

# STRUCTURES (MELBOURNE, '66)

Tuesday 31 July 6pm, Salon

## PRESENTED BY

Melbourne Recital Centre & Ensemble Density

## ARTISTS

**Ensemble Density**

**Charles MacInnes** director/trombone

**Jeremy Alsop** bass guitar

**Helen Bower** violin

**Nikki Edgar** cello

**Michael Kieran Harvey** piano

**Tony Hicks** woodwind

**Peter Neville** percussion

**Tristram Williams** trumpet

**Kevan Atkins** sound designer

**Chrissy Chan** associate producer

## PROGRAM

**KEITH HUMBLE** (1927-1995)

*Music for Monuments\**

**BARRY McKIMM** (b. 1941)

*Folium*

Sola - Sonata - Landscape with Dirigibles

**ROBERT ROONEY** (1937-2017)

*Duos*

*Second Landscape*

**BARRY McKIMM**

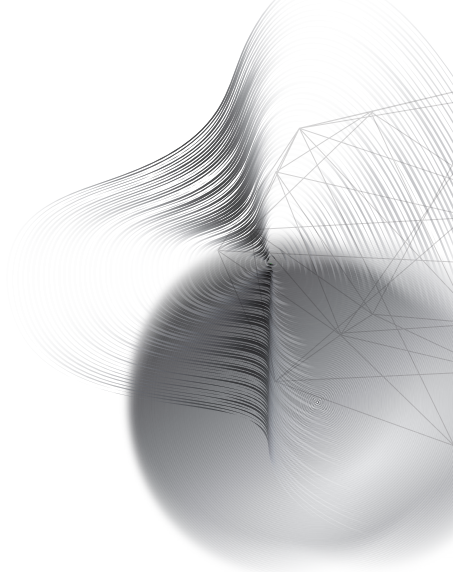
*Folium*

Aurora - Crescendo e Diminuendo - Finale

**CHARLES MacINNES** (b. 1966)

*Gazebosplayed*

*\*This work has been nominated for consideration for the Contemporary Masters Award 2018, which is generously supported by friends of Stephen McIntyre AM.*



## ABOUT THE ARTISTS

Founded in 2017 by Melbourne composer and trombonist Charles MacInnes, **Ensemble Density** specialises in the performance of improvised contemporary art music. The inspiration for forming the Ensemble came from a series of open rehearsals that took place in New York in 1957. Before an invited audience, pioneering electronic composer Edgard Varèse directed a small group of musicians to read between the lines of his scores - the results signalled the tentative beginnings of a brand-new sound. Ensemble Density throws open the doors to that New York space, and imagines what might have happened had the sessions continued to this day.

*ensambledensity.space*

## ABOUT THE MUSIC

One of the main objectives of this evening's program is to allow listeners to experience some of the more spontaneous and collaborative aspects of composition and performance. The conceptual art, graphic notation, minimalism and free improvisation of the 1960s placed a strong emphasis on process rather than end product. In this respect, the happenings of the Melbourne art and music scene were particularly fertile. This was the time of Keith Humble's modular pieces constructed from the shuffling feet, rattling objects, tearing paper and chanting of activity choir workshops, which were often recorded and replayed to become accompanying textures for soloists. Many of the artists featuring at NGV's current *The Field Revisited* exhibition were audience members at performances by the McKimm-Rooney-Clayton improvising trio in the 1960s. These three gifted and idiosyncratic figures were equally at home with visual art and the latest sonic explorations. The scores and musical ideas behind *Structures (Melbourne '66)* raise issues that are as culturally relevant today as they were 50 years ago: where - and how blurred - are the lines between performer, composer, observer and participant?

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



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