the air during much of the 20th Century and the sampling keyboard now makes this a practical reality. In *City Life* not only samples of speech but also car horns, door slams, air brakes, subway chimes, pile driver, car alarms, heartbeats, boat horns, buoys, fire and police sirens are part of the fabric of the piece.

Using sampling keyboards brings back the usual small flexibility of tempo that is the hallmark of live performance. It also extends the idea of prepared piano since the sampling keyboards are 'loaded' with sounds. These non-musical sounds also suggest certain instrumental responses. Thus, woodwinds for car horns, bass drum for door slams, cymbal for air brakes, clarinets for boat horns and several different instrumental doublings for speech melodies.

City Life has an arch form A-B-C-B-A. The first and last movements use speech samples as part of the musical fabric and both feel like 'fast' movements though the actual tempo of the first is moderate and the fairly rapid tempo of the last movement is harder to perceive because of the many sustained sounds. The harmonies leading to E flat or C minor in the chorale that opens and closes the first movement reappear in the fifth movement in a more dissonant voicing and finally resolve to C minor which then ambiguously ends as either a C dominant or C minor chord. The second and fourth movements do not use any speech whatsoever. Instead, each uses a rhythmic sample that determines the tempo. In the second it is a pile driver; in the fourth, heartbeats. Both start slow and increase speed. In the second this is only because the pile driver moves from quarter notes, to eighths and then to triplets. In the fourth movement the heartbeats gradually get faster in each of the four sections of the movement. Both movements are harmonically based on the same cycle of four dominant chords. The third and central movement begins with only speech samples played by the two sampler players. When this duet has been fully built up, the rest of the strings, winds and percussion enter to double the pitches and rhythms of the interlocking speech samples. This movement may remind listeners of my early *It's Gonna Rain* and *Come Out*.

City Life was commissioned by Ensemble Modern, London Sinfonietta and Ensemble Intercontemporain.

Adapted from a note © Steve Reich 1995

Cityscapes

JANEQUIN
(c1485-c1558)

Voulez ouyr les cris de Paris

Wednesday 18 May at 8pm

Robert Spano conductor
Melbourne Symphony Orchestra

Antony Pitts conductor
The Song Company

Janequin *Voulez ouyr les cris de Paris*
Copland *Music for a Great City*
Gibbons *The Cryes of London*
Kurth *Everything Lasts Forever*

Interval

Berio *Cries of London*
Higdon *City Scape*

As Steve Reich notes elsewhere in this program, 'The idea that any sound may be used as part of a piece of music has been in the air during much of the 20th Century,' but in fact it has a much longer history, extending from Messiaen's birdsong to Beethoven's storms to what Haydn called the 'Frenchified trash' in the nature music of his own *Creation*. And then there's the tradition of Baroque musical onomatopoeia as practised by Vivaldi.

But French composers of the Renaissance, and especially Clément Janequin, were especially drawn to it. Janequin, for most of his life an itinerant composer, performer and cleric, specialised in chansons, or polyphonic songs, that imitate birds, battles, hunts and here, the cries of stall-holders, hawkers and peddlars in the streets of Paris.

This concert has a duration of approximately 1 hour and 55 minutes, including a 20-minute interval.

This performance will be recorded for live broadcast on ABC Classic FM on Wednesday 18 May at 8pm.

AARON COPLAND
(1900-1990)

Music for a Great City

Skyline

Night Thoughts

Subway Jam

Toward the Bridge

Copland almost single-handedly invented a music that embodied the spacious grandeur of rural America, especially in his ballet *Appalachian Spring*, which was intended as an abstract *Ballet for Martha* – Martha Graham – and only later accrued the story and a title from a poem by Hart Crane.

In fact, though, much of Copland's music, like Crane's poetry, celebrates the city, notably in the film scores he began writing around 1940: the first was indeed entitled *The City*, and others included *Our Town* and *The Heiress* (based on Henry James' *Washington Square*). Perhaps his best-known urban paean, *Quiet City* also began life as incidental music to a play by Irwin Shaw.

Music for a Great City is derived from Copland's last film score, composed for Jack Garfein's *Something Wild* in 1961. In the film the city is background to traumatic events: Mary Ann Robinson is raped in a Brooklyn park; traumatised, she leaves her family home for the down-at-heel parts of Manhattan and in despair attempts suicide. Mike stops her jumping off the Manhattan Bridge but then effectively incarcerates her. There is a violent confrontation, her escape, and an unexpectedly happy ending.

Copland took film music seriously, writing in 1940 that he saw it as 'a new form of dramatic music' that 'opens up unexplored possibilities for composers', but was aware of a paradox, as he noted in an interview 20 years later: 'The music mustn't get in the way. But on the other hand, it must count for something. It's quite expensive to add music to a film. It would be a shame if nobody paid attention to it. The producers would have thrown their money out the window.'

The incidental music to *Something Wild* outlives the show in this symphonic suite, which Copland made in 1964. *Skyline* is a mélange of jagged silhouettes, industrial noise and dance rhythms, intercut with heartfelt, yearning melodies and glimpses of open sky before a crushing conclusion. *Night Thoughts* functions as a slow movement with a gently hypnotic main theme that is often given in woodwind solos and accompanied by characteristic triadic euphony. *Subway Jam* is a kind of scherzo, full of bristling muted brass and angular rhythms. *Toward the Bridge* alludes to Mary Ann's decision to end her life. It has, at first, a grindingly obsessive tread that breaks into a music of nightmarish dance-rhythms. Once that is spent the work closes with a chorale that builds in intensity to a final gleaming chord.

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ORLANDO GIBBONS
(1583-1625)

The Cryes of London

Early 17th-century London saw a vogue for music that imitates ambient sounds, of which the best-known example is Gibbons' *The Cryes of London*.

Gibbons was born towards the end of the reign of Elizabeth I, and as a child sang in the choir of King's College, Cambridge. In 1603 he became a musician of the Chapel Royal, serving the royal family until 1625 when both Gibbons and James I died.

An heir to the 'golden age' of Tudor music, Gibbons carried on the tradition of Byrd and Tallis as composer of religious and secular music, and exploring the grey area between.

The Cryes of London is one of several works of vernacular origin that appeared in the decade or so after 1605. The texts, and their accompanying 'cries' or melodies are largely advertising jingles for pies, vegetables, shellfish, pest control, clothes and podiatry, with the occasional lost and found notice thrown in, and a brief appearance from Tom of Bedlam (evoked too, of course, by Shakespeare in *King Lear* in 1606).

The joke is, naturally, in the skill with which Gibbons weaves these worldly motifs into a polyphony, derived from church music, that was cultivated in the repertoire for the consort of viols.

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MICHAEL KURTH
(born 1971)

Everything Lasts Forever

Toes

Bird Sing Love

We Have All the Time in the World

Everything Lasts Forever was inspired by Atlanta street art. 'Everything Lasts Forever' was a faded and peeling sign plastered above a tunnel. Both the irony and truth of the statement appeal to me. When I perform a composition by, say, Bach or Beethoven, I play from a score that preserves forever the notes that the composer set down on paper centuries ago. But once that performance has ended, it lasts only in memory. The music awaits its next unique, and likewise perishable, performance. And that is as it should be. Music's delicate and perpetual balance between the ephemeral and the eternal is a source of its mystery and joy, and a temporal art form such as music has the remarkable capacity to communicate to its audience with immediacy and insight. And its audience, in turn, is able to respond viscerally, at the moment of the art's live creation.

The work is in three movements:

Toes is a street artist whose tag decorates many Atlanta buildings and bridges. Next to the tag are several cartoonishly menacing feet. The main rhythmic motif sounds like feet stomping impatiently, and unifies the three distinct sections. The first section's structure is based on a traditional 12-bar blues progression; the second section features a melody played in unison by principal oboe and second trumpet (a combination that has a certain significance in Atlanta); the third section depicts the dark and glorious victory of the cartoon feet.

Bird Sing Love depicts a painting of a bird on a boarded-up door, a simple outline in black on a white background. The bird appeared to be singing; someone later added a red heart floating near the bird's open beak. To me, this expressed hope and perseverance in the middle of decay and deprivation. The song is sad, but at least the bird is singing.

We Have All the Time in the World is spray-painted on a building. Thinking about this familiar phrase, it struck me that 'the world' is itself as much spatial as temporal. So what does it mean to have that much time? Does time fit inside space? To me, this phrase expresses our human hope that what we create can endure long enough to have an impact on the space we occupy, and that we have just enough time and space to allow for the possibility. The movement stretches a simple melody over an awkward $\frac{7}{8}$ time signature, and ends with the melody joyfully insisting itself despite a faltering rhythmic structure, like an uninhibited student in dance class who has to keep checking the 'L' and 'R' taped on the tops of their shoes, but loves dancing too much to stop.

© Michael Kurth 2013

LUCIANO BERIO
(1925-2003)

Cries of London

Berio's deep love for the music of the past is evident in works as seemingly different as his 'arrangements' of *Folk Songs* in 1964 and the rethinking of the Baroque technique of *style brisé* in his series of *Sequenze* for solo instruments, composed over nearly four decades. In 1968, Berio produced his *Sinfonia*, whose third movement uses the scherzo from Mahler's *Resurrection* Symphony as the background for text, and quotations of music from Bach to the present day. Berio's loving arrangements of other composers' work include a tribute to Brahms in an orchestral version of the Clarinet Sonata, Op.120 No.1, a vivid symphonic poem from Boccherini's *Ritirata notturna di Madrid* and colourful readings of Bach and Purcell. He completed works left unfinished by their composers, writing a new final scene for Puccini's *Turandot*, and in 1989-90, *Rendering* for the Concertgebouw Orchestra. *Cries of London* is, inevitably, part-tribute to the work of Gibbons, as well as to the artistry of the King's Singers and, later, Swingle II.

The composer writes:

Cries of London, for eight voices (two sopranos, two contraltos, two tenors and two basses), is a reworking of an earlier piece bearing the same name for six voices (two contraltos, one tenor, two baritones and one bass), written in 1974 for the King's Singers.

In this new version, the Cries of London become a short cycle of seven vocal pieces of a folk nature, where a simple piece regularly alternates with a more elaborate one. The first and third 'Cry' have the same text. The fifth 'Cry' is the exact repetition of the first one. The seventh piece, Cry of Cries, is a commentary on the preceding 'Cries'. As it takes on their melodies and their harmonic characters, it also moves away from them musically, as a distant echoing...

As a whole, this short cycle can also be listened to as an exercise in musical characterisation and dramatisation. The texts have been chosen among the famous cries of Old London street vendors. These cries, we might add (some of which, as the text explains, 'go up and some go down'), are, like Gibbons', a mixture of ads for things such as cosmetics, clothes and garlic, but ultimately combined into a charivari of polyphony. Berio's vocal writing is virtuosic and his techniques extended (the rapid-fire repetition of the word 'money' makes one wonder if he had seen *Cabaret*) to create extremes of texture.

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JENNIFER HIGDON

(born 1962)

City Scape

SkyLine

river sings a song to trees

Peachtree Street

Jennifer Higdon has composed major works in genres from orchestral to chamber and from choral and vocal to wind ensemble. Higdon received the 2010 Pulitzer Prize in Music for her Violin Concerto. She has served as composer-in-residence with the Pittsburgh Symphony Orchestra, the Philadelphia Orchestra and the Fort Worth Symphony, as Creative Director for the Cincinnati Symphony's Boundless series, and as composer-in-residence with the Arkansas Symphony.

Her Percussion Concerto won the Grammy (one of several) for Best Contemporary Classical Composition in 2010. Recent releases include the Violin Concerto with Deutsche Grammophon, *On a Wire* with Atlanta Symphony Media (Naxos), as well as a disc of chamber music with the Lark Ensemble titled *Notable Women*.

Higdon holds the Milton L. Rock Chair in Composition Studies at the Curtis Institute of Music.

The composer writes:

City Scape is a metropolitan sound picture written in orchestral tones. Every city has a distinctive downtown skyline: that steely profile that juts into the sky, with shapes and monumental buildings that represent a particular signature for each city.

The steel structures present an image of boldness, strength and growth, teeming with commerce and the people who work and live there. This is the first movement, SkyLine. In contrast to the metallic and concrete structures lie the parks... both large and small, filling acres or sometimes just a few square feet. Feeding this greenery and sometimes-lush carpet are tributaries, hidden streams, small creeks and occasionally rivers. The waters represent constant change, under calm waters and over powerful currents, doing so with exquisite beauty. This is river sings a song to trees.

The final movement, Peachtree Street, is a representation of all those roadways and main arteries that flow through cities (Peachtree Street is the main street that runs through downtown Atlanta, the city of my childhood). Every main street that runs through a city is loaded with the energy and bustle of commerce, reflecting the needs and wants of its citizens through businesses. Because there is so much diversity in city streets, I've created a movement that explores the diverse sections of the orchestra, their relationships, and their combination in creating a larger voice.

This work was commissioned and premiered in 2002 by the Atlanta Symphony Orchestra (Robert Spano, Music Director).

© Jennifer Higdon 2002

Heavenly Cities

Saturday 21 May at 8pm

Robert Spano conductor
Michael Kieran Harvey piano
Melbourne Symphony Orchestra

Knussen *The Way to Castle Yonder*
Conyngham *Diasporas* WORLD PREMIERE
Messiaen *Couleurs de la Cité Céleste*

Interval

Bakrnčev *Sky Jammer**
Goebbels *Samplersuite*

**Sky Jammer* has been created as part of MSO's Cybec 21st Century Composers Program which nurtures the work and development of innovative young Australian composers. This program is generously supported by the Cybec Foundation.

This concert has a duration of approximately 1 hour and 40 minutes, including a 20-minute interval.

This performance will be recorded for live broadcast on ABC Classic FM on Saturday 21 May at 8pm.

OLIVER KNUSSEN

(born 1952)

The Way to Castle Yonder

Oliver Knussen was just 15 when he wrote his First Symphony. A number of dazzling ensemble works, including *Ophelia Dances* (a Koussevitzky centennial commission, 1975) and *Coursing* (1979), cemented Knussen's position at the forefront of contemporary British music.

Knussen's *Flourish with Fireworks* (1988) quickly entered standard orchestral repertoire, as did his concertos for horn and violin. Recent works include *Requiem – Songs for Sue* for soprano and ensemble (2005–6) and *Ophelia's Last Dance* (2010) for piano. Knussen's music was the subject of a BBC Symphony Orchestra Total Immersion festival at the Barbican in 2012 – one of many events organised to celebrate his 60th birthday.

As a conductor Knussen is renowned for his unfailing advocacy of contemporary music and has premiered important works by Carter, Henze and Anderson. Knussen was appointed CBE in 1994. In 2014 he became the inaugural Richard Rodney Bennett Professor of Music at the Royal Academy of Music, London.

The composer writes:

The Way to Castle Yonder is a concise digest of orchestral interludes for my second operatic collaboration with Maurice Sendak, Higglety Pigglety Pop!, which is a theatrical requiem for his dog, Jennie, in the frame of a 'quest' opera. Castle Yonder is the animals' theatrical heaven of Sendak's imagination. The Way to Castle Yonder is affectionately dedicated to Belinda and Colin Matthews, and the three sections (played without a break) are:

1. The Journey to the Big White House, on a horse-drawn milk wagon driven by a cat-milk-man. The music is based on Jennie's aria, which opens the opera. 'The wagon drives off and the show curtain closes. After a while, the pig is seen peeking out mysteriously from an arbour. He makes himself scarce when the milk wagon appears, crossing the stage in front of the show curtain.'

2. Kleine Trauermusik: 'A little orchestral meditation while Jennie dreams of lions' – a chorale with another variant of Jennie's aria.

3. The Ride to Castle Yonder: 'Chimes begin to sound in the distance. The characters climb on the Lion's back. Mother Goose disappears as the bells get louder. The Lion springs forward, and the show curtain closes.' This final section grows from these images virtually in reverse, and the arrival at Castle Yonder briefly harks back to the Trauermusik chorale.

© Oliver Knussen 1990

BARRY CONYNGHAM

(born 1944)

Diasporas

The music of distinguished Australian composer Barry Conyngham has long concerned itself with the place of the individual in the world; his first published work was *Crisis: Thoughts in a City*. Subsequent works for the stage explored this idea: in *The Apology of Boney Anderson, Fly and Fix*, Conyngham explores the profound alienation from society of, respectively, a convict, an inventor and an artist. Alienation and aloneness are often set off in his work by the backdrop of the grandeur of landscape, and in addition to his celebration of Australian environments he is drawn, as a former student of Tōru Takemitsu, to Japanese culture and history. The powerful themes of transience and alienation meet in the present work, topically entitled *Diasporas*, though the work is, in essence, optimistic.

Conyngham has noted:

In almost every city may be found the striking results of people shifting and spreading across the globe. Diasporas are a fascinating phenomenon, teeming with millions of individual stories: of separation, departure and loss; of travel, struggle, risk and rejection; of reconnection, safety and new beginnings. This work is an imagined musical journey through some of these experiences, a personal reflection on the process, the emotions, and the dynamics of diasporas.

Whether undertaken through aspiration or coercion, in hope or disappointment, diasporas are rich with possibility. And for me they contain the elements, the structure and the emotional trajectory of the piece. The overall atmosphere of this 15-minute work for orchestra is one that expresses the hopes and feelings of the people on the move who continue to reshape our world.

After a characteristic, colourful flourish, Conyngham presents the theme of the piece, first as a simple stepwise motif in the deepest parts of the orchestra. Formally, the piece is a kind of developing rondo whose theme recurs in a variety of guises: in the strings with some heterophonic embellishment from alto flute and cor anglais; as a horn quartet against nonatuplet ostinatos; in woodwind hocket; a string chorale with ecstatic violin solo; a horn on a background of celesta and strings; obscured by string and brass mutes and trills; as a quiet brass hymn and a final tutti. Between these imaginatively scored statements are intricate and colourful contrasting episodes. This huge variety is matched by a fluid sense of speed and metre that can change very rapidly, conveying the senses of urgency, danger, safety and hope of the diaspora experience.

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OLIVIER MESSIAEN

(1908 – 1992)

Couleurs de la Cité Céleste

In 1962, Messiaen and his second wife, pianist Yvonne Loriod, travelled to Japan, where he collected the materials – both ethnomusicological and ornithological – for his *Sept Haikai*, subtitled *Japanese Sketches*. His next work, *Couleurs de la Cité Céleste*, followed, sharing the piano obbligato and orchestra of assorted winds, brass and exotic percussion.

His inspiration was the *Book of Revelation*. He was attracted to it because of what struck him, with the three trombones, as their ‘apocalyptic sonority’. The composer’s note in the score begins by quoting five sentences:

And there was a rainbow round about the throne (Rev 4:3)

And the seven angels had seven trumpets (8:6)

And to the star was given the key to the bottomless pit (9:1)

And the light of the Holy City was like a jasper stone, clear as crystal (21:11)

And the foundations of the wall of the city were garnished with all manner of precious stones: jasper, sapphire, chalcedony, emerald, sardonyx, sardius, chrysolite, beryl, topaz, chrysoprase, jacinth, amethyst (21:19-20)

With such vivid images – the celestial rainbow, the city walls girt with sparkling jewels – and with the apocalyptic symbolism of the seven angels with seven trumpets, Messiaen is well set for a musical creation of resplendent colour. And of course, with the addition of an aviary-full of exotic birdsong – the dramatis personae include birds from New Zealand, Argentina, Brazil, Venezuela and Canada – we enjoy another dimension of musical and visual colour associations.

Messiaen points out that all his central preoccupations appear in this work. Assembled in that glorious, ecstatic, even vulgar way of his mature style, we find four plainsong *Alleluias* (enunciated by the brass), Greek and Hindu rhythms (the metal percussion), permutations of note values, numerical symbolism (there are seven linked sections) and birdsong (from the piano, clarinets and tuned percussion).

This material is presented in short, mosaic-style bursts. Specific birdcalls break up various statements of plainsong-based *Alleluias*. Towards the end, there is a sequence of sparkling cadenzas for piano, clarinets and tuned-percussion – here we are visited by the New Zealand Takahe and South Island Green Kaka, and the Venezuelan Tropical Mockingbird and Yellow-rumped Cacique – and this extraordinary work finishes with a final, stately rendition of the *Alleluia du Saint-Sacrement*.

Adapted from a note © Meurig Bowen, 1998

MICHAEL BAKRŇČEV
(born 1989)

Sky Jammer

Melbourne-born composer Michael BakrŇčev (Мајкл БакрŇчев) is one of Australia's most highly-driven and successful young composers. Michael's multi-award-winning music has been performed extensively throughout Western and Eastern Europe, USA, Canada and Australia, and he has been commissioned to write new works for performers such as the Macedonian Philharmonic (Македонската филхармонија), the Melbourne Symphony Orchestra, the Freiburg Percussion Ensemble and Italy's piano virtuoso, Roberto Prosseda.

After graduating in 2013 with First Class Honours from the Queensland Conservatorium, Griffith University, Michael began a Master's Degree at the Melbourne Conservatorium of Music, the University of Melbourne. Current works-in-progress include his first flute concerto and a colossal piano work for four hands in collaboration with author Fay Thomev.

Michael writes about tonight's work, commissioned through the MSO's Cybec 21st Century Australian Composers Program:
By 2056 forecasters say the population of Melbourne will be climbing towards ten million. Okay, but at what point would our surrounding environment be unable to support so many people? And how will we know?

Sydney's housing median house price has reached one million dollars and Melbourne's is not far behind. Younger generations are being forced to move further away from the city centre or from where they grew up. Chances of purchasing one's own home are fading. Close family ties and old friendships are now difficult to sustain. Increased isolation and alienation are the flavour of life. A new but yet unclear model of our society is constantly revealing itself.

What was once Melbourne's picturesque streetscape and skyline are giving way to towering skyscrapers, lofty high-rise apartments, and monumental office buildings. These are closing in around us, polluting the air and water, and blocking out the sun and our view of the sky above.

The term 'skyscraper' once implied 'progress'. To my mind - and thinking not only of my own generation, but of our children's and their children's - 'progress' has become a dubious word. So emerges this work's title, Sky Jammer. Watching the city rising around us, I wonder, is this 'progress', or are we facing outcomes we cannot yet grasp?

© Michael A. BakrŇčev 2016

HEINER GOEBBELS
(born 1952)

Surrogate Cities: Suite for Sampler and Orchestra

<i>Sarabande/N-touch</i>	<i>Passacaglia</i>
<i>Allemande/Les Ruines</i>	<i>Chaconne/Kantorloops</i>
<i>Courante</i>	<i>Menuett/L'ingénieur</i>
<i>Gigue</i>	<i>Gavotte/N-Touch (remix)</i>
<i>Bourrée/Wildcard</i>	<i>Air</i>

Heiner Goebbels, like many German composers of his generation, brings a range of musical traditions together with theatre in the interests of progressive politics. His *Suite for Sampler and Orchestra* is part of a larger project, *Surrogate Cities*, which was commissioned to celebrate the 1200th anniversary of the city of Frankfurt, and the 20th anniversary of the foundation of the Junge Deutsche Philharmonie. The piece uses conventional instruments and Baroque forms, as well as modern technology and electronically generated music to explore notions of memory as a way of preserving the past, and to imagine how far that might be possible in the postmodern world.

Goebbels' notes on the piece cite Freud's analogy, in *Civilisation and its Discontents*, of Rome (a 'psychic entity'), with its ancient ruins and the jumble of building since the Renaissance, and the human psyche. Goebbels also cites (though neither of these passages are set to music) a famous passage from Quintilian's *Institutio oratoria* where the orator Simonides is providentially saved from a building collapse:
He had scarcely passed the threshold when the banquet room fell down upon the guests and crushed them so horribly that those who went to look for the bodies of the dead, in order to bury them, were unable to recognise, by any mark, not only their faces, but even their limbs. Simonides, by the aid of his memory, is said to have pointed out the bodies to their friends in the exact order in which they had sat.

The sampler acts in part in this work as a repository of memory, using a palette of environmental sounds made in cities including Berlin, New York, Tokyo, Lyon and St Petersburg. These include industrial 'noise', or material manipulated to 'sound' like noise. The score also calls for fragments of what Goebbels calls 'subcultural noises' and historic recordings. The Chaconne, for instance, sets up a brooding dark-hued orchestra texture over which recordings of Jewish liturgical cantors are heard. That these recordings were made in the 1920s and 30s gives them a particular poignancy for a German composer. There are also fragments of Baroque music. In addition, Goebbels samples the work of bands and artists such as the David Moss Dense Band, Xavier Garcia, Joseph Schmidt, Ben Zion Kapov-Kagan, David Moshe Steinberg, Yehoshua Wieder, Gershon Sirota and Samuel Vigoda, Entouch, Third Person, Otomo Yoshihide and Karl Biscuit.

Like T.S. Eliot's *The Waste Land*, Goebbels' music seems to say 'These fragments I have shored against my ruins'. Is it too late?

© Gordon Kerry 2016

Visions de l'Amen

Saturday 21 May at 10:30pm

Aura Go & Tomoe Kawabata *piano*

Messiaen *Visions de l'Amen*

OLIVIER MESSIAEN

(1908-1992)

Visions de l'Amen

Amen de la Création

*Amen des étoiles, de la planète
à l'anneau*

Amen de l'Agonie de Jésus

Amen du Désir

*Amen des Anges, de Saints, du
chant des oiseaux*

Amen du Jugement

(Amen de la Consommation)

The musical language of French organist and composer Olivier Messiaen is a rich tapestry. The single most important thread in Messiaen's music, connecting almost everything he wrote, is his unswerving Catholic faith. Messiaen's Catholicism was of the most life-affirming kind, happily embracing nature and sensuality alongside traditional Catholic beliefs. In 1943, when Messiaen produced his *Visions de l'Amen*, he had not long been released from a German prisoner-of-war camp in Silesia. Having returned to Nazi-occupied Paris, he took up a position teaching harmony at the Conservatoire.

Visions de l'Amen was composed for himself and Yvonne Loriod. She was at that time his student, but would later be his wife. This accounts for an undeniably erotic element in the *Visions*, particularly No. 6. The seven *Visions* are inspired by passages from the Bible and Messiaen's own mystical thoughts on the cosmos. In his preface to the score, Messiaen identifies four different interpretations of 'Amen':

Let it exist; I accept; I agree; What is now, is also forever.

The first movement, *Amen de la Création*, depicts an iconic moment from the opening of *Genesis*: "And God said, 'Let there be light.' And there was light!" In the score's preface, Messiaen describes this piece as a crescendo. The second piano presents the 'Theme of Creation', a hymn-like tune of eight bars, in the bass and then repeats it twice, each time an octave higher. Against this the first piano plays ecstatic figurations of increasing rhythmic complexity. Messiaen describes *Vision 2, Amen des étoiles, de la planète à l'anneau* as 'a brutal and savage dance' in which Saturn plays a leading role. The second piano is given the 'Theme of the Dance of the Planets'. *Vision 3* depicts Christ's prayer in the garden of Gethsemane on the eve of his crucifixion: 'My Father, if it is possible, may this cup be taken from me. Yet not as I will, but as you will.' *Vision 4, Amen du Désir*, presents two forms of desire: the first is profoundly tender and celestial; the second is carnal and threatens to 'draw the soul away'. Messiaen manages to blend the two voices into one. In *Vision 5* we hear the *Amen des Anges, de Saints, du chant des oiseaux*. Shortest of the *Visions* is No. 6, *Amen du Jugement*, in which the damned are banished from Christ's presence. Messiaen ends with a vision of Paradise, in which the original Theme of Creation returns, now heard in the lowest notes of the second piano. In Messiaen's vision, Paradise is full of the most brilliant colours, sounds and perfumes.

Visions de l'Amen was first performed May 10, 1943 at the Concerts de la Pléiade, a series of unadvertised concerts founded to circumvent the Nazis' ban on all Jewish and unpublished French music.

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This concert has a duration of approximately 1 hour.

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Assistant Principal

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Sarah Curro

Peter Fellin

Deborah Goodall

Lorraine Hook

Kirstin Kenny

Ji Won Kim

Eleanor Mancini

Mark Mogilevski

Michelle Ruffolo

Kathryn Taylor

Robert John*

Jenny Khafagi*

Oksana Thompson*

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Matthew Tomkins
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Principal Second Violin Chair*

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Associate Principal

Monica Curro
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Mary Allison

Isin Cakmakcioglu

Freya Franzen

Cong Gu

Andrew Hall

Francesca Hiew

Rachel Homburg

Christine Johnson

Isy Wasserman

Philippa West

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Roger Young

Aaron Barnden*

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Fiona Sargeant
Associate Principal

Lauren Brigden

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Gabrielle Halloran

Trevor Jones

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Caleb Wright

Ceridwen Davies*

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David Berlin
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Nicholas Bochner
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Rohan de Korte

Keith Johnson

Sarah Morse

Angela Sargeant

Michelle Wood

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Steve Reeves
Principal

Andrew Moon
Associate Principal

Sylvia Hosking
Assistant Principal

Damien Eckersley

Benjamin Hanlon

Suzanne Lee

Stephen Newton

Flutes

Prudence Davis
*Principal Flute Chair -
Anonymous*

Wendy Clarke
Associate Principal

Sarah Beggs

Piccolo

Andrew Macleod
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Jeffrey Crellin
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Associate Principal

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Cor Anglais

Michael Pisani
Principal

Rachel Curkpatrick*

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David Thomas
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Philip Arkinstall
Associate Principal

Craig Hill

Justin Beere

Bass Clarinet

Jon Craven
Principal

Bassoons

Jack Schiller
Principal

Elise Millman
Associate Principal

Natasha Thomas

Contrabassoon

Brock Imison
Principal

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Geoff Lierse
Associate Principal

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Abbey Edlin

Trinette McClimont

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Nicole Lizée

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Vanessa Tomlinson

Violin

Erkki Veltheim

Saxophone Flute Clarinet

Tony Hicks

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Gian Slater

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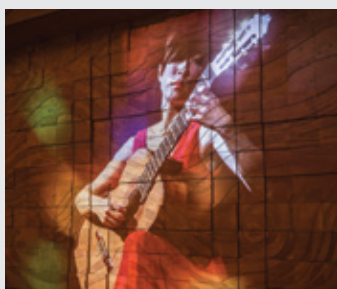
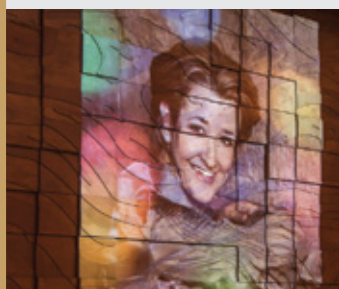
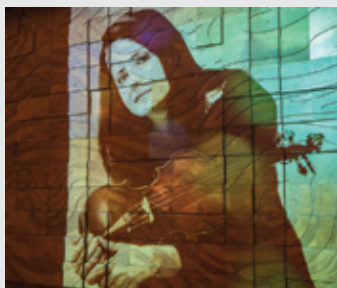
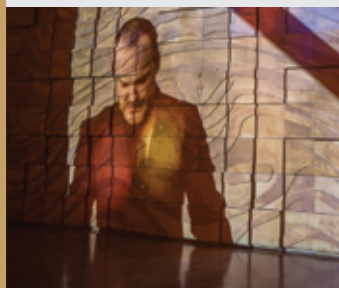
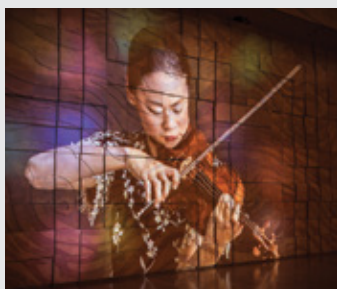
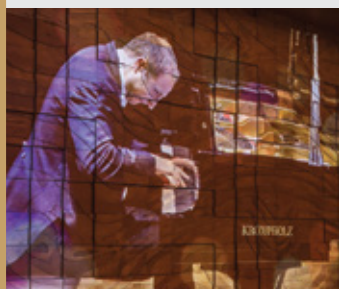
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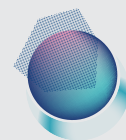
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