

a handful of rain

the ambient music

of

Mark Clement Pollard

The music of Mark Clement Pollard is unique in its eclectic mix of sound worlds. The works recorded here are inspired by the ambient and highly resonant interlocking patterns of the Gamelan music of Java and the beauty of line and sonority of the sacred 'Shinto' music of Japan. What results is music of intense beauty in which the listener is taken on a journey and asked to discover a 'sense of place'.

Mark Pollard has been composing for twenty years. He is one of Australia's most prolific and commissioned composers completing works for film and TV, theatre, dance and concert.

The works recorded here date from 1995-98 and are a good snapshot of his most popular 'ambient' style.

... sit back ... relax and remember take time to have a dream or two ...

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take time to have a dream or two ...

1 *be it ever so Humble* 6'42"

a handful of rain

2 part one 3'00"

3 part two 3'21"

4 part three 4'42"

bathing in stillness

between home and heaven

6 part one 4'12"

7 part two 2'51"

8 part three 3'28"

dusting off roses

9 part one 3'23"

10 part two 1'40"

11 part three 3'10"

12 part four 2'01"

13 part five 2'59"

14 *the sweet light of day* 7'00"

Featured artists

Michael Kieran Harvey
Anne Gilby
Graeme Shilton
Robert Schubert
Z.O.O. DUO
Gongworks Gamelan

be it ever so Humble was composed in May 1995 and is dedicated to the memory of my good friend and mentor Keith Humble. It is about the search for the beauty within a single note in which beauty of line and sonority are everything. The work was first performed by the renowned Anne Gilby, at Ripponlea, Melbourne in 1995.

a handful of rain was completed on Christmas Day 1994 as a companion work to 'the sense of touch', commissioned by the brilliant Michael Kieran Harvey. 'a handful of rain' draws its inspiration from one of the many drought stories told by farmers in Victoria, Australia during 1994. In this case I was touched by the story of a four year old girl who in her lifetime had never felt rain. The work is dedicated to my father on the occasion of his eightieth birthday.

between home and heaven was composed at the request and commission of virtuoso saxophonist Graeme Shilton. It was first performed at Chapel Off Chapel, Melbourne, in 1998. It is inspired by the Debussy 'Rhapsody for Saxophone', a favourite work of Graeme's(!) and draws on its sound world. In particular it is a sound snapshot of some of the harmonic and melodic elements of the Debussy work. These elements are frozen in time to create another world somewhere between silence and light ...

bathing in stillness was composed at the request and commission of Manolete Mora. The work exists in three parts, however this recording is of part 2. The title comes from experiences of swimming at Mornington in Victoria, Australia. At a distance from the shore the sense of stillness is profound and every 'little' sound becomes a delicate colour. The work is built on the slendro scale and makes use of gongs and voices. The text by Marie Sorensen is based on phonetic changes to enhance the colour 'motion'. The performance is by Gongworks, a group I set up in 1997 to create new work through the 'fusing' of cross cultural and cross media materials. Sound, theatre and ritual are essential elements in a Gongworks performance.

dusting off roses was composed for the superb performers of Z.O.O. DUO, Peter Constant and Marion Schaap. The title comes from the artwork of the same name by James Rosenquist. In which the image of a rose is captured and presented slightly out of focus. As with this work the beauty of interlocking patterns is captured and highlights the sound qualities of the 'Smallman' guitar played by Peter and the 'Sheridan' guitar played by Marion. It was my first collaboration with this Duo we have since become close friends and enjoy sharing the precious times. 'dusting off roses' was first performed by Z.O.O. DUO at the Joan Sutherland Performing Arts Complex, Sydney, on 15 September 1995.

the sweet light of day was composed for the 'Ensemble linx' Australia-Japan Project in 1998 at the request of virtuoso clarinetist Robert Schubert. The work draws on the sound world, ritual and mysticism of the sacred 'Shinto' music of Japan. The style of this music is solemn, slow and ambient. The main voice is pure with little vibrato and is often echoed by the accompanying instruments. For this work the 'oshikiho' scale is used which is the 3rd mode of the 'Togako' system. "The traditional origin of 'Shinto' music is the obscene dance performed by the goddess Ama no Uzume no Mikoto before the door of the Rock Cave of Heaven to entice out the sun goddess, who is hiding her light from the world and causing the crops to fail" (New Grove)

Musicians ...

be it ever so Humble –
Anne Gilby (oboe)

a handful of rain –
Michael Kieran Harvey (piano)

bathing in stillness –
Gongworks and guest singers:
Ashley Bird, Marcie Civins,
Danny Suran, Ben Dickson,
Joan Skilbeck, Alison Beckett,
Andrew Carcasi, Nikol Mckail,
Taran Carter, Jacob Cartwright,
Evan Meagher, Peter Head, John
Zutic

between home and heaven –
Graeme Shilton (alto
saxophone) Julie Raines (harp)
Peter Neville (vibraphone)

dusting off roses –
Z.O.O. DUO Peter Constant and
Marion Schaap (guitars)

the sweet light of day –
Robert Schubert (clarinet) Zoe
Black (violin) Isin Cakmacioglu
(violin) John Lynch (viola)
Rachel Atkinson (cello)

Recorded, edited and mixed at
Move Records studio by Martin
Wright and Vaughan McAlley

Produced by Mark Clement
Pollard and Martin Wright

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Thanks ...

so many have contributed to this ... I must start with my wife Marie and the girls, Sacha, Katelyn, Mariah and Gemma for it is from them that all inspiration comes! Of course the musicians without whom the superb playing would not have been possible. Thanks for the support! Thanks to Peter and Marion for permission to use the master of *dusting off roses* and all of the bad jokes! (well ... maybe not). Thanks in particular to Move Records and especially Martin Wright for supporting the idea and allowing me the time to create the sound that I have been living with for five years ... and thanks to you for listening ... *be it ever so Humble* is published by Red House Press, Melbourne, all other works are copyright Mark Clement Pollard.

Further information and music of Mark Clement Pollard is available from The Australian Music Centre
australianmusiccentre.com.au

Front cover design: John Franklin.

Page 2 photo taken near Mildura, Victoria, by the composer.

Photo of Mark Clement Pollard: Jeff Busby.

Page 6 photo (rain over the Victorian alps): Martin Wright.



