

GARDENER OF TIME

*Barry
Conyngham
at 75*

move

CD one

- 1 **To The Edge** 11'32"
- 2 **Mallorca Serenade**
(World premiere) 10'55"
Ken Murray (guitar)

**Kangaroo Island:
Concerto for double bass
and orchestra** (19'34")

- 3 Coastline – Seals – Visitors 4'03"
 - 4 Flatland – Kangaroos – Roadkill 3'17"
 - 5 Caves – Bats – Wonders 3'59"
 - 6 Treeline – Koalas – Survival 3'02"
 - 7 Skyline – Bees – Captives 5'12"
- Robert Nairn (double bass)*

The Ormond Ensemble
– except *Bushfire Dreaming*:
**The Melbourne
Conservatorium
String Ensemble**

Conducted by
Richard Davis

GARDENER OF TIME

*Barry Conyngham
at 75*

- Petrichor** (13'07")
- 1 Dry Spell 8'10"
 - 2 Deluge 3'14"
 - 3 Petrichor 1'42"

CD two

- 4 **Darwin: Comparing the
Eye to a Telescope** 7'25"
Linda Barcan
(mezzo-soprano and female voice)

- 5 **Gardener of Time** 14'40"

- 6 **Bushfire Dreaming** 17'41"



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Celebrating with a Musical Bouquet

This recording is the second flowering of a 2019 concert celebrating Barry Conyngham's 75th birthday, featuring works composed since 2006. The concert was among the first events in Hanson Dyer Hall, the marvellous performing space at the heart of the spectacular Ian Potter Southbank Centre, which opened in 2019 as the new home of the Melbourne Conservatorium of Music and is one of Barry's many significant accomplishments during a decade as Dean of the Faculty of Fine Arts and Music at the University of Melbourne. With its ample use of wood and soft green fabrics, Hanson Dyer Hall feels like a sacred forest grove, a place where ordinary time stops, and musical time can flower. This live recording allows us to re-experience the concert and celebrate both Barry's music and his close collaboration with the artistic staff and students of the Conservatorium. Several of these works were written specifically for Conservatorium colleagues, and all the works are performed here by staff and students playing together as members of the Ormond Ensemble, under the baton of Associate Professor Richard Davis. The excitement of the occasion and the setting will be palpable to the listener.

This is a bouquet from the garden of Barry's musical imagination, and indeed most of these works are infused with a vivid and specific sense of landscape, weather, and flora and fauna. These diverse landscapes, brought to life in sound, are also animated by a multitude of human energies, as the soloists and the ensemble move together with the vectored synergies that Barry imagined. This sound garden allows us to savour the world of colours, gestures, and resonances in Barry's music, and the live recording conveys the sense of community and place that has always energised his creative passion and achievement. On behalf of the staff and students of the Conservatorium, I welcome you to this garden and the many wonders it offers.

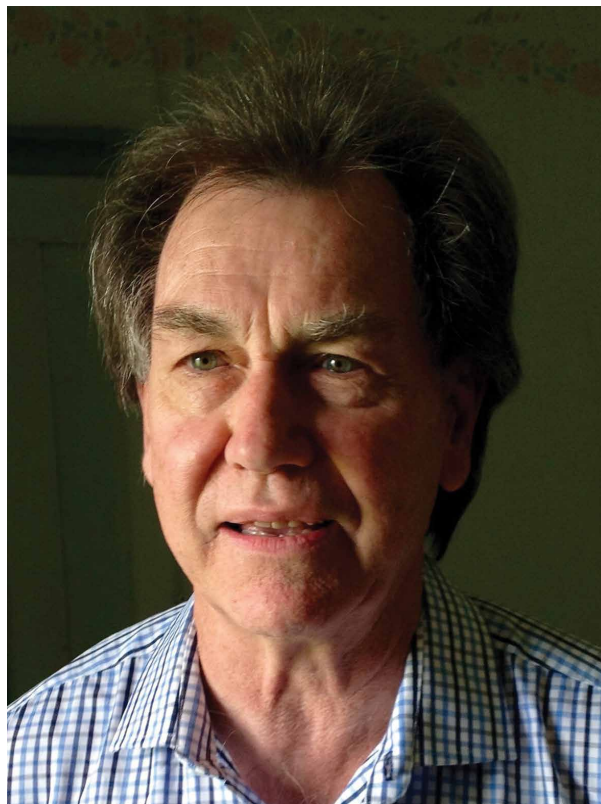
Richard Kurth, Director,
Melbourne Conservatorium of Music
Faculty of Fine Arts and Music, University of Melbourne
December 2020

The Composer, the Works, and the Performers

Barry Conyngham has enjoyed a career in music of more than 50 years, as a composer, teacher, academic administrator and cultural activator-activist.

Many of these dimensions figure in this CD which, with one exception, contains music performed and recorded at a special 75th birthday concert on 27th August 2019. (*Bushfire Dreaming* had been performed at the official opening of the centre, on 1st June 2019.) All the recordings were made in the vibrant acoustic of the Hanson Dyer Hall of the Ian Potter Southbank Centre, the new home of the Melbourne Conservatorium of Music. In a sense, the creation of Melbourne University's new Conservatorium building is Conyngham's crowning achievement as a university administrator, after a decade in Melbourne as Dean of the Faculty of Fine Arts and Music. Aside from his extraordinary career as a world-renowned composer, history may view the new Conservatorium building as Conyngham's most tangible legacy to the musical life of the nation.

After studies with Peter Sculthorpe (1965-69) in Sydney and with Toru Takemitsu (1970) in Tokyo, Conyngham established himself over the following decades as perhaps Australia's most international composer, with premieres and performances of his works in Japan, North and South America, the United Kingdom,



Europe, Russia and throughout Australia.

Among his many awards are a Churchill Fellowship (1970), a Harkness Fellowship (1972-74), an Australia Council Fellowship (1975) and a Senior Fulbright Fellowship (1982). For his compositions, he received an Aria Award (1986) and two Sounds Australian awards (1988, 1989). In 1997 he became a Member of the Order of Australia (AM) 'for services to music as a composer and to music education and administration'.

Over his long career as a composer, Conyngham has published over 100 works (mainly with Universal Edition Australia and Hal Leonard) and his music figures on

over 50 recordings and videos containing performances by all the Australian orchestras and in London, the Netherlands, and New Zealand, as well as ensembles and soloists in Poland, Japan, the UK, Europe, Russia and the USA, and many leading Australian musicians.

Within a university context, he is Emeritus Professor of the University of Wollongong (1989) and of Southern Cross University (2000) in Lismore where he was Foundation Vice-Chancellor and President (1994-2000). He was the first composer to occupy the Chair of Australian Studies at Harvard University (2000-2001). In 2011 he became the Dean of the Faculty of Fine Arts and Music at the University of Melbourne where he was appointed Redmond Barry Distinguished Professor of Music in 2016.

Notable premieres of the past decade have included the orchestral piece *Cala Tuent*, performed in Mallorca, Hong Kong and Brisbane, the concerto for double bass and orchestra *Kangaroo Island*, and other works for large orchestra, *Gardener of Time* and *Symphony*. In October 2019, his violin concerto *Isao* was premiered in St Petersburg, Russia.

On his retirement at the end of 2020, he will continue to devote himself to composition projects. Among these is a new opera, his fourth, based on David Malouf's novel *Ransom*, commissioned by Victorian Opera.

In his compositions, Barry Conyngham has often enjoyed using titles that convey multiple meanings and suggest musical

processes. Many of the titles embody the suffix '-ing', suggesting something unfinished, or in the process of unfolding.

The name of the short concerto for chamber orchestra *To the Edge* was inspired by Deakin Edge, the glass auditorium overlooking the Yarra River at Federation Square in central Melbourne. The multiple images suggested by this title are invoked quite freely: *to the edge* of instrumental technique; *to the edge* of emotional expression; *to the edge* of pitch, speed and dynamics. This ten-minute work evolves through a continuous succession of sections for individual instruments, or in pairs or groups. With piano and percussion as its base, the work ranges through seven sections, and only in the final one do all the instruments come together, rushing at speed *to the edge*...

To the Edge was commissioned by the Pro Arte chamber orchestra of Melbourne. Its first performance was directed by Jeffrey Crellin on 16th July 2006.

On several occasions, Barry Conyngham has visited Mallorca, the largest of Spain's Balearic islands in the Mediterranean, where his conductor friend Geoffrey Simon has a holiday home, a restored olive-press dwelling above the bay of Cala Tuent on the remote west coast of the island. According to Geoffrey, Barry was captivated by the majestic vista of mountains meeting the Mediterranean as well as the constantly changing



Ken Murray has developed a singular path as a guitarist combining performance, composition, teaching and research. He has championed and recorded Spanish music from the early 20th century, worked extensively with contemporary composers and has been active as a performer of Brazilian and South American musical styles. As a composer, he has written a variety of works for guitar in solo and ensemble settings.

Ken Murray also has a strong commitment to performing contemporary music and has performed in premiere performances of over 100 works. In 2014 he was awarded a PhD in Musicology, with a thesis entitled *Spanish Music and its Representations in London (1878-1930): From the Exotic to the Modern at the University of Melbourne*, where he is Associate Professor and Head of Guitar at the Melbourne Conservatorium of Music.

atmospheres, somewhat reminiscent of Melbourne's notorious 'four-seasons-in-a-day' weather patterns.

For many composers, the guitar is the musical personification of Spain. Thus, when there was talk of a work for Ken Murray, the Head of Guitar at the Melbourne Conservatorium, Conyngham's thoughts turned to traditional Spanish imagery: vivid sunsets, storms, bustling tourists, busking guitarists. On the other side of this conventional imagery were recollections of the personal solitude and quiet on

Mallorca, inspirational times during which he worked on several pieces, including one for folk instruments and orchestra *Cala Tuent* (2008). Both dimensions of Spain, particularly references to folk-dances in triple time, alternate in the piece for guitar and chamber orchestra *Mallorca Serenade*, which Conyngham fashioned for his 75th birthday concert in August 2019. It is heard here in its premiere performance and recording with Ken Murray as soloist and the Ormond Ensemble conducted by Richard Davis.

Rob Nairn was appointed Associate Professor of Double Bass at the University of Melbourne Conservatorium of Music in 2017, having previously taught on the faculties of the Juilliard School and Penn State University. He is past president of the International Society of Bassists and hosted the Society's 2009 Convention at Penn State. Nairn received his Bachelor of Music with distinction from the Canberra School of Music and a post-graduate diploma from the Berlin Musikhochschule. His teachers have included Klaus Stoll, Tom Martin, and Max McBride. Nairn has lived and worked in Germany, England, Australia and the USA, performing with numerous ensembles and orchestras throughout the world. He has also played in all seasons of the Australian World Orchestra. A specialist in historical performance, Rob has been principal bassist with Boston's Handel and Haydn Society since 2003. He is also principal bass of the Boston Early Music Festival and Juilliard Baroque. He has commissioned and premiered more than forty new works for solo double bass and chamber groups including concerti by Barry Conyngham and Doug Balliett, and he has given solo recitals in Europe, Scandinavia, China, the United States, and Australia. He can be heard on over 60 commercial CDs.



Islands have figured prominently in Conyngham's imagination. Not just the physical island but the the metaphorical island. "No man is an island, entire of itself," John Donne wrote in 1624, "Every man is a piece of the continent, a part of the main." Often, particularly in Conyngham's concertos, the solo instrument will be

cast in the role of a person at odds with or viewed apart from the larger environment. But, in the case of a recent work for double bass and orchestra, *Kangaroo Island*, the title refers not simply to the somewhat wild physical dimensions of the island, off the coast of Adelaide in South Australia. It is also a series of reflections on the island

itself, its natural inhabitants and human history.

The piece is performed by Robert Nairn, Associate Professor of Double Bass at the Melbourne Conservatorium from 2017-2020. Nairn commissioned the work in 2008 and gave the premiere performances in Boston and at State College, Pennsylvania, in early April 2009. The Boston performance was accompanied by a digitally-realised 'synthetic orchestra', the Penn State performance by the State College Orchestra a few days later.

Several decades earlier, initially in San Diego, Conyngham had written works for the extraordinary contemporary bassist Bertram Turetzky, so he was familiar with the capacity of "this wondrous member of the string family", as he describes it. The present work, some three decades later, relies less on the repertoire of Turetzky's distinctive vocabulary of techniques and sounds.

This later concerto, now entitled *Kangaroo Island*, is in four sections, separated by brief pauses. It begins and ends with a theme from which all the music is derived. Together, the four movements reflect on the island's various inhabitants, human and natural, native and introduced, recalling the work's original title: **On K.I.**

The first section, *Coastline – Seals – Visitors*, is launched with reflections on the earliest European visitors to the island, 18th century British sailors who kidnapped Tasmanian Aboriginal women and brought them to the island for their

nefarious purposes. For Conyngham, visiting Kangaroo Island for the first time in 2004, this cast “a strange shadow of history over the majesty and beauty of a first sighting”. Among the present-day visitors are cantankerous sea lions and playful seals who congregate on the rocks or on sandy beaches. In turn, these sea creatures attract a steady stream of (human) tourists with their cars and lethal pollution.

The second section, *Caves – Bats – Wonders*, recalls the limestone caves on the south side of the island. These provide entry for a variety of visitors, a few tourists and many wonderful shapes, colours and sounds conveyed in energetic string passages, reminders of the Conyngham’s signature bustling figures in works like the *Cello Concerto* (1984) and the score for the dance work *Vast* (1988). Again, another contrasting idea is presented: the caves – deep, damp and seemingly never-ending – are an inversion of the brilliant light and vibrant dryness of the land above.

The third section, *Treeline – Koalas – Survival*, reflects on the life and fate of the koala, that elusive marsupial which feasts on the eucalypts once abundant on the island. But the koala has been consuming the eucalypts too quickly, thus over-populating the island, leaving itself prone to diseases that might spell the demise of the species there altogether. The fires in January 2020 killed an estimated 25,000 koalas, or over half the koala population of Kangaroo Island.

The fourth section, *Skyline – Bees –*

Captives, focusses on the Ligurian bees which were introduced to the island by Italian immigrants in the mid-19th century. Naturally enough, the bees provide the inspiration for a variety of ‘buzzings’ in the orchestra. Being far removed from mainland Australia, these bees have been genetically isolated. The special quality of their honey, the purest Ligurian honey in the world, is another reminder of the benefits of diversity and reinforces the notion of a ‘frozen-in-time’ existence. Again, the fires of early 2020 were devastating to this industry: over 1,000 of the 4,000 Ligurian hives there were consumed by flames.

The three movements of the work which Conyngham has entitled *Petrichor* were ‘accumulated’ over the decade 2008 to 2019.

The term *Petrichor* was coined by two Australian researchers at the CSIRO in Canberra, Isabel Joy Bear and Richard G. Thomas. In an article in the journal *Nature* (7 March 1964), they explained the characteristic smell of rain on the earth after a very hot day. They suggested that oil exuded by certain plants during dry spells is absorbed by soil and other surfaces, and then released into the air after rain, along with a compound emitted by wet soil, thus producing the distinctive smell every Australian knows so well.

The first movement *Dry Spell* immediately suggests itself as a corollary to the well-known chamber work by

Takemitsu *Rain Spell* (1982) for flute, clarinet, harp, piano and vibraphone. Takemitsu’s work takes as its inception the image of rain and its mesmeric effect on thought. As a companion piece for the Takemitsu composition, Conyngham used the same instruments, when both works were performed together in Melbourne in September 2009. But, whereas Takemitsu returned to his preoccupation with rain and water, Conyngham inverted the association by invoking the Australian idea of a dry patch or drought that can last for several years. He describes it as “an imagined journey through parched and dry Australian countryside and the emotions that may flow from such an experience”.

The ensuing movement *Deluge* was composed as a companion piece – and antidote! – to the parched emotions associated with a drought. Here, there is exultation at the arrival of torrential rainstorms that spell the welcome end of drought. The two-movement work was premiered and recorded by the Austrian group Ensemble Reconsil in Vienna.

Although *Petrichor* was intended for performances in Japan to be conducted by Conyngham’s friend, the composer and conductor Isao Matsushita, who died on 16th September 2018 (Conyngham’s recent violin concerto *Isao* is dedicated to him), the work had to wait another year for its premiere. This came at Conyngham’s 75th birthday concert on 27th August 2019 heard on this recording.

Conyngham describes the commission for *Darwin* (2009) as the most unusual he has ever received. It was part of world-wide celebrations to mark the bicentenary of the birth of Charles Darwin and the 150th anniversary of the publication of his most important treatise, *On the Origin of Species*. For that year, a number of composers – including another Australian, Elliott Gyger, a former student at Harvard and now on the Melbourne Conservatorium composition staff – were commissioned by Peter Godfrey-Smith, then Professor of the Philosophy of Science at Harvard. Conyngham selected as his text an extract from the sixth edition of Darwin's treatise (1862), a passage which compared the eye to a telescope.

The works were collated as *The Origin Cycle*, settings for female voice and small ensemble. In October 2009, they were performed at Harvard University in Boston, then at Stanford University in California. On 19th November, they were performed at the Australian National University in Canberra by Jane Sheldon and Ensemble Offspring, conducted by Roland Peelman. (Godfrey-Smith had been on the faculties of all three institutions.)

In 2009 Barry Conyngham embarked on another large orchestral work, *Gardener of Time*. This was his memorial to Hiroyuki Iwaki (1932-2006) who had premiered several of Conyngham's works in Australia and Japan. During his long tenure as Chief Conductor of the Melbourne

Symphony Orchestra (1974-1997), Iwaki was a champion of modern music, especially the music of Toru Takemitsu, his compatriot and great friend. Takemitsu was also teacher-mentor of Barry Conyngham who worked with him in Japan for several



Lyric mezzo-soprano **Linda Barcan** trained at the Conservatorium of Newcastle, the Sydney Conservatorium of Music and the National Institute of Dramatic Art (NIDA). Early in her career, a French Government scholarship led to intensive studies in Lyon, France and Cologne, Germany and to a two-year engagement with the Opéra de Lyon. On her return, Linda performed for many years with Opera Australia at the Sydney Opera House and the Melbourne Arts Centre. Her affinity for 20th and 21st century opera resulted in premiere performances in *Christina's World* (Sydney Chamber Opera), *Abelard and Heloise* (Opera Hunter), *Pecan Summer* (Short Black Opera) and *The Emperor of Atlantis* (Lost & Found Opera). Her interest in art song gave rise to studies with Graham Johnson and David Harper and to recital opportunities in Australia, France, Germany and Asia, including frequent appearances in French cultural and diplomatic circles. Linda is currently Lecturer in Music (Voice) at the Melbourne Conservatorium of Music, with a special interest in lyric diction and vocal pedagogy, especially the intersections between contemporary voice science and historical methods.

months in 1970.

In addition to music, Iwaki and Takemitsu had much in common. Along with the film director Akira Kurosawa, they had attended the same high school in Tokyo, *Keika Chugaku*. Takemitsu wrote scores for



Plaque honouring Hiroyuki Iwaki,
outside the Iwaki Auditorium
Rehearsal hall for the
Melbourne Symphony Orchestra,
ABC Building, Southbank, Melbourne
Photograph by Vincent Plush,
12th September 2012

over 100 movies, several for Kurosawa. Both were fans of the Hanshin Tigers baseball team. Under separate pen-names, they wrote crime and mystery novels. They also loved 'spaghetti westerns' and James Bond films.

Conyngham's 17-minute score, *Gardener of Time* (*Toko no entei*) exists in two forms. As a work for large orchestra, it was premiered by the Melbourne Symphony Orchestra conducted by Tadaki Odaka on 18th November 2011. Its Japanese premiere was given by Ensemble Kochi conducted by Isao Matsushita in Tokyo in February 2016. A reduced version for chamber orchestra was first performed in the concert for Conyngham's 75th birthday on 27th August 2019, with the Ormond Ensemble conducted by Richard Davis.

Gardener of Time is a favourite piece, reflecting Conyngham's friendships with two great Japanese mentors, Iwaki and Takemitsu. It is launched with a timpani solo – Iwaki was a timpanist – and features other instruments that were favourites of the conductor. It is a radiant and evanescent score, recalling the harmonic lucidity and melodic calmness of both Sculthorpe and Copland, as well as the plaintive solo violin and oboe passages often found in their music.

The shape and mood of the work were inspired by a short essay by Takemitsu. That, in turn, owes its title to an image in a haiku poem by the Australian schoolgirl Susan Morrison:

*Hours are the leaves of life.
And I am their gardener.
Each hour falls down slow.*

Miracles: Poems by Children of the English Speaking World, edited by Richard Lewis, 1966.

Conyngham's reflection on Takemitsu's essay begins with the image of the Japanese composer gazing out over the foothills of Nagano Prefecture in the centre of the island of Honshu. "The wind begins. The mists lift..." His mind wanders: he reflects on life, on death, on nature, on composition. "I do not stop composing, because I cannot give up being one of these gardeners cultivating infinite time." Takemitsu's essay ends, "Moved by the view of those mountains, lost in thought, I found that time passed quickly and the mountains were again covered by clouds, lost from sight."

Conyngham characterised his friend Hiroyuki Iwaki as another 'gardener of time'. The dynamic maestro was "an exciting, energetic, surprising, thoughtful, sensitive, and full-of-life person," Conyngham wrote. "He would plan and shape each performance, allowing each piece to flower, and leaving behind colourful experiences that stay in the mind."

Barry Conyngham's third string quartet, *Bushfire Dreams* was commissioned in 2007 by the Swiss Global Foundation for the Modigliani String Quartet. But the young French players did not play the piece; instead it was

premiered on a Tall Poppies CD (TP 263) by the Ormond String Quartet of Melbourne University in December 2019. A few years later, Conyngham returned to the work, revising it for string ensemble. Except for a few string doublings and the addition of a part for double bass doubling the cello line, the two versions of the work are largely identical.

The original title *Bushfire Dreams* suggests that the quartet could well have been narrative even pictorial. Instead, in this work, re-titled in an almost Takemitsu-Sculthorpe amalgam as *Bushfire Dreaming*, Conyngham has created something less tangible, something more evanescent and dream-like. As they were for Takemitsu – and for Conyngham’s mentor in southern California, the composer Pauline Oliveros – this quartet draws on dreams, and three kinds of dreams in particular, as Conyngham explains:

The most enjoyable are the dreams where I am a character or a number of characters in a play or musical or opera. Strangely, these are the most elusive – I can never hold onto the detail. Conundrum dreams place me in a confusing situation, such as a maze, or where I am lost in a particular place, or trying to solve a problem, sometimes involving numbers or compositional elements. Such dreams are more often remembered, at least for a while. Then there are the running or journey dreams. Inevitably, these place me in a situation

where I have to keep moving. It can involve physical danger, the need to get away, to jump off something or someone. I force myself to wake from such dreams, but they stick with me longer.

Barry Conyngham,
liner notes for *Bushfire Dreams*
– Tall Poppies TP 263, 2019

This composition draws on all three kinds of dream, connected by images associated with a bushfire, the nightmare of before, during and after the bushfire. Conyngham’s music evokes many dimensions of that nightmare central to the Australian psyche: apprehension, terror, beauty, intense involvement and strange objectivity, the need to escape, the sudden waking, the return.

In its expanded form for string ensemble, *Bushfire Dreaming* was premiered by the Melbourne Conservatorium String Ensemble conducted by Richard Davis on 1st June 2019. The occasion was the opening of the Ian Potter Southbank Centre as the new home of the Melbourne Conservatorium of Music. It was the embodiment and culmination of Conyngham’s ‘dreaming’ of a new era for music in Melbourne. A sense of place had emerged from the decade of his life in Melbourne. A special time in a very particular place.

“In the end,” Conyngham wrote in an obituary for Takemitsu which appeared in *The Guardian* in 1996, “music for Takemitsu is a place, a place of time”:

If in his ‘European-ness’ we see the mechanism of feelings, it is in his ‘Japanese-ness’ that we find the concept of time. The clue comes from a surprising source: *‘We should listen in the way we walk through an ornamental garden.’*

Barry Conyngham, *Sounds and Silences* :
obituary for Toru Takemitsu
(*The Guardian*, 22 February 1996)

In Japan, Barry Conyngham had learned to perceive the difference between inner space and outer space. Takemitsu had taught him about dimensionality. The physical constraints of Japan induced a sense of interior space, psychological and poetic, whereas the vast, open spaces of Australia created scope for an almost limitless canvas.

Takemitsu had imbued in Conyngham this sense of dimensionality and place. These have been key characteristics of Conyngham’s own music since the time of his momentous first visit to Japan in 1970. Now, a half-century later, those same characteristics are evident in abundance in the music on this recording.

Vincent Plush
Melbourne, November 2020

Richard Davis is Chief Conductor and Head of Orchestral Studies at the Melbourne Conservatorium of Music. He regularly conducts orchestras such as the City of Birmingham Symphony, the Queensland Symphony Orchestra and the BBC Philharmonic in concerts, recordings, national radio broadcasts and on television. He has also directed operas and requiem masses with the BBC Singers. Recent conducting collaborations have also included working with Oscar-winning and *Gravity* composer Steve Price, on a WW1 tribute *Poppies* for BBC television. Shown on Remembrance Day every year across the BBC network, *Poppies* was nominated for a BAFTA in 2015. Davis is an accomplished orchestral musician and played as principal flute with the BBC Philharmonic for over 30 years. He premiered flute concertos by Bernstein and Maxwell-Davies, recorded and performed solo recitals many times on national and international broadcasts, and won 1st prize in several international competitions. His 2004 book: *Becoming an Orchestral Musician – A Guide for Aspiring Professionals* (published by Faber) sells world-wide and has been described as 'an unbeatable-value master class' (*Classical Music Magazine*) containing 'Brilliance and honesty on every page' (*Pan Magazine*) covering a 'down-to-earth, informative introduction to life as a professional musician' (*Daily Telegraph*).



The Performers

Richard Davis*, **Conductor**
Ken Murray*, **Guitar soloist**
Robert Nairn*, **Double Bass soloist**
Linda Barcan*, **Mezzo-Soprano soloist**

The Ormond Ensemble

The Ormond Ensemble at the Melbourne Conservatorium of Music is named in recognition of Francis Ormond, whose donation in 1887 established the Ormond Chair of Music, the first endowed chair at the University of Melbourne. The Ormond Ensemble includes Conservatorium staff and students, and in this instance, guest artists with the annual Mimir Chamber Music Festival.

Violin: Curt Thompson*, Stephen Rose+, Jun Iwasaki+, Willard Zhong#, Amy You#, Helen Shen#, Elizabeth Scarlett#, Sophia Kirsanova#
Viola: Joan DerHovsepian+, Jin Tong Long#, Aidan Filshie#
Cello: Brant Taylor+, Svetlana Bogosavljevic*, Oscar Woinarski#
Double Bass: Robert Nairn*, Samuel Nock#, Eli Elliott#
Flute: Derek Jones*, Adam Richardson#
Oboe: Ben Opie*
Clarinet: David Griffiths*, Tom D'Ath#
Horn: Carla Blackwood*, Natalia Edwards#
Trumpet: Geoff Payne*
Trombone: Dom Immel*
Bass Trombone: Elijah Cornish#



Guitar: Ken Murray*, Sophie Marcheff#
Percussion: Peter Neville*, Gemma Podbury#, Yiang Shan Sng#, Aditha Bhat#
Piano/Celeste: Coady Green#

The Melbourne Conservatorium String Ensemble

Violin 1: Willard Zhong (Concertmaster), Amy You, Nick Miceli, Louise May, Jose Luis Tochon, Kye Yim Loh, Emma Winestone, Lachlan McLaren

Violin 2: Helen Shen, Nathania Carmargo, Emma Amery, Daniel Yao, Nanda Hong, Jack Cross, Charlotte Strong, Jackie Wong

Viola: Aidan Filshie, Eugenie Lyons, Indyana Kippin, Ely Ruttico, Kiara Kim
Cello: Joseph Kelly, Oscar Woinarski, Caleb Wong, Veronika Reeves, Daniel Ng, Ceridwen McCooey, Chang Il Yoo, Chiara Anderson
Double Bass: Ché Ioannou-Booth

* Conservatorium staff artists

Conservatorium students

+ Guest artists, Mimir Chamber Music Festival



Photo of Richard Davis:

Sav Schulman

Photo of Linda Barcan:

Sav Schulman

Photo of Ken Murray:

Pia Johnson

Photo of Rob Nairn: unknown

Portrait: Barry (2011)

watercolour Rose McKinley

750mm x 1050mm

Photo of Barry Conyngham:

Deborah Conyngham

Photos of Barry Conyngham on

Kangaroo Island:

Deborah Conyngham



Illustration of Ian Potter

Southbank Centre:

John Wardle Architects

Liner notes: Vincent Plush

Introduction (page 3):

Richard Kurth

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session 31 May 2019 in the

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