



CAMERATA

QUEENSLAND'S CHAMBER ORCHESTRA

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GLADSTONE REGIONAL
**art gallery
museum**

A community cultural initiative of the Gladstone Regional Council

Camerata is supported by the Queensland Government through Arts Queensland.
Camerata is a Company-in-Residence at the Queensland Performing Arts Centre.
Image by Dylan Evans.



MAPS AND MUSIC

I stumbled on the stunning Gladstone Regional Art Gallery and Museum during one of Camerata's previous visits and was struck by its beauty and its rare mix of being at once both architecturally old and new. From my musician's perspective it had atmosphere and an acoustic – the perfect place to make music. It presents the possibility of a different type of concert too, and so this evening with thanks to the inspired idea of the Curator, Jo Duke we bring two seemingly unrelated things together – Maps and Music. Music usually needs instrumentalists or singers to bring its notes to life; Maps can seem lifeless in that they are seen primarily as functional rather than artistic. What happens though, if you put these elements together? This evening, myself and four Camerata colleagues present you with our responses to some of the maps in the exhibition. We tie it altogether with a performance from the entire Camerata playing Peter Sculthorpe's "Port Essington" – poignant because it shares with Gladstone the notion of establishing a northern centre in the 19th century. It also presents from its opening a melody dictated from indigenous people in Arnhem land who no doubt watched on, drawing room music from a quartet to represent the British settlers, as well as the distinctive sounds of the Australian landscape. (Brendan Joyce, Artistic Director, Camerata)

PROGRAM

Introductions by the performers

Elizabeth Lawrence	<i>Separation</i>
Rory Smith	<i>1949 Cyclone</i>
Brendan Joyce	<i>Gladstone stars</i>
Marian Heckenberg	<i>Finding Their Way Home</i>
Jonny Ng	<i>The Naming of Jenny Lind Creek</i>
Peter Sculthorpe	Port Essington <ol style="list-style-type: none">1. Prologue (The Bush)2. Theme and Variations (The Settlement)3. Phantasy (Unrest)4. Nocturnal (Estrangement)5. Arietta (Farewell)6. Epilogue (The Bush)

Camerata acknowledges the Traditional Owners of the land on which we gather and we pay our respects to Elders past and present.

*The program order is subject to change

ABOUT THE MUSICAL RESPONSES

SEPARATION BY ELIZABETH LAWRENCE – VIOLA

I have chosen an excerpt from Swansong by Andrew Ford in response to the series of maps and documents detailing Matthew Flinders discovery of Port Curtis. Within these documents, is information regarding his wife Ann Chapple, whom Matthew Flinders married after 5 years of correspondence while at sea. After only three months of marriage, Flinders left again resulting in a nine year separation. (He had hoped to bring his new wife with him on board ship, however was prevented by the Admiralty). This piece encapsulates some of the emotions that I interpret both Ann and Matthew Flinders experienced during these forced separations.

CYCLONE 1949 BY RORY SMITH - CELLO

I chose to respond to the map and images of devastation from the 1949 Cyclone. I was inspired by the circular shapes documenting the travel path of the cyclone. I also found the velocity at which a cyclone can hit the coast line within 24 hrs quite phenomenal. I have incorporated excerpts from Arvo Pärt's *Fratres* (arr. for Cello) and Max Richter's "On the nature of daylight". The introduction to "Fratres" reflects the circular figures from the map. It begins, barely a whisper of sound, which turbulently and violently crescendos to a climactic point. Richter's "On the nature of daylight" is a tragically beautiful work which I perceived to encapsulate the feelings of those affected by the natural disaster.

GLADSTONE STARS BY BRENDAN JOYCE – VIOLIN

Looking at the early Gladstone maps for some reason took my brain to a time when I read a little book about my ancestor's ill-fated trip on the Yongala ship from Adelaide to Townsville in 1911. Alas, they perished when the ship sank in the middle of the night during a cyclone (one year before the *Titanic*) but the horror of that story aside, something I remember is that the book had detailed maps of the stars – star charts - that were used to navigate the trips including through the Barrier Reef. I recently learned that First Nations Australians used the stars to navigate with accuracy and detail into different nations on the continent. And, when one looks at land maps it tends to be from above. This evening I am bringing these threads together by creating my impression of an aural star map of the sky above Gladstone, the idea being that the listener is in the sky looking at Gladstone from above. The small group of musicians playing a long series of slow chords represent the endlessness of the night sky. Other individual players create more pointillistic sounds to represent the stars.

FINDING THEIR WAY HOME BY MARIAN HECKENBERG – DOUBLE BASS

'Inti Raymi' comes from a larger work by double bass virtuoso, François Rabbath called *War and Peace*. This excerpt however is one of my favourites as it has an atmosphere of searching and uncertainty. At times the tonality seems lost but it finds its way home. It came to me that the early explorers and pioneers when creating these maps may have had the same sense of adventure, apprehension and finally resolution finding their way home. I experience similar emotions when I play this piece, an atmospheric musical journey.

THE NAMING OF JENNY LIND CREEK BY JONNY NG – VIOLIN

My musical response takes its inspiration from the sailing vessel, The Jenny Lind named after the famous Swedish opera singer of the same name. Jenny Lind was one of the most highly regarded singers of the 19th century and in 1850 starred in an extensive American tour, earning a fine sum from the promoter P.T. Barnum (a story recently celebrated in the feature film *The Greatest Showman*). In 1857, the Jenny Lind schooner came to an unfortunate end, wrecked on the bar of the creek off Bustard Bay and this is how the creek got its name. The Naming of Jenny Lind Creek begins with Anton Wallerstein's Jenny Lind's Favourite Polka, then an aria from *The Marriage of Figaro*. Jenny Lind famously performed this aria earning her nickname, The Swedish Nightingale. This aria is juxtaposed with the polka, and the response concludes with the Jenny Lind schooner's unfortunate end.