

CHRISSETINA'S MAGIC FANTASY

Program note

During a stay in Melbourne, Matthew Hindson listened avidly to programmes on 3RRR radio devoted solely to death-metal music. The energy peculiar to death-metal has found its way into Hindson's writing, focusing in particular on its freneticism, which is translated into intensely gestural, rapid instrumental writing. When listening to death-metal music, one cannot discern the words: this fact is of no great concern to Hindson, who enjoys the opaqueness of the verbal signification.

In *Chrissietina's Magic Fantasy*, for example, the listener is teased gently by the anomaly between the title – which could prepare one for a light, perhaps sparkly aural experience – and the reality of the sonic onslaught of the piece. And yet there is a certain paradoxical attractiveness and cogency about this sonic blast – in the theatricality, the total over-the-top, almost loopy, utterly committed savagery and virtuosity in the instrumental writing, all offset by the added combination of rockabilly and techno styles.

Premiered by Glenn Murray and Christine Myers in 1994, the work was selected as the Australian Young Composers' entry to the Bangkok Music Festival, and has since been performed around Australia and the world.