

## BIOGRAPHIES

### BRETT DEAN CONDUCTOR

Brett Dean studied in Brisbane before moving to Germany in 1984 where he was a member of the Berlin Philharmonic for fourteen years, during which time he began composing. His music is championed by many of the leading conductors and orchestras worldwide, including Sir Simon Rattle, Vladimir Jurowski, David Robertson, Andris Nelsons, Marin Alsop and Sakari Oramo. Much of Dean's work draws from literary, political, environmental or visual stimuli, including a number of compositions inspired by artwork by his wife Heather Betts.

Dean began composing in 1988, and it was through works such as his clarinet concerto *Ariel's Music* (1995), which won an award from the UNESCO International Rostrum of Composers, and *Carlo* (1997) for strings, sampler and tape, inspired by the music of Carlo Gesualdo, that he gained international recognition.

In 2009 Dean won the Grawemeyer Award for music composition for his violin concerto *The Lost Art of Letter Writing*. In June 2017 his second opera *Hamlet* was premiered at Glyndebourne Festival Opera to great acclaim, winning both the 2018 South Bank Sky Arts Awards and International Opera Awards for opera.

Dean is 2018/19 Composer in Residence of Radio Symphony Orchestra Berlin, and is also Artist in Residence with the Sydney Symphony from 2016-2018 which saw the world premiere of Dean's Cello Concerto for Alban Gerhardt, conducted by David Robertson, in August 2018. The Cello Concerto received its European premiere from the Berlin Philharmonic conducted by Sakari Oramo in October 2018. Elsewhere this season Dean joins Radio Symphony Orchestra Berlin and Helsinki Philharmonic to perform his Viola Concerto and conducts a number of orchestras including Sydney Symphony, Adelaide Symphony, Swedish Chamber Orchestra and the Australian National Academy of Music.

Brett Dean is represented by Intermusica. The works of Brett Dean are published by Boosey & Hawkes.

### LORINA GORE SOPRANO

Award winning Australian soprano Lorina Gore completed her postgraduate voice studies at the Australian National University in Canberra and at the National Opera Studio in London. She has won numerous prestigious opera awards, including two Helpmann Awards (2017 and 2018) and a Green Room Award (2018).

Lorina joined Opera Australia as a principal artist in 2008 and has since performed many roles for the company including: Honey B (*Bliss*; in Sydney, Melbourne and at the Edinburgh Festival), Roxana (*Krol Roger*), Violetta (*La traviata*), Leila (*Les pêcheurs de perles*), Amina (*La sonnambula*), Queen of Night (*Die Zauberflöte*), Die Fiakermilli (*Arabella*), Tytania (*A Midsummer Night's Dream*), Woglinde (*Der Ring des Nibelungen*).

In 2018, Lorina performed the role of Ophelia in Brett Dean's *Hamlet* to critical acclaim, for which she was awarded her second Helpmann Award. Future appearances include Marie in *Wozzeck*, Musetta in *La bohème*, and Corinna in *Il viaggio a Reims* for Opera Australia in 2019.

### TOPI LEHTIPUU TENOR

Toopi Lehtipuu enjoys a reputation as one of Finland's most highly individual artists and has appeared in concert halls and opera houses throughout the world. An extremely versatile artist and a highly skilled stage performer, he is renowned equally for repertoire ranging from early music, through Bach, Mozart and classical composers, to contemporary creations enjoying close relationships with the world's leading conductors and directors.

Highlights in 2018-19 include the creation of *The Creature* in Mark Gray's *Frankenstein*, a new opera commissioned by La Monnaie/De Munt; and the creation of a multi-disciplinary dance and vocal project with the renowned Tero Saarinen Dance Company, featuring music by Monteverdi. Past acclaimed performances include Glück's *Iphigénie en Tauride* (Pylade) at the Salzburg Whitsun Festival and semi-staged performances of Bach's *St Matthew Passion* with Peter Sellars, Sir Simon Rattle and the Berlin Philharmonic, which toured extensively including to New York and to the BBC Proms.

Toopi also enjoys a career as artistic consultant and curator. He was Director of the Helsinki Festival from 2015 to 2018 and artistic director of Turku Music Festival from 2010 to 2015, as well as of Joroinen Music Days, a chamber music festival in eastern Finland.

## CELEBRATING BRETT DEAN

7.30pm Friday 9 November 2018

**Brett Dean** conductor  
**Lorina Gore** soprano  
**Toopi Lehtipuu** tenor  
**ANAM Orchestra**

**Richard MEALE (1932–2009)** *Clouds Now and Then* (1969)

**Brett DEAN (b. 1961)** *From Melodious Lay* (2016)

*I thought thy bride-bed to have deck'd  
O lord, as I was sewing in my closet  
The most beautified Ophelia  
(Orchestral interlude)  
Get thee to a nunnery  
There is a willow  
Farewell, my dove*

**Lorina Gore** soprano  
**Toopi Lehtipuu** tenor

## INTERVAL

**Lisa ILLEAN (b. 1983)** *Land's End* (2015)

**Georges LENTZ (b. 1965)** *Jerusalem (after Blake)* for orchestra & electronics (2011-14)

*Durations: 8' – 23' – Interval 20' – 11' – 25'*

*Presented by Australian National Academy of Music (ANAM)  
& Melbourne Recital Centre*

*Brett Dean's ANAM residency is generously supported by Kerry Landman  
The 2018 ANAM at Melbourne Recital Centre series is generously supported by  
Loris Orthwein*

**ANAM**  
AUSTRALIAN NATIONAL  
ACADEMY OF MUSIC



## PROGRAM NOTES

---

### **Richard Meale *Clouds Now and Then***

Richard Meale was born in Sydney on 24 August 1932. He studied piano, clarinet, harp, history and theory at the NSW State Conservatorium, but remained self-taught in composition. In 1960 he won a Ford Foundation Grant and used it to study non-Western music at the University of California in Los Angeles and concentrated on Japanese court music and Javanese and Balinese gamelan. After visiting Europe in 1961, Meale joined the Music Department of the Australian Broadcasting Corporation (ABC) and developed special programs of Asian and contemporary music. He remained at the ABC until 1968.

Throughout the 1960s and 1970s Meale's music gained considerable interest. In 1965 *Homage to Garcia Lorca* was performed at the Commonwealth Arts Festival in the Royal Festival Hall, London, by the Sydney Symphony Orchestra under Dean Dixon. In the same year, Meale was solo pianist in the first Australian performance of Messiaen's *Oiseaux exotiques* in Sydney. With such works as *Nocturnes* (1967), *Very high kings* (1968), *Clouds Now and Then* (1969), *Soon it will die* (1969), *Interiors/exteriors* (1970), *Coruscations* (1971), *Incredible floridas* (1971), *Evocations* (1973) and *String quartet* (1975), Meale achieved international recognition and was represented at festivals, including the Warsaw Autumn Festival and the Paris Rostrum, as well as being frequently broadcast on European radio.

*Clouds Now and Then* is a short, delicately scored work which quietly evokes the reflective mood of a haiku by the 17th century poet, Matsua Basho (1644-1694). The poem, as translated by Geoffrey Bownas and Anthony Thwaite in *The Penguin Book of Japanese Verse*, reads:

*Clouds now and then  
Giving men relief  
From moon-viewing.*

Meale has written: "Moon-viewing is practised by the Japanese for aesthetic and contemplative purposes. It is typical of this race which possesses an acute awareness and love of nature. The poem has many meanings."

---

### **Brett Dean *From Melodious Lay***

Delving into the material that makes up Shakespeare's *Hamlet*(s) offers a never-ending array of discoveries and possibilities, both as narrative and as the basis for new musical vocabulary.

Our starting point, in writing and composing an opera based on *Hamlet* (a project commissioned by the Glyndebourne Festival to be premiered in June 2017), using only words written by or ascribed to Shakespeare, was the impossibility, even after

generations of forensic work on early editions, of establishing where Shakespeare's hand was or was not to be found in the first Quarto, the second Quarto, the first Folio editions of this play, all published in or shortly after his lifetime. "So let's use it all", said we, and that's what we authorised ourselves to do.

*From Melodious Lay* is an exploration of the relationship between Hamlet and Ophelia, diffracted through a liberal redistribution of texts both spoken by these characters, or spoken about them by other characters.

And what if Gertrude's famous lament "I thought thy bride-bed to have decked and not have strew'd thy grave" was uttered by Hamlet, who surely once also thought to share that particular bed with his beloved?

And what if the mysterious and faith-ridden line "But for this, the joyful hope of this..." - taken from the First Quarto version of a rather well-known Hamlet soliloquy - helped us understand Ophelia's resilience, her disarming capacity to move forwards in a world of relentless obstacles?

*From Melodious Lay* is not an attempt at explanation or analysis, but rather a poetic and musical exploration of colliding worlds, those of Hamlet and Ophelia, those of Shakespeare and our own, those of the written word and its musical reflection. It is indeed a diffraction of these worlds, and we do hope a melodious one.

– Brett Dean, *Matthew Jocelyn* 2016

---

### **Lisa Illean *Land's End***

For some time I have been interested in sounds comprised of hushed repetitive fragments. These recall the murmurings – of human voices or natural elements – that form a continuous, ever-varying undertint to more foreground sounds.

While writing *Land's End* I also became taken with the drawings of Vija Celmins, particularly those that use the ocean surface as the framework for an exploration in mark-making with incremental shades of graphite. In such work, surfaces act as forms through which subtle change can be perceived and felt. These ideas are things that I thought about while making this work.

In *Land's End*, the ensemble is conceived as one instrument which glows and breathes from the inside. The unfolding of melodic fragments, lines and impulses occurs within a harmonic world that evolves gradually, like a change in temperature or hue.

– Lisa Illean 2015

### **Georges Lentz *Jerusalem (after Blake)***

*Jerusalem (after Blake)* was inspired by the poetry and visual art of William Blake (1757-1827), that great visionary of English Romantic literature who remained completely misunderstood and ignored by his contemporaries and only gained recognition 100 years after his death, in no small part due to the advocacy of such 20th century writers as W. B. Yeats and Aldous Huxley. Today of course, Blake is a classic of English literature and widely regarded as one of the strangest, most fascinating writers of his time.

For several years now I have been reading, and trying to understand, Blake's so-called *Prophetic Books*. These are difficult works that abound in surreal visions in both words and images. Blake, a trained graphic artist, illustrated his books himself with the help of a special printing technique of his own invention. Blake's pictorial worlds, with their multitudes of bleak fiery landscapes, their hosts of sinister angels, starry night skies, interwoven muscular bodies, heavenly gates, distorted faces, monsters, ominous cathedrals, wavy robes, hair manes etc. are stylistically far ahead of the artist's time – or at least very hard to anchor within it. Some elements are reminiscent of the dark world of Spanish artist Francisco de Goya, others of Art Nouveau, even early Picasso! Blake's accompanying poetry is every bit as overwhelming in its mighty visionary language. *Jerusalem. The Emanation of the Giant Albion* (1804-1820), the author's last, longest and perhaps most extraordinary book is a high point in his oeuvre, both literary and visual, and is the book that, above all others, I have been reading and studying for years now. My success in comprehending Blake is still rather limited, but my fascination is undiminished. (Note: this poem is not to be confused with the hymn "And did those feet in ancient time / Walk upon England's mountains green", also known as 'Jerusalem', also by Blake, but unrelated).

It would be easy of course to dismiss Blake's *Jerusalem. The Emanation of the Giant Albion* as the self-absorbed ravings of a lunatic cut off from the real world – and considered in a purely literal way, it may well be just that! Nonetheless, to my mind nothing would be further from the essence of Blake's vision and message. Blake writes about the Fall of Man, the End of the World, the Apocalypse. All very old-fashioned concepts, one might think, with no relevance whatsoever to our world today. But how about our own world? Is it so much more sane? When planes intentionally crash into skyscrapers, when innocent people are beheaded in front of a camera to avenge a madly twisted conception of God, when despite the threat of ecological disaster we keep steering cheerfully towards the abyss - if that is our world, then it might seem reasonable to assert that we too live in somewhat apocalyptic times. For Blake, 'Jerusalem', like so many things in his work, is a multi-layered concept: it is at once the Heavenly City, man's

final goal, but it is also our own terrestrial world. Considered in the word's latter meaning, we might do well to heed the poet's warning when he exclaims: "Awake! Awake Jerusalem!"

I dedicate the end of the work to the victims of another plane tragedy – that ill-fated flight MH 370, which in March 2014 disappeared off the radar without a trace and probably crashed into the Indian Ocean thousands of miles from its destination. A lilting barcarole (Venetian gondolier's song) briefly evokes gently lapping waves, only to abruptly contrast its harmlessness with an altogether more sinister aspect of water: a violent crash and human bodies at the bottom of the ocean. When people in the towers of New York made their final frantic phone calls, the world heard the desperate human side of the apocalypse. There were no phone calls from the passengers of the MH 370. I'd like to think that the final sounds of my piece (soft brass sounds played via mobile phones from the back of the hall) might represent those phone calls that never were – a brief elegy to those who disappeared. It isn't for sure of course that the MH 370 incident constituted an act of terrorism. Nonetheless, the possibility remains and its mystery haunted me. I'd therefore like to dedicate *Jerusalem (after Blake)* to the memory of all victims of violence, madness, fanaticism, terrorism and hatred.

– Georges Lentz 2015