

# Inventi Ensemble

## East to West

Monday 15 August 6pm, Salon

Presented by Melbourne Recital Centre & Inventi Ensemble

LOCAL  
HEROES

### ARTISTS

Melissa Doecke, flute, alto flute, piccolo

Ben Opie, oboe, cor anglais

Marshall McGuire, harp

Peter Neville, percussion (*In Distance* by Tan Dun and *Instruments III* by Feldman)

Thea Rossen, percussion (*Dmaathen* by Xenakis)

### PROGRAM

TORU TAKEMITSU (1930–1996)

*Eucalypts No. 2*

MORTON FELDMAN (1926–1986)

*Instruments III*

TAN DUN (b.1957)

*In Distance*

IANNIS XENAKIS (1922–2001)

*Dmaathen*

### ABOUT THE MUSIC

In comparison to our first Local Heroes concert, *East to West* features the other end of the spectrum: contemporary music from Asia, Europe and the US for flute, oboe, harp and percussion, with all works having been written in the last 45 years. This series as a whole connects Inventi's passion for re-inventing classics alongside performing the new.

**Takemitsu: *Eucalypts No.2* (1971)**

Takemitsu was largely a self-taught Japanese composer, intrigued by both traditional Japanese music and the combination of that with Western classical music traditions, particularly influenced by Debussy, Messiaen and John Cage. He worked closely with French flautist Aurele Nicolet and dedicated a number of works to him including this *Eucalypts No.2*. Originally scored for flute, oboe, harp and string orchestra, he later adapted it for trio and we perform it here tonight in that version.

**Feldman: *Instruments III* (1977)**

I thought the best way to learn a little about Feldman's *Instruments III* would be through an interview that percussionist Jan Williams had with Feldman himself: 'There is a name for that [going in and out of tune] in rugs - it's called abrash - a change of colors that leads us into pieces like *Instruments III* which was the beginning of my rug idea. I wouldn't say I actually made a literal juxtaposition between rugs and the use of instruments in *Instruments III*, but it made me not worry about it. I like the imperfection and it added to the color. It enriched the color, this out of tune quality. Just like I like my piano out of tune a little bit. It's warmer. So that was very interesting.' (Read the full interview here: [cnvill.net/mfjw1.htm](http://cnvill.net/mfjw1.htm))

### Tan Dun: *In Distance* (1987)

As Tan Dun himself describes it: 'I called this piece *In Distance* because it was a kind of questioning of myself. On the simplest level, there is a wide distance between each of the instruments in register, timbre and dynamics. Then, even though I used three Western instruments, the music is often very far from the way these instruments might usually sound. The piccolo is treated more like the Chinese bamboo flute, the harp is treated like the koto and the bass drum is made to sound like Indian drums, played only with palms and fingers. A third meaning can be heard in the texture of the music, which is very open with lots of space, as I began to use rests as a kind of musical language. Finally, I explored the distance, even the conflict between atonal writing and folk materials. Written just after I arrived in New York, I began to see myself within the clarity of distance.'

### Xenakis: *Dmaathen* (1976)

Xenakis led a fascinating life, he was a mathematician and architect who used mathematical and architectural principles when he wrote music. He lost an eye fighting fascists and, until 1974, would have been executed had he returned to his homeland. Funnily enough, Xenakis once revealed a fondness for Brahms because, among other reasons, he was unable to compose similarly. I think you'll be able to hear how dissimilar his composition is in *Dmaathen*. The word 'Dmaathen' is a constructed word signifying nothing, but it is evocative in its sonic qualities.

*Words by Ben Opie & Melissa Doecke*

## ABOUT THE ARTISTS

Defying stereotypes, Inveni Ensemble do everything. They are equally at home premiering works at a new music festival, performing in Australia's finest concert halls and chamber music series, or playing Bach from a 3-tonne truck in a pop-up venue, and introducing new Australian music to young children in a library storytime project. Passionate about regularly performing Australian music, Inveni have commissioned new works, including Melody Eotvos' *House of the Beehives*, Mark Gaydon's *The Arguments of Beatrice & Virgil*, *Bodice and Ribbons* by Luke Styles and *Confirmation Bias* by Nikki Edgar. All of these works have received numerous repeat performance invitations including the Stradbroke Festival and Left Coast Chamber Ensemble. In addition to this they mark their own Inveni stamp on traditional works including an awe-inspiring arrangement of Prokofiev's *Classical Symphony* for five players. Inveni include as many repeat performances of Australian music as possible into their repertoire. Inveni Ensemble is an exciting new voice in Australian music. The majority of this innovative work which highlights Inveni's aspiration to enable music to reach as many people as possible is self-funded. If you would like to support the ensemble please visit [inveniensemble.com](http://inveniensemble.com)

Inveni Ensemble would like to especially thank Dan Richardson, Thea Rossen and Peter Neville for providing the percussion instruments in tonight's performance.

## ABOUT LOCAL HEROES 2016

Local Heroes is the easiest way to rediscover your love of chamber music or take delight in experiencing it for the first time. From strings to piano, early music to contemporary, art song to tango, there's something for every musical taste. This year Local Heroes showcases 19 acclaimed ensembles in 44 concerts in the award-winning acoustics of Melbourne Recital Centre's Salon and Elisabeth Murdoch Hall. Want to get to know the artists and learn more about the music they love to perform? Visit [localheroes.melbourne](http://localheroes.melbourne) to discover more.

Melbourne Recital Centre acknowledges the people of the Kulin nation  
on whose land this concert is being presented.



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