

Chamber Made Opera
Creative Director / CEO: Tim Stitz
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Executive Producer: Shelley McCuaig
Resident Director: Margaret Cameron
Resident Conductor: Brett Kelly
Finance Officer: Sally Goldner
Design: Sweet Creative
Publicity: Zilla & Brook

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Christie Stott
Erkki Veltheim

Committee of Management

Michael Bink (Chair)
Greer Evans (Treasurer)
Kylie Trounson (Secretary)
David Maney
Erin Milne
Fiona Sweet

Thank you

Caroline Lee, Sudaya, Rosemary Joy, Peter Lambropoulos (for introducing us to party dots), Fiona Sweet, Susan Woods, Henry Fuller, Fiona Brook, Paige Hobbs, Jason Read (Optical Audio), Gillian & Paul Carter, Eleanor & Alastair Donelan Davies, Astra Choir, Nerida Lloyd, Michael Roper, Bethany Jones, Luke Howard, Dave Maney, Tim Nolan.

Sounds recordings and mastering in Berlin by picaroMedia.

Presented in partnership with the New Music Network
Part of Melbourne Fringe

CHAMBER
MADE
OPERA



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Chamber Made Opera presents

Turbulence

or, 'the underlying forces usually hidden'

a Living Room Opera in three scenes

composed by Juliana Hodkinson
libretto by Cynthia Troup
directed by David Young
sound design by Jethro Woodward

Performed In a private living room in Northcote
3-12 October 2013

i from a state of quietness
ii sudden transitions
iii a critical point

Mother: Deborah Kayser
Daughter: Anneli Bjorasen

Also, pre-recorded

Baby: Emilia D. Hodkinson

Pilot: Margaret Cameron

Announcer (flight attendant): Sana Mukarker-Schwippert

Production/Stage Manager: Georgia Rann

Production assistance and additional pocket piano: Dylan Sheridan

Therefore ... love your solitude and try to sing out with the pain it causes you. For those who are near you are far away ... and this shows that the space around you is beginning to grow vast. ... Don't expect any understanding; but believe in a love that is being stored up for you like an inheritance, and have faith that in this love there is a strength and a blessing so large that you can travel as far as you wish without having to step outside it.

Rainer Maria Rilke, *Letters to a Young Poet*

Turbulence libretto extract— Mother and Daughter:

i from a state of quietness

Mother Yes, the act of giving birth is arguably the major event in a life, also intuitively appealing.

Daughter the theory is beautiful in its self-consistency

Mother Given the puzzling and violent nature of energy released,

Daughter brute force as a matter of fact

Mother the emergence of consciousness, degrees of freedom, the progressive accelerating ascent,

Daughter the more warning one gets, there is a threshold that can be calculated

Mother tremors or vibrations,

Daughter absence, fracture and fatigue

Mother come together in one critical instant

Daughter loom over and shape the psychological state

Mother —the explosion to infinity—

Daughter all three create the potential for extreme behaviour

Mother the explosion to infinity of a normally behaved quantity starting at the highest level from the mother! The universe of conceivable irrational behaviour patterns is much larger than the set of rational patterns.

Daughter allowing for irrationality opens a Pandora's box of ad hoc stories the main story we are telling is the vulnerability of civilisations the fight between order and disorder normal times, normal times are when disorder wins

ii sudden transitions

Mother And external factors affecting the mother always

Mother & Daughter always ruin the lives of some of them.

Daughter the underlying forces are usually hidden by an almost perfect balance

Mother External factors, certainly How can one unravel this complexity?

Daughter we are taught that it is out of reach from a fundamental point of view

Mother Well, cracks make the problem more subtle.

Daughter it is a curious fact that the agents typically do not know each other

Mother What is the law if any? Of course one of the parameters is the time of failure.

Daughter the only way to decide is to test for the existence of critical behaviour let them evolve in time

Mother Has human nature changed?

Daughter another curious fact: the rules for the interactions are presumed identifiable and known in the long run our personal lives are shaped by a few key decisions or events

Daughter for the real earth ... for the real earth we do not know yet

Mother [aria 'For those who are near you are far away']

sky as blue as a baby's eye
sea as blue as a baby's eye
acres of soft sand
solitude

lungs keep filling, filling
give me this—
a child's trust
belief in a love
stored up as Rilke says

like an inheritance
sky as blue as a baby's eye
sea as blue as a baby's eye
acres of soft sand
solitude

lungs keep filling, filling

Mother Even the most thorough postmortem analyses are typically inconclusive.

Daughter in a single season, as a matter of fact

Mother Though the few important things like health, love and work, which account for our happiness, have been shown to provide healing.

Mother We are probably at the beginning of our understanding of it ...

End of libretto extract