

The music for the ballet is organized in 17 sections, of which five are excerpted for the orchestral suite. Opening both is the mysterious and delicate "Claro de luna sobre el Paraná" (Moonlight on the Paraná). Brooding bassoons and a contrabassoon state a whole-tone scale theme which is taken up by tremolo strings. Debussy-like double harps and rolling woodwind figures fill out these evocations of a river, but Ginastera also adds quick flashes resembling bird calls. From the percussion there are quasi-random sounds from bass drum, claves, triangle, tambourine, cymbal, and tamtam. A far denser river texture begins to roll through the space, created by a tremolo on two tympani and various arpeggiated figures throughout the full orchestra based on the tritone and superimposed whole-tone scales. The piece ends on an inventively voiced C7 chord with major seventh, second, and sixth in the inner strings.

The "Fiesta indígena" (Native Festival) is a 26-second intro with furious tympani with pizzicato and percussion accents which leads into the "Ronda de las doncellas" (Girls' Round Dance), an exuberant piece in triple meter (6/8) which in turn segues into "Danza de los guerreros" (Warriors' Dance), again driven by a constant tympani and low string pulse underpinning wild slides. From this point, the ballet (only) continues with "Escena" (Scene), the "Pantomima del amor eterno" (Pantomime of Eternal Love) with its haunting oboe solo, and the evocative flute solo "Canto de Guirahú," all three scenes presenting the love between the princess and warrior. In Scenes 8 - 10, the sorcerer approaches Guirahú, the water sprites appear, the sorcerer hides, the water sprites play, the sorcerer reappears and makes his declarations concerning Guirahú's disappearance. Furious, brilliant music accompanies Scene 11 with the tribe's disquietude over the news, which is interrupted by Panambi's prayer (clarinet solo). Scenes 12 (Invocation to the spirits of power) and 15 (The beautifully melodic girls' lament) are also in the suite. In the sensuous finale "Dawn," violas and/or trumpets are often substituted for the women's chorus.



ANTILL:
Combores

HD TT
HIGH DEFINITION TYPED TRANSCRIPTION

Suite
from
Ballet

Sir
Eugene Goossens
conducting
The
London
Symphony
Orchestra

+
GINASTERA
Panambi
(Suite from Ballet)

DSD256
DSD
Mastered in DSD256

Antill was born in Sydney in 1904, and was educated and trained in music at Trinity Grammar School, Sydney and St Andrew's Cathedral School. Upon leaving school in 1920, he was apprenticed to the New South Wales Government Railways. He left the railways five years later to study full-time at the New South Wales Conservatorium of Music under Alfred Hill. After graduation, he played in both the NSW State Orchestra and the Sydney Symphony Orchestra, and, from 1932 to 1934, he toured with the J. C. Williamson Imperial Opera Company as a tenor and a rehearsal conductor.

In 1936, he became assistant Music Editor with the Australian Broadcasting Commission (ABC). He remained with the ABC until his retirement in 1968, having taken up the position of ABC Federal Music Editor in the meantime.

His most famous work, *Corroboree*, was first performed as a concert suite in 1946, conducted by Eugene Goossens. He based his composition on a real corroboree, which he witnessed in 1913 at La Perouse in Sydney..He had intended the work as a ballet, but it was not performed as such until 1950.

The 1950 ballet premiere, choreographed by Rex Reid, of this work was hailed as a "coming-of-age" milestone in Australian cultural life, although to modern eyes it appears a quaint and disconcerting period piece reflecting dated views of indigenous Australia. A new version of the ballet, performed in 1954, was choreographed by American-born dancer, choreographer and writer Beth Dean who, with her Australian husband Victor Carell, spent eight months in parts of central and northern Australia to capture a more authentic understanding. The National Museum of Australia holds a large collection of costumes, props and ephemera from the Dean production. Dean and Carell also wrote a biography of John Antill titled *Gentle Genius*, published in 1987.

In 1971, Antill was appointed an Officer (OBE) of the Order of the British Empire for services to Australian music. In 1981, he was made a Companion of the Order of St

Michael and St George (CMG). In 1985, the year before his death, he received an Honorary Doctorate in Creative Arts from the University of Wollongong.

At a young age this Australian composer attended a "Corroboree, " a ritual ceremony of the native Australian peoples. When Antill grew up, his magnum opus was this ballet score, accompanying a representation of the extraordinarily complex rituals. In the ballet, various totem groups dance their characteristically imitative movements, there are astronomical signposts, and, finally, a huge, powerful conclusion featuring the whole orchestra. Naturally, there is significant use of the percussion, including the instrument known as the "bull roarer, " which is a slotted board whirled around the player at the end of a thong so that the air passing over the slots makes an eerie, deeply pitched whirl. The great variety of new orchestral combinations is calculated to re-create some of the sounds of real Corroborees, and the emotional feeling of being more and more overwhelmed by the spirit forces that surround mankind does grow as the piece progresses. A memorable and distinctly unusual piece, published both in the form of a suite and as the entire ballet.

This magnificent and dynamic ballet captures the spirit of native life in ancient Argentina. The legendary story is a basic one of love and divine magic. Panambí, daughter of the chieftain of a tribe on the banks of the Paraná River, is betrothed to Guirahú, the most valiant warrior. However, just before the wedding, Guirahú is kidnapped by the spirit maidens of the river. The tribe sorcerer, also in love with Panambí but rejected by her, tries to take advantage of the situation by taking revenge upon her. He claims that spirits have said that Panambí should descend into the river to search for her lover. She is ready to carry out the supposedly divine orders when Tupá, a good god, appears from above and stops her. Tupá punishes the sorcerer by turning him into a strange black bird, and then rescues Guirahú who rises from the river and throws himself into the waiting arms of his loved one.

ANTILL CORROBOREE GINASTERA PANAMBI

Sir Eugene Goossens conducting the London Symphony Orchestra

Corroboree (Suite From Ballet)

- 1 Welcome Ceremony 2:55
- 2 Dance to the Evening Star 8:52
- 3 Rain Dance 2:35
- 4 Procession of the Totems 2:25
- 5 Closing Fire Ceremony 7:53

Panambi (Suite From Ballet)

- 6 Moonlight on the Parana 5:35
- 7 Invocation of the Powerful Spirits 1:12
- 8 Lament of the Maidens and Rondo of the Maidens 2:29
- 9 Panambi - Ballet Suite: IV. Dance of the Warriors 3:23

Recorded by Everest 1958 Bert Whyte Producer / Engineer



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