

ANAM RECITAL: JESSE VIVANTE (PERCUSSION) AN IMMERSIVE SONIC JOURNEY

WEDNESDAY 19 JUNE 12PM

ROSINA AUDITORIUM, ABBOTSFORD CONVENT

FLOATING POINTS, PHAROAH SANDERS & LONDON SYMPHONY ORCHESTRA
Promises (2021) (Australian premiere)

Duration

46'

Jesse Vivante (WA) percussion, electronics
Peter Neville (ANAM Faculty, Head of Percussion) bass, percussion
Nathan Ellul (ANAM Staff) electronics, live processing
Aditya Bhat (VIC) cimbalom, percussion, electronics
Steven Bryer (QLD) percussion
Jamie Willson (TAS) percussion
Ronan Apcar (NSW) piano, harpsichord, electronics
Maria Zhdanovich (SA) flute, alto flute

Approximate duration: 50 minutes

ABOUT JESSE VIVANTE

Raised on Whadjuck Nyoongar Boodja in Boorloo (Perth), Jesse is a performer and composer who looks to explore exciting new musical landscapes through percussion. He is in his second year at ANAM, studying with Peter Neville and John Arcaro. Find out more at anam.com.au/musicians

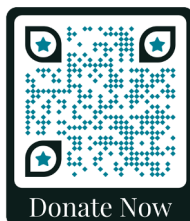
Peter Neville's Faculty position is generously supported by Kerry Landman

Jesse Vivante's training at ANAM is supported by [ANAM Syndicate](#) donors Sally and Antony Jeffrey, Marie Rowland.

Aditya Bhat's training at ANAM is supported by [ANAM Syndicate](#) donors Christina and Terry Hart, Igor Zambelli, John and Sue North, Annie Chapman, Kerry Landman, Sylvia Urbach, Sara Barratt-Boyes, and the Estelle Redlich Circle.

Ronan Apcar's training at ANAM is supported by [ANAM Syndicate](#) donors Andrew Blanckensee, Aurel Dessewffy and Olga Vujovic, Peter and Margaret Janssens, Tony and Allison Kelly, Ralph and Margaret Plarre, Ken Schroder, Mick and Margaret Toller and Robert Whitehead.

Maria Zhdanovich's training at ANAM is supported by [ANAM Syndicate](#) donors Ruth Ball, Annabelle Lundy Watson.



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PROGRAM NOTES

This concert presents a captivating live rendition of the pivotal composition *Promises* by the collaborative efforts of Floating Points (Sam Sheppard), Pharoah Sanders, and the London Symphony Orchestra. Revered by critics and audiences alike, this 46-minute opus seamlessly blends elements of neo-classical, ambient, and electronic music, inviting listeners into an immersive journey of sonic exploration and emotional resonance.

Notably, since its inception in 2021, *Promises* has graced the stage in a live setting on only one occasion, marking a rare and cherished moment in the realm of contemporary musical performances. This singular event unfolded in Los Angeles in late 2023 and consequently this performance marks its Australian Premiere, promising a unique and meticulously curated experience for both performers and attendees alike.

Over the course of its nine movements, *Promises* evokes a spectrum of emotions that defy easy categorization. The composition opens with a haunting motif—a fleeting, seven-note refrain, seemingly emanating from the piano and from there takes the performers and audience on a journey through both improvised and structured ideas. Across the work this motif evolves into an all-encompassing palette of emotion that expands, disappears, and echoes across a range of musical timbres and instruments. When beginning this project there was truly no set process in mind, but the underlying question that was born was "*How can I (if it's even possible) recreate this work as similar to the original with the same emotional effect whilst presenting something new? Is it possible to reimagine and rewrite the parts, explore a new range of timbre, and siphon this pre-existing masterpiece through my own musical lens?*".

This was initially presented to the ensemble through the medium of a graphic time score which was created by me upon countless sessions of listening and relistening to each movement. It is within this score that all of the performers' musical ideas, entries, and expressions are allocated to begin and end at a specific number of minutes and/or seconds. This was further expanded upon with the creation of individual parts for each performer, a number of adaptations to improvised ideas, the input of exact melodic phrases from the original score, and the experimental process of sharing these ideas with each other across a number of rehearsals which brings us to the finished project today.

The presentation of this work transcends mere replication, evolving into a transformative reimagining of the original score through my own perspective. Drawing upon personal insights and creative ingenuity, the melodic and thematic motifs are reframed, adapted, and fluidly improvised in real-time across all the performers. This creative process accommodates an expansive array of instruments, many of which diverge from the traditional orchestration, thereby offering a wholly unique and bespoke performance. The result is an immersive auditory and visual odyssey, promising an unforgettable encounter with a modern musical masterpiece.

Promises in my eyes gives us all an opportunity to look backwards as opposed to forwards, to see where it is we have come from and not be worried about that which is to come. I hope this work offers us all the space to reflect on the world around us, our lives, and the people and memories that occupy them so that we are able to recognise how fortunate we are.

An extensive amount of thanks goes to my teachers Peter Neville and John Arcaro for their consistent encouragement, teaching, and exchange of knowledge that gives me the confidence and ability to pursue projects such as these. To this amazing ensemble featuring Aditya, Ronan, Steven, Maria, Jamie, and Peter for their patience, passion, experience, and joy they have bought to bringing this project to life with me. Nathan Ellul as not only a member of this ensemble, but for their unbelievable amount of support, technical innovation, and time that they have given to this project for it to exist here today. Finally, to my parents and family who have always supported me, and my friends Gabriel, Faris, Mani, and Jess, near and far you make life worth living.

Written by Jesse Vivante