

Making Waves Workshop - July 2023
Syzygy Ensemble - *New Music*

<i>Salt (2018) by Alice Humphries</i>	Composer's note
	<i>'Salt' is centered around the ocean. Both my personal connection and love of the sea, as well as my interest in ocean science and how the different processes in the ocean work.</i> <i>The piece started with a question - How are waves made?</i> <i>Breaking waves, plunging breakers, spilling breakers, tidal waves, tsunami's – there are many different types of sea waves. Most commonly waves are created by wind, and are actually energy passing through the water, causing it to move in a circular motion, much like a buoy or seabird floating on the surface.</i> <i>They move across the planet in swell periods of different lengths, travelling thousands of kilometres and gathering energy before breaking on beaches and reefs. Waves bring joy and exhilaration for some but are also capable of wreaking havoc and destruction.</i> Alice Humphries https://www.alicehumphries.com.au/ https://www.australianmusiccentre.com.au/artist/humphries-alice Listen to the full audio of Salt

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Salt — opening

Technique - Creating with tone colour

Alice Humphries

freely - like wind

APPROX 30 sec

piano counts into A

Flute

Clarinet in B $\flat$

Violin

Violoncello

Piano

APPROX 30 sec

molto sul pont. (on bridge)
dead pitch - as much air in sound as possible

sul tasto
molto flautando
allow some pitch

simile ad lib
(out of sync dead pitch swells with cello)

molto sul pont. (on bridge)
dead pitch

sul tasto
molto flautando
allow some pitch

simile ad lib (out of sync dead pitch swells with violin)

freely rub cloth on strings in a slow figure of 8 pattern (approx register)
mostly dead pitch/air sound

stop to cue and count into A

gliss. across strings with rubber/eraser (across lowest octave)

p 8^{va}

Red sempre

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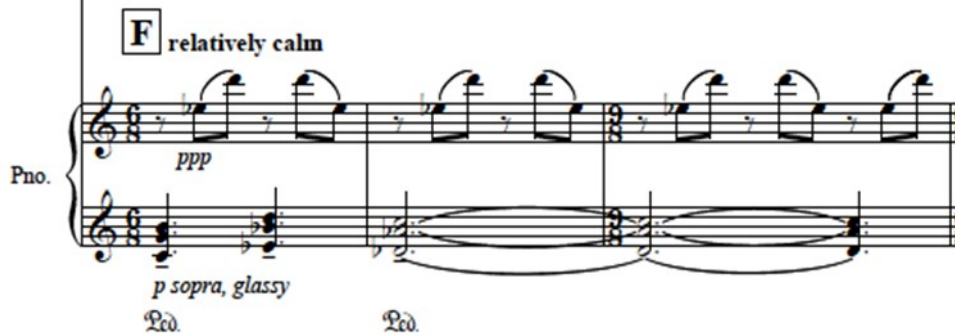
The Tower (2022) - Anthony Moles	Composer's note
	<i>The Tower was originally commissioned for the Syzygy ensemble to perform at a concert with the theme of 'place'. While COVID19 affected the intended concept setting, I found that responding to the notion of place an interesting creative phenomenon...</i> <i>The Petersham Reservoir (in Sydney) is an iconic landmark and I thought it to be an apt symbol for the InnerWest...When visiting the Reservoir to do some recon, I remembered that I wanted to do a piece inspired by the tarot. The lightbulb moment was when it occurred to me that The Tower could allude to the landmark, the Inner West, and the archetype of the Tower tarot card...</i> <i>The Tower tarot card traditionally depicts a tower with no obvious entrance. The top of the tower has been struck by lightning and flames obtrude from the elevated windows. The peak of the tower, represented as a crown, has become dislodged. People plunge toward the earth This card represents chaos, pandemonium and and massive upheaval. However it also suggests strength in the face of adversity; the destruction of old structures and the emergence of the new...</i> Anthony Moles https://www.anthonymoles.com/ Listen to the full audio of The Tower

The image of the Petersham reservoir (l.h.side) is credited to J Bar.

The Tower tarot card (r.h side) is from the Rider-Waite Tarot (1919). Artwork by Pamela Coleman-Smith (1878-1951)

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The Tower - motifs and textures	Technique - building with sonic blocks
propulsive, in a groove c. ♩ = 160  Flute	
Block no. 1 - Flute, then violin, then piano (r,h). C minor tonality with #4. Ascending, repeated, then overlapped using rhythmic displacement.	Block no. 2 - Bass clarinet, cello, piano left hand. Repeated in unison. Rhythmic punctuation
E dramatic and aggressive  Fl. B. Cl. Vln. Vc.	F relatively calm  Pno. p sopra, glassy Recd.
Block no. 3 - Full ensemble. More dissonant, tritone transposition. Descending melody synchronised with bass line.	Block no. 4 - Piano solo. C phrygian tonality. New rhythmic feel (compound time). Serves as a transition to new material

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If I Close My Eyes (2021) by Rosalind Page	Composer's note
	'If I Close My Eyes' was composed for Syzygy in 2021 and takes inspiration from two related sources, both literary and visual. Rosalind Page writes - <i>Figurative inspiration and allegory is drawn from Latvian poet Vizma Belševica (1931-2005) levastrīsvienība (bird cherry tree trinity):</i> <i>'Somewhere, a lump of soft earth trembled, A red flame blazing up from its prison, From a green and bitter stalk under the tree the bleeding heart began to blossom.'</i> Australian-Latvian painter Imants Tillers work 'The Blossoming Tree' picks up on this theme, providing further important stimulus. Page continues <i>The sixth work in a series inspired by Tillers expansive tableaux and sonically explores the interiority of oppression, visceral catharsis and the cyclic renewal of nature as an expression of individualism, growth and release.</i> <i>If I close my eyes, what do I see? Am I alone, or immersed in the inner beauty of a flowering cherry tree, full of the cosmos? In this present moment, infinite distance of the blossoming world, I fly to you.</i> Rosalind Page https://www.australianmusiccentre.com.au/artist/page-rosa-lind Listen to the full audio of <i>If I Close My Eyes</i>, produced by Jennifer Mills and engineer Chris Lawson

Imants Tillers (b1950) *The Blossoming Tree* (2017)

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If I Close My Eyes (2021) excerpt - Bar 68 onwards - embedded text

Pno. *p* *lontano*
like ancient, sunken bells slowly echoing from the depths, rising with a new presence. Sustain pedal throughout.

Vln. *solo arco*

Vc. *ppp* *p* *emerging poco a poco building strength and passion*

Somewhere a lump of soft earth trembled.
A red flame blazed up from its prison,
Strung on a green and bitter stalk
Under the tree the bleeding heart
Began to blossom ... Vizma BELŠEVICA

Technique - Harmonic fields

Field 1. Bars 68-74 *Field 2. Bars 75-104*

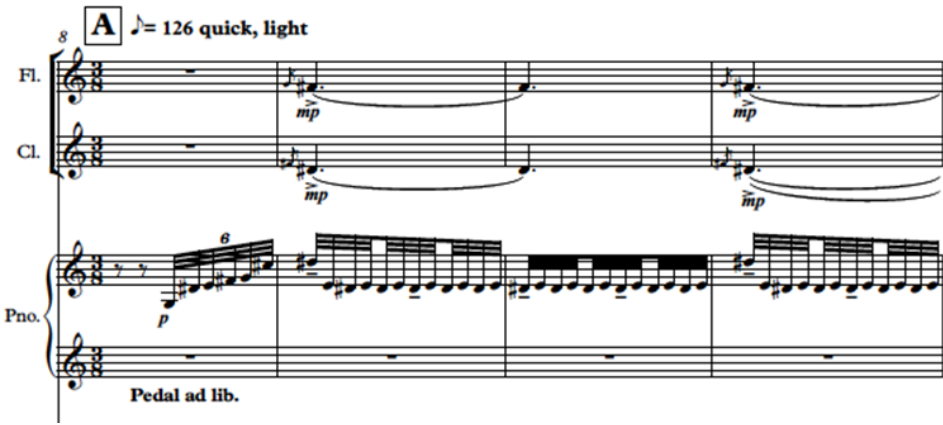
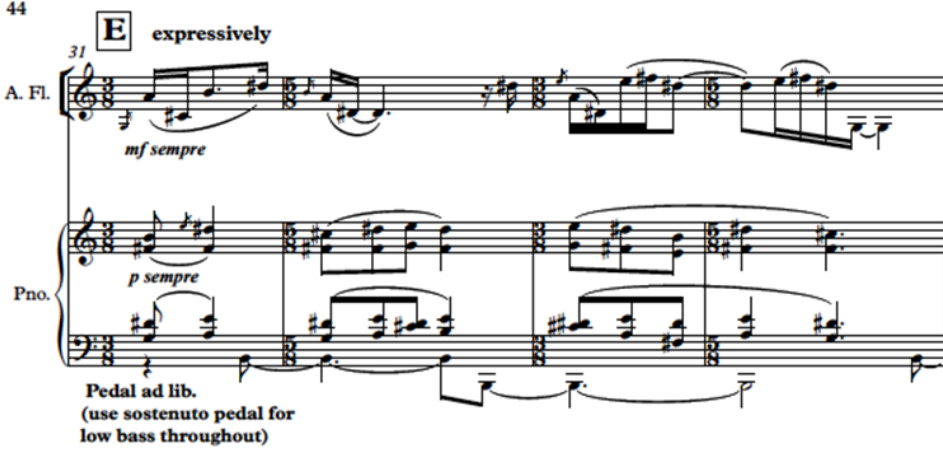
Field 3. Bars 105-129 *Field 4. Bars 130-134* *Field 3. Bars 135-141*

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After and Before (2017) by Tim Dargaville	Composer's note
	"before and after follow each other" Lao Tzu, Tao Te Ching, Book I <i>This is a music of enigmatic recurrences, inspired by the re-reading of a book I have returned to many times. My father's copy of Lao Tzu's "Tao Te Ching", which he gave to me when I was young, has given much nourishment and insight over the years. In particular, essential Taoist ideas of the returning and deepening of experience into wisdom, and also the integration of opposites into a unified whole, have been significant in my own life understandings, and as such are also important in the formation of this music.</i> <i>"After and Before" is structured into two complementary movements, seemingly contrasting to each other but actually derived from the same material. Both movements have almost exactly the same duration, and each references the other, recalling the archetypal image of the yin yang, where each half contains the seed of its complementary opposite.</i> Tim Dargaville https://www.australianmusiccentre.com.au/artist/dargaville-tim Listen to the full audio of After and Before

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After and Before (2017) by Tim Dargaville	Technique - Balancing ideas/instrumentation
 8 A ♩ = 126 quick, light Fl. <i>mp</i> Cl. <i>mp</i> Pno. <i>p</i> Pedal ad lib.	 12 Fl. <i>mf</i> Cl. <i>mf</i> Pno. <i>p</i> Vln. <i>p</i> Vc. <i>p</i>
Movement I, Letter A - Fast tempo, Instrument pairs (winds/strings) swap ideas	Piano flourish/thread is a constant foreground idea with unpredictable returns
 44 E expressively 31 A. Fl. <i>mf sempre</i> Pno. <i>p sempre</i> Pedal ad lib. (use sostenuto pedal for low bass throughout)	 35 A. Fl. <i>mf sempre</i> B. Cl. <i>mf sempre</i> Pno. <i>p</i>
Movement II, Letter E - Slow tempo, instrumental solos, sustained texture	Piano is backgrounded with gentle chordal version of flourish, supporting solos