

VOYAGE of MUSICAL DISCOVERY

EDUCATION KIT

RACHAEL BEESLEY & NICOLE VAN BRUGGEN CO-ARTISTIC DIRECTORS

NUMBER	02	TOPIC	CULTURAL NARRATIVES
DATE	JUNE 2023		NSW

AUSTRALIAN
ROMANTIC
CLASSICAL &
ORCHESTRA

RICHARD GILL AO | FOUNDING ARTISTIC DIRECTOR

LIVE

VOYAGE



IMAGE CREDIT Robert Catto

NSW

Thursday 1 June, 6.30pm

The Concourse,
409 Victoria Avenue
Chatswood

IMAGE CREDIT Holly Bradford



Visit www.arco.org.au/voyage
for booking information

Members of Australian Romantic &
Classical Orchestra

Georgia Browne | Flute
Tatjana Zimre | Oboe
Nicole van Bruggen | Clarinet
Anneke Scott | Horn
Lisa Goldberg | Bassoon
Jenna Sherry | Violin
Stephen King | Viola
Daniel Yeadon | Cello
Rob Nairn | Double Bass

Louise FARRENC
Nonet in E flat major, Op.38 (1849)

Acacia Quartet

Alice CHANCE | *Sundried Quartet*
(2019 revised 2023)

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INTRODUCTION

The *Voyage of Musical Discovery* presents musical works of different times, places and styles along with spoken explanations. The first half features orchestral and chamber music from the Classical and Romantic eras performed in a historically-informed style. The second takes recently-written Australian works performed by a guest ensemble, often including the composers themselves.

This **Education Kit** works as a stand-alone learning resource, but full educational benefit is achieved by working through the activities in conjunction with attending a live *Voyage* presentation.

TEACHERS

CULTURAL NARRATIVES

How to integrate this material into the classroom

To identify and better understand *Cultural Narratives* in music, this Education Kit consists of:

TASKS

Locating, listening to and discussing specific features and compositional approaches in the following music:

Sundried Quartet
Alice CHANCE

Nonet in E-flat major, Op.38 – Movt. I
Louise FARRENC

ACTIVITIES

Testing some of the ideas through creative arrangement, composition and performance exercises

There is adequate material here for **two or three timetabled classes** – and more if you decide to do all of the larger projects at the end.

A specific composer, work and/or section is introduced and described, then the tasks and activities appear on the subsequent **left-hand / even-numbered pages**. It may be helpful to print or save these individually to share with the students.

The opposite **right-hand / odd-numbered pages** are guides for you – including suggested responses and tips for assisting with the practical activities.

CURRICULUM LINKS

Orange boxes like these contain extra related information and/or links

- clarification of terms
- tips for extending material across multiple sessions
- suggestions for overlap with wider areas of learning

NSW

The activities in this Education Kit and in the live Voyage presentation address the concepts of music through the learning experiences of performance, composition, musicology and aural skills within the context of a range of styles, periods and genres.

The kit materials are suitable for all secondary year levels, and specifically address the following areas of the curriculum:

Stage 5: Years 9–10 (Elective Music)

Develops knowledge, understanding and skills in the musical concepts through listening as a means of extending aural awareness and communicating ideas about music in social, cultural and historical contexts.

Stage 6: Years 11–12 (Music 1)

- Australian music
- Music and the related arts
- Music for small ensembles
- Music of the 18th century
- Music of the 20th and 21st centuries

Stage 6: Years 11–12 (Music 2)

- Music 1600-1900 (Core)
- Australian music (Core)
- Music of the last 25 years – Australian focus (Elective)
- Classical music (Elective)

Specific concepts covered across all year levels:

- graphic and traditional notation
- combinations of voices and instruments
- methods of sound production
- the linear and vertical arrangement of music
- composition and its relationship to form and structure
- music creation and arrangement through improvisation
- performance as a means of self expression and communication

CULTURAL NARRATIVES

DISCUSSION

Why is music important for you?

Why study music? And how?

What is a cultural narrative?

What do music and culture have in common?

What are actions?

How does music make you feel?

As educators and musicians, our intention with the information presented here is not to tell you what music you should teach or listen to. Instead we offer some signposts and activities for discovering new ways for historical and contemporary music to be thought-provoking in the classroom.

Depending upon the experience of your group and as an introduction to the overall topic, either have your students read or listen to the following text, or get a discussion started with the questions on the left (page 6) and augment that with the information below as required.

One of music's great strengths is its **ability to express things** that are difficult to describe with words or symbols. In this way, music can act as a mirror or metaphor for wider **cultural issues** and themes. However, to see the **connections between music and culture** can require some recalibration. That means being open to new angles and approaches that may challenge and build upon established expectations on the **role of music education**.

A shortcoming of music education is that it tends to place a lot of emphasis on printed notation and the instruments that produce the sounds. These are important, but if we want to get closer to understanding **what music means** – and how it gives us insights into wider culture – we must look more closely at **actions**. In other words, we turn our attention to **what people do** (this idea comes from Christopher Small's 1998 book *Musicking – The Meanings of Performing and Listening*).

Well, what do people do?

They **interpret, interact, negotiate** and **discuss**.

And as in our day-to-day lives, a lot of this doing is creative, spontaneous, social, non-verbal, and at times ambiguous (these terms come from the *Handbook of Musical Identities* edited by Raymond MacDonald, 2017).

Music itself doesn't do anything. It isn't alive and it isn't a language, but nor does it belong in a glass case in a museum. What is important is the **context** in which it is created, performed and listened to and the surrounding discussions. And these involve you!

In Todd Field's 2022 film *Tár*, the main character (played by Cate Blanchett) is an accomplished conductor who grapples with many of these very questions. In a scene early in the film and set at The Julliard School in New York, she urges the university students to respect the canon of Classical music and Bach in particular. She comes across as self-aggrandising and her arguments are flawed, but one has the feeling – and this is intended – that she is trying to convince herself as much as she is the Gen Z students. Now is the time to interpret something anew, she implores, and it's always the question that involves the listener and never the answer. And most significantly, she asks **how music makes us feel** – a sentiment poignantly echoed toward the end of the film when she watches a [video of Leonard Bernstein](#) address the same question.

Throughout the following material, let us agree to come back often to this question:

How does the music make you feel?

Observe the way these feelings change with each additional layer of information, and notice our own cultural narratives coming into focus along the way.

ALICE CHANCE



Alice Chance composes for musicians and situations spanning contemporary classical ensembles, choirs, theatre, to sound art. A common thread in her work is that it engages directly with the reactions and feelings of the listeners. Rather than passive observers, an audience becomes part of the actual doing process of music – including being invited to imagine a specific image or contributing voices and sounds to works in realtime as they unfold.

[Read more about her education and experience](#)

[Listen to some of her work](#)

About **Sundried Quartet**, she explains:

What does it mean to leave music out in the sun?

As a person with synaesthesia, when I hear music, I see colours, shapes, and textures. In this work, I started with the idea of music gradually drying, burning, fermenting, and wrinkling in the sun. What would that sound like? What would that sound look like?

I like to think of the composition process as picking raw ingredients from the vines and trees of our brains, and bringing them out into the air and onto the page. From there, the ideas are influenced by aspects of our environment, the light, the air, the sounds and people around us. All these things have an impact on the idea's growth and evolution. Each of the four movements treats this relationship between music and sunlight differently, while a few key motifs thread them all together.

SUNDRIED QUARTET

Movt. 1 **EXPOSURE** ► [listen with score](#)

This movement is a bit like a fermentation timelapse. Beginning with translucent musical material – diaphanous light sounds with glinting harmonics, intervals of fourths and fifths, occasionally disorienting additive metres – it slowly introduces dissonance, gradually drying and fermenting into a spicy and surprisingly tasty, crisped ending.

Movt. 2 **DRIBBLE CASTLE** ► [listen with score](#)

In this movement, the music mirrors the process of building a sandcastle by *dribbling* wet sand into a pile. After many drizzles of wet sand, the result is a bulbous, elegant structure. But the builder of a dribble castle needs to be careful, as a drop of wet sand in the wrong place can send the castle tumbling spectacularly into ruins.

Movt. 3 **TOMATOES** ► [listen with score](#)

While composing this movement, I sat myself down in front of the piano with a punnet of cherry tomatoes and a variety of accompaniments such as basil leaves, mint leaves, lemon juice, and feta cheese. As I tasted each combination, my fingers searched across the keys of the piano to find the perfect corresponding harmony or cluster. That is how I found the pitch material for this movement. I hope it transports the listener to a sunny balcony surrounded by cherry tomato plants.

Movt. 4 **ALOE VERA** ► [listen with score](#)

It is my aim for this movement to be a cooling balm after all the sunlight and heat of the previous movements. I began with the goal of writing an exhalation, a lullaby, something refreshing like a huge glass of water or falling into bed after a day in the sun. I quickly realised that there was a dear friend in my life for whom I dearly wished this kind of reprieve and healing. Before I knew it, a song was pouring out. I decided that I'd like the first violinist to sing the secret lyrics to this song in her head while she played, letting them inform her phrasing and articulation. This movement is for anyone in need of that wonderful feeling of aloe vera on the skin after a day in the sun.

Notice how these descriptions are much more than program notes – they draw a reaction from us. This has the effect of doing more than setting the scene for the music, and somehow throws the listener right into the action of the sounds.

This is a reminder too that a cultural narrative in music does not have to be a huge political or social theme but can be something personal and specific – like a dribble of sand or a single cherry tomato. The sounds guide us to mix in our own personal associations, impressions and memories. With Alice's music and approach, it's as if you can actually feel the sound between your fingers or taste it and smell it.

EXPOSURE

Listen to *Exposure* and follow along with the score

How does it make you feel?

Is there a sense of gradual but sped-up change, as in time-lapse photography?

Drying, twisting, fading?

There is something brittle and magical in the music.
Is it possible to work out what it is, or is it elusive?

What contributes most to the reactions you have?

Rhythms, chords and harmonies, range, players' interpretation and interaction, the written description, score...

Listen to it again with your eyes closed – what about now?

The reason for this task is for the students to practice describing their reactions to music through listening and informal discussion. Remind them that there are no right or wrong responses to these questions, though encourage them to move beyond simple *like* and *dislike* statements and also not to be too concerned with technical details – i.e., impressions are welcome and they don't always need to be justified.

SOUNDS & COLOURS

ACTIVITY

*When I hear music, I see colours,
shapes, and textures*

—Alice Chance

Synaesthesia is a phenomenon where some people experience a link between two different sensory pathways – for example, hearing a particular note can trigger a specific colour in your mind. To a certain extent, music does this to us all – though the reactions are varied and often hard to measure and articulate.

This activity explores the idea further, and you do not need to officially experience synaesthesia to be able to complete it.

Back in the 1770s a musician and composer – he studied with Bach – named Johann Philipp Kirnberger wrote a music composition textbook that listed the different emotions associated with the various ascending and descending musical intervals. It wasn't intended as a strict set of rules, more a guide to uncovering extra layers of meaning when creating melodic lines.

Materials Needed (per person)

Paper / A4
Ruler
2B or 3B pencil
Eraser
As many different coloured pencils as you can find

Working alone, take a piece of paper and divide it into three long columns with these headings:

INTERVAL	REACTION / EMOTION	COLOUR
Minor 2nd / semitone		
Major 2nd / tone		
Minor 3rd		
Major 3rd		
Perfect 4th		
Diminished 5th / tritone		
Perfect 5th		
Minor 6th		
Major 6th		
Minor 7th		
Major 7th		
Perfect octave		

Begin with **bold** ones

Your feeling or sensation in one or two non-musical words

Colour in the panel, keep the pencil nearby!

Start from middle C and play each interval one-by-one a few times as separate tones as well as two-note chords – have the students close their eyes and try to identify what each interval makes them feel. It doesn't need to be scientific, first impressions are often the best, and the group should not come to a consensus. Have them think of their own word describing the feeling or sensation – write it down in the table – then add the colour that conveys that. Colour in the box, and put the pencils used in order and next to the paper (take a photo quick of each collection). In one table, there can be different shades of the same colour, but no exact repeats.

If the students find this enjoyable and rewarding, keep going with the descending intervals as these could trigger different reactions – they could reserve half the colour panel for ascending and the other for descending, or make a new sheet. Complete the chart by continuing with the chromatic intervals both ascending and descending.

The original German words were the equivalent of things like *pleasant, courageous, nostalgic, undecided, reassuring, shocking...*

But encourage them to come up with whatever descriptors they like, such as *squishy, jutting, square, shimmer, electric, floaty* etc

Once they've finished the sound-colour table, have a handful of simple songs or nursery rhymes ready such as *Twinkle Twinkle Little Star* or *Frère Jacques*. Have them copy one song quickly onto paper with a soft pencil then draw in the colours between the notes – filling in the blank space or joins between all the pitches with the correct colour according to their charts. Then rub out the notes.

The results will be most interesting if there are no more than three or four different songs in the whole class, then you get to see/hear different versions of the same song!

What should be left is a type of heat map of the original music – concentrating on the gaps and imagined space between the sounds themselves.

Does it still resemble the original song?

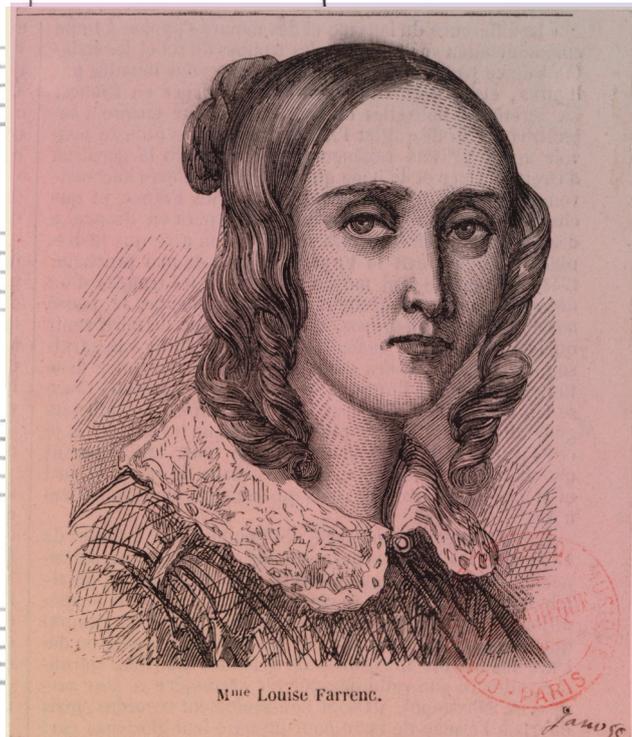
Could you theoretically take this sheet as a new score and use it to make music that has been left too long on the dashboard in the sun or accidentally put through the washing machine at 60°?

There is only one way to find out... (though, we'll build on this activity later in the kit)

The Nonet in E-flat Op.38 was composed in 1849 by **Louise Farrenc** (1804–75). Despite being neither widely performed nor well known nowadays, Farrenc was a highly-regarded Paris-based pianist, composer, author, educator and musicologist. She won the *Prix Chartier* of the *Académie des Beaux-Arts* in 1861 and again in 1869, and was appointed Professor of Piano at the Paris Conservatoire in 1842. In the 1820s and '30s she composed exclusively for the piano, and wrote and published an authoritative multi-volume guide to historical piano performance. She later composed chamber works for many different combinations of instruments, and the nonet perfectly embodies a style and level of skill that confirms Farrenc as a significant compositional voice.

Pianist Composer Author
Educator Musicologist

**LOUISE
FARRENC**



Compositrices – New Light On French Romantic Women Composers

In 2023, a new 8-CD recording was released of over ten hours of music by Augusta Holmes, Charlotte Sohy, Cecile Chaminade, Clemence de Grandval, Hedwige Chretien, Helene de Montgeroult, Henriette Renie, Jeanne Danglas, Lili Boulanger, Louise Farrenc, Madeleine Jaeger, Madeleine LeMariey, Marie Jaell, Marie-Foscarine Damaschino, Marthe Bracquemond, Marthe Grumbach, Melanie (Mel) Bonis, Nadia Boulanger, Pauline Viardot-Garcia, Rita Strohl, Virginie Morel. It's on Tidal and Spotify – start listening today!

125.

Nonet in E \flat , Op.38

AUDIO

[listen to Movt. 1](#)



SCORES

[Original manuscript in composer's handwriting](#)

[Newer typeset version](#)

Tension & Release

Our feelings and responses to music are often triggered by subtle shifts in harmony. As listeners we sense an interplay of tension and release, though it can be sometimes difficult to know precisely what it is in the chords that's causing the different reactions. Farrenc's Nonet is filled with modulations that are surprising for a number of reasons. First, considering the time the work was composed, she chooses unconventional destination chords and second, she reaches them by way of rich harmonic pivot chords. As can be heard and seen in the following example, there is already a strong suggestion of the sort of chromatic harmonies that the late-Romantic, early-Modernist, Impressionist and jazz composers would go on to develop.

[Watch this short biography](#) of Farrenc (it is in French but there are English captions)

Nonet in E \flat , Op.38 – Movt. I

[listen to this excerpt](#) at least three times (7:16–7:25) 2nd ending

16

164

Fl.

Ob.

Cl.

Hn.

Bsn.

Vln.

Vla.

Vc.

Cb.

167

Fl.

Ob.

Cl.

Hn.

Bsn.

Vln.

Vla.

Vc.

Cb.

1

2

3

4

5

6

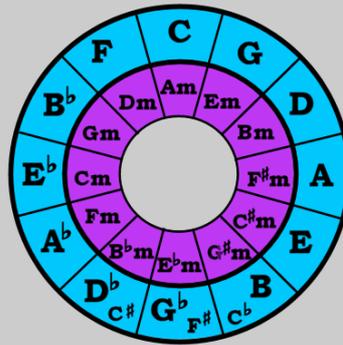
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8

Quick Background to Modulation

Music of the Classical period, as well as thousands of pop songs and jazz standards years later, modulates frequently by way of related chords. You would most likely have encountered this already with the **Circle of Fifths** – modulating to adjacent keys in the circle means there are lots of notes that both the old and new keys have in common. That means that the change of key can be smooth – a new sense of home is created for the listener by way of a transition that isn't too jarring or disorienting.

This section from the first movement of the Nonet moves from a home key of $E\flat$ to D . A semitone apart, these two keys only have two notes in common – the D and G ! How does it work?



Transpositions

Clarinet in $B\flat$

Horn in $E\flat$

4

Here the harmony moves again – with flute and upper viola tone changing to a G . This turns the B^{o7} into a G^7/B – also outlined in the violin line.

8

A final semitone bass ascent brings us to D major.

1

The process is set up by landing on a $B\flat$ chord – we've already heard this material because the section is repeated.

2

(The $B\flat$ triad becomes $B\flat^7$ – a standard V heading back to the $E\flat I$ in Bar 24 at the beginning of the *Allegro*.)

3

In the second-time bar, the bass, cello and bassoon move to a $B\flat$. With some rearranging of pitches in the other parts, the chord slides to a B^{o7} (demonstrate $B-D-F-A\flat$ on the piano – notice the built-in tension created by the diminished sound of stacked minor thirds).

5

Another semitone higher in the bass lands the harmony in a Cm triad – consonant and calm again.

6

Two bars later, the shift to $C\sharp$ similarly forms a $C\sharp^{o7}$ chord – and with it a return of instability.

7

This does a similar thing as before and morphs into an $A^7/C\sharp$, also outlined in the violin with an added $\flat 9$ ($B\flat$) for spice.

Ultimately, the move from unrelated keys of $E\flat$ to D does take place via chords in common and the shifts are steered by the chromatically ascending bass line. This disguises the harmonic flips back and forth between **tension** and **release** – it keeps the listener guessing and propels the music forward with small sparks of electricity. And like a series of quick video edits we are left wondering: what on earth just happened and how did we suddenly get there?

TENSION



RELEASE



TASK
CHORDS

By listening and/or looking at the score, locate another passage of harmonic action in the first movement – even just two adjacent contrasting or rich-sounding chords.

- Identify all the vertical notes – remembering to take into account the transpositions
- Figure out what each chord could be – *in most cases it will be either a major or minor triad and sometimes with extensions, or extra flavour notes*
- Give it a chord symbol
- Try to calculate the progression or harmonic road map (V-I / I-IV etc)
- Describe the effect it has on you

This is one of the best ways to understand how harmony works – listening and labelling to figure out what's going on behind the harmonic scenes. Sometimes the answers are not clear cut and that's okay.

Each time you do such an exercise it gets easier, and the skills you gain will seep into your own playing, improvising and composing regardless of the musical style. And most importantly, like adding filters and effects to an image, it expands your creative toolkit for placing layers of contrast, surprise and ambiguity into the music.

And whether a custom-designed instrument, the interaction between personalities, a new interpretation of an interval, colour, thought or feeling, or even a single unexpected chord – these are the musical nuts and bolts of cultural narratives...



NETWORKS

SWARMS

NON-BINARY

PROGRESS

Farrenc's Nonet contains many examples that resemble what contemporary network theory researchers refer to as assemblages or swarms – collections of different elements working independently but in a synchronised and coordinated way.

Vertical clusters of notes formed into chords fit the swarm theory – the individual notes taking on different roles to form new entities. And chords arranged horizontally work together to form an entire patchwork of tension and release. Thinking of music in this way gives us the freedom to build whatever chords and structures we want – the ears can ultimately decide what works and what doesn't.

Globally, the ensemble of strings and winds mixed in an uneven grouping (i.e., 5 and 4) is also a type of assemblage – and was a fairly uncommon instrumental grouping at the time. Then the writing of the different instrumental lines in almost every passage is intrinsically democratic – voices working together and each with something different and important to say.

How is any of this a cultural narrative?

The blurring of boundaries between traditionally binary opposites is exciting and makes life interesting. It makes us feel something!

where land and sky meet on the horizon

twilight winter | summer

light and shadow

sweet and savoury

Montagues and Capulets / Sharks and Jets

Heaven and Hell gender *live | sampled*

Artificial Intelligence

human vs. machine

brainstorm to add to this list...

Art and music can help us realise that there is a fluid interconnectedness between different or parallel worlds. A piece such as Farrenc's – even when from a different historical period – can prompt us to question some of our own inflexible opinions and standpoints. And this can lead to change and progress including in areas outside music.

ACTIVITIES

① COLOUR CODED

Recall Alice's words about her compositional process:

- *pick raw ingredients from the vines and trees of our brains*
- *bring them out into the air and onto the page*
- *from there they are influenced by aspects of our environment – the light, the air, the sounds and people around us*

Think of a small scenario – nothing too epic – more a quirky situation than a story.

Describe it expressively in two or three sentences – read the *Sundried* descriptions again to be reminded of how everyday things can be beautifully viewed.

Gather the exact same coloured pencils from your interval table, but mix up the order. Zero in on the important words from your new small scenario and highlight them in the different coloured pencils but ignore the table itself during this stage of the process.

When finished, consult your interval table to convert the highlighted words into their corresponding musical intervals.

Punctuate your new melody with a few rhythms as you see fit. If any of it is too dull, choose a note to be a new tonic then re-plot the remaining intervals from it.

Tweak as needed and share your resulting line.

2 RUBBISH COLLECTION

Collect objects, rubbish, waste, packaging, recycling, paper etc. from around the school – clean if necessary, and design a huge collaborative collage. Mix up or combine similar colours or materials, and create some perspective with small and large objects. If it's easier to photograph the objects, then print them and arrange them – do so. Or a combination of real and printed?

► [Watch this video on artist Mandy Barker's photographs of ocean plastics for inspiration](#)

Once finished, this is your musical score. Gather appropriate sound-makers from around the room to represent the different shapes, colours and densities of the collected materials and improvise a sound work together by taking the score as a guide.



[Watch this astounding example of turning everyday objects into something creative and beautiful – including the sound design itself](#)

These are all larger projects – depending on how much time you can set aside, choose any or all or freely combine parts and ideas from each.

3 SAMPLE

A final option is to work with your own samples – then there is of course the chance take these sounds to perform activity 2.

The best app to use is [KOALA SAMPLER](#) – available for Android and iOS. It isn't free, but for what you get, the \$7.99 price is more than reasonable. The first digital samplers from the 1980s cost the price of approximately two houses and could only do a fraction of what KOALA can do!

▶ [Tutorial – basic operation](#)

▶ [Tutorial – 5 Tips](#)

The tutorials always focus on drum patterns, as this is assumed to be what consumers want. However, for this project think more in terms of soundscape or sound collage – there may be small pockets of rhythm but don't be too governed by beats. The app functions the same way, regardless of what sounds you make!

SAMPLE

Spread out and explore as if gathering objects, but collect sounds instead – take some headphones for listening as you record. Be careful of the wind and scraping, moving or talking near the microphone. Limit your recording to no more than 10 separate clips, keep them short, then find somewhere quiet to clean them up – i.e., trim unwanted noises from the beginnings or ends of clips or isolate the best bits. Make some adjustments to volume and pitch and see what they sound like reversed and/or looped. Delete what you don't need, but remember there is no undo.

SEQUENCE

Duplicate and modify a few of the cleaned-up samples, and do some test playing by tapping them in realtime to make some sequences. Shorter one-shot samples work best for this, and try without the metronome. For longer pitch-based sounds switch on the keyboard feature to hear the samples in various registers and notice if and how the timbre changes.

PERFORM

Once you are comfortable with how it all works, record the different sequences into a longer performance, sliding some effects in and out as you go.

Remember to think sound collage rather than song, like an audio version of objects arranged on paper. Combine different textures, being sure that there is variation and contrast – tension and release – among the various musical parameters. Aim to make it sound like a swarm of living and breathing entities, entering and leaving in different ways but always with direction and purpose. Save the finished file, and if you have the possibility over cloud storage to export each and open them on one device, then a further option would be to combine multiple files into one longer one.

This may all take a little bit of practice and trial and error, but it is totally worth it!

Three of the most important cultural challenges facing us today are addressing climate change, ensuring gender identity and equality, and guaranteeing proper recognition of Indigenous and colonised peoples. Music can't solve any of these issues alone, but in everything from discussions to campaigns for increasing public awareness, the creation, performance and reception of music involves a similar lively swarm of individuals working together.

Even when the things we do feel tiny and insignificant, they can still bring about change and redress past injustices. And as we have seen by looking at the works above, understanding and becoming fluent with the many actions involved in making music can refine our ability to engage with and cope with unpredictability and uncertainty in the real world.

Finally, in the words of author Hanif Kureishi "*make something new everyday, something one has never done before.*"

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RACHAEL BEESLEY & NICOLE VAN BRUGGEN CO-ARTISTIC DIRECTORS

DESIGN & INNOVATION

MARCH 2023

MUSICAL IDENTITIES

AUGUST 2023

www.arco.org.au/voyage

AUSTRALIAN
ROMANTIC
CLASSICAL &
ORCHESTRA

RICHARD GILL AO | FOUNDING ARTISTIC DIRECTOR

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