



# Guitar<sup>o</sup> AT Kings

Saturday 17 March, 8:15pm  
Kings Hall, Old Parliament House



# The Artists

TIMOTHY KAIN, ALEXSANDR TSIBOULSKI—GUITARS

**GUITAR TREK:** TIMOTHY KAIN, MINH LE HOANG, STEPHEN POSKITT, DANIEL MCKAY

BARBARA JANE GILBY—VIOLIN; VIRGINIA TAYLOR—FLUTE

ALAN VIVIAN—CLARINET; DAVID PEREIRA<sup>2</sup>—CELLO

GARY FRANCE—PERCUSSION; MAX MCBRIDE—DOUBLE BASS

## The Program

### *Opals (1993)*

*Philip Houghton*

1. Black Opal
  2. Water Opal
  3. White Opal
- (Guitar Trek)

### *Two Night Movements (1990)*

*Philip Houghton*

1. Full Moon
2. Banshee

(Barbara Jane Gilby—violin; Timothy Kain—guitar)

### *Enyato V\* (2000)*

*Ross Edwards*

1. Invocation and Dance of the Earth Mother
2. De Profundis
3. Ulpirra

(Aleksandr Tsiboulski, Timothy Kain—guitars; Alan Vivian—clarinet;  
Barbara Jane Gilby—violin; Gary France—percussion; Max McBride—double bass)

\*First performance of the work commissioned by the Canberra School of Music, with assistance from the Australia Council, to mark the centenary of Australia's Federation in 2001.

~ INTERVAL ~

### *Black Wattle Caprices \*\* (1998)*

*Ross Edwards*

1. Andantino, molto flessibile-Allegro—Andantino
  2. Vivace
- (Timothy Kain)

### *Winter in the Forgotten Valley\*\* (1989)*

*Nigel Westlake*

(in three movements)  
(Guitar Trek)

### *Tropic (1992)*

*Peter Sculthorpe*

(Aleksandr Tsiboulski, Timothy Kain—guitars; Alan Vivian—clarinet; Barbara Jane Gilby—violin;  
Gary France—percussion; Max McBride—double bass)

\*\* Commissioned by Timothy Kain with assistance from the Music Fund of the Australia Council

# Program Notes

## Philip Houghton

### *Opals (1994)*

1. *Black Opal*
2. *Water Opal*
3. *White Opal*

The music for this piece was inspired by opals and also by *Opal Sprit* (1993), a painting by Australian artist Lyndall Gertach which brilliantly captures the colour of opal and the colour and spirit of the land in Australia where opal is found.

The black opal is a stone of fantastic colour. Against a dark matrix, electric purples, blues and greens predominate, refract and collide in a fiery rainbow of splinters of brilliant light. Found in black opal is the 'harlequin checkerboard' which describes block patterns of colour which I 'heard' as block patterns of sound. This led me to mark on the score of *Black Opal* 'like a big kallmba'.

You could say opal is made from water, and in the second movement I imagined a kaleidoscope of floating colours. *Water Opal* was also inspired by *Circe Indiviosa* (1892), a painting by John Waterhouse in which mythological enchantress Circe is depicted holding a crystal bowl of emerald water and casting a spell.

Set against a white matrix, the lighter colours of white opal are brilliant and translucent. Evident in this stone is an effect known as 'pinfire' (glittering points of reds and greens) and the 'rolling flash' in layers of cross rhythms. The mood of the movement is bright and bustling.

The opal is the national stone of Australia. *Opals* is dedicated to Lyndall Gerlach and was premiered by the ID Guitar Quartet in Melbourne 1994.

© Philip Houghton

### *Two Night Movements (1990)*

1. *Full Moon*
2. *Banshee*

In composing *Two Night Movements* it was my intention to try to express feelings and emotions that night brings. During one magical, hot, windy summer evening at Christmas Hills, a sleepy hollow

amongst rolling hills near Melbourne, in the middle of the bush and under stars clear and brilliant, themes of *Full Moon* surfaced. In the night, I heard faint stirrings of nocturnal creatures and trees rustling, while the opal glow of the full moon shone, reigning over all. As the piece evolved, I imagined magical specters and apparitions dancing and flying through clouds—friendly, yet a little unsettling and strange—and their dance was of yearning, love, hope and wonderment.

On the other hand the second movement, *Banshee*, depicts a wild spirit of the night. A gypsy, its dance is boisterous and swift, almost demented. Its cheeky threatening nature gives way, towards the end, to a passionate, plaintive song before returning once again to a reckless flight and screeching end. *Two Night Movements* was written for and dedicated to Margaret and Miles Jackson (the Duo Jackson) of New Zealand.

They premiered the work in N.Z. in 1990.  
© Philip Houghton

### *Philip Houghton*

Originally trained as an artist, Houghton began music studies at the age of 20, receiving advice and encouragement from the late John Champ. Philip studied classical guitar with Sebastian Jorgensen at the artists colony Montsalvat, in Eltham, Victoria where he later lived and worked. As a guitarist Philip toured extensively and was recorded by the ABC before deciding in 1980 to leave performance and concentrate on composition.

Australian composers Helen Gifford and Peter Mumme encouraged his developing style. He has written for theatre, dance and film (including John Dingwall's feature *The Custodian* and the *Plasma* animation series by Tony Lawrence).

As a composer Philip is self taught and his compositions reflect the influence of many styles: classical, jazz, rock, ambient and world music.

His early influences include the music of Jimi Hendrix, The Beatles, Led Zeppelin, King Crimson, Gryphon, Gong, Miles Davis, Satie, Debussy, Ravel, Riley, Crumb and Eno, while his work continues to reflect a strong interest in art, mythology and the environment.

Houghton's guitar music has been performed and recorded by leading musicians, including John Williams and Timothy Kain who recently recorded his *Three Duets*. Some 20 of his guitar solos, published by Moonstone Music, are on the national music syllabus (AMEB) and is also represented in the new Benjamin Verdery Guitar Series for Frederick Harris Publishers.

## Ross Edwards

### *Enyato V*

- I. *Invocation and Dance of the Earth Mother*
- II. *De Profundis*
- III. *Ulpirra*

The word *enyato*, extracted from Edwards' *maninya* text of 1981, means something like 'contrast', and the five works which bear it as a generic title juxtapose such opposites as exuberant, earthy dance rhythms and moments of profound, hypnotic interiority. This highlighting, in close proximity, of the dualistic opposition between matter and spirit, masculine and feminine, mind and body and so on, is possibly an unconscious attempt by Edwards to reconcile the stylistic extremities of his earlier music: the monolithic fusion of chant and dance in his *maninya* pieces (which include *Flower Songs* and the outer movements of his violin concerto *Maninyas*) and the rapt invocation of the invisible world in his so-called 'sacred' series (*Etymalong*, *Yarrageh*, *Symphony Da Pacem Domine*) with its mythical birdsong and trance-like insect rhythms.

*Enyato V* opens with a cello statement of the plainsong *Ave Maria Gratia plena* (*Hail Mary full of Grace*), fragments of which permeate the composition, as they also do in Edwards' *Third Symphony*, which he worked on concurrently in 1999 and 2000. For Edwards, plainsong seems to represent spiritual as opposed to 'Enlightened' Europe and has, for him, no specific religious affiliation. Its increasing presence in his work over the last decade, often interfused with patterns and drones recalling the natural world as well as references to Aboriginal chant, makes an obvious plea for reflection, reconciliation and environmental awareness at this crucial time for Australia.

Mary, of course, represents the Earth Mother, the eternal feminine spirit, whose reinstatement seems vital to our unbalanced ecology; and grace (*gratia*) may be interpreted as gratitude for the beauty of the world, the impulse to praise, and the ultimate goal of living in harmony with nature, following the example of the peoples we have dispossessed and from whom we have so much to learn.

Enyato V was commissioned by the Canberra School of Music with assistance from the Australia Council to mark the centenary of Australia's Federation in 2001.

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## *Black Wattle Caprices (1998)*

### 1. *Andantino, molto flessibile-Allegro*

—*Andantino*

### 2. *Vivace*

Black Wattle Caprices were written in 1998 for Timothy Kain. Containing many of the earmarks of the composers strongly personal style the work has been quickly taken up by other guitarists, and will receive its London premiere in April 2001. The piece is named after the beautiful Black Wattle Bay near Ross and Helen Edwards home in Sydney.

© Timothy Kain

## *Ross Edwards*

One of Australia's best-known composers, Ross Edwards' distinctive sound world combines shapes and patterns from nature with a variety of musical influences which reflect and celebrate Australia's cultural diversity.

In his *maninya* (dance / chant) pieces he has tried to restore to 'serious' music such qualities as lightness, spontaneity and the impulse to dance. His belief in the healing power of music is reflected in a series of contemplative works influenced by birdsong and the mysterious polyphony of summer insects.

His compositions include the *Symphony Da Pacem Domine*, *Earth Spirit Songs* (*Symphony No. 2*), and the violin concerto *Maninyas*.

## *Nigel Westlake*

### *Winter in the Forgotten Valley (1989) in three movements*

This piece, the first to be written especially for Guitar Trek, was

commissioned in 1989 with assistance from the Australia Council and makes use of all four types of guitars — Treble, Standard, Baritone, Bass—used by the ensemble. It is an easy mix of classical and modern elements, following a traditional classical 3-movement layout (fast-slow-fast), but in contemporary harmonic and rhythmic idioms. As is usually the case with Westlake's music, the evocative title of this work came only after the music itself was written.

## *Nigel Westlake*

Nigel Westlake is the son of professional musicians. He studied the clarinet with his father, Donald Westlake (former principal clarinetist with the Sydney Symphony Orchestra), and left school early to pursue a career in music. He was soon freelancing with many prominent orchestras and ensembles in Australia.

In 1982 he studied film music at the Australian Film and Television School, and the next year traveled to Holland, to study bass clarinet and contemporary music with Harry Sparnaay, and composition with Theo Lovendie. An Australia Council personal development grant, received in 1993, enabled him to study composition with Richard Meale and composition and conducting with Richard Mills.

Westlake has had much experience as a performer: from 1986 to 1992 he was a core member of the Australia Ensemble, touring throughout Australia and the world with them; and in 1992 he was invited to join John Williams' "ATTACA" ensemble for tours of the UK and Australia.

As a composer he has completed many commissions for ensembles and organizations such as the ABC, the Flying Fruit Fly Circus, Synergy, the Australia Ensemble, Tall Poppies Records, SBS television and the Royal Australian Navy Band. He has also become well-known as a composer of film and television music, including scores for *Babe*, *Celluloid Heroes*, the IMAX film *Antarctica* and the 3D IMAX film *Breaking Through*.

His work has been performed throughout the world by John Williams, the London Symphony Orchestra, the Royal Scottish National Orchestra, the Australia Ensemble, Synergy, the Australian Chamber Orchestra and many others, and has won various awards including the Gold Medal at the New York Radio

Festival in 1988 and the 1992 APRA award for Contemporary Classical Composition of the Year.

## *Peter Sculthorpe*

### *Tropic (1992)*

*Tropic* was written in 1992 for John Williams' seven-piece ensemble "ATTACA", of which coincidentally, Timothy Kain was a member. The work makes extensive use of the 'Djilile' melody, an aboriginal melody which became something of a 'leitmotiv' in Peter Sculthorpe's 'songline' series, appearing frequently and in many different guises throughout.

## *Peter Sculthorpe*

Born in Launceston, Tasmania in 1929, Peter Sculthorpe was educated at Launceston Church Grammar School, at the University of Melbourne and at Wadham College, Oxford. He was composer-in-residence at Yale University while visiting the United States as a Harkness Fellow in 1966-67, and Visiting Professor at the University of Sussex in 1972-73. Appointed Reader in Music at the University of Sydney in the late Sixties, he is now Professor in Musical Composition (Personal Chair) at that university. Sculthorpe was made an Officer of the British Empire in 1977, and in the same year was awarded a Silver Jubilee Medal. He has received the degree of Honorary Doctor of Letters from both the University of Tasmania (1980) and the University of Sussex (1989), and that of Honorary Doctor of Music from the University of Melbourne (1989).

He became an Officer of the Order of Australia in 1990 and the following year was elected Fellow of the Australian Academy of the Humanities. In 1994 he received the Sir Bernard Heinze Award for outstanding services to Australian music. He has been the recipient of many awards and prizes for his music, including an Australian Film Industry Award for best original film score (*Manganinnie*) in 1980, and the 1985 APRA Award for most performed Australian serious work (his Piano Concerto). Recordings of Sculthorpe's orchestral works and music for strings have won Australian Record Industry Awards for best classical music recording in 1991 and 1996.