



Tasmanian Chamber Music Festival 2022

EVANDALE, LONGFORD & WESTBURY

FESTIVAL 1 WED TO FRI 19-21 OCTOBER
FESTIVAL 2 FRI TO SUN 21-23 OCTOBER

ACKNOWLEDGMENT

The Tasmanian Chamber Music Festival acknowledges the traditional owners and continuing custodians of lutruwita/Tasmania. We pay respect to the Aboriginal community today, and to its Elders past and present.

We recognise a history of truth, which acknowledges the impacts of colonisation upon Aboriginal and Torres Strait Islander people and stand for a future that profoundly respects their stories, culture, language and history.



About the Festival

How glorious it is to be hearing live music again. I hope you will make new friends, discuss the music and enjoy the food and wine for which

Tasmania is famous.

My heart goes out to the musicians whose music making has been on hold for the last two years. Lets celebrate them and their wonderful musicianship at this Festival.

My thanks goes to the Tasmanian Government through Events Tasmania for its ongoing support.

The Festival would not exist without the continued financial support of Philip Bacon AM, Kay Bryan, Julia Farrell, Ros O'Connor and Tricia and Rob Greenwell. This year we also lost one of our Founding Patrons, Pauline Menz. It was always a joy to have her back in Tasmania from Adelaide.

I am indebted to our many sponsors, who really make this Festival possible. A special mention must go to Philip Leith and Dinah Fitzgerald who have welcomed us into their exquisite Culzean Gardens.

To our wonderful committee and volunteers, a huge thank you.

Allannah Dopson
Director



A message from the Premier of Tasmania

After two years of a COVID-enforced hiatus, the Tasmanian Chamber Music Festival will make its much welcome return in 2022.

This year's festival will return to the northern midlands with back-to-back programs across five consecutive days from Wednesday October 19, to Sunday October 23.

As always, the line up is world-class, featuring performances by the Goldner String Quartet, acclaimed percussionist Claire Edwardes, Erin Helyard and David Greco, the Chrysalis Duo and brilliant pianist Piers Lane.

Importantly, it will showcase the stunning natural beauty of northern Tasmania, attracting visitors and artists alike to Tasmania to see what we have to offer.

Our Government strongly supports our cultural and creative industries and we are proud to support the Festival's return for 2022. I wish the event every success and congratulate all who have worked so hard to bring everyone together.

Jeremy Rockliff
Premier of Tasmania



Festival Program

A weekend of superb Chamber music
played in beautiful heritage buildings

Wed 19 October
& Fri 21 October

**Goldner String Quartet
& Piers Lane, piano**

Schumann String
Quartet in A major Op
41 no. 3

Brahms Piano Quintet in
F major Op 34

*8pm at Falls Pavilion,
Evandale.*

Thu 20 October
& Sat 22 October

**Claire Edwardes,
percussion**

Works by: JS Bach,
Vincent Ho,
Elena Kats-Chernin,
Claire Edwardes,
Anne Cawrse,
Ella Macens,
Matthew Hindson.

*11am at Holy Trinity
Catholic Church,
Westbury.*

Lunch on Westbury
Village Green.

Thurs 20 October
& Sat 22 October

**Chrysalis Duo,
harp & flute**

Works by:
Cras, Christine Draeger,
Hovhaness,
Stuart Greenbaum,
Fauré, Piazzolla.

*2:30pm at St Andrew's
Anglican Church,
Westbury*

Goldner String Quartet

The Life and Legacy of
Peter Sculthorpe.

Works by: Sculthorpe,
Paul Stanhope,
John Peterson,
Barry Conyngham,
Anne Boyd, Matthew
Hindson, Ross Edwards

*4pm at the Uniting
Church, Westbury.*

Thurs 20 October
& Sat 22 October

**David Greco, baritone &
Erin Helyard, fortepiano**

Schubert Die schöne
Müllerin (20 Oct)

Schubert
Die Winterreise (22 Oct)

*8pm at Christ Church,
Longford.*

Fri 21 October
& Sun 23 October

Piers Lane, piano

Grieg Holberg Suite
Op.40

Liszt Sonata in B minor
S178

Interval

Liszt A selection from
the Christmas Tree
Suite.

Grieg Sonata in
E minor, Op. 7

Followed by lunch
at Culzean Gardens
with Piers Lane in
conversation.

Why I enjoy spring in Tasmania

Spring in a cool climate is an exciting time, especially for gardeners. Not only does the landscape spring back into life from the grey depths of winter, but days get longer and sunnier, and temperatures get warmer. Insects and birds reappear as flowers bloom adding their sounds to the scented spring air.

As mild days continue, spring in northern Tasmania just gets better as more flowers join those already in full bloom. In warm climates, spring can be transitory as sudden hot spells or drying winds blow the petals away but under Tasmania's benign temperatures, spring builds up in layers.

The show begins slowly in late winter with early bulbs including jonquils, narcissus, daffodils and snowflakes showing gold and white against the stark silver and grey of deciduous plants. Magnolias and the pink and white flowers of ornamental plums chime in to be followed in early spring by other blossom trees such as apple, cherry, crabapple and pear.

By the time bluebells, tulips, iris, clematis, wisteria, lilacs and rhododendrons add more colour, gardens appear to have reached a spring crescendo but there's more to come. Roses begin to flower too – first the climbers then the shrub roses – along with spring annuals and perennials.

In the vegetable garden, brown earth gives way to green leaves as early plantings start to grow and flourish. Asparagus spears appear and rhubarb leaves unfurl as peas, broad beans and delicately flavoured English spinach and peppery radish are ready to pick. New spring leaves on trees and shrubs add depth and volume to the colourful floral mix while lawns grow lush and green all combining to erase the last of the winter grey.

Jennifer Stackhouse





IMAGE | MEL DE RUYTER

The Falls Pavilion, Evandale

One of the largest timber buildings in Tasmania, the Falls Pavilion, was built as an Exhibition Hall by the Evandale Agricultural Society which flourished from 1868 until 1989. It sits within hawthorn hedges that once encompassed all the hustle and bustle of the annual show while the Hall displayed everything from prize cats and dogs to jams and fruit cakes. Today it forms the hub of Evandale's popular weekly market which takes place every Sunday morning.

In a corner of the park, paintbrush in one hand, palette in the other, stands Peter Corlett's sculpture of the colonial artist, John Glover. Glover, known as the 'father of Australian landscape painting' is commemorated in the Glover Prize, one of Australia's most valuable landscape awards held every March in the Falls Pavilion.

Day 1: Evening

Goldner String Quartet & Piers Lane, piano

Wednesday 19 October | Friday 21 October, 8:00pm

Venue — The Falls Pavilion, Logan Road, Evandale

Performers

Piers Lane – piano

Dene Olding – violin

Dimity Hall – violin

Irina Morozova – viola

Julian Smiles – cello

Program

Schumann String Quartet in
A major, Op 41 no. 3

Brahms Piano Quintet in
F major, Op 34



Program notes

Robert Schumann (1810-1856) was never one to do things by halves. He focused on songwriting in 1840 and, in a matter of months, turned out well over one hundred works for voice and piano. In 1841 he made a point of writing for orchestra, completing his First Symphony, other symphonic works and drafts for further symphonies. Chamber music was his focus in 1842. He studied the string quartets of Haydn and Mozart (including playing them at the piano with his wife, Clara) and, in June and July, produced three quartets in quick succession, including the work performed in this concert, the Quartet in A, Op 41 No 3.



Schumann's close study of his esteemed forebears (including Beethoven) is borne out in the A-major quartet, but the composer's authentic voice shines through too, not least in the enigmatic seven-bar introduction (*Andante espressivo*) to the first movement. Here Schumann sets up a series of mysteries (what is the key, for instance?) while hinting at the importance of the motif of a falling fifth, which is heard repeatedly and passed between every instrument (viola excepted). The falling fifth is again announced at the head of the main section (*Allegro molto moderato*) where it forms the first part of the principal theme, the second part being a decorative flourish spelt out in quavers. The secondary theme, a songful rising idea announced by the cello in its upper register, also incorporates the interval of a falling fifth, but here the motif appears at the

end of the phrase, rather than the start.

While the first movement flows with classical clarity (ending, inevitably, with a falling fifth), the second movement (*Assai agitato*) is rather more idiosyncratic. This, the scherzo movement, is in theme and variations form but, in a highly original move, Schumann presents a theme that, to all intents and purposes, appears to be a variation. It's not until we arrive at the third and penultimate variation (*Un poco Adagio*) – which is in lilting sicilienne rhythm – that we can hear with any clarity the theme that underpins the movement.



The third movement (*Adagio molto*) likewise presents some surprises, notably in the way that Schumann keeps two ideas in play: one is the expected lyrical theme (this is the slow movement, after all) but the other is characterised by a repetitive dotted figure that seems determined to upset the equilibrium of the movement. These two opposing forces reach an uneasy truce in the coda. Haydn was known for his witty finales and the old master's spirit seems to hover over the last movement (*Allegro molto vivace*) where rhythmic displacements and abrupt changes in mood keep the proceedings upbeat and buoyant.

Program notes

Schumann dedicated this quartet, along with the two others in Op 41, to his good friend Felix Mendelssohn.

Another friend of Schumann's, albeit a friend some years his junior, was Johannes Brahms (1833-1897). In his parallel career as a writer on music, Schumann wrote glowingly of the younger composer. Brahms became a friend of the Schumann family and, following Robert's death, remained close to Clara Schumann. In fact, he sought Clara's advice when working on the Piano Quintet in F Minor, Op 34, which began life in 1862 as a string quintet (two violins, viola, two cellos). Dissatisfied, Brahms reworked it as a sonata for two pianos. 'Please, remodel it once more!' was Clara's response when, in 1864, she heard the two-piano version. Voilà! Brahms completed the piano quintet the following year.



The work opens with an intense first movement (*Allegro non troppo*). With its large gestures and forceful delivery, it declares itself as orchestrally conceived chamber music. As one would expect from Brahms, the movement follows a rigorously worked out sonata-form structure, but it avoids sounding predictable through on-going development of themes and motifs and adventurous use of keys.



The second movement (*Andante, un poco Adagio*) is a lullaby, while the third movement, *Scherzo*, is energetic and dramatic. Beginning with a barely

audible repeated 'C' on the cello and a rising, halting figure on the other instruments before moving through a brittle, dotted theme announced by the first violin and viola, the *Scherzo* arrives at a muscular tutti chordal theme in 6/8 time. All of these opening ideas are subjected to extensive working out as the movement progresses. As ever with Brahms, nothing is wasted. The Trio, which is less hectic than the *Scherzo*, offers a variant of the chordal theme transposed to the key of C major.



The Finale opens with a searching, introspective paragraph after which a Gypsy flavoured theme (*Allegro non troppo*) is introduced by the cello. Brahms conjures up an amazing array of colours in the final movement through frequent changes of key, mode, tempo, texture and mood. As in the first movement, he avoids transparently mechanical structural models and continually surprises the listener with unexpected twists and turns in the musical argument. The Piano Quintet in F Minor might have had a protracted gestation but as the last notes of the Finale die away, most would agree that Brahms produced a work that is powerful and exhilarating.

Dr Robert Gibson



Holy Trinity Catholic Church, Westbury

Holy Trinity dominates Westbury as benefits a town with so many Irish settlers. One of Tasmania's largest country churches it is unusual being built of dolerite, the local bluestone, with windows dressed in sandstone.

The architect was Henry Hunter, Tasmania's foremost Victorian gothicist who designed the wide nave to hold 600 worshippers beneath magnificent roof trusses and a fine American pine ceiling. The clock tower was completed in 1901 by architect Alexander North in arts and crafts gothic style as a memorial to Archdeacon Hogan, the parish priest for fifty years, who is buried in front of the altar. The extensive dolerite fence was completed in 1970.

Day 2: Morning

Claire Edwardes, percussion

Thursday 20 October | Saturday 22 October, 11:00am
Venue — Holy Trinity Catholic Church, Westbury

Program

JS Bach

Chorale O Sacred Head Sore
Wounded (marimba solo)

JS Bach Lute Suite no.1 in E Minor
BWV 996 (Prelude, Allemande,
Courante)

Vincent Ho Nostalgia
(vibraphone solo)

Elena Kats-Chernin
Poppy's Polka (vibraphone solo)

Elena Kats-Chernin
Violet's Etude (marimba solo)

Ella Macens Falling Embers
(vibraphone solo)

Claire Edwardes Ether Lines
(waterphone solo)

Anne Cawrse Meditations & Hymns
(marimba solo)

Matthew Hindson Flash
(marimba solo)



Program notes

Johann Sebastian Bach ***O Sacred Head, Sore Wounded***

This Chorale is a Christian Passion Hymn based on a Latin text written during the Middle Ages. The music for the German and English versions of the hymn was written by Hans Hassler around 1600 for a secular love song. Bach arranged the hymn, making it famous by using it five times in his St Matthew Passion as well as in his Christmas Oratorio. The arrangement we hear today is for solo marimba whose clear tonal quality is well-suited to this simple chorale.



Johann Sebastian Bach ***Prelude, Allemande, Courante*** ***from Lute Suite in E minor,*** ***BWV 996***

Bach's Suite in E minor, BWV 996 is considered the earliest of his works for the lute or it could be that it was written for a peculiar device known as the Lautenwerk--a kind of harpsichord mechanism, now extinct, designed to approximate the timbre of the lute. A surviving manuscript of the Suite, probably composed in Weimar sometime between 1707 and 1717, actually bears the inscription "Aufs Lautenwerk". The suite is based on a standard series of Baroque dance movements, which by Bach's time were no longer meant for actual dancing. He typically prefaced it with a prelude and the graceful Allemande and the elegant Courante show his best French style.

Bach was one of history's most masterful recyclers, constantly taking advantage of upcoming performances, employers' needs, or teaching opportunities to recycle or adapt existing works. Differing versions of many of his works have survived, and others carry his indication that they could be played on alternate instruments. In the case of his compositions for lute, he may have written them for lute virtuosos of his acquaintance or for his students. Today's performance is for solo marimba.



Vincent Ho Nostalgia

Vincent Ho is a contemporary Canadian composer who has received many awards for his orchestral, chamber, vocal, and theatre music. He has served as the Winnipeg Symphony Orchestra's Composer-In-Residence and the Calgary Philharmonic Orchestra's New Music Advisor. Since 2011 he has had a strong collaborative relationship with percussionist, Dame Evelyn Glennie, that has yielded several high-profile works, including *The Shaman*, a concerto for percussion and orchestra, inspired by indigenous Shaman traditions.

Nostalgia, originally from the second movement of *The Shaman*, has been arranged here for solo vibraphone. The work was inspired by a photo by Doug Barber and a painting and poem by Luc Leestemaker.

Program notes

Voyager

When I was a little boy
I'd be in the street with my father
On a Saturday afternoon
He washed the car and
I played with a boat, in the river of
water and soap
That gulped down the road.
By laying my head on the ground I
imagined the boat being a steamer
I stepped on board and took off.
Sitting in my studio today I imagined
again getting into that boat
And float
And disappear...
– Luc Leestemaker



Elena Kats-Chernin – Poppy's Polka

Sydney composer, Elena Kats-Chernin, was born in Tashkent, now the capital of independent Uzbekistan, but then part of the Soviet Union. From the age of fourteen she was enrolled at the Gnesin Academy of Music in Moscow until migrating to Australia in 1975. Her energetic and vivid music communicates a mixture of lightheartedness and heavy melancholy, combining strong rhythmic figures with elements of cabaret, tango and ragtime.

Kats-Chernin wrote 'Violet's Etude' for Claire Edwardes and her 5 octave marimba in dedication to her young energetic daughter Violet. Recently, in 2020 she wrote a miniature Poppy's Polka for vibraphone for her youngest

daughter Poppy. It is inspired by Bach's two-part invention in A Minor. She was imagining Poppy's school day, with a bright start to the day, then studying, and later eating dinner, then going to sleep and dreaming of the next day'.

Elena Kats-Chernin - Violet's Etude

'I wrote this piece [Violet's Etude] in the middle of 2010 as a thank you gift to Claire Edwardes for her immense input into the creation of 'Golden Kitsch'. Claire premièred my new Percussion Concerto with the Sydney Youth Orchestra in July 2009. Each time we discussed and workshopped the concerto at Claire's studio, I was met by her ever growing and charismatic young daughter Violet. I wrote this little piece in Violet's honour, and the work's fast pace represents her energetic nature.'

Elena Kats-Chernin



Claire Edwardes - Ether Lines

'The waterphone is an instrument not many people are familiar with. My work *Ether Lines* is a study in all the possibilities of this unusual and original instrument which looks like a birdcage with its spiky spokes – and sounds like an eerie movie soundtrack mixed. Using implements such as a superball, hot rods, double bass bow and a temple bowl beater I gradually unfurl all the wonderous sonic potential of the waterphone in a blossoming sound world which takes us into the ether.' Claire Edwardes



Ella Macens – Falling Embers

Falling Embers, a solo for vibraphone, was composed in 2019 as a meditation for peace and relief from the fires that raged fiercely across our land. The work traces a glowing particle suspended above desolate land where all has been lost and destroyed. *Falling Embers* represents the last moments of something - the final glow before it burns out.

'When I was 11 years old I noticed a huge, peculiar cloud in the sky. It was New Years Day, the start of 2002, and the whole family was milling about the kitchen in pyjamas. Unaware of what I was seeing, or what this unusual cloud signalled, I continued with my breakfast and the merriment of New Year's Day. Twenty minutes later our neighbour rang the doorbell, and in his broken English he told me "The fire is coming!". We ran to the upstairs balcony and looked out to see a valley of bellowing smoke and flames.

Cheltenham, my home, was on fire. One of my strongest memories comes from the evening that followed, after the army of fire engines retreated and a feeling of safety restored. My sister Kate and I awoke in the lounge room. We stood side by side and gazed out through the big glass doors and watched as embers fell like hot snow from the sky all over our backyard. They melted and turned to ash as they hit the damp soil. We thanked the wind that day, and the modest creek that saved our home from burning fire. The elements were certainly on our side that day.'

Ella Macens is a fast-emerging composer with a passion for choral, orchestral and chamber music. Capturing qualities from both popular and classical music styles as well as her Latvian heritage. Macens has received the Frank Hutchens Scholarship for Composition and the Fine Music FM Young Composer Award.



Program notes

Anne Cawrse - Meditations and Hymns

Dedicated to Claire Edwardes. Commissioned with support from the APRA AMCOS Creative Recovery Fund and the Modest Expectations Fund. These three short solo marimba works were composed over the summer of 2020-2021. They are intended to offer attractive and suitable repertoire options for late high school and early tertiary music students wanting to explore contemporary Australian music. Each work endeavours to not be overly intellectual, but simply responds to the particular feeling or image indicated by the title. That said, there are plenty of 'compositional devices' embedded within each work, making them excellent studies for musical analysis.

Meditations and Hymns is a contemplative and gentle exploration of a simple melodic line, repeated in varying harmonic and textural contexts through arch form (ABCBA).



Matthew Hindson - Flash

'This work was commissioned by Ars Musica Australis. Flash is a very fast, virtuosic showpiece, continually changing between regular sets of repeated notes and arpeggios, and more variable explosions across the instrument. Hints of singing melodies briefly emerge, but only to be put back in their place by the ADHD rhythmic figures.' Matthew Hindson

Matthew Hindson is Head of Composition at the Sydney Conservatorium of Music as well as the Chair of the Australia Council's Music Board. He is well known for his high energy music which is influenced by popular culture, He is one of the most performed and commissioned composers of his generation.





St Andrew's Anglican Church, Westbury

The painted brick church which faces the Village Green in Westbury has had a checkered history. Construction of Colonial Architect James Blackburn's church began in 1836, but following problems with the local bricks and foundations it was rebuilt and a tower added in the 1850's. In 1877 a pinnacle from the tower collapsed in a storm destroying much of the roof, so the present gothic revival style tower was built to designs by Henry Hunter.

What distinguishes this little country church is the work of celebrated local wood carver Ellen Nora Payne. Payne studied under Robert Prenzel in Melbourne and at Goldsmith's College in London. Working in English oak and Tasmanian blackwood she presented the pulpit, rood screen, reredos, prayer desk and many other fittings over nearly forty years. All are carved in her distinctive arts and crafts style. Nellie began with the pulpit in 1905, a memorial to her parents, while the beautiful rood screen commemorates their seven daughters. Look closely to see their individual portraits.

Day 2: Afternoon

Chrysalis Duo, Melina van Leeuwen, harp & Eliza Shephard, flute

Thursday 20 October | Saturday 22 October, 2:30pm
Venue — St Andrew's Anglican Church, Westbury

Program

Cras Suite en duo
movements 1&2

Hovhaness Garden of Adonis

Stuart Greenbaum Sonata for Harp
– Bamboo Forest

Christine Draeger Melusina's
Dream

Fauré Les Berceaux

Fauré En Priere

Astor Piazzolla Café



Program notes

For this program the duo has chosen to explore the impressionistic spirit. All the works selected actively paint a picture: Mungala and Bamboo Forest both capture a natural landscape, The Garden of Adonis depicts an ancient city, Suite en duo is about the experience of travel, Ravel presents fleeting moments of life in Greece and the human experience such as the final movement's portrait of a passionate youth in love.

'We invite our listeners to daydream with us as we go on a journey through the soundscapes of Australia, France, Japan, and ancient Greece, passing through realms both real and mythological.'



Cras, Suite en duo

I. Préalable

II. Modéré

Jean Cras managed to nurture his love of music despite having a long and successful career as a French naval officer. His musical output includes songs, chamber works, and a fully-fledged opera. In his capacity as a naval officer he gave distinguished service in the First World War and became famous for his navigational inventions (most notably a combination ruler and protractor that is still used today). Cras's works were often inspired by his travels through the Americas, the West Indies, and Western Africa; such is the case for his charming Suite en duo for flute and harp. This composition had its genesis in a trip Cras made to Guinea

and Senegal, from which he brought back several balafons (percussion instruments similar to xylophones, with gourds placed under the wooden bars of the instrument to act as resonators). The modalities of West African music can be clearly heard in the first two movements of the Suite, with melodies often comprised of a four-note combination, as well as the principal theme being directly transcribed from a balafon melody.



Hovhanness, The Garden of Adonis

The Gardens of Adonis is a proverb that stems from the sad story of Aphrodite, Adonis' lover in Greek mythology. Aphrodite died young, before she even reached adolescence. Her life, one of quick growth and early death, was reflected in the festival for Adonis. In ancient times Greek women celebrated Adonis in midsummer by planting quick-growing seeds in pots and placing them on their roofs, forming a garden on the top of the city. The garden was short-lived, as the plants chosen were out of season, unable to properly take root in soil, and so died quickly.

Alan Hovhanness writes: "The Garden of Adonis was composed around 1972. I dedicated the music to Rafnis Bancoc which is my anagram for Francis Bacon, the mysterious master of philosophy, poetry and drama. The title 'Garden of Adonis' is based on a mystical canto from the long poem The Faerie Queene attributed

Program notes

to Edmund Spenser (1552-1599). This canto describes a garden of rebirth or reincarnation where souls appear as flowers. The music is in seven movements: I. Largo, an expressive song; II. Allegro, two simultaneous dances; III. Adagio, like a solemn dance; IV Allegro, mysterious and thin in texture; V. Grave, a short song composed in childhood; VI. Allegretto, two simultaneous dances; VII. Andante molto espressivo, an ending song."



Stuart Greenbaum, Sonata for Harp - Bamboo Forest, selection of movements

Greenbaum writes: "This sonata was written for Melina van Leeuwen at the beginning of 2020 following a month in Japan in 2019 where I was in residence at the Akiyoshidai International Art Village. The subtitle The Bamboo Forest literally relates to the Arashiyama Bamboo Grove outside of Kyoto which I walked through. This in turn is a metaphor for entering a state of tranquillity. We seek refuge from the charged energy and pace of city life and walking through the forest helps to reconnect with a quiet state before again resuming our city lives. The sonata is in 10 movements, though is in effect the same 2-minute movement played over, with gradual changes to reflect the journey into and back out of the forest."



Christine Draeger, Melusina's Dream

Australian composer Christine Draeger's work Melusina's Dream tells the original Hans Christian Andersen fairy tale 'The Little Mermaid'. Starting with the smooth and ebbing sounds of the sea, Melusina's Dream takes you on a journey to the sailors' ship, introduces the sea witch, and concludes with the hauntingly sad ending to this famous tale.



Program notes

Fauré, Les Berceaux and En Prière

These two songs by Gabriel Fauré encapsulate his mastery of French art song, or *mélodie*— illustrating why his compatriot, Maurice Ravel credited Fauré with saving French music from the German Lied. Fauré’s gift for matching melody to text in a way that transforms both elements is clearly demonstrated in *Les Berceaux* (The Cradles). The text by poet Sully Prudhomme draws a connection between the rocking hulls of great ships and the cradles rocked by their wives at home, and Fauré’s mournful, bittersweet melody over a gently rocking accompaniment captures the melancholy thought that these fathers may never know their children. *En Prière* (In Prayer) demonstrates a similar mastery, but about completely contrasting subject matter. The text on which this song is based, written by Stéphane Bordèse, is the prayer of a believer asking their God to reveal themselves. The vulnerable sweetness of the melody and the tenderness of the accompaniment provide an intimate glimpse into this devotional moment.



Piazzolla, Café 1930 from Histoire du tango

Astor Piazzolla composed *Histoire du tango* in 1985 to celebrate the dance in four different eras. He intended the four movements—*Bordel 1900*, *Café 1930*, *Night Club 1960*, and *Concert d’aujourd’hui* (Modern-day concert)—to be musical abstractions for the concert hall rather than for dancing. *Café 1930* represents the period when, according to Piazzolla, “people stopped dancing [tango] as they did in 1900, preferring instead simply to listen to it. It became more musical, and more romantic. This [*Café 1930*] tango has undergone total transformation: the movements are slower, with new and often melancholy harmonies.”

A contemplative guitar introduction, performed today on the harp, brings on one of Piazzolla’s most soulful melodies. Nevertheless, he can’t resist the tango’s typical inclusion of contrasting sections—in this case an active interruption and a sweet major-mode interlude before returning to the melancholy opening.





BARRINGWOOD
TASMANIA



Uniting Church, Westbury

By the mid-nineteenth century Tasmania's Methodists were looking to expand. In Westbury the plain 1840 Wesleyan chapel was replaced in 1866 by a large belfry-gabled gothic revival church. It was designed to accommodate the growing congregation attracted by its imposing presence in the village where both the Church of England and Roman Catholic churches boasted gothic style churches with towers.

The church was built of brick but the front was later stuccoed to resemble stone enhancing the steep roof and its buttresses. With the formation of the Uniting Church in 1977 the interior was revamped to give greater emphasis on the pulpit and preaching and less on the altar making more space for concerts!

Day 2: Afternoon

Goldner String Quartet,

Peter Sculthorpe his life and legacy

Thursday 20 October | Saturday 22 October, 4:00pm

Venue — Uniting Church, Westbury

Performers

Dene Olding – violin

Dimity Hall – violin

Irina Morozova – viola

Julian Smiles – cello

Ross Edwards White Cockatoo
Spirit Dance

Sculthorpe Quartet No. 8
4th & 5th movements

Peter's 80th Birthday miniature
tributes – Barry Conyngham,
Anne Boyd, Matthew Hindson

John Peterson Guilty Pleasures 11

Paul Stanhope Dirrari Lament

Sculthorpe Quartet No. 14, Quamby

Program

Sculthorpe Little Song

Sculthorpe To Meadows



Program notes

"When invited to perform for the Tasmanian Chamber Music Festival with concerts in the Launceston area, we immediately thought of our relationship with Peter Sculthorpe and his connection to this area, both physically and musically. We want to celebrate not only our connection to him but also his profound influence on those he mentored. One short program certainly isn't sufficient to do justice to Peter's legacy, but we've selected a few examples of his work which are meaningful to us, and interspersed them with some selections from his former students. We're delighted to include some brief reflections from each of them about Peter."
Goldner String Quartet



Peter Sculthorpe was born in Launceston, Tasmania, in 1929. He was educated at Launceston Church Grammar School, the University of Melbourne and Wadham College, Oxford. Sculthorpe wrote over 350 works, across many musical forms and many of his works continue to be regularly performed throughout the world. He was passionate about his love for Australia, its landscape and indigenous culture. Aboriginal and Torres Strait Islander music as well as Indonesia's gamelan orchestra were significant influences upon his musical language. In Peter's own words "the journey of my life can best be told through my music for string quartet". Many of his works are associated with a particular place; from his youthful pastoral works written in Tasmania, through the varied cultures of Asia,

(especially our near neighbours Indonesia and New Guinea) to Mexico, to Australia's geographical features and Aboriginal music, to places of the Human Spirit, where humanitarian concerns such as asylum seekers in detention, the wars in Iraq and Afghanistan and environmental concerns about climate change, have inspired his later quartets.



He was Emeritus Professor at the University of Sydney, where he began teaching in 1963. He held honorary doctorates from Tasmania, Melbourne, Sussex, Griffith and Sydney. In 1977 he was appointed OBE and was the recipient of a Silver Jubilee Medal. In 1990 he was appointed AO. The recipient of many awards, Sculthorpe regarded the most important as being chosen as one of Australia's 100 'Living National Treasures' (National Trust of Australia, 1997), Distinguished Artist 2001 (International Society for the Performing Arts), Honorary Foreign Life Member (American Academy of Arts and Letters, 2003) and one of the 100 Most Influential Australians (The Bulletin magazine, 2006). In 2012, Sculthorpe received the Award for Distinguished Services to Australian Music as part of the yearly Art Music Awards by Australian Music Centre and APRA AMCOS.

Program notes

Peter Sculthorpe

Little Song from 1945 originally formed part of String Quartet No. 1 (no score of which has survived) and was reconstructed in 1996 for a recording by the Goldner String Quartet.

To Meadows from 1949 originally formed part of String Quartet No. 3 and was subsequently used by Sculthorpe as an a capella vocal setting of Robert Herrick's eponymous poem.



Ross Edwards

White Cockatoo Spirit Dance has all the characteristics of a maninya, or dance-chant. Ross Edwards coined the word maninya to denote the chant-like quality of one strand of his music, a unique and highly characteristic form which results from the subtly varied repetition of material over a static harmonic basis in a lively tempo. He has distilled structural material from the natural environment;

"For years I have found the ecstatic and mysterious sound-tapestry of the insect chorus in the heat of the Australian summer to be a particularly fertile source of inspiration." Vibrant, captivating, life-affirming and virtuosic, **White Cockatoo Spirit Dance** is a spontaneous melodic outpouring. It also exists as a viola solo from which it has been adapted for violin by the composer, who has also arranged it for string quartet.

Peter Sculthorpe

String Quartet No.8 from 1969

The basic ideas used in this work stem from the rice-pounding music, ketungan, of Bali, and the popular song play, arja. String Quartet no. 8 is in five movements, the first and last being almost entirely for solo cello. These two movements, together with the third movement, are written in a spatio-temporal notation in order to create a feeling of improvisation. They also form a contrast to the strict meters of the quicker sections in the second and fourth movements. The actual metrical patterns in these sections, extremely limited in the number of notes employed, are characteristically Indonesian. These two movements, in fact, seem to have a static, ritualistic quality that is very much in keeping with the ideals of Asian music.



Peter's 80th Birthday - Miniature Tributes:

Barry Conyngham, Anne Boyd, Matthew Hindson

These tributes, along with many others from a wide range of Australian composers, were performed by the Goldners for Peter at a concert celebrating his 80th Birthday in April 2009, at the Arts in the Valley Festival, in Kangaroo Valley NSW.

Program notes

John Peterson

Guilty Pleasures II

Peterson writes: "Film music and popular music, are among the two most dominant influences on my own creativity, and permeate many aspects of my compositions. As a composer, I am interested in taking the influences from these vernacular forms and combining them with aspects of, sometimes more traditional, compositional techniques. I often consider the works that emerge from this process as my personal 'guilty pleasures'. The music is quite fast and very rhythmic throughout, making use of relatively short and largely self-contained, 'blocks' of musical material that are juxtaposed in various ways, often producing sudden shifts in mood. The overall effect is of a dance-like pulse where the main downbeats seem to be slightly irregularly-placed. This can be heard in the opening section of the movement, and thence on several levels throughout the rest of the piece."



Paul Stanhope

Lament

Stanhope writes: "My String Quartet no. 3 (2014-2015) was inspired by the history and landscape of the central Kimberley region which I visited numerous times in recent years, and also by the story of the resistance hero and warrior, Jandamarra, who in the late 19th century fought for his people and warded off a whole army of troopers, ensuring the survival of his people."

The second movement serves as a lament for the fallen hero. It incorporates a Bunuba song called "Dirrari Lament" which describes a mother Black Cockatoo grieving for the loss of her baby. This song is both a metaphor for Jandamarra's mother grieving for her lost son and also an expression of loss for the recently departed. I am grateful to the custodians of this song, June Oscar and Patsy Bedford, who allowed me permission to use it here."

Peter Sculthorpe

String Quartet No.14 'Quamby' was commissioned by the Launceston Chamber Music Society and was premiered by the Goldner String Quartet in 1998.

This work is concerned with my feelings about mountainous landscapes in northern Tasmania. The short Prelude presents some of the material upon which the music is based. Throughout, certain falling intervals are especially important. These intervals dominate From Legges Tor, which is sombre and somewhat threatening, like the rocky peak itself. In contrast, On High Hills is calmly lyrical, a recollection of much-loved places, its melody originally conceived in my schooldays. The last and longest movement, At Quamby Bluff, concerns the tragic killings of Aborigines at the bluff's edge, in the early part of the nineteenth century. In writing this work, I set out to compose the kind of string quartet that I longed to write in my youth. I set out, then to write a work of innocence, a work free from the influences that were to enter my later music.

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Peter Sculthorpe's students on his influence:

Ross Edwards AM

As a mixed-up student in the 1960s, desperately needing guidance, I was fortunate to have Peter Sculthorpe take me under his wing. Whilst never officially his student, I worked as his assistant during my vacations from Adelaide University's Elder Conservatorium (where my teacher was Peter Maxwell Davies, with whom I later resumed studies in London).

Working for Peter Sculthorpe showed me the practical as well as the academic side of being a composer. Ever patient and kind, he was my go to person for advice for many years and our close friendship lasted until his death in 2014. It must be said that the collaboration with his beloved Goldner Quartet has enriched Australian Chamber Music immeasurably.'



Barry Conyngham AM

'Peter Sculthorpe was exemplar, teacher, mentor, colleague, and dearest friend to me for over fifty years. Through him I met the composition world, at the beginning Anne Boyd and Ross Edwards, later Toru Takemitsu and beyond. Memories of our conversations, travel and experiences part of me always. His unique and wonderful musical place there for everybody, for ever.'



Anne Boyd AM

'My first meeting with Peter was as a 17yr old undergraduate studying Music at the University of Sydney. Peter was everything to me: teacher, mentor, first love. Our brief engagement was untimely, and we went our separate ways but always sustained the closest personal connection and friendship. I am in awe of Peter's music which seems to me to embody the deepest spirit of the Australian experience in profoundly beautiful and unmatched utterance. Deeply compassionate, his love of the Earth, his environmental and human concerns are deeply embedded in his work. He leaves an extraordinary musical legacy of national and international significance.

I believe Peter Sculthorpe to be our greatest composer.'



Dr Matthew Hindson AM

'Peter was the reason I am now a composer. After finishing high school, I began working in a highly-coveted traineeship as a computer programmer at BHP Port Kembla. At the same time, I received an offer to study composition at the University of Sydney, whose faculty included - most notably to me - Peter Sculthorpe.





IMAGE | MEL DE RUYTER

Christ Church, Longford

Christ Church is almost hidden by the many exotic trees growing in its ten-acre park which includes a specimen of each tree mentioned in the bible.

Construction began in 1839 to the plans of Launceston architect and builder, Robert De Little, in the Georgian Gothick style considered appropriate for the Church of England. A few years later, William Archer from nearby Woolmers returned from his studies in England and designed the massive east window which fills the entire intended chancel arch. The church was eventually completed in the 1960s with the construction of the tower in stripped Gothic style to house the fine English clock that graced the first church on the site in 1829.

Tasmanian composer, Peter Sculthorpe, grew up not far away in St. Leonards and drew on his memories of sitting on a tomb stone observing the setting sun on the stained glass window in one of his last works, *My country childhood*.

Day 2: Evening (*first festival*)

David Greco, baritone & Erin Helyard, fortepiano

Thursday 20 October

Venue — Christ Church, Longford

Schubert: Die schöne Müllerin, D795:

Words by Wilhelm Müller

- No. 1 Das Wandern (Rambling)
- No. 2 Wohin? (Where To?)
- No. 3 Halt! (Stop!)
- No. 4 Danksagung an den Bach
(Thanksgiving to the Brook)
- No. 5 Am Feierabend (After Work)
- No. 6 Der Neugierige
(The Inquisitive One)
- No. 7 Ungeduld (Impatience)
- No. 8 Morgengruss (Morning Greeting)
- No. 9 Des Müllers Blumen
(The Miller's Flowers)
- No. 10 Tränenregen (Shower of Tears)
- No. 11 Mein! (Mine!)
- No. 12 Pause (Pause)

Impromptu in G-flat major, D899 No. 3:

Die schöne Müllerin, D795:

- No. 13 Mit dem grünen Lautenbande
(The Lute's Green Ribbon)
- No. 14 Der Jäger (The Hunter)
- No. 15 Eifersucht und Stolz
(Jealousy and Pride)
- No. 16 Die liebe Farbe
(The Beloved Colour)
- No. 17 Die böse Farbe
(The Hateful Colour)
- No. 18 Trockne Blumen
(Withered Flowers)
- No. 19 Der Müller und der Bach
(The Miller and the Brook)
- No. 20 Des Baches Wiegenlied
(The Brook's Lullaby)



The Viennese Piano and program notes

The Viennese Piano

Schubert's Vienna was home to well over one hundred piano workshops. Viennese pianos were more delicate than the instruments that came out of London and Paris. They had a light, responsive action that favoured subtlety and nuance. Their compass expanded considerably during Schubert's lifetime, reaching about six and a half octaves (the modern piano extends to slightly more than seven octaves), and instruments would include anything between two and six pedals. Wooden frames continued to be used (iron frames would come later) but Viennese pianos became more robust too, with larger hammer heads and thicker soundboards. (Continued on page 42)



It is ironic that the one genre that Franz Schubert (1797-1828) failed to crack was opera (though not for want of trying – he completed more than half a dozen operas and left still more unfinished). Ironic because his many hundreds of songs make abundantly clear that he had a phenomenal gift for taking a piece of poetry, observing its nuances, and recasting it in the form of a mini drama for solo voice and piano (the piano, it should be noted, is critical to Schubert's song-writing approach; variously enlarging, commenting upon or acting as a counterpoint to the poetic line). Added to that, Schubert's command of melody and harmony was second to none. But whereas works for the stage demand dramatic set-ups between characters, the drama in

a Schubert song is concentrated internally. Schubert's protagonists grapple with their emotions. They do battle with the predicaments in which they find themselves and seek to resolve those predicaments one way or another. Sometimes those resolutions lead to tragic places.



Schubert's song cycle of 1823, *Die schöne Müllerin* (The Beautiful Miller-Girl), broadens this dramatic concept by tracing a narrative across twenty individual songs. Settings of poems by Wilhelm Müller (1794-1827), *Die schöne Müllerin* takes us inside the mind of a young apprentice miller. Happy and carefree at the outset, he becomes infatuated with the daughter of the master miller, but she has eyes for someone else – a hunter – and wracked by jealousy and undone by despair, the apprentice miller looks for solace in death, throwing himself into the very millstream that led him to the beautiful miller-girl in the first instance.



The dramatic arc outlined above is plotted with great care across the twenty-movement work. We commence with songs in major keys, some of them overtly folk-like in style, none more so than the opening song, *Das Wandern* (Wandering), in which the young miller extols his easy-going, itinerant life. The miller-girl is first mentioned in the fourth song, *Danksagung an den Bach* (Giving thanks to the Stream), and in this and the next few songs

Program notes

the musical gestures become more equivocal. For instance, in the fifth song, *Am Feierabend* (Closing Time), there is no single, unifying pattern in the piano accompaniment and the miller's emotions change markedly as the song unfolds. Additionally, it should be noted that this is the first song in the cycle in a minor key. The seventh song, *Ungeduld* (Impatience), is unabashedly ecstatic and includes a soaring, almost operatic, refrain – 'Dein ist mein Herz' My heart is yours – while the tenth song, *Tränenregen* (Raining Tears), which is at the midway point in the cycle, appears to foreshadow the tragic end (this foreshadowing is suggested both in the poetry and in the sudden turn towards the minor mode in the piano postlude). This leads us to question the upbeat tone of the eleventh song, *Mein* (Mine), along with the repeated statements of 'Die geliebte Müllerin ist mein!' / The beloved miller-girl is mine! We have to wonder how reliable our first-person narrator is in view of the fact that all of the poems but one are from his perspective. The rival suitor, the hunter, is introduced in full minor-key fury in the fourteenth song, *Der Jäger* (The Hunter). And the rush of anger – along with wounded pride and jealousy – continues in the following song, *Eifersucht und Stolz* (Jealousy and Pride). Images of the grave along with morbid thoughts of death hang over the final songs. The penultimate song, *Der Müller und der Bach* (The Miller and the Stream), introduces, for the first time, the voice of the millstream. The outer stanzas are sung by the miller, who contends that death offers consolation to a

broken heart; while the middle stanza is delivered by the stream, who suggests that a heart can be mended. The final song, *Des Baches Wiegenlied* (The Stream's Lullaby), is given over entirely to the millstream. In this gentle cradle song, the stream sings of the careworn wanderer, the young miller, who is now at rest and at one with nature in his watery grave.



One final point: this performance of *Die schöne Müllerin* includes an interpolated work, Schubert's *Impromptu No 3 in G flat, D899*, which dates from 1827. It's important to bear in mind that formal song recitals were unfamiliar to Schubert and his circle. In fact, there's no record of *Die schöne Müllerin* being performed as a cycle during Schubert's lifetime. That honour goes to baritone Julius Stockhausen (1826-1906) who performed the complete cycle in Vienna in 1856, nearly thirty years after Schubert's death. In 1820s Vienna, Schubert's songs were heard informally, most famously at Schubertiads – intimate gatherings in domestic settings where conversation and wine flowed and Schubert's music was the glue that held the party together. In the spirit of those informal gatherings, this performance broadens the notion of the song recital by including the interpolated *impromptu*.

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Day 2: Evening *(second festival)*

**David Greco, baritone & Erin Helyard,
fortepiano**

Saturday 22 October | Venue — Christ Church, Longford

Schubert: Winterreise, D. 911
Poetry by Wilhelm Müller
English translations by William Mann,
used here with permission.

- No.1 Gute Nacht (Good Night)
- No.2 Die Wetterfahne
(The Weathervane)
- No.3 Gefror'ne Tränen
(Frozen Tears)
- No.4 Erstarrung (Feeling Numb)
- No.5 Der Lindenbaum
(The Linden Tree)
- No.6 Wasserflut The Watercourse)
- No.7 Auf dem Flusse (On the River)
- No.8 Rückblick (Looking Back)
- No.9 Irrlicht (Will O the Wisp)
- No.10 Rast (Rest)
- No.11. Frühlingstraum (Spring Dreams)
- No.12 Einsamkeit (Solitude)

Beethoven Piano Sonata No.14
'Moonlight' 1st movement

- Schubert Winterreise, D. 911
- No.13 Die Post (The Post)
- No.14 Der greise Kopf
(The Grey Head)
- No.15 Die Krähe (The Raven)
- No.16 Letzte Hoffnung
(The Last Hope)
- No.17 Im Dorfe (In the Village)
- No.18 Der stürmische Morgen
(The stormy Morning)
- No.19 Täuschung (Illusion)
- No.20 Der Wegweiser
(The Guide-Post)
- No.21 Das Wirtshaus
- No.22 Mut
- No.23. Die Nebensonnen
- No.24. Der Leiermann



Program notes

In what would turn out to be the last eighteen months or so of his short life, Franz Schubert (1797-1828) produced one extraordinary work after another. Among them, the String Quintet in C, the final three piano sonatas and the song cycle performed in this concert, *Die Winterreise* (The Winter Journey). As with Schubert's earlier song cycle, *Die schöne Müllerin*, he turned to the poetry of Wilhelm Müller (1794-1827) for *Die Winterreise*.



The title is telling: the twenty-four songs in the cycle outline a trek through a frosty landscape. *Winterreise* doesn't tell a story as such; rather, it pursues the theme of loss and despair. The songs are told from a first-person perspective. Our protagonist wanders through desolate winter locations – whether they be villages, towns, a graveyard or the open countryside – and reflects upon lost love. We don't know the protagonist's name, nor do we know the name of his beloved, but we know that he has been rejected by his beloved which is why, broken hearted, he is setting off on his journey. The frigid world through which the traveller passes acts as a metaphor for the icy heart which now dwells within him. Time and again we are reminded of this: happier times (those experienced in the fresh bloom of spring) are compared to the frozen depths of the wintry present; the flowers of May (and the possibility of marriage) are replaced by the snows of winter (and the solitude of his present state); the stream which

once flowed freely is now frozen solid, and the crow which follows him and eyes him from above may soon seize his body.



These are overwhelmingly bleak poems and Schubert set them to equally bleak music. It's possible that the songs chart mental decline and that the lovelorn protagonist is descending into madness. This is by no means explicit, but it is open to interpretation. He has a vision of three suns in the sky in the penultimate song, *Der Nebensonnen* (The Mock Suns). Is this an optical illusion created by ice crystals or a hallucination? The wanderer doesn't encounter a living soul throughout the entire journey until we arrive at the very last song, *Der Leiermann* (The Hurdy-Gurdy Man), where, behind a village, he happens upon an old man, a beggar, who is turning the wheel of a hurdy-gurdy (a drone musical instrument). Despite the ice, the man is barefoot and there are no coins on the plate before him. He is playing to no one. There are dogs snarling around him. Does he even exist? Is he the figure of death? The wanderer asks the hurdy-gurdy man whether he should go with him. He asks whether the old man will play his songs (presumably, the songs that we've been listening to). Thus, *Winterreise* ends with two questions. Nothing is settled. Nothing is definite.



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The great majority of Winterreise's songs are in minor keys but Schubert repeatedly shifts into the major mode when we leave the present day behind and enter another realm. That is to say, major is used to represent temporal displacement, whether it be the past, as in the fifth song, *Der Lindenbaum* (The Linden Tree), or the world of dreams, as in the eleventh song, *Frühlingstraum* (Dream of Spring). The major mode opens a portal to a remembered or imaginary or idyllic world. It offers an escape from the harsh and cold minor-key present.



The piano, of course, is crucial to Schubert's poetics. It can operate at a pictorial level depicting, say, the tread of the wanderer, as in the opening song, *Gute Nacht* (Good Night) or the biting, winter wind, as in many songs in the cycle. But the piano is also used to flesh out psychological details. Indeed, it can be pictorial and psychological at the one time, as in *Der Leiermann*. Here, the left-hand of the piano mimics the old man's hurdy-gurdy (the entire song is built over an unchanging, monotonous drone) while the spare and repetitive right-hand figuration points to the strangeness of the scene. It is a song about music, but music is hardly there, just the bare bones of music.



Schubert was in declining health when he composed Winterreise (he had contracted syphilis some years before). It has been suggested that the cheerless tone of the song cycle reflected the composer's gloomy mental state. This is certainly an oversimplification, but it's clear that Winterreise stirred something profound in Schubert and that he was fully aware that he was breaking new ground with this austere collection of songs. Only days before Schubert died, he corrected from his sick bed proofs of the printed edition of Winterreise.



Schubert's more famous contemporary in Vienna was Ludwig van Beethoven (1770-1827), and while there's no record of the two men ever having met, Schubert was in awe of the older composer and was a torchbearer at Beethoven's funeral (which was in March 1827, shortly after Schubert commenced work on Winterreise). This performance of Winterreise includes, as an interlude, the first movement of Beethoven's Piano Sonata Op 27, No 2, better known as the 'Moonlight'.

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Westbury Town Hall

Local government proliferated across Tasmania in the nineteenth century with Westbury becoming a municipality in 1863. In 1933 prominent Launceston architects Hubert East and Roy Smith, responsible for many of Tasmania's finest art deco commercial buildings, designed this charming Town Hall to complement the Victorian Council Chambers.

Following the merger to form the Meander Valley Council the council Chambers and the hall was surrounded by a new office building. Today it is home to exhibitions and flower shows but retains its fine acoustic.

Day 3: Morning

Piers Lane, piano

Friday 21 October | Sunday 23 October, 10.30am

Venue — Westbury Town Hall, Lyall Street, Westbury

Performer

Piers Lane, piano

Program

Grieg Holberg Suite op.40

Liszt Sonata in B minor S178

Interval

Liszt from Christmas Tree Suite:

No 7. Schlummerlied – Lullaby

No. 9 Evening Bells

No 10. Formerly

Grieg Sonata in E minor Op. 7



Program notes

Popularly known as the Holberg Suite, the opening work in this recital was given a more formal title by composer Edvard Grieg (1843-1907): From Holberg's Time. Danish-Norwegian man of letters Ludvig Holberg (1684-1754) was a contemporary of JS Bach, Handel, Rameau and other Baroque composers. What Grieg did in the Holberg Suite (which was written in 1884, on the 200th anniversary of Holberg's birth), was compose an original work that called to mind music from Holberg's time. Thus, the movements follow the pattern of a Baroque suite. No one would mistake Grieg's work for an actual piece of Baroque music – for one thing, it is informed by 19th-century pianism – but its DNA can be traced to the 18th century. The toccata-like Prelude gets the suite off to a brilliant start. It is followed by a graceful Sarabande, a slowish dance in triple time. The third movement, an amiable Gavotte, includes a Musette 'B section', a brief episode which makes use of drones. The Air introduces a mournful, almost tragic, tone, while the up-tempo Rigaudon returns us to a more cheerful world. That said, the Rigaudon includes a more reflective, minor-key 'B section', replete with Baroque-era embellishments.



Completed in 1853 and dedicated to Robert Schumann, the Sonata in B minor by Franz Liszt (1811-1886) is not only the composer's single greatest work, but a towering achievement of the 19th-century piano literature. Unfolding in one

continuous movement and lasting about half an hour, the Sonata in B minor amalgamates the exposition-development-recapitulation formula of standard 'sonata form' with the four-movement Allegro-Lento-Scherzo-Allegro structure of a sonata by, say, Beethoven. That is to say, Liszt telescopes a multi-movement sonata into a single unbroken movement which itself follows the pattern of tripartite sonata form. Furthermore, he achieves continuity across the entire work by juggling and endlessly transforming a fixed number of themes or thematic fragments, usually taken to be five. The first three themes are introduced in the first minute or so: (1) a slow descending scale (often described as a 'Gypsy scale' on account of its intervallic structure); (2) quick, ascending, double-octave leaps followed by downward octaves outlining diminished seventh chords; (3) a well-marked, left-hand theme – somewhat demonic in character – which commences with a triplet lead-in followed by repeated notes. The degree to which Liszt transforms the various themes (and thematic fragments) is ingenious. A theme which on first appearance might be assertive and belligerent (such as the demonic theme cited above) might be rendered almost unrecognisable as a tender and contemplative paragraph (as at bar 153). How does Liszt carry out the transformations? By a variety of means: changes of key, tempo, harmony, metre, rhythm, register, phrasing and texture. Of course, it helped that Liszt possessed a vivid musical imagination and an

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unparalleled knowledge of piano sonority and technique. As you would expect, the Sonata in B minor places huge demands upon the pianist, but the work is arguably at its most impressive when Liszt parses the texture almost to nothing (such as the ethereal ending) and the performer has to keep the audience transfixed through the most minimal of means. Here, timing and artistry count for everything.



The second half of the recital opens with further music by Liszt – three movements from the 12-movement Christmas Tree suite: (7) Slumber Song and (10) Old Times. Composed more than 20 years after the Sonata in B minor and dedicated to one of Liszt's granddaughters, Daniela von Bülow, the Christmas Tree suite includes reworkings of traditional Christmas melodies and reflections upon the theme of Christmas more generally. Slumber Song, a gentle lullaby, weaves a simple melody (often hidden in an inner part) around rippling figuration. Old Times is thought to refer to Liszt's reminiscences of former lover and life-long friend Princess Carolyne von Sayn-Wittgenstein; it is at once wistful and enigmatic.



Liszt and Grieg were known to each other. Grieg called on Liszt when visiting Rome in 1869 (Liszt by that time had taken holy orders) and played a number of his works for the eminent older musician, including part of the final work on the program, the Piano Sonata in E minor. Composed in 1865, this is Grieg's only sonata for piano. The first movement, Allegro moderato, is rich in melodic invention, commencing with an arresting descending theme outlining the E-minor chord and scale. The path to the G-major secondary theme, which is in the singing style, is a dramatic one, traversing fortissimo chords, accented octaves and tempests of various kinds. The slow movement, Andante molto, ushers in a more reflective mood, although tempests intrude here too. Every now and then Grieg spikes the harmony with modal inflections, perhaps signalling the influence of Norwegian folk music. Left-hand drones in the trio section of the menuetto, the third movement, again point to folk influences. The sonata comes to a close with an exuberant finale where Grieg moderates episodes of high drama with passages of hymn-like serenity, but the grandiose style wins the day.

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Culzean Gardens

Culzean (pronounced Cullane) has three hectares of garden which have been cherished by a succession of owners. The house was built in 1841 by Captain Edward Martin, an officer in the British East India Company army. Relatively unchanged to this day the bungalow betrays its subcontinental antecedents with expansive verandahs on all sides.

It was in the 1870's that many of the significant trees, including those along the driveway, were planted while the sweeping lawns date largely from the early twentieth century. The extensive range of conifers and the lake are a legacy from the 1960's. The property is surrounded by traditional hawthorn hedges and includes an extensive woodland garden, many other different hedges and extensive planting of fruit trees especially quinces, pears and apples which thrive in the Tasmanian climate. The hawthorns, rhododendrons and azaleas should be in flower when we visit.

Performers in order of appearance

Goldner String Quartet

Dene Olding, Violin

Dimity Hall, Violin

Irina Morozova, Viola

Julian Smiles, Cello

Celebrating its 27th Anniversary Season in 2022, the Goldner String Quartet has long-standing recognition, as not only Australia's pre-eminent string quartet but as an ensemble of international significance, favourably compared with the best in the world. The Quartet is named after Richard Goldner, founder of Musica Viva Australia. Launched in 1995 and still retaining all founding members, the musicians are well known to Australian and international audiences through their performances and recordings and for their concurrent membership of the Australia Ensemble at UNSW. All members have occupied principal positions in organisations such as the Sydney Symphony and the Australian Chamber Orchestras.

Unanimous audience and critical acclaim following their London debut at the Wigmore Hall in 1997 ensured the Goldner Quartet's invitations to prestigious UK and European festivals. Performances in the USA and throughout Asia have followed, in addition to several tours of New Zealand. The Goldners more recent performances in the UK included the



Wigmore Hall (broadcast by the BBC) with long term collaborator, pianist Piers Lane. The Quartet also appeared in Ireland and in Italy for the opening of the 2019 Biennale Arte in Venice.

The Quartet has regularly appeared at many of Australia's leading music festivals including Musica Viva's Sydney Festival, Music in the Hunter, and at Huntington Estate amongst others, in addition to being Quartet in Residence at the annual Australian Festival of Chamber Music in Townsville, North Queensland.

Special projects have included a major 10-concert 20th-Century retrospective, an international project in celebration of Sydney's Sister Cities and the complete cycle of Beethoven String Quartets, presented across 3 weeks. The Goldner's live recordings of the complete Beethoven String Quartet cycle, released on ABC

Classics, won the 2009 Limelight Award for Best Classical Recording. Also released on ABC Classics are the complete quartets of Carl Vine and the Goldners own DVD documentary, The Quartets, recorded live in 2012 with Peter Sculthorpe, with whom the Quartet had a long and close working relationship. Three volumes of his Quartets are released on the Tall Poppies label and the complete quartets of Szymanowski and Stravinsky are available on Naxos.

The Quartet has numerous recordings for the prestigious UK label Hyperion; each disc highlights string quartets and piano quintets of a different composer (Bloch, Bridge, Dvořák, Elgar, Harty, Taneyev, Arensky, Vierne, Pierné, Bruch, Borodin, Korngold, Bartok, Dunhill and D'Erlanger to date) with pianist Piers Lane. Universal rave reviews have followed, including Diapason D'Or, Editor's Choice in Gramophone magazine and BBC Music Magazine, as well as finalist for the BBC Music Magazine's Chamber Music Award.

Strongly committed to teaching the next generation of string quartets, the Goldners have mentored young ensembles through programs of the Australian Youth Orchestra, Musica Viva Australia and the Sydney Conservatorium. New works have been regularly commissioned for the Goldners from many of Australia's leading composers. Furthermore, to celebrate the Quartet's 25th Anniversary in 2020, the Australian Festival of Chamber Music commissioned The Goldner Variations from 25 Australian composers selected by the Quartet to write a short variation on Beethoven's theme Ode to Joy.

In 2022 the Goldner String Quartet has a busy schedule of concerts, including for Musica Viva and a 10 concert national tour of NZ, as well as festivals including the Australian Festival of Chamber Music, Blackheath, Port Fairy, Craven Creek, Huntington Estate in addition to the Tasmanian Chamber Music Festival.



Claire Edwardes OAM

From the set of Play School to the mainstage at the Sydney Opera House, Claire Edwardes OAM is 'the sorceress of percussion' (City News, Canberra). The only Australian to win the 'APRA Art Music Award for Excellence by an Individual' three times, Claire leaps between her role as Artistic Director of Ensemble Offspring (2019 Sidney Myer Group Performing Arts Award winners) and concerto performances with all of the Australian and New Zealand orchestras plus numerous European orchestras.

Add her genre-spanning solo recitals, teaching at the Sydney Conservatorium of Music, a broad spectrum of collaborations, premiering hundreds of new works by composers from Harrison Birtwistle to Elena Kats-Chernin, to passionately advocating for diversity in classical music through projects such as Rhythms of Change and Ngarra-Burria: First Peoples Composers and you begin to appreciate her astonishing energy. Perhaps her most significant contribution, beyond her endless quest for excellence in performance, is in breaking down the barriers in art music, through her enthusiasm for bringing new music to unexpected spaces, presenting in unique and innovative ways.

Claire's stellar career spans over 20 years of performing, commissioning, collaborating and championing new music both in Australia and Europe. She is the most recent percussionist to win the Young Performers Award



back in 1999. From 1999 to 2006 while resident in the Netherlands, she developed a successful international career as a percussion soloist and versatile chamber musician. In Holland she undertook a Masters of Music at the Rotterdam and Amsterdam Conservatories, won the Tromp Percussion Competition (Utrecht), Llangollen International Instrumentalist (Wales) and Concertgebouw Vriendenkrans Prize (Amsterdam). She also founded her percussion group Duo Vertigo with Niels Meliefste and performed regularly with Ictus Ensemble, Slagwerk Den Haag as well as pianists Nicolas Hodges.

Recently described in *The Age* as a "prodigiously talented Australian.... an invigorating musical life force", Claire is a national treasure in the Australian art music scene.

Chrysalis Duo

Melina Van Leeuwen

Harpist Melina van Leeuwen performs nationally as a soloist, chamber musician and orchestral performer.

An avid chamber music artist, she is a founding member of the Chrysalis Trio, formed together with flautist Kiran Phatak and violist Katie Yap. Chrysalis were featured performers for Kevin March's *Echo and Narcissus*, recipient of a 2022 Green Room Award for best new work (opera). Melina is passionate about collaborating with composers to expand the harp repertoire, drawing on her knowledge of idiomatic harp notation honed during her PhD investigation (completed in 2020) into the written essays and music of twentieth-century harpist Carlos Salzedo.

Melina has appeared as principal harp with the Australian World Orchestra, Australian Brandenburg Orchestra, Orchestra Victoria and the Melbourne, West Australian and Tasmanian Symphony Orchestras. Highlights for Melina as a featured soloist include multiple Sydney Symphony Fellows Concerts in 2022, the Melbourne Recital Centre's 2019 Tenth Birthday Gala Concert and the Melbourne Chamber Orchestra's opening 2016 concert series.



Eliza Shephard

Eliza Shephard is a vibrant performer based in Melbourne and is an advocate for diversity and inclusion within her artform. She developed her project 'March of the Women' (2020-22) to celebrate female composers, and as a fervent contemporary musician she challenges audiences' perception of the flute. Known for her theatrical performances, Eliza has received many accolades for the boldness and imagination she brings to her projects and is highly sought-after as a solo and chamber musician. She was a Freedman Classical Fellowship finalist in 2021 and is an Australian Young Performer of the Year semi-finalist (streaming on ABC early November). She has performed with Opera Australia for its regional touring productions of *Madama Butterfly*, *Carmen* and *The Barber of Seville*. A teaching associate at Monash University and frequent tutor for the Australian Youth Orchestra, Eliza is an enthusiastic and passionate educator and her course 'The Extended Flute' has been presented around Australia.

David Greco

Born in Australia, David Greco has worked on the cutting edge of the early music movement in Europe, performing with ensembles such as the Amsterdam Baroque Orchestra under Ton Koopman, the Freiburger Barockorchester and the Netherlands Bach Society. He has sung in some of the world's finest concert halls, from the Théâtre des Champs-Élysées to the Royal Concertgebouw in Amsterdam, and appeared as a soloist at the world's most exciting festivals, in productions such as Gluck's *Alceste* in the Aix-en-Provence Festival and Purcell's *The Fairy Queen* for Glyndebourne Festival Opera.

David has sung as a Lay Clerk in the Westminster Abbey Choir, and in 2014 was appointed to a position with the Sistine Chapel Choir in the Vatican.

The 2016 season saw David's debut as a principal artist with Opera Australia in *The Love for Three Oranges* and *The Eighth Wonder*. He performed the role of Wagner in Gounod's *Faust* in a co-production with Lyric Opera Chicago and the Macau International Music Festival.

In 2017 he was a soloist for the Australian Brandenburg Orchestra's tour of Handel's *Messiah* and performed Bach's cantata *Ich habe genug* in Helpmann Award-winning concerts with the Sydney Symphony Orchestra, as well as featuring in performances of *Messiah* and Bach's *St Matthew Passion* for Sydney Philharmonia Choirs. He also appeared as Seneca in



IMAGE | OLA RENSKA

Pinchgut Opera's production of *The Coronation of Poppea* and in the title role in Monteverdi's *L'Orfeo* with the Melbourne Conservatorium of Music under Erin Helyard.

Recent engagements have included the role of Abner in Handel's *Athalia* for Pinchgut Opera, a program with the Australian Haydn Ensemble featuring the songs of Schubert, and concerts with Latitude 37.

David has an impressive catalogue of solo recordings spread across a variety of recording labels, including *Poems of Love and War*, featuring arias by New Zealand composer Jack Body, on the Naxos Label, and a recently released *Winterreise* with Erin Helyard on period instruments on the ABC Classics label.

Erin Helyard

Erin Helyard has been acclaimed as an inspiring conductor, a virtuosic and expressive performer of the harpsichord and fortepiano, and a lucid scholar who is passionate about promoting discourse between musicology and performance.

Erin graduated in harpsichord performance from the Sydney Conservatorium of Music with first-class honours and the University Medal. He completed his Masters in fortepiano performance and a PhD in musicology with Tom Beghin at the Schulich School of Music, McGill University, Montreal. His monograph *Clementi and the Woman at the Piano* was published by Oxford University Studies in Enlightenment in 2022.

As Artistic Director and co-founder of Pinchgut Opera and the Orchestra of the Antipodes he has forged new standards of excellence in historically informed performance in Australia winning Best Opera at the Helpmann Awards for three consecutive years (2015 & 2017) and Best Musical Director in 2017 and 2019.

Erin regularly appears as a collaborator with the Australian Chamber Orchestra and together with Richard Tognetti, Erin won ARIA and AIR awards for Best Classical Album in 2020. As conductor, Erin has performed with the Sydney, Adelaide, Tasmanian and Queensland Symphony Orchestras amongst others. In 2018 he was recognised with a Music and Opera Singers



Trust Achievement Award for this contribution to the arts in Australia. In 2022 Erin was an Artist in Residence at the Melbourne Recital Centre.

Erin is Senior Lecturer at the Sydney Conservatorium of Music.

The Viennese Piano

(Continued from page 27)

One of Vienna's most distinguished piano craftsmen was Conrad Graf (1782-1851), who received the honorary title 'Imperial Royal Court Fortepiano Maker' in 1824. These performances of *Die schöne Müllerin* and *Die Winterreise* are on an exact replica of a Graf piano made by Paul McNulty, a celebrated modern-day maker of historical pianos. The McNulty-Graf instrument belongs to the Australian National University Keyboard Institute.

Dr Robert Gibson © 2022

Piers Lane AO

London based Australian pianist, Piers Lane has a worldwide reputation as an engaging and highly versatile performer, at home equally in solo, chamber and concerto repertoire. Five times soloist at the BBC Proms, Piers Lane's wide-ranging concerto repertoire exceeds one hundred works and has led to engagements with many of the world's great orchestras and conductors.

Highlights of 2022 include two Wigmore Hall solo recitals, a performance of the mighty Busoni Concerto at the Bard Festival New York, and following the Tasmanian Chamber Music Festival, an Australian tour with Maltese tenor, Josef Calleja.

In 2015 Piers Lane was appointed Artistic Director of the Sydney International Piano Competition. He is a popular judge at piano competitions and in 2021 judged the Menuhin International Violin Competition.

His extensive collaborations with violinist Tasman Little, actress Dame Patricia Routledge and the Goldner String Quartet have been of major importance.

In recent seasons Piers Lane performed three concerti at Carnegie Hall, and world premieres of Carl Vine's second Piano Concerto and Double Piano Concerto (with Kathryn Stott) *Implacable Gifts*, both written for him.

His extensive discography with Hyperion includes much admired recordings of rare romantic piano



concertos. He has also recorded eleven volumes of piano quintets with the Goldner String Quartet for Hyperion and many cds with violinist, Tasmin Little.

Piers Lane was Artistic Director of the Australian Festival of Chamber Music from 2006 to 2017, and from 2006 to 2013 directed the annual Myra Hess Day at the National Gallery in London. He has written and presented over 100 programs for BBC Radio 3, including the 54- part series, *The Piano*.

In the Queen's Diamond Jubilee Birthday Honours he was made an Officer of the Order of Australia (AO) for distinguished services to the arts. In 1994 he was made an Honorary Member of the Royal Academy of Music, where he was a Professor from 1989 to 2007. Piers holds Honorary Doctorates from two Australian Universities: Griffith and James Cook.



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