

**ACO** AUSTRALIAN  
CHAMBER  
ORCHESTRA  
RICHARD TOGNETTI ARTISTIC DIRECTOR

+ THE PRESETS



# TIMELINE



42,000 YEARS OF MUSIC — 213 WORKS — 1 PERFORMANCE



LIFE FLASHES BEFORE YOUR EARS

PRINCIPAL PARTNER

2014 CONCERT SEASON

 virgin australia



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Principal Partner Australian Chamber Orchestra

## PRINCIPAL PARTNER



As Principal Partner of the Australian Chamber Orchestra, Virgin Australia is delighted to support one of the world's most unique, vibrant and distinguished touring ensembles.

2014 marks the second consecutive year of our partnership, which enables the ACO to share its music with the world through our extensive domestic and international flight network. Since the introduction of our regional operation last year, the ACO has visited parts of remote Western Australia, sharing unique experiences with local communities.

We are also delighted to be the National Tour Partner of *Timeline*, featuring Australian award-winning electronic music duo, The Presets.

The ACO has built a reputation on creating fascinating collaborations and *Timeline* will be no exception, promising a contemporary visual and musical masterpiece.

We are thrilled to support this uniquely Australian captivating performance.

On behalf of Virgin Australia, I hope you enjoy it.

A handwritten signature in black ink, appearing to read 'John Borghetti'.

**JOHN BORGHETTI**  
**CHIEF EXECUTIVE OFFICER**  
**VIRGIN AUSTRALIA**

PRINCIPAL PARTNER





**RICHARD TOGNETTI**  
Artistic Director

## How Did We Get To Where We Are?

By the time you leave this concert, you'll have heard around 40,000 years of music that our ancestors have drummed, scraped, blown and sung, turned into a songline of our own devising. Our collective musical existence will flash into your ears.

Of course we've left some things out, whole decades indeed, complete wonderful cultures, possibly even your favourite piece (if it is included then it's most likely condensed or jammed up against something you detest). What's interesting about the evolution of our music is the circularity of events in *Timeline*.

We cycle through epochs of simplicity and complexity, minimalism and maximalism, the overt personal expression of Romanticism and the formal restraint of Classicism. Each time, it appears, we think we confront the new. *Timeline* shows that we are shocked with the advent of seemingly new forms; but that shock turns to acceptance, acceptance becomes insouciant overuse and we re-contextualise, before craving the new once more.

Possibly we see this most clearly in the 20th century. I recall as a student being indoctrinated, believing Pärt and the US Minimalists were cheapening the hallowed traditions of western fine art music and its rightful trajectory of complexity. Now Minimalism is viewed as a panacea for the alienating aspects of Modernism, which was deemed inaccessible by an audience that turned away.

Postmodern times have brought a more satisfactory cohabitation for these seemingly conflicting forms of musical expression. Yet these wheels spin on that evolutionary line, our *Timeline*. Musical history did begin somewhere, sometime. And it will probably conclude sometime, somehow. The Presets (Julian and Kim) and I discussed these issues at length. After much convincing that their music should end the show (to be charged with the responsibility of penning the final statement of 40,000 years of music is somewhat daunting), I waited with bated breath to receive their original musical contribution.

I suspect that some pop music listeners cling to the vertical pole of history – the top 40 hit, the brand new – and in doing so, forget to reflect on our great horizontal line of history, and the musical riches so readily available to a curious ear. What we are trying to achieve with *Timeline* is to activate a heightened awareness of the world's musical history and the sense of our own insignificance in it. And hopefully, continue to stimulate awe and wonder with an exploration of the question: *How Did We Get To Where We Are?*



# TIMELINE

## Life Flashes Before Your Ears

**RICHARD TOGNETTI**

Artistic Director and Violin

Featuring **THE PRESETS**

**IGNATIUS JONES** Director

**GRAHAM ROSS** Vocal Director

**Part I** Big Bang–1900

INTERVAL

**Part II** 1900–1945

**Part III** 1945–2000

**Part IV** 2000–2014

**HAMILTON / MOYES / TOGNETTI** *Continuum* [WORLD PREMIERE]

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The concert will last approximately 2 hours and 30 minutes, including a 20-minute interval.

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**ADELAIDE**

Adelaide Town Hall  
Tue 3 Jun, 8pm

**BRISBANE**

QPAC Concert Hall  
Mon 26 May, 8pm

**MELBOURNE**

Arts Centre  
Sun 1 Jun, 2.30pm  
Mon 2 Jun, 8pm

**PERTH**

Perth Concert Hall  
Wed 4 Jun, 7.30pm

**SYDNEY**

City Recital Hall  
Angel Place  
Tue 20 May, 8pm  
Wed 21 May, 7pm  
Fri 23 May, 1.30pm  
Sat 24 May, 7pm  
Sydney Opera House  
Sun 25 May, 2pm  
(Concert Hall)  
Thu 29 May, 7pm  
(Joan Sutherland Theatre)

**WOLLONGONG**

Town Hall  
Mon 19 May, 7.30pm

Pre-concert talks take place 45 minutes before the start of every concert at the venue.

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Sydney Opera House performances of *Timeline* are presented in partnership with Vivid LIVE, part of the Vivid Sydney festival of light, music & ideas.

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The Australian Chamber Orchestra reserves the right to alter scheduled artists and programs as necessary.

# ACO.COM.AU

## VISIT THE WEBSITE TO:

### Prepare in advance

PDF and e-reader versions of the program are available at [aco.com.au](http://aco.com.au) one week before each tour begins, together with music clips and videos.

### Have your say

Let us know what you thought about this concert at [aco.com.au](http://aco.com.au) or email [aco@aco.com.au](mailto:aco@aco.com.au)

### Be part of the ACO community

For behind-the-scenes news and updates follow us on Facebook or Twitter @ [a\\_c\\_o](#) or visit [acoblog.com.au](http://acoblog.com.au)

### Receive the ACO eNewsletter

Sign up for the ACO eNewsletter at [aco.com.au](http://aco.com.au) and receive links to new videos and concert programs, plus special offers including invitations to meet the musicians.

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### ACO ON THE RADIO

#### ABC CLASSIC FM:

Mahler 4 & Sibelius 6

Mon 23 Jun, 8pm

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### UPCOMING TOUR

Mahler 4 & Sibelius 6

16-29 Jun

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### FREE PROGRAMS

To save trees and money, we ask that you please share one program between two people where possible.

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### PRE-CONCERT TALKS

Free talks about the concert take place 45 minutes before the start of every concert at the venue.

Adelaide	Sydney (CRH)
Tue 3 Jun	Tue 20 May
Alan J. Benson	Wed 21 May*
Brisbane	Fri 23 May
Mon 26 May	Sat 24 May
Gillian Willis	Sydney (SOH)
Melbourne	Sun 25 May
Mon 1 Jun	Thu 29 May
Mon 2 Jun	Ignatius Jones
Jane Davidson	except
Perth	* Ken Healey AM
Wed 4 Jun	Wollongong
Alan J. Benson	Mon 19 May
	Ignatius Jones

## MESSAGE FROM THE GENERAL MANAGER

*Timeline* is the ACO's major multimedia program of 2014 and has presented us with the wonderful opportunity to collaborate with a wide range of creative individuals to bring about this high-speed catapult through 40,000 years of music.

*Timeline* is a central program in Vivid Sydney 2014 – a festival of light, music and ideas. Working with the remarkable Ignatius Jones, Creative Director of Vivid Sydney 2014 and the indefatigable Fergus Linehan, Festival Director of Vivid LIVE, Richard Tognetti has developed an extraordinary musical experience, complemented by stunning imagery to illuminate the songlines that link our contemporary perceptions of music to the most distant or most pivotal moments in human history. A collaboration between The Presets, Digital Pulse, choral director Graham Ross, six vocal soloists and the musicians of the ACO, *Timeline* promises to be an unforgettable sweep of music, light and images.

Since its inauguration in 2009, Vivid Sydney has grown into a major event of the city's calendar and this year's program is the most ambitious ever. The ACO is proud to be in the unique position to offer an experience of Vivid to audiences all over the country, from Sydney to Perth, Brisbane to Melbourne, Wollongong to Adelaide, through our Principal Partner Virgin Australia on this national tour of *Timeline*. Virgin Australia has looked after Richard and the musicians of the ACO for almost two years, and we are immensely grateful to CEO John Borghetti and his colleagues throughout the airline for ensuring that our musicians arrive in great shape and that our precious instruments are delicately handled.

While the ACO is touring Australia with *Timeline*, ACO<sub>2</sub> has been in the national capital as the orchestra-in-residence for this year's Canberra International Music Festival, whose Artistic Director is former ACO violinist Chris Latham. ACO<sub>2</sub>'s Canberra residency is followed by further performances in Bathurst and Bellingen, under the direction of Zoë Black.

In June, it will be all hands on deck for Sibelius' Symphony No.6 and Mahler's Symphony No.4, amassing 60 musicians to tackle these expansive and uplifting scores.

TIMOTHY CALNIN  
GENERAL MANAGER  
AUSTRALIAN CHAMBER ORCHESTRA





**IGNATIUS JONES**  
Director

## A History Of Western Music In Two Acts And A Megamix

No man is an island, and nature of course, abhors a vacuum. These precepts apply to music as much as they do to the rest of Creation, and therein lies the genesis of *Timeline*.

In June last year, as the lights of Vivid Sydney 2013 were strobing and fading away, Richard Tognetti asked me whether I'd like to be involved in somehow recounting humanity's musical journey from Mesolithic mouth-music to Justin Bieber. When he mentioned the possibility of working with The Presets, I jumped on board with alacrity.

We are all classically trained. Despite where that training had led us, we soon agreed that we had to focus on western music if we were to have any chance of addressing such a mammoth task (or even maintain a modicum of sanity).

What particularly fascinated us was that until recently, western music has had more of an evolutionary journey than the music of any other part of the globe, for reasons that relate to the accidents of geography as much as anything else. Because of the proximity of Africa, Europe and the Middle East, the historical currents that swept those areas affected the development of music in a way that mirrored the evolution of society itself.

Beginning our journey in the ancient Near East, where the rapid evolution of western civilisation itself began, our musical roadmap paralleled the way western civilisation rolled out. The Persians carried Mesopotamian musical ideas to Greece, Greece passed them to Rome and Byzantium, Rome to Western Europe and Byzantium to the Arabs. The Arabs then took these transformed ideas to Spain, from where they jump-started the ferment that would bring on the Renaissance. And just as this was kicking in, another dose of Ancient Greece arrived in the form of the scholars and musicians fleeing the Turkish conquest of Constantinople.

Similarly, the Arabic civilisation in Spain that helped ignite the intellectual and melodic explosion that would shape western music forever also blessed us with another gift that would just keep on giving. The Moors, the Islamic conquerors of Spain, weren't actually *that* Arab; the vast majority were Berbers from North Africa, and so began the African influence on western music. This of course would culminate in Jazz and the myriad musical genres of South and Central America, and in turn greatly influence the classical music of the 20th century – even as it left its popular roots and ventured into the stranger stratospheres of 'Art' music, (a path Jazz itself would soon follow).

I could go on and on, for today this river of musical cause and effect has become a torrent. Our attempt to chart the uncountable fusions, influences, bridges, diversions and twists in the path of western music was always going to be highly personal, palpably quixotic, and often anarchic – much like the journey itself. But we hope that you can sometimes glimpse the milestones, and hear the gentle murmur of humanity's joy in music humming through the ages.

Welcome to *Timeline*...



**JULIAN HAMILTON**  
from The Presets

## Detecting The Giants Among Us

Hindsight is a wonderful thing. It neatens up the past; flattens it out. It takes the noisy, disordered chaos of today, and filters it down to a more ordered and clearer yesterday. Looking back on the history of music, it seems much easier to decode its DNA the further and further we move away from it. Music's giants become more gigantic in hindsight. *Timeline* is all about these musical giants, and the leaps they took. It's about the important shifts in music that altered our cultural landscape forever.

But who are today's giants? Where are today's big shifts?

I don't believe we've seen a significant musical shift since hip hop and techno in the 1980s. To me they were the last true musical revolutions. Of course many styles have reinvented themselves since then: garage rock came back as grunge, techno came back as intelligent dance music and then branched out into a thousand sub-genres; some figures seem to reappear every decade, dressed up in the sparkling new production and sound of their respective eras.

The development that had the biggest impact on music in the past 20 years was not a musical step, it was technological. The two-pronged attack of super-cheap technology and lightning-fast internet has changed music forever. Artists now have the means not only to compose, produce and record their own music, but also the ability to share, promote and distribute it around the world in an instant. Musicians are no longer beholden to the whims of traditional gatekeepers (recording studios, music magazines, radio stations, record companies). The power is moving back into the hands of the artists.

The result? Chaos.

More music being created now than at any other point in our history. New genres and micro-genres appear in a heartbeat, and vaporise just as fast. The music fan of today is spread ever thin and wide on a sea of blogs, clouds, pages and links. They are searching for the musician you have not heard of yet. Some kid on a laptop in Florida will create the hot new sound of tomorrow morning, only to be superseded by another unknown producer in Melbourne that very afternoon.

As an artist on the frontline, I personally count it as a win if I am able to hold a fan's attention right through to the chorus of a new song before they click on another link to some place else (let alone purchase a CD!). Where once chart position, ticket sales and reviews were important, we now chase retweets, hits and 'likes'.

So who are *our* giants? Will Aphex Twin be remembered the same way as Hendrix? Will Lorde's music stay as relevant and powerful as Nina Simone's? Will Kanye be revered the same way we regard Lennon and McCartney today? Or has the internet exploded things too far and too wide for us to ever confidently anoint the giants of 2014?

One thing is for certain. The musical landscape we inhabit in 2014 is almost unrecognisable to the one Kim and I entered into when we first started making music as The Presets 10 years ago.

It is a chaotic and fast moving landscape. We want the end of *Timeline* to sound like that; messy, lighting fast, and incredibly exhilarating.

# TIMELINE

c.13.8 billion years ago	JOHN GLEASON CRAMER <i>The Sound of the Big Bang: Planck version</i> Arranged and Produced by Kim Moyes
c.40,000 BC	ABORIGINAL <i>Improvisation on Didgeridoo</i> by Mark Atkins
c.40,000 BC	ABORIGINAL <i>Music of the Nyangumarta People</i>
c.5000 BC	ANCIENT CHINA <i>Drumming</i>
c.500 AD	ANCIENT GHANA <i>Drumming</i>
c.1700 BC	ANCIENT NORDIC <i>Lur call</i>
c.1400 BC	ANCIENT HURRIAN <i>Hurrian Hymn to Nikkal</i> Arranged by Bernard Rofe
c.128 BC	ANCIENT GREEK <i>First Delphic Hymn</i> Arranged by Bernard Rofe
c.0-100 AD	ANCIENT GREEK <i>Seikilos epitaph</i>
c.550 BC-650 AD	TRADITIONAL PERSIAN <i>Daramad-e Avval</i> Attributed to Radif of Mirza Abdollah
c.0 AD	BYZANTINE <i>Teratism of the King</i>
c.100 AD	TRADITIONAL JEWISH <i>Piyut</i> Arranged by Joseph Toltz
c.750	GREGORIAN CHANT <i>Lux fulgebit</i>
c.850	TRADITIONAL SEPHARDIC <i>Yo era niña</i> Arranged by Richard Tognetti
c.1100	HILDEGARD VON BINGEN <i>O choruscans lux stellarum</i>
c.1150	MARCABRU <i>Pax in nomine Domini</i> Arranged by Dan Walker
c.1200	PÉROTIN <i>Viderunt omnes</i> Arranged by Dan Walker
c.1260	ANONYMOUS <i>Sumer is icumen in</i> Arranged by Graham Ross
c.1400	GUILLAUME DUFAY <i>Ce jour de l'an</i> Arranged by Bernard Rofe
c.1484	JOSQUIN DES PREZ <i>Ave Maria ... Virgo serena</i> Arranged by Dan Walker
c.1513	HENRY VIII <i>Pastime with Good Company</i> Arranged by Graham Ross, Bernard Rofe
c.1611	CARLO GESUALDO <i>Moro, lasso, al mio duolo</i> Arranged by Dan Walker
c.1649	JUAN ARAÑÉS <i>A la vida bona</i> Arranged by Graham Ross
1562	GIOVANNI PERLUIGI DA PALESTRINA <i>Missa aeterna Christi munera: Agnus Dei II</i>
c.1612	MICHAEL PRAETORIUS <i>Terpsichore, musarum aoniarum: XXXII. La bourrée</i> Arranged by Bernard Rofe
c.1600	HANS LEO HASSLER <i>O Haupt voll Blut und Wunden</i> Arranged by Johann Sebastian Bach
1610	CLAUDIO MONTEVERDI <i>Vespro della Beata Vergine: Domine ad adjuvandum me festina</i> Arranged by Dan Walker
1604	JOHN DOWLAND <i>Flow My Tears</i> Arranged by Dan Walker
c.1650	TRADITIONAL OTTOMAN <i>Ceddin Deden</i> Arranged by Richard Tognetti
1714	ARCANGELO CORELLI <i>Concerto Grosso in F major, Op.6 No.2: I. Vivace</i>

c.1716	ANTONIO VIVALDI <i>Gloria in D major, RV589: I. Gloria in excelsis Deo</i>
1747	JOHANN SEBASTIAN BACH <i>The Musical Offering, BWV1079: Canon a 2 'Canon cancrizans' (crab canon)</i>
1721	JOHANN SEBASTIAN BACH <i>Brandenburg Concerto No.3 in G major, BWV1048: III. Allegro</i>
1721	JEAN-FÉRY REBEL <i>Les éléments: Le chaos</i>
1739	JEAN-PHILIPPE RAMEAU <i>Dardanus: Prologue: Tambourins I</i>
1762-64	JOSEPH HAYDN <i>String Quartet in B-flat major, Op.1 No.1 Hob.III:1 'La Chasse': I. Presto</i>
1773	CARL PHILIPP EMANUEL BACH <i>Symphony in B-flat major, Wq.182:2, H.658: I. Allegro di molto</i>
1787	WOLFGANG AMADEUS MOZART <i>Eine kleine Nachtmusik, K.525: I. Allegro</i>
1788	WOLFGANG AMADEUS MOZART <i>Symphony No.41 in C major, K.551 'Jupiter': IV. Molto allegro</i> Arranged by Graham Ross
1825	LUDWIG VAN BEETHOVEN <i>String Quartet No. 13 in B-flat major, Op.130: V. Cavatina. Adagio molto espressivo</i>
1825	FELIX MENDELSSOHN <i>Octet in E-flat major, Op.20: I. Allegro moderato, ma con fuoco</i>
1824	LUDWIG VAN BEETHOVEN <i>Symphony No.9 in D minor, Op. 125: IV. Allegro assai</i>
c.1800	TRADITIONAL AFRICAN AMERICAN <i>Field Call</i>
1853	CLARA SCHUMANN <i>Three Romances for violin and piano, Op.22 No.1: Andante molto</i>
1859	RICHARD WAGNER <i>Tristan und Isolde: Prelude to Act 1</i> Arranged by Sebastian Gürtler
1856	JOHANNES BRAHMS <i>Geistliches Lied, Op.30</i> Arranged by John Eliot Gardiner
c.1850	TRADITIONAL AFRICAN AMERICAN <i>Spiritual: That's All Right</i>
c.1860	TRADITIONAL JAVANESE <i>Ketawang: Puspawarna</i> Attributed to Prince Mangkunegara IV of Surakarta
1888	ERIK SATIE <i>Gymnopédie No.1</i>
1894	CLAUDE DEBUSSY <i>Prélude à l'Après-midi d'un faune</i> Arranged by Benno Sachs for the Verein für Musikalische Privataufführungen, under the auspices of Arnold Schoenberg
1899	ARNOLD SCHOENBERG <i>Verklärte Nacht, Op.4</i>
1908	CHARLES IVES <i>The Unanswered Question</i>
1902	JELLY ROLL MORTON <i>Turtle Twist</i> Arranged by Cyrus Meurant
1909	ANTON WEBERN <i>Five Movements, Op.5: III. Sehr lebhaft</i>
1910	RALPH VAUGHAN WILLIAMS <i>Fantasia on a Theme by Thomas Tallis</i>
1914	IGOR STRAVINSKY <i>Three Pieces for String Quartet: I. Danse</i>
1915	SERGEI RACHMANINOV <i>All-Night Vigil, Op.37: II. Praise the Lord, O my soul</i>
1910-24	CHARLES IVES <i>Symphony No.4: II. Comedy: Allegretto</i>
1923	LEOŠ JANÁČEK <i>String Quartet No. 1, 'The Kreutzer Sonata': I. Adagio – Con moto</i>
1924	GEORGE GERSHWIN <i>Rhapsody in Blue</i> Arranged by Ferde Grofé
1927	KURT WEILL <i>Alabama Song</i> Arranged by Cyrus Meurant
1928	TRADITIONAL <i>Water Boy</i> Arranged by Avery Robinson, Clara Rockmore

- 1931 DUKE ELLINGTON *It Don't Mean a Thing (If It Ain't Got That Swing)*  
Arranged by Cyrus Meurant
- 1935 ALBAN BERG *Violin Concerto: I. Andante*
- 1936 SAMUEL BARBER *Adagio for Strings*
- 1967 SAMUEL BARBER *Agnus Dei*
- 1936 ROBERT JOHNSON *Cross Road Blues*
- 1939 BÉLA BARTÓK *Divertimento Sz.113 BB.118: III. Allegro assai*
- 1960 DMITRI SHOSTAKOVICH *Chamber Symphony, Op.110: I. Largo*
- 1945 RICHARD STRAUSS *Metamorphosen, study for 23 solo strings*  
Arranged by Rudolf Leopold
- 1948 JOHN CAGE *Sonatas and Interludes: Interlude 1*
- 1945 CHARLIE PARKER & DIZZY GILLESPIE *Anthropology*
- 1945 PIERRE BOULEZ *Douze Notations: 12. Lent – Puissant et après*
- 1948 PIERRE SCHAEFFER *Cinq études de bruits: III. Étude violette*
- 1949 JIMMY PRESTON AND HIS PRESTONIANS *Rock the Joint*  
Written by Harry Crafton, Wendell 'Don' Keane, Harry 'Doc' Bagby
- 1955 LITTLE RICHARD *Tutti Frutti*  
Written by Little Richard, Dorothy LaBostrie  
Produced by Robert Blackwell
- 1956 CHUCK BERRY *Roll Over Beethoven*  
Written by Chuck Berry  
Produced by Leonard Chess, Phil Chess
- 1952 JOHN CAGE *4'33"*
- 1956 ELVIS PRESLEY *Heartbreak Hotel*  
Written by Mae Boren Axton, Thomas Durden  
Produced by Steve Sholes
- 1959 MILES DAVIS *Kind of Blue: Blue in Green*  
Written by Miles Davis, Bill Evans  
Produced by Teo Macero, Irving Townsend
- 1958 EDGARD VARÈSE *Poème électronique*
- 1961 ORNETTE COLEMAN *Free Jazz: A Collective Improvisation*  
Written by Ornette Coleman  
Produced by Nesuhi Ertegün
- 1963 THE RONETTES *Be My Baby*  
Written by Phil Spector, Jeff Barry, Ellie Greenwich  
Produced by Phil Spector
- 1964 BOB DYLAN *The Times They Are a-Changin'*  
Written by Bob Dylan  
Produced by Tom Wilson
- 1960s BBC RADIOPHONIC WORKSHOP *Newstime BBC 1 & 2; Radiophonic FX A & B*  
Written and Produced by John Baker
- 1963 RON GRAINER & DELIA DERBYSHIRE *Doctor Who: Theme*
- 1964 JOHN COLTRANE *A Love Supreme, Part 1: 'Acknowledgement'*  
Written by John Coltrane  
Produced by Bob Thiele
- 1967 GYÖRGY LIGETI *Lontano*
- 1966 THE BEACH BOYS *God Only Knows*  
Written by Brian Wilson, Tony Asher  
Produced by Brian Wilson
- 1967 THE VELVET UNDERGROUND *Venus in Furs*  
Written by Lou Reed  
Produced by Andy Warhol

- 1967 **THE BEATLES** *Sgt. Pepper's Lonely Hearts Club Band*  
Written by John Lennon, Paul McCartney  
Produced by George Martin
- 1967 **JOHN COLTRANE** *Ogunde*  
Written by John Coltrane  
Produced by Bryan Koniarz
- 1970 **GIL SCOTT-HERON** *The Revolution Will Not Be Televised*  
Written by Gil Scott-Heron  
Produced by Bob Thiele
- 1969 **JIMI HENDRIX** *The Star-Spangled Banner*  
Music by John Stafford Smith
- 1969 **THE STOOGES** *I Wanna Be Your Dog*  
Written by Dave Alexander, Ron Asheton, Scott Asheton, Iggy Pop,  
James Osterberg  
Produced by John Cale
- 1970 **THE MOTHERS OF INVENTION** *Prelude to the Afternoon of a Sexually Aroused Gas Mask*  
Written and Produced by Frank Zappa
- 1968 **THE BEATLES** *Revolution 9*  
Written by John Lennon & Paul McCartney  
Produced by George Martin
- 1969 **DAVID BOWIE** *Space Oddity*  
Written by David Jones  
Produced by Gus Dudgeon
- 1968 **KARLHEINZ STOCKHAUSEN** *Stimmung*
- 1970 **JAMES BROWN** *Get Up (I Feel Like Being a) Sex Machine*  
Written by James Brown, Bobby Byrd, Ron Lenhoff  
Produced by James Brown
- 1971 **MARVIN GAYE** *What's Going On*  
Written by Al Cleveland, Marvin Gaye, Renaldo 'Obie' Benson  
Produced by Marvin Gaye
- 1970 **MILES DAVIS** *Bitches Brew*  
Written by Miles Davis  
Produced by Teo Macero  
Arranged by Cyrus Meurant
- 1970 **BLACK SABBATH** *Paranoid*  
Written by Geezer Butler, Tony Iommi, Ozzy Osbourne, Bill Ward  
Produced by Rodger Bain
- 1972 **STEVE REICH** *Clapping Music*
- 1971 **GAVIN BRYARS** *Jesus' Blood Never Failed Me Yet*
- 1973 **PINK FLOYD** *Us and Them*  
Written by Richard Wright, Roger Waters  
Produced by Pink Floyd
- 1973 **BOB MARLEY** *Stir It Up*  
Written by Bob Marley  
Produced by Bob Marley & The Wailers
- 1976 **AUGUSTUS PABLO & KING TUBBY** *King Tubby Meets the Rockers Uptown*  
Written by Horace Swaby  
Produced by Augustus Pablo
- 1978 **BRIAN ENO** *Ambient 1: Music for Airports: 2/1*  
Written and Produced by Brian Eno
- 1977 **SEX PISTOLS** *No Fun*  
Written by Iggy Pop, Ron Asheton, Scott Asheton, David Alexander  
Produced by Chris Thomas
- 1976 **BERNARD HERRMANN** *Taxi Driver: Theme*  
Arranged by Cyrus Meurant

- 1977 **KRAFTWERK *Trans-Europe Express***  
Produced by Ralf Hütter, Emil Schult
- 1977 **DONNA SUMMER *I Feel Love***  
Written by Donna Summer, Giorgio Moroder, Pete Bellotte  
Produced by Giorgio Moroder, Pete Bellotte
- 1978 **CHIC *I Want Your Love***  
Written and Produced by Bernard Edwards, Nile Rodgers
- 1976 **RAMONES *Blitzkrieg Bop***  
Written by Tommy Ramone, Dee Dee Ramone  
Produced by Craig Leon
- 1979 **THE SUGARHILL GANG *Rapper's Delight***  
Written by Sylvia Robinson, Big Bank Hank, Wonder Mike, Master Gee,  
Bernard Edwards, Nile Rodgers  
Produced by Sylvia Robinson
- 1979 **JOY DIVISION *Love Will Tear Us Apart***  
Written by Ian Curtis, Peter Hook, Stephen Morris, Bernard Sumner  
Produced by Martin Hannett, Joy Division
- 1981 **TALKING HEADS *Once in a Lifetime***  
Written by David Byrne, Brian Eno, Chris Frantz, Jerry Harrison,  
Tina Weymouth  
Produced by Brian Eno
- 1983 **IANNIS XENAKIS *Shaar***
- 1982 **MICHAEL JACKSON *Billie Jean***  
Written by Michael Jackson  
Produced by Michael Jackson, Quincy Jones
- 1982 **VANGELIS *Blade Runner: Main Title***
- 1981 **EINSTÜRZENDE NEUBAUTEN *Krieg in den Städten***
- 1983 **NEW ORDER *Blue Monday***  
Written by Gillian Gilbert, Peter Hook, Stephen Morris,  
Bernard Sumner  
Produced by New Order
- 1982 **AFRIKA BAMBAATAA & THE SOULSONIC FORCE *Planet Rock***  
Written by Alonzo Williams, Arthur Baker, John Miller, John Robie  
Produced by Arthur Baker & John Robie
- 1983 **CYBOTRON *Clear***  
Written and Produced by Juan Atkins, Rick Davis
- 1987 **PHUTURE *Acid Tracks***  
Written by Herb J, DJ Pierre, Spanky  
Produced by Marshall Jefferson, DJ Pierre
- 1990 **PUBLIC ENEMY *Welcome to the Terrordome***  
Written by Keith Shocklee, Eric Sadler, Carl Ridenhour  
Produced by The Bomb Squad
- 1989 **BEASTIE BOYS *Hey Ladies***  
Written by Adam Yauch, Adam Horovitz, Michael Diamond,  
Barbarella Bishop, Matt Dike, Ronald Ford, John King, Gaary Shider,  
Linda Shider, Michael Simpson, Larry Troutman, Roger Troutman  
Produced by Beastie Boys, Dust Brothers, Mario Caldato Jr.
- 1993 **WU-TANG CLAN *C.R.E.A.M.***  
Written by Gary Grice, Clifford Smith, Corey Woods, Dennis Coles,  
Jason Hunter, Lamont Hawkins, Robert F Diggs Jr, Russell Jones,  
Isaac Hayes, David Porter  
Produced by RZA
- 1995 **BJÖRK *Headphones***  
Written by Björk, Adrian Thaws  
Produced by Björk, Tricky
- 1992 **APHEX TWIN *Digeridoo***  
Produced by Richard D. James

- 1988 **PIXIES *Where Is My Mind?***  
Written by Black Francis  
Produced by Steve Albini
- 1993 **NIRVANA *Scentless Apprentice***  
Written by Kurt Cobain, Dave Grohl, Krist Novoselic  
Produced by Steve Albini
- 1994 **NINE INCH NAILS *Mr. Self Destruct***  
Written by Trent Reznor  
Produced by Trent Reznor, Flood
- 1992 **MY BLOODY VALENTINE *Only Shallow***  
Written by Kevin Shields, Bilinda Butcher  
Produced by Kevin Shields, Colm Ó Cíosóig
- 1988 **PETER SCULTHORPE *String Sonata No.2***
- 1995 **DAFT PUNK *Da Funk***  
Written and Produced by Thomas Bangalter, Guy-Manuel de Homem-Christo
- 1995 **PHILIP GLASS *Symphony No.3: Movement III***
- 1999 **EMINEM *My Name Is***  
Written by Marshall Mathers, Andre Young, Labi Siffre  
Produced by Dr. Dre
- 1998 **BRITNEY SPEARS *...Baby One More Time***  
Written by Max Martin  
Produced by Max Martin, Rami Yacoub, Denniz PoP
- 1999 **APHEX TWIN *Windowlicker***  
Written and Produced by Richard D. James
- 1999 **MOBY *Natural Blues***  
Written by Vera Hall  
Produced by Moby
- 1999 **SIGUR RÓS *Starálfur***  
Written by Jónsi Birgisson, Kjartan Sveinsson, Georg Hólm, Ágúst Ævar Gunnarsson  
Produced by Ken Thomas
- 2001 **WOLFGANG RIHM *Australis***
- 2001 **THE AVALANCHES *Since I Left You***  
Written by Robbie Chater, Tony Diblasi, Edward Drennen, Gordon McQuilten, Jeanne Salo, Darren Seltmann, Jimmy Webb  
Produced by Robbie Chater, Darren Seltmann
- 2000 **RADIOHEAD *Kid A***  
Written by Colin Greenwood, Jonny Greenwood, Ed O'Brien, Phil Selway, Thom Yorke  
Produced by Nigel Godrich, Radiohead
- 2001 **KYLIE MINOGUE *Can't Get You Out of My Head***  
Written and Produced by Cathy Dennis, Rob Davis
- 1999 **BOMFUNK MC'S *Freestyler***  
Written by Raymond Ebanks, Jaakko Salovaara  
Produced by JS16
- 2001 **THE STROKES *Last Nite***  
Written by Julian Casablancas  
Produced by Gordon Raphael
- 2000 **BAHA MEN *Who Let The Dogs Out?***  
Written by Anslem Douglas  
Produced by Scott Brooks
- 2002 **THE FLAMING LIPS *Do You Realize??***  
Written by Wayne Coyne, Michael Ivins, Steven Drozd  
Produced by The Flaming Lips, Dave Fridmann, Scott Booker
- 2001 **BASEMENT JAXX *Where's Your Head At***  
Written by Felix Burton, Simon Radcliffe, Gary Numan  
Produced by Basement Jaxx



- 2002 **INTERPOL *PDA***  
Written by Paul Banks, Daniel Kessler, Carlos Dengler, Sam Fogarino  
Produced by Peter Katis, Gareth Jones, Interpol
- 2001 **SYSTEM OF A DOWN *Chop Suey!***  
Written by John Dolmayan, Shavo Odadjian  
Produced by Rick Rubin, Daron Malakian, Serj Tankian
- 2003 **THE WHITE STRIPES *Seven Nation Army***  
Written and Produced by Jack White
- 2002 **EMINEM *Without Me***  
Written by Marshall Mathers, Kevin Bell, Jef Bass, Malcolm McLaren, Anne Dudley, Trevor Horn  
Produced by Eminem, Jeff Bass
- 2003 **BEYONCÉ feat. JAY-Z *Crazy in Love***  
Written by Beyoncé, Rich Harrison, Shawn Carter, Eugene Record  
Produced by Rich Harrison, Beyoncé
- 2003 **KELIS *Milkshake***  
Written by Pharrell Williams, Chad Hugo  
Produced by The Neptunes
- 2003 **THE RAPTURE *House of Jealous Lovers***  
Written by Luke Jenner, Vito Roccoforte, Matt Safer  
Produced by Tim Goldsworthy, James Murphy
- 2003 **BRITNEY SPEARS *Toxic***  
Written by Cathy Dennis, Christian Karlsson, Pontus Winnberg, Henrik Jonback  
Produced by Bloodshy & Avant
- 2002 **MISSY ELLIOTT *Work It***  
Written by Melissa Elliott, Tim Mosley  
Produced by Timbaland, Missy Elliott
- 2004 **FRANZ FERDINAND *Take Me Out***  
Written by Alex Kapranos, Nicholas McCarthy, Paul Thomson, Robert Hardy  
Produced by Tore Johansson
- 2004 **JAY-Z *99 Problems***  
Written by Jay-Z, Norman Landsberg, Felix Pappalardi, Billy Squier, John Ventura, Leslie Weinstein, Tracy Lauren Marrow, Alphonso Henderson  
Produced by Rick Rubin
- 2004 **SPIDERBAIT *Black Betty***  
Traditional African-American, also credited to Huddie 'Lead Belly' Ledbetter  
Produced by Sylvia Massy
- 2004 **SNOOP DOGG feat. PHARRELL WILLIAMS *Drop It Like It's Hot***  
Written by Chad Hugo, Calvin Broadus, Pharrell Williams  
Produced by The Neptunes
- 2004 **GWEN STEFANI *What You Waiting For?***  
Written by Gwen Stefani, Linda Perry  
Produced by Nellee Hooper
- 2004 **USHER *Yeah!***  
Written by Jonathan Smith, Sean Garrett, Usher, Patrick j. Que Smith, Christopher Bridges, Robert McDowell, James Phillips, LaMarquis Jefferson  
Produced by Lil Jon
- 2005 **LCD SOUNDSYSTEM *Daft Punk Is Playing at My House***  
Written by James Murphy
- 2005 **MADONNA *Hung Up***  
Written by Madonna, Stuart Price, Benny Andersson, Björn Ulvaeus  
Produced by Madonna, Stuart Price

- 2005 | **KANYE WEST *Gold Digger***  
Written by Kanye West, Ray Charles, Renald Richard  
Produced by Kanye West, Jon Brion
- 2004 | **KELLY CLARKSON *Since U Been Gone***  
Written by Martin Sandberg, Lukasz Gottwald  
Produced by Max Martin, Dr. Luke
- 2005 | **THE PUSSYCAT DOLLS *Don't Cha***  
Written by Anthony Ray, Thomas Callaway, Trevor Smith  
Produced by Cee-Lo Green
- 2006 | **GNARLS BARKLEY *Crazy***  
Written by Brian Burton, Thomas Callaway, Gianfranco Reverberi,  
Gian Piero Reverberi  
Produced by Danger Mouse
- 2006 | **CHRISTINA AGUILERA *Ain't No Other Man***  
Written by Christina Aguilera, Chris E. Martin, Kara DioGuardi,  
Charles Martin Roane, Harold Beatty, Robert Marin  
Produced by DJ Premier, Charles Martin Roane,  
Christina Aguilera
- 2006 | **HOT CHIP *Over and Over***  
Written and Produced by Hot Chip
- 2006 | **JUSTIN TIMBERLAKE *SexyBack***  
Written by Justin Timberlake, Tim Mosley, Nate Hills  
Produced by Timbaland, Justin Timberlake, Nate Hills
- 2006 | **LILY ALLEN *Smile***  
Written by Lily Allen, Iyiola Babalola, Darren Lewis  
Produced by Future Cut
- 2006 | **THE KNIFE *Silent Shout***  
Written by Karin Dreijer Andersson, Olof Dreijer  
Produced by The Knife
- 2006 | **PETER BJORN AND JOHN feat. VICTORIA BERGSMAN  
*Young Folks***  
Written and Produced by Peter Morén, Björn Yttling, John Eriksson
- 2007 | **THE CHEMICAL BROTHERS *Do It Again***  
Written and Produced by Tom Rowlands, Ed Simons
- 2008 | **M.I.A. *Paper Planes***  
Written by Mathangi Arulpragasam, Wesley Pentz, Joe Strummer,  
Mick Jones, Paul Simonon, Nicky Headon  
Produced by Dilpo, Switch
- 2007 | **RIHANNA *Umbrella***  
Written by Christopher Stewart, Terius Nash, Thaddis Harrell,  
Shawn Carter  
Produced by Christopher Stewart, Kuk Harrell
- 2007 | **JUSTICE *D.A.N.C.E.***  
Written by Gaspard Augé, Xavier de Rosnay, Jessie Chaton  
Produced by Justice
- 2006 | **AMY WINEHOUSE *Rehab***  
Written by Amy Winehouse  
Produced by Mark Ronson
- 2008 | **PORTISHEAD *Machine Gun***  
Written by Geoff Barrow, Beth Gibbons  
Produced by Portishead
- 2007 | **THE PRESETS *My People***  
Written by Julian Hamilton, Kim Moyes  
Produced by The Presets
- 2006 | **ONEREPUBLIC *Apologize***  
Written by Ryan Tedder  
Produced by Greg Wells

- 2008 **KINGS OF LEON *Sex on Fire***  
Written by Kings of Leon  
Produced by Angelo Petraglia, Jacquire King
- 2008 **ESTELLE feat. KANYE WEST *American Boy***  
Written by Will Adams, Estelle Swaray, John Stephens, Kanye West,  
Josh Lopez, Caleb Speir, Keith Harris, Kewli Washington  
Produced by will.i.am
- 2009 **PHOENIX *Lisztomania (Classixx Remix)***  
Written and Produced by Phoenix
- 2010 **PHOENIX *Lisztomania***  
Performed by PS22 Chorus
- 2009 **GRIZZLY BEAR *Two Weeks***  
Written by Christopher Bear, Daniel Rossen, Chris Taylor, Ed Droste  
Produced by Chris Taylor
- 2010 **JUSTIN BIEBER *Baby***  
Written by Justin Bieber, Christopher Stewart, Terius Nash,  
Christopher Bridges, Christina Milian  
Produced by Christopher Stewart, Terius Nash
- 2009 **ANIMAL COLLECTIVE *My Girls***  
Written by Animal Collective  
Produced by Ben H. Allen, Animal Collective
- 2010 **KATY PERRY *California Gurls***  
Written by Katy Perry, Calvin Broadus, Max Martin, Lukasz Gottwald,  
Bonnie McKee, Benjamin Levin  
Produced by Max Martin, Dr. Luke, Benny Blanco
- 2010 **ARIEL PINK'S HAUNTED GRAFFITI *Round and Round***  
Written by Ariel Pink  
Produced by Sunny Levine, Rik Pekkonen, Michael Wagener
- 2008 **BEYONCÉ *Single Ladies (Put a Ring on It)***  
Written by Christopher Stewart, Terius Nash, Thaddis Harrell, Beyoncé  
Produced by Christopher Stewart, Terius Nash, Beyoncé
- 2008 **LADY GAGA *Poker Face***  
Written by Stefani Germanotta, Nadir Khayat  
Produced by RedOne
- 2009 **THE XX *Crystalised***  
Written and Produced by The xx
- 2008 **THE TEMPER TRAP *Sweet Disposition***  
Written by Abby Mandagi, Lorenzo Sillitto  
Produced by Jim Abbiss
- 2010 **ROBYN *Dancing on My Own***  
Written and Produced by Robyn, Patrik Berger
- 2011 **M83 *Midnight City***  
Written by Anthony Gonzalez, Morgan Kibby, Justin Meldal-Johnsen  
Produced by Justin Meldal-Johnsen, Anthony Gonzalez
- 2011 **JAMES BLAKE *The Wilhelm Scream***  
Written by James Blake Litherland  
Produced by James Blake
- 2012 **DRAKE feat. RIHANNA *Take Care***  
Written by Aubrey Graham, Noah Shebib, Anthony Palman, Jamie  
Smith, Brook Benton, John Gluck Jr, Wally Gold, Seymour Gottlieb,  
Romy Madley Croft, Herb Wiener  
Produced by Jamie xx, 40
- 2010 **ADELE *Rolling in the Deep***  
Written by Adele, Paul Epworth  
Produced by Paul Epworth
- 2012 **FRANK OCEAN *Lost***  
Written by Christopher Breaux, James Ryan Ho, Micah Otano  
Produced by Malay

- 2012 **PSY *Gangnam Style***  
Written by Park Jae-Sang, Yoo Gun-hyung  
Produced by Park Jae-Sang, Yoo Gun-hyung, Yang Hyun-suk
- 2011 **GOTYE feat. KIMBRA *Somebody That I Used to Know***  
Written and Produced by Wally de Backer
- 2013 **LORDE *Royals***  
Written by Ella Yelich O'Connor, Joel Little  
Produced by Joel Little
- 2013 **DAFT PUNK *Get Lucky***  
Written by Thomas Bangalter, Guy-Manuel de Homem-Christo,  
Pharrell Williams, Nile Rodgers, Thomas Bangalter, Guy-Manuel  
de Homem-Christo  
Produced by Daft Punk
- 2011 **FLUME *Sleepless***  
Written by Jezzabell Doran, Jesse Sewell, Harley Stretten  
Produced by Flume
- 2012 **ICONA POP *I Love It***  
Written by Charlotte Aitchison, Patrik Berger, Linus Eklöw  
Produced by Patrik Berger, Style of Eye
- 2012 **BAAUER *Harlem Shake***  
Written and Produced by Baauer
- 2014 **JULIAN HAMILTON / KIM MOYES / RICHARD TOGNETTI**  
***Continuum*** [WORLD PREMIERE]

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## THANKS

The ACO is delighted that four performances of *Timeline* in Sydney, Melbourne and Adelaide will take place during National Reconciliation Week and acknowledges the special place, cultures and contributions of the first Australians.

The public performance of sound recordings in this performance has been licensed through PPCA.

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With special thanks:

Maudie Palmer AO

Michael Stevens

Mark Atkins

The ACO thanks Akira Isogawa for the dresses worn by the female vocalists.

# A Short Introduction To A Very Long Musical Score...

By PETER TREGEAR

Music began with a **big bang**, a very big one indeed, around 13.8 billion years ago. If sound is just vibrating matter in space, that primeval moment of creation surely had a note, just as scientists have recently discovered that celestial objects continue to emit sound waves today (albeit very, very low ones), and speculate that all matter might in fact just be vibrating strings of energy.

As unfathomable as such ideas are, it is yet comforting to think that the Universe is innately musical. For, as long as we have tried to make sense of our world, we have speculated that the Universe might have an underlying order, that it might cohere, indeed vibrate, to the tune of some ultimate cosmic law.

Just such an idea coalesced into the notion of the 'Music of the Spheres' beloved of Ancient Greece, and thus forms part of the classical inheritance that grounds all western culture. It is, however, far from the exclusive property of the West; the Yolngu people of Arnhem Land in the Northern Territory, for instance, have a **songline** that tells the story of Barnumbirr, a creator-being associated with the planet Venus, who not only guided the first humans to Australia, but also created and named the features of their land and all the living things who dealt upon it.

Certainly, music has a past much longer than recorded history. A fragment of animal remains found in a Slovenian Cave, dated to about 43,000 years ago may well have been a bone flute, and a pottery ocarina has been dated to about 6000 BC. There is even some evidence that stalagmites in caves were used as percussion instruments, and more recent archeological records, such as stone carvings in ancient Egypt and Sumer, show drawings of people playing forms of instruments we might recognise today. Physical evidence for the instruments themselves is, however, slight given they mostly would have been constructed out of perishable materials such as wood, skin, and hair.

Understanding why our ancestors were so musical, however, takes us into more speculative territory. We would need to start, as this concert appropriately does, with the ultimate of all musical instruments used by humans, **the voice**. In *The Descent of Man* (1871) Charles Darwin had postulated the theory that it was 'probable that the progenitors of man, either the males or females or both sexes, before acquiring the power of expressing their mutual love in articulate language, endeavored to charm each other with musical notes and rhythm.' The fact that so many of the world's languages today are 'tonal', that is, the meaning of a particular syllable depends on the melody to which it is sung, may be a distant remnant of this age of pre-verbal communication. In any event, the singing voice came to be regarded in many cultures as 'magical' or 'other-worldly', and its use was reserved for ceremonial occasions or to help inspire warriors before battle.

Music thus came to be associated not just with courtship and social ritual but also with ways of knowing the world such as religion. For this reason **Pythagoras'** discovery of the arithmetical basis of **musical intervals** and their supposed reflection in the movement of celestial bodies in the heavens became a watershed moment in human history. According to author Jamie James it was 'not just the beginning of music theory but also the beginning of science.' For the first time, he argues, 'man discovered that universal truths could be explained through systematic investigation and the use of symbols.'

Music also began to have a history as we might understand it today; it became more than just 'one damned thing after another' and instead developed a sense of its own destiny as one built upon its past. This was empowered and supported in Europe by the development of a widely adopted system of **musical notation** by **Guido d'Arezzo** and others towards the end of the first millennium of the Christian Era. While music notation was not unique to the West, the system that developed there was uniquely good at representing both pitch and rhythm in ever increasing degrees of complexity.

The impetus to create such a system arose out of the impact of the incorporation of Christianity into the Roman Empire and the subsequent desire to project political power through the imposition of a standardised liturgy across Europe. A corpus of liturgical song arose that legend suggested was composed by Pope Gregory I (the Great, 594–604), hence it is known as **Gregorian Chant**. It had first been taught orally, but the need to record and transmit it by more efficient and reliable means led to the addition of dots and lines placed over lines of text. Providing at first only an approximation of pitch and no indication of rhythm, these markings served as little more than *aides memoire*. Soon however, the system was extended to enable the accurate recording of pitch and rhythm, leading to early melodic masterworks by composers such as **Hildegard von Bingen**. It also encouraged musicians to start notating music that consisted of more than one melody performed at the same time. While forms of **polyphony** had no doubt existed long before, and certainly can be found in non-western cultures reliant entirely on oral traditions, there had been a natural barrier to the composition of works of substantial length and complexity. Now it suddenly became possible to create music involving all sorts of compositional artifice. Such music was described at the time as an **Ars Nova** (literally 'New Art'), thus the idea of western musical progress also now triumphed. It is no coincidence that from this point on we also have the first reliable names of **composers** being preserved alongside their scores, the best-known being two associated with Notre-Dame Cathedral in Paris in the early 13th century, **Pérotin** and **Léonin**. Composers were also encouraged to explore new formal constructions, leading two hundred years later to the contrapuntal masterpieces of **Guillaume Dufay** and **Josquin**

**des Prez**, and a little later to the extraordinary harmonic explorations of **Carlo Gesualdo**.

While the Church, as the most powerful and wealthy institution of the European Middle Ages, would remain the principal driver of musical innovation until well into the 17th century, such technical developments were also being incorporated into secular musical culture as well, allowing for a similar dramatic increase in the sophistication of, as well as market for, music suitable for the palaces and castles of the nobility. Soon European courts vied with each other for the best musicians who could, among other things, sing to the praise of courtly love, and many European royalty became fine musicians themselves, including **King Henry VIII**.

The Church, however, became increasingly ambivalent about the growing dominance of music in the liturgy. As Alexander Pope later wrote ‘...some to church repair, not for the doctrine, but the music there.’ This ambivalence became only more marked when the stability of a united Christendom across Europe was shattered by the Reformation. Attempts to reform or simplify devotional music, or ban the use of instruments, encouraged altogether new musical forms to emerge, such as the **Lutheran Chorale**, but music-making was more generally shifting away from Church and State and into the privacy of the home. Alongside the development of domestic-use instruments like the lute (championed in England especially by **John Dowland**), clavichord and, later, the pianoforte, a music publishing industry emerged to meet this new demand, the most famous early pioneer being the Italian Ottaviano Petrucci (1466–1539).

One musician who seized the possibilities of the new world order with relish was **Claudio Monteverdi**. His **Vespro della Beata Virgine** of 1610 is among the earliest large-scale sacred works scored for voices and instruments, but he is perhaps best known for his operas and other secular vocal works that put the humanist spirit of the Renaissance, as it were, centre-stage. They exemplified in particular a new style of music-making vocal and instrumental music where one or more musical lines were accompanied by a **basso continuo** or ‘through-bass.’ Far from representing a simplification of earlier polyphonic styles, however, music so conceived actually encouraged new levels of harmonic and melodic complexity to arise, and a style of music we know today as Baroque. Masters of this style include **Arcangelo Corelli**, **Antonio Vivaldi** and, of course, **Johann Sebastian Bach**.

A reaction was inevitable, and it came as one result of complex political, intellectual and aesthetic forces we know collectively as the **Enlightenment**. Inspired by excavations at Pompeii, archeologists and art historians like Johann Joachim Winckelmann now praised what they considered to be the natural beauty, noble simplicity and quiet grandeur of the Greeks and Romans. Meanwhile, the composer **Jean-Philippe Rameau** wrote a *Traité de l’harmonie* (1722) which laid the foundations for our modern theory of **tonality** and another Frenchman, Jean

Jacques Rousseau argued for the primacy of popular song as the true expression of unfettered humanity. Such ideas helped inspire perhaps the greatest musical development of the second half of the 18th century, **Sonata Form**, which in turn ensured the widespread popularity of new musical mediums such as the **String Quartet** and **Symphony**, their greatest early exponents being **Joseph Haydn** and **Wolfgang Amadeus Mozart**.

An exasperated critic of the time famously exclaimed, however, 'Sonata, what do you mean?' An answer came with a vengeance in the music of **Ludwig van Beethoven**. The Enlightenment may have inspired the French Revolution, but it resulted ultimately not in a new Age of Reason, but in the Terror, and subsequently Napoleonic despotism. In Germany, in particular, revolutionary fervour retreated inwards to become a revolution of self-expression. Musically speaking, this shift is marked not so much by a change of compositional technique as by a new way of thinking about (and thus hearing) music. The fact that music, unlike the literary and plastic arts, could not reflect nature directly, enabled it – it was now thought – to access instead a hidden reality. Music became a window into the human soul no less and composers like **Felix Mendelssohn**, **Johannes Brahms**, and above all, **Richard Wagner** sought to exploit this potential to the full. Through his operas, Wagner also articulated a vision of how humanity might be improved, and as such his works can be thought of an aesthetic corollary to the rise of workers movements, and socialist thinking more generally that occurred in the latter half of the 19th century.

Indeed in the wake of the Industrial Revolution many new forms of disenfranchisement and impoverishment had arisen, and others – like the American slave trade – had become implacably more cruel. In the United States, however, one result was the emergence of musical traditions in African-American communities that differed radically from the white traditions that they had absorbed, a fact that led eventually to that most significant of American musical legacies, **jazz**, and thence to the great traditions of American popular music.

Eventually the gulf between romantic ideals and modern realities, saw the aesthetic idealism of the 19th century transform into a profound state of contradiction, ambiguity and anguish now encapsulated by the term **modernism**. Modernist music reached its best known zenith in the **expressionist** atonal music (that is, music radically opposed to the principles espoused two centuries earlier by Rameau) and **twelve-tone** (that is rigidly chromatic) works of **Arnold Schoenberg**, **Alban Berg** and **Anton Webern**, although in truth we can hear other forms of modernism in music of composers as diverse as **Charles Ives**, **Sergei Rachmaninov**, **Ralph Vaughan Williams**, **Dmitri Shostakovich**, and **Leoš Janáček**, if not in that of **Jelly Roll Morton**, **George Gershwin** and **Duke Ellington**.

Certainly not all music we might term 'modernist' is difficult to listen to. Indeed music by composers like **Erik Satie**, seems



## A Note on musical periods

The 'isms' of western history that many of us are familiar with (Romanticism, Classicism, Modernism, etc.), and that I have used liberally here, should come with warnings. They quickly take on a life of their own (Bach becomes a 'Baroque' composer, Mozart a 'Classical' composer and so on), and we lose sight of the subtleties of the composer or composition under study. They also create artificial boundaries in history that can cause musicians and musical works that might fall between the cracks, to fall out of the historical gaze altogether. And they also help to maintain a rigidly Euro-centric perspective on music history (it was not so long ago you could still find histories of music that were, in fact, actually only histories of western music). 'ism' history can easily end up being something of a smokescreen behind which we can continue to privilege the scores of a few canonically exalted (and exclusively white and dead) male composers.

However, music history so delineated, and the underlying idea of musical progress that helps power it, cannot easily be discarded. For many centuries now, musicians in the West have been composing or performing with precisely such a sense of history so conceived. In any case, the job of the historian (and indeed the program essay writer) inevitably requires the reduction of a potentially infinite array of historical facts into larger underlying patterns. Notwithstanding the manifold difficulties, then, the wielding of 'isms' in our understanding of western music history is here to stay.

rather to delight in the new found pleasures and vistas or urban existence, and enjoy, without the need for existential guilt, the sonic and the sensual pleasures that they could bestow. So-called 'impressionist' composers such as **Claude Debussy** and Maurice Ravel substituted 'manufactured' sound-colours for the precise designs, solid, clear forms, and logical developments beloved of Schoenberg and his School which creates a kind of 'impression' of the world as perceived by the senses, rather than as interpreted by the deep recesses of the mind. Thus, one delights in Debussy and Ravel (and even in the rhythmic 'play' of **Igor Stravinsky**) whereas one suffers for Schoenberg and Berg, just as one delights in the art of Monet and Manet, and suffers for, say, Münch and Kirchner. Midst this contrast of ideals we might place the music of Olivier Messiaen. Here the sensual delight of sound and the imitation of birdsong in his music bridges a mysticism born of his Catholic faith and the high modernism of his compatriot **Pierre Boulez**.

Other 'modernist' composers felt they could now move away from long-held notions of musical originality. **Neoclassical** music, sometimes cheekily described as 'Bach with wrong notes', arose in part as a response to a more general 'call to order', what the Germans called **Neue Sachlichkeit** or 'New Objectivity', that followed in the wake of the First World War. If Romanticism and modernist expressionism was art for art's sake, neo-classicism was art for craft's sake – an aesthetic principle that is epitomised in the music of Stravinsky of this time. All the same, this music is by no means 'pure' music. The repurposing of musical styles of the past, or from popular musical cultures, often gives their music (whether intended or not) ironic or satirical (indeed, political) undertones, epitomised in the music of **Kurt Weill**.

A combination of Expressionist and Neoclassical impulses can be heard in the music of Anton Webern. Here twelve-tone composition is used to create music that sounds radically different from anything heard before; his later works – like those of **Edgard Varèse** seem indeed to return us to the acoustic origins of music as organised sound. For the next few decades after 1945 it would be Webern's and Varèse's examples which would be the most influential among avant-garde composers in Europe and America. After the horrors of the Second World War, and in particular the Holocaust, mainstream western musical culture, it was thought, could not escape some guilt by association; the melancholic power of **Richard Strauss' Metamorphosen** arguably comes from a sense that perhaps he, at the end of his life, realised it.

A *Stunde null*, or 'zero hour', was declared, demanding radically new beginnings, a challenge that would be met by the radical experimentation of composers like Boulez, **John Cage**, and **Karlheinz Stockhausen**. One lasting result, however, was an institutionalised entrenchment of ultimately self-destructive, oppositions between high and low musical cultures that we in the West are at last, perhaps finally overcoming.

# 1945–2014 Megamix: Revolutions To Post-Modern Haze

By JOHN SHAND

Until such time as the 'Is anyone out there?' message we optimistically send into deepest space receives a 'Who wants to know?' response, we remain the only creatures capable of both crass banality and profound invention. Such a divide in European music grew out of the perceived inherent superiority of sacred music over popular song. This gulf remained entrenched when 'serious' music became secular, deepening into a chasm in the 19th century, even though folk songs had long fired the imaginations of concert composers. In the 20th century jazz became another ghostly elephant in their roomy minds.

By 1945, however, after a war that killed over 60 million people, the relationship between serious and popular was blurring as never before. With the advent of bebop (and, prior to that many of **Duke Ellington's** compositions) jazz ceased to be dance music. Now, with its tearaway tempos, more complex harmonies, angular melodies and intense, spontaneous interaction between rhythm section and soloist, this was music for sitting and absorbing. Some people – including lovers of pre-war jazz – found it a jangling noise.

The difference with post-1945 music was that a split between 'accessible' and 'inaccessible' was emerging that swept across both formal and less formal idioms. Concert composers began to push and pull at the boundaries to see what this term 'music' could contain, and the divide between accessible and inaccessible came to be defined by matters of aesthetics as much as complexity. Composers like **Pierre Schaeffer, Edgard Varèse** and **John Cage** – a glimpse of whose **4'33"** here may have you wondering if the sound system has gone on the blink – explored those limits, opening up new methodologies and new vistas of sonic exploration. **Miles Davis** and Bill Evans, meanwhile, had found their own new aesthetic by making jazz-based on scales rather than chords

In popular music – which, by the 1950s had telescoped to 'pop', and where the divide between accessible and inaccessible also came to be defined by generational change – a more visceral revolution was brewing. **Chuck Berry, Little Richard** and **Elvis Presley** sent secret thrills pulsing through millions of teenaged pelvises, and cold horrors spearing into the hearts of parents, making rock'n'roll a social as well as a cultural insurrection.

None of these new idioms sprang out of a vacuum. Cage had studied with Schoenberg, and the composer **György Ligeti** was influenced by Hungarian folk music on the one hand and electronic music on the other. Miles Davis' modal dreams were a reaction against bebop's freneticism (where Davis had his roots), although the licence for jazz to float had first been granted by Ellington. Rock'n'roll, meanwhile, was an evolution of

rhythm'n'blues ([r'n'b], previously called 'race music'), and **Jimmy Preston's** 1949 r'n'b classic **Rock The Joint** will already sound like rock'n'roll to most ears. Basically Chuck Berry and others just swapped r'n'b's swinging lope for a propulsive, faster, eighth-note chatter. But nearly all blues, early jazz, r'n'b and rock'n'roll were rhythmically hinged around the inherent syncopation and forward momentum of emphasising the second and fourth beats of a four-beat bar – the African Americans' most pervasive gift to music.

Revolutions were everywhere. **Ornette Coleman** went a step beyond the Davis modal approach, and did away with a formalised harmonic framework altogether, preferring to make this up – just like the solos – on the spot. The great bass player Charlie Haden told me that of all the bassists Coleman used he was the only one who had the ears to pull this off, thanks to his unique training of singing multi-part harmonies in *The Haden Family* country radio show (and touring band) from the tender age of 22 months!

The record industry itself underwent a transformation as vinyl replaced shellac in the 1950s, and LPs and 45s supplanted crackly 78s. Another pivotal development was the idea that a recording studio could be used to do more than duplicate live performance. Pierre Schaeffer pioneered this with his *musique concrète*, and then along came **Phil Spector** (from a very different musical oeuvre!), who generated a brave new world of pop artefacts by exploiting the potential for endless multi-tracking to create his reverberant 'wall of sound', as on **The Ronettes' Be My Baby**. Rock bands ranging from Bruce Springsteen (the guitar riff on *Born To Run*) to the **Sex Pistols** (also overlaying endless guitars on their *Never Mind The Bollocks* album) later maximised Spector's innovation.

**Bob Dylan**, meanwhile, redefined the role of the lyric. The tripping wit of the pre-war Great American Songbook writers was largely gone, mainly living on in the best lyrics of musical theatre. That winking sophistication had been elbowed aside by the chant-like baldness and sexual euphemisms of early rock'n'roll. Needless to say there were exceptions, such as the desolate gloom of Elvis Presley's **Heartbreak Hotel** (based on a newspaper account of a suicide), which would later be brilliantly exploited in some stunning covers, including by Mary Coughlan. Dylan's gift was to strip lyrics of any simple, decorative function, and instead make them the echoing conscience of a new generation.

Other sonic revolutions included the majestic storm clouds of the **John Coltrane** Quartet, on which rode the streaming tenor saxophone of its leader, perhaps the greatest improviser of all. Electronics in popular music, initially as rare as UFO sightings, began to enter the mainstream consciousness in masterpieces such as the **Doctor Who Theme** (which would subsequently be echoed in the music of **Kraftwerk**). Electronics also coloured and distorted instruments such as the electric guitar, which, in the hands of **Jimi Hendrix**, exploded into a thousand rainbows in the minds of tripped-out fans.

The word 'revolution' itself was omnipresent: in the title of **Gil Scott-Heron's** ground-breaking anti-anthem **The Revolution Will Not Be Televised** and in **The Beatles'** lovable/infuriating **Revolution 9** (as well as in the song just called *Revolution*, of which they recorded both 'count me in' and 'count me out' versions of John Lennon's wry lyric). **Pink Floyd's** Roger Waters let rebellion waft gently through the words of **Us And Them**, and **Bob Marley's** lurching reggae – memorably described by **Brian Eno** as music that sounded like it was going backwards – underpinned a not-to-be-denied call for social change. Even Eno, himself, was a revolutionary of sorts, proving that an intelligent aesthete could make more intriguing music than many a trained musician. He tended to re-imagine rather than invent, and his sources included the questing minds of **Karlheinz Stockhausen** and Cage, and the reductionism and minimalism of **Steve Reich** and **Philip Glass**.

R'n'b, meanwhile, had not been sleeping. The blues artists idolised by the now uber-famous British blues-rock stars (such as The Rolling Stones and Eric Clapton) were gratefully hauled into the spotlight for an infinitely wider audience, lending born-again careers to deities like Muddy Waters. **Ray Charles** needed no such help. A one-man encyclopedia of post-war popular music, he shone his bronze voice and distinctive piano on blues, jazz, gospel and even country music, but primarily combined r'n'b and gospel into a new idiom known as soul. This became the black rock'n'roll of the 1960s with such exceptional artists as Aretha Franklin and **Marvin Gaye**, while r'n'b's funkier permutations were hatched by **James Brown**, Sly Stone and others. Miles Davis was so taken by this music and its ability to reach a younger audience that, ever the magus, he placed that same crying trumpet of his over new, meatier (or still-dreaming) backdrops involving electric guitars and keyboards, with **Bitches Brew** becoming one of his most influential albums. For once Davis was not the first person to combine jazz and rock elements, however. West Coast band the Fourth Way and English outfit the Soft Machine had both done it a year or so earlier.

Others were melding idioms in their own way. **Frank Zappa** was literate in the work of composers ranging from Stockhausen to Varèse as well as jazz, r'n'b and pop. Out of it all grew a perverse and ingenious take on rock at its most sophisticated. Across the Atlantic Robert Fripp's King Crimson found a rather more humourless recipe for bouncing between assorted rock, jazz, free improvisation and classical idioms. **Black Sabbath**, meanwhile, reduced rock to its most primal elements – and turned up the volume to 11. They drew on the pioneering hefty riffing of The Who and The Kinks, and, while never matching the energy of Led Zeppelin, made heavy metal a subspecies that thunders on today.

Disco, like the Sex Pistols' punk (with its precursors in **The Velvet Underground**, **The Stooges** and MC5), was a reaction to rock growing away from its simple, dance-based roots.

But if '70s disco was generally music of asinine predictability **Chic** was the exception that proved the rule, with its cute tunes, engaging harmonies, deft playing and punchy mixing. Spin-offs included the dazzling – if troubled – talent of **Michael Jackson** and the lite funk, oddball humour and jutting intelligence of **Talking Heads**.

After the relative dissipation of the 1970s perhaps a lurch to the right in geopolitics and an upsurge in business greed helped fuel the last revolution, hip hop, and sharper song-writing in the '80s. Among the strongest songs of any decade was **Joy Division's Love Will Tear Us Apart**, the wafting musical veneer of which disguised a lyric of confronting desperation, made all more real when its writer, Ian Curtis, hanged himself a month before the song's release.

The 1990s produced the visceral barrages of **Nirvana**, the bristling invention of **Radiohead**, the rapping phenomenon that is **Eminem** and the belligerence of **Nine Inch Nails** (here heard iced by the brilliant string writing of **Peter Sculthorpe**). But generally the 20th century's final decade saw popular music more committed to dance forms than it had been since the 1950s. Techno married electronics to disco and hip hop continued to weld poetry on to loping funk. More striking was the fact that in this post-modern world the barriers between idioms were crumbling altogether. Jazz drew on world music to reinvent itself, and the once-obvious lines between pop, rock, funk, heavy metal, punk, disco, reggae, dub, techno, thrash, hip hop, ambient and anything else became largely – and, by the new century completely – irrelevant.

Intriguingly **The Presets'** Julian Hamilton and Kim Moyes' portrayal of the most recent decades reflects this. Their compressed, urgent coverage of the 1990s leads to a **Gaga-Gotye-Lorde-Beyoncé** mash-up of the new century's music: not just involving shorter samples, but also a more extensive use of overlays and general amorphousness. The result is a blurred, dreamlike perspective, which is also fitting given the temporal proximity. Who is to say who the new Cage, Lennon or Coltrane might be? It is always harder to be definitive about now than then. This mash-up also points towards the latest evolution in attitudes, with digital downloads, YouTube and widespread piracy increasing the perception of music as a disposable commodity rather than treasured artefact.

Of course this mad scramble across 68 years of musical diversity in about 40 minutes could never be exhaustive, and nor is it a definitive who's who. More than anything else these 200-odd artists represent the amazing array of tributaries, large and small, that have flowed into the minds of Hamilton and Moyes across the years, and made **The Presets'** music what it is today.



## ***Continuum***

[WORLD PREMIERE]

**Julian HAMILTON**

**b. Sydney 1976**

**Kim MOYES**

**b. Sydney 1976**

**Richard TOGNETTI**

**b. Canberra 1967**

## Something To Meditate On And More

Gordon Williams spoke with  
Julian Hamilton, Kim Moyes and  
Richard Tognetti about their new work  
*Continuum*

How do you sum up 40,000 years of music? Do you suggest the possibility of somewhere to go from here? Can you conclude? These were the questions confronting The Presets (Julian Hamilton and Kim Moyes) and ACO Artistic Director, Richard Tognetti, when considering how to end this concert. As key players in the Australian dance music explosion of the late noughties, The Presets might be considered supremely well-placed to help the ACO confront these questions. But the answer wasn't obvious, as I discovered when I spoke to the creative trio about it.

*Should the work be something acknowledging the plethora of possibilities abounding today; or as close as possible to this moment in the concert hall? How do we know what the future holds?*

JULIAN: When I think about where music is at today it all feels very messy. Genres are all bent out of shape; revolutionary advances in production, performance and distribution give consumers and audiences instant access to music they like; music fans and musicians alike are spread thinner and wider in an ever-growing palette of noise. To me, an honest ending to the piece would be chaos but that wouldn't make for a pleasant listening experience. So we opted instead for something more peaceful, more of a meditation after the chaos of the 20th century.

KIM: One of the early ideas for ending *Timeline* was a piece by Arvo Pärt. But that didn't make much sense chronologically.

JULIAN: Another idea would be whatever song happened to be number one hit the week of the performance...

*As close to the future as we can get?*

JULIAN: ...but then we struck on the idea that perhaps composing a new piece might be cooler.

KIM: We wanted it to be smooth, gentle, relaxing and expansive. We used the mood of the Pärt as a launch pad and started the piece with some chords that give the endless sense of suspended resolution and gentle tension. We then added some subtle, throbbing electronics and another chordal section that had the odd feeling of a 5 bar repetition, again playing with the idea of suspended resolution and slight

tension. We really wanted to give the work a feeling of time never ending. We passed the piece over to Richard to flesh out and he added some really evocative strings, choir and beautiful electronics.

RICHARD: And some chaos. I was aiming for the notion of musical events forming circularity in our musical evolution. That is, we go through permutations thinking we're being new and fresh, when often we are but reinventing. It was tempting to finish where we began with Arvo Pärt's almost chant-like music and stick-like sounds of percussion, the sound of course of the beginning with Australian indigenous music. But, as Kim says, the chronology of the Pärt didn't work. So what if the most up to date Pop hit finishes the show, chosen without prejudice? Too gauche?

That's why the Presets are apt. They understand musical history, yet their cords are plugged into the sounds of the absolute present, and their music's formality and restraint is surprising and inspiring.

*The group struggled over a final title for the piece. At one stage, several were in play:*

JULIAN: I was kinda leaning towards *Time and Again* because it goes to illustrate the cyclical nature of music – the way that many ideas keep popping up in music often separated by centuries.

KIM: The key idea for me was a sense that time is a force that has no end – thinking outside of style, genre or even music (which is what the whole work of *Timeline* is dealing with on the surface), and focussing on the notion that things will keep moving forward beyond the end of the piece.

RICHARD: Yes, and what the Presets' piece offered is a taste of the absolute present, with a hint of the future and enough of a blank slate for me to humbly throw multifarious elements into a musical statement to keep us spinning and, to quote from Beckett's *Waiting for Godot*, pass the time...



*"Richard Tognetti is one of the most characterful, incisive and impassioned violinists to be heard today."*

THE DAILY TELEGRAPH (UK)

## Select Discography

### As soloist:

BACH, BEETHOVEN & BRAHMS  
ABC Classics 481 0679

BACH *Sonatas for Violin and Keyboard*

ABC Classics 476 5942  
2008 ARIA Award Winner

BACH *Violin Concertos*  
ABC Classics 476 5691

2007 ARIA Award Winner

BACH *Solo Violin Sonatas and Partitas*

ABC Classics 476 8051  
2006 ARIA Award Winner

(All three releases available as a 5CD Box set:

ABC Classics 476 6168)

*Musica Surfica* (DVD)

Best Feature, New York Surf Film Festival

### As director:

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Sharon Bezaly, Flute  
BIS CD-1789

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# RICHARD TOGNETTI AO

ARTISTIC DIRECTOR & LEADER  
AUSTRALIAN CHAMBER ORCHESTRA

Australian violinist, conductor and composer, Richard Tognetti has established an international reputation for his compelling performances and artistic individualism. He studied at the Sydney Conservatorium with Alice Waten, in his home town of Wollongong with William Primrose, and at the Berne Conservatory (Switzerland) with Igor Ozim, where he was awarded the Tschumi Prize as the top graduate soloist in 1989. Later that year he was appointed Leader of the Australian Chamber Orchestra (ACO) and subsequently Artistic Director. He is also Artistic Director of the Festival Maribor in Slovenia and Creative Associate of Classical Music for Melbourne Festival.

Tognetti performs on period, modern and electric instruments. His numerous arrangements, compositions and transcriptions have expanded the chamber orchestra repertoire and been performed throughout the world.

As director or soloist, Tognetti has appeared with the Handel & Haydn Society (Boston), Hong Kong Philharmonic, Camerata Salzburg, Tapiola Sinfonietta, Irish Chamber Orchestra, Orchestre Philharmonique du Luxembourg, Nordic Chamber Orchestra, YouTube Symphony Orchestra and the Australian symphony orchestras. He conducted Mozart's *Mitridate* for the Sydney Festival and gave the Australian premiere of Ligeti's Violin Concerto with the Sydney Symphony.

Tognetti has collaborated with colleagues from across various art forms and artistic styles, including Joseph Tawadros, Dawn Upshaw, James Crabb, Emmanuel Pahud, Jack Thompson, Katie Noonan, Neil Finn, Tim Freedman, Paul Capsis, Bill Henson and Michael Leunig.

In 2003, Tognetti was co-composer of the score for Peter Weir's *Master and Commander: The Far Side of the World*; violin tutor for its star, Russell Crowe; and can also be heard performing on the award-winning soundtrack. In 2005, he co-composed the soundtrack to Tom Carroll's surf film *Horrorscopes* and, in 2008, created *The Red Tree*, inspired by illustrator Shaun Tan's book. He co-created and starred in the 2008 documentary film *Musica Surfica*, which has won best film awards at surf film festivals in the USA, Brazil, France and South Africa.

As well as directing numerous recordings by the ACO, Tognetti has recorded Bach's solo violin repertoire for ABC Classics, winning three consecutive ARIA awards, and the Dvořák and Mozart Violin Concertos for BIS.

A passionate advocate for music education, Tognetti established the ACO's Education and Emerging Artists programs in 2005.

Richard Tognetti was appointed an Officer of the Order of Australia in 2010. He holds honorary doctorates from three Australian universities and was made a National Living Treasure in 1999. He performs on a 1743 Guarneri del Gesù violin, lent to him by an anonymous Australian private benefactor.





*“The list of things  
The Presets can’t do is  
getting smaller by the day.”*

THE SYDNEY MORNING HERALD

## Select Discography

### Studio albums

Beams

Apocalypso

2008 ARIA Award Winner

Pacifica

### Compilations

Resets

### EPs

Blow Up

iTunes Live from Sydney

All available from

[www.thepresets.com](http://www.thepresets.com)

## THE PRESETS

The Presets are Julian Hamilton and Kim Moyes. The duo met while pursuing musical studies at the Sydney Conservatorium of Music. Discovering a mutual interest in music outside of their course, they formed the instrumental band Prop. In 2003 they formed the techno, dance-focused duo The Presets.

The band became quickly recognised for their ability to fuse elements of dance music with an energy more akin to that of a rock’n’roll show. After signing with Modular Recordings in late 2003, the band released two EPs and an album *Beams* (2005).

In 2008 The Presets released the chart topping album *Apocalypso*, selling in excess of Triple Platinum sales in Australia and featuring four hit singles, including ‘My People’, the longest charting single in Australian chart history. The Presets went on to win six ARIA awards for *Apocalypso* (and two ARIA Artisan Awards) including Album of the Year, as well as the J Award and the FBI SMAC Award for Album of the Year. They also shared the coveted Songwriter of the Year Award at the 2009 APRA Awards.

*Pacifica* was released in 2012, featuring *Rollingstone Magazine’s* Song of the Year, ‘Ghosts.’ *Pacifica* was also nominated for an ARIA Award, shortlisted for the AMP Award, the J Award, and was Album of the Year in the *Herald Sun* and *Daily Telegraph*, and Electronic Album of the Year in the *Sydney Morning Herald*.

The Presets have been recognised worldwide for their dynamic live performances, playing hundreds of shows domestically and internationally, including key slots at renowned international music festivals such as Glastonbury, Coachella, Exit, Melt and Splendour in The Grass.

As individuals, Hamilton and Moyes have both collaborated with many other artists as songwriters, composers, producers and featured artists. Collectively they have remixed many prominent artists, as well as collaborating with Melbourne based contemporary dance company Chunky Move.

Both Julian and Kim are based in Sydney, Australia.

[www.thepresets.com](http://www.thepresets.com)



## IGNATIUS JONES

### DIRECTOR

Ignatius Jones is one of the world's leading Major Event Directors and Creative Strategists. Four of the events he devised and either directed or co-directed – the Sydney 2000 Olympic Ceremonies, the Doha 2006 Asian Games Ceremonies, the Vancouver 2010 Winter Olympic Games Ceremonies, and the Opening Ceremony of the Shanghai 2010 World Expo – are amongst the largest television events in history. Ignatius has been the creative lead of the VIVID Sydney Festival – alternatively Executive Producer, Creative Adviser and now Creative Director – since 2011. In that time he has seen attendances grow from 200,000 to 800,000 people and, in 2012, UK newspaper *The Guardian* described Vivid Sydney as 'One of the Top 10 ideas festivals in the world, a real brainy break...'

For the Doha, Vancouver and Shanghai Ceremonies Ignatius pioneered the use of integrated multimedia and live performance, in the process creating the two largest LED screens in history, as well the only Olympic Ceremony to date with no real scenery at all – just projection. He has continued his work with giant projection in VIVID Sydney, turning many of the city's iconic buildings into dazzling canvases of light.

Ignatius is also one of the few directors ever to direct the 'opening night of a country', when he staged the Independence Ceremonies of the Democratic Republic of East Timor in May 2002, at the invitation of Nobel Laureate José Ramos-Horta and then-President-elect Xanana Gusmão.

As Artistic Director of Sydney New Year's Eve and the Sydney Millennium Celebrations, Ignatius devised what is now Australia's biggest annual event, and in 2000 created the largest light sculpture ever attempted: by putting the word 'Eternity' on the Sydney Harbour Bridge.



## GRAHAM ROSS

### VOCAL DIRECTOR

Graham Ross is Director of Music and Fellow of Clare College, Cambridge and Principal Conductor of The Dmitri Ensemble. A composer and conductor of a very broad range of repertoire, he has had works performed throughout Europe and beyond. A passionate believer in the unveiling of both unjustly-neglected and newly-written works, he has given numerous first performances as both a pianist and conductor of a very broad spectrum of composers.

Graham Ross guest conducts ensembles and orchestras across the UK and beyond, with recent performances with Tallis, Kensington, Haydn, East Anglia and Covent Garden chamber orchestras. At the age of 25 he made his BBC Proms and Glyndebourne débuts, with other opera work taking him to Jerusalem, London, Aldeburgh and Provence. He has appeared with Aalborg Symfoniorkester, Denmark, many times as guest conductor.

Recent and forthcoming engagements include conducting the Covent Garden and Hertfordshire chamber orchestras, Royal College of Music Symphony Orchestra, Salomon Orchestra, Musique Cordiale Festival in Provence, recordings for Harmonia Mundi USA with The Dmitri Ensemble and the Choir of Clare College and touring activities with the Choir of Clare College across Europe and the USA.

[www.grahamross.com](http://www.grahamross.com)

*I am delighted to be returning to Australia to work with the ACO again for Timeline. Having arranged numerous works for the ACO over the years, and having brought my Choir of Clare College, Cambridge on tour with the orchestra in 2012 in Beethoven's Ninth Symphony, it has been superb to work alongside Richard Tognetti again to collate this huge collection of soundbites and attempt to undergo the impossible task of charting the history of music.*

*Having trained the singers involved in this evening's performance, it has been fascinating to explore in rehearsals the juxtapositions of one composer on another, the connections of different sound-worlds from across the globe, and the influences of one genre of music history on the next. As both performers and composers ourselves, I hope that Richard and I have put together a selection of music that draws on these connections, and shows the astonishingly fast pace that historical musical styles have developed. This evening's programme allows audiences to glimpse seminal moments on this timeline, and, I hope, to reflect upon music history's extraordinary kaleidoscopic journey.*

GRAHAM ROSS – MAY 2014

### Select Discography

STABAT MATER DOLOROSA:  
Music for Passiontide  
Harmonia Mundi HMU907616

PEACE AND CELEBRATION:  
Handel Coronation Anthems  
Obsidian CD711

VENI EMMANUEL: Music for Advent  
Harmonia Mundi HMU907579

IMOGEN HOLST: Choral Works  
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JUDITH BINGHAM: Jacob's Ladder  
Naxos 8.570346

GILES SWAYNE: Stabat Mater  
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VAUGHAN WILLIAMS: Folk Songs  
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Albion Records ALBCD010

JAMES MACMILLAN: Seven Last  
Words from the Cross  
Naxos 8.570719

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### TIMELINE VOCAL SEXTET

ALEXANDRA OOMENS Soprano

ANNA SANDSTRÖM Soprano

LOTTE BETTS-DEAN Mezzo-Soprano

RICHARD BUTLER Tenor

DAVID GRECO Baritone

SIMON MASTERTON Bass-Baritone



## ALEXANDRA OOMENS

### SOPRANO

Alexandra is a fourth year honours student at Sydney Conservatorium and has studied privately in the UK, Europe and the US. Alexandra performed nationally and internationally with Gondwana Choirs and is a member of Cantillation.

Recent solo performances have been with Pinchgut Opera, (*Thisbe* in *Pyramus & Thisbe*, and *Alinda* in *Giasone*) and Ryde-Hunters Hill Symphony Orchestra. Alexandra is the soloist on the soundtracks of several movies and TV commercials.



## ANNA SANDSTRÖM

### SOPRANO

In London from 2008-2012, Anna featured in regular BBC broadcasts, performing alongside artists such as Crispian Steele-Perkins and Emma Kirkby, and appearing at festivals including Henley, Poole Lighthouse and Petworth.

In Australia Anna performs regularly with the Australian Brandenburg Orchestra, St James King Street, St Mary's Cathedral, Cantillation, Pinchgut Opera, Hallelujah Junction, Australian Baroque Brass, and her own ensemble Camerata Antica.



## LOTTE BETTS-DEAN

### MEZZO-SOPRANO

Lotte is a versatile young singer from Melbourne, hailing originally from Berlin. She is a regular soloist for many ensembles across the country and has performed several principal roles with Victorian Opera.

She graduated with a Bachelor of Music from Melbourne University in 2012 and is currently completing a Fellowship at the Australian National Academy of Music. She will soon be furthering her studies in Italy and the United States.



## RICHARD BUTLER

TENOR

A 2013 Gramophone Award winner as soloist with the Gabrieli Consort (A New Venetian Coronation), English tenor Richard Butler has appeared across Europe as soloist in many major venues such as Berlin Philharmonie, Wigmore Hall, and the Concertgebouw performing such works as Monteverdi's *Vespers*, Bach's Passions and Handel's Oratorios with ensembles such as the English Concert, Gabrieli Consort, and Westminster Cathedral.

In Australia most recently Richard was soloist with the Australian Brandenburg Orchestra for their 25th anniversary concert series as well as in the Canberra International Festival with Elizabeth Wallfish and The Song Company.



## DAVID GRECO

BARITONE

David is a recognised interpreter of oratorio and opera throughout Australia and Europe. Working regularly with ensembles such as Ton Koopman, Amsterdam Baroque and Freiburg Barockorchester. He is currently involved with projects at Festival d'Aix-en-Provence, France, and Glyndebourne Festival Opera, UK.

David works regularly with Pinchgut Opera and is pleased once again to be working with the ACO.



## SIMON MASTERTON

BASS-BARITONE

Simon Masterton began singing with Clare College Choir, Cambridge before going on to study at the Royal Academy of Music in London.

His career has spanned all genres, from jazz (as a member of the Swingle Singers) to music theatre, contemporary classical (with the Song Company), to early music with the Choir of St James and the Australian Brandenburg Orchestra.



## DIGITAL PULSE

Digital Pulse specialises in 21st century content creation.

We are storytellers who blend design, animation, visual effects, live action and sound to entertain and inspire audiences in the entertainment, event and corporate sectors.

Our theatrical credits include the Australian production of *Hairspray The Musical*, *Reverie* by the 7 Sopranos and now, *Timeline*.

Digital Pulse is proud to have been chosen by Ignatius Jones and the Australia Chamber Orchestra to visualise 40,000 years of music.

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## Vivid LIVE

From 23 May – 1 June, the sixth annual **Vivid LIVE** will feature some of the most ambitious and innovative local and international artists presented by Sydney Opera House, within the city's annual **Vivid Sydney** festival of light, music and ideas (owned and managed by Destination NSW).

Vivid LIVE is the highlight of Sydney Opera House's year-round contemporary music program.

2014 Vivid LIVE Festival Director: **Fergus Linehan**

For more visit [sydneyoperahouse.com/vividlive](http://sydneyoperahouse.com/vividlive)

## TIMELINE PRODUCTION STAFF

Ignatius Jones <b>Director</b>	Felix Abrahams <b>Audio Assistant</b>
Alan J. Benson <b>Artistic Administrator</b>	Matthew Wicks <b>The Presets'</b>
Megan Russell <b>Tour Manager</b>	<b>Audio Technician</b>
Joseph Nizeti <b>Multimedia Assistant</b>	Louis Thorn <b>Projectionist</b>
Digital Pulse <b>Visual Design</b>	Jennifer Powell <b>Music Technology Assistant</b>
Sian James-Holland <b>Lighting Designer</b>	Cyrus Meurant Bernard Rofe <b>Music Editing &amp; Preparation</b>
Jaye Ottens <b>Lighting Technician</b>	Glynn Davies <b>Music Preparation</b>
Robert Scott <b>Audio Engineer</b>	

# AUSTRALIAN CHAMBER ORCHESTRA

RICHARD TOGNETTI, ARTISTIC DIRECTOR & LEAD VIOLIN

## ACO Musicians

Richard Tognetti Artistic Director & Lead Violin

Helena Rathbone Principal Violin

Satu Vänskä Principal Violin

Rebecca Chan Violin

Aiko Goto Violin

Mark Ingwersen Violin

Ilya Isakovich Violin

Ike See Violin

Christopher Moore Principal Viola

Alexandru-Mihai Bota Viola

Nicole Divall Viola

Timo-Veikko Valve Principal Cello

Melissa Barnard Cello

Julian Thompson Cello

Maxime Bibeau Principal Double Bass

## Part-time Musicians

Zoë Black Violin

Veronique Serret Violin

Caroline Henbest Viola

Daniel Yeadon Cello

Renowned for inspired programming and unrivalled virtuosity, energy and individuality, the Australian Chamber Orchestra's performances span popular masterworks, adventurous cross-artform projects and pieces specially commissioned for the ensemble.

Founded in 1975 by John Painter AM, this string orchestra comprises leading Australian and international musicians. The Orchestra performs symphonic, chamber and electro-acoustic repertoire collaborating with an extraordinary range of artists from numerous artistic disciplines including renowned soloists Emmanuel Pahud, Steven Isserlis and Dawn Upshaw; singers Katie Noonan, Paul Capsis, and Teddy Tahu Rhodes; and such diverse artists as cinematographer Jon Frank, entertainer Barry Humphries, photographer Bill Henson, choreographer Rafael Bonachela and cartoonist Michael Leung.

Australian violinist Richard Tognetti, who has been at the helm of the ACO since 1989, has expanded the Orchestra's national program, spearheaded vast and regular international tours, injected unprecedented creativity and unique artistic style into the programming and transformed the group into the energetic standing ensemble (except for the cellists) for which it is internationally recognised.

Several of the ACO's players perform on remarkable instruments. Richard Tognetti plays the legendary 1743 *Carroddus* Guarneri del Gesù violin, on loan from a private benefactor; Helena Rathbone plays a 1759 Guadagnini violin owned by the Commonwealth Bank; Satu Vänskä plays a 1728/9 Stradivarius violin owned by the ACO Instrument Fund; Timo-Veikko Valve plays a 1729 Giuseppe Guarneri filius Andreae cello on loan from Peter Weiss AO, and Maxime Bibeau plays a late-16th century Gasparo da Salò bass on loan from a private Australian benefactor.

The ACO has made many award-winning recordings and has a current recording contract with leading classical music label BIS. Highlights include Tognetti's three-time ARIA Award-winning Bach recordings, multi-award-winning documentary film *Musica Surfica* and the complete set of Mozart Violin Concertos.

The ACO presents outstanding performances to over 9,000 subscribers across Australia and when touring overseas, consistently receives hyperbolic reviews and return invitations to perform on the great music stages of the world including Vienna's Musikverein, Amsterdam's Concertgebouw, London's Southbank Centre and New York's Carnegie Hall.

In 2005 the ACO inaugurated a national education program including a mentoring program for Australia's best young string players and education workshops for audiences throughout Australia.

[aco.com.au](http://aco.com.au)



Australian Government

The Australian Chamber Orchestra is assisted by the Commonwealth Government through the Australia Council, its arts funding and advisory body.



Trade & Investment Arts NSW

The Australian Chamber Orchestra is supported by the NSW Government through Arts NSW.

# MUSICIANS ON STAGE

Photos: Paul Henderson-Kelly, Helen White



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‡ Richard Tognetti plays a 1743 Guarneri del Gesù violin kindly on loan from an anonymous Australian private benefactor.

\* Helena Rathbone plays a 1759 J.B. Guadagnini violin kindly on loan from the Commonwealth Bank Group.

≈ Satu Vänskä plays a 1728/29 Stradivarius violin kindly on loan from the ACO Instrument Fund.

# Julian Thompson plays a 1721 Giuseppe Guarneri filius Andreae cello kindly on loan from the Australia Council

☆ Maxime Bibeau plays a late-16th century Gasparo da Salò bass kindly on loan from private Australian benefactors.



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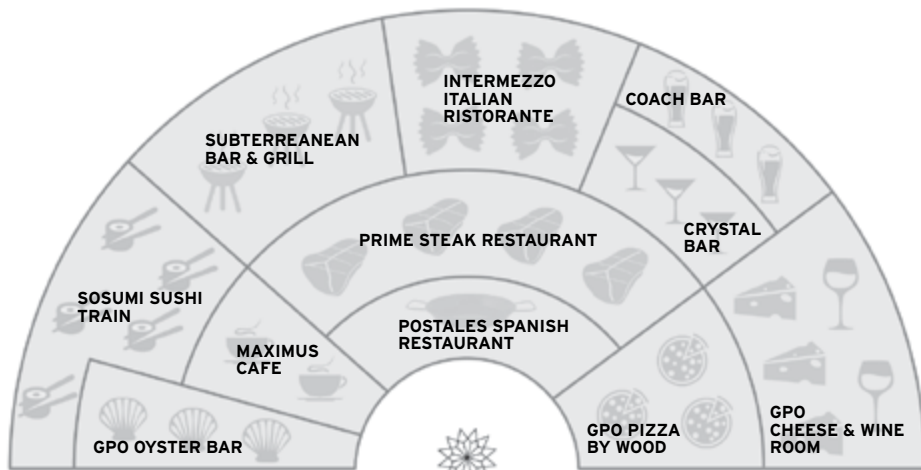
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The ACO has established its Instrument Fund to offer patrons and investors the opportunity to participate in the ownership of a bank of historic stringed instruments. The Fund's first asset is Australia's only Stradivarius violin, now on loan to Satu Vänskä, Principal Violin of the Orchestra. The ACO pays tribute to its Founding Patrons of the Fund.

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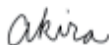
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# aco news

## TARRAWARRA FESTIVAL

*TarraWarra Museum of Art – 5 & 6 April 2014*

It's hard to imagine a better way to spend a weekend away than with the ACO at TarraWarra Museum of Art. I had the privilege of just such a weekend recently, and loved every minute.

The festival included three concerts and a masterclass, all held within the gallery space surrounded by the exquisite artworks of their current exhibition 'Solitaire'. The sound quality is beautifully warm and rich - no wonder the players clearly take such pleasure playing there. With an audience of just 200 people, these concerts offer the rare opportunity to get up close to the musicians and experience their music in the most intimate way.

The music soared, with a program that swept from Bach to Britten (my personal highlight), from Dowland to Mozart to Shostakovich.

On top of the music, the chance to soak up the art, indulge in the wine and food and mingle

with fellow music lovers all combine to make this a rare treat indeed and we are all so very grateful to Marc and Eva Besen for making it possible. If you have the chance to make your way to the Yarra Valley to attend don't miss it. I know what I'll be doing March 7 and 8 next year!

*Jill Colvin*



Richard Tognetti leads the ACO at the 2014 TarraWarra Festival.



Timo-Veikko Valve leads ANAM students at the Masterclass.



# CHAIRMAN'S COUNCIL AND MAJOR PATRONS' COCKTAIL PARTY

*Hosted by Colleen & David Shein*

In April, Colleen and David Shein very generously hosted our Sydney Chairman's Council and Major Patrons' Cocktail Party at their beautiful waterfront home in Vaucluse.

A quartet led by Richard Tognetti entertained guests with a program of Haydn, Barber, Weill

and Mozart against the backdrop of Sydney Harbour: a fitting way to thank and honour our most valued patrons and supporters.

Our warmest thanks go to Colleen and David for their warm and generous hospitality.

Photographs: © Flora Sacco



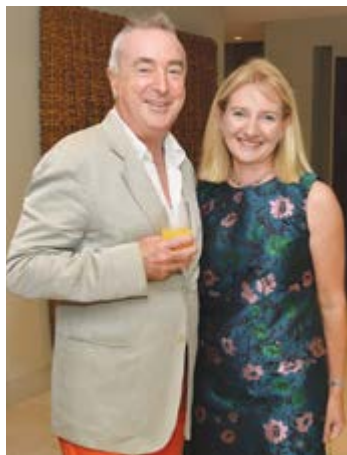
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John Taberner, Liz Cacciottolo

# YOUR SAY...

## *Haydn & Italian Cello*

"ACO and Sollima rocked dear old Adelaide off its socks last night. What a fabulous start to the season! Top of Form."

– A. Clancy

"Giovanni Sollima rocked da house in Melbourne this arvo. Sublime cellist, sensational composer, fully sick concert ACO!" – G. Chrisfield

"The L.B. Files was spine tinglingly awesome! I was waiting to see if Giovanni Sollima was going to bow the end pin as well.

He pretty much plucked and bowed every other part of his cello! Marvellous!"

– E. Lo

"I experienced the ACO and Giovanni Sollima last night in Newcastle. I had a wonderful time, the music was so exciting and the program was clever. Congratulations once again for bringing such interesting musicians to Australia; to see these people live is a delight."

– A.H. Ross-Gowan

**Let us know what you thought about today's concert on Facebook, Twitter or email [aco@aco.com.au](mailto:aco@aco.com.au)**

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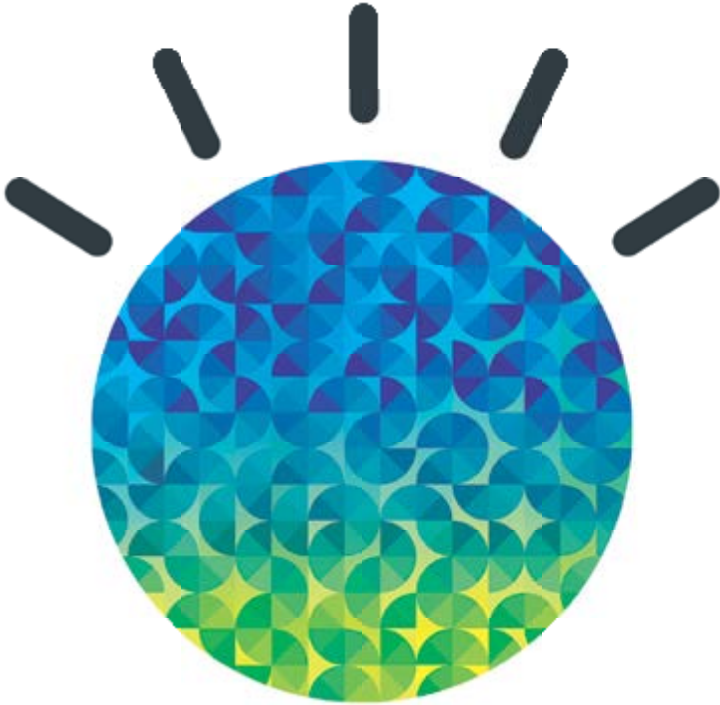
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