

# Clocked Out with Lisa Moore

and featuring Ba Da Boom Percussion

Ian Hanger Recital Hall  
Queensland Conservatorium  
24 August 2016, 6 pm

## PROGRAM

**Martin Bresnick** *Ishi's Song* (2012)

Solo Piano

**Erik Griswold** *Bliss* (2015)

Solo Prepared Piano

**Martin Bresnick** *Of The Heaviness of Matter*, from *Grace* (2000)

Two Marimbas and Piano

**Erik Griswold** *A Wolfe in the Mangroves* (2007)

Prepared Piano and Percussion Quartet

With Ba Da Boom Percussion - Caleb Colledge, Tracie Comber, Anna Kho, Fraser Matthew, Jamee Seeto, Vanessa Tomlinson (director).

## PROGRAM NOTES

### **Ishi's Song**

Ishi was among the last of the Yahi Indians. Living in northern California, these Native Americans were part of a larger group known as the Yana. They were ruthlessly suppressed and finally decimated at the end of the 19th century. The few remaining Yahi people hid in the mountains until they all died, leaving only Ishi. He was found and brought to the University of California at Berkeley by sympathetic Anthropology professors Alfred Kroeber and T.T. Waterman. Ishi lived for several years at the University's museum, then in San Francisco, teaching the professors and other researchers the ways of his people and helping to create a dictionary of his language. He was the last native speaker of the Yahi-Yana language. The opening melody of my work was taken from a transcription of a recording made by Ishi himself singing what he called "The Maidu Doctor's Song". There is no known translation of the text.

### **Grace**

Grace is a musical meditation on Heinrich von Kleist's brief essay "The Puppet Theatre". In the essay two friends meeting in a public park discuss

the concept of grace as suggested by a simple puppet show. During their conversation they observe, among other ideas, how easy it is to lose grace and what should be done to find it again:

"I am well aware of the damage done by consciousness to the natural grace of a human being. A young man of my acquaintance lost his innocence by a chance remark before my very eyes, and afterwards, despite making every conceivable effort, never regained that paradise."

"Such mistakes have been unavoidable ever since we ate of the Tree of Knowledge. But Paradise is locked and barred and the cherub is behind us. We shall have to go all the way around the world and see whether it might be open again somewhere at the back. For just as two lines intersecting at a point then passing through infinity will suddenly come together again on the other side, so when consciousness has passed through an infinity grace will return. Grace will be most purely present in the human frame that has either no consciousness at all or an infinite amount of it, which is to say either in a puppet or in a god.

"But should we have to eat again of the Tree of Knowledge to fall back into the state of innocence?"

"Indeed, that is the final chapter of the history of the world."

To Eloise M. Morgan, a person who has graced our lives.

### **A Wolfe in the Mangroves**

*A Wolfe in the Mangroves (Concerto for prepared piano and percussion)* is a summation of ideas and sounds developed over a period of eight years – my entire life in Australia, up to that point. And while the music of American composers like John Cage and Terry Riley is an important influence, it's the work of a plethora of Australian experimenters that has inspired me to take these ideas further. Pianists Stephen Whittington, Ross Bolleter, Anthony Pateras, and Chris Abrahams, or percussionists Vanessa Tomlinson, Sean Baxter, and Will Guthrie come to mind.

While composing the piece I found rhythms from my everyday life spilling into the music, so that while listening to the piece I hear the breathing rhythm jogging by the river, or the syncopation of the car door falling shut. Other sounds that have surfaced in the piece include hypnotic, trance-like waves, the mechanical tinkling of miniature music boxes, and a somewhat skewed Batucada (Brazilian Samba) band.

A Wolfe's six movements function in three pairs, each exploring a different instrumentation and approach. Parts 1 & 4 use flexible tempos – rubato, accelerating and decelerating tempos – and emphasize instrumental colour. Parts 2 & 5 focus on driving drum ostinatos and blisteringly fast, interlocking patterns in the piano, glockenspiel, and xylophone. Parts 3 & 6 present a more intimate sound experience, delving into the miniature world of toy instruments.

My deep thanks to Bruce and Jocelyn Wolfe for giving me the chance to realize this vision, and to Vanessa Tomlinson and Ba Da Boom percussion for all their support.

## **ABOUT THE ARTISTS**

### **Lisa Moore**

Described by *The New York Times* as “brilliant and searching...beautiful and impassioned...lustrous at the keyboard” Lisa Moore’s performances combine music and theatre with expressive and emotional power – whether in the delivery of the simplest song, a solo recital or a fiendish chamber score. *Pitchfork* writes “She’s the best kind of contemporary classical musician, one so fearsomely game that she inspires composers to offer her their most wildly unplayable ideas”.

Lisa Moore has released 9 solo discs (Cantaloupe Music, Orange Mountain Music and Tall Poppies) and over 30 collaborative discs (Sony, Nonesuch, DG, CRI, BMG, Point, New World, ABC Classics, Albany, New Albion, Starkland and Harmonia Mundi). Her 9th solo disc, *The Stone People*, recently released on Cantaloupe, presents music by John Luther Adams, Martin Bresnick, Missy Mazzoli, Kate Moore and Julia Wolfe.

### **Martin Bresnick**

Martin Bresnick's compositions, from opera, chamber and symphonic music to film scores and computer music, are performed throughout the world. Bresnick delights in reconciling the seemingly irreconcilable, bringing together repetitive gestures derived from minimalism with a harmonic palette that encompasses both highly chromatic sounds and more open, consonant harmonies and a raw power reminiscent of rock. At times his musical ideas spring from hardscrabble sources, often with a very real political import. But his compositions never descend into agitprop; one gains their meaning by the way the music itself unfolds, and always on its own terms.

Besides having received many prizes and commissions, the first Charles Ives Living Award from the American Academy of Arts and Letters, The Rome Prize, The Berlin Prize, a Guggenheim Fellowship, and a Koussevitzky Commission, among many others, Martin Bresnick is also recognized as an influential teacher of composition. Students from every part of the globe and of virtually every musical inclination have been inspired by his critical encouragement.

### **Clocked Out**

#### **Erik Griswold, piano | Vanessa Tomlinson, percussion**

Clocked Out creates new music with a sense of play and adventure. They use prepared piano, percussion, found objects and toys to craft their trademark "warped grooves" and evocative soundscapes. Drawing on a wide variety of influences from experimental, jazz, and world music, Clocked Out has played everywhere from Sydney Opera House to Roulette (New York) and Super Deluxe (Tokyo), collaborating with a wealth of creative artists along the way.

The pair met in the mid 90s at University of California, San Diego, while studying with Steve Schick, George Lewis, and Roger Reynolds. Since 2000 they have lived in Melbourne and Brisbane, releasing five albums, touring, collaborating and producing concert series and festivals, including "The Cage in Us" (John Cage retrospective), "A Message from Sirius" (Stockhausen retrospective), "Amazing Women" (chamber music composed by women), and "The Trilling Wire" (Australian chamber music and improvisation). They are currently Ensemble in Residence at Queensland Conservatorium.

### **Ba Da Boom Percussion**

Ba Da Boom percussion are the resident percussion ensemble at Queensland Conservatorium. Formed in 2003 by Vanessa Tomlinson, it has become an important laboratory for percussion in Australia. Ba Da Boom focuses equally on improvisation, new works and pre-existing repertoire, performing new music by composers such as Liza Lim, Erik Griswold, Jennifer Fowler, Gerardo Dirie, Michael Askill and Gerard Brophy.

They presented the Australian premiere of Steve Reich's *Music for 18 Musicians* in 2003, *River Styx* as part of William Duckworth's *I-Orpheus* (2008), *Dada Drumming* as part of the Queensland Music Festival (2004), *Ba Da Boom plays Xenakis* (2012) and performed with Kroumata in *The Cage in US Festival* (2012). They regularly perform classics such as Varese *Ionisation*, Antheil *Ballet Mechanique*, and Reich *Drumming*.