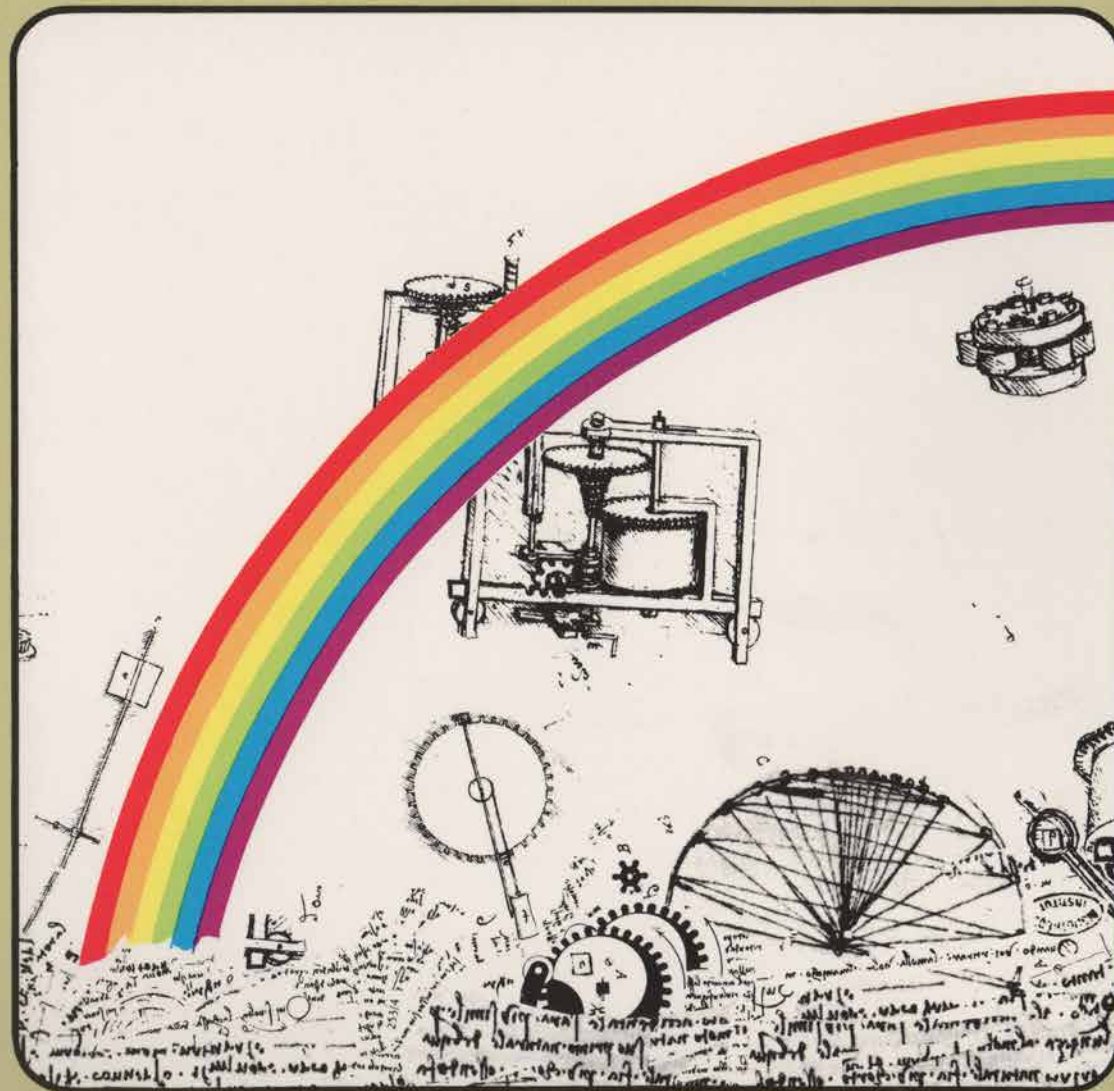


VICTORIAN TIME MACHINE

move



GUILLAUME DUFAY Nuper Rosarum Flores (1436)

RICHARD DAVID HAMES Nuper Rosarum Flores — monody after Dufay for instrumental ensemble and early music consort (1977) Commissioned by the Victorian College of the Arts, Melbourne, Australia to commemorate distinguished services to the College by Dr. Phillip Law AO, CBE, Vice-President of the Victoria Institute of Colleges, (1966-1977).

BARRY CONYNGHAM To Be Alone — simultaneous solos for four performers and pre-recorded tape (1978).

Commissioned by the Victorian Time Machine with assistance from the Music Board of the Australia Council.

JAMES FULKERSON Music for Brass Instruments III — for twelve brass players (1978).

Guest conductor: John Hopkins
Commissioned by the Victorian Time Machine.

The production of this album has been assisted by the Music Board of the Australia Council.

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Victorian Time Machine

Director — Richard David Hames
with
Tenor — Gerald English
Trombone — James Fulkerson
Guitar — Jochen Schubert
and
John Hopkins

Soprano — Ann-Maree Macdonald
Alto flute/piccolo — Rachelle Skinner
E flat clarinet — Lawrence Dobell
Bass clarinet — Gordon Dickson
Soprano saxophone — Graeme Shilton
French horn — Melanie Harris
French horn — David O'Meara
Trumpet — Lyndsey Davies
Trumpet — Anna Freeman
Trumpet — Bruce Roberts
Trumpet — Gregory Carr
Trombone — David Taine
Trombone — Philip Holdsworth
Trombone — Glen Bardwell
Trombone — Tim Dowling
Tuba — Warwick Bone
Tuba — Gary Stevenson
Violoncello — Sarah Hopkins
Harp — Pamela Raines
Percussion — Robert Clarke

Richard David Hames and the Victorian Time Machine represent a most vital force in Australian music today. Through their frequent concert appearances and radio broadcasts they have attracted an enthusiastic following and have quickly established themselves as one of the country's foremost performing groups of contemporary music and music theatre.

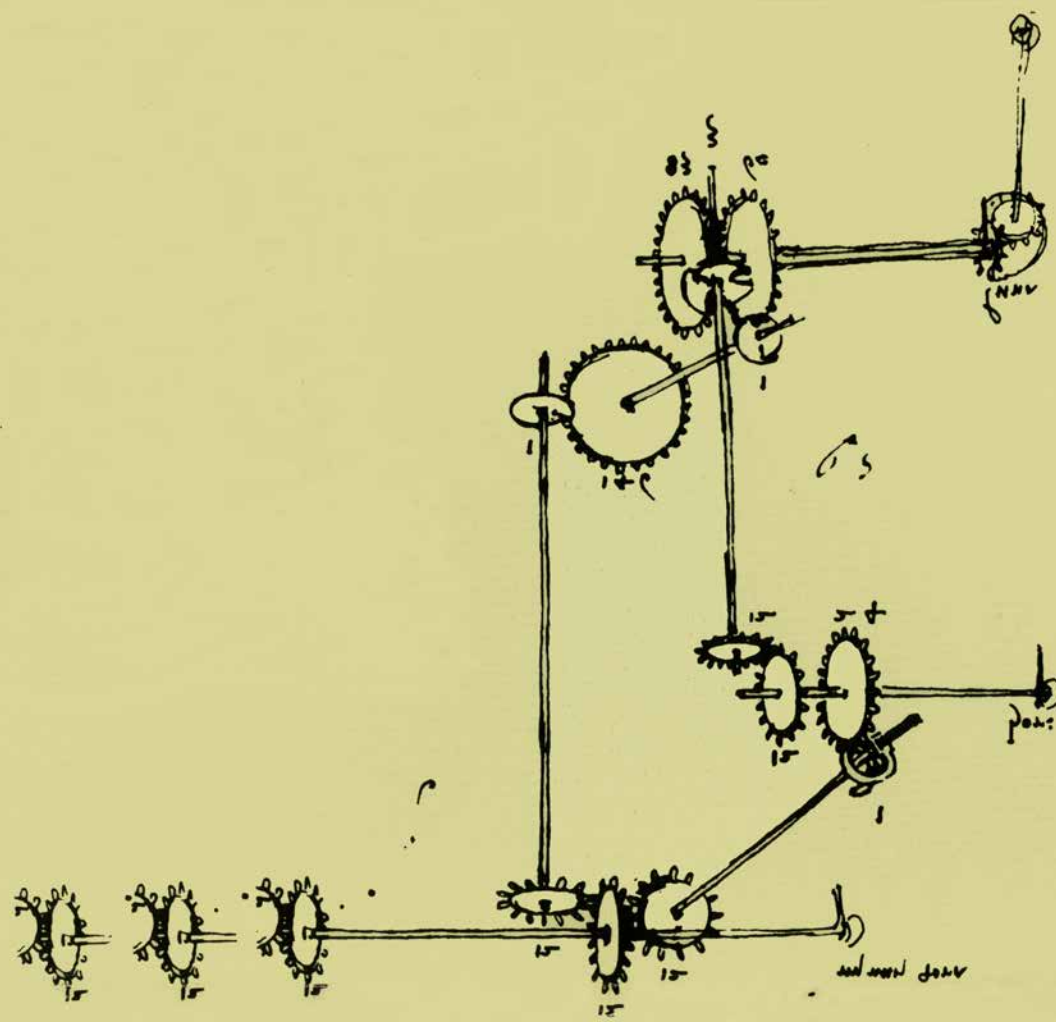
John Hopkins

John Hopkins, Dean of the School of Music at The Victorian College of the Arts, is well-known in Australia and overseas for his performances of contemporary orchestral music. For many years he has played a leading role in fostering music by Australian composers and he has conducted their works in many countries throughout the world.

The Victorian College of the Arts Renaissance Ensemble

Director: Gerald English

Melanie Harris
Tim Dowling
Junko Yamashita
David Adams
Helen Pitcher
Jane Robertson
Louise Farren-Price
Derek Jones

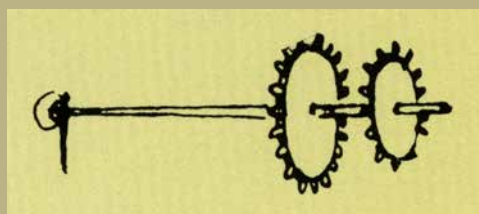


Richard David Hames

Richard David Hames was born in Chelwood Gate, England, on 2 September 1945 and received his musical education at the Royal College of Music, and the University of Southampton. After a brief period as amanuensis to Peter Maxwell Davies he was in 1969 elected to the Lord Attlee Fellowship and the following year resided in Paris, working with Olivier Messiaen and Nadia Boulanger as the recipient of a French Government Scholarship. In 1972 a Leverhulme European Fellowship enabled him to study with Petrassi at the Accademia di Santa Cecilia in Rome, returning to Britain in 1973 to become lecturer in composition at Dartington College of Arts and Director of the Dartington Sound Research Studio.

At present he resides in Melbourne, having recently accepted an invitation from The Victorian College of the Arts to design and establish programmes in contemporary music language and performance.

Richard David Hames has always been active organising, conducting and performing in concerts of new music, in addition to which he is in frequent demand as a lecturer widely respected for his stimulating and progressive approach to creative music education. His music, which is published by Edition Modern, is increasingly performed and broadcast throughout Europe, North America and Australia, and he is the founding director of the Victorian Time Machine.



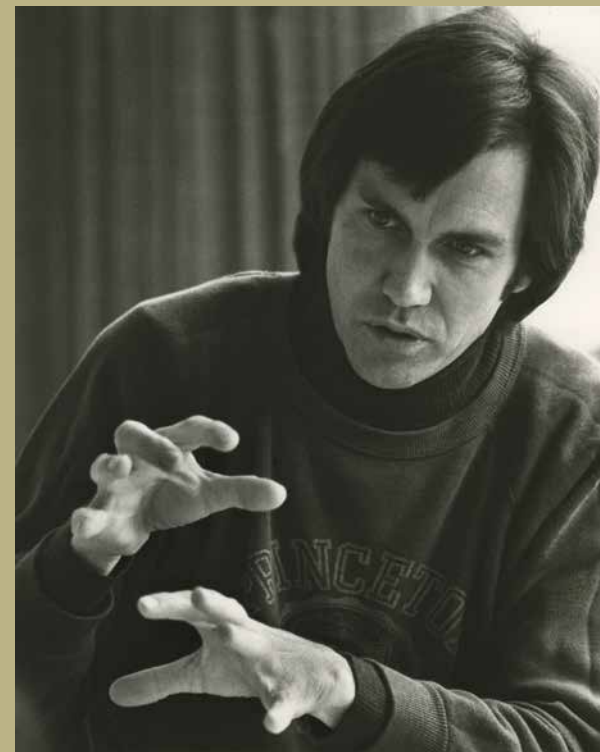


James Fulkerson

James Fulkerson was born in Streator, Illinois in 1945 and received his musical training at the University of Illinois and Illinois Wesleyan University. His major compositional studies have been with Salvatore Martirano, Kenneth Gaburo, Lejaren Hiller, Ben Johnston and Herbert Brun. Principal trombone studies were with Carmine Caruso with additional study from John Silber, Robert Gray, Donald Miller, Edward Kleinhammer and Ernst Giehl.

He has appeared as trombone soloist throughout the world, and has been a member of the University of Illinois Contemporary Chamber Players, the Center for the Creative and Performing Arts (Buffalo), and the Composer/Performer Group. In addition to touring and radio recordings as trombone soloist, Mr. Fulkerson has recorded on Nonesuch and Deutsche Gramophone with the above groups. His own music has been recorded on Folkways Records and is published by Edition Modern, Theodore Presser and Media Press.

In 1973-74, he resided in Berlin as a composer-in-residence with the Deutscher Akademischer Austauschdienst Berliner Künstlerprogramm and in 1978 at The Victorian College of the Arts, Melbourne Australia. At present he lives in England from where he tours, makes radio recordings and solo appearances, and lectures on the art of brass playing and composition.



Barry Conyngham

Barry Conyngham, born in Sydney in 1944, studied with Peter Sculthorpe and later through a Churchill Fellowship with Toru Takemitsu in Japan. In 1972 he received a Harkness Fellowship to live and work in the United States for two years.

He has worked in various institutions in the USA, France and Australia and in late 1975 was appointed to the University of Melbourne. His works have been successfully received in many parts of the world.

Ice Carving (1970) and *Water... Footsteps... Time...* (1971), both for orchestral forces, the chamber opera *Edward John Eyre* (1969-72) and the computer generated piece *Through Clouds* (1973) show the wide range of instrumentation and materials used by Conyngham. He has worked closely with performers such as the Percussions de Strasbourg (Six [1971]), Roger Woodward (Snowflake [1972]), Bertram Turetsky (Playback [1973]), the Australian Chamber Orchestra (Sky [1976]) as well as the Victorian Time Machine (Mirror Images [1974]).

NUPER ROSARUM FLORES **— MONODY AFTER DUFAY** **Richard David Hames**

On 25 March 1436, Pope Eugenius IV dedicated the cathedral of Santa Maria del Fiore in Florence with its great dome designed by Filippo Brunelleschi. During the ceremony the Papal choir performed the motet, *Nuper Rosarum Flores* that Guillaume Dufay had composed for the event, apparently basing the numerical structure of his work upon the proportional module used by Brunelleschi in his architecture. The relationships are extraordinary and striking enough to suggest that the unique and compelling features of *Nuper Rosarum Flores* — its use of two tenors with the same cantus firmus, its isorhythmic and isomelic symmetries, its impressive sonorities, even its overall design based upon the ratios 6:4:3:2 — are not purely musical after all, but the result of a deliberate attempt on the part of Dufay to create an exact sounding model of Brunelleschi's magnificent dome.

My own work takes the original Dufay as a starting point for a set of continuous thematic transformations compositionally articulated in time by means of a complex series of proportional sieves. The resulting melodic contours, each sharply characterized in terms of tempo, register, and timbre, unfold in an overlapping and multi-layered system which, with their isorhythmic and isomelic structure, may be regarded as a kind of "same musical space" that the four sections of my work share in common with the Dufay.

The long drawn out melody of the first section, scored for alto flute, bass clarinet, e flat clarinet, soprano saxophone, trumpet and violoncello and ornamented by marimba, harp and guitar, grows from an initial statement of the original motet. The transformations of material in this section are linear. As the melody reaches into the high register a compacting of pitches occurs which leads immediately to textural and harmonic transformations of this material. Gradually the harmonic resonances dissolve into a polyphony of phrases — all fragments of the original but here subjected to various processes of serial organization which serve to blur the perception: some phrases will be sharply "in focus" (i.e. close to the original in tempo, phrasing, pitch and rhythmic structure) while others will appear to be grossly distorted and "out of focus". Finally, as if emerging through the mists of time, the Dufay motet slowly reappears until my own music is silenced; only the cello remaining to echo a few sentimental phrases of an inconsequential nature before that instrument too is submerged by the final, "Amen".

Nuper Rosarum Flores was commissioned by The Victorian College of the Arts to pay tribute to the distinguished work of Dr. Phillip Law, AO, CBE Vice President of the Victoria Institute of Colleges, on the occasion of his retirement. The first performance was given by the Victorian Time Machine, directed by the composer and in the presence of Dr. Law, during a private ceremony in the Orchestra Studio of The Victorian College of the Arts in July 1977. The work is dedicated to David Munrow, In Memoriam.

• RICHARD DAVID HAMES

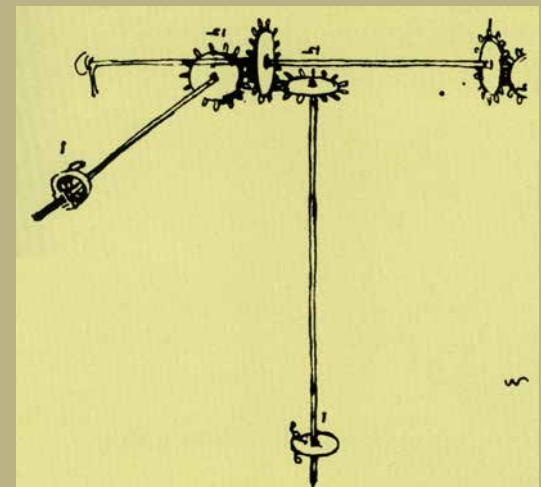
Nuper Rosarum Flores

Nuper rosarum flores
Ex dono pontificis
Hieme licet horrida
Tibi, virgo coelica,
Pie et sancte deditum
Grandis templum machinae
Condecorarunt perpetim

Hodie vicarius
Jesu Christi et Petri
Successor Eugenius
Hoc idem amplissimum
Sacris templum manibus
Sanctisque liquoribus
Consecrare dignatus est.

Igitur, alma parens
Nati tui et filia,
Virgo decus virginum,
Tuus te Florentiae
Devotus orat populus,
Ut qui mente et corpore
Mundo quicquam exorarit

Oratione tua
Cruciatus et meritis
Tui secundum carnem
Nati domini sui
Grata beneficia
Veniamque reatum
Accipere mereatur
Amen



TO BE ALONE

Barry Conyngham

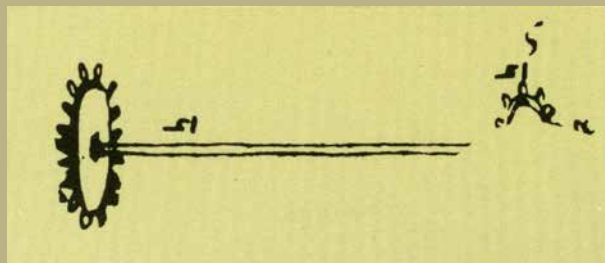
This piece represents a further development for me in the area of performer-composer interaction. The highly experienced and intuitive members of the Time Machine enabled me to replace a conventional notation with a partly verbal, partly notated score which was used as a beginning point for the composition. I was then able to work closely with each performer to fix the material of the piece.

The basic idea of the piece is to explore four simultaneous, separated, *but* ultimately co-existing and complimentary solos, investigating loneliness. The everlasting chord and the "bell tones" were pre-recorded and played to the performers during the recording process. These also serve to suspend and distort our perceptions of time.

The "actors" humorously, intensely, explosively reveal themselves, somehow held in the bounds of the four pitches, until in the last section of the piece they coalesce into a cry for assistance.

This is certainly my most expressive piece and is intended to be a comment on the isolating nature of the modern world.

BARRY CONYNGHAM



MUSIC FOR BRASS INSTRUMENTS III

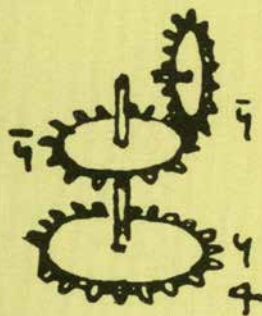
James Fulkerson

When I visited The Victorian College of the Arts in July, 1977, I gave the first performance of my *Music for Brass Instruments I*, which I had composed in 1975 for brass quintet and pre-recorded tape. During these rehearsals and the various lectures which I delivered in that three week period, I began to know many of the brass players at the College and when my thoughts turned to composing a piece for the Victorian Time Machine during my tenure as composer-in-residence at the College during 1978, it seemed quite natural to write a work for this group of people.

My works have often employed graphic scores and extended technical resources, especially for brass players, but *Music for Brass Instruments III* uses only conventional playing techniques and standard notation — in part because extended techniques mean that many players are unable to approach the scores and because many others are unable to form an image of what the piece sounds like. It has recently seemed important to me to confront these two problems.

I have not used any pre-planned compositional scheme for the work. I just sit down and compose. During my tenure as composer-in-residence at The Victorian College of the Arts, I have composed *Music for Brass Instruments IV and V*, a *Concerto for Amplified Cello and orchestra* and three trombone works with tape and live electronics as well as the *Music for Brass Instruments III*.

JAMES FULKERSON



Produced by Move Records © 1979.
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 Leonardo da Vinci).
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