

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

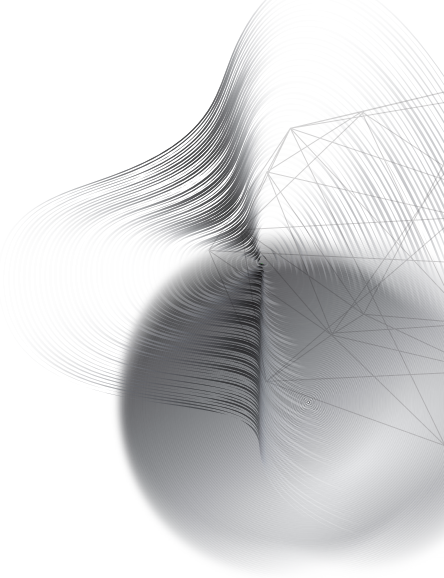
BARRY MCKIMM

Folium

Aurora - Crescendo e Diminuendo - Finale

CHARLES MacINNES (b. 1966)

Gazebosplayed



ABOUT THE ARTISTS

M| ukl k'p'i'978'i , 'Tl si v| yul 'j vt wzl y'huk' {yvt i vupz' J ohysl z' T hj Rul z3
Luzl t i s' Kl uzq, 'zwl j phszl z' p'i' {ol 'wl ymyt huj l 'vript vvy} pl k'
j vu{t t wyyh, 'hy't | zj 5 ol 'pazwph{pu'my'myt pui{ol 'l uzl t i s' j ht l 'nyvt '
h'z yb'z'vriwv u'yl ol h'yzsz{oh'{'vvr'vshj l 'p'i'Ul ~ ' vvr'p'i'82<>5 l nyl 'hu'
pi} pl k'h| kp'uj l 3'p'ul l y'p'ri l s' j {yvu'j' j vt wzl y'Lk'h'yk'} hy' z' k'pl j {l k'h'
z' h'snyv| wvrih | zj phuz{v'yl hk'i l {~ l l u' {ol 'spil z'vriopz'zj vyl zB{ol 'yl z| s'z'
z'p'uhsl k' {ol 'l u' {h'p} l 'i l n'p'up'irz'vrihi y'huk'4il ~ 'zv| uk'5Luzl t i s' Kl uzq, '
{oyv~ z'vwl u' {ol 'kvvyz' {v' {oh' {Ul ~ ' vvr'z'whj l 3'huk'p' h'p'ul z'~ oh' {t p'ro' {oh} l '
ohwv l ul k'ohk' {ol 'z' z'p'uz'j vu{p'i l k' {v' {opz'kh} 5

ensemledensity.space

HI V \ [' [OL'T \ ZP]'

One of the main objectives in selecting the music for 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. Also in the 1960s, many of the artists featured at NGV's current *The Field Revisited* exhibition were audience members at performances by the McKimm-Rooney-Clayton improvising trio. 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.



PRINCIPAL GOVERNMENT PARTNER

