

# Peter DART

## CHAMBER MUSIC AND SONGS

OF HEAVEN AND EARTH FOR MEZZO, FLUTE, PERCUSSION AND PIANO

BIRDTALK FOR TWO MARIMBAS AND PRE-RECORDED SOUNDS

FOUR SHORT SONGS FOR MEZZO AND PIANO

TRACERIES FOR CELLO AND PIANO

TRIPTYCH FOR TWO PIANOS

**Jenny Duck-Chong,**  
mezzo-soprano

**Sally Walker,** flute

**Geoffrey Gartner,** cello

**Alison Pratt,** marimbas

**Brad Gill,** percussion

**Daniel Herscovitch and Clemens Leske,** pianos

# LIFE AS A SERIES OF DISCOVERIES

by Peter Dart

Each stage in my musical development has begun with a discovery and, in many respects, the music on this album reflects each of these turning points.

At the age of eight, I discovered in the record collection of my deceased grandmother a recording of Beethoven's 'Emperor' Concerto. I had never heard any classical music, and it made no sense to me at all. But I was well aware that I was in the presence of something large and powerful. I listened to it repeatedly until the jigsaw came together and a sense of the power of music to say something larger than life was born in me. Two years later, I heard the Sydney jazz musician, Don Burrows, perform live. The immediate impact of that discovery was that I began learning the clarinet. Less obviously, at the time, other things began to develop as part of my musical self – an instinct for rhythm and a love of melodic freedom.

In 1965, I gained a place in the high school of the Sydney Conservatorium of Music. It was a privileged position to be in, constantly exposed to important musicians and great music. Every day was a discovery. But, for me, the major discoveries were contemporary sounds that stretched my ears. From 1967, I began to record late-night broadcasts of twentieth-century music. After one hearing of a Hindemith string quartet, I decided that I would start composing. The outcome was that, at the age of fourteen, I wrote a quartet and began composition lessons with the doyen of Australian composers at that time, Richard Meale. In the years that followed, until 1973, I studied with Peter Sculthorpe and Don Banks, with my works performed at ISCM concerts in Sydney and Perth. In 1978, *Easter Music*, a work for solo piano, was recorded by the Australian pianist Robert Curry for Polskie Radio.

In spite of early successes, my life took several turns from the mid-1970s. Disillusioned with serialism, dissatisfied with the limited emotional range of

minimalism, and needing to earn a living, I left off composing and threw myself into playing the clarinet. For ten years, I worked in concert and opera orchestras in Sydney and Brisbane. Once again, this was a time of discovery, working with fine Australian conductors and many international conductors, including William Primrose, Georg Tintner and Thomas Schuback. In this environment, every day was a practical lesson in the possibilities of instruments, and the balance of instrumental combinations, while working with singers developed my interest in the relationship between music, text and dramatic action. In Brisbane, in the mid-1980s, I began to study composition with Georg Tintner, a Viennese conductor and composer who had studied with Felix Weingartner and Joseph Marx. These lessons were highly disciplined in melody and counterpoint. More than anything they gave me hope that I might compose again.

From 1987 to 1998, I left performance and took up a position as Head of Music at Trinity Grammar School, a private school for boys, in Sydney. In these years, I taught composition and began writing occasional music for school productions. Among my students who have had successful international musical careers is Kerry Yong, who currently performs with, and arranges for, the contemporary-music ensemble, Apartment House. It was during these years that I completed a Ph.D. in music (awarded in 1997), through the University of Queensland, under the supervision of Professor Malcolm Gillies.

It was during my time at Trinity that the Head of English, Robert Dickens, and I proposed to write a one-act opera based on the Faust legend, to be performed by the boys. The libretto was completed, but nothing came of the music until another change of direction, when I left teaching to train for pastoral ministry. It was in my early years of ministry that I devoted my days off to the opera, writing with a tremendous sense of freedom, engaging my passion and developing my skills. The truth is that, as a performer and as a teacher, I had always thought as a composer, and here was a project that captivated my attention, regardless of whether the work would ever be performed or not.

With little prospect of performance for the opera, I decided in 2010 to start writing music that could be more economically performed, and that would bring together ideas that had been simmering for decades – the music in my imagination that expressed

transcendence and intimacy (like Messiaen, but not in Messiaen's language), an elemental love of rhythm, melody and counterpoint, and above all the simple joy of sound. *Triptych* for two pianos, was the first of these pieces, and it was an overwhelming moment when, walking out of Santa Lucia station in Venice into the vista of the Grand Canal, I read a text from Daniel Herscovitch saying that he and Clemens Leske were eager to perform the work – which they have done many times since, most notably at the Australian Duo Piano Festival in Brisbane in November 2018. The rest of the music on this album is the continuation of this journey, a coming together of my self-discoveries in pieces that are varied in conception and style.

Currently, I teach composition at the Sydney Conservatorium High School – another step in the process of discovery, as I continue to compose.

### ***Triptych* for two pianos (2011)**

*Triptych* is a set of three sound-pictures inspired by texts from Homer's Iliad and Odyssey. As I have explained, this is the work that launched my late career as a composer. Although I was also hoping for a performance opportunity, *Triptych* was written as a means of exploring the extended tonalities that were playing in my mind, and of exploiting the resonances of two pianos to convey what I 'heard' in these ancient and powerful texts.

Although the work is programmatic, the programme is impressionistic rather than narrative – a triptych rather than a trilogy, where each panel represents the visual, the auditory, and the emotional power and immediacy of its text.

The three movements of this work use a variety of scales, ranging from pentatonic to a set of scales where the notes of each octave change over a range of four to six octaves. Each of these scales has its characteristic intervals, from which the tonal and expressive character of each movement arises.

'Sirens', the first panel [1], comes from the Odyssey, Book 12: 'First you will raise the island of the Sirens, those creatures who spellbind any man alive' (lines 44–45). The music represents the voices of the sirens, alternately seductive and vicious, increasing in intensity as the movement progresses.

The second panel, 'Circles' [2], is a representation of the dancing circles on the shield of Achilles in Book 18 of the Iliad: 'And now they would run in rows, in rows crisscrossing rows – rapturous dancing' (lines 703–4). The images on the shield are living; the poetry that captures them is rhythmic, breathless, always on its feet.

The final panel is 'Poseidon': 'The ocean king who grips and shakes the earth' (Iliad, Book 13, line 54). The movement is a contrast between the tranquillity of Poseidon's watery kingdom and the havoc he wreaks as an earthquake rips through the Aegean ranks. Structurally, this movement is a passacaglia, built around a repeated twelve-note melody.

#### ***Four Short Songs for mezzo-soprano and piano (2017)***

These songs, for mezzo-soprano and piano, are based on four short lyric poems by the modernist American poet, William Carlos Williams. The subject of each poem is ephemeral, charming and expressed with an economy of words. These songs were written to be performed by Jenny Duck-Chong under the auspices of Halcyon, a leading promoter of new music in Sydney. Plans for a performance in 2020 were disrupted by the Covid pandemic and the cancellation of public performances in Sydney. To date, the songs have only been recorded.

The first poem [4] is a note, left for a friend, a confession, the writer apologising for eating (and enjoying) fruit taken without permission. The piano part is mechanical and repetitive, like the typewriter writing the note; crisp and fresh, like the stolen plums; rhythmically and melodically awkward, like the confessor.

In the next song – 'Poem (As the cat)' [5] – a feline visitor creeps stealthily over a kitchen cupboard, ever so carefully, until it comes to an ungainly terminus in an empty flower pot. As in the first song, the piano part renders the mood and the action that the voice describes.

'The Locust Tree in Flower' [6] is the second of two poems by Williams with the same title. In this second poem, Williams has merely extracted words from the first – each one descriptive, but disconnected from the others. Around a very simple melody in the

voice, the piano plays a series of subtly shifting harmonies – changing colours matching the extreme simplicity of the poem with its subtle changes of mood from word to word.

‘To’ [7] simply describes a boy playing with a ball. He moves quickly and energetically, tossing, bouncing and catching the ball until he loses hold of it and watches it tumble down six flights into the tenement yard.

### **Traceries for cello and piano (2016)**

These five movements for cello and piano, written for a concert by the musicians who perform them here, are dedicated to the memory of Roderick West, who was Headmaster of Trinity Grammar School in Sydney, and an outstanding champion of music when I was Head of Music at the School. The work is a set of linear inventions – of traceries – each with its own character and style of linearity. It was written for a concert in Sydney, at which members of Rod West’s family were honoured guests.

The first of these inventions is a Prelude [8], the first half of which is a cantilena for solo cello. In the second half, the cello repeats the cantilena line, while the piano adds its own arabesque – a linear tracery over the sustained line of the cello.

The second movement is a Fugue [9], a linear tracery by its very nature. The fugue theme is based on a scale somewhere between a blues and an octatonic scale. This theme goes through subtle tonal transformations until the final *stretto*, where it is basically pentatonic.

The third movement, a Tarantella [10], has a literary inspiration in Louis de Bernières’ description of the 1953 Greek earthquake in chapter 65 of *Captain Corelli’s Mandolin*: ‘The menacing, wild, but mincing tarantella of chairs and table.’ The quiet, fitful beginning of the movement is unusual for a tarantella but is representative of the eerie silence and small tremors that precede, and occasionally interrupt, the violent shaking of the earthquake and the seismographic needle that traces its course.

The fourth movement is a Samba [11], in which the traceries are formed from the rhythmic patterns, melodic lines, repetitions and contrasts that are typical of this style of dance.

The last movement is a Lullaby [12] that was originally written for the birth of my granddaughter Alice. In preparing for the first performance, I was reminded of lines from *Hamlet* that were read at Rod West's funeral: 'Good night, sweet prince, And flights of angels sing thee to thy rest!'. In the interweaving of a simple melodic line in the cello with the more complex lines of the piano, this lullaby stands as a peaceful welcome to a new life, and a reflective farewell to a life that has passed into rest.

### ***BirdTalk* for two marimbas and pre-recorded sounds (2018)**

*BirdTalk* [13] was written for the 100th anniversary of the Sydney Conservatorium High School in 2018. It was first performed, as part of the anniversary celebrations in October 2018 in the Verbruggen Hall, by two students of the School on two five-octave marimbas. As a work for high-school students, and as a celebration, *BirdTalk* was written with pure enjoyment in mind.

The title arises from a metaphor in a Chinese proverb ('Birds have their bird talk') and the early-morning singing of birds in my Sydney garden. The piece is suggestive more than programmatic. In a playful dialogue between the two marimbas and the pre-recorded sounds, the music is chirpy and chattering. Some melodic elements are pentatonic, hinting at traditional Chinese music; other elements (melodic and rhythmic) are more suggestively Latin. In all these are suggestions. No meaning is intended, only enjoyment.

### ***of heaven and earth* for mezzo-soprano, flute, percussion and piano (2020)**

*of heaven and earth* is a cycle of four songs for mezzo-soprano, flute, piano and percussion (vibraphone, xylophone and untuned percussion), based on texts by e. e. cummings. The work was commissioned by the University of Sydney as part of this recording project by Associate Professor Daniel Herscovitch. As with the *Four Short Songs*, public performance plans have so far been disrupted by the pandemic.

As the title suggests, the texts chosen for these songs reflect two aspects of cummings' poetry, the transcendent and the down-to-earth; aspects that contrast and overlap. The texts for the first and final songs in the cycle, 'here's a little mouse' and

‘nobody loses all the time,’ are on the down-to-earth side of this polarity. The text for the two central songs, ‘from spiraling ecstatically’ and ‘i am a little church,’ are typical of the New England Transcendentalism that was cummings’ spiritual home.

The first song, ‘here’s a little mouse’ [14], is down-to-earth in that it is ephemeral – fleeting impressions of this tiny creature, skating on the periphery of vision, confident of its own presence, but only half seen (if at all) before it disappears. Yet, typical of cummings, what is ephemeral is a mirror of something within ourselves. And so the music skates, is at times jaunty, responds to the sharply punctuated thoughts of the poet, pauses for the thoughts of two lovers, and then is gone in an instant.

The song that follows, ‘from spiraling ecstatically’ [15], is a meditation on the Nativity of Christ. The music follows its trajectory – a descent from heaven to earth and back into heaven. Starting with a spiralling descent to Earth, it meditates with the onlookers of a seemingly ordinary, but inwardly magical, event, and reflects on the contrast between the naked power of the world and the glory inherent in the heartbeat of the child and his mother’s smile.

The third song [16] is of a rural church, reflecting on itself. Remote from the splendour and madness of the city, it meditates on the daily routine of life and death it shares with its community – not as mundane as it might seem, but miraculous and filled with God’s presence. The music is essentially a paraphrase of an Ambrosian chant, *Aeterna Christi munera* (‘Christ’s eternal gifts’), and incorporates two verses of its Latin text.

The final song, ‘nobody loses all the time’ [17], is comic. The music is mock-vaudeville and incorporates the melody of a vaudeville song (‘McCann He Was A Diver’), which cummings quotes in his rollicking text about a ‘born loser’ Uncle, named Sol.

The Australian mezzo soprano **Jenny Duck-Chong** is a versatile and enterprising musician whose career spans more than thirty years, in repertoire from the tenth century to the present day. With extensive experience in a broad range of classical repertoire, she has worked on stage and in the studio as both a solo artist and ensemble performer and has toured Australia, Europe and Asia, performing with a diverse array of Sydney’s finest ensembles.

A specialist in the performance of new music, she is the artistic director of the ensemble Halcyon, in which role she has been active in commissioning, premiering and performing



Australian and international repertoire for more than two decades. Since its inception, the ensemble has showcased many rarely heard international and local works and commissioned and premiered new works for voice and instruments from some of Australia's most esteemed composers, forging connections across the globe with composers, performers, music centres and other institutions.

An avid recitalist with a passion for traditional and contemporary art-song as well as vocal chamber music, she has curated and performed eclectic programmes of repertoire from more than six centuries. She appears as a featured soloist and ensemble singer in film and TV scores and on numerous other recordings, including Halcyon's own substantial catalogue.



The flautist **Sally Walker** is Lecturer in Woodwind Performance at the Australian National University, Principal Flautist with the Omega Ensemble and regular Guest Principal with the Australian Chamber Orchestra. She was a grand finalist in the Leonardo de Lorenzo International Flute Competition in Italy, prize-winner in the Friedrich Kuhlau International Flute Competition in Germany and has appeared at the BBC Proms in London and at the Edinburgh, Lucerne, Salzburg and Tanglewood Festivals, as well as in the Australian Festival of Chamber Music, the Newcastle Music, Canberra International, Adelaide and Sydney Festivals.

A versatile performer, she devotes herself to a wide range of repertoire, from early to contemporary music, as well as world music. She has toured with the Berlin Philharmonic and Leipzig Gewandhaus Orchestras and has



performed as Guest Principal Flute with the City of Birmingham Symphony Orchestra, BBC National Orchestra of Wales, the Kammerakademie Potsdam and the Australian Romantic & Classical Orchestra (on period instruments). She has premiered works by Australian composers David Banney, Marian Budos, Andrew Chubb, Peter Dart, Andrew Ford, Sally Greenaway, Cyrus Meurant, Daniel Rojas, Paul Stanhope and Sally Whitwell, as well as Henning Kraggerud (Norway), Mattias Lysell (Sweden), Afro Moses (Ghana), Knut Müller (Germany) and Coco Nelegatti (Argentina). In 2015, she commissioned Elena Kats-Chernin to write her *Night and Now* flute concerto based on Kats-Chernin's upbringing in the then USSR, a project assisted by the Australian Government through the Australia Council, its arts funding and advisory body.

From 2017 to 2019 she was Artistic Director of the 'Twilight Musical Dialogues' chamber-music series, which featured many of Australia's leading soloists as well as numerous young artists, ranging from an indigenous songwriter and an accordionist to a performer on the *venu* (an Indian transverse flute made from bamboo). Described in *The Newcastle Herald* as 'a raging success among classical fans', the series presented creative chamber performances in Newcastle, Canberra, Quirindi and Gunnedah and was nominated for an APRA/AMCOS-Australian Music Centre Arts Excellence Award. She was also the curator of the international 1:1 Concerts social project that raised money for out-of-work musicians during the 2020–21 pandemic, with over 450 concerts, and curated a series of them for the Adelaide Festival.

Sally Walker began studies at the then Canberra School of Music at age twelve and completed the then ANU Preparatory Course. Following graduating with a Bachelor of Music, with additional subjects of English Literature, Philosophy, Psychology and German at the University of Sydney, she was awarded the DAAD German Government Scholarship, Queen's Trust Prize and Ian Potter Cultural Award, enabling postgraduate study in Germany, where she completed her Graduate Diploma at the Hanover University of Music, Drama and Media and her Masters at the University of Music and Performing Arts Munich, gaining the highest accolades awarded.

**Geoffrey Gartner** is a Sydney-based cellist and teacher. His recordings appear on nine different labels, and he plays a repertoire extending from the Baroque to the newest works of today, many written specially for him. His work as a performance artist has racked up thousands of contentious comments on YouTube.

He frequently performs as a soloist and chamber musician. He is a longstanding collaborator with the vocal chamber ensemble Halcyon, and has toured in Australia and abroad

with the Sydney Dance Company, playing ambulatory cello in its production of Alexander Ekman's *Cacti*. He has been a featured performer at many international festivals, including Warsaw Autumn, ISCM World New Music Days, the International Computer Music Festival, the Shanghai International Arts Festival and the Roaring Hoofs Festival in Mongolia.

He has graduate degrees in the performance of contemporary music from the University of California, San Diego. Renowned for his work with emerging composers and string players, he has been a guest lecturer and performer at universities and conservatoria throughout Australia and the USA.

His musical tastes are eclectic: apart from new music and the canon of western art-music, he is keenly interested in the music of Latin America, and loves singing choral communion with his church choir every Sunday.



**Brad Gill** is a composer, percussionist and co-artistic director of the composer-performer collective Sideband, as well as a member of the experimental improvisation project 'Mind on Fire' and the Dreambox Collective. He began serious musical studies with a focus on xylophone and percussion, later developing an interest in composition, which he explored while a student at the Sydney Conservatorium of Music (Honours degree and Ph.D.) and the University of Western Australia. He has also seriously studied Javanese gamelan and North Indian tabla and jazz improvisation. Current interests are projects incorporating collective exploratory improvisation and intersections with non-western music traditions and building and developing creative collaborations with like-minded artists. His personal composition and vibraphone approaches are grounded in, and extensions of, Chan practice.



Born and educated in Perth, Western Australia, **Alison Pratt** has been working as a freelance percussionist since 1990. Following her landmark achievement of being the first percussionist to win the prestigious ABC Young Performer of the Year in 1995, she has been active with Australia's leading ensembles, including the Sydney Symphony, the Australian Opera and Ballet Orchestra, the Australian Chamber Orchestra, Synergy Percussion, the Seymour Group, the Australia Ensemble, Sydney Chamber Opera and the Omega Ensemble.

In 1996 she won the Arts category in Western Australia for the Young Australian of the Year Award and in 2000 she was awarded a Grant from the Australia Council to study for six months at the Royal Music College in Stockholm under Anders Loguin, artistic director of the highly acclaimed Kroumata percussion ensemble.

She has performed and toured throughout Australia and in North America, Europe and Asia with Graham Murphy's Sydney Dance Company, from the creation of 'Free Radicals' in 1996 until 2000, a work featuring three percussionists. She was a member of Australia's flagship percussion ensemble Synergy from 1997 to 2012 and a founding member of the percussion duo Match Percussion, with fellow percussionist and husband, Daryl Pratt, from 2002 onwards.

She has been a guest in various international ensembles and orchestras, including the Kroumata Percussion Ensemble, London Sinfonietta and the Israel Philharmonic, Malaysian Philharmonic and New Zealand Symphony Orchestras.

In recent times she has become more active as a music tutor at various schools and colleges across Sydney and continues to freelance with leading local ensembles and orchestras.



**Daniel Herscovitch** studied with Alexander Sverjensky at the Sydney Conservatorium of Music and Rosl Schmid in Munich. While based in Germany, he performed extensively on the continent and in England and toured Australia three times. He also appeared at several international festivals, including the Berlin Festival, the Zagreb Biennale and the Saarbrücken Tage der Neuen Musik.

Since returning to Australia he has been active in solo and chamber music, and has appeared at the Adelaide Festival of the Arts, the Mostly Mozart Festival, the New Directions Festival and the Festivals of Melbourne and Sydney. He was a frequent guest artist at Roger Woodward's Sydney Spring Festival and toured for Musica Viva and in New Zealand. He has appeared with Synergy, Flederman, the Song Company and the Australia Ensemble and has toured with the Seymour Group. He was a soloist in the first Australian performance of the Bartók Concerto for Two Pianos. He has appeared in concert with Jane Manning, Wanda Wilkomirska, Clemens Leske, Geoffrey Gartner, Vivian Choi, Carl Vine and Ole Bøhn. He has toured the USA four times, most recently performing Bach's *Art of Fugue*. He visits Indonesia annually and in 2019 his fifth European tour took him to Singapore, the UK, Norway and Germany, where he performed Hindemith's *Ludus Tonalis*, and included a residency at the Royal Northern College of Music in Manchester.

His solo repertoire ranges from Purcell to Carter and beyond, and includes contemporary Australian, Asian, European and American works, several of which he commissioned and premiered, including works by Peter Dart and Brad Gill.

His recordings of repertoire, from the seventeenth to the 21st centuries, have been released on Tall Poppies, Toccata Classics, CSM, Continuum, Biodiversity, Move and ABC Classics. His recent Toccata Classics album of music by Roger Smalley was 'Editor's Choice' in the 2019 Awards issue of *Gramophone*, and a further Toccata Classics album, of music by Don Banks, is in the pipeline.

He is currently Associate Professor of Piano at The University of Sydney Conservatorium of Music.



**Clemens Leske** has performed with the six Australian symphony orchestras and played at venues in Hungary, Spain and the UK, China, Thailand and Singapore, and New Zealand and the USA. He has appeared regularly with the Australian String Quartet, the Australian Chamber Orchestra, Ensemble Offspring, the Moscow Virtuosi and at the Bang on a Can and Focus! festivals of new music in New York City. For his Royal Festival hall debut in London he performed Rachmaninov's First Piano Concerto with the London Philharmonic Orchestra. Recent appearances include performances of Mozart's Piano Concerto No. 11 in F major, K413, Strauss' *Burleske* and Beethoven's Triple Concerto with the Sydney Symphony and Vladimir Ashkenazy, in addition to a national tour in partnership with flautist Sir James Galway.



Four albums of solo-piano works ranging from Chopin and Schumann to Kurtág and Duckworth will be released in 2022.

He very much enjoys his work in teaching and research at the Sydney Conservatorium of Music, as well the opportunity to perform chamber music as principal pianist of the Omega Ensemble, Sydney. He has long enjoyed a two-piano collaboration with Daniel Herscovitch. Musical inspirations have been Errol Garner, Sviatoslav Richter and, above all, his mother and father.

## Song Texts

### *Four Short Songs*

#### **William Carlos Williams**

##### **[9] No. 1, This Is Just to Say**

I have eaten  
the plums  
that were in  
the icebox  
and which  
you were probably  
saving  
for breakfast

Forgive me  
they were delicious  
so sweet  
and so cold

##### **[10] No. 2, Poem (As the cat)**

As the cat  
climbed over  
the top of  
the jamcloset  
first the right  
forefoot  
carefully  
then the hind  
stepped down  
into the pit of  
the empty  
flowerpot

##### **[11] No. 3, The Locust Tree in Flower**

Among  
of  
green  
stiff  
old  
bright  
broken  
branch  
come  
white  
sweet  
May  
again

##### **[12] No. 4, To**

a child (a boy) bouncing  
a ball (a blue ball) –

He bounces it (a toy racket  
in his hand) and runs

and catches it (with his  
left hand) six floors  
straight down –  
which is the old back yard

*of heaven and earth*

**e. e. cummings**

**[14] I here's a little mouse**

here's a little mouse)and  
what does he think about, i  
wonder as over this  
floor (quietly with

bright eyes) drifts (nobody  
can tell because  
Nobody knows, or why  
jerks Here &, here,  
gr(oo)ving the room's Silence)this like  
a littlest  
poem a  
(with wee ears and see?

tail frisks)  
(gonE)  
'mouse',

We are not the same you and

i,since here's a little he  
or is  
it It  
? (or was something we saw in the mirror)?  
therefore we'll kiss; for maybe  
what was Disappeared  
into ourselves  
who (look). ,startled

**[15] II from spiraling ecstatically**  
spiralling ecstatically this

proud nowhere of earth's most prodigious  
night  
blossoms a newborn babe: around him, eyes  
– gifted with every keener appetite  
than mere unmiracle can quite appease –  
humbly in their imagined bodies kneel  
(over time space doom dream while floats the  
whole

perhapsless mystery of paradise)

mind without soul may blast some universe  
to might have been, and stop ten thousand  
stars  
but not one heartbeat of this child; nor shall  
even prevail a million questionings  
against the silence of his mother's smile

– whose only secret all creation sings

**[16] III i am a little church (*Aeterna Christi*  
*munera*)**

i am a little church (no great cathedral)  
far from the splendor and squalor of hurrying  
cities  
– i do not worry if briefer days grow briefest,



i am not sorry when sun and rain make april  
my life is the life of the reaper and the sower;  
my prayer is the prayer of earth's own clumsily  
striving  
(finding and losing and laughing and crying)  
children  
whose any sadness or joy is my grief or my  
gladness

around me surges a miracle of unceasing  
birth and glory and death and resurrection:  
over my sleeping self float flaming symbols  
of hope, and i wake to a perfect patience of  
mountains

*Aeterna Christi munera,  
Apostolorum gloriam,  
Palmas et hymnos debitos  
Laetis canamus mentibus.*

i am a little church (far from the frantic  
world with its rapture and anguish) at peace  
with nature  
– i do not worry if longer nights grow longest;  
i am not sorry when silence becomes singing  
winter by spring, i lift my diminutive spire to  
merciful Him Whose only now is forever:

standing erect in the deathless truth of His  
presence  
(welcoming humbly His light and proudly His  
darkness)

*Devota sanctorum fides,  
Invicta spes credentium,  
Perfecta Christi caritas  
Mundi tyrannum conterit.*

**[17] IV nobody loses all the time**  
nobody loses all the time

i had an uncle named  
Sol who was born a failure and  
nearly everybody said he should have gone  
into vaudeville perhaps because my Uncle Sol  
could  
sing McCann He Was A Diver on Xmas Eve  
like Hell Itself which  
may or may not account for the fact that my  
Uncle

Sol indulged in that possibly most inexcusable  
of all to use a highfalootin phrase  
luxuries that is or to  
wit farming and be  
it needlessly  
added

my Uncle Sol's farm  
failed because the chickens  
ate the vegetables so  
my Uncle Sol had a  
chicken farm till the  
skunks ate the chickens when

my Uncle Sol  
had a skunk farm but  
the skunks caught cold and  
died and so  
my Uncle Sol imitated the  
skunks in a subtle manner

or by drowning himself in the watertank  
but somebody who'd given my Uncle Sol a  
Victor  
Victrola and records while he lived presented  
to

him upon the auspicious occasion of his  
decease a  
scrumptious not to mention splendiferous  
funeral with  
tall boys in big black gloves and flowers and  
everything and

i remember we all cried like the Missouri  
when my Uncle Sol's coffin lurched because  
somebody pressed a button  
(and down went  
my Uncle  
Sol

and started a worm farm)



# TOCCATA DISCOVERY CLUB

<b>MUSIC FOR MY LOVE</b> <small>CELEBRATING THE LIFE OF MARCONI, VOLUME THREE</small> <small>100 NEW WORKS FOR THREE ORCHESTRAL VOLUME THREE</small>  <small>Marconi Festival Orchestra Paul Brown</small>	 <b>Vissarion SHEBALIN</b> <small>ORCHESTRAL MUSIC, VOLUME TWO</small> <small>1. Symphony No. 1, Op. 10 2. Symphony No. 2, Op. 11 3. Symphony No. 3, Op. 12</small> <small>Orkney Symphony Orchestra Emily Vassile</small>	 <b>Philipp SCHARWENKA</b> <small>PIANO MUSIC, VOLUME ONE</small> <small>1. Piano Sonata No. 1, Op. 10 2. Piano Sonata No. 2, Op. 11 3. Piano Sonata No. 3, Op. 12</small> <small>Luigi Piga</small>	 <b>Moritz MOSZKOWSKI</b> <small>ORCHESTRAL MUSIC, VOLUME ONE</small> <small>1. Symphony No. 1, Op. 10 2. Symphony No. 2, Op. 11 3. Symphony No. 3, Op. 12</small> <small>Ensemble Virtuoso San Antonio</small>	 <b>Giuseppe TARTINI</b> <small>30 SONATE PICCOLE FOR SOLO VIOLIN</small> <small>Peter Sheppard Glanville</small>
 <b>Fritz HART</b> <small>COMPLETE MUSIC FOR VIOLIN AND PIANO, VOLUME ONE</small> <small>1. Violin Concerto, Op. 10 2. Violin Sonata, Op. 11 3. Violin Sonata, Op. 12</small> <small>Roscoe Collins, violin Stephanie McCaffrey, piano</small>	 <b>Nicolas TZORTZIS</b> <small>LESS MONTEVERDI</small> <small>1. Les Monteverdi, Op. 10 2. Les Monteverdi, Op. 11 3. Les Monteverdi, Op. 12</small> <small>David Kip, viola David Kip, viola</small>	 <b>Roy AGNEW</b> <small>PIANO MUSIC</small> <small>1. Piano Sonata, Op. 10 2. Piano Sonata, Op. 11 3. Piano Sonata, Op. 12</small> <small>Stephanie McCaffrey</small>	 <b>Stephen DODGSON</b> <small>CHAMBER MUSIC, VOLUME FIVE</small> <small>1. Piano Sonata, Op. 10 2. Piano Sonata, Op. 11 3. Piano Sonata, Op. 12</small> <small>Margaret Donahue David Kip, viola</small>	 <b>Roger SMALLEY</b> <small>PIANO VOCAL AND CHAMBER MUSIC</small> <small>1. Piano Sonata, Op. 10 2. Piano Sonata, Op. 11 3. Piano Sonata, Op. 12</small> <small>Barry Golding, soprano David Kip, viola David Kip, viola</small>
 <b>Frederick SHEPHERD</b> <small>COMPLETE MUSIC FOR VIOLIN AND PIANO, VOLUME TWO</small> <small>1. Violin Concerto, Op. 10 2. Violin Sonata, Op. 11 3. Violin Sonata, Op. 12</small> <small>Roscoe Collins, violin Stephanie McCaffrey, piano</small>	 <b>William COLEMAN</b> <small>COMPLETE MUSIC FOR VIOLIN AND PIANO, VOLUME THREE</small> <small>1. Violin Concerto, Op. 10 2. Violin Sonata, Op. 11 3. Violin Sonata, Op. 12</small> <small>Roscoe Collins, violin Stephanie McCaffrey, piano</small>	 <b>Alexander BRUCKNER</b> <small>COMPLETE MUSIC FOR VIOLIN AND PIANO, VOLUME FOUR</small> <small>1. Violin Concerto, Op. 10 2. Violin Sonata, Op. 11 3. Violin Sonata, Op. 12</small> <small>Roscoe Collins, violin Stephanie McCaffrey, piano</small>	 <b>Alexander BRUCKNER</b> <small>COMPLETE MUSIC FOR VIOLIN AND PIANO, VOLUME FIVE</small> <small>1. Violin Concerto, Op. 10 2. Violin Sonata, Op. 11 3. Violin Sonata, Op. 12</small> <small>Roscoe Collins, violin Stephanie McCaffrey, piano</small>	 <b>Alexander BRUCKNER</b> <small>COMPLETE MUSIC FOR VIOLIN AND PIANO, VOLUME SIX</small> <small>1. Violin Concerto, Op. 10 2. Violin Sonata, Op. 11 3. Violin Sonata, Op. 12</small> <small>Roscoe Collins, violin Stephanie McCaffrey, piano</small>

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Recorded on 18 January 2017 (*Triptych*), 17 June 2019 (*Four Short Songs*), 25 August 2020 (*Traceries*) and 17 September 2020 (*of heaven and earth*) in Verbrugghen Hall, and on 25 August 2020 (*BirdTalk*) in the Recording Studio, The University of Sydney Conservatorium of Music

Recording engineer: David Kim-Boyle

Piano technician: David Kinney

‘This Is Just to Say’, ‘Poem (As the cat)’, ‘The Locust Tree in Flower’ and ‘To’ by William Carlos Williams, from *The Collected Poems: Volume I*, 1909–1939, copyright ©1938 by New Directions Publishing Corp., reprinted by permission of New Directions Publishing Corp.

E. E. Cummings’ ‘here’s a little mouse’, ‘from spiraling ecstatically’, ‘i am a little church’ and ‘nobody loses all the time’ are reproduced courtesy of The E. E. Cummings Trust/W. W. Norton & Co., New York

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## PETER DART Chamber Music and Songs

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<b><i>Triptych for two pianos</i> (2011)</b>	<b>26:35</b>
1 I Sirens	5:28
2 II Circles	9:23
3 III Poseidon (Passacaglia)	11:44
<b><i>Four Short Songs for mezzo-soprano and piano</i> (2017)</b>	<b>4:15</b>
4 No. 1 This is just to say	0:48
5 No. 2 Poem (As the cat)	1:04
6 No. 3 The Locust Tree in Flower	1:12
7 No. 4 To	1:11
<b><i>Traceries for cello and piano</i> (2016)</b>	<b>24:19</b>
8 I Prelude (Cantilena and Arabesque)	4:58
9 II Fugue	2:56
10 III Tarantella	6:17
11 IV Samba	4:16
12 V Lullaby	5:52
13 <b><i>BirdTalk for two marimbas and pre-recorded sounds</i> (2018)</b>	<b>4:46</b>
<b><i>of heaven and earth for mezzo-soprano, flute, percussion and piano</i> (2020)</b>	<b>16:27</b>
14 I here's a little mouse	2:12
15 II from spiraling ecstatically	4:13
16 III i am a little church ( <i>Aeterna Christi munera</i> )	6:35
17 IV nobody loses all the time (Uncle Sol)	3:27
<b>Jenny Duck-Chong, mezzo-soprano</b> 4–7 14–17	
<b>Sally Walker, flute</b> 15 16 <b>piccolo</b> 14 17	
<b>Geoffrey Gartner, cello</b> 8–12	
<b>Brad Gill, percussion</b> 14–17	
<b>Alison Pratt, marimbas</b> 13	
<b>Daniel Herscovitch, piano</b> 1–12 14–17	
<b>Clemens Leske, piano</b> 1–3	