

Bridges



music by Australian, Korean and Romanian composers

Recorded in the Music Auditorium,
Monash University [Chang and Lerescu],
28 November 2002 and in the studio of
Move Records [Schultz, Hair, Niculescu,
Teodorescu-Ciocănea, Kim, Dediu, Lloyd],
13, 18, 24 February 2003.

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Bridges

1 Andrew Schultz (b.1960)
Stick Dance III (1992) ... 6'43"
Peter Handsworth (clarinet)
Fintan Murphy (violin)
Tamara Smolyar (piano)

2 Graham Hair (b.1943)
Frenzy and Folly, Fire and Joy (1999) ... 4'22"
Peter Handsworth (clarinet)

3 Stefan Niculescu (b.1927)
Solo (1981) ... 5'20"
Timothy Phillips (percussion)

4 Sorin Lerescu (b. 1953):
Austral (2001) ... 7'55"
Peter Handsworth (clarinet)

5 Livia Teodorescu-Ciocănea
(b.1959)
Tentazione (1994) ... 9'07"
Peter Handsworth (clarinet)
Fintan Murphy (violin)
Tamara Smolyar (piano)

6 Bong-Ho Kim (b.1961)
Ship Jang Saeng I
(2000) ... 10'19"
Peter Handsworth (clarinet)

Dan Dediu (b.1967)
Lévantiques, op. 64
(1994-1997)

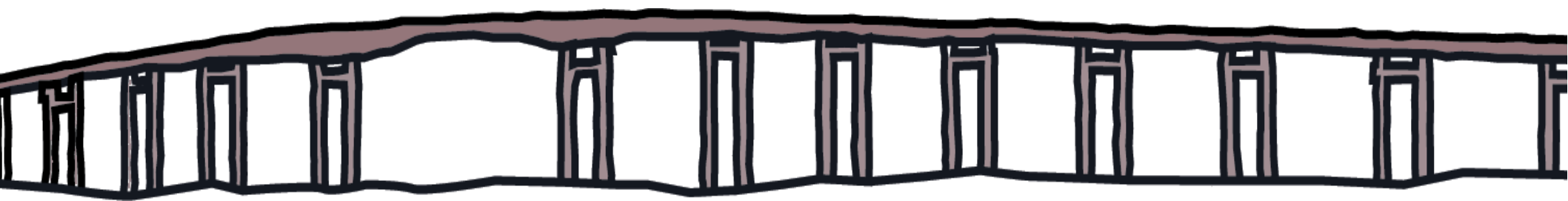
7 no. 1 '...le chemin vers
turpitude...' ... 2'16"

8 no. 2 'La chase khazare'
... 3'18"

9 no. 5 'Hymne' ... 2'32"
Tamara Smolyar (piano)

10 Robert Lloyd (b.1948)
Earthed (1992) ... 4'58"
Timothy Phillips (percussion)

11 Chang Hye Ryun (b.1959)
Trio for clarinet, violin and piano (1992) ... 9'00"
I. Ruhig Bewegt
II. Lebhaft
III. Ruhig
IV. Mässig
Peter Handsworth (clarinet)
Fintan Murphy (violin)
David Bollard (piano)



This recording represents new music from three distant areas—East Europe, North Asia and Australasia. For many decades Australian, Korean and Australian musical voices have been mapping out their cultural identities in relative isolation.

Romanian composers were cocooned from the wider musical community due to their country's repressive communist regime. Korean composers only reconnected with their musical roots in the 1960s after the years of Japanese occupation in the earlier part of the twentieth century.

Australian composers, while not enduring political constraints, were geographically isolated from the main activities in Europe and America. Since the fall of European totalitarianism in the closing stages of the twentieth century and the massive improvements in communications technology, composers and performers from these countries have been keen to gain and maintain relationships with similar music communities outside their borders. In Australia, many composers not only wish to reinforce their European

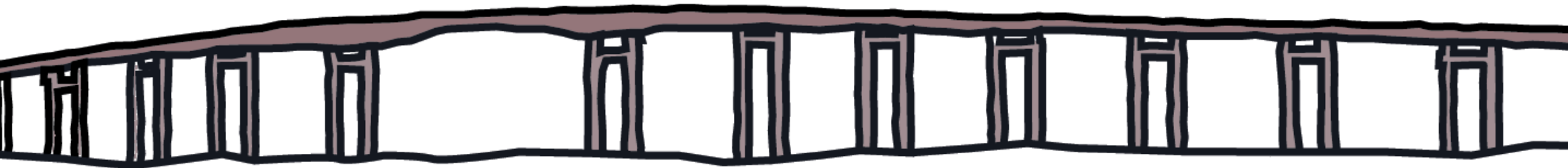
musical heritage but also to explore Asian musical relationships at their doorstep. In a mirror image of the Australian experience, many Korean composers have the desire to connect with the European approaches but at the same time wish to keep links with their own traditional musics. Romanian composers too are now able to use their folk music without it being seen as a political imperative, as it was in the communist era.

While the music contained in this recording might not branch too far from a European musical epicentre, they do demonstrate the bridges that have been built by the academic staff and postgraduate students at the School of Music-Conservatorium at Monash University, and their colleagues in other parts of Australia, Korea and Romania. At the present time, music from Australia, Korea and Romania forms a significant part of the musicological and performance-based research activity within the School. This CD constitutes a tangible research outcome for the School and highlights the strengthened individual intersections that have been developed between musicians, composers and musicologists rather

than the reinforcement of any globalised cultural worldview.

A broad spectrum of music since the 1980s has been selected for this recording. Ștefan Niculescu is one of Romania's most respected composers and pedagogues; while Sorin Lerescu, Livia Teodorescu-Ciocănea and Dan Dediu represent a younger generation that is reaping the benefits that now present themselves to Romanian composers. Bong-Ho Kim and Chang Hye Ryun have both received rigorous musical training outside Korea and in this recording they display their interest in non-tonality. The most heterogeneous collection probably comes from the Australians – Graham Hair, Robert Lloyd and Andrew Schultz – in which they reflect in music the multifarious cultural situation in Australia instead of asserting the invention of something new.

Joel Crotty





Australian composer **Andrew Schultz** was born in Adelaide in 1960. His education includes study at the Universities of Queensland and Pennsylvania and at King's College London and he has been the recipient of various awards. His music, which covers a broad range of chamber, orchestral, operatic and vocal works, has been performed, recorded and broadcast by leading groups and musicians in Australia and abroad. Schultz recently moved from his post as Head of Composition and Music Studies at the Guildhall School in London to be Professor of Composition and Dean of Creative Arts at the University of Wollongong in New South Wales.

Stick Dance III (1992) was composed for the Zanfonia Trio. The work is scored for clarinet, violin and piano and revisits and develops the material from the earlier *Stick Dances*. In each *Stick Dance* the clarinet line is the main focus of attention. Several factors can make *Stick Dance III* quite elusive to the listener: the attention of lyricism with sudden rhythmic excitement, the use of quarter-tones in the clarinet part and a sense of a tempo that is fast and slow at the same time. An analogue for the listener is to consider that the music is played and danced on one hilltop whilst it is seen and heard from another. The effects of wind and cloud

can make the music sometimes clear and sharp, sometimes tranquil and distant.

Born in 1943 in Geelong, Victoria, **Graham Hair** studied at the University of Melbourne, graduating with his Bachelor of Music degree in 1964 and with his Master of Music degree in 1967. He was awarded a Commonwealth United Kingdom Scholarship for 1967-1970. At the University of Sheffield he worked on a thesis on Schoenberg at the University of Sheffield, graduating with a PhD in 1973. Academic appointments followed at the LaTrobe University (Victoria) and the Sydney Conservatorium of Music. In 1990 he took up the position of Gardiner Professor at the University of Glasgow. Hair has received numerous commissions from such organisations as Duo Contemporain and the Massachusetts Institute of Technology.

Frenzy and Folly, Fire and Joy (1999)

*All the uproarious pipes were played!
Frenzy and folly, fire and joy!*

As in the text of the poem by Australian poet John Shaw Neilson, this music blends 'folksy' and 'cultivated' diction. It is basically strophic, but in each of the nine verses there is also a brief flowering of something new and unexpected. Tonality and non-tonality are treated

as complementary, not alternative: tonal, non-tonal and ambiguous elements flow into another.

Born in 1927, in Moreni, Romania, Ștefan Niculescu studied with Mihail Jora, Marțian Negrea and Muza Ghermani-Ciomac at the Royal Music Academy, Bucharest (1941-1946), and Mihail Andricu at the National University of Music (1951-1957). Between the two courses in music Niculescu became a qualified engineer. He has participated in numerous workshops, particularly at Darmstadt. Niculescu is currently on the academic staff at the National University of Music in Bucharest lecturing in composition and musical analysis. He has won many composition prizes including two from the Romanian Academy (1962 and 1972) and his music has been performed throughout Europe, and in Korea, Israel and Australia.

Solo was written in 1981 for a percussionist concurrently playing a marimba and a vibraphone, and, from time to time, either cymbal, gong or tam-tam. The musical substance – entirely diatonic – comes from Niculescu's *Synchrony I* (1979) for chamber ensemble. In *Solo*, heterophony is realised mainly in the area of timbre and in the opposition of the rhythmic structures: *rubato* in the first section, *giusto* in the middle section and a return to *rubato* in the

final part.

Sorin Lerescu (b.1953) studied composition with Tiberiu Olah and Anatol Vieru at the National University of Music in Bucharest. He has composed across the genres, and has had his music performed in many European countries and Australia. His music is available through a number of publishing houses including Music Edition (Romania), Carciofoli (Switzerland), and Lucian Badian Editions (Canada). Lerescu has a PhD in musicology from the 'Gh. Dima' Music Academy in Cluj, Romania. He currently teaches counterpoint and composition at the Faculty of Music, Spiru Haret University. The publishing arm of the 'Tomorrow Romania' Foundation published his book, *Teatrul instrumental* (Instrumental Theatre) in 2001.

Austral (2001) is dedicated to the Australian clarinettist Peter Handsworth, who gave its Romanian premiere at the 2001 Meetings of New Music Festival in Braila. The inner structure of the work – divided into two sections – is a kind of melody born from a harmonic configuration. At the same time there exists a hidden polyphony realised by the different registers of the musical trajectories as well as by rhythmic means. This music was imagined to be like a symbolic bridge over the cultures. According to the composer,



“Romania and Australia might be far from each other but they are near through the European roots of their spirituality”.

Livia Teodorescu-Ciocănea (b. 1959) studied composition at National University of Music with Myriam Marbé and Anatol Vieru. She studied for her PhD in composition at the University of Huddersfield (England) with financial assistance from the Romanian Government. Teodorescu-Ciocănea is currently on the academic staff at the National University of Music teaching musical analysis. She has written theatrical, orchestral, concertos, chamber and solo works, and has had her scores performed across Europe and in Australia.

Tentazione (Temptation) was composed in 1994 and its main focus is to transfer the general idea of ‘attraction’ into musical terms. The musical space of this work is an ‘abyss’ in which two kinds of material contrast with each other – the pure

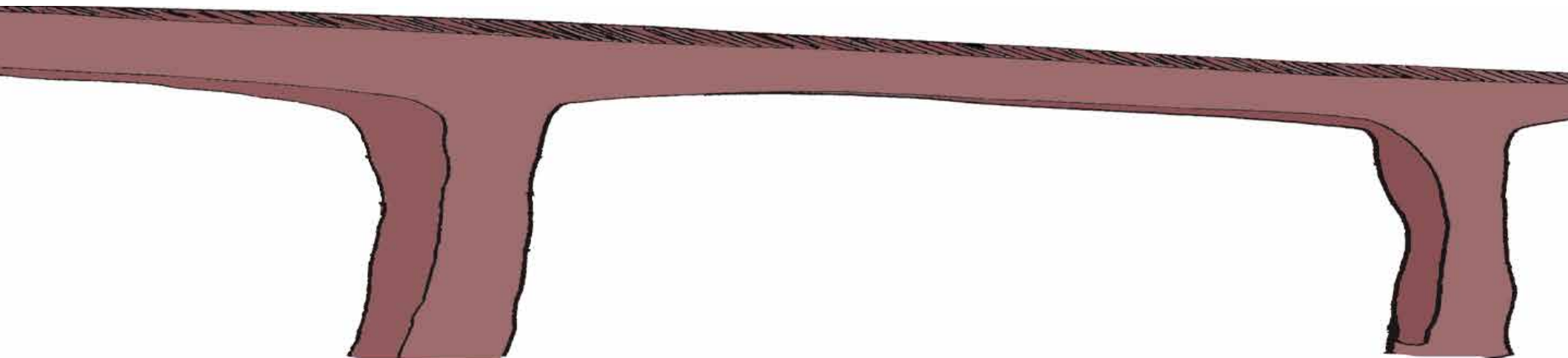
and hieratic and the impure and diffused expression. The transitions between sections are called ‘ombre’ (shadows). Nonetheless, there are attractions between the different musical layers and between the different sections of the piece. Sounds manifest a ‘temptation’ to ‘touch’ each other and to melt into unison. This is most notable at the end when the journey into structural intimacy ends with a ‘unison’.

Bong-Ho Kim (b.1961) studied composition at Dan-Kook University in Seoul and received his MA and DMA from Ohio State University under the guidance of Prof. Thomas Wells. While at Ohio State University, Kim was selected as composer-in-residence with the University Symphony Orchestra for the 1996-1997 season. He has been awarded numerous composition prizes including first place in the 22nd and 30th Seoul Music Festivals. His works have been performed at the 1995 and

1999 Pan Music Festivals in Seoul, the 1998 Orchestra Festival in Korea, the 22nd Asian Composers League Forum in Seoul and at the 1999 ISCM (World Music Days) in Romania. Currently, he lectures in music at the University of Ulsan.

Ship Jang Saeng I (2000) is Kim’s first serial piece for a solo instrument. Specific intervals are emphasised to evoke the flavour of a Korean traditional sound. Added to this the composer attempts to marry the sound of the clarinet to the sound of several Korean traditional wind instruments such as *teapeongso* and *daegeum*. The piece – which is meant to evoke the sun – was written for Prof. In Ho Yeo in 2000 and premiered by him.

Dan Dediu was born in 1967 in Braila, Romania. He graduated from the National University of Music in Bucharest in 1989; with further composition study in Vienna, Hamburg and Berlin. Stefan



Niculescu, Dan Constantinescu, Francis Burt, and Günter Kahowez are some of his teachers. Dediu completed his PhD in 1995 on aspects of musical phenomenology, and since 2000 he has been head of composition department at the National University of Music. He has written a prodigious amount of music ranging from electronic and solo instrumental compositions to orchestral and operatic work.

Lévantiqes, op. 64 is a piano cycle consisting of twelve pieces and refers to the Byzantine musical world and culture. The first piece, '... le chemin vers turpitude...' (the way to turpitude) was written under the influence of Gabriel Garcia Marquez's book, *Love in the times of cholera*. The musical idea is the progressive darkening of a light melodic line. 'La chase khazare' (The Khazar hunt) (no. 2) was inspired by Mirorad Pavic's *The Khazar Dictionary* and Arthur Koestler's *The Thirteenth Tribe*. The hunting signals act as a symbol of the 'Dream Hunters', the Khazars; African rhythms (a *mbira* technique) act as musical turbulences. These interactions represent the bizarre world of the dreaming. 'Hymne' (no. 5) collides and interfaces two musical universes. The cantus firmus, a diatonic Byzantine melody, represents the main universe. The demonic, Baroque-like shaped counterpoint

alternates with the hymn in the beginning of the piece. After a while these territories collide and in the end they are juxtaposed. The highpoint is represented by the total overlapping of the musical ideas. The piece ends with the strange weeping of the commentary.

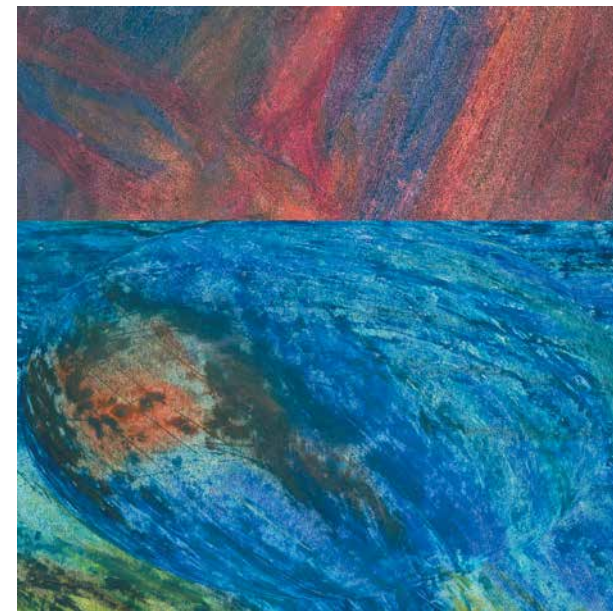
Born in Adelaide, **Robert Lloyd** studied percussion with Alard Maling at the Sydney Conservatorium of Music and later in Adelaide with Richard Smith and Ryzard Pusz. He also studied orchestration, world music, and keyboards at the University of Adelaide, receiving a Bachelor of Music Education in 1984. Lloyd has focussed on music for small forces as well multi-media and theatrical presentations, and has collaborated with choreographers such as Molissa Fenley (Ohio Ballet, USA) and Nanette Hassell (Australian Dance Theatre).

The composition **Earthed** (1992), for a single percussionist, was written around the idea of being grounded in one's being so as to stand with a sense of spiritual and emotional strength. This requires some preparation from the performer – some time to be earthed in the spirit of the work?

Chang Hye Ryun (b. 1959) graduated in music from Yonsei University in 1982. From 1982 to 1985 she studied composition and music

theory with Wolfgang Hufschmidt at the Hochschule für Musik in Essen, Germany. Many of her works have been performed in Korea, Germany, Italy and Australia. She has taught at numerous universities in Korea and is currently on the academic staff at Sungkyul University.

Chang's **Trio** for clarinet, violin and piano (1992) consists of four movements. The first section aims to combine various overlapping musical threads for the violin and clarinet together with different attack points and durations. The second movement promotes the use of pizzicato and staccato, while the third spotlights a single pitch that the clarinet variously ornaments. The finale consists of an alternation between slow contrapuntal duets and dynamic, homophonic trios.





Performers

Born in New Zealand **David Bollard** (piano) lived in London where he studied with Ilona Kabos and Louis Kenter, amongst others. Since his move to Australia in 1970 he has worked as a performer, teacher and adjudicator. He has been a staff member at a number of Australian university music schools lecturing in piano and related studies. Bollard was a member of the Australia Ensemble from its inception in 1980 until 1998. He has taken part in recording projects for the ABC and Tall Poppies.

Peter Handsworth (clarinet) is currently Head of the School of Music-Conservatorium at Monash University. He studied clarinet at the University of Adelaide with David Shephard and at the State University of Music, Karlsruhe, Germany. Peter regularly performs internationally as a soloist and chamber musician and has recorded widely both in Australia and Europe on both CD and for radio and television broadcast including

a chamber music recording with Sabine Meyer and Eddie Daniels on the EMI Classics label. He has a strong commitment to Romanian new music and has performed in Romania on numerous occasions.

Fintan Murphy (violin) graduated with a BA(Hons) and a MMus (Catholic Uni. of America), and is currently a Senior Lecturer and Co-ordinator of Strings at the Monash University School of Music-Conservatorium. He has been a member of both the Melbourne Symphony and the State Orchestra of Victoria and has performed widely as a chamber musician both in Australia and the Asia-Pacific region. Fintan has worked with several youth orchestras including those of the National Music Camps, The Australian Youth Orchestra and is currently the Director of the Melbourne Strings Ensemble.

Timothy Phillips (percussion) holds a Bachelor of Music degree from the Canberra School of Music and has undertaken postgraduate study at the

State University of Music, Karlsruhe, Germany. His teachers have included John Seal, Daryl Pratt and Isao Nakamura. He has performed with numerous orchestras and ensembles both in Europe and Australia including Ensemble Modern, the Frankfurt Radio Symphony Orchestra, the Australian Art Orchestra and Libra.

Tamara Smolyar (piano) graduated from the Kiev State Conservatorium of Music with High Honours and gained a Master in Music (Performance) degree from the University of Melbourne. She has recorded for Russian Radio and Television, 3MBS FM, ABC Classic FM, and has appeared on SBS and China's National Television. Tamara is coordinator of keyboard at the School of Music-Conservatorium, Monash University. She appears on a Vox Australis CD that features the music of Australian composers John Tallis, Esther Rofe, and Dorian Le Gallienne.

