

SYDNEY TOWN HALL
9 & 10 JANUARY
70MINS NO INTERVAL

PROGRAM

ORGAN

Bernard Foccroulle

VIDEO

Lynette Wallworth

TOSHIO HOSOKAWA (Born 1955)

Cloudscape

BERNARD FOCCROULLE (Born 1953)

Kolorierte Flöten (Coloured Flutes)

NICOLAS DE GRIGNY (1672–1703)

Tierce en Taille

JEHAN ALAIN (1911–1940)

Première Fantaisie

Litanies

DIETRICH BUXTEHUDE (1637–1707)

Durch Adams Fall ist ganz verderbt (All Mankind Fell in Adam's Fall), BuxWV 183

In dulci jubilo, BuxWV 197

SOFIA GUBAIDULINA (Born 1931)

Hell und Dunkel (Light and Darkness)

OLIVIER MESSIAEN (1908–1992)

Two pieces from Messe de la Pentecôte (Pentecost Mass)

Communion – Les Oiseaux et les sources (The Birds and the Springs)

Sortie – Le Vent de l'Esprit (The Wind of the Spirit)

JOHANN SEBASTIAN BACH (1685–1750)

Erbarm dich mein, o Herre Gott (Have Mercy on me, O Lord God) BWV 721

DIETRICH BUXTEHUDE (1637–1707)

Passacaglia in D minor, BuxWV 161

**SYDNEY
FESTIVAL
2015** | 8–26 JAN

DARKNESS AND LIGHT

BERNARD FOCCROULLE AND LYNETTE WALLWORTH | BELGIUM/AUSTRALIA | AUSTRALIAN EXCLUSIVE

DARKNESS AND LIGHT

CREDITS

ORGAN

Bernard Foccroulle

VIDEO

Lynette Wallworth

PRODUCTION

A co-production: Palais des Beaux-Arts, Klarafestival, Festival de Pâques d'Aix-en-Provence, Southbank Centre, Philharmonie Luxembourg, Laeiszhalles Elbphilharmonie Hamburg, Sydney Festival, Concert-en congresgebouw de Doelen, and Karsten Witt Musik Management in association with Forma Arts.

VIDEO CREDITS

PRODUCING COMPANY

Forma Arts

CAMERA & EDIT

Lynette Wallworth and Pete Brundle

ADDITIONAL CAMERA

Simon Morris

CAMERA ASSIST-DEMOLITION SHOOT

Drew English

TECHNICAL DIRECTOR

Sam Collins

PRODUCTION MANAGER – AUSTRALIA

Michael Monk

PRODUCTION MANAGER – UK

Philippa Barr

POST PRODUCTION FACILITY

Definition Films

HEAD OF POST PRODUCTION

David Gross

ONLINE EDITOR

Ben Blickle-Hodge

DIGITAL COLOURIST

Billy Wychge

THANK YOU

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ABOUT DARKNESS AND LIGHT

Without light there wouldn't be darkness, and without darkness there would be no light. This dualism illustrates the pulse of life and has inspired any number of works in the cultural history.

Bernard Foccroulle, world-renowned organist and composer (and Artistic Director of the Festival d'Aix-en-Provence) works with artists from diverse disciplines. Together with the video artist Lynette Wallworth, he has developed a musical program through which they confront the role of light and darkness in music and nature.

The project is named after *Light and Darkness* (or *Hell und Dunkel*), a composition by the Russian composer Sofia Gubaidulina that gives the night thematic inspiration. The program further consists of a mixture of baroque music (Buxtehude) and music from the 20th century (Messiaen and Hosokawa). These compositions draw the audience into a paradox that is deeply rooted in the theological thinking of the baroque era and that has shaped a large number of themes and trends in organ music over the past centuries. This opposition can also stand for day and night, life and destruction, joy and terror. The contemporary pictorial world of Lynette Wallworth unites these aspects, combining them with the sonic experience.

LYNETTE WALLWORTH ON HER INSPIRATION FOR DARKNESS AND LIGHT

In conceiving my work for *Darkness and Light*, I was interested in the use of particular repetitions of geometric imagery in cave art that has been speculated as emerging out of trance. This is thought by some ethno-anthropologists to be the very origins of visual art itself. In studies of Australian cave art it is always understood that the imagery was never seen to exist as separate from ceremony, which included dance and song. Lewis-Williams, the anthropologist, proposed the signature imagery that he had noted in cave paintings the world over might speak to a state within the painter. He speculated that this was a trance state induced by the deep interior of the cave. The intense levels of darkness and deep concentration allowed the images in one's mind to be perceived. Hence the art relied on the darkness in order to reveal itself to the artist.

This seems to blend beautifully with the program of *Darkness and Light* designed to be presented in churches, cathedrals and concert halls, where the notion of transcendence was/is often at the heart of the structure. I am interested in creating imagery that relies on rhythm and pattern to heighten the sense of the music and the ability to lose one's self in it. To use the intensity of darkness and the repetition of pattern to create a set of images that supports contemplation. The fact that the imagery for such a purpose is drawn from the Australian landscape is completely intentional. It seems to me these are the physical spaces that often open us, as Australians, to the sense of the sacred. They are our cathedrals, and as such, the natural site for contemplation of this world, our place in it, our responsibility for it. In that thought lies the challenge. The reverie is interrupted. Darkness and Light.

Cover photo: Lynette Wallworth