



PERTH FESTIVAL 2014

USA/AUSTRALIA



BETWEEN THE DESERT AND THE DEEP BLUE SEA

A Symphony for Perth

By Tod Machover and the people of Western Australia

Performed by the West Australian Symphony Orchestra

Conducted by Carolyn Kuan

PERTH CONCERT HALL

Saturday 1 March

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Image: Jarrod Seng

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7 FEBRUARY-1 MARCH

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A Symphony for Perth

By **Tod Machover** and the people of **Western Australia**
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In the months leading up to the Festival, you were invited to send in your recordings and ideas of our city in sound. From this starting point **Tod Machover**, composer and professor at MIT's Media Lab crafted a symphony tailor-made for Perth, to be played live tonight by Western Australian Symphony Orchestra and conducted by **Carolyn Kuan**.

Prior to this soundtrack of our own very real city you will hear from the imagined cities of the games world. Some of the most dynamic music being written today is penned for the rapidly developing and surprisingly sophisticated world of gaming. Games, like films, are underscored by rich symphonic suites which can shift the mood in a moment, sweeping from exultation to sorrow, from fear to victory faster than you can shout Wii. Uniting the console and the concert hall, **WASO** will perform the live soundtrack to some of the greatest games which are projected city-size above them.

Between the Desert and the Deep Blue Sea: A Symphony for Perth was composed from October 2013 to February 2014, for **Carolyn Kuan** and the **West Australian Symphony Orchestra**, on commission from the **Perth International Arts Festival**. The 25 minute work is a musical, sonic portrait of Perth and surrounding areas, and was created in collaboration with people from Perth of all ages and backgrounds (based on a creative model I developed for the **Toronto Symphony Orchestra** and the **Edinburgh International Festival** over the past year, designed to cultivate careful listening to the world around us to discover its hidden music).

Between the Desert and the Deep Blue Sea is a four movement work, played without a break, which conveys Perth's dramatic geography, the simultaneous complexity and calm I have found there, and the enormous sense of potential and 'unanswered questions' that the city and region suggest. I have travelled rather widely over the years, but I had never been to Perth (nor the rest of Australia) when **Perth Festival** Artistic Director **Jonathan Holloway** contacted me about working on this project. With guidance from the Festival team, and with the help of fairly extensive reading and listening, I prepared for a two week trip to Perth in October–November 2013. While there, I explored the city and surroundings, met with schoolchildren from the CBD to Narrogin (who worked on Perth-related compositions using our **Hyperscore** software), improvised with electronic musicians and traditional performers, and met with people of all walks of life to get their impressions of Perth and to invite them to help me write this piece. As a result of this visit, of a series of social media activities, and of the superb collaboration of the **Perth Festival** team (specifically

Chris Van Tuinen, **Jemma Gurney** and **Rachael Dease**), I collected thousands of sounds recorded in Perth, hundreds of compositions written by young people, hours of music played and produced by a wide range of musicians, and a wealth of impressions about Perth and what makes it tick. Once I received sonic material I made it available online in the form of specially designed apps (created by **Akito van Troyer** at the **MIT Media Lab**) that allowed the music to be further shaped and shared (and sculpted with the audio expertise of **MIT's Charles Holbrow**). All of this material has influenced the final form and flow of *Symphony of Perth*, and much of it has been included in the performance. The work is scored for full orchestra plus electronics – controlled onstage by a keyboard player – which inject and layer real and imaginary soundscapes. Together, these forces make up a kind of musical journey which, I hope, will immerse the listener in the sound and feel of Perth, and might suggest what the land itself offers, what people have done with it, and what might be possible as this remarkable oasis evolves into the future.



Image: Charlie Schuck

PROGRAM

EDMONSON *Uncharted 2: Nate's Theme*

EDMONSON *Uncharted 3: Atlantis of the Sands*

McCONNELL *Grim Fandango Suite*

SCHYMAN *Bioshock 1, 2, Infinite Suite* **World Premiere**

WINTORY *Journey: Woven Variations* **Australian Premiere**

INTERVAL

MACHOVER *Between the Desert and the Deep Blue Sea*

Conductor **Carolyn Kuan**

Performance Audio **Ben Bloomberg**

Performance Visuals **Peter Torpey**





TOD MACHOVER

Tod Machover, called 'America's most wired composer' by *The Los Angeles Times*, is recognised as one of the most innovative composers of his generation, and is also celebrated for inventing new technologies for music. He is the Muriel R. Cooper Professor of Music and Media at the MIT Media Lab, where he is Director of the Opera of the Future Group, and is also Visiting Professor of Composition at the Royal Academy of Music in London. Machover's compositions have been commissioned and performed by many of the world's most prestigious ensembles and soloists, and he has been awarded numerous prizes and honors, including France's Chevalier des Arts et Lettres and the 2013 Arts Advocacy Award from the Kennedy Center.

Tod Machover is also recognised as one of the world's most prominent designers of new technologies for music, including Hyperinstruments that extend musical virtuosity for performers from Yo-Yo Ma to Prince, Hyperscore that enables anyone – regardless of musical background or training – to compose original music, and the technologies behind *Guitar Hero*. He is particularly known for his visionary operas, from *VALIS* (commissioned for the 10th anniversary of Paris' Pompidou Center), to the audience-interactive *Brain Opera* (commissioned by Lincoln Center), to *Resurrection*, *Skellig*, and the 'robotic' *Death and the Powers* (finalist for the 2012 Pulitzer Prize) that received a new production at The Dallas Opera in February 2014. Besides continuing his series of 'city symphonies' over the next two seasons, Machover will be creating new works for the American Composers Orchestra, the Orchestre Symphonique de Montréal and the Lucerne Music Festival, and will be starting on his next opera project.

Perth Festival would like to thank the following teachers for their contribution to this project – Chris McMillan from Aquinas College, Liz Hamer from Perth Modern School, Samantha Ashman from Woodvale Secondary College, Raymond Foo from Lakeland Senior High School, David Harrison from Narrogin Primary School, Peter Gilchrist from Inglewood Primary School and Michael Howesmith from Churchlands Primary School.

Further information about the online apps and audience interaction for *Between the Desert and the Deep Blue Sea: A Symphony for Perth* can be found at – perth.media.mit.edu | perth.media.mit.edu/scores | hyperscore.com

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Grim Fandango Suite appears courtesy of LucasArts, a division LUCASFILM ENTERTAINMENT COMPANY LTD.

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