BEING

DANIEL PINI

For my mum and dad,
Jane Hazelwood and Carl Pini,
whose dedication and love of stories
are my inspiration.

ABOUT BEING

BEING came out of a love of contemporary Australian classical music and the desire to share the music of my home country with people the world over.

The album is made of five works from living Australian composers for solo cello. Each piece builds its own world of sound, and despite all coming from Australian composers and composed within the past 30 years, each is distinct and speaks to the diverse voices in Australian composition.

Through sharing this album, my hope is that more people can come to know and love Australian music.

My thanks go to the composers Victoria Pham, Brett Dean, Deborah Cheetham Fraillon, Liza Lim, and Carl Vine, to Move records, for helping me to record this project, to Genevieve Fry for her support in creating the art for this album, to Creative Australia for supporting BEING, and for all the wonderful people who supported me during this process.

- *Words by Daniel Pin*

TRACKS

1. **RED EARTH, WHITE CLAY** - Victoria Pham 7:57
   ELEVEN OBLIQUE STRATEGIES - Brett Dean 14:30
2. *Listen to the Quiet Voice* 2:11 *(00:00)*
3. *A Line Has Two Sides* 0:45 *(02:11)*
4. *Don't Stress One Thing More Than Any Other* 0:38 *(02:56)*
5. *Look at a Small Object, Look at It's Centre* 0:42 *(03:34)*
6. *What Are the Sections Sections Of?* 1:28 *(04:16)*
7. *Don't Be Frightened to Show Your Talents* 2:04 *(05:44)*
8. *Disciplined Self-indulgence* 0:50 *(07:48)*
9. *Bridges – Build – Burn* 1:09 *(08:38)*
10. *Ghost Echoes* 2:15 *(09:47)*
11. *Disconnect from Desire* 1:51 *(12:02)*
12. *In a Very Large Room Very Quietly* 0:37 *(13:53)*
13. **PERMIT ME** - Deborah Cheetham Fraillon 3:09
14. **INVISIBILITY** - Liza Lim 10:54
15. **INNER WORLD** - Carl Vine 12:31

Total time
49:01

DANIEL PINI

Daniel is an Australian cellist and conductor based between Paris and Sydney. He has performed internationally as a soloist, chamber musician, and with orchestras around the world including Sydney Symphony Orchestra and Philharmonia Orchestra.

Daniel studied cello at the Sydney Conservatorium of Music and the Staatliche Hochschule für Musik und Dastellende Kunst, Stuttgart.

Some of his awards include the Corinna D'Hage-Mayer scholarship, the Arts Council of England DYCP grant, the EAMA/Cynthia Lilley Fellowship from the European American Musicians Association, and a Creative Australia grant.

Daniel is the director and co-founder of the arts company FABLE ARTS.

TRACK NOTES

VICTORIA PHAM

Red Earth, White Clay (2018)
Inspired by sounds encountered during an archaeological dig in Sri Lanka, the piece incorporates morning walks, the shimmering of burning plastic, humid afternoons, and the distant humming of an auger.

Underneath the walking, marking, watching and listening lies the stories and voices of the people of Kantarodai village and of their ancestors.

BRETT DEAN

Eleven Oblique Strategies (2014)
Using eleven of Eno and Schmidt's deck of creative inspiration cards to order and inter-relate a set of ideas assembled for solo cello, Dean provides an opportunity to reflect on the delights and pitfalls of creativity.

DEBORAH CHEETHAM FRAILLON

Permit Me (2020)
The curfews imposed as Melbourne entered stage-four lockdown brought to mind Cheetham Fraillon's grandparents, who "lived with permits and curfews for decades under the tyranny of the Aboriginal Protection Board." Experiencing a taste of what they lived through provoked the composition of this piece as a moving musical response.

LIZA LIM

Invisibility (2009)
In *Invisibility*, Liza Lim works with the invisible forces of the physical set-up of the cello. By dramatically changing the strings' tension and using a second bow with its bow-hair wrapped around the stick, Lim creates a landscape of unpredictable nicks and ruptures. *Invisibility* features

multi-phonic pitches which flicker and shimmer between states resulting in unpredictable harmonics "like the cross-hatched designs or dotting effects of Aboriginal art, the bow creates a highly mobile sonic surface through which can hear the outlines of other kinds of movements and shapes."

CARL VINE

Inner World (1996)

As a teenager, *Inner World* was my introduction to Australian music for cello, and to music for cello and electronics. The piece is dedicated to David Pereira, whose playing was used to create the electronic component of the performance: "The cello is not only an instrument of natural materials but also an enveloping shroud of sound - a hall of mirrors in which artifice and reality collide."

MORE ABOUT BEING

Two essays were commissioned from Giselle Au-Nhien Nguyen and Stephen Adams. These companion pieces to BEING feature reflections on Australian music.

Giselle Au-Nhien Nguyen is a writer, journalist and critic, who writes about the intersections between arts, culture, politics and life.

Stephen Adams is a writer, composer, performer, and producer. He worked at ABC Classic FM for two decades as the Australian Music Unit Producer.

To access these essays and more BEING content, please visit:

https://danielpini.com/being

ABOUT THE ARTWORK

I began with the Birrarung, immersing a large scroll of paper in my local river and allowing the water, mud and clay to leave their marks.

I wanted the work to have a strong grounding in this continent, as the composition choices do.

Ink markings flowed from the sounds and textures on BEING, producing wild variations reflecting the diversity of the album; a palpable exploratory journey.

- Words by Genevieve Fry

CREDITS

Audio engineer:
Vaughan McAlley

Mastering:
Martin Wright

Artwork:
Genevieve Fry

Graphic design:
Genevieve Fry
Daniel Pini

Photograph of Daniel:
Victoria Pham

Recorded April 2024 at
Move Records, Naarm

Published with Move Records

This album was created between Paris, France, and in Australia on the traditional lands of the Guringai people and the Darkinjung people, part of the Eora nation, as well as the traditional lands of the Wurundjeri people of the Kulin Nation.

I acknowledge the Traditional Owners and Custodians of the lands on which I work and pay our respects to Indigenous Elders past, present and emerging. Sovereignty has never been ceded. It always was and always will be, Aboriginal land.

This project has been assisted by the Australian Government through Music Australia and Creative Australia, its arts funding and advisory body.

©&℗Daniel Pini