Monash University acknowledges the people of the Wurundjeri and Boon Wurrung nation as the traditional owners of the land upon which we work. We recognise that sovereignty was never ceded, and pay our respects to Elders past, present and future.
MLIVE 2019 will see the long-awaited realisation of a dream many years in the making with the opening of The Ian Potter Centre for Performing Arts. With the reopening of the Alexander Theatre in 2018, performers and audiences have had an opportunity to experience the best sound and staging technologies available, in the hands of wonderful performers and companies across a range of genres in shows appealing to all tastes and age groups. Now, with the addition of the Sound Gallery, a 130-seat space combining intimacy with sonic perfection, and the Jazz Club, a space for many types of performance in an informal bar/restaurant setting, we have completed our vision of a 21st century performance environment. This continues a tradition of commitment to the performing arts at the service of our many diverse communities dating back to the opening of the original Alexander Theatre in 1968.

The 2019 season will make use of all of these spaces, with work by local, national and international companies spanning music, dance, theatre and multi-media creations. To mark the opening of the Centre, what better way than to celebrate the idea of Progress, a word with deep resonance in the history of Monash University. In a festival of ideas, music, new media, comedy and theatre we will invite you to join our discussion around Progress and what its meaning might be in today’s rapidly-changing world.

Continuing our commitment to contemporary dance, we will welcome back Queensland’s ground breaking Dancenorth with their latest work Dust, while Norway’s Panta Rei will present two beautiful, moving works in an Australian exclusive. The award-winning theatre-makers Slingsby will be back with The Young King, while yet another new Australian musical will make its debut with My Brilliant Career, developed at Monash through the Jeanne Pratt Musical Theatre Artists in Residence program. The Sound Gallery will serve as the new venue for Wood, Metal and Vibrating Air, our popular series of wide-ranging piano recitals, now in its fourth year.

Of course, Robert Blackwood Hall, with its renowned acoustics for orchestral and choral music will see the return of the ever-popular Monash Academy Orchestra, and we are always proud to welcome back the great Melbourne Symphony Orchestra in its Monash Series of spectacular concerts.

There will be so much to enjoy, whether it is the Centre itself as a place to wine and dine, or to experience the many performances throughout the year in all of our venues.

I look forward to seeing you there!

Professor Paul Grabowsky AO
Executive Director
HOW TO BOOK TICKETS TO A SHOW

ONLINE
monash.edu/mlive

Bookings can be made securely online 24 hours a day. Here you can choose your own seat and have your tickets emailed to you as PDF files – all without booking fees!

OVER THE PHONE

Please call 03 9905 1111 between 9:30am – 4:30pm, Monday to Friday (excl. Public holidays). Bookings can be made for all shows using Visa or Mastercard for payment.

Box Office staff are happy to answer any further questions you have about the booking process or any aspect of your visit to our venues.

FOR MORE INFORMATION

PHONE
03 9905 1111

EMAIL
boxoffice@monash.edu

WE’VE GOT YOU COVERED

FOOD AND BEVERAGE

Monash University has a tantalising range of food offerings for you to devour before your performance. In addition to our food and beverage offerings at each of the venues, you can also enjoy mouth-watering pizza and pasta from Joe’s Pizzeria, fresh and colourful Mexican cuisine from Guzman y Gomez, plus more. For the full offerings list, please visit: monash.edu/food-and-retail/vendors

MONASH STAFF, ALUMNI AND STUDENT TICKETS UP TO 60% OFF

Monash staff and alumni can enjoy exclusive access to tickets at a low fixed price of $29 and Monash students at $20 for MLive events in 2019. Tickets are available for purchase online, over the phone or in person. Simply select Monash Staff/Alumni/Student prices when purchasing, and present/quote your Monash ID on collection of your tickets*.

*Find more information & conditions at: monash.edu/mlive/offers

COMPANION CARD TICKETS

Patrons with a government-issued companion card are eligible to receive a complimentary ticket for their companion when attending events at Monash University venues. Holders of a government-issued companion card can book tickets by calling the Box Office on 03 9905 1111 during our call centre hours.

ACCESSIBILITY

Monash University is committed to accommodating the needs of visitors with varying requirements. There are dedicated parking bays for disability parking permit holders in all the car parks. If the disabled parking bays are full, visitors can park in any red, yellow or blue permit spaces. Please ensure your disability parking permit is displayed.

CONNECT WITH US

FACEBOOK /MLIVEMelbourne
TWITTER @MLIVEMelbourne
INSTAGRAM @mlivemelbourne
YOUTUBE MLIVE Melbourne

Follow our Behind The Scenes blog and get more out of the MLive experience: monash.edu/mlive/performing-arts-blog
Since at least the Age of Enlightenment, the idea of Progress has driven narratives around our lives, our histories, achievements, the significance of events, both positive and negative, all placed within various constructed meanings. The smokestacks of the Industrial Revolution were once seen as progress, the very opposite of today’s focus on sustainability and environmental sensitivity for the sake of our planet’s future. Monash University itself was founded in an era during which progressive politics gave rise to student activism on a number of highly energized fronts; it was known as a centre of anti-Vietnam war protests and counter-cultural ideas. So what does Progress describe in this more tribalized, interactive, socially mediated world? In a festival of ideas, music, theatre and performance we will interrogate the word Progress and attempt to evaluate its scope, resonance and currency. This will also mark the opening of The Ian Potter Centre for Performing Arts, a proud moment in the history of the University, and one which lends us to think we are indeed continuing to make Progress.

**THEATRE**

**A NEW PLAY BY FLEUR KILPATRICK**

Can you imagine a world where political inaction and industry lobbying has brought the earth to the point of catastrophe? Can you imagine that we let it get that bad? Or is that impossible - just too crazy? *Whale* is an immersive, participatory new work in which the personal becomes the political. The scientists and politicians can’t save us but there’s no need to worry: we are the ones we’ve been waiting for.

Monash is proud to be a part of the world premiere season of *Whale*, following its 2018 Max Afford Playwright’s Award win for playwright Fleur Kilpatrick. Commenting on their decision, the judges noted ‘it’s rare to find a piece of theatre that explores climate change with such a compelling mix of playfulness and authority...it is brimming with imagination and ingenuity.’ But be prepared - *Whale* is here to save the world, provided you are ready to make a sacrifice.

‘I’VE NO DOUBT THAT WHALE WILL BE A SIGNIFICANT MARKER IN HOW THE ARTS DEALS WITH THE GREAT ISSUES OF OUR TIME.’

— TIM ROSEMAN, ARTISTIC DIRECTOR, PLAYWRITING AUSTRALIA

**COMEDY**

**TOM BALLARD, ZOE COOMBS MARR, ROD QUANTOCK & SPECIAL GUESTS:** An evening of comedy, songs and ideas

Comedian, Tom Ballard (pictured) declares: ‘As a progressive person, I’m pro-progress and aggressive towards people who are regressive, i.e. I have anti-regression aggression. Does that make sense? I dropped out of uni.’

With Ballard hosting the evening, Smokestack will unite some of Australia’s sharpest wits and finest voices to explore the concept of Progress. Accompanied by Spire ensemble led by Xani Kolac, and vocalists including The Bedroom Philosopher, expect Australia’s best comics and thinkers to present their take on this perplexing theme. Is Progress a good thing? A bad thing? Both? Is it still a relevant concept? Has it stopped? Have developments in technology, politics and culture changed our daily lives for the better or the worse?

‘WITHOUT DEVIATION PROGRESS IS NOT POSSIBLE’

— FRANK ZAPPA

**DATE & TIME**

Thursday, 16 May (Preview)
Friday, 17 May
Saturday, 18 May
7.00pm

**VENUE**

Sound Gallery

**TICKETS**

$20 - $35

**BOOKINGS**

monash.edu/mlive
'EGOYAN’S UNFLINCHING OFFERING OF AN
EMOTIONAL LANDSCAPE... A QUESTING VISION
THAT MAKES HER ARGUABLY ONE OF THE FINEST
CONTEMPORARY ARTISTS OUT THERE TODAY.'
— MUSICAL TORONTO

MUSIC
EVE EGOYAN

Canadian artist Eve Egoyan is a piano virtuoso like no other and this
is light years away from your average concert.

In exploring the potential of the Disklavier, an acoustic piano with a
computer interface, to layer and precisely synchronise sampled sounds,
film and interactive imagery, she has reinvented the contemporary piano
repertoire and turned the purely aural experience of a piano recital into
a synaesthetic one.

Monash is proud to introduce Australian audiences to her ground-
breaking work in this set of pieces (some written especially for her
and some self-composed) that she has seamlessly unified into a
single semi-theatrical event.

Augmented by technology, her pianism is able to literally fulfil the
‘impossible’ title: Duet for One.

MUSIC
FEATURING THANDO, SOPHIE KOH, N’FA JONES
AND MORE TO BE ANNOUNCED

Protest music has accompanied every period of progress over the
last century. The power of the song has enabled the complex and the
challenging nuances of social injustice to cross over from the
underground to the mainstream consciousness.

From Helen Reddy’s I Am Woman to Gil Scot Heron’s The Revolution Will
Not Be Televised to Midnight Oil’s Beds Are Burning - regardless of genre,
music has proven its ability to unite, connect and give voice to social
movements beyond speech or the written word.

For one night only MLIVE presents Songs of Freedom, where an incredible
lineup of artists present their personal selections of protest music in our
new club. Supported by our specially commissioned band led by bassist/
composer Tamara Murphy expect original music, storytelling and
compositions covering a range of genres including hip hop, soul and folk.

Prepare to be moved as we prove that the art of protest music is very
much alive.

DATE & TIME
Tuesday, 21 May
7.30pm

VENUE
Sound Gallery

TICKETS
$20 - $35

BOOKINGS
monash.edu/mlive

PROGRESS

DATE & TIME
Friday, 24 May
7.00pm

VENUE
Jazz Club

TICKETS
$20 - $35

BOOKINGS
monash.edu/mlive

PROGRESS
Archie Roach is one of Australia’s most treasured performers. For close on 30 years his recorded output has gifted the country with a songbook of remarkable import. Simple, noble and direct lyrics in timeless musical settings, combined with his inimitable heartfelt delivery, these characteristics have etched the core songs into the national psyche.

Took the Children Away presaged the Rudd apology by some 20 years, and the gracious optimism of It’s Not Too Late seems to encapsulate the spirit of the Uluru Statement’s proposed Makarrata Commission. And as our country, with or without its leaders, evolves a new concept of itself by embracing its shared history with the First Nations, Roach’s art will help push the progress.

Paul Grabowsky has a long and fruitful history of collaboration with Archie Roach and his late partner Ruby Hunter. This concert partners the songwriter with Paul on piano and the Monash String Sinfonia playing arrangements by Erkki Veltheim, who created the striking orchestrations for Gurrumul’s groundbreaking final album.

Grab your seats now. It’s simply unmissable.

‘ARCHIE ROACH IS ONE OF THE GREATEST AUSTRALIAN PERFORMING ARTISTS’
— THE ADELAIDE ADVERTISER

‘THE BEST MOMENTS WERE THE SURPRISES, LIKE...OK EG’S AMBIENT TECHNO PERFORMANCE INSIDE THE COLLINS STREET BAPTIST CHURCH’
— THE GUARDIAN, REVIEWING OK EG’S PERFORMANCE AT WHITE NIGHT 2017

DATE & TIME
Friday, 24 May
7.00pm
VENUE
Sound Gallery
TICKETS
$20 - $25
BOOKINGS
monash.edu/mlive

MUSIC
ARCHIE ROACH WITH PAUL GRABOWSKY

Archie Roach is one of Australia’s most treasured performers. For close on 30 years his recorded output has gifted the country with a songbook of remarkable import.

Simple, noble and direct lyrics in timeless musical settings, combined with his inimitable heartfelt delivery, these characteristics have etched the core songs into the national psyche. Took the Children Away presaged the Rudd apology by some 20 years, and the gracious optimism of It’s Not Too Late seems to encapsulate the spirit of the Uluru Statement’s proposed Makarrata Commission. And as our country, with or without its leaders, evolves a new concept of itself by embracing its shared history with the First Nations, Roach’s art will help push the progress.

Paul Grabowsky has a long and fruitful history of collaboration with Archie Roach and his late partner Ruby Hunter. This concert partners the songwriter with Paul on piano and the Monash String Sinfonia playing arrangements by Erkki Veltheim, who created the striking orchestrations for Gurrumul’s groundbreaking final album.

Grab your seats now. It’s simply unmissable.

DATE & TIME
Sunday, 26 May
5.00pm
VENUE
Alexander Theatre
TICKETS
$20 - $75
BOOKINGS
monash.edu/mlive

When we asked independent Australian performing artists for submissions to develop new work on the theme of progress we were impressed but not surprised by the amazing range of responses.

For the past two centuries, aphorisms like ‘That’s progress’ or ‘You can’t get in the way of progress’ have been used to provoke or shut down arguments, but in recent years the pace of technological change seems almost too hard to process.

Sociologists, futurists, psychologists all struggle to frame vital discussions about this time of never-ending transition, but the tangential insights offered by artists are often the ones that really sink in.

The winners of the MLIVE Works in Progress commission, hybrid music installation artists, OK EG (Lauren Squire and Matthew Wilson) are a perfect example. Their new work Wavelength II will draw on technology that is literally in development now, to re-frame the idea of live performance. A sequencer-driven solenoid valve is used to create extraordinary synchronization between the release of water droplets and a particular melodic or rhythmic cell, with the artists interacting live with this automated sequence.

The result will be both a meditation on how creativity and robotics can co-exist and a concrete example of that very phenomenon.

For more Progress events go to: monash.edu/mlive
WEIGHTLESS

The exhilaration of the human body in flight, the body as expression of the human condition, of agility and fragility: contemporary dance culture breaks through the genre barrier in so many exciting ways.

DUST

DANCE

DANCED WITH LIMINAL SPACES

Dust takes a deep and daring dive into how, through the lottery of birth, we inherit the architecture of restriction and opportunity. Award winning Dancenorth examines personal, social, cultural and political inheritance and the way we question and respond to that which has come before us. How can we scrutinise the past in order to shape the future? In Dust, the dancers attempt to agitate and illuminate the engineering of their own existence.

Dust is an audacious new collaboration created by Dancenorth’s Artistic Director Kyle Page and Associate Artistic Director Amber Haines, featuring music by Jessica Moss (Thee Silver Mt Zion) and an architecturally-designed set by the award-winning Liminal Studio.

‘DUST IS AN EXQUISITE WORK; A POWERFUL PIECE OF CONTEMPORARY DANCE THAT FLIRTS WITH POTENTIALLY HEAVY-HANDED IMAGERY BUT NEVER SUCCUMBS TO THE OBVIOUS. COHESIVE AND FLUID, IT INTEGRATES MOVEMENT AND DESIGN BEAUTIFULLY... DUST IS A RICHLY EOCACTIVE WORK’

— RICHARD WATTS, ARTSHUB 4.5/5 STARS

This project has been assisted by the Australian Government’s Major Festivals Initiative, managed by the Australia Council, its arts funding and advisory body, in association with the Confederation of Australian International Arts Festivals Inc., Brisbane Festival, Sydney Festival, Ten Days on the Island, Riverside Theatres, Merrigong Theatre Company, Monash Academy of Performing Arts and Theatre National de Chaillot.

I WISH HER WELL

DANCE

PANTA REI DANSETEATER

Four women, a collection of stories, several hourglasses and a mirror. In their Australian debut, one of Norway's most admired and skilful dance theatre companies, Panta Rei Danseteater, brings one of their characteristically fast-paced and colourful works, I Wish Her Well, to Monash.

The work draws on two sources: the stories of four women closely related to the dancers, and the diaries of a 16-year-old girl, a girl who is now an 88-year old woman who shared her thoughts and experiences with the creative team. Combining storytelling, muscular physicality and an evocative score by celebrated British composer Nathaniel Reed.

I Wish Her Well astutely captures the small everyday events of all our lives. These tiny details, usually left out of social histories, are brought together in a universally resonant and moving performance.

LULLABY

DANCE

PANTA REI DANSETEATER

Norway’s celebrated and imaginative dance company Panta Rei takes its name from the ancient Greek philosophy ‘everything flows’. When you encounter the group’s trademark style - stripped-down, immediate and centred on a fluid relationship between audience and performer - this makes perfect sense. Lullaby belies its title. Co-created by three female choreographers (Anne Holck Ekenes, Pia Holden and Helene Blackburn) for three male dancers, it forms a fascinating flip side to I Wish Her Well.

Exploring friendship, friction, competitiveness and outright aggression between men, it invites us to widen the metaphorical framework to contemporary international politics. The attractive and slightly twisted Latin American-influenced score for cello and piano is played live with the composer at the keyboard, taking cues as much from the dancers as they from him. It lends an improvisatory but very unified feel to this satisfying and dynamic show.
FAMILY FIESTA

This July school holidays we’re inviting the kids to take over! In a weekend jam-packed with events, activities and workshops, we're opening up the new Ian Potter Centre for Performing Arts to families. The focus is on interactive and participatory events that will get your children dancing, drawing, singing and acting. We are also welcoming back the award-winning Slingsby theatre company following the success of Emil and The Detectives in 2018. So drop in anytime to be captured by the magic and fun!

THEATRE
SLINGSBY, THE YOUNG KING BY OSCAR WILDE, ADAPTED FOR THE STAGE BY NICKI BLOOM

A naive boy raised by goatherds is discovered to be heir to a kingdom. Suddenly he can have whatever pretty objects he wants. But his childish greed breeds dark dreams with a mysterious message: if others suffer or die to make all this stuff, what kind of king will he be?

Helpmann Award winning company Slingsby have built an international reputation for a simple but magical form of theatre that entertains children while opening their minds. The Young King is one of Oscar Wilde’s short stories that confronts thorny and quite adult philosophical issues under a ‘fairy tale’ guise. This beautiful adaptation by Nicki Bloom, directed by Andy Packer, uses fun pre-show activities and onstage interactivity to give the kids a stake in the story and keep them thoroughly engaged.

Outstanding performance, music, lighting and design enhance the storytelling and make it an engaging family show with depth.

Helpmann Award winning company Slingsby is supported by the Government of South Australia through Arts South Australia, and by the Australian Government through the Australia Council, its arts funding and advisory body.

For more Family Fiesta events go to: monash.edu/mlive

INTERACTIVE EVENTS
SOUND OF DRAWING

Polyglot Theatre, an Australian leader in creating experiential and interactive theatre, will present Sound of Drawing, which promises to change the way children see – and hear - their art. Children draw on large sheets of paper, on a table that’s wired for sound. Every time a pencil or crayon touches the table, sensitive microphones underneath turn the children’s scratching, swirling, tapping and scrawls into an amazing soundscape. Individual headsets are worn so that each delighted child can hear the sounds they make. It’s a thrilling experience.

INTERACTIVE EVENTS
I SEE YOU LIKE THIS

Jessica Wilson’s enchanting I See You Like This is a mobile photo studio in which children art-direct a creative portrait directly onto their parent’s face. Usually the reluctant subject of endless photos by adults, this time the kids have the upper hand and the parents become subjects through the lens of the child’s imagination – including the choice of objects that best represents their parent! Witty and insightful (if potentially alarming) for grown-ups, it’s hilarious fun for kids.

TWO MAGICAL INSTALLATIONS WILL RUN CONTINUOUSLY OVER THE WEEKEND. THERE ARE NO START OR FINISH TIMES: YOU AND YOUR YOUNG CAN COME AND INTERACT WITH THEM THROUGHOUT THE DAY.
Sunday 11 March
5.00pm
Free pre-event.
DJ set. Pop-up bar.
7.00pm
Spinifex Gum
Robert Blackwood Hall
$79.00
monash.edu/mlive
PIANO RECITAL SERIES

Across the last few years, audiences have been enthralled by our series Wood, Metal and Vibrating Air, held on the stage of the Robert Blackwood Hall, an up close and personal encounter with fine pianists performing the most diverse repertoire. This year the series will move to its new home, the Sound Gallery in The Ian Potter Centre for Performing Arts. This stunning space, part of Peter Elliot’s wonderful architectural vision, with its high ceilings and addition of the amazing Meyer Sound Constellation active acoustic system, will give audiences a unique listening experience, both intimate and immersive. Once again, the range of music is wide, from contemporary Japanese compositions, through to immersive multi-media performance and ambient improvisations to masterpieces of Western art music, including Schubert’s monumental final sonata. For music lovers, an aural feast, for the simply curious, an adventure in sound in a truly 21st century recital space.

MUSIC

PIANO RECITAL

Since moving to Australia in 2002, Tomoe Kawabata, an Internationally sought-after recitalist, concert and chamber musician has been doing Australian audiences a great service by increasing their familiarity with Japanese composers. In this fascinating program she explores the art of Akio Yashiro and Akiro Miyoshi both of whom studied at the Paris Conservatoire during the 1950’s, and their links to Ravel, Debussy and Dutilleux. Here is your first chance to hear a beautiful Pärt-like piece, Mirror of Stars by one of Japan’s greatest living composers, Akira Nishimura.

‘MARTIN IS A SERIOUS MUSICIAN AND A SERIOUS TALENT’
— THE SYDNEY MORNING HERALD

PIANO RECITAL

Pianist/composer Benjamin Martin is as intelligent a musician as you’re ever likely to come across. In this rich concert he teases out a famous pensée by another pianist/composer Ferruccio Busoni: ‘Bach is the foundation of piano playing. Liszt is the summit The two make Beethoven possible.’ Busoni’s own arrangements of works by Bach sit alongside the master’s magnificent C minor Partita and one of Beethoven’s sonatas in the same key (Opus 10, No.1). Spectacular and lyrical works by Liszt, including his paraphrase of Beethoven’s famous song To the Distant Beloved are interspersed.

DATE & TIME
Thursday, 27 June
7:30 pm
VENUE
Sound Gallery
TICKETS
$20 - $35
BOOKINGS
monash.edu/mlive

DATE & TIME
Thursday, 25 July
7:30 pm
VENUE
Sound Gallery
TICKETS
$20 - $35
BOOKINGS
monash.edu/mlive
‘WHAT IS REALLY GREAT ABOUT TWO PLACES IS THAT THERE ARE SO MANY OF THOSE “WOW” MOMENTS WHERE YOU ARE FULLY IMMERSED IN A SOFT AND DEEP MUSIC.’
— DANIELA PATRIZI REVIEWING TWO PLACES ALBUM BY LUKE HOWARD

LUKE HOWARD

MUSIC
PIANO RECITAL

Luke Howard, like German composer Nils Frahm, writes and performs music that falls somewhere just outside classifications like ‘minimalist’ and ‘ambient’ and responds to an audience’s craving for that kind of stillness and simplicity but with greater spiritual depth.

Howard’s wordless songs provoke powerful emotional reactions, even though it’s hard to pin them down, and that indefinability is what makes his work so fascinating to film makers and those artists (as diverse as Lior and Jeff Mills) who have sought him out to work with.

Howard principally creates in the recording studio, so don’t miss this opportunity to hear his work in an intimate and focused recital context.

ELYANE LAUSSADE

MUSIC
PIANO RECITAL

Described by the New York Times as ‘a pianist with dazzling power and an impeccable sense of style’, US-born Juilliard graduate Elyane Laussade is now firmly established as one of Australia’s finest pianists.

This attractive program of romantic favourites such as Chopin’s G minor Ballade, Liszt’s Hungarian Rhapsody No.2 and Rachmaninov’s Elegie has as its centrepiece Schubert’s final piano sonata. Completed two months before his death, unpublished for ten years and neglected for over a hundred, it is an expansive and deeply rewarding piece that, like so much of the composer’s late work, seems to take us with him on an existential journey through hardship, joy, despair, and moments of epiphany.

DATE & TIME
Thursday, 22 August
7:30 pm
VENUE
Sound Gallery
TICKETS
$20 - $35
BOOKINGS
monash.edu/mlive

WOOD, METAL & VIBRATING AIR

DATE & TIME
Thursday, 26 September
7:30 pm
VENUE
Sound Gallery
TICKETS
$20 - $35
BOOKINGS
monash.edu/mlive

WOOD, METAL & VIBRATING AIR
SYMPHONIC

For many listeners, the dynamic colours and sheer sonic power produced by massed orchestral and choral forces convey the most soaring musical experiences. Here is music making at its best, whether in choral music of spiritual depth or in orchestral masterpieces, past and present.

MSO MONASH SERIES

MUSIC

MICHAEL COLLINS DIRECTOR / CLARINET
PAUL DEAN (PICTURED) CLARINET

The clarinet is known as the smooth talker of the orchestra, capable of stunning warmth and beauty. Experience its dynamic versatility showcased in two works, performed by two brilliant virtuosi.

First is Mozart’s Clarinet Concerto; a perennial favourite, and the total package as far as concertos go. Its lyrical second movement has an endearing honesty, and is framed by two charming fast movements; a bright and cheery allegro, and a playfully elegant finale. Bringing it to life is world-class soloist Michael Collins, who also leads the MSO in this performance.

Collins then takes the conductor’s baton for the next work: a brand-new clarinet concerto by MSO Composer in Residence Paul Dean. And who better to perform the solo in this exciting premiere than Dean himself, another clarinetist of international renown.

You’ll struggle to stay still in Beethoven’s Seventh Symphony, which makes for an exhilarating climax to this concert. A work with no real slow movement, the symphony was described by Richard Wagner as ‘the apotheosis of the dance’.

REPERTOIRE

Mozart Clarinet Concerto
Paul Dean Clarinet Concerto
Beethoven Symphony No.7

Not interested in playing first or second fiddle, MSO Principal Violist Chris Moore leads the band in this concert, which features music of real emotional depth.

Arvo Pärt’s Cantus in Memoriam Benjamin Britten is an iconic work. Composed in honour of the great British composer, this hauntingly beautiful music unfolds like the slow pealing of bells, in a series of minor scales scored for strings and a single chime.

Any darkness cast is lightly brushed away by the final piece on this program: the breezy Symphony No.29 of Mozart, one of the composer’s best-known early symphonic works.

REPERTOIRE

Arvo Pärt Cantus in Memoriam Benjamin Britten
Britten Rondo Concertante
Britten Young Apollo
Mozart Symphony No.29

Melbourne Symphony Orchestra

DATE & TIME
Friday, 5 April
7:30 pm
VENUE
Robert Blackwood Hall
TICKETS
$35.50 - $71.50
BOOKINGS
monash.edu/mlive

DATE & TIME
Friday, 31 May
7:30 pm
VENUE
Robert Blackwood Hall
TICKETS
$35.50 - $71.50
BOOKINGS
monash.edu/mlive
MUSICAL enchantment from Mendelssohn’s ethereal music for A Midsummer Night’s Dream sets the scene for Saint-Saëns’ captivating Cello Concerto No.1. It is a work with special memories for soloist, Jian Wang who played it for his orchestral debut with the Shanghai Symphony Orchestra at just 11 years old.

Nikolaj Znaider, one of the most recent big-name violinists to take up the baton, unleashes a frenzy of emotions in Berlioz’s fantastical symphony which Leonard Bernstein described as ‘the first psychedelic musical trip’. Symphonie fantastique is full of theatrical effects that were ahead of its time. Listen out for our hero being decapitated with a massive chord in the March to the Scaffold, and the ‘beloved’, distorted and grotesque dancing in the Witches Sabbath.

REPERTOIRE
Mendelssohn A Midsummer Night’s Dream (excerpts)  
Saint-Saëns Cello Concerto No.1  
Berlioz Symphonie fantastique

DATE & TIME  
Friday, 23 August  
7:30 pm

VENUE  
Robert Blackwood Hall

TICKETS  
$35.50 - $71.50

BOOKINGS  
monash.edu/mlive

Ray Chen is Australia’s golden boy of the violin, winning hearts around the world with his incredible skill and charming stage presence. Chen joins the MSO for Mendelssohn’s famous Violin Concerto, but not before Rossini’s sparkling overture to his opera The Italian Girl in Algiers sets the tone for this high-energy program.

The first movement of Mendelssohn’s concerto starts with a theme that tormented the composer for years, before he could begin serious work on the piece. It’s followed by a lyrical andante movement, and then a finale that will bubble and fizz like champagne in Ray Chen’s very capable hands.

Then it’s double trouble with a touch of Venetian zest, as Chen teams up with the orchestra’s Concertmaster Dale Barltrop in a concerto for two violins by Vivaldi.

And what better way to finish such a vibrant concert than with Schubert’s Third Symphony, with its sunny charm and a dizzying finale.

REPERTOIRE
Rossini L’Italiana in Algeri Overture  
Mendelssohn Violin Concerto  
Vivaldi Concerto for 2 violins in A minor  
Schubert Symphony No.3

DATE & TIME  
Friday, 27 September  
7:30 pm

VENUE  
Robert Blackwood Hall

TICKETS  
$35.50 - $71.50

BOOKINGS  
monash.edu/mlive

‘RAY CHEN IS AMONG THE MOST COMPPELLING YOUNG VIOLINISTS TODAY.’  
— THE CLASSICAL SOURCE
THE CHICHESTER PSALMS
MONASH UNIVERSITY SINGERS
PRESENTED BY THE SIR ZELMAN COWEN SCHOOL OF MUSIC

The Chichester Psalms has proved to be one of Leonard Bernstein's most enduring and best-loved works. Deliberately marrying Christian and Judaic liturgical traditions in a rhythmically vibrant way this choral masterpiece delights singers and audiences alike.

Sung entirely in Hebrew, it is also an overt and moving plea for peace in Israel and unity among nations. Nicholas Dinopoulos also conducts the Monash University Singers in Elena Kats-Chernin's witty song cycle Talk Show, written for Sydney's Gay and Lesbian Choir, and Eric Whitacre's lovely Sleep (heard simultaneously across the globe in the composer's 'virtual choir' project). The world premiere of a new work by Australian composer Cat Hope entitled 'Submerged in the Greater Will' for choir, celli and electronics will be part of the concert.

SOWETO GOSPEL CHOIR

The Soweto Gospel Choir is nothing short of an international treasure. While steadfastly true to their roots in the birthplace of South Africa's democratic movement and its struggle for freedom, the choir's branches have spread across the globe. A staggering touring schedule ensures that the palpable joy their concerts create has now been experienced by millions. If you've ever been there and felt those goosebumps down your spine, you'll be racing to go back for more. If you haven't seen them live, get your tickets while you can.

Twenty of South Africa's finest vocalists, some doubling on percussion and keyboards, raise the roof or break your heart with their powerful blend of gospel, reggae, township jazz, and international classics.

They return to Australia (and Monash) as part of their world tour honouring Nelson Mandela's centenary and will perform a rousing new set, Songs of the Free, celebrating his life and legacy. They are the real deal.
It's strange to think that we can now comfortably enjoy as ‘favourites’, two works that were born of extreme mental anguish. The ‘Rach 2’ today allows the listener to luxuriate in the bitter sweetness of its tender lyrical moments or breathe in its sorrowful majesty, but it was written, with the aid of a therapist, by a composer struggling with profound depression.

Tchaikovsky’s spectacular 4th Symphony has long been a popular hit, but its calm moments are rare, and it seethes with the artist’s neurotic obsessions and catastrophic thinking. Even its thrilling, lightning-paced finale seems to border on the unhinged.

Pianist Po Goh, who wowed audiences when he won the 2018 Sir Zelman Cowen School of Music’s Concerto Competition takes on the Rachmaninov and the two titanic works are led by prodigiously gifted Australian conductor Jessica Cottis. A new commission by dynamic young Sydney composer Holly Harrison is an exciting bonus on the program. She knows a thing or two about mania as well - witness her piece Balderdash (repeatedly outed at the recent Melbourne International Chamber Music competition) which turns a string quartet into a crazy shredding electric guitar solo.

Eivind Aadland is one of Scandinavia’s most respected conductors and his recordings of the complete orchestral works of Grieg are seen as definitive. Australia will soon see more of him as he takes on the role of chief conductor with the Tasmanian Symphony Orchestra in 2020, but you can experience his work at Monash when he conducts the powerful fifth symphony of Shostakovich.

Arguably the greatest of the composer’s fifteen, its chilly, brooding opening has become a kind of musical symbol of life under Stalin, while the slow movement contains some of the most terrifyingly lonely music ever written. At other times sarcasm, whether blatant or cryptic, is pervasive. In the first half of the concert, the dynamic Monash Sinfonia, directed by Elizabeth Sellars, will present a selection of works for string orchestra.

Exciting young Shanghai-born conductor Tianyi Lu, whose global career is on the rise, takes the reigns of the mighty war-horse and in the first half teams up with admired Russian pianist and teacher Tamara Smolyar in a rare performance of the Etruscan Concerto by Peggy Glanville-Hicks. This is a fabulous piece: check out Keith Jarrett’s performance on YouTube - you won’t believe it was written over 60 years ago. Born in Perth, Glanville-Hicks was a trailblazer for female composers everywhere and a genuinely progressive (that word again!) and distinctive voice in 20th century music. To kick off, the five superb young Melbourne musicians who make up Arcadia Winds (Monash Artists in Residence) will perform new Australian works.
This program, made possible by the generosity of Dr Jeanne Pratt and the Pratt Foundation, is unique in Australian tertiary performing arts training. Since its inception in 2016, the Jeanne Pratt Musical Theatre Artist in Residency has provided Monash University students unprecedented access to the complex, demanding and exhilarating process involved in launching an original new musical. At the same time, it has offered writers and composers the time, space and resources so rarely available in Australia to conceive and develop their work.

The program has grown since the first commission – Andrew Strano and Lucy O’Brien’s Jack of Two Trades, performed in the Centre for Theatre and Performances studio-sized Drama Theatre – to 2018’s acclaimed The Dressmaker: A Musical Adaptation by James Millar and Peter Rutherford presented in the newly-renovated 550-seat Alexander Theatre; a work, which established a new benchmark for production quality and Work Integrated Learning, with students fulfilling critical creative and performing roles.

With the commissioning of the award-winning team of Dean Bryant and Mathew Frank, this year’s project promises to set new levels of excellence and embed this program as a vital element in Australia’s arts training ecology.

Based on the legendary coming-of-age novel by Miles Franklin, the musical adaptation of My Brilliant Career takes us into the world of fiery misfit Sybylla as she wrestles against the restricted life on offer for a young woman in rural Australia a hundred years ago.

We follow wannabe-writer Syb from her drought-struck farm to the paradise of her grandmother’s estate, where she grows into her looks and her mind, fighting and flirting with the local aristocrats. An offer of marriage forces the ultimate choice; will she become just another wife or risk it all in hopes of a ‘brilliant career?’

The production forms part of the Jeanne Pratt Musical Theatre Artists in Residence program, a ground-breaking collaboration between Monash performing arts students and professional artists that aims to create and promote the development of uniquely Australian musical theatre. Written by Dean Bryant and Mathew Frank, who won Green Room awards for their musicals Prodigal and Once We Lived Here, the score promises a mix of period Victoriana and contemporary pop, bringing to vivid life one of Australia’s most loved feminist characters.