

CONNECTION

3:30PM

SATURDAY 14 OCTOBER 2023

ST JOHN'S CHURCH



Amos Roach *Didgeridoo*
Johanna Selleck *Flute*
Molly Collier-O'Boyle *Viola*
Jacinta Dennett *Harp*

Amos ROACH

Petyan (Late Spring) for solo didgeridoo
from *Six Seasons of Gariwerd* for solo didgeridoo

'Six Season of Gariwerd' conceptualised by Amos Roach is an ambitious project to create a real and ongoing place within the Orchestra and Cultural Spaces for the instruments and songs and dances of the Kulin Nation people. The idea is to recreate the ancient songs and dances of the Kulin Nations. To perform those pieces using traditional Kulin Nations instruments and 'Classical' Orchestral instruments.

Petyan – Late Spring (August – November). Wildflower Season – Bush bursts into life. Days are warmer although weather tempestuous. Wildlife and wildflowers.

Songs: Animal Creation Dance. Bird Dance Part 3- The Flight, Nesting and Protecting, then finish off with the drying of the wings, which represents the beginning of the cycle.

Johanna SELLECK

Spindrift for solo harp

Spindrift was commissioned by and is dedicated to my long-time friend and wonderful harpist, Jacinta Dennett. Jacinta performed the world premiere of the piece at the Third Australian Harp Festival in Canberra on 28 September 2008. The title, 'Spindrift', refers to the spray blown from cresting waves. The piece unfolds organically from the single opening motive, representing the first, gentle swell of the waves. 'Spindrift' occurs when the force of the wind lifts the ocean out of itself and carries it along on the current of air. Poetically, eyes of sailors in love are said to have 'spindrift' in them, and this is also known as Leukothea — the 'white goddess'. According to ancient myth, Leukothea came to the aid of Odysseus, saving him from drowning by wrapping him in the safety of her magic veil.

Johanna SELLECK

Voices from Within for flute, didgeridoo and electro-acoustics (World Premiere)

Voices From Within reflects on the way in which all the elements that make up our planet, human and non-human (rocks, soil, wetlands, oceans, flora and fauna), are all seen as the living 'organs' on which the health of the entire organism depends. My composition explores this by using samples from 'bioacoustics', an emerging field of scientific study concerned with sounds including microscopic sounds, produced by and affecting living organisms, e.g., sounds produced by water running through the 'veins' of a tree, sounds within the soil, or sounds produced by ocean organisms.

Voices From Within brings together excerpts from my past chamber music compositions with my recent experiments in electroacoustics and live recordings of landscapes, by Australian Acoustic Observatory. The flute and didgeridoo represent the human connection to Country and Culture.

Amos ROACH & William Vyvyan MURRAY

***Balayang: Flying-fox: Bat* for didgeridoo, flute, viola, and harp**

Conceptualised by William V Murray and Amos Roach. William has an affinity with Bats and wanted to celebrate this in song. Amos and he spent wonderful hours together to create this beautiful piece.

Balayang the Fruit Bat

Balayang found two women by beating his wings on the water. He breathed Spirit into them and gave them life.

Balayang is Bunjil's Brother and plays a major role in the Creation stories and Songlines of the Kulin Nations, connecting them to groups all around the Nation.

William Vyvyan MURRAY

***1st Suite* for solo viola 'Bird Calls from Koorie Countries'**

Commissioned in the lockdown times of 2020 by the Darebin City Council, this dance suite consists of dances old and new and bird calls many of you will recognise. The work opens with a movement inspired by an evening wander - with a grey shrike-thrush call at the close. The second movement depicts a 'bird tree' - one of those big trees that has been taken over by a grand community of avian creatures who make huge amounts of noise there.

The third movement incorporates the calls of the currawong and the wattle bird, the fourth a mystery bird that was never viewed by the composer, and the fifth is dedicated to the many characters of the magpie.

The finale begins with the calls of a bell bird and the suite finishes with a big storm that blows all the birds to safer spaces.

Johanna SELLECK

***Hoon: Black Cockatoo!* for didgeridoo, flute, viola, harp, and field recordings**

Hoon! Black Cockatoo is an expression of my love for Australian birds and our natural environment. The piece centres on recordings of two iconic birds, the red-tailed black cockatoo and the pied butcherbird (recordings by ornithologist Graeme Chapman). The bird calls and the yidaki are the main focus of the piece, whereas the 'constructed' music is the secondary element, responding to and accompanying the bird calls. The yidaki represents the earth from which all life springs and also our respect for and connection to nature and to each other.

Hoon! was composed in 2015 for clarinet, harp, and yidaki and has undergone many different incarnations since then, including a version for bass flutes, which was toured to Japan in 2018 with Namatjira Morgan on yidaki. The piece was revised in 2019 into a version for C flute, viola, harp and yidaki and was premiered by a group from the Australian Youth Orchestra with William Barton on yidaki. The version you will hear today, which adds an alto flute and electronic effects, has evolved over the past few years through my work with Amos Roach, who we are honoured to be performing with today.