

The narrator and the singers often relate to each other like actors and the chorus in a Greek tragedy, at other times both are swallowed by the abstract framework given by short patches of Cologne-style *Elektronische Musik*.

How Berio conducted *Laborintus II* can be heard on *Harmonia Mundi HMA 190764* (musique d'abord). This quintessential account of the piece's history has Sanguinetti himself as narrator and includes soprano Christiane Legrand, jazz-hero Michel Portal on clarinet, Jean-Pierre Drouet on drums and legendary jazz bass player Jean-François Jenny-Clarke.

Lieven Bertels
Festival Director

MIKE PATTON

Mike Patton is many things to many people, but regardless of whether he's singing, scatting, acting or composing, he's a Renaissance man in the truest sense of the word. There seems to be no limit to what Patton can do. Born in 1968 in Eureka, California, he spent his teens with genre-defying acts like Faith No More and Mr. Bungle, continued various collaborations with avant-garde musicians including the deconstructed-pop music he created with *Peeping Tom* and recently began cultivating a career as a film composer for features such as 2011 Italian film, *The Solitude of Prime Numbers* and the Derek Cianfrance film, *The Place Beyond the Pines*.

Faith No More and Mr. Bungle, while highly influential, are just the tip of the proverbial iceberg. 1998 saw Patton form the experimental noise act Fantômas with members of Mr. Bungle, The Melvins and Slayer. A few years later he joined Tomahawk, an alternative rock band founded featuring members of Jesus Lizard, Battles and x-Helmet; and later created trip-hop act, Lovage.

In addition to all these ongoing – and seemingly disparate project – Patton has also worked with some of the most groundbreaking musicians in the world, including John Zorn, The Dillinger Escape Plan, Björk,

Subtle, Rahzel, Amon Tobin, Team Sleep, Massive Attack, Fennesz, Zu, Norah Jones, Tanya Tagaq, the Qemists, Kool Keith and TV on the Radio, to cite a very small cross-section.

Proving he's willing to try anything, he has given voices to characters such as the creatures in the Will Smith film *I Am Legend* and video games such as *Portal* and *Left 4 Dead*. His eclectic career led to the launch of Mondo Cane – an enormous highlight from Sydney Festival's 2012 program. In his twisted genius, Patton returns to Sydney Festival in 2014 with his chaotic reinterpretation of Luciano Berio's *Laborintus II*.

THE SONG COMPANY

Formed by Charles Colman in 1984, The Song Company is a group of six full-time professional singers led by internationally acclaimed Artistic Director, Roland Peelman. It gives approximately 130 performances each year across Australia and around the world.

The Song Company has developed as one of the most vibrant and extraordinary vocal ensembles in the world. The group's repertoire covers vocal music from the 10th century to the present day and is unique in its stylistic diversity.

Remaining at the forefront of contemporary vocal music through an extensive and ongoing international commissioning program and new collaborations, with artists such as poet Les Murray, Dance Company Force Majeure (with director Kate Champion) and didgeridoo player and composer William Barton.

For Ensemble Offspring and Roland Peelman biographies, see *Hurricane Transcriptions*.

What did you think of the show?

We're looking to you to help us build a definitive shortlist of this year's top Festival Picks to be published in the SMH.

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The Sydney Morning Herald



FESTIVAL VILLAGE
AT HYDE PARK

SYDNEY FESTIVAL 2014
9-26 JAN

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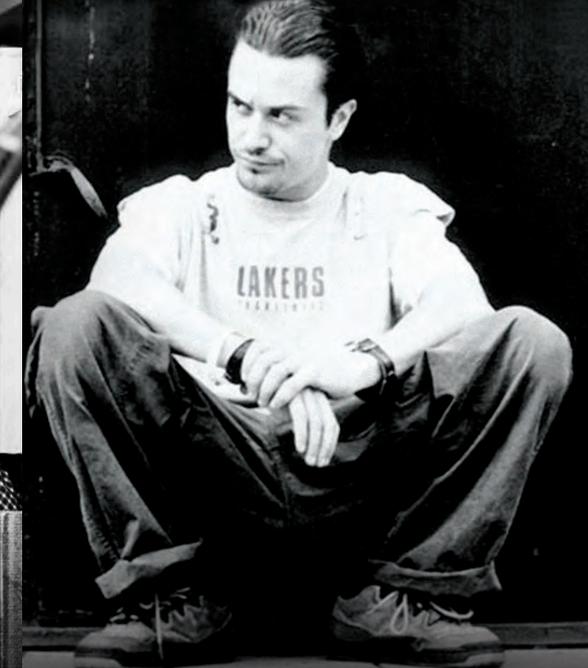
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SYDNEY FESTIVAL
2014^{9-26 JAN}



HURRICANE TRANSCRIPTIONS

LEE RANALDO | ENSEMBLE OFFSPRING XL
CONDUCTED BY ROLAND PEELMAN
USA/AUSTRALIA | AUSTRALIAN EXCLUSIVE



LABORINTUS II

MIKE PATTON | ENSEMBLE OFFSPRING XL
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CARRIAGEWORKS



THE STAR
PRINCIPAL PARTNER

HURRICANE TRANSCRIPTIONS

LEE RANALDO | ENSEMBLE OFFSPRING XL
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USA/AUSTRALIA | AUSTRALIAN EXCLUSIVE

CITY RECITAL HALL
ANGEL PLACE
16 JANUARY

VOICE, GUITARS & RHODES KEYBOARD
Lee Ranaldo

CONDUCTOR
Roland Peelman

CLARINET
Jason Noble
Diana Springford

PERCUSSION
Claire Edwardes
Bree van Reyk

VIOLIN
Veronique Serret
Anna McMichael
Sophie Cole
Kirsty Hilton
Emma Jezek

Hurricane Transcriptions (Last Night on Earth)
was arranged by Ellis Ludwig-Leone.

Ensemble Offspring version revised by
Halldór Smárason and Damien Ricketson.

***Hurricane Transcriptions* was commissioned by
Sydney Festival, Holland Festival and Stargaze.**

HURRICANE TRANSCRIPTIONS (LAST NIGHT ON EARTH)

In the autumn of 2012, I was writing some material on acoustic guitar for a swirling repetitive piece, wondering if it would be something I could adapt for the strings of Solistenensemble Kaleidoskop. Around this same time, on 29 October 2012, New York City was struck by Hurricane Sandy, one of the most severe storms to hit the city in a long time. My home was not flooded, as many were, but we were without power, lights, heat and water for a week or so.

On the day of the storm, in the late afternoon, about two hours before the full force of the storm was to arrive, I went out into the streets with a hand-held recorder. The wind was coming off, through and around all the tall buildings and making the most amazing sounds: overlapping drones, swirling and repetitive, tonal clusters and harmonies, close and dissonant, but also at times clearly consonant chords with clear root, third and fifth. The city became a massive Aeolian wind harp! As I walked the streets in my neighborhood the sounds shifted on every corner. I recorded what I could. Water began spilling over the river and into the streets, forcing me out of the storm.

When I returned home I sat at the piano and did a basic transcription of the sounds. It fascinated me to think they were produced by violent winds moving through the city's streets. Listening to these sounds led me to the idea of using them as the basis for my piece for the strings, with the thought of recreating some of the tonalities I heard on that evening.

During the week we spent without power, I spent my nights strumming acoustic guitars by candlelight, and some ideas for songs came along, also inspired by the events of the storm. I decided that it would be interesting to integrate some pieces, in song form, with singing, into the work for strings; to have the music 'flow' into, and out of, song forms, into, and out of, the storm.

Lee Ranaldo
New York City
March 2013

LEE RANALDO

If there is any one band which defined the American noise-rock era it would be Sonic Youth. The band's anthems created a distinct sound of the 80s and 90s underground era and were hailed as having "redefined what rock guitar could do". Co-founded by Lee Ranaldo whose musical career has spanned from the early eighties, the multi-talented maestro has continued creating immensely diverse audio, visual and written work.

While his Twitter bio claims he is a "botanist, amateur spelunker, slackline walker, road cyclist", Lee Ranaldo certainly sells himself a little short. In 2012, Ranaldo, along with fellow Sonic Youth bandmate Thurston Moore, collectively took out the number one spot in SPIN's *100 Greatest Guitarists of All Time list* with SPIN saying, "Sonic Youth's guitar frenzy freed us from punk's inelegance, gave us something exact and un-nameable, gave us some sweltering sensation of life and at the same time, removed us from it. They put soul into our noise."

Whilst not only being a pivotal influence on the alternative for rock and indie movements, Ranaldo has been creating other music, visual and written projects since the late 80s (including a collection of books, spoken texts with music, large-scale multi-projection sound and light events, artworks and videos).

ENSEMBLE OFFSPRING

Ensemble Offspring is a Sydney-based group dedicated to the performance of innovative new music. Driven by open-mindedness and performance excellence, Ensemble Offspring promotes diverse new ways of creating music from the latest chamber repertoire to free improvisation and cross-artform collaboration. Led by percussionist Claire Edwardes and composer Damien Ricketson, the ensemble comprises a team of virtuoso performers with broad talents: some performing concertos with renowned symphony orchestras and others touring the world with indie pop bands. With performances in venues ranging from the Sydney Opera House to local bowling clubs and recent tours to Europe and China, Ensemble Offspring has developed a reputation for its uniquely adventurous and engaging projects.

ROLAND PEELMAN

Acclaimed musician of great versatility, Roland Peelman was born in Belgium and has been active in Australia more than 25 years as a conductor, pianist, artistic director and mentor to composers, singers and musicians alike.

He has received numerous accolades for his commitment to the creative arts in Australia and specifically for his longstanding directorship of The Song Company, one of Australia's most outstanding and innovative ensembles.

In addition to the Song Company, he takes up the directorship of the Canberra International Music Festival as of 2015.

LABORINTUS II

MIKE PATTON | ENSEMBLE OFFSPRING XL
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USA/AUSTRALIA
AUSTRALIAN EXCLUSIVE

CITY RECITAL HALL
ANGEL PLACE
16 JANUARY

SPEAKER
Mike Patton

CONDUCTOR
Roland Peelman

SINGERS
Jenny Duck Chong
Susannah Lawergren
Anna Fraser

ACTORS
Simon Masterton
Clive Birch
Richard Black
Mark Donnelly
Owen Elsley
Richard Bell
David Hidden
Koen van Stade

FLUTE
Lamorna Nightingale

CLARINET
Jason Noble
Diana Springford
Evan Guy

TRUMPET
Darryl Carthew
Tim Crow
Mel McLoughlin

TROMBONE
Nigel Crocker
Ros Jorgenson
Brett Page

PERCUSSION
Claire Edwardes
Bree van Reyk

HARP
Genevieve Lang
Natalie Wong

CELLO
Geoffrey Gartner
Andrew Hines

DOUBLE BASS
Elsen Price

SOUND
Bob Scott

VIDEO
Visual Kitchen
(Brussels)

LABORINTUS II

Luciano Berio composed *Laborintus II* between 1963 and 1965, inspired by the libretto by his friend, the Dante scholar Edoardo Sanguineti, who wrote the poetry collection *Laborintus*. In addition to incorporating texts by Sanguineti, Berio used excerpts from Dante (*Divina Comedia, Vita Nuova* et. al.), the Bible, T. S. Eliot, and Ezra Pound. *Laborintus II* utilises three female vocal soloists, a mixed choir of eight, a narrator and an ensemble that includes a jazz drummer. The piece is about 35 minutes long and consists of two parts.

Laborintus II was jointly commissioned by several French and Italian radio stations to celebrate the 700th anniversary of Dante's birth and was first performed in part in Brussels (1965) under Berio. The first full concert performance was at Mills College, Oakland, California in 1967, again under Berio.

It was at Mills College, during an intense period of teaching, that Berio began writing *Laborintus II* in 1963. This period seems to have been exemplary for the diversity of his activities and the width of scope of musical influences. He not only would teach, but would also engage in political debate and in musical experiments with his ex-students in the Grateful Dead. It was at Mills too that Berio met his second wife Susan Oyama, then a psychology student, who wrote the text used by him for *Traces*. Despite his divorce from Cathy Berberian, Berio continued to have a fruitful professional relationship with her, which resulted in numerous important vocal works around that time, including *Folksongs* (1964).

Laborintus II is a typical Berio opera in that it has no story, rather drawing strongly on his sense for the Italian operatic tradition. The beat-like cut-up of text lines produces a number of central themes including memory, usury and music itself. The music is at times highly dramatic but can easily twist in a light-hearted jazzy or even funky swing feel not unlike a low-budget 1960s Italian police movie, complete with nervous bass motifs.