

AYO Momentum Ensemble
presents

Demon Ducks and Pandemonium!!



Conducted by **Christoph Altstaedt**
with soprano **Rachelle Durkin**

Featuring a premiere by **Dr. Nicholas Vines**

AYO is supported by the
Australian Government

ayo | MOMENTUM
ENSEMBLE



Arts8



AYO Momentum Ensemble



Meet Momentum Ensemble, a group of dynamic orchestral performers powered by the Australian Youth Orchestra. The program acts as a springboard for exceptional young musicians who want to develop a multi-faceted career in music. The aim of these musicians is to democratise classical music, bringing new interpretations and unconventional works to audiences and performing in venues that transcend the boundaries of the traditional recital hall.

Momentum Ensemble emerged out of a desire to fill a vocational and training gap for young musicians who are at the cusp of their professional careers.



György Ligeti arr. Howarth , *Mysteries of the Macabre*
Dr. Nicholas Vines, *A Mega Masquerade*
HK Gruber, *Frankenstein!! A Pan-Demonium for Chansonnier & Ensemble*

Australian Youth Orchestra acknowledges the Gadigal people of the Eora National as the Traditional Custodians of the land on which the orchestra has rehearsed and performed during this program. We pay our respects to Elders past and present and recognise and respect their enduring connection to land, waters and culture.

Christoph Altstaedt

As a popular guest conductor of the Royal Philharmonic Orchestra, Christoph Altstaedt's recent symphonic engagements include City of Birmingham Symphony Orchestra, George Enescu Philharmonic, Dortmund Philharmonic, and Auckland Philharmonia. Upcoming highlights include a tour across Belgium with Antwerp Symphony, a special Respighi programme with Deutsches Symphonie-Orchester Berlin, returns to both Vienna State Opera and Vienna Volksoper, Brahms Requiem with Krakow Philharmonic, and his debut at the Bregenz Festival conducting a production with Vienna Symphony Orchestra.

Sincerely dedicated to training the next generation of young musicians, Altstaedt appears regularly with the German National Youth Orchestra. Last season they recorded and toured to major venues such as the Philharmonie halls in Berlin and Cologne. Christoph's other achievements include several education programmes with the



Gürzenich Orchestra, curating and conducting concerts with the Hans Eisler Academy Orchestra at the Berlin Konzerthaus, and his spearheading of the Junge Norddeutsche Philharmonie's ground-breaking experimental Stravinsky projects #sacrelektro and #etruschka.

Rachelle Durkin



Australian/American soprano Rachelle Durkin became an established solo artist at The Metropolitan Opera New York, singing principal roles there for many years - most notably Norina in *Don Pasquale* (recorded live for Sirius Radio), Lisa in *La sonnambula*, Clorinda in *Cenerentola*, Miss Schlesen in Phillip Glass' *Satyagraha*, Frasquita in *Carmen*, Masha in *Pique Dame*, First Flower Maiden in *Parsifal* and Young Girl in *Moses und Aron*. Most recently, she sang Violetta in *La Traviata* for Victory Hall Opera, Donna Anna in *Don Giovanni* for Pittsburgh Opera and the title role in *Tosca* for Opera Queensland. 2021/2022 engagements included Tytania in *A Midsummer Night's Dream* and *The Governess*

(*The Turn of the Screw*) in Adelaide, Morgana (*Alcina*) in Canberra and Musetta (*La bohème*) in Perth; in 2023, she returned to Opera Australia as Mrs Schlesen, to Perth as Musetta and was soloist with the Sydney, Tasmanian and West Australian Symphony Orchestras.

Other highlights have included Romance at the Met - Opera's Most Romantic Moments, soprano soloist in Beethoven's Symphony No.9 with Detroit Symphony Orchestra (c: Leonard Slatkin) and West Australian Symphony Orchestra (c: Asher Fisch) and Gala Concerts with Plácido Domingo, Bryn Terfel and José Carreras.

Dr. Nicholas Vines



extension at Sydney Grammar School, as well as an expert musicologist in legal contexts. In addition to A Mega Masquerade, Dr Vines recently completed a showpiece for Australian clarinettist Georgina Oakes, Austrian bass clarinettist Anna Koch and a virtual ensemble, and is continuing work on a major song cycle for celebrated American soprano Lucy Fitz Gibbon and pianist Ryan MacEvoy McCullough.

Nicholas Vines (b.1976, Sydney) is an Australian composer particularly active at home and in the US. His compositions have been performed in Australia, North America, the UK, Europe, China and Japan by interpreters ranging from high school students to specialist new music ensembles. Published by Faber Music, Wirripang and the Australian Music Centre, his music has also been released on Navona and Move Records. Dr Vines has lectured in music at Harvard University and the Massachusetts Institute of Technology, having received a PhD from the former and other qualifications from the Universities of Sydney and New England. Presently, he is a senior master of academic

Program Notes

Mysteries of the Macabre

György Ligeti arr. Howarth

A tour de force for soprano and chamber orchestra, György Ligeti's *Mysteries of the Macabre* (1991) exemplifies the Hungarian composer's cartoonish virtuosity of composition and his use of irony, wit and absurdity in delivering a dark and deadly message. The vocal writing for this particular piece has its roots in Rossini and Mozart's fireworks-filled coloratura arias: technically demanding for the singer, but composed entirely within the vocal tradition despite its challenging intervals and rhythms. *Mysteries of the Macabre* is an arrangement by Elgar Howarth of the 3 arias sung by the Gepopo character in Ligeti's opera, *Le Grand Macabre* (1974-77). The piece can also be performed by solo trumpet (instead of soprano) and ensemble, after the virtuoso Swedish trumpeter Håkan Hardenberger took over for an ailing soprano on short notice in a Vienna performance of the opera, and this piece is dedicated to him.

The character Gepopo, the chief of the secret police of Brueghelland, approaches Prince Go-Go to warn him and the people of Brueghelland that intelligence has learned of a huge comet heading through space towards them which will destroy their planet. Unfortunately, Gepopo is paralyzed with fear and paranoid hysteria, so his almost unintelligible, coded warning is not easily understood by Prince Go-Go, who, mainly interested in a hearty meal, drives Gepopo to further convulsions of highflying vocal panic as the piece draws to an anxiety-ridden finale. The chamber orchestra mimics and grotesquely accompanies the soloist, with cock-crows from the contrabassoon, a sinister trombone solo, police and slide-whistles, whispered vocal sounds and a countdown screamed out by the players as Gepopo cries out desperately for help.

Mysteries of the Macabre

György Ligeti arr. Howarth

Psst!
 Ps—psst!
 Ps—pss—psst!
 Shstt!
 Co!
 Co-co!
 Co-co-co-co!
 Co-co-co!
 Co-co-ding zero!
 Co-co-coding
 Zero zero: highest security grade!
 Zero, Zero!
 Birds on the wing!
 Double—you—see!
 Snakes in the grass!
 Rabble, rabble, rabble!
 Riot, riot!
 Unlawful assemblies!
 Communal insurrection!
 Mutinous masses!
 Turbulence!
 Panic!
 Panic!
 Pa—pa—pa—panic!
 Groundless! Groundless!
 Phobia!
 Wide of the mark!
 Right off the mark!
 Hypo-po—
 Hypo—po—po—po—po—po—pota
 Hypo—po—chondria!
 Rsch!
 Rsch! March!
 March—t!
 March target!
 Direction! —rection!
 Direction!
 Prince! Your Place!

March target royal palace! Paace!
 Password: Go-go-go-go-lash, Go-go-lash!
 Demonstration!
 Protestations, ha!
 Provocations, ha!
 Pst! Pst!
 Much discretion!
 Close observation!
 Take precautions!
 That's all!
 Pst! Pst!
 Not a squeak!
 Confidential!
 One more thing:
 Bear in mind:
 Silence is golden!

What is it now? [in a local vernacular]

Secret cypher!
 Codename: Loch Ness Monster!
 Comet in sight!
 Red glow! Burns bright!
 Pst!
 Sit tight!
 No fright!
 Yes!
 No!
 No!
 Yes!
 No!
 No! Yes!
 Yes! No!
 Beyond all doubt!
 Satellite!
 Asteroid!
 Planetoid!

Mysteries of the Macabre

György Ligeti arr. Howarth

Polaroid!	Makrabey!	Da!
Coming fast!	Makrabey!	Da!
Hostile!	Coming!	Da!
Perfidious!	Coming!	Da!
Menacing!	Look there!	Da!
Momentous!	There!	Da!
Fatal!	There!	Ada! [etc.]
Stern measures!	There!	Da! [etc.]
Stern measures!	He's getting in!	Psst
Stern measures?	He's getting in!	Da.
Stern measures!	He's getting in!	
	He's in!	
Kukuridu!	Where's the guard?	
Kikeriki!	Where's the guard?	
He's coming!	The guard!	
Coming!	The guard!	
Coming!	The guard!	
Coming!	Call the guard!	
Coming!	Call the guard!	
Kekerikeke!	Call the guard!	
Kokorikökö!	Call the guard!	
Kukurikükü!	Call the guard!	
Kakarikakaka!	Call the guard!	
Makarikaka!	Call the guard!	
Makabrikaka!	Call the guard!	
Makabrika!	Call the gua ' !	
Kamakabri!	Call the gua ' !	
Kabrikama!	Call the gua ' !	
Brikamaka!	Call the gua ' !	
Makrabi!	Call the gua ' !	
Makrabi!	Call the gua ' !	
Makrabey!	Call the gua ' !	
Makrabey!	Call the gua ' !	
Makrabey!	Call the gua ' !	
Makrabey!	Call the gua ' !	
Makrabey!	Call the gua ' !	
Makrabey!	Call the gua ' !	
Makrabey!	Call guarda!	
Makrabey!	Da!	

A Mega Masquerade

Dr. Nicholas Vines

I. *Prehistory*

II. *A Pouch Lion Ponders (Marsupial Lion)*

III. *Ravenous Rainbow (Giant Serpent)*

IV. *Protohistory I 26.*

V. *Murray Gets A Lickin' (Giant Echidna)*

VI. *Protohistory II*

VII. *Big(-Time) Roamer (Giant Goanna)*

VIII. *March Of The Vombatmorphs (Giant Goanna)*

IX. *Protohistory III*

X. *The Demon Duck Of Doom (Giant Flightless Bird)*

XI. *Quinkana Does The Four-Step (Giant Terrestrial Crocodile)*

XII. *Protohistory IV*

XIII. *Boinging Goliath (Giant Kangaroo)*

XIV. *Protohistory V*

XV. *Nuggety Chicken Runs (Giant Malleefowl)*

XVI. *Thylacine's Lament (Tasmanian Tiger)*

XVII. *History*

Program Notes

A Mega Masquerade

Dr. Nicholas Vines

World Premiere

Australia's ancient megafauna is the central inspiration for *A Mega Masquerade*. Sadly, these enormous animals— giant kangaroos, wombats, snakes, crocodiles, echidnas, birds – are no longer with us, having largely died out tens of thousands of years ago. That distance, nevertheless, allows the musical imagination to run wild. Each creature represented in this work is given their own vibrant personality through a wide range of traditional and contemporary harmonies and orchestrations, as well as non-standard noise-makers and electronically manipulated sounds. In a way, this catalogue of creatures evokes an old favourite of the repertoire, Saint-Saëns' *Carnival of the Animals*, with all its delightful silliness. But *Mega* has others layers too. The ten 'animal' movements are part of a larger musical landscape, whose dramatic contortions reflect the impact of climate change - natural and manmade – on their lives and deaths. In a sense then, the piece is an elegy: these larger-than-life beings are part of a giant musical 'mandala', a spiritual symmetry which commemorates their peculiar cosmos and their particular place in it.

Frankenstein!!

A Pan-Demonium for Chansonnier and Orchestra after Children's Rhymes by H.C. Artmann

HK Gruber

Fanfare – Prologue

I. a. *Dedication*
b. *Miss Dracula*

II. a. *Goldfinger and Bond*
b. *John Wayne*
c. *Monster*

III. *Monsterlet*

IV. Fanfare – Intermezzo

V. *Frankenstein*

VI. *Rat Song and Crusoe Song*

VII. *Mr Superman*

VIII. *Finale*
a. *The Green-haired Man*
b. *Batman and Robin*
c. *Monsters in the Park*
d. *Litany*
e. *Hello, hello, Herr Frankenstein*
f. *Grete Müller's Adieu*

Fanfare – Epilogue

Program Notes

Frankenstein!!

A Pan-Demonium for Chansonnier and Orchestra after Children's Rhymes by H.C. Artmann

HK Gruber

The origins of this 'pan-demonium' go back to the *Frankenstein Suite* of 1971 – a sequence of songs and dances written for the Vienna 'MOB art and tone ART Ensemble', which was then active in the field of instrumental theatre. Although the Suite was a success, I was unhappy about its improvisatory structure, and also needed the resources of a full orchestra. So in 1976/77 I completely recomposed the work in its present form. It was first performed on 25 November 1978 by the Royal Liverpool Philharmonic Orchestra under Simon Rattle, with myself as soloist. For the 1979 Berlin Festival I wrote an alternative version for soloist and 12 players (first performed that year by the Vienna ensemble 'die reihe' under Kurt Schwertsik, again with myself as soloist). Since then, the two versions have happily co-existed; and in 1983, at the Espace Cardin in Paris, *Frankenstein!!* entered the theatre for the first time – an unforeseen development, but one that proved suited to Artmann's multi-layered fantasy.

The title of the volume from which I took the poems of *Frankenstein!!* – *Allerleirausch, neue schöne kinderreime* (Noises, noises, all around – lovely new children's rhymes) – promises something innocuous; but Artmann himself has described the poems as being, among other things, 'covert political statements'. Typically he refused to explain what he meant. But his reticence is eloquent: the monsters of political life have always tried to hide their true faces, and all too often succeed in doing so. One of the dubious figures in the pandemonium is the unfortunate scientist who makes so surprising an entry at mid-point. Frankenstein – or whoever we choose to identify with that name – is not the protagonist, but the figure behind the scenes whom we forget at our peril. Hence the exclamation marks.

Artmann's demystification of heroic villains or villainous heroes finds a musical parallel in, for instance, the persistent alienation of conventional orchestral sound by resorting to a cupboard-full of toy instruments. However picturesque or amusing the visual effect of the toys, their primary role is musical rather than playful – even howling plastic horses have their motivic / harmonic function. In order to do justice to the true significance of the texts it would be enough to provide some extra exercises in structural complexity. By analogy with Artmann's diction, my aim was a broad palette combining traditional musical idioms with newer and more popular ones, and thus remaining true to the deceptive simplicity of texts whose forms at first glance suggest a naive and innocently cheerful atmosphere.

(c) HK Gruber

Frankenstein!!

A Pan-Demonium for Chansonnier and Orchestra after Children's Rhymes by H.C. Artmann

HK Gruber

Fanfare, Prologue

little mouse, little mouse
takes me to his mousey house,
now he nibbles out my eye
lost without my eye –
I must bake a currant pie –
currant pie with raisins sweet
pick two out, but not to eat,
stick them in to be my eyes.
ah, the sunshine, bright surprise!

1a. Dedication

something learned is
something earned.
purchase then
some ink and pen.
dip your pen
into the ink,
take a page,
sit and think.
don't compose
delightful prose.
any sprite
could write in white.
it should reach
through blood and bone
to your heart's
own little home

1b. Miss Dracula

biddy bat that soars so high
faster than the clouds can fly
gliding through the moonlight bright
muzzle smeared from bloody bite.
if she grabs you by the hair,
you'll fly with her through the air.

disappear without a trace,
to a wild and far-off place,
to her secret hiding place,
lonely castle like a tomb
with a dark red dining room,
she brings children to their doom,
sipping blood from tiny veins –
quite a legend, where she reigns!
back in transylvania where she keeps her
bat villa
she is called miss dracula.

2a. Goldfinger and Bond

this is the thumb
sticks to the gums
this is the goldfinger
it pulls the trigger
this is the long finger
scratches the wall-safe
this is the nose-finger
rubs out goldfinger
and this is the itzy
itzy bitzy jimmy bond.

2b. John Wayne

a john wayne he must have now
two tall boots made for walking
little fist made for hitting
a casket for a basket
two bright spurs upon his boot heels –
which no pony's flank will feel.
mean hombies made to shoot at
and golden bullets in his gat.
just you dare doubt his honour –
you poor guy, you're a gonner.
off he goes, what a speed,
through Texas on his trusty steed

Frankenstein!!

A Pan-Demonium for Chansonnier and Orchestra after Children's Rhymes by H.C. Artmann

HK Gruber

learn from him, gentle child,
why heroes act so wild
you shouldn't mix with rough guys
if you're not a tough guy.
so when you're chasing baddies
don't be sweet and soft like dad is.

2c. Monster

monster races down the stairs
grubby hands, dishevelled hair
so that's why he never lingers
there's blood on his dainty fingers
look! There's a fine old urinal
with water rushing just like niagara falls
in he skips and all is flushed away
hands as fresh as new-mown hay.

3. A Mi Ma Monsterlet

a little mi ma monsterlet
is dancing round our house.

4. Fanfare, Intermezzo

when the logs are burning in the stoves
winter laughs in snowflake droves,
taps the window, wants to play,
'tis the merry werewolf's favourite day.

merrily he crosses fields
winter silence at his heels
fur is bristling out in fun
freest soul beneath the sun.

little children, leave your house,
scurry out quick as a mouse
take along some christmas cake,
follow in the werewolf's wake.

5. Frankenstein

frankenstein is dancing
frankenstein is dancing
with the test-tube lady,
with the test-tube lady,
and my little daughter dear, my daughter
dear, it's you!
and my little daughter dear, little daughter,
it's you

6. Rat Song and Crusoe Song

little rat now come with me,
happy playmates we shall be,
angel wings tie to your toes,
take you to the circus shows.
children will be standing by
when they see you fly they'll cry –
goodness me! is that a rat?
no, a flying circus bat!

do you see good robinson
sneaking off to have some fun?
he's had too much roasted goat
watch him wading to his boat,
the next island is his goal
robinson, intrepid soul.
listen how the oars are lapping
listen to the wet sails flapping.
as he sees the pale moon rise
there he meets a new surprise.
cannibals live on this shore
(any child can tell you more!)
robinson is in for a treat –
dining on some rare fresh meat!
little rat now come with me, etc.

Frankenstein!!

A Pan-Demonium for Chansonnier and Orchestra after Children's Rhymes by H.C. Artmann

HK Gruber

7. Mr Superman

mister superman, put on your pants
 else someone's bound to know you.
 that lois lane is on her way
 to jump in bed with you, sir,
 poing poing crash crash
 crash crash poing poing
 she's out to trap you in a snare
 and I, the holy kryptonus, am there
 so heed my warning.

8a. The Green-haired Man

swing wide the door, swing wide the door
 here comes a bright pink wagon.
 who's sitting there? Who's sitting there?
 a man with bright green hair, dear.
 what does he want? what does he want?
 he's come to fetch marie, dear.
 but why marie? but why marie?
 because her blood's so sweet, dear.
 what is his name? what is his name?
 he does not give a name, dear.
 what would he like? what would he like?
 he likes to eat the ladies.
 give him marie, give him marie.
 we should not wish to cross him,
 else from his eyes, I do surmise
 he'd make us into mince-meat pies.

8b. Batman and Robin

batman and robin
 still lie in their bed
 robin's a nice boy
 but batman's ill-bred.
 batman ta-ta
 and robin too-too
 coffee is on,
 and it's breakfast for two.

w8c. Monsters in the Park

There're monsters hiding in the city park
 never go there after dark.
 so hang on tight to your school books
 hurry through while no one looks.
 evil lurks in monster's eyes,
 he has plans for those he spies.
 ya, holding out a red cherry
 casts his eyes on mark, or mary
 or on both, two heads for one
 monster also finds that fun.
 tender skins are what he's after,
 strung like toys across his rafter.
 so, children, listen and take care
 see him waiting over there,
 laughing back behind the leafy trees
 eats the cherries, spits out cherry seeds
 while the evening whip-poor-wills
 start their song behind the hills.

8d. Litany

dear mama and dear papa
 baby vampire's biting me.
 give a small clout
 to his small snout
 baby's cross will drive him out.

Frankenstein!!

A Pan-Demonium for Chansonnier and Orchestra after Children's Rhymes by H.C. Artmann

HK Gruber

8e. Hello, hello Herr Frankenstein

hello, hello herr frankenstein
are you my good doll's doctor?
say, is my caspar healthy again?
ah, yes, there in the back he sits
his old stuffed heart has been exchanged
for a heart of living flesh.
how pleased I am, how pleased I am
his little lungs make noises.
why shouldn't they be noisy, dear?
those lungs are from a criminal
and the brilliant brain as well
that's throbbing in his skull now
two little eyes I've planted in
to gaze up at the moon with.
good medicine is practised here
with minor aberrations.
and see the slender backbone there,
I've turned it on the lathe tonight,
with my own hands
I did the installation
thank you, thank you, herr frankenstein
my caspar can now walk again
and when he wants and feels the need
chase the pretty, pretty little girls.

8f. Grete Müller's Adieu

grete müller is my name
nipping neckies is my game,
little vampire teeth to bite
little sharpened nails to fight
never dead, if I should die,
always in the evening sky
when the shadows start to sing
hear the rustling of my wing.

Momentum Ensemble

Violin 1

Phoebe Masel

Flute

Isabelle Brown

Trumpet

Sophie Spencer

Violin 2

Julia Hill

Oboe

Alexandra Allan

Bass Trombone

Harry Macpherson

Viola

Ella Beard

Clarinet

Clare Fox

PercussionJet Kye Chong
Jack Peggie

Cello

Oliver Russell

Bassoon

Tiger Chou

Piano

Scott McDougall

Double Bass

Alexandra Elvin

Horn

Henry Langley

Mandolin

George Teasdell

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^ In memory of Deborah Lander

^^ In memory of Kenneth Hunt, Tanya Prochazka* (née Hunt) and Marianne Hunt

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**Senior Financial Accountant
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Fernanda Freitas

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