

Melbourne Symphony Orchestra

CONCERT PROGRAM

Cybec 21st Century Australian Composers Concert

Saturday 28 January 2017
Iwaki Auditorium, ABC Southbank Centre

The Cybec Foundation supports the MSO in its organising and running of the Cybec 21st Century Australian Composers' Program each year.

Annually the program selects four participants to be mentored by leading composers across Australia. Each composer is commissioned to write a 10-minute piece; two of the four pieces will then be performed publicly by the Orchestra during the Metropolis New Music Festival (4–6 May 2017).

Since the program was introduced in 2003, 50 composers from across Australia have had works commissioned and performed by the MSO. Most have continued onto widely diverse creative practices and the MSO has offered several subsequent commissions to graduates of the program.

THE
Cybec
FOUNDATION

REPERTOIRE

To
The Reef

de Filippo
Static Anxiety

D'Netto
Singular Movement

Vincent
The Secret Motion of Things

MEET THE CONDUCTOR

BRETT KELLY

Brett Kelly has been the Principal Trombone of the Melbourne Symphony Orchestra since 1981. After studying at the Newcastle campus of the New South Wales Conservatorium of Music, Brett has played in Newcastle Brass Band and was Principal Trombonist in the Australian Youth Orchestra before joining the orchestra of Opera Australia and later taking up his position at the MSO.

Committed to new Australian music, Brett has been a core member of three influential Australian contemporary music ensembles – Flederman, The Seymour Group and Elision and has played or conducted the premieres of over 300 new works. From 1989 to 2004 Brett was Artistic Director and Chief Conductor of The Academy of Melbourne, a chamber orchestra comprising his colleagues in the MSO.

Brett has conducted the orchestral scores of more than 20 major films, seven of which have been by David Hirschfelder. In 2017 he will conduct the Australian Youth Orchestra's Young Symphonists program and returns to conduct *The Composer is Dead* with the MSO.



MEET THE COMPOSERS

CASSIE TO

Cassie To is a Sydney-based composer. Her studies at Sydney Conservatorium of Music (B.Mus Comp Hon), combined with her personal musical influences have given her the passion and expertise to compose across different styles and genres. She has composed for ensembles such as Sydney Youth Orchestra's String Ensembles and Ensemble Offspring.

Cassie's adaptability and creativity has seen her write scores for film, advertisements and documentaries. Her portfolio currently includes work for Tropfest, ABC, Channel 7 and Channel 9. *The Reef* is her first work for orchestra.

The Reef

Over the past few years, and more recently in the media, many scientists and journalists have pronounced the Great Barrier Reef as either dead or dying.

As *The Reef* is my musical expression of the frustration and sadness I feel upon hearing constant news of the demise of the Great Barrier Reef, I hope to create an emotional response from you as the audience and project a sense of urgency on the situation the Reef faces. Although the Great Barrier Reef is large, it is extremely fragile and without implementing drastic measures to save what remains, we will lose one of the most spectacular wonders of our planet.



STEPHEN DE FILIPPO

Stephen de Filippo is a contemporary classical composer from the south west of Western Australia. Now based in Perth, Stephen is currently studying his honours in composition at The University of Western Australia.

Primarily concerned with the creation of smaller chamber works, Stephen's music focuses on the exploration of fine detail in articulation, timbre, texture, and communication – creating a series of duets/trios which feature the combination of amplified and non-amplified instruments in an open-form and time-based notion style.

Static Anxiety

Static Anxiety is a work for 25 players. The piece attempts to express a feeling of anxiousness through the idea of stasis – to express a feeling of discomfort through a lack of motion. This idea is conveyed through detailed alteration of otherwise quite slow moving lines, introduced by the clarinets. This idea is paired against agitated interjections from different instrumental groups, as well as a repetitive pulse which is echoed through the strings, piano, and percussion.

CONNOR D'NETTO

Connor D'Netto is a Brisbane based composer of contemporary classical music, described as 'the model contemporary Australian composer' by ABC Classic FM. Throughout his works, Connor balances the quasi-neoclassical with post-minimal influences, combining them with contemporary performance practices, unique one-off concerts and performances, and the delicate incorporation of electronic music elements and production techniques.

Connor's music has been commissioned and performed across Australia and abroad, including by ensembles such as the Melbourne Symphony Orchestra, the Camerata of St. Johns and PLEXUS.

Singular Movement

Singular Movement is an exploration of direction and development. Each section of the orchestra is set on its own trajectory – a singular direction and path for the development of its material. For some, it is the slow evolution from sustained drones to sharply agitated rhythm; for others, from back- to foreground; others texture and ephemera to structure. It is a slow, drawn out evolution; there are few points in the work where dramatic change occurs suddenly, however, over its length it traverses vastly contrasting textures and musical ideas.

ADE VINCENT

Ade Vincent is a composer and performer. He fronts and writes material for indie pop band The Tiger & Me, art music for the concert hall and scores for the screen. His work has been heard on television, radio, major festivals, concert halls and the cinema screen.

Recent concert music highlights include a commissioned work for Lior and Tinalley String Quartet; and the commercial release of a song-cycle setting of Edgar Allan Poe's *The Raven*.

The Secret Motion of Things

In his incomplete novel *New Atlantis*, Francis Bacon wrote of a utopian society that revolved around a research institution called Salomon's House.

Bacon's relentless pursuit of scientific progress was grounded in the practical and the utilitarian – he was most interested in how science could benefit humanity. This focus seems particularly relevant now, as humankind stands on the precipice of creating artificial intelligence that vastly supersedes our own. Will this new invention serve our needs as we intend? Or will it stretch beyond to usurp our dominance?

The Secret Motion of Things is not a rejection of this progress, it is merely an exploration.



SUPPORTERS

Thanks to our wonderful MSO supporters.

As ticket sales account for only 35% of the Melbourne Symphony Orchestra's revenue, the Orchestra relies on funding from government organisations and support from its donors. The MSO receives funding from the Australian Government through the Australia Council for the Arts, its arts funding and advisory body, and the Victorian Government through Creative Victoria. It is also funded by the City of Melbourne, Principal Partner Emirates and individual corporate partners, trusts, foundations and donors.

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