



This project was supported by the Music Fund of the Australia Council for the Arts.

The premiere of the work was given by Peter Neville on the 23rd of February 2003 at the Richmond Town Hall, Melbourne, Australia.

Performance notes:

- ◆ An accidental affects only the note that it immediately precedes.
- ◆ Hard mallets should be used throughout.
- ◆ Duration: 8-10 minutes (including the silences between the fragments).

◆ General remarks about the work's structure:

The work consists of seven short fragments called "beginnings". Although they are numbered from 1 to 7, they can be played in any order - including from 1 to 7, but the composer's numbering was also a result of a random selection, so that the player can be encouraged to design his/her own succession. Due to the fact that the "beginnings" finish in an abrupt manner, their inconclusiveness may create the potential to explore the expressive quality of the silences between them. Indeed, the silences are as much a part of the piece as the sound, for this reason it is definitely not recommended that the player interprets the work as a succession of separate miniatures, and uses body-language that would indicate to the audience a moment of relaxation between completely different pieces. Furthermore, it is necessary that all the fragments are always included in performance, and that the "3rd Beginning" is followed immediately by the 4th, as written in the score.

Programme note:

Essentially, the work explores the relationship between continuity and change. Its form consists of seven short fragments called "beginnings", where the common focus is placed on intense, abrupt and eruptive gestures. The fragments are not arranged in any fixed sequence that would establish a development, instead, they can be arranged in any order by the performer. The result is therefore a continuing sequence of variants that re-examine the same material, rather than an experience of a work broken-up into separate miniatures. While the fragments are distinguished from each other through particular types of textures and techniques of playing, their sound-structure remains consistent, as the writing is predominantly focused on the lower register of the marimba. The work's fragmented continuity is therefore underlined by the ambiguity of the blurred resonance through which the attacks of the mallets on marimba's keyboard and the bongos are cutting.