

## ADELAIDE FESTIVAL REVIEW 2019: THE EXPANDING UNIVERSE



Melanie Walters, *The Advertiser*

**The Expanding Universe**  
**Classical Music**  
**ADELAIDE FESTIVAL**  
**UKARIA Cultural Centre**  
**March 8**

On paper, the program of *The Expanding Universe* seemed randomly eclectic, with several disparate musical styles and a strange mix of performers from different genres.

However, this was far from the case – Genevieve Lacey’s carefully and imaginatively curated program drew meaningful connections between early European music, experimental music, jazz, and Yolngu chant.

Chamber Landscapes curator Genevieve Lacey. Picture: Heide Smith  
The melodic material of Brisbane composer John Rodgers’ *Hear Me and Remember* had much in common with the *Folia* variations that followed it. The imitations of bird calls in Rodger’s *Carolling 1* and *Carolling 2* perfectly complemented the Manikay performed by Daniel Ngukurr Boy Wilfred and David Yipiny Wilfred.

A virtuosic fantasia for solo harp, played superbly by Marshall McGuire, seamlessly transitioned into the playful *Ementha-Papaguneray (Turtle Song)* by Emily Wurramara.

The latter was arranged by Erkki Veltheim, and featured some inventive orchestration, including a particularly effective duet between baroque bassoon and the upper register of the harp.

Emma Donovan's *Giidany* brought a jazz aesthetic into the program, with her gorgeous, soulful vocals, and the program also included a beautiful arrangement by Andrea Keller of Archie Roach's *Gungalaira*.

The concert ended with another Yolgnu Manikay performed by Daniel and David Wilfred, with an other-worldly, improvisatory soundscape created by Veltheim on electric violin, Joe Talia on drums, and Lacey on contrabass recorder woven through the song.

This program showed a deep commitment to innovative artistic programming, and, to use a hackneyed but appropriate phrase, really did take the audience on a journey through an expanding musical universe.

- Melanie Walters