

# THE CROWD & I

## Chapter by chapter

Your five-minute read  
before lights down.

Pre-concert talks take place 45 minutes before the start of every concert. See the ACO information desk for location details.

Llewellyn Hall, Canberra  
Sat 6 Aug, 7.15pm

Arts Centre Melbourne  
Sun 7 Aug, 1.45pm  
Mon 8 Aug, 6.45pm

City Recital Hall, Sydney  
Tue 9 Aug, 7.15pm  
Wed 10 Aug, 6.15pm  
Fri 12 Aug, 12.45pm  
Sat 13 Aug, 6.15pm

Sydney Opera House  
Sun 14 Aug, 1.15pm

QPAC Concert Hall,  
Brisbane  
Mon 15 Aug, 6.15pm

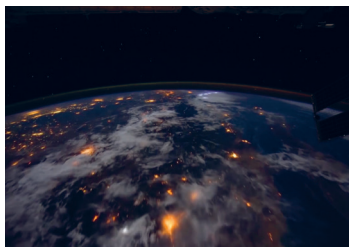
All talks by Toby Chadd

Pre-concert speakers are  
subject to change.

# Overture

***Allegro moderato from Symphony No.8 in B minor  
“Unfinished” by Franz Schubert (arr. Tognetti)***

In the words of William Shakespeare, “All the world’s a stage, and all the men and women merely players”. To this play of life and death set to film, the first movement of Franz Schubert’s Unfinished Symphony serves as Overture. In one of the most remarkable and original orchestral compositions in the Western canon, Schubert encapsulates every aspect of human existence, from chilling uncertainty and violent terror, to the most sublime expressions of joy, warmth and love.



# Space

***eKstasis by Richard Tognetti***

We begin in darkness. A solo violin conjures up our planet from deep space before the music – and the world along with it – expands. As we travel towards Earth from above, billions of streetlights illuminate urbanisation weaving its way across our planet. Yann Arthus-Bertrand footage reveals the curves of nature that give way to straight lines and rectangles as cities bloom across our planet and merge into megacities. Watching from above, we are detached observers of the incredible density of these spaces.



# Swarm

***Battle – Crowd Chorale by Richard Tognetti***

To the assaultive intensity of Tognetti’s *Battle – Crowd Chorale*, we zoom into crowded streets. Humanity pours into cities, piled on the rooftops of trains, crammed into subway carriages; exit ramps are transformed into endless waterfalls of mopeds and freeways become rivers of cars. Life becomes an extraordinary spectacle, moving ever faster as it follows a mathematical model of exponential growth.



## Country

***Krossfestingin from String Quartet No.3 “El Greco”***  
by Jón Leifs

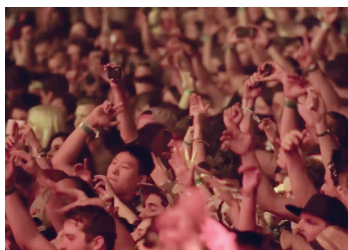
To some, this will seem like the loneliest place on earth. For others, who have connection to Country, the scene reflects on an integral connection to the natural world that reaches back across millennia. Filmed in the Northern Territory’s Tanami Desert, *Country* is a single take created by cinematographer Jon Frank, set to the music of Icelandic composer Jón Leifs. As Frank’s drone sails ever higher into the sky, we follow a solitary figure below until he is finally lost, indecipherable from the spinifex and the vast expanse of country.



## Gaze

***The Unanswered Question by Charles Ives***

Frank’s camera moves from the seemingly endless horizons of the Australian outback to the crowded Manhattan streets. Time slows down and we gaze deep into the eyes of strangers, emotions etched across their faces. The solo trumpet in Charles Ives’ “The Unanswered Question” is stately and philosophical, but the overall impression is almost haunting. In this most ubiquitous of city scenes, a stark contrast to the previous chapter, we experience a very different sense of isolation.



## Mela

***Derek and the Far-Field Theory by Richard Tognetti***

Set to Tognetti’s rhythmically dynamic reworking of the music of JS Bach, *Mela* reflects on pilgrimage and the ways we are drawn to celebration. Rufus Blackwell’s footage takes us to the Kumbh Mela festival in India, where millions gather to bathe in the holy water on the banks of the Ganges. We travel to the annual Hajj pilgrimage in Mecca, a Buddhist celebration in Thailand, and the Coachella Festival in the US, revelling in the colour, energy and joy of shared communion.



# Football Polka

***Polka by Dmitri Shostakovich***

Dmitri Shostakovich was a great lover of soccer. His polka transforms familiar football scenes into a different kind of spectacle. Suddenly the players are dancers, the pitch a stage. The crowd moves as one organism; they leap to their feet in perfect unison, grieve and celebrate as one, as if an orchestra responding to the beat of a conductor's baton.



# Fan

***Scene with Cranes from Kuolema by Jean Sibelius***

Filmed in black and white with the intensity of a 1920's expressionist film, *Fan* describes a scene of unfathomable emotion. Set to Sibelius' *Kuolema* (itself written as incidental music for a tragic play), Dragan Aleksic's camera zooms in on a single football fan. Emotions tear and distort his face, as if the most personal tragedy engulfs his soul. He is surrounded, but acutely alone.



# Mosh Pit

***Mosh Maggot by Richard Tognetti***

***Hippy Van Shady by Richard Tognetti***

The beat drops and we plunge into *Mosh Pit*. A frenzy of male-ritualised aggression, bodies launch themselves on one another as if possessed, creating an increasingly violent whirlpool. The driving intensity of Tognetti's music persuades us to abandon our reason, our caution, and throw ourselves amongst the turmoil.



## Borders

**Three Voices: Slow Waltz by Morton Feldman**

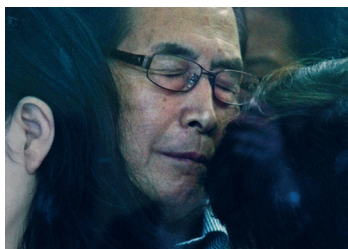
The three intertwined voices of Morton Feldman's *a capella* score are beguiling and beautiful, but they conjure a living nightmare. Every year, millions flee ruined homes and desperate plights, seeking refuge in new cities comprised of tarps and tents. *Borders* delves into humanity's migration crisis, from the Za'atari refugee camp in Jordan, the world's largest camp for Syrian refugees, to Cox's Bazar in Bangladesh, where hundreds of thousands fled devastation and brutality in Myanmar, to the beaches of Greece. The opening scenes were filmed by artist and dissident Ai Weiwei; those closing the section by photojournalist Lior Sperandeo.



## Riot

**Mosh Maggot by Richard Tognetti**

It almost sounds like drums. The music is intense, but the imagery more so. *Riot* features the work of Sydney photographer Craig Greenhill, captured during one of the darkest days in Australia's history. A crowd descends into a racist mob. The outcome is confronting: violent and devastating.



## Compression

**Molto adagio from String Quartet in A minor, Op.132 by Ludwig van Beethoven**

**Above Sunset Pass from The Wind in High Places by John Luther Adams**

A strange, unearthly beauty can be found in the most crowded of places. Photographer Michael Wolf captures Tokyo commuters crushed together in passing trains, viewed through the condensation of their own breath. As Beethoven gives way to contemporary American composer John Adams' "The Wind in High Places", *Compression* moves to explore building complexes in Hong Kong: endless boxes and lives pile high towards the heavens, patterns repeated ad infinitum, devoid of individuality. But signs of life peek through: vegetables tied to a wire fence, flowers placed in a plastic bottle, a piece of clothing snagged on a line.

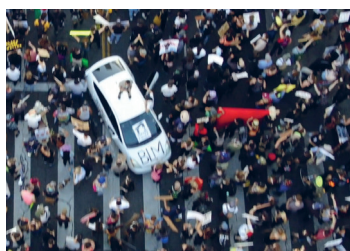


## Masked

**Bells by Richard Tognetti**

***Fagurt er í Fjörðum* (traditional Icelandic, arr. by Hearne)**

A traditional Icelandic hymn reflects and laments a moment yet to pass. In a companion piece to Jon Frank's footage in *Gaze*, we look into the eyes of passers-by through the lens of Sydney photographer John Janson-Moore, but this time faces are covered and expressions wearied with fear, of one another and a radically changed world.



## Tide

***Tenebrae* by Osvaldo Golijov**

We witness a devastating scene that is all too common; affronting in its ubiquitousness. But the horror galvanises and turns into momentum. The crowd swells from country to country, reaching Australia's shores as we reflect on our own history and the nation we want to become. One man's story becomes a movement.



## Train

***Nocturne in C-sharp minor, Op.27, No.1* by Frédéric Chopin**

Jon Frank's camera takes us on the Shinkansen. From Tokyo to Kyoto we speed past buildings, bridges, roads, signs of humanity sprawled across the landscape, drawn into a trance through Chopin's Nocturne No.1.