



MEDIA RELEASE

April 2009

SENSATIONAL MUSIC INFLUENCES: FROM METALLICA TO THE CALLS OF THE LAND

Renowned Australian composer Matthew Hindson doesn't always follow the script when it comes to contemporary classical music, while didgeridoo virtuoso William Barton draws on childhood sounds to inspire him.

This divergence of approach will be a winning note of the Sydney Conservatorium's Sensational Sundays Series concert on April 19 in the Verbrugghen Hall.

Hindson, the Chair of Arts Music at The Con, is recognised as one of the leading composers of his generation and is proud to divulge the influences of Techo Rock and heavy metal band Metallica on his work.

"I really love their sense of rhythm, flamboyance and colour," he says of the Emmy Award winning Metallica. I thought, why couldn't contemporary classical music include some of these attribute just because no other composers in the world who I knew were doing anything like this was no barrier, in my view.

"Admittedly, it was a stressful and very radical decision to make, but I was determined to experiment with these popular sounds in the classical music context."

The audience on the 19th will hear the upside of this decision when some of Australia's finest musicians perform his classic *TechnoLogic*, described as "one of the most kinetic pieces of music ever written".

Hindson is having a busy year.

Last month the London Philharmonic premiered his acclaimed work *Dangerous Creatures*, while his most recent composition, *Symphony No.2, e=mc2*, will have its first outing in September as part of a national tour by the Royal Birmingham Ballet.

The work concentrates on the development of atomic energy in the first half of the 20th century, which later gave rise to atomic bombs during WWII.

William Barton sets a calmer pace. His sublime piece *Bird Song at Dusk* was written to capture the freedom of the bird in the eerie Australian landscape. The drones of the cello and the rhythmic tones of the didgeridoo resonate to capture the sounds he heard as a youngster in Kalkadunga country, Mount Isa, Queensland.

An Honorary Associate at The Con, Barton continues to collaborate with students, orchestras, and composers in Australia, America and Europe, developing new commissions for the didgeridoo and creating a milestone for the instrument and Australia's cultural heritage.



Kalkadungu, the piece he co-wrote with Matthew Hindson for the world premiere performance by the Sydney Symphony last year, was praised by critics as a composition that “opens new opportunities for Australian music” and “the most compelling few minutes of indigenous-inspired fast music to come from any white Australian.”



SYDNEY
CONSERVATORIUM
OF MUSIC

Hindson and Barton will also collaborate on a musical tribute to their mentor, Peter Sculthorpe, the Godfather of Composition, who will celebrate his 80th birthday the following week.

The concert concludes with Schubert’s great classic, Octet in F major, performed by leading players from Sydney Conservatorium, the Sydney Symphony Orchestra, and others.

SENSATIONAL SUNDAYS CONCERT AT THE CON

Sunday 19 April 3.00pm

Ars Longa, Vita Brevis

Matthew Hindson, TechnoLogic

William Barton, Bird Song at Dusk,

Schubert Octet in F major (1824)

Natsuko Yoshimoto - Violin, Myee Clohessy - Violin, Reiner Schmidt - Viola, Kees Boersma - Double Bass,
Patrick Murphy - Cello, Francesco Celata - Clarinet, Kim Walker - Bassoon, Benjamin Jacks - Horn,
William Barton - Didgeridoo

Media Enquiries: Philippa Drynan 0414 724 972 or Scott Saunders 9351 1298

