

The Hedberg

The Hedberg is a state-of-the-art building that takes the University of Tasmania boldly into the creative future, giving music and creative arts students a world-class learning space and bringing students, staff, industry and community together.

As an incubator for place-based creative practice, research, partnerships and engagement, the Hedberg provides world-class spaces for collaborating, rehearsing, performing and recording.

Lunchtime Concert Series

Make the most of your lunchbreak and enjoy our series of free concerts at the Hedberg performed by students, staff and alumni of the School of Creative Arts and Media. Bringing exceptional music to the local community, all are welcome at these 50-minute recitals designed to provide space for contemplation in our acoustically renowned Ian Potter Recital Hall.

Cover image: Osborne Images

Lunchtime Concert

Arabella Tenniswood-Harvey and Michael Kieran Harvey

8 April 2022



**UNIVERSITY of
TASMANIA**

*School of Creative
Arts and Media*

**College of Arts, Law
and Education**

Arabella Tenniswood-Harvey and Michael Kieran Harvey

Bringing exceptional music to the local community, this 50-minute recital is designed to provide space for contemplation at lunchtime.

To celebrate the first concert in our series, Dr Arabella Tenniswood-Harvey and Dr Michael Kieran Harvey perform Messiaen's Cold War masterpiece for two pianos "Visions de l'Amen" (Visions of the End), which finds cyclic relevance as the world faces down another era of apocalyptic imperialism from Russia.

We ask please that you hold your applause until the end, so that we can all immerse ourselves in Messiaen's sound-world for the next 45-50 minutes.

Acknowledgement of Country

Today we are meeting on lutruwita (Tasmania) Aboriginal land, sea and waterways. We acknowledge, with deep respect the traditional owners of this land, the muwinina people, which we meet today.

The muwinina people belong to the oldest continuing culture in the world. They cared and protected Country for thousands of years. They knew this land, they lived on the land and they died on these lands. We honour them. For the muwinina people, the area around nipaluna (Hobart) was their Country and they called Mount Wellington kunanyi.

We acknowledge that it is a privilege to stand on Country and walk in the footsteps of those before us. Beneath the mountain, among the gums and waterways that continue to run through the veins of the Tasmanian Aboriginal community. We pay our respects to elders past and present and to the many Aboriginal people that did not make elder status and to the Tasmanian Aboriginal community that continue to care for Country.

We recognise a history of truth which acknowledges the impacts of invasion and colonisation upon Aboriginal people resulting in the forcible removal from their lands. Our Island is deeply unique, with spectacular landscapes with our cities and towns surrounded by bushland, wilderness, mountain ranges and beaches.

We stand for a future that profoundly respects and acknowledges Aboriginal perspectives, culture, language and history. And a continued effort to fight for Aboriginal justice and rights paving the way for a strong future.

Visions de l'Amen by French composer Olivier Messiaen (1908-1992) is a suite of seven movements or 'musical visions' composed in Paris in 1943, two years after Messiaen's release from the Nazi prisoner of war camp, Stalag VIII-A. Dedicated to the outstanding pianist Yvonne Loriod, with whom Messiaen gave the first performance in German-occupied Paris, this masterpiece is testament to the composer's ability to transcend the horrors and atrocities of war and to remind us of the good in humankind. Today, as we witness the most appalling and barbaric war crimes unfolding in Ukraine, the beauty of Messiaen's music and the magnitude of his musical vision resonates deeply.

The work is in seven related movements. Traversing dissonance, birdsong, exotic modes and percussive effects, moments of delicate sensual beauty and climactic devastation, the work is united by reappearing themes. Keep note of the Creation theme which is introduced so ominously at the beginning in the bass, and then transformed with such vigour and joy in the final movement to bring the work to a rousing end.

The titles of the movements are:

1. Amen de la Création
 2. Amen des étoiles, de la planète à l'anneau
 3. Amen de l'Agonie de Jésus
 4. Amen du Désir
 5. Amen des Anges, des Saints, du chant des oiseaux
 6. Amen du Jugement
 7. Amen de la Consommation
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Dr Arabella Tenniswood-Harvey is a pianist, art historian, academic and Head of Music at the University of Tasmania. She was one of the few musicians awarded full scholarship for the Australian National Academy of Music's inaugural Advanced Performance Program. She has since performed nationally and internationally, and her recordings have been critically acclaimed in forums including Gramophone magazine.

Australian pianist and composer, **Dr Michael Kieran Harvey** FAHA, is one of the foremost interpreters of contemporary piano music of his generation. A champion of Australian music and himself a composer, he regularly commissions new Australian music and has performed with Australia's leading contemporary music ensembles and orchestras. Michael Kieran Harvey was born in Sydney and studied piano with Alan Jenkins, Gordon Watson, and at the Liszt Academy, Budapest, under Sándor Falvai. Based in Tasmania, his career has been notable for its diversity and wide repertoire. Harvey is on the guest faculty of the Australian National Academy of Music, is Adjunct Professor at University of Tasmania and Fellow of the Australian Academy of the Humanities.