

move



collusion *in depth*

FOUR WORLD PREMIERE RECORDINGS
STANHOPE • BROPHY • BAKER • ADENEY

DIVERTIMENTO FROM
'GIMPEL THE FOOL'
1982 / rev. 1985
DAVID
SCHIFF

My opera, Gimpel the Fool, with libretto by I.B. Singer based on his famous story, was first staged at the 92nd Street Y in 1979 as the first offering in the series "Jewish Opera at the Y". It tells the story of the naïve baker, Gimpel, who is deceived by his wife Elka and everyone else in the village of Frampol.

The style of the music draws on Jewish liturgical modes and on klezmer music, (which was just beginning to be revived when I began composing the opera in the mid-seventies) but I used very few folk melodies — one of them is heard in the introduction to the Bread Song.

In 1982, I composed the Divertimento for Chamber Music Northwest, combining various numbers from the opera to form a four-movement suite for clarinet, violin, cello and piano:

1. Overture / The Rabbi's advice
("He who brings shame on his fellow man must lose the world to come.")
2. Wedding Song
("Clouds lift me up and take me to where my heart yearns to be.")
3. Pantomime / Bread Song
(Gimpel and the Apprentice)
4. Who Knows One? Mazel Tov!

Notes by David Schiff

SEA CHRONICLES
1998
PAUL
STANHOPE

Sea Chronicles was awarded 3rd prize in the Kazimierz Serocki International Composition Prize (Poland) in 2000.

Sea Chronicles is a song cycle for soprano and string quartet, which celebrates various dimensions of our coastal environment. Most of the texts in this piece (all by Australian poets) emphasize the celebrative and reflective qualities of the sea rather than following the European tradition of the sea as a metaphor for human struggle and suffering.

The middle song has the strongest sense of narrative: it plays out the drama of a Lifesaver who dies in the course of rescuing others.

The Lifesaver can be viewed as a Christ-like figure (suggested by a veiled reference to the Bach chorale O Sacred Head Sore Wounded), who sacrifices himself as an upholder of the Australian coastal lifestyle. Sea Chronicles thus examines the notion of danger as being an essential part of the beauty and attraction of the sea.

Notes by Paul Stanhope

I
The Nightingale
Listening low, I hear the stars
Through her strains move solemnly,
And on lonesome banks and bars
Hear the sobbing of the sea.
Victor Daley
Sea Chronicles
Voices of water tell and tell and tell
The truths we cannot guess and sun and stars
Confirm and store the facts we have not found.
Rex Ingamells

II
From By the Sea
Beyond regret and carking care
That to the murking world belong!
The chimes of earth and sea and air
Ring softened here to elfin song.
Come, friend of solitude, to where
The low dark jetty meets the blaze
Of sky and waters slumbering long,
Here let us dream while ocean plays
The mystic chants of golden days.
George Essex Evans

III
Life Saver (Extracts)
He was carried shoulder high
Up the alleys of the sun;
And the heat
Washed him over from his head to his feet,
But you cannot give the body back breath
With a flagon full of sun.
He is drowned, the tall one.
Thin brother Death
Has him by the throat
On the sand, in the sun.
His eyes were dead and his lips
closed with death
And his feet chained with death
And his lips cold with death.
He is one with the ships.
His tall body was brought up out of the sea
His tall body dead.
He was carried shoulder high
Between the sea and the sky.
The sun and the water trembled down
From his fingers and from the brown
Valley between his shoulders; and the spray
Fell before him as he passed on his way.
Elizabeth Riddell

IV

this man walked along the beach
 the moon flicked curls of light around him
 this man carried the sky like a coat
 wrapped over his shoulders
 his body smelt of the sea
 salt crusted his eyes
 this man never measured his progress
 his body was just a body
 the sea just the sea
 his walking was neither habit nor ritual
 the sand left his prints
 i see this man on days when
 the beach is almost deserted
 & when we pass
 we acknowledge the land between us
 & catch our reflections in the pools
 left by the tide
 our shadows, our histories
 may touch
 & occupy each other

Elizabeth Riddell

V

The Swimmer

I would that with sleepy, soft embraces
 The sea would fold me - would find me rest
 In luminous shades of her secret places,
 In depths where her marvels are manifest;
 So the earth beneath her should not discover
 My hidden couch - nor the heaven above her -
 As a strong love shielding a weary lover,
 I would have her shield me with shining breast.

Adam Lindsay Gordon

SOMMER I GURRE 2005 TOM ADENEY

Sommer i Gurre, written for Collusion in 2005, is a setting of the Danish poet Holger Drachmann's 1879 poem 'Summer Landscape', a romantic evocation of the Nordic twilight. Frederick Delius also set this poem in 1902, whose setting served as a model for my own work. The music begins with simple 'bird calls' on the violin and cello, balanced by clustered chords on the piano, creating dreamy spaciousness.

Upward arpeggios from the piano, falling thirds from the violin, and a simple cello melody supported by added note chords complete the opening. The middle section employs chordal progressions with romantic harmonies reminiscent of Grieg and Delius's Danish music. The opening bird calls then return, with a quickening of the music into F# major. After this climax, the music gradually subsides to a recapitulation of the opening figure.

Notes by Tom Adeney

Solen er til Hvile
 den sluckte sit Lys
 Dagen vil sove
 engene damper
 der gaar som et Gys
 gen nem gurre vangs Skove
Der sitrer Minde
 paa hvert et blad
 som bojer sig
 tyngt af Duggens Bad;
I Bunte rad
 mens Dampene tættes
 og skilles ad
 staa Enge og Minder
 og Skove
Og det løfter sig,
 su get af Glansen fraoven,
 det svulmer som Voven;
 det saenke sig ned,
 og der fodes et Digt
 ved Skov soenslaem ren de Bred.
The sun is at rest
 its rays are gone
 Day now reposes
 The fields lie in haze
 and a faint breeze trembles
 over dusky woodlands.
On every leaflet sweet
 memories dwell
 and tarry there
 glistening like evening dew
And far away
 in white floating vapours
 half hidden
 lie meadows and forests
 and dreamland.
And rising towards
 the heavens aglow
 and smelling like waves;
 the mists waft away,
 and a poem is born
 in the darkening sea of trees.

CHAMBER
CONCERTINO
2001-03
STEVEN
BAKER

The Chamber Concertino (2001-3) explores how a very small amount of material can be used to generate as much music as possible. The opening dialogue of the Prelude between the flute and the two strings contains most of the motivic and harmonic substance for all three movements.

This helps to maintain a very consistent, cohesive and logical sound world across the whole work that might otherwise be lost because of the slightly unusual form arising from such a slow and lengthy last movement. My sincerest thanks to Collusion for including this difficult, but hopefully rewarding, work in their repertoire.

Notes by Steven Baker

DISCO
TOCCATA
1994
GUILLAUME
CONNESSON

Guillaume Connesson was born in 1970 in Boulogne-Billancourt, France. He composes in many genres – orchestral, chamber and even film. Disco Toccata for cello and clarinet, composed in 1994, is heavily influenced by the Parisian nightclub scene. Only two years later he composed a piece with that very title, The Nightclub. Connesson's works are currently performed worldwide.

Notes by Shannon Tobin

SHEER
NYLON
DANCES
2000
GERARD
BROPHY

Some years ago after I was commissioned by the Griffith Trio to compose this piece my good friend and colleague Stephen Emmerson surreptitiously passed over a plastic lock-it bag full of rubber wedges of varying sizes. He suggested all manner of pianistic manipulations with the aforementioned wedges, and after inserting a few into my superannuated old upright I was hooked on the gorgeous sonorities that resulted.

In Sheer Nylon Dances, these piano 'pizzicati' play a very important structural and timbral role and at times create a beautiful halo of sound against which the melodic utterances of the violin and v'cello are displayed. I am honoured to have this piece included on Collusion's inaugural CD and I am particularly delighted with this superb performance.

Notes by Gerard Brophy

THE MUSICIANS BEHIND COLLUSION

Collusion:

Benjamin Greaves - violin
Therese Milanovic - piano
Shannon Tobin - cello
Stephen Wylks - clarinets

Guest Artists:

Alana Scott - soprano
Brendan Joyce - violin 2
Anna Colville - viola
Sarah Collins - flute
Blair Fairburn - percussion
Patrick Burns - conductor
James Sparkes - assistant engineer

Collusion is a hybrid-arts contemporary classical music ensemble, comprised of young, vibrant and imaginative artists Benjamin Greaves (violin), Therese Milanovic (piano), Shannon Tobin (cello) and Stephen Wylks (clarinets).

As well as performing as an ensemble of four, the group also invites guest artists of different artistic mediums including guest musicians, dance, spoken word, film, visual arts, circus arts, photography and theatre to contribute, in part, to their productions.

The group continues to captivate audiences with their contemporary classical and rarely performed pieces in exciting and innovative productions. Collusion has performed to sold-out shows at the Brisbane Powerhouse, the Judith Wright Centre of Contemporary Arts, the Queensland Conservatorium Griffith University (QCGU) and the Thomas Dixon Centre.

Collusion has also performed in collaboration with Queensland Ballet in their popular Vis-à-vis series, as well as at the Buddha Birthday Festival, the Encounters Festival, the Bangalow



Festival and Evocations 2005 and 2006. Evocations 2006: A Matter of Movement was supported by the Brisbane City Council, the Brisbane Powerhouse and the Queensland Government through Arts Queensland.

Individual members of Collusion are also professional freelance musicians and have performed internationally throughout Belgium, Spain, Italy and Switzerland as well as nationally in Sydney, Melbourne, Canberra and Brisbane.

Collusion inspires young composers to write for their unique combination through the co-sponsoring of the annual QCGU / Collusion Composition Prize, providing students with the invaluable opportunity to hear their compositions workshopped and

performed by a professional ensemble.

Collusion members are also graduates from the Queensland Conservatorium Griffith University. In 2007 Collusion will tour Queensland as part of Musica Viva's Music in Schools program and have also been placed on Musica Viva's Country Wide touring directory.

Their debut release "In Depth", recorded at the IMERSD studios with support from Griffith University, features four world premiere recordings by acclaimed Australian composers: Paul Stanhope's Sea Chronicles, Gerard Brophy's Sheer Nylon Dances, Steven Baker's Chamber Concertino, and the co-winning composition from the 2005 QCGU / Collusion Composition Prize, Tom Adeney's Sommer I Gurre.

Divertimento from

'Gimpel the Fool' (David Schiff)

01 i. Overture / The Rabbi (2'42)

02 ii. Wedding Song (3'13)

03 iii. Pantomime / Bread Song (3'53)

04 iv. Who Knows One? / Mazal Tov (4'54)

Sea Chronicles: five songs for soprano

& string quartet (Paul Stanhope)

05 i. (4'00)

06 ii. (3'51)

07 iii. (5'11)

08 iv. (3'24)

09 v. (2'17)

Disco Toccata (Guillaume Connesson)

10 (1'57)

Chamber Concertino (Steven Baker)

11 i. Prelude (2'44)

12 ii. Scherzo (3'20)

13 iii. Elegy (8'02)

Sommer i Gurre (Tom Adeney)

14 (7'02)

Sheer Nylon Dances: for violin, violoncello

& fetishised piano (Gerard Brophy)

15 i. cakewalk avec carillons lointains (2'54)

16 ii. violes tunisiennes (3'44)

17 iii. la gymnopedie engloutie (4'16)

18 iv. danse d'extase (2'33)



Australian composer Paul Stanhope has been awarded a composition project fellowship by the Australia Council to compose a sixty minute music theatre piece for Collusion, which will be performed nationally in 2008. For more information about Collusion's upcoming performances, please visit www.collusion.com.au

Collusion would like to thank the following in acknowledgment of their invaluable support in the creation of this CD: Griffith University, Peter Roennfeldt, Neil Finalyson, Elizabeth Ellis, Paul Draper; Liveworm Studios, Sebastian di Mauro, Hinchang Chan; Dave Neil and Grevillea Mastering; Musica Viva for providing photography by David Kelly; our guest musicians Alana Scott, Brendan Joyce, Anna Colville, Sarah Collins, Blair Fairburn, Patrick Burns and James Sparkes.

Collusion would also like to thank founding ex-members Danielle Bentley, Neil McGregor and Alana Scott for their vision in the co-creation of Collusion.

Finally, a huge thank you to our families, friends, partners and all those who have supported us along the way in our journey so far.

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