

_ INVENTIONS _

DISC ONE

	INTENDED INVENTIONS	23:31
	James Ledger (b. 1966)	
1	FLOATING CITIES	3:09
2	DOCKING ZEPPELINS	3:56
3	GOD'S VOICE WEAPON	3:45
4	PANACEA	2:45
5	SPACE ELEVATOR	3:48
6	ROCKET BELT	2:44
7	HYPERLOOP	3:14
8	NATURE SPIRIT (2016)	9:24
	Corrina Bonshek (b. 1987)	
9	CHROMA (2018)	11:42
	Samantha Wolf (b. 1990)	

DISC TWO

1	FLEX FOR AR (2017)	6:52
	Chris Dench (b. 1953)	
2	FADING LINES (2017)	12:14
	Samuel Smith (b. 1985)	
3	OIKEIOS TOPOS (2018)	23:36
	Liam Flenady (b. 1987)	
	Actors: Helen Howard, Jennifer Flowers & Michael Fletcher	

INTENDED INVENTIONS (2017)

James Ledger (b. 1966)

Intended Inventions is a set of seven short piano pieces, each inspired by real-life inventions that either failed to eventuate, or have yet to be constructed.

1. *Floating Cities* - The concept behind this movement is ocean colonization. These imagined colonies exist on the ocean floor, float on the surface or exist somewhere in-between. The music here has an infinitely descending quality that ebbs and flows in bell-like, fluid motion for the most part. The music splits in two at the end and descends to the ocean floor.
2. *Docking Zeppelins* - There is a famous photograph of an airship docking at the top of the Empire State Building. As it turns out, the photograph is a fake, but the idea of docking fare-going passengers at the 102nd floor above the busy streets of New York was apparently seriously considered. The image of those lumbering yet noble vehicles docking to mooring masts atop skyscrapers as wind eddies tussled them around was the inspiration for this movement.
3. *God's Voice Weapon* - A weapon that beams voices into people's heads sounds like science fiction. However, the technology exists. When microwaves are beamed in short pulses, they can trigger the body's auditory receptors in the same way that normal sound waves do. However, the huge amount of radiation actually ends up melting the brain before anyone actually gets to hear anything (including the voice of god). The music here is frenetic, dissonant and designed to get under your skin.
4. *Panacea* - is a supposed remedy to cure all diseases and even prolong life. Apparently, with all the advances in genetics, a panacea could exist within our lifetime. My initial reaction to this was "at what cost?"

The music in this movement reflects the potential dire side effects that could come from such a “miracle cure”.

5. *Space Elevator* - is a proposed structure that extends from Earth way out beyond the atmosphere into space. The structure itself is basically a cable that remains taut due to the rotation of the Earth. Vehicles can climb the cable without the need for rocket propulsion. This movement is built around a repeating sequence of three chords that slowly contract in length. One hand travels cosmically fast, whilst the other is celestially slow. The piece ends with a series of punctuated, rapid-fire bass notes that resonate in the higher frequencies using the technique of silently depressing the keys in the upper register.
6. *Rocket Belt* - Developed in the fifties, the rocket belt could fly a soldier a disappointingly short 120 meters and had no real way of performing a controlled landing should the rocket engine fail. Additionally, the pilot needed to wear thermal resistant clothing and a crash helmet with hearing protection due to the insanely loud volumes generated by the rocket. This movement was inspired by the less successful flights in which the pilot seems to be performing an awkward and quite precarious dance to get off the ground – not to mention the landing.
7. *Hyperloop* - is a theoretical low-pressure tunnel that will be able to ferry cargo and passengers over large distances at very high speeds. The system is very efficient due to low friction and wind resistance. There is even a pipe dream to build one between North America and Europe. I imagined my tunnel to be the middle octave of the piano. The movement begins with tapping and after a while, individual notes start to sound before a rapid musical pattern enters. Finally, toward the end, the performer “breaks through” the silent middle octave, allowing the notes to sound and the tunnel is complete.

NATURE SPIRIT (2016)

Corrina Bonshek (b. 1987)

There is a secluded rainforest walk nestled at the end of Currumbin Valley QLD. This piece is my poetic imagining of this place, with its the surrounding escarpment and creek that meets the ocean. The music unfolds in three sections, connected by striking birdcall-like motive inspired by the call of a Brown Goshawk.

The first section evokes spirit of the escarpment. It is slow moving, and expansive, featuring a chorale of slow moving modal chords, that are paired with rippling major 2nd figures that float up into the ether.

The second section explores water in its many guises: a trickle that turns into a rippling stream, raindrops, a deep and dangerous current, a current that pushes up against the river bank. The music in this section develops the rippling motive. It is mercurial, changeable and flows as three waves or bursts of movement.

The last section returns to a slow moving chorale, this time with an ascending ground bass melody. This section is full of sweetness and is inspired by feelings of deep relaxation and peace that can be experienced in nature.

The Yugambah people are the traditional custodians of Currumbin Valley, and I pay my respects to the elders of the Yugambah nation, past and present. They have cared for and have been nourished by this place for over 50,000 years

CHROMA (2018)

Samantha Wolf (b. 1990)

Chroma explores various modes of interaction between live acoustic piano and pre-recorded fixed media. Originally conceived as a set of miniatures, the piece consists of four conjoined sections: *Spark*, which showcases the performer's virtuosity while the tape creeps in underneath; *Flicker*, an indeterminate section in which the pianist is free to interact directly with the tape materials; *Ember*, an increasingly sparse but resonant section; and *Ash*, which exploits the very low end of the piano. The pre-recorded material is drawn entirely from an acoustic grand piano - no electronic sounds have been added, and minimal processing is used.

FLEX FOR AR (2017)

Chris Dench (b. 1953)

Why *flex*?: its architecture, rhythms, and pitches derive from left-over material for my piece *flux*, written in 2016 for the Brisbane ensemble Kupka's Piano, although the two works bear little mutual resemblance. So *ex-flux*, hence *flex*. While it is true that the material 'flexes' in a fairly audible way, it is probably more useful to regard *flex for AR* as a concert-etude, or a compressed sonata movement, even a cosmos (but in a teacup). It is also an affirmation of deep respect for the musicianship and technical accomplishment of one AR, Alex Raineri.

FADING LINES (2017)

Samuel Smith (b. 1985)

In *fading lines*, carefully woven lines of peripherally related material come into being and fade away according to their own internal rhythms and timelines – each seemingly imbued with its own agency. Dialogues between lines evolve and create drama, when two or more lines materialise concurrently, as though by accident.

Harmonic microtones decorate the keyboard's slow moving chorale-like pace, leading to dynamic but fading resonant spaces. The spectral presence of A minor, heard throughout the piece in the piano's sympathetic resonance, presides over all the materials, haunting the experience of change with an unfulfilled nostalgia. This also fades.

OIKEIOS TOPOS (2018)

Liam Flenady (b. 1987)

For Greek philosopher and botanist Theophrastus, the 'Oikeios Topos' or 'favourable place' described the relationship between a species and its environment, not dissimilar to the modern ecological concept of the niche.

Oikeios also relates to the Greek word 'Oikos' or 'home' (the root of both English words 'ecology' and 'economy'), so we might think of the 'Oikeios Topos' as the homely place for an agent. Yet this relationship is always eventually revealed to be contingent and precarious, and the home may reveal itself to be unhomely.

The 'Oikeios Topos' might then express a desire for some prelapsarian harmony. Combining multiple contrapuntal piano lines, processed recorded piano, spoken texts, and revolutionary songs, *Oikeios Topos* inhabits this space of contingency and desire.

Extracts from four texts are used in the tape part of *Oikeios Topos*.

1. Chavez, Hugo. UN Copenhagen 2009 Climate Summit. Audio extracts from the original speech delivered by Chavez.
2. Lucretius Carus, Titus. *De Rerum Natura* (first-century BC). Actor: Helen Howard
3. Marx, Karl. *Economic and Philosophical Manuscripts* (1844) and *Capital: A Critique of Political Economy*. Volume I: *The Process of Capitalist Production* (1867). Actor: Michael Futcher
4. Thoreau, Henry David. *A Week on the Concord and Merrimack Rivers, Walden or Life in the Woods, The Maine Woods, Cape Cod* (1854). Actor: Jennifer Flowers

Alex Raineri _ Biography

Described by Limelight Magazine as “a soloist of superb virtuosic skill and musicality”, Australian pianist Alex Raineri is an active recitalist, concerto soloist and chamber musician.

International performances include tours throughout California, South-East Asia, United Kingdom, Ireland, New Zealand, Germany and Austria. Alex has been broadcast on BBC Radio 3, Radio NZ, California Capital Public Radio, ABC Classic FM and the Australian MBS Networks.

As a concerto soloist he has featured with the Queensland, Tasmanian, Darwin and West Australian Symphony Orchestras, Southern Cross Soloists, Orchestra Victoria, Four Winds Festival Orchestra, Bangalow Festival Orchestra and the Queensland Pops Orchestra. Alex has been the recipient of a number of major awards including the Kerikeri International Piano Competition and Australian National Piano Award. In 2014 he was awarded a ‘Kranichstein Musikpries’ at the International Summer Courses for New Music in Darmstadt, Germany.

Alex is the pianist with the Southern Cross Soloists and was the pianist and co-artistic director of contemporary music ensemble Kupka’s Piano (2012-2018). Other notable chamber partnerships include; Andreas Ottensamer, eighth blackbird, ELISION, Sara Macliver, Natalie Clein, Greta Bradman, Teddy Tahu Rhodes, Jack Liebeck, Kathryn Stott, Slava Grigoryan, Brett Dean, Opera Queensland, Expressions Dance Company, and many others.

Alex’s mentors have included Leah Horwitz OAM, Timothy Young, Stephen Emmerson and Genevieve Lacey. He is currently undertaking a Doctor of Musical Arts at the Queensland Conservatorium of Music (Griffith University) and is an alumni and fellow of the Australian National Academy of Music (ANAM)

Alex Raineri – piano

Recorded at the Eugene Goossens Hall,

ABC Centre, 700 Harris St, Ultimo, Sydney,

on 6/7/17 (CD 1, track 8), 6/11/17 (CD 1, track 4), 10/1/18 (CD 1, tracks 1, 5, 6), 14/2/18 (CD 1, track 7 and CD 2, tracks 1, 2), 5/4/18 (CD 1, tracks 2, 3, 9) and 25/6/18 (CD 2, track 3).

Recording Engineers:

Christian Huff-Johnston – (CD 1, tracks 1, 5, 6, 7, 8 and CD 2, tracks 1, 2)

Andrew Edgson – (CD 1, tracks 2, 3, 4, 9 and CD 2, track 3).

Actors:

Helen Howard, Jennifer Flowers and Michael Futcher (CD 2, track 3)

Recorded at the JMC Academy, 75 Grey St, South Brisbane, on 9/6/18.

Recording Engineer: Addison Joy

Editing: Christian Huff-Johnson and Andrew Edgson

Mastering: Andrew Edgson

Piano Technician: Terry Harper

Photographer: Israel Rivera

Cover image: artist imagining of docking airships at the Empire State Building.

Program notes © James Ledger, Corrina Bonshek, Samantha Wolf,

Chris Dench, Samuel Smith and Liam Flenady.

Design by Inkahoots.

_ ALEX RAINERI _