

salon solo

Genevieve Lacey **PLEASURE GARDEN**

Thursday 22 September 6pm, Salon
Presented by Melbourne Recital Centre

ARTIST

Genevieve Lacey, recorder
with Jim Atkins, sound design

PROGRAM

Jan Bang & Genevieve Lacey
Lichen

Jacob van Eyck
Amarilli

Jan Bang & Genevieve Lacey
Granite

Jacob van Eyck, Jan Bang & Genevieve Lacey
Her Nest

Jan Bang & Genevieve Lacey
One Tree Hill

Jacob van Eyck
Amarilli Variation II-III

Jan Bang & Genevieve Lacey
Whipbird

Jan Bang & Genevieve Lacey
Bee Halo

Jacob van Eyck
Marie

Jacob van Eyck, Jan Bang & Genevieve Lacey
Bermagui Dawn

Jacob van Eyck, Jan Bang & Genevieve Lacey
Daphne

Jan Bang, Genevieve Lacey & Jim Atkins
Feather Storm

Jacob van Eyck
Amarilli Variation IV

Jacob van Eyck, Jan Bang & Genevieve Lacey
Pale Blue Evenings

ABOUT THE MUSIC

Jacob van Eyck (c.1590-1657), blind from birth, was hailed as 'the Orpheus of Utrecht'. Famed and loved in his lifetime, he was mourned in poetry, song and statue on his death. Employed by the city of Utrecht to play and tend to the cathedral carillon bells, he was also famously given a pay rise to wander through Janskerkhof public gardens in the evenings, to entertain passers-by on 'his little flute'.

Inspired by van Eyck's story and music, *Pleasure Garden* combines excerpts from his work, set within newly-composed music. The project began its life as a kinetic sound installation in Vaucluse House gardens, for Sydney Festival 2016. Its second iteration is a CD, released by ABC Classics. Tonight is its debut as a live performance.

Pleasure Garden creates undulating textures and musical patterns that shift, sometimes almost imperceptibly. More a state of mind than composition or performance, *Pleasure Garden* invites an hour of gentle contemplation.

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My childhood was spent in stories and gardens.

My mother's garden held our games and discoveries, adventures real and imagined. We navigated our botanical world by touch and smell, as well as by sight. We came to understand in tangible ways how the rhythms of the seasons, changes in light and temperature, drought, frost and wind, all shaped our landscape, and our lives within it. Everything born in the garden went back into its earth, and we learnt that things die, as well as flourish. The garden taught us to be patient, to wait and observe. How to be still and silent. How it is to be small amid something wildly alive and impersonal.

When I was eight, a gifted teacher introduced me to Jacob Van Eyck. She told me the story of him playing his recorder while wandering through a place called a Pleasure Garden. The poetry of that lodged deep, and I felt a strong affinity with Jacob. The fact that he was born in the sixteenth century, on the other side of the world, was of no consequence. His music was real to me, as was he.

We've been companions ever since, Jacob and I. He comes with me to weddings and funerals, nursing homes and prisons, impromptu sessions on verandas, and into concert halls too. His melodies fall happily under the pads of my fingers; his phrases measure the span of my breath.

Not far from my childhood garden is a place I revere: Lambley Garden. Visiting that earthly paradise some years ago, I found myself thinking of Jacob and his Pleasure Garden, and the way history and emotions can speak to each other across time and place. Suddenly, stories began to converge.

Our Pleasure Garden sets Jacob's exquisite blooms in a new environment. We collected material from Melbourne to Bermagui, Utrecht to Kristiansand, back and forth to Lambley - improvised melodies, birdsong from the places in which we worked, and Jacob's own carillon, still joyously played today

- Words by Genevieve Lacey

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ABOUT THE ARTISTS

Genevieve Lacey is a recorder virtuoso, serial collaborator and artistic director, with a significant recording catalogue and a career as an international soloist. She creates large-scale collaborative works across radio, film, theatre and public art, and has premiered scores of works, written for her. She's played for the Queen in Westminster Abbey, represented Australia as a cultural ambassador at the Lindau International Convention of Nobel Laureates, performed as a concerto soloist in the Proms, in prisons and communities in remote Australia, and at the opening night of the London Jazz Festival. Genevieve is Chair of the Australian Music Centre board, Artistic Director of Musica Viva's FutureMakers, and guest curator for Ngeringa Arts.

Jim Atkins' recent work includes design and operation for Victorian Opera's Sondheim musicals (*Sunday in the Park with George* and *Into the Woods*) plus VO's productions *The Riders*, *The Flying Dutchman*, *Nixon in China*, *Maria de Buenos Aires*. Other productions: *Bliss*; *The Merry Widow* (Opera Australia); *Chroma*; 50th Anniversary Gala (The Australian Ballet); *Songs From the Middle* (Eddie Perfect/Australian National Academy of Music); *Acoustic Life of Sheds*; *Namatjira* (Big hART); *en masse* (Genevieve Lacey); *Conversations with Ghosts* (Paul Kelly, Jim Ledger, Genevieve Lacey, ANAM) and Myer Music Bowl Free Concerts (MSO); as well as sound design for the 2013 and forthcoming 2016 Opera Australia Ring Cycle.

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