

## Chamber Music Recital

### ***Versa est in luctum***

**Tomas Luis De Victoria**

### ***Rrrr...***

**Mauricio Kagel**

### ***Seven Fragments after Paul Celan***

**Rohan Phillips**

## **Programme:**

### ***Motet: Versa est in luctum***

**Tomás Luis de Victoria  
(1548-1611)**

*My harp is turned to mourning and my music  
into the voice of those that weep. Spare me,  
Lord, for my days are nothing.*

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### ***Rrrr...***

***4 duos for percussion 1985*  
**Mauricio Kagel (1931-)****

- 1) **Railroad drama**  
a railroad accident derived from the  
railroad song.
- 2) **Rigaudon**  
early French social dance from the 17th  
century; a line and couple dance in a  
lively 3/4, 4/4 or alla breve metre  
from the folk dances of Provence and  
Langue d'oc
- 3) **Rim shots and co.**  
a sharp drum stroke resembling the  
report of a firearm, produced when the  
skin and rim are struck simultaneously.
- 4) **Rutscher**  
early German folk dance: Gallop

**Timothy Phillips &  
Stephen Fitzgerald**

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### ***Seven Fragments after Paul Celan***

**Rohan Phillips (1971-)**

**The Fragments Ensemble  
Rohan Phillips (cond.)**

**The Fragments Ensemble  
Rohan Phillips (cond.)**

**St Paul's Cathedral,  
Bendigo**

**Sunday 17<sup>th</sup> April 2005**

## Seven Fragments after Paul Celan Rohan Phillips

*Instruments are listed as they occur, with the first listed instrument being featured in the Fragment.  
This is particularly the case in fragments I, III, and V.  
Durations are approximate.*

### **I Wachs,...das deinen Namen**

*(Wax,... that your name)*

organ, with f.horn and bass drum

*dur: 5 mins*

### **II (untitled)**

percussion II, piano, violins, percussion I, and f.horn

*dur: 5 mins*

### **III in den verflüssigten Namen schellen die Tummler**

*(in the liquefied names the dolphins dart)*

flute, with percussion I & II, clarinet, and f.horn (playing claves)

*dur: 4 mins*

### **IV Dein von wachen stößiger Traum**

*(Your dream, butting from the watch.)*

percussion I, clarinet, voices, piano, percussion II

*dur: 6 mins*

----- short break -----

### **V Dein von wachen stößiger Traum**

*(Your dream, butting from the watch.)*

f.horn, with voices, percussion II, piano, violins, percussion I, flute, clarinet, organ

*dur: 5 mins*

### **VI Stretto**

*[Engführung]*

clarinet, percussion I & II, voices, violins, organ, flute

*dur: 4 mins*

### **VII Schweigen**

*(Being –silent) – R.M.Rilke*

full ensemble

*dur: 9 mins*

Schweigen. Wer inniger schwieg,  
rührt an die Wurzeln der Rede.  
Einmal wird ihm dann jede  
erwachsene Silbe zum Sieg:

über das, was im Schweigen nicht schweigt,  
über das höhnische Böse;  
daß es sich spurlos löse,  
ward ihm das Wort gezeigt.

Being-silent. Who keeps innerly  
silent, touches the roots of speech.  
Once for him becomes then each  
growing syllable victory:

over what in silence keeps not silent,  
over the insulting evil;  
to dissolve itself to nil,  
was the word to him made evident.

When thinking about this composition (two years after its completion) it struck me that its musical rhetoric was like remembering a dream. While a fair amount of the work is abstract, vague, or even contradictory, there is also a tantalizing repetition of ideas, such as the recurrence of the phrase *Dein von wachen stößiger Traum*. But (and this is where the dream analogy occurred to me) while this repetition may suggest this phrase is a key motive in unlocking the work, it may also be a deception, or trap.

It was with interest that I read, in the notes to Pierre Joris' translation of this poem:

"This ... poem (has) been analysed in detail in relation to Celan's use of dream-language... Böschstein-Schäfer suggests that Celan, like many survivors of terrorist regimes and despite his attraction to Surrealism, is wary of dreams and afraid of invasion or betrayal of/by that most private area, the unconscious."<sup>1</sup>

In 1992 I wrote a work for the National Youth Music Camp: "Translations" exploring how ideas change as they are retold, yet retain an essential element. Later on in my Master's studies I came across Harrison Birtwistle's trumpet concerto: "Endless Parade", which he relates to witnessing a carnival in Lucca from alleys and side-streets. Birtwistle wrote: "each time the viewpoint was different, yet instantly identified as part of one body"<sup>2</sup>.

I have recently been asked about my *Klee study*, for flute and percussion (performed here at St Paul's last November). When asked about the inspiration for this work, this was part of my answer:

*I don't think this composition was planned for a long time - I think I tend to have a few ideas: Klee, Ezra Pound, Paul Celan, Anselm Kiefer,... 'floating around', waiting to connect with the next project - at the moment I am preparing to perform a large chamber work: Seven Fragments after Paul Celan, I can't say that it will say anything profound about Celan, or that the links are especially important for the audience - it's more a gradual circling of ideas - one day they may all gel and I will say something profound or insightful, but until then I quite like the process.*

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<sup>1</sup> Paul Celan, *Breathturn*. Translated from German and with introduction by Pierre Joris

Sun & Moon press, Los Angeles 1995

<sup>2</sup> Notes to recording Philips CD 432 075-2PH

## The Fragments Ensemble

flute

*Jenny Gogolin*

clarinet

*Warwick Cohen*

f.horn

*Andrew Young*

percussion I

*Timothy Phillips\**

percussion II

*Stephan Fitzgerald*

piano

*Peter Butler\**

organ

*Matthew Breden\**

violins

*Thea Kotzé*

*Jessie Crozier*

*Eliza Devlin*

*Paul Leggett*

voices:

*Sandy Birch*

*Carol Hurst*

*Jordana Lory*

*Bronwyn Phillips*

*Diana Smith*

*Val Phillips\**

Conductor

*Rohan Phillips*

(\*singing in Victoria motet)

There have been many people involved getting this all together, I have listed as many as I could remember, but there are two who are central to this work's history and today's performance:

*Timothy Phillips, (no relation) was a couple of years ahead of me at the Canberra School of Music where our paths crossed quite a few times (composition and percussion departments tend to have a mutually beneficial relationship). In 1999 I received a letter from Tim asking if I would be interested in writing a work for percussion.*

*In June 2001 Tim premiered my: Study for Percussion: after Andrew Browne 'Untitled: Nocturne'. At the time I thought this 'study' might be the prelude for another work – and so it became as I started what is now Fragment IV with percussion (I) taking off from where the 'study' ended. Tim has been involved with these Fragments right from the very beginning (or earlier) and has been a constant source of advice and enthusiasm.*

*My wife, Bronwyn, and I met in 2001 when I was halfway through the composition of this work (and just about to start on Fragment V – with the horn solo!). Since then she has been monitoring its development and wondering I had any plans to get it performed.*

*This project has been a long time coming, and has only reached this stage due to her love, support and encouragement over the past three years.*

*As a post-script, over the past few weeks, as well as preparing for this performance, Bron and I have been clearing the study where much of this work was written to prepare a nursery. We hope this will lead to another exciting production!*

## **thanks go to:**

*Anthony Flack, for help developing my website: [www.rohanphillips.com.au](http://www.rohanphillips.com.au)*

*Bendigo Weekly, for their support of this and other community events*

*Bendigo Wines & Spirits, Mollison St Bendigo, for providing the wine and glasses.*

*Bendigo Youth Orchestra, who have auspiced this event.*

*Canon Alfred Austin and the people of St Paul's Cathedral*

*Peter Neville at the Victorian College of the Arts for the loan of percussion instruments*

*John McCaughey and Bobbie Hodge of Astra Chamber Music for the loan of music stands*

*Family, friends, and colleagues, who have supported this project in a variety of ways, and especially those who have been 'invited' to help out at the last minuet*

*Performers – who have lent this project their considerable talents and have taken on the challenges of learning and performing this new composition with enthusiasm*

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*Coming up:*

### **Bendigo Chorale:**

19th June 2005

#### **Haydn: 'Nelson' Mass**

With soloist Jennifer Schatzle (sop)  
St Paul's Cathedral

### **Bendigo Youth Orchestra**

Conducting workshop  
3<sup>rd</sup> & 4<sup>th</sup> June