

# FOREST COLLECTIVE SENSUALITY IN THE CITY

Wednesday 18 May 6pm, Salon  
Presented by Melbourne Recital Centre  
& Forest Collective

## ARTISTS

**Rosemary Ball**, soprano  
**Christian Gillett**, bass-baritone  
**Evan Lawson**, conductor  
**Anna Pokorny**, cello  
**Vilan Mai**, clarinet  
**Katie Clarke**, flutes  
**Danae Killian**, piano

**Katriona Tsyrlin**, violin  
**Spencer Nelson**, trombone  
**Allison Wright**, trumpet  
**Aaron Klein**, clarinets  
**Kaylie Melville**, percussion  
**Rebecca Scully**, double bass

## PROGRAM

### PART 1 - *desire*

**PHILIP VENABLES** *F\*\*k Forever* (2011) AUSTRALIAN PREMIERE

**ROBERT SCHUMANN** (arr. **EVAN LAWSON**) *Im wunderschönen Monat Mai*

**CLAUDE DEBUSSY** (arr. **REBECCA SCULLY**) *Syrinx*

**FRANZ SCHUBERT** (arr. **ALEXANDER MORRIS**) *Ganymede*

### PART 2 - *sex*

**GEORGES APERGHIS** *Recitation No. 9* (1977)

**EVAN LAWSON** *Himeros* (2016) WORLD PREMIERE

**MARC YEATS** *Lines and Distances* (2012) AUSTRALIAN PREMIERE

### PART 3 - *confusion, conflict and conclusion*

**FRANZ SCHUBERT** (arr. **EVAN LAWSON**) *Gefrorne Tränen*

**PHILIP VENABLES** *Fight Music* (2009) AUSTRALIAN PREMIERE

## ABOUT THE MUSIC

*A note from Evan Lawson, Artistic Director . . .*

*‘All cities are mad: but the madness is gallant. All cities are beautiful, but the beauty is grim.’* Christopher Morley

For me, when talking about cities, one cannot avoid the fact that cities are generally the more progressive hubs of humanity. Freedom of expression and progressive ideas are generally birthed in metropolises’. But alongside this great bee-hive hub of humanity, isolation and melancholy is still a prominent feature of many people’s experience of “the city.”

My goal with this performance is to explore our changing view of sex and human connection, which has morphed along with the great changes in the way we live, from the early large towns of the 19th century through to the great Cosmopolis’ of the 20th and 21st century.

In this program we experience the music of living composers who experience the city, through to the music of Schumann and Schubert who compliment our more liberal view of sensuality and sexuality through a pre-Victorian, romantic view.

The experience of the city can be full of vivid and wild connections, and also a sense of dislocation to nature and humanity. The works we present to you explore our relationship with humanity within these great crossroads of humanity.

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**F\*\*k Forever (2011) for voice and ensemble** AUSTRALIAN PREMIERE

*F\*\*k Forever* is a six-word opera. It was written for James Young and the Warehouse Ensemble, to be premiered in their Six-word operas project at the Tête-à-Tête opera Festival at Riverside Studios, London, on 11th and 12th August 2011. *F\*\*k Forever* uses six words: "I wanna f\*\*k George Miles, forever". This is a tribute to the series of the five books by Dennis Cooper, called the George Miles Cycle. These are amazing books: visceral, shocking, violent and sexual. However, the name George Miles can be changed for any name for a particular performance. In the first performance, for example, the words were "I wanna f\*\*k James Young, forever". The 'opera' can be staged or unstaged in any way the performers wish.

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**Im wunderschönen Monat Mai** (text by Heinrich Heine)

Im wunderschönen Monat Mai,  
Als alle Knospen sprangen,  
Da ist in meinem Herzen  
Die Liebe aufgegangen.

In the wonderful month of May,  
When all the buds were bursting open,  
My love burst forth from my heart.

Im wunderschönen Monat Mai,  
Als alle Vögel sangen,  
Da hab' ich ihr gestanden  
Mein Sehnen und Verlangen.

In the wonderful month of May,  
When all the birds were singing,  
I confessed to her my yearning and my longing.

**Ganymede** (text by Johann Wolfgang von Goethe)

Wie im Morgenglanze  
Du rings mich anglühst,  
Frühling, Geliebter!  
Mit tausendfacher Liebeswonne  
Sich an mein Herz drängt  
Deiner ewigen Wärme  
Heilig Gefühl,  
Unendliche Schöne!

How, in the morning brightness,  
You all around shine at me,  
Springtime, Beloved!  
With thousandfold love-bliss  
The holy feeling  
Of your eternal warmth  
Presses itself upon my heart,  
Unending beauty!

Daß ich dich fassen möcht'  
In diesen Arm!

Could I but embrace you  
In this arm!

Ach, an deinem Busen  
Lieg' ich, schmachte,  
Und deine Blumen, dein Gras  
Drängen sich an mein Herz.  
Du kühlst den brennenden  
Durst meines Busens,  
Lieblicher Morgenwind!

Ah, upon your breast  
I lie, languish,  
And your blossoms, your grass  
press upon my heart.  
You cool the burning  
Thirst of my bosom,  
Lovely morning-wind!

Ruft drein die Nachtigall  
Liebend nach mir aus dem Nebeltal.  
Ich komm', ich komme!  
Wohin? Ach, wohin?

There calls the nightingale  
Lovingly for me from the misty vale.  
I come, I come!  
Whither, ah whither?

Hinauf! Hinauf strebt's.  
Es schweben die Wolken  
Abwärts, die Wolken  
Neigen sich der sehnnenden Liebe.  
Mir! Mir!  
In eurem Schosse  
Aufwärts!  
Umfangend umfassen!  
Aufwärts an deinen Busen,  
Alliebender Vater!

Up! Up it surges.  
The clouds are leaning  
Downwards, the clouds  
Bow down to yearning love.  
To me! To me!  
In your lap, clouds,  
Upwards!  
Embracing, embraced!  
Upwards to thy bosom,  
All-loving Father!

### **Himeros (2016)**

The word Himeros is an ancient Greek word meaning uncontrollable desire. This word is also the name of the god that represents this feeling. Most of my compositional work revolves around greek myth and ritual. This work tries to capture a certain melancholy and yearning feeling in relation to lust. This is a theme I've explored many times, within works such as my opera *Calypso*, song cycle *Ballad of the Crying Satyr* and double concerto for Clarinet and Harp *Peane from Hyacinth*. For me, there is a certain beauty and sad irony in the sense of feeling great passion but also great pain that can come with lusting or loving someone, especially from afar. For me there is a great beauty in the distance one can experience when attracted to someone; the sense that you are so alone yet so alive, emboldened in your desire yet totally mouse-like when you try to act upon it and of course at times the personal shame you feel when your feelings are hurt. These were some of the emotional concepts I was trying to capture in this work.

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### **Gefrorne Tränen (text by Wilhelm Muller)**

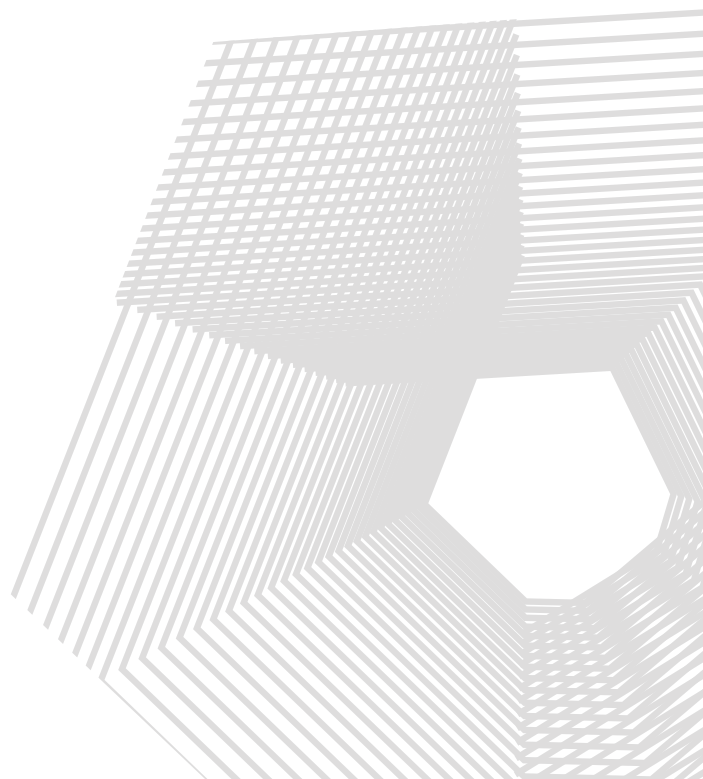
Gefrorne Tropfen fallen  
Von meinen Wangen ab:  
Ob es mir denn entgangen,  
Daß ich geweinet hab' ?  
Ei Tränen, meine Tränen,  
Und seid ihr gar so lau,  
Daß ihr erstarrt zu Eise  
Wie kühler Morgentau ?  
Und dringt doch aus der Quelle  
Der Brust so glühend heiß,  
Als wolltet ihr zerschmelzen  
Des ganzen Winters Eis !

Frozen drops are falling  
Down from my cheeks.  
How could I have not noticed  
That I have been weeping ?  
Ah tears, my tears,  
And are you so tepid  
That you freeze to ice  
Like cool morning dew ?  
Yet you burst from the wellspring  
Of my heart so burning hot,  
As if you wanted to melt  
The entire winter's ice!

### **Fight Music (2009) for solo cello and ensemble**

*Fight Music* is a scene from my chamber opera *Les Bâtisseurs D'Empire* (The Empire Builders), adapted from the Boris Vian play of the same name. The opera is a violent, surreal comment on war and colonisation. This music accompanies a fight scene where members of the family and their maid savagely beat a mysterious bandaged figure lurking in the corner while discussing what they'll eat for dinner. It's absurdist cartoon horror. *Fight Music* was commissioned by Endymion for their 30th Birthday Sound Census festival in June 2009. It premiered, conducted by Quentin Poole and with Jane Salmon as the solo cellist, on 5th June 2009 at Kings Place concert hall, London.

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## ABOUT THE ARTISTS

**Forest Collective**, led by Evan Lawson Artistic Director, was established as an artist collective by a group of emerging performing and visual artists in 2009 to facilitate thrilling cross-pollinating events in unorthodox venues and performance contexts. Forest Collective became a not for profit, multi-disciplinary arts organisation in 2012.

Since its first season Forest Collective has gone on to sell out performances at Melbourne Recital Centre, La Mama Court House, National Gallery of Victoria, Abbotsford Convent, Burrinja Cultural Centre and as a part of Metropolis New Music Festival and Melbourne Fringe Festival.

Highlights of past seasons include working with harpist Marshall McGuire, commissioning and performing the world premiere of Evan Lawson and Samuel Yeo's opera Calypso, Elanor Webber's dance work Texture of It for our 2014 interdisciplinary arts festival Flooding in the Garden, Michael Bakrence's chamber work The Virtuous Woman with the Watermelon, Evan Lawson's sprawling chamber work Orpheus and the Cave, Lisa Illean's stunning And the black sea, Breaks... and Katriona Tsyrlin and Stephanie Osztreicher's physical theatre and music work Holy Dying.

In 2014 Forest Collective presented their own interdisciplinary festival, Flooding in the Garden, presenting various Melbourne artists to high acclaim.

Known for presenting thrilling and exciting new work, Forest Collective demonstrates just why it is at the vanguard of emerging and new work in Melbourne, today.

*'Beginning with undeveloped materials, the Forest is created: Without referencing anything from the past or present, creating something new with each sound or stroke or by referencing everything we have ever heard, seen or felt and exploring that in a single note, line or movement. The forest exists on its own without rules or boundaries restricting the Collective, a unique and experimental environment is created. The forest defies classification.'*

Megan Clune, founding member

### A note on environmental friendliness:

In an effort to commit to greener performances, programs are printed to share one between two people. If you would like to download additional copies of these program notes, please visit [melbournerecital.com.au/programs](http://melbournerecital.com.au/programs)



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