

Bernard Hoey - *Quod scripsi, scripsi* (2016)
Warwick Adenev, Bernard Hoey, Patrick Murphy, Robert Davidson, Therese Milanovic

Quod scripsi, scripsi was not commissioned by Elizabeth Sprague Coolidge. Nor was it commissioned by Taylor Swift, Donald Trump, Ricky Ponting, or Steve Irwin. Written in 2016, it is in one movement, consisting of essentially 6 sections: 1) an elongated harmonic sequence characterised by rhythmic energy, and melody that straddles the divide between dysphoria and euphoria; 2) a defiant insistence that travels through a series of modulations; 3) a transition to an abbreviated recapitulation of the first section; 4) a dissipation; 5) a furious coda; and 6) a secondary coda which returns to a dim remembrance of the opening of the piece. The piece is not the musical equivalent of hydraulic kneecaps.

Bernard Hoey @ 2016

Aaron Copland (1900-1990) - Appalachian Spring Suite (1944)

Conductor - Peter Luff

Rebecca Seymour, Jenny Khafagi, Natalie Low, Nerrida Ostenbroek, Charlotte Burbrook de Vere, Cédric David, Matthew Kimmont, Kathryn Close, Justin Bullock, Hayley Radke, Irit Silver, Evan Lewis, Jonny Ng

Commissioned in 1942 by American music patron Elizabeth Sprague Coolidge for Martha Graham's dance company, Copland's ballet *Appalachian Spring*, premiered in 1944, depicts a wedding in the Pennsylvania hill country in the early 1800s – a stark symbol of American values. It was originally composed for a chamber orchestra of 13 instruments.

The Suite arranged from the ballet (performed today in the original chamber orchestration) contains the following sections, played without interruption:

1. *Very slowly*. Introduction of the characters.
2. *Fast*. Sudden burst of unison strings starts the action. A sentiment both elated and religious gives the keynote to this scene.
3. *Moderate*. Duo for the Bride and her Intended – scene of tenderness and passion.
4. *Fast*. The Revivalist and his flock. Folksy feelings – suggestions of square dances and country fiddlers.
5. *Still faster*. Solo dance of the Bride – presentiment of motherhood. Extremes of joy and fear and wonder.
6. *Very slowly (as at first)*. Transition scenes reminiscent of the introduction.
7. *Calm and flowing*. Scenes of activity for the Bride and her Farmer-husband. There are five improvisations on a hymn-tune of the millenarian Shaker sect. The theme, sung by a solo clarinet, was taken from a collection of Shaker melodies compiled by Edward D. Andrews, and published later under the title *The Gift to be Simple*.
8. *Moderate*. *Coda*. The Bride takes her place among her neighbours. At the end the couple are left 'quiet and strong in their new house'. Muted strings intone a hushed, prayer-like passage. We hear a last echo of the principal theme sung by a flute and solo violin.

Symphony Australia @ 2004