

Presented by Arts House, Slave Pianos & Astra Concerts

# The Lepidoptera: A Space Opera

Slave Pianos  
Punkasila  
The Astra Choir

**Arts House,  
North Melbourne Town Hall**  
Sat 12 & Sun 13 April 2014  
2hrs, including intervals

**The Lepidoptera: A Space Opera** has been supported by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body; the Victorian Government through Arts Victoria; the Robert Salzer Foundation; the William Angliss Trust; and the City of Melbourne through Arts House.

[artshouse.com.au](http://artshouse.com.au) • [slavepianos.org](http://slavepianos.org) • [punkasila.com](http://punkasila.com) • [astramusic.org.au](http://astramusic.org.au)

**ARTS HOUSE**



**ARTS  
VICTORIA**



**William  
Angliss  
Institute**

## **Artistic Credits**

Singer/Dancer: **Rachel Saraswati**  
Speaker: **Richard Piper**  
Piano/Synthesizer: **Michael Kieran Harvey**  
Video Artist: **Terra Bajraghosa**

Flute: **Laila Engle**  
Clarinets: **Aviva Endean**  
Percussion: **Daniel Richardson**  
Piano & Organ: **Kim Bastin**  
Electric Guitar: **Alexander Garsden**  
Organ & Electronics: **Rohan Drape**

Automated Gamelan: **Sedulur Gamelan**

### **Punkasila**

Just-Intonation Electric Guitar: **Antariksa**  
Just-Intonation Electric Bass: **Erwan 'Iwank'**  
**Hersi Susanto**  
Drums: **Prihatmoko 'Moki'** **Catur Wicaksono**  
Double-Neck Just-Intonation Electric Guitar:  
**Rudy 'Atjeh' Dharmawan**  
Voice & Electronics: **Uji 'Hahan' Handoko Eko Saputro**

### **Slave Pianos**

Rohan Drape  
Neil Kelly  
Antanas Kesminas  
Danius Kesminas  
David Nelson  
Michael Stevenson

### **The Astra Choir**

Conductor: **John McCaughey**

#### *Solo Quartet*

Catrina Seiffert, Louisa Billeter, Ben Owen,  
Jerzy Kozlowski

#### *Soprano*

Irene McGinnigle, Gina McWilliam, Susannah  
Polya, Catrina Seiffert, Yvonne Turner

Jenny Barnes, Louisa Billeter, Jean Evans,  
Maree Macmillan, Susannah Provan, Kate  
Sadler, Haylee Sommer

#### *Alto*

Amy Bennett, Jessica Foot, Gloria Gamboz,  
Anna Gifford, Judy Gunson, Katie Richardson

Beverley Bencina, Heather Bienefeld, Joan  
Pollock, Sarah Siddiqi, Aline Scott-Maxwell

#### *Tenor*

Stephen Creese, Greg Deakin, Evan Lawson,  
Matthew Lorenzon, Ronald McCoy

Ben Owen, Richard Webb, Simon Johnson

#### *Bass*

Robert Franzke, Nicholas Tolhurst, Stephen  
Whately

Steven Hodgson, Jerzy Kozlowski, Chris Smith,  
John Terrell, John Mark Williams

Sound: **Dave Nelson**

Lighting Consultation: **Jenny Hector**

Documentation: **Wok the Rock**

Concert Manager: **Margaret Lloyd**

Recording: **Michael Hewes**

Astra Manager: **Gabrielle Baker**

## The Lepidoptera: A Space Opera

### **Prelude**

Slave Pianos

#### ***Asphalt On Eroded Cliff***

Sedulur Gamelan, 32-part choir, instruments, electronics. Text by P.K. Dick.

### **Part I**

Slave Pianos

#### ***Another Mind is Signalling You***

32-part choir & electronics. Text by P.K. Dick.

Robert Schumann

#### ***God's is the Orient, God's the Occident* (1848)**

Double choir & keyboards. Poem by Goethe.

Slave Pianos

#### ***Untitled (Moths)***

Solo piano, flute, clarinet, percussion, choir & vocal quartet.

Text by Mark von Schlegell, and from *Isaiah 50/51* and *Psalms 106*.

Slave Pianos

#### ***A Sentient Volitional Field***

Sedulur Gamelan & instruments.

Gianandrea Pauletta

#### ***Agnus Dei* (2012)**

4-part choir *a cappella*. Text from Mass liturgy.

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### **Interval**

Slave Pianos

(8 minutes – the audience may change chairs)

#### ***Mirage No. 2***

Sedulur Gamelan, instruments & Punksila

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### **Part II**

Slave Pianos

#### ***Leaning Strata***

Sedulur Gamelan, 32-part choir, electronics. Text by P.K. Dick.

Heinrich Schütz

#### ***Many Will Come from the East and West* (1648)**

5-part choir & organ. Text from *Matthew 8*.

Punksila

#### ***We Are the Lepidoptera***

#### ***With You We Shall Sow Our Queen***

Text by Mark von Schlegell.

Michael Kieran Harvey

#### ***Deaths-Head Mandala***

Synthesiser, electric guitar, electronics.

#### ***N-Chromium***

Piano, automated piano, clarinet, electric guitar, organ.

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### **Interval**

Slave Pianos

(8 minutes – the audience may change chairs)

#### ***Mangrove Ring***

Sedulur Gamelan & instruments.

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### **Part III**

Punksila

#### ***Larvae of the Atom Bomb***

#### ***Unik Motel: Everything is Totally Normal***

Text by Mark von Schlegell.

Slave Pianos

#### ***We Are Each Parts (Space Organ Four)***

Organ, electric guitar, electronics.

Gianluca Geremia

#### ***Agnus Dei* (2014)**

5-part choir. Text from Mass liturgy.

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### **Postlude**

Slave Pianos

#### ***Lake Crescents***

Sedulur Gamelan, instruments & choir. Text by Mark von Schlegell.

## Program Note

Astra concerts traditionally travel in time and in geography, moving among musical artefacts of differing origins. If the Astra Choir frequently comes at the audience from different directions, both metaphorically and literally, in **The Lepidopters**, it has the privilege of being placed in the physical presence of other modes of sound, visuality and vitality!

The work of Slave Pianos has traditionally evolved from unique forms of research and creation, such as could only result from their nature as a cooperative of acoustic and visual artists. **The Lepidopters** is the second collaborative performance generated by them for an Astra occasion, and draws in a performative cooperation of a new and different order – from Yogyakarta the band Punksila, with a whole background there of new instrument construction, joining a multi-directional array of voices, players, film and text – all gathered around the central sculptural presence of the automated Sedulur Gamelan ('Gamelan Sisters').

These performances are in fact the third stage of an evolving entity, with earlier manifestations staged (without the choir or the Sedulur Gamelan) in Hobart in January and in Yogyakarta in March. **The Lepidopters** started with the text, commissioned from science fiction writer Mark von Schlegell.

This text, *Mandible One: Mind of the Moths*, is in the form of a 24-page comic book, the drawings for which were made by the Indonesian artist Erwan 'Iwank' Hersi Susanto. The comic nominally tells the story of an invasion of the Indonesian archipelago by alien moths, who plan to colonise Earth by engaging in inter-species reproduction.

This became a 'cipher' for a range of cultural concerns and creative contributors, including the Yogyakarta video artist Terra Bajraghosa (Yogyakarta), the composer–pianist Michael Kieran Harvey, and musical correlations of the visual work of Robert Smithson.

The choir offers its own directions among the projections of images, materials and scenarios assembled by the Slave Pianos creators. New choral compositions by the two Slave Pianos composers draw their designs from Robert Smithson's visual compositions. In the one case (Neil Kelly's), choir is combined with a frenetic 'history-remembering' solo piano and other instruments; in the other (Rohan Drape), 32 vocal lines enter a micro-tonal domain, in cooperation with the 56 gamelan instruments and programmed electronics.

Further choral images in the program come from widespread origins:

– from the end of the Thirty Years War, with Heinrich Schütz's motet of 1648: *Many will come from the East and West and will sit down with Abraham...there will be howling and clattering of teeth;*

– from two centuries later, Robert Schumann's (1848) emphatically original double-choir setting of a Goethe poem – *God's is the East, God's is the West* – which reflects the poet's deep interest in oriental and Arab art, Islam and the Koran;

– from present-day Venice, the premieres of two new *Agnus Dei* settings: by Gianluca Geremia, a young composer at the Venice Conservatorium, whose treatment of this final movement of the Mass liturgy makes oblique reference to Erik Satie's keyboard *Mass of the Poor* (1895); and by Gianandrea Pauletta, where the words are set into a flutter of multiple reiterating voices, which settle and then take off again.

*John McCaughey*

**Lepidoptera are alien minds that occupy and breed moths on all earth-like planets. On earth, only Indonesia is of real interest to them, but they've come because they are highly sexual creatures and the local moth-spies have fallen in love with Cheryl – the Lepidoptera come to breed a new generation with her...**

— Mark von Schlegell

# The Lepidoptera: A Space Opera

## Choir Texts

### **Prelude**

Slave Pianos (RD), ***Asphalt On Eroded Cliff***  
Sedulur Gamelan, 32-part choir, instruments, electronics

and pure color and fluid light interwoven like strands

— P.K. Dick, *Exegesis*, 48:839

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### **Part I**

Slave Pianos (RD), ***Another Mind is Signalling You***  
32-part choir & electronics

I have long thought of myself as a female host – perhaps for inter-species symbiosis. But now I see it exactly; I see *who* I was host for and *why* it was necessary and *what* it signifies.

— P.K. Dick, *Exegesis*, 48:832

Robert Schumann, ***God's is the Orient, God's the Occident*** (1848)

'Talisman' from *Four Songs for Double-Chorus*

Gottes ist der Orient!  
Gottes ist der Okzident!  
Nord- und südliches Gelände  
Ruht im Frieden seiner Hände

Er, der einzige Gerechte,  
Will für jedermann das Rechte.  
Sei von seinen hundert Namen  
Dieser hochgelobet! Amen

Mich verwirren will das Irren;  
Doch du weißt mich zu entwirren.  
Wenn ich handle, wenn ich dichte,  
Gib du meinem Weg die Richte.

— J.W. Goethe, *West-Eastern Divan* (1819)

God's is the Orient!  
God's is the Occident!  
Northern and southern lands  
rest in the peace of his hands.

He who is the single Just One  
wills what is just for everyone.  
May of all his hundred names  
this one be high extolled! Amen.

My wandering would lead me astray;  
yet you know to clear my confusion.  
When I act, when I create,  
give me true guidance for the way! Amen!

Slave Pianos (NK), ***Untitled (Moths)***

Solo piano, flute, clarinet, percussion, choir & vocal quartet

They haven't budged for 3 days

*Lift up your eyes to the heavens, and look on the earth beneath:*

People still really think it's a cloud formation?  
every drone we've sent has failed.

*Who is among you that walketh in darkness, and hath no light?*

And what do you think?  
They are aligned in some sort of pattern.  
what pattern?

*I clothe the heavens with blackness, and I make sackcloth their covering.*

It's arranged around a very particular centre.

*Thus they provoked him to anger with their inventions:  
and the plague brake in upon them.*

You're going to deploy the ordnance.  
where do you want it?  
the unik motel.

*Lo, they all shall wax old as a garment; the moth shall eat them up.*

Room 11a.

— Mark von Schlegell; *Isaiah* 50–51; *Psalm* 106

Gianandrea Pauletta, ***Agnus Dei*** (2012)  
4-part choir *a cappella*

Agnus Dei qui tollis peccata mundi  
miserere nobis;  
Agnus Dei qui tollis peccata mundi  
miserere nobis;  
Agnus Dei qui tollis peccata mundi  
dona nobis pacem.

Lamb of God, who take away the world's sin  
have mercy on us;  
Lamb of God, who take away the world's sin  
have mercy on us;  
Lamb of God, who take away the world's sin  
give us peace.

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## Part II

Slave Pianos (RD), ***Leaning Strata***  
Seduler Gamelan, 32-part choir, electronics

a polished precious jewel and metals and pure color

— P.K. Dick, *Exegesis*, 48:839

Heinrich Schütz, ***Many Will Come from the East and West***  
from *Geistliche Chormusic* (1648)

Viel werden kommen von Morgen und von Abend  
und mit Abraham und Isaak und Jacob  
im Himmelreich sitzen,  
aber die Kinder des Reichs  
werden ausgestoßen in die Finsternis hinaus,  
da wird sein Heulen und Zähnklappern.

Many shall come from the east and west,  
and shall sit down with Abraham,  
and Isaac, and Jacob, in the kingdom of heaven.  
But the children of the kingdom  
shall be cast out into outer darkness;  
there shall be howling and clattering of teeth.

— *Matthew* 8

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## Part III

Gianluca Geremia, ***Agnus Dei*** (2014)

Agnus Dei qui tollis peccata mundi  
miserere nobis;  
Agnus Dei qui tollis peccata mundi  
miserere nobis;  
Agnus Dei qui tollis peccata mundi  
dona nobis pacem.

Lamb of God, who take away the world's sin  
have mercy on us;  
Lamb of God, who take away the world's sin  
have mercy on us;  
Lamb of God, who take away the world's sin  
give us peace.

— Mass liturgy

## Additional Credits

### **Instrument Builders**

Gamelan: **Eligius Suhirdjan, Joan Suyenaga**

Guitar Bodies: **Prasetiyo Yunianto**

Guitar Necks: **Sidi Mochammad Affan**

Guitar Electronics: **Lintang Radittya Santos**

Tone Regulation: **Ikbal S. Lubys**

Drum Construction: **Yustinus Eko Agung Nugroho**

## Thank You

The artists thank Stonnington Symphony Orchestra; Dr Martin Friedel; Riccardo Vaglini.

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## Astra Chamber Music Society

President: **John Terrell**

Manager: **Gabrielle Baker**

Musical Director: **John McCaughey**

PO Box 365, North Melbourne

VIC 3051, Australia

ABN 41 255 197 577

(03) 9326 5424

info@astramusic.org.au

www.astramusic.org.au

## Arts House

Arts House presents contemporary arts in programs encompassing performance, exhibitions, live art, residencies and other activities that nurture, support and stimulate cultural engagement. We value work in which artists at different stages of their careers, as well as our diverse audiences and communities, are actively involved in creating an imaginative, just and environmentally sustainable global society.

Arts House's programs include two curated public seasons of multidisciplinary work each year. Approximately half of this work is selected through an Expression of Interest process. We seek artists who are responding to the urgent issues of our time in imaginative and surprising ways, taking artistic risks and offering multiple ways for audiences to engage with or co-author their work.

For more information, please contact us on the details below.

521 Queensberry Street

North Melbourne VIC 3051

(03) 9322 3720

artshouse@melbourne.vic.gov.au

artshouse.com.au

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