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 The Expanding Universe – Emily Wurraramara. Picture: Hannah Bronte

FESTIVAL

Adelaide Festival review 2019: The Expanding Universe

Melanie Walters, The Advertiser


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The Expanding Universe

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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.

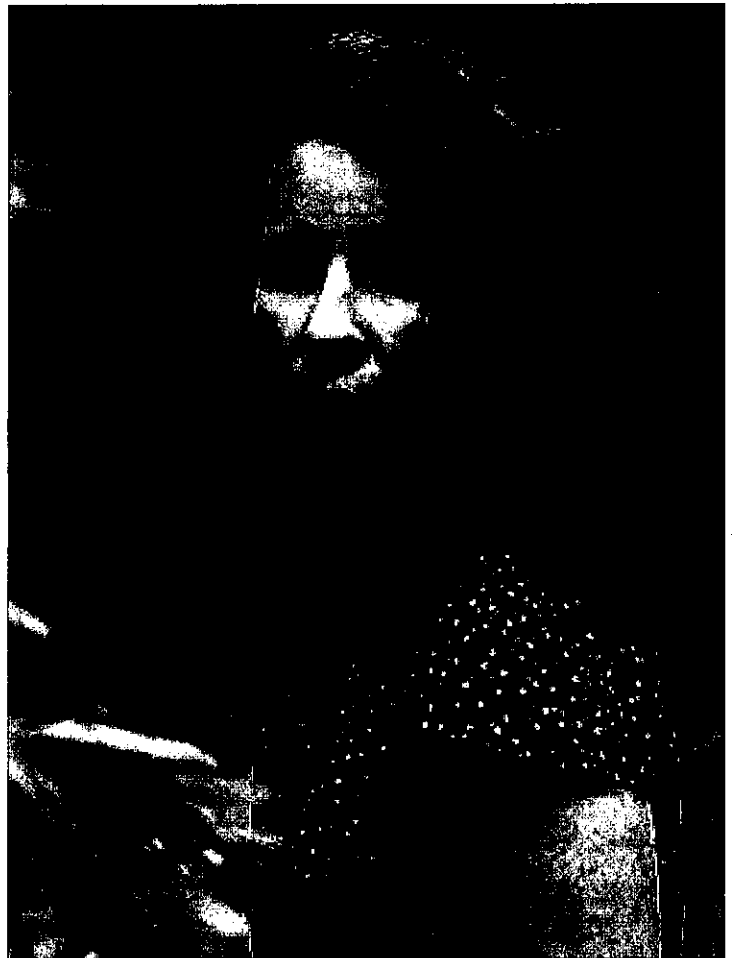
The melodic material of Brisbane composer John Rodgers’ *Hear Me and Remember* had much in common with the *Folia* variations that followed it. The imitations of bird calls in Rodger’s *Carolling 1* and *Carolling 2* perfectly complemented the Manikay performed by Daniel Ngukurr Boy Wilfred and David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



 Chamber Landscapes curator Genevieve Lacey.
Picture: Heide Smith

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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**



