



**Tasmanian  
Chamber Music  
Festival 2019**

**NORTHERN MIDLANDS  
25—27 OCTOBER 2019**



## About the Festival

The glorious Tasmanian countryside, coupled with intimate heritage venues and sublime music making is what the Tasmanian Chamber Music Festival is all about. I hope you will make new friends, discuss the music and enjoy the food and wine for which Tasmania is famous.

The Festival would not exist without the continued financial support of Philip Bacon AM, Kay Bryan, Julia Farrell, Pauline Menz, Ros O'Connor and Tricia and Rob Greenwell. I am indebted to our many sponsors, committee members, volunteers and venue hosts, especially Peter and Claire Blackwood from Harland Rise and Hugh and Anne Mackinnon from Mountford.

My thanks go to the Tasmanian government through Events Tasmania for its ongoing support.

To our musicians: the Orava Quartet, Greta Bradman, Daniel de Borah, Umberto Clerici, Trio di Bassetto, Van Diemen's Band and David Greco, a huge thank you.

**Allanah Dopson**

Director

## A message from the Premier of Tasmania

The Tasmanian Chamber Music Festival is a highlight of our rich arts and cultural events calendar, showcasing stunning historic locations in our State's north.

Following the success of the past two years, the 2019 Festival returns to Tasmania's quintessential northern countryside in Evandale and Longford, as well as beautiful Hagley.

The Tasmanian Government strongly supports our cultural and creative industries, encouraging a rich diversity of events that put the spotlight on both the quality of our artists and more of our regions.

We are proud to support the 2019 Tasmanian Chamber Music Festival, and thank the committee, led by Allanah Dopson, for its hard work organising this event and showcasing the built heritage in Northern Tasmania.

We hope you enjoy the festivities!

**Will Hodgman**

Premier of Tasmania



# Festival Program

A weekend of superb Chamber music  
played in beautiful heritage buildings

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## Friday Evening

25 October

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### **Orava Quartet and Greta Bradman, soprano**

**Beethoven** String Quartet  
No.11 Op.95 in F minor

**Respighi** Il tramonto

**Rachmaninov arr. Mills**  
Vocalise

**Schubert** String Quartet  
in D minor "Death and the  
Maiden"

*8pm at Falls Pavilion,  
Evandale*

Followed by opening night  
drinks.

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## Saturday

26 October

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### **Umberto Clerici, cello**

**J.S. Bach** Suite No.1 in  
G major BWV 1007

**J.S. Bach** Prelude of the  
6th suite in D major

**P. Hindemith** Maessig  
Schnell, 2nd movement of  
the Sonata for cello solo  
Op.25

**G. Ligeti** Capriccio from  
Sonata for cello solo

**J.S. Bach** Sarabande  
from the 2nd suite in  
D minor

Gavotte I and II  
**G. Sollima** "Alone"

**G. Cassadò** Intermezzo  
and final dance from the  
Spanish Suite for solo cello  
dedicated to Pablo Casals  
*11am at St Andrew's  
Uniting Church, Evandale*

### **Mozart merry-go-round**

#### **Orava String Quartet**

*2:30, 3:45 & 5pm at  
St Mary's, Hagley*

**Greta Bradman, soprano  
& Daniel de Borah, piano**

*2:30, 3:45 & 5pm at  
Mountford, Longford*

#### **Trio di Bassetto**

*2:30, 3:45 & 5pm at  
Harland Rise Barn,  
Evandale*

### **Bach by Candlelight**

**Van Diemen's Band**  
Julia Fredersdorff, director  
David Greco, baritone  
Georgia Browne, flute  
Martin Gester, harpsichord

*8:30pm at Christ Church,  
Longford*

## Sunday

27 October

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### **Gala Concert**

**Greta Bradman, soprano  
Umberto Clerici, cello  
Daniel de Borah, piano  
and the Orava Quartet**

**Schubert** Impromptu No.1  
in F minor D935

**J.S. Bach arr. Gounod**  
Ave Maria

**Dvorak** Songs my mother  
taught me Op.55

**Rimsky Korsakov**  
The nightingale and the  
rose Op.2

**Previn** Vocalise for  
soprano, cello and piano

**J.S. Bach** Chorale from St.  
Matthew Passion BWV 244  
for cello and piano

**Brahms** Cello Sonata  
No.1 Op.38 in E minor  
3rd movement

**Brahms** Piano Quintet in  
F minor Op.34

*11am at Brickendon Barn*

Followed by lunch at  
Josef Chromy Vineyard  
including the musicians  
in conversation with  
Christopher Lawrence.





IMAGE | MEL DE RUYTER

## South of Evandale

*Ten minutes drive south down the Nile Road is the most spectacular of Australia's Georgian country houses. Clarendon was at the centre of a large pastoral property assembled by James Cox. Built in 1838, Clarendon is triumphantly neo-classical with a striking resemblance to the antebellum mansions of the southern states of the US and clearly intended to celebrate Cox's success and wealth.*

*The three-storey house sits in its own pleasure garden, laid out in fashionable gardenesque style with elegant attendant farm buildings arranged along the banks of the South Esk River. The grand portico was removed in 1890 to prevent its collapse and reinstated by the National Trust over a century later.*

*Away to the east is Glover Country where colonial artist, John Glover lived and worked in the 1830's and 40's. Glover's home and studio at Patterdale have been restored and can be visited as can his grave at the Nile Chapel, Deddington.*

# Why I enjoy spring in Tasmania

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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.*

# Friday evening

## Orava Quartet and Greta Bradman, soprano

Friday 25 October, 8:00pm

Venue — The Falls Pavilion, Evandale

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### Performers

Orava Quartet:

Daniel Kowalik – violin

David Dalseno – violin

Thomas Chawner – viola

Karol Kowalik – cello

Greta Bradman – soprano

### Program

**Beethoven** String Quartet No.11  
Op.95 in F minor

**Respighi** Il tramonto with  
Greta Bradman

**Rachmaninov arr. Mills** Vocalise  
with Greta Bradman

### Interval

**Schubert** String Quartet in D minor  
"Death and the Maiden"



## Program notes

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'Easy listening' is a term we would most likely not apply to Beethoven's F minor String Quartet, Op. 95, which was composed in 1810. In fact, Beethoven himself cautioned against performing the quartet in public, describing it as a piece 'written for a small circle of connoisseurs'. Additionally, he coined the quartet's nickname, 'Serioso'. Despite its four, separate movements, Op. 95 is best understood as the sum of its parts. It could be said that Beethoven makes this explicit by hinting at thematic links between movements, segueing from the second movement into the third and by concluding the quartet with an utterly surprising and restorative coda. The loud, aggressive, unison flourish heard at the start of the first movement, *Allegro con brio*, signals Beethoven's propensity for oversized gestures (this is most definitely orchestrally conceived chamber music) and delivers the first of a series of rather brutal statements, which continue throughout this highly concentrated and unexpectedly brief movement. There are moments of calm but the search for the idyllic is constantly thwarted. The second movement, *Allegretto ma non troppo*, turns to the key of D major, although Beethoven avoids cadencing in that key for as long as possible. Similarly, the theme (or 'subject') in the fugato episode is embellished by so many chromatic notes as to float almost in its own harmonic space. The scherzo, *Allegro assai vivace ma serioso*, is characterised by a furious dotted figure which disappears entirely in the rather more serene contrasting episodes. Commencing with a brief,

highly expressive paragraph, the finale segues into a densely textured *Allegro agitato* before shaking off its tortured F-minor theatrics and settling into a playful, feather-light, F-major coda.



Described by Respighi as a 'lyric poem', *Il tramonto* was composed in 1914. A single-movement work for soprano and string quartet (or string orchestra), it is a setting of Shelley's poem, 'The Sunset', in Italian translation. The poem relates how a young couple, out walking in the countryside in the late afternoon, hope to observe the sun going down but fail in their mission. They resolve to go again tomorrow, but the woman wakes the next day to find her beloved dead by her side. She lives a long life and cares for her aged father but is haunted by grief, inhabiting her own metaphorical tomb, night and day. Oblique and mysterious and foreshadowing *fin-de-siècle* Symbolist literature, Shelley's poem unlocks in Respighi an idiom rather like Wagner's *Tristan*, Debussy's *Pelléas* and Schoenberg's *Verklärte Nacht*. The vocal writing is frequently declamatory, erupting every now and then into short, lyrical bursts as dictated by the sentiments and imagery of the poem.



Originally written for soprano and piano in 1912, Rachmaninov's *Vocalise* went on to become far better known in any number of purely instrumental arrangements



(ironic, given the title!). The version performed in this concert, which has been arranged for voice and string quartet by Richard Mills, restores the wordless part for soprano. With pure, open vowels in place of words, we are invited to luxuriate in the sheer beauty of the vocal line (and, indeed, the rich harmonic accompaniment) which, proceeding mostly by step, spins a golden thread of sound.



Like Schubert's 'Trout' quintet, the 'Death and the Maiden' quartet takes its sobriquet from one of Schubert's songs, a song in which the figure of Death promises a gentle sleep to a terrified young girl who realises that her short life is slipping away. As in the 'Trout' quintet, the song forms the basis of a set of variations in one of the movements – the second movement in this case, *Andante con moto*. Composed in 1824, the Quartet in D minor, like Beethoven's F minor String Quartet heard earlier, takes an expansive approach to the four instruments, calling upon quasi-orchestral effects with double stopping (occasionally quadruple!), loud and powerful attack, dense and differentiated textures, and extensions into the upper registers in particular. The opening movement, *Allegro*, is a rigorously worked-out sonata form structure paying careful attention to motivic play (notably the triplet figure announced at the start) and finely balancing a tense and dramatic opening theme with a lilting, almost folk-like secondary theme. It's often said that Schubert's

instrumental music came of age around this time, a fact which should be abundantly clear from the first movement alone. As mentioned, the second movement draws upon Schubert's song 'Death and the Maiden'. Rather like a funeral march, the theme is initially presented in unadorned, homophonic fashion, before being reworked in five variations, the penultimate one in G major being one of the quartet's rare excursions into the major mode. The *Scherzo*, in D minor, is driven by forceful energy and off-beat accents, while the contrasting *Trio* unfurls a series of variations on a sweet and delicate melody. Sweetness and delicacy are cast aside in the frenzied closing movement, *Presto*, which advances by almost unbroken perpetual motion. The principal theme is related to the tarantella, not a *danse macabre* as such, but close – according to folk legend, the dance's vigorous steps were an attempt to drive out spider venom from those who had the misfortune to have been bitten.

Robert Gibson © 2019





IMAGE | MEL DE RUYTER

## St Andrew's Uniting Church, Evandale

*Evandale's former Presbyterian kirk is arguably the most perfect example of Greek Revival Georgian church architecture standing in the country. Tuscan pilasters and a pair of mighty stone columns, quarried from the artist John Glover's land, support a simple triangular pediment with an elegant little bell-turret above. An indisputably classical front, such as one might expect to find in the late eighteenth century UK or US sits in an Australian colonial landscape complete with towering gums.*

*While the architect is unknown, the construction was closely supervised by the Rev. Robert Russell whose memorial is beside the pulpit and who may have brought the design from Scotland. The interior is remarkable, unchanged since 1840 with its curved cedar galleries and box pews, high witness-box pulpit and fine whale-oil chandelier reputedly from an Edinburgh church and is blessed with a fine acoustic.*

# Saturday morning

## Recital by Umberto Clerici, cello

Saturday 26 October, 11:00am

Venue — St Andrew's Uniting Church, Evandale

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### Program

**J.S. Bach** Suite for cello solo n.1 in G major BWV 1007

#### Suite cubed:

**J.S. Bach** Prelude of the 6th suite in D major

**P. Hindemith** Maessig Schnell, 2nd movement of the Sonata for cello solo Op.25

**G. Ligeti** Capriccio from Sonata for cello solo

**J.S. Bach** Sarabande from the 2nd suite in D minor

**G. Sollima** "Alone"

**G. Cassadò** Intermezzo and final dance from the Spanish Suite for solo cello dedicated to Pablo Casals





## Program notes

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I created *Suite cubed* to answer a fascinating question: how did people listen to the six suites for violincello solo senza basso by Johann Sebastian Bach in 1722? I wondered with what ears did they listen? Did the music shock or reassure? And how could a modern audience have the same sensory experience, centuries later?

The Bachian suite is a wonderful prototype of dramaturgy: it combines five very different dances which had originated and developed in different parts of the world (which was then Euro-centric), from different eras and different traditions, blended together to create an exciting and multi-coloured combination. Before each group of dances, Bach sets a free-form introduction, a Prelude, that opens, reveals and characterises the rest of the collection.

The result is a very unified collection of heterogenic elements: Prelude, Allemande, Sarabande, Gavottes 1 and 2 and Gigue.

Of course Bach's dances weren't written to be danced (much like the Johann Strauss waltzes) but I believe that the listeners of his day – at least the ones connected to the courts and the aristocratic environment – still felt quite a close connection to the stylisations that Bach made of each dance.

Nowadays, even the most basic knowledge of these dances has been completely lost, even in Europe. So I always find it hard to imagine what kind of emotional element could serve as a point of reference. How can we still feel the contrast and the inner tension of the suite if we don't know the original inspiration – the dances – and we listen to them from such a distance of both time and space?

With this in mind, I created the *Suite cubed*: a spirit of diversity and synthesis is the key to this contemporary collection where the idea of a succession of different pieces is multiplied by itself, driving to extremes and internal differences.

The Suite incorporates a wide variety of genres and styles maintaining the same dramaturgical structure of Bach's suite in terms of the characteristics of the individual pieces and the role that they have in the collection: the alternation of slow and fast movements, old and new, duple and triple meter.

The Prelude becomes a wide and free gateway, followed by the severe, processional Allemande, with its binary rhythm.

The Courante keeps the spirit of Bach's whirling and acrobatic courantes, the fastest and most virtuosic dance of a Baroque suite (at least of the Italian kind).

Then comes the Sarabande, which was in fact, until the 17th century, a fast and prohibited dance, considered too erotic and indecent for polite society, before it was "tamed" by the French to become a slower, triple-meter and elegant highbrow embodiment of courtly ritual.

This is followed by the most modern (for Bach) dances, the Minuets and Gavottes, presenting their bipartite structure: major and minor, or slow and fast, as in Sollima's *Alone*.

Finally comes the Gigue with its constant three-to-a-bar rhythm that recalls the original folk dance.

*Suite cubed* entices the listener away from the Baroque, progressively exploring more and more modern works for the instrument.

Umberto Clerici, 2019

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IMAGE | HEATHER STEWART

## St Mary's Church, Hagley

*This most beautiful of country churches stands as a lasting monument to its founder Sir Richard Dry. Dry was the son of an Irish political prisoner who had prospered after securing his freedom amassing the vast Quamby Estate. Dry's considerable wealth enabled him to devote his life to politics and he served as the first speaker of the newly elected Legislative Council and later the first Tasmanian-born knight and Premier.*

*Dry gave the land and paid for most of the construction costs of the church. He also selected the English architect R C Carpenter to ensure the church was ecclesialogically correct. The bluestone and sandstone nave was complete by 1861. When Dry died in office at the age of 54 the chancel was erected in his honour and he was interred beneath the high altar. The tower with its graceful slim spire was completed in 1932 to the design of Launceston architect H.S.East.*



# Mozart Merry-go-round

coaches will depart from Evandale for three concerts, returning to Evandale

## Orava Quartet

Saturday 26 October, 2:30pm, 3:45pm & 5:00pm

Venue — St Mary's Church, Hagley

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### Performers

Orava Quartet:

Daniel Kowalik – violin

David Dalseno – violin

Thomas Chawner – viola

Karol Kowalik – cello

### Program

Mozart String Quartet no.17 "Hunt"





IMAGE | MEL DE RUYTER

## Harland Rise Barn, Evandale

*Launceston lawyer and merchant, John Ward Gleadow built the Harland Rise Estate in the late 1850s. It was intended to be a model farm and includes Tasmania's only closed quadrangle of farm buildings. Gleadow's elaborate stables housed his prized thoroughbred horses in some style and were accompanied by a blacksmith shop and carriage house.*

*The northern end of the quadrangle houses the imposing red brick barn. The three storey building still has its original oat threshing floors in place probably the only such survivor in the state. Through the barn's double doors a magnificent view down the valley of the North Esk River and distant Launceston unfolds.*

*Today, Harland Rise is home to Peter and Claire Blackwood who breed corriedale sheep and are progressively restoring its fine old buildings.*

# Mozart Merry-go-round

coaches will depart from Evandale for three concerts,  
returning to Evandale

## Trio di Bassetto

Saturday 26 October, 2:30pm, 3:45pm & 5:00pm

Venue — Harland Rise Barn, Evandale

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### Performers

Trio di Bassetto:

Robert Schubert – basset horn

Andrew Seymour – basset horn

Chris Waller – basset horn

### Program

**Mozart** "12 Kegelduette" KV 487

Selections from the twelve duets

**Mozart** Divertimento Nr. 2  
K Anh.229 for 3 Basset Horns







IMAGE | JEANETTE GATENBY

## Mountford, Longford

*Mountford is a two storey Regency house sitting on a wide terrace above the South Esk river flats with extensive views south over Longford. Its drive leads up through a tunnel of trees with branches spreading and entwining overhead until the visitor emerges into the light on a carriage circle opposite the front door.*

*The symmetry and elegance that define Regency architecture is exemplified at Mountford by the delicate wrought iron verandah surrounding the house and in the Ballroom which has beautiful plaster cornices and ceiling moulds with Ionic columns as the focal point of the room.*

*Mountford was built by George Ball in the late 1830s and has been home to the MacKinnon family since 1877. Behind the house are many and varied outbuildings including a most unusual early three storey granary that in recent times has hosted an art school.*

# Mozart Merry-go-round

coaches will depart from Evandale for three concerts, returning to Evandale

## Greta Bradman and Daniel de Borah

Saturday 26 October, 2:30pm, 3:45pm & 5:00pm

Venue — The Ballroom, Mountford, Longford

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### Performers

Greta Bradman – soprano

Daniel de Borah – piano

### Program

*Das Veilchen* K476

*Dans un bois solitaire*

*An Chloë* K524

*Abendempfindung* K523

*Fantasie in C minor* K475

*Sehnsucht nach dem Frühlinge* K596

*Im Frühlingsanfang* K597

*Das Kinderspiel* K598



### **Orava Quartet**

On 12 February 1785, Mozart, who had not long turned 29, received a distinguished guest to the beautifully appointed apartment near St Stephen's Cathedral in central Vienna where he lived with his wife Constanze and baby son, Carl Thomas. The guest was Joseph Haydn and among the works performed on that occasion was this particular string quartet, 'The Hunt'. Mozart's father, Leopold, happened to be visiting from Salzburg at the time and recorded Haydn's famous comment: 'I tell you before God and as an honest man, your son is the greatest composer known to me in person or by name.' Fine praise indeed coming from a composer who enjoyed a much higher profile than Mozart and who largely invented the string quartet as we know it.

This quartet's nickname comes from the sprightly rhythm, 6/8 time and close writing around the common chords of B-flat and F heard at the outset (*Allegro vivace assai*). It's a gesture that bears a passing resemblance to hunting horn fanfares. A spirited 'tally-ho!' mood prevails throughout the movement, which concludes with a surprisingly extended coda where the 'hunt' gesture receives further working out. Subverting conventions, Mozart presents some slightly off-kilter phrasing in the *Menuetto*, while the *Trio* is unashamedly *galant* in style. The emotional heart of the quartet is the pensive *Adagio*, in the key of E-flat, while the finale brings a return to the high spirits of the opening movement.

Fittingly, 'The Hunt' was one of six quartets Mozart dedicated to Haydn, published in Vienna in September 1785.

Robert Gibson © 2019



### **Trio di Bassetto**

Wolfgang Amadeus Mozart must have been particularly fond of the basset horn. This sometimes misunderstood instrument, which was almost lost to the annals of history, has certainly had no greater advocate than Mozart. No other composer wrote so extensively for basset horn, or with such an instinctive understanding of its unique and delicate character. "Like the scent of red carnations" and "soft mellow timbre of rich beauty and phenomenal range of four octaves" are some descriptions given to it. Brahms wrote after hearing the instrument in one of Mozart's operas "I do not think any instrument blends more perfectly with the human voice."

The title "Kegelduette" comes from a surviving hand-written autograph by Mozart of 3 of the 12 duets bearing the information "by Wolfgang Amadé Mozart Vienna 27th July 1786 while playing skittles". The story goes that Mozart was playing skittles in a pub in Vienna in the company of two horn players. After enjoying generous portions of beer the horn players started to rave about their unlimited abilities so Mozart, calling upon his phenomenal memory, wrote down three of his youthful compositions and presented it to them to attempt. We can only guess how successful



they may have been! The Duets are likely to have been written around 1767/68 when Mozart was just 12 years old. Only two wind instruments of the time could have played the Kegelduette with their range of three and a half octaves: basset horns and natural horns. Though it was a very newly developed instrument, Mozart must have already been familiar with the basset horn; it fits exactly the range and technical requirements of the duets, showing the genius of the young composer.

Like the Kegelduette, there is much missing information about the 5 Divertimenti. Mozart's friend (of questionable character), Anton Stadler, may have lost (or pawned) the original manuscripts along with the Clarinet Concerto Mozart wrote for him. We don't know when they were written, though the technical demands and well developed compositional style indicate they are more mature works. Published in the early 19th century as trios for two clarinets and bassoon, they later became extremely popular thanks to editions for many different combinations of instruments from string trio to piano.

We are pleased to present these wonderful works on the instruments Mozart originally intended, and to showcase the basset horn in perhaps its ideal setting – intimate chamber music to be played amongst friends.



### **Greta Bradman and Daniel de Borah**

Mozart made his living through his orchestral, operatic and chamber works and yet for so much of his life he also wrote Lieder. These simple offerings, written as musings rather than in exchange for bread and butter provide a peak into Mozart's own existential thoughts on life. *Abendempfindung an Laura* with the simple, eight-note arpeggio pattern in the piano line interspersed with sensitively placed chords, beneath a text speaks of evening when the sun is gone and the moon's silvery light shines down on the most beautiful hours of life that pass by like dancing. Another gem is *Das Veilchen* (The Violet), the only one of Goethe's poems that Mozart set to music, through-composed in revolutionary fashion at that time. Mozart added two lines of text following on from Goethe's poem, in which the trampling of the violet beneath the feet of his beloved maiden is understood as a duality certainly not without humour: "Poor little violet!" added Mozart, before returning to a line from Goethe's first stanza: "It was the sweetest violet".

Mozart enjoyed great success as a freelance composer and performer and was also much celebrated for the wonderful improvisations – or fantasias – that he would sometimes give at soirees. His free-form and improvisatory Fantasy in C minor, weaves together an abundance of ideas to create a work of striking dramatic power and depth.





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.*

# Saturday evening

## Bach by Candlelight

Saturday 26 October, 8:30pm

Venue — Christ Church, Longford

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### Performers

Van Diemen's Band

Julia Fredersdorf – director

David Greco – baritone

Georgia Browne – flute

Martin Gester – harpsichord

### Program

Suite in B minor BWV 1067

Aria *Es ist vollbracht* from Cantata  
BWV 159

Air from Suite No.3 in D major BWV 1068

Cantata BWV 138 *Warum betrübst du  
dich mein Herz*

### Interval

Brandenburg Concerto No. 5 in D major,  
BWV 1050

Cantata BWV 85 *Ich habe genug*



## Program notes

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For a composer who travelled so little – barely leaving the modern German states of Thuringia, Saxony-Anhalt and Saxony – Johann Sebastian Bach was a true cosmopolitan musically. He was aware of and proficient in musical trends from Italy, the engine room of 18th-century European music, was equally adept at composing 'in the French style' and was a master of German sacred genres and traditions. Bach's four so-called *Orchestral Suites* reveal French influences, each commencing with a French Overture followed by a succession of stylised dances, as per French practice. But Bach was no slavish imitator. He took conventions and made them his own. The French Overture at the start of the *Suite No 2* in B minor, for instance, commences in the expected way with a regal-sounding homophonic paragraph giving way to a faster paced fugato. But by including an obbligato flute in the ensemble and treating the fugato theme as a quasi ritornello, Bach 'Italianises' the French Overture, turning it into something which starts to resemble a concerto (with some rigorous German contrapuntal writing thrown in!). Concerto characteristics retreat for most of the subsequent dance movements although the flute is given substantial solos in the second *Bourrée* and the *Double* which embellishes the *Polonaise*. The *Suite* closes with the justly famous *Badinerie* which, with its concerto-like qualities, once again casts a nod in the direction of Italy.



Although the cantata originated as a secular genre in Italy, it found its second home in Germany as a sacred genre in the Lutheran church. Cantatas were performed on Sundays and special feast days (Bach himself composed more than 300, many of them now lost). The words of the cantata would reinforce, reflect upon and respond to the readings from scripture heard that day, very frequently adopting a first-person perspective ('I' and 'we') so as to speak personally to each member of the congregation. Composed for the last Sunday before the start of Lent (a penitential, cantata-free period), *Sehet, wir gehn hinauf gen Jerusalem* (Let us go up to Jerusalem) includes the aria performed in this concert, 'Es ist vollbracht'. The words echo one of Christ's utterances from the cross ('It is finished' or, equally, 'It is fulfilled'), using them as a starting point for a quiet and meditative reflection upon our state of sin and the salvation promised by Jesus. The aria is given added poignancy through the inclusion of an obbligato part for oboe.



Another 'aria' of sorts, albeit a wholly instrumental one, is the *Air* from the *Suite No 3* in D Major. Over a walking bass, the violins weave complementary melodic lines, fashioning music of rare and numinous beauty. How exactly does Bach conjure up such sublime sounds? We could venture an answer by pointing to the long-breathed phrases, expressive sustained notes,



goal-driven sequential patterns, gentle melodic arcs and accented dissonances resolving downwards to anticipated (and longed-for) points of arrival.



Everyone is kept busy in the magnificent aria 'Auf Gott steht meine Zuversicht' (My confidence is in God), with demanding part-writing for the ensemble and a taxing vocal part for the bass soloist. Although he never wrote an opera, Bach knew the operatic style backwards. From the cantata *Warum betrübst du dich, mein Herz?* (Why do you trouble yourself, my heart?), this joyous aria celebrates the stable and sustaining presence of God in one's life.



Bach's Brandenburg Concertos, so called because they were dedicated to the Margrave of Brandenburg in 1721, are among the most famous instrumental works of the 18th century. But their fame has tended to obscure their eccentricity. These are most definitely *not* typical concertos of the period. The eccentric aspect of Brandenburg Concerto No 5 is the starring role given to the harpsichord. This was a first. Hitherto, the function of the harpsichord was to carry out the role of a continuo instrument; in other words, to reinforce the bass line, flesh out the harmonies and bind the texture. It does those things in Brandenburg No 5 while also functioning as a solo instrument (together with the violin and flute). And what a solo! The colossal cadenza

towards the end of the first movement (scholar Richard Taruskin argues that 'cadenza' is too weak a word, preferring the term 'capriccio') is truly bizarre (and exhilarating).



In 1723 Bach took up the post of Thomaskantor in Leipzig, a job which entailed teaching music at the school of St Thomas and taking charge of music at the city's four main churches. The cantata *Ich habe genug* (I have enough), which was first performed in Leipzig in 1727, was written for the Feast of the Purification of the Blessed Virgin Mary. For bass and ensemble (including obbligato oboe), it consists of three arias with linking recitatives. All of the arias and recitatives address the same point: the desire to exchange mortal existence for eternal life in Jesus. The title of the concluding aria says it all: 'Ich freue mich auf meinen Tod' (I delight in my death). The second aria, 'Schlummert ein' (Slumber, my weary eyes), which is a lullaby, is especially beautiful. The 'slumber' to which it refers is, of course, eternal rest.

Robert Gibson © 2019



IMAGE | MEL DE RUYTER

## Brickendon Barn, Longford

*Brickendon and the next door property Woolmers Estate were added to the UNESCO World Heritage list in 2010 as exemplars of the convict system.*

*In the early years of Van Diemens Land men with capital arriving from the UK were given a free land grant and free convict labour to develop it.*

*William Archer arrived in 1824 and was successfully established with a substantial homestead, farm buildings and developed pastures within a decade. His descendants still work the land.*

*The unpainted weatherboard farm buildings were constructed from timber sawn on the property with shingle roofs (later replaced with corrugated iron.) Most notable is the granary of 1831 raised on its mushroom shaped staddle-stones to keep the vermin out. Directly opposite are matching barns built in 1831 and 1833 for threshing and storing grain. The barns have distinctive jerkin roofs and fine acoustics and are part of a complex unique in Australia.*

# Sunday morning

## Gala Concert

Sunday 27 October, 11:00am

Venue — Brickendon Barn, Longford

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### Performers

Greta Bradman – soprano

Umberto Clerici – cello

Daniel de Borah – piano

and the Orava Quartet

### Program

**Schubert** Impromptu D935  
No.1 in F minor

**J.S Bach arr Gounod** Ave Maria

**Dvořák** Songs my mother taught me Op.55

**Rimsky Korsakov** The nightingale and  
the rose Op.2

**Previn** Vocalise for soprano, cello  
and piano

**Bach** Chorale from St. Matthew Passion  
BWV 244 for cello and piano

**Brahms** Cello Sonata Op.38 in E minor  
3rd movement

### Interval

**Brahms** Piano Quintet in F minor Op.34



## Program notes

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In the final twelve months of his short life, Franz Schubert composed some of his most enduring music for piano, including the Impromptu in F minor. The first in a set of four impromptus, it was written in December 1827. The form of this piece is usually described as sonata form without a development, but this misses the point entirely. As the title tells us, it is an impromptu and, as such, is not concerned with sonata-like rigour but, rather, seeks to project the impression of something delivered off the cuff, or impromptu. The opening six bars, for instance, are essentially a highly embellished descending F minor scale. The following six bars repeat and further embellish the ornamented scale. In other words, the music proceeds via repetition, variation and decoration. The opening can be seen as paradigmatic of the entire piece. Of particular note, however, is the extent to which Schubert relishes piano textures and colours, offering us a kaleidoscope of piano sonorities.



Concurrent with Schubert's last years was new-found interest in Germany of the music of Johann Sebastian Bach, a resurgence which gained momentum as the century progressed, pushing beyond German-speaking lands. In France, for instance, around the middle of the century, Charles Gounod took the Prelude No 1 from the first volume of *Das wohltemperierte Klavier*, amended it very slightly and added a

descant with the words of the Latin prayer *Ave Maria*. Voilà! A popular favourite was born.



Antonín Dvořák's unashamedly sentimental 'Songs my mother taught me' is from a seven-song collection titled *Zigeunermelodien* (Gypsy Melodies). Although the music betrays no overt gypsy touches, it has the unusual distinction of superimposing two different time signatures: the voice is in 2/4, the accompaniment in 6/8. The charming poem offers the observation that songs elicit instinctive and tearful emotions from us as they are passed from one generation to the next.



Nikolai Rimsky-Korsakov's 'The nightingale and the rose' compares a love-struck nightingale serenading an inanimate rose to a besotted lover singing to an impassive and uncomprehending beloved. The song carries an additional title, 'Eastern Song', which is borne out in the music's exotic touches. Rimsky-Korsakov utilises tonalities and intervals which have traditionally signified the 'East' or 'Orient' in Western music.



Known as a conductor above all, the late André Previn was also a pianist, composer and arranger. His soulful and enigmatic 'Vocalise', which is for soprano, cello and piano, was written



for Sylvia McNair and Yo-Yo Ma, and was premiered at the Tanglewood Festival in 1995.



One of the key works of the 19th-century Bach revival was the *St Matthew Passion* and one of the most oft-repeated tunes in that work is the chorale melody 'O Haupt voll Blut und Wunden' (a melody which is known in English as the hymn 'O sacred head, now wounded'). The tune itself is much older than Bach's *Passion* and was originally written as a love song (of all things!) by Hans Leo Hassler in 1601. Borrowed and adapted by later generations, it eventually became the chorale melody that Bach knew. It is performed here in an arrangement for cello and piano.



Bach provides the link to the next work, the Cello Sonata in E Minor, Op 38, by Johannes Brahms. The spiky opening theme of the third movement is borrowed from Bach's *The Art of Fugue*. Brahms, in fact, treats it as a fugue subject and ingeniously melds fugue attributes with sonata-form structure. We could liken this to mixing apples and oranges yet Brahms somehow, against the odds, fashions something wholly coherent.



Brahms' colossal Piano Quintet in F Minor was originally written as a string quintet and later revised as a sonata for two pianos. He circulated the earlier versions among friends,

soliciting feedback. 'Please, remodel it once more!' was Clara Schumann's response when she heard the two-piano version. Thus was born the Piano Quintet. It opens with an intense first movement, *Allegro non troppo*, declaring itself as orchestrally conceived chamber music with large gestures and forceful delivery. As one would expect from Brahms, the movement follows a rigorously worked out sonata-form structure but avoids sounding predictable through the 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, the *Scherzo* arrives at a muscular *tutti* chordal theme. All of these ideas are extensively worked out. The *Trio* offers a variant of the chordal theme transposed to the key of C. The *Finale* opens with a searching, introspective paragraph after which a gypsy flavoured theme (*Allegro non troppo*) is introduced by the cello. Brahms offers music of extraordinary diversity with frequent changes of key, mode, tempo, texture and mood. He avoids applying a formulaic structural model and continually surprises the listener with unexpected twists and turns. The Piano Quintet may have had a protracted gestation, but as the last notes of the *Finale* die away most would agree that Brahms produced something powerful and invigorating.

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IMAGES | JOSEF CHROMY VINEYARD

## North of Evandale

*Ten minutes drive north of Evandale is Relbia in the lush valley of the Rose Rivulet. Historic properties surrounded by hawthorn hedges farming sheep give way to intensive viticulture.*

*The Wine Centre and Cellar Door of Josef Chromy Vineyard sits on 150 acres of tended vines, lakes and gardens with a winery and barrel hall plus a restaurant attached to the original 1880's farmhouse. A remarkable post-war migrant success story, Josef Chromy's estate is a real showcase for Tasmania's cool climate wines.*



# Performers in order of appearance

## Orava Quartet

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The Orava Quartet has been hailed by Limelight magazine as “the most exciting young quartet on the block” and predicted by The Australian to become “one of Australia’s proudest cultural exports.” Earning a reputation and devoted following for their genuinely thrilling performances, the Quartet – brothers Daniel and Karol Kowalik (violin and cello), violinist David Dalseno and violist Thomas Chawner – bring their unique sound and breathtaking intensity to the classics of the string quartet canon.

Selected by Deutsche Grammophon for its historic, first Australian recording release in 2018, received with widespread critical acclaim, Orava Quartet has performed throughout North America, the UAE, and Asia, working closely with the world-renowned Takács Quartet in the USA and winning top prizes at the 2013 Asia Pacific Chamber Music Competition.



Brisbane-based, Orava Quartet performs at venues and festivals including Sydney Opera House’ Utzon Music Series, VIVID Sydney with Sufjan Stevens, New Zealand and Melbourne Festivals, Melbourne Recital Centre, Musica Viva, Canberra and Queensland Music Festivals. Praise for their live performances includes “gut-wrenching” (ArtsHub), “masterful” (Dominion Post) and “a beauty” (SMH). 2019 concerts include City Recital Hall Angel Place (Sydney), UKARIA Cultural Centre (Adelaide), Melbourne Recital Centre and a tour to Canada.





## Greta Bradman

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Stunning soprano Greta Bradman is one of Australasia's most celebrated operatic and concert artists. Her 2015 début album for Decca Classics *My Hero* (c. Richard Bonyngé; English Chamber Orchestra) received five-star reviews and topped the classical and classical crossover ARIA charts for several months. Her new album *Home* (c. Luke Dollman; Adelaide Symphony Orchestra) was released in 2018 with similar ARIA charts success.

Recent performance highlights include *Mimi* (*La bohème*) for Opera Australia, *Lisa* (*La sonnambula*) for Victorian Opera and the title roles in *Theodora* (Canberra) and *Rodelinda* (Melbourne).

Greta has sung extensively in the United Kingdom, United States, Europe and throughout the Asia Pacific. A regular soloist with all the state symphony orchestras, her collaborators have included Zubin Mehta, Richard Bonyngé, Matthias Foremny, Richard Tognetti, Teddy Tahu Rhodes, Benjamin Northey, Rosario La Spina, Aled Jones, Russell Watson and *Il Divo*.

She has performed for world leaders from the UK, USA, China, India, Monaco and Australia; highlights include singing for Barack Obama, and a 2014 recital in St James's Palace for the British Royal Family. Winner of the 2013–14 Australian International Opera Award and the APRA/AMCOS Award in 2013, Greta is a Helpmann Award nominee and was *Limelight Magazine's* 2010



Newcomer of the Year and their 2015 Australian Artist of the Year.

Holder of a Masters Degree in Psychology, Greta sits on the advisory boards of the Australian Mental Health Prize and the Arts Wellbeing Collective; she is patron of St. Matthew's Music Foundation, an Ambassador of Her Majesty's Theatre, Adelaide and is on faculty at Alain de Botton's The School of Life. She is an outstanding supporter of Australian composers, and has had works written for her by Peter Sculthorpe, Betty Beath, Ross Edwards, Katy Abbott, Paul Stanhope, Quentin Grant, Calvin Bowman, Tom Henry, Carl Crossin and many others. Greta is also a regular presenter on ABC Classic-FM.

After obtaining her music degree from the Elder Conservatorium of Music, Greta received her Fellowship from the Australian National Academy of Music before completing a Graduate Diploma in Advanced Vocal Studies at the Wales International Academy of Voice – where she studied under Dennis O'Neill CBE and Dame Kiri Te Kanawa.

## Umberto Clerici

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Soloist, chamber musician, principal cellist, teacher, cultural innovator: Umberto Clerici's multifaceted artistic and creative activity can be summed up in these five dimensions.

Born in Turin, Italy, Umberto began studying cello at the age of five, continuing later at the Conservatoire of Music in Turin. Clerici mastered his art with Mario Brunello and David Géringas, both of whom opened to him new musical dimensions of fantasy and rigour. At age 19 he won the Italian Regional Orchestras contest, and began his career as a soloist. Other international prizes followed: the Janigro Competition in Zagreb and the 2011 International Tchaikovsky Competition.

Clerici has played as a soloist all over the world, including with the Saint Petersburg Philharmonic, the Moscow Russian State Orchestra, the Philharmonia Wien, the Zagreb Philharmonic, Rome, Milano and Florence Orchestras. He has performed in the prestigious concert halls of Carnegie Hall, the Musikverein in Vienna, the Great Shostakovich Hall in Saint Petersburg and the Parco della Musica Auditorium in Rome. In 2012 he also played Tchaikovsky's Variations on a Rococo Theme with the Turin Teatro Regio Orchestra, conducted by Valery Gergiev.

While his solo concerts increased in number, Clerici maintained his chamber music and teaching, finding that these gave him even greater satisfaction than pure performance.



At the age of 23 he became assistant Professor at the Salzburg's Mozarteum Summer Academy.

He joined the Trio di Torino in 2001, but also pursued separate projects with Luis Lortie, Jeffrey Swann, Itamar Golan, Sergej Krilov, Claudio Martinez Mehner, Andrea Rebaudengo, Mario Brunello.

Wishing also to explore the orchestral repertoire and experience a wider music ensemble, Clerici chose to embark on playing in the orchestra, as the principal cellist, with Lorin Maazel's Toscanini Philharmonic Orchestra. For four years Clerici was Principal Cello at the Teatro Regio di Torino.

In 2014 Clerici was appointed Principal Cello of the Sydney Symphony Orchestra (SSO) and Cello Lecturer at Sydney University. He made his debut as a soloist with SSO in 2017 with his interdisciplinary project centred on Strauss' Don Quixote. He recorded concertos, solo and chamber music and, in 2017, he made two new solo recordings with ABC Classics. Umberto plays a 1722 Matteo Goffriller from Venice and a 1758 Carlo Antonio Testore from Milan.

## Daniel de Borah

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Daniel de Borah is firmly established as one of Australia's foremost musicians, consistently praised for the grace, finesse and imaginative intelligence of his performances. His busy performance schedule finds him equally at home as concerto soloist, recitalist and chamber musician.

Since his prize-winning appearances at the 2004 Sydney International Piano Competition, Daniel has given recitals on four continents and toured extensively throughout the United Kingdom and Australia. As a concerto soloist he has appeared with the English Chamber Orchestra, London Mozart Players, Royal Philharmonic Orchestra, Australian Chamber Orchestra and the Sydney, Melbourne, Adelaide and Auckland Symphony Orchestras.

Daniel has partnered many leading soloists and ensembles including Vadim Gluzman, Baiba Skride, Li-Wei Qin, Nicolas Altstaedt, Kathryn Stott, Roderick Williams, the Navarra and Australian String Quartets. His festival appearances have included the Musica Viva Festival, Adelaide Festival, Huntington Estate Music Festival and the Australian Festival of Chamber Music.



During his studies Daniel won numerous awards including 3rd Prizes at the 2004 Sydney International Piano Competition, the 2001 Tbilisi International Piano Competition and the 2000 Arthur Rubinstein in Memoriam Competition in Poland. In 2005 he was selected for representation by the Young Classical Artists Trust, London. Daniel is also a past winner of the Australian National Piano Award and the Royal Overseas League Piano Award in London.

Born in Melbourne in 1981, Daniel studied at the Liszt Academy of Music in Budapest, the St. Petersburg State Conservatory and the Royal Academy of Music, London. His teachers have included Zsuzsa Esztó, Mira Jevtic, Nina Seryogina, Tatyana Sarkissova and Alexander Satz. Daniel now lives in Brisbane where he serves on the faculty of the Queensland Conservatorium, Griffith University.

## Trio di Bassetto

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### Robert Schubert

Robert Schubert was Lecturer in Woodwind (from 1996) and Alexander Technique (from 2008) at the Victorian College of the Arts, and the Melbourne Conservatorium of Music until July 2017. He is currently teaching clarinet at Monash University in Melbourne.

Robert graduated from the Victorian College of the Arts in 1979 completing a Graduate Diploma of Music in 1981. From 1983 to 1984, he studied clarinet with James Campbell at the Royal Conservatory of Music, Toronto, Canada and with James Morton of the National Arts Orchestra of Canada, Ottawa. He then went on to study with Larry Combs of the Chicago Symphony Orchestra.



In 1988 he was appointed Principal Clarinet with the Orchestra Ensemble Kanazawa, Japan, a position he held until his return to Australia in 1996. During this period, he also performed as guest clarinet with the NHK Orchestra in Tokyo and the Hiroshima Symphony Orchestra.

He has performed with the Melbourne Symphony, Orchestra Victoria, Tasmanian Symphony Orchestra and in numerous chamber ensembles. Robert is also a great champion of new music and has had numerous compositions written for him.





## Andrew Seymour

Principal Clarinet of the Tasmanian Symphony Orchestra (TSO) since 2012, Andrew Seymour studied with Robert Schubert at the Victorian College of the Arts (VCA) where he completed a Bachelor of Music Performance in 2001.

Recently, Andrew has performed as guest principal Clarinet with the Australian Chamber Orchestra, Auckland Philharmonia Orchestra and West Australian Symphony Orchestra and as guest principal E flat clarinet with the Queensland and Adelaide Symphony Orchestras.

In 2016 Andrew made his solo debut with the TSO performing the Copland Clarinet Concerto and earlier this year performed Mozart Clarinet Concerto to huge acclaim. Since 2017 Andrew has been a profile staff member at the University of Tasmania, Conservatorium of Music, where he is Lecturer in Clarinet and Coordinator of Woodwind.



## Chris Waller

Chris was a member of the Tasmanian Symphony Orchestra for 35 years, playing clarinet and bass clarinet.

He has participated in many chamber concerts over the years, including many for Virtuosi Tasmania and ABC's Sunday Live concerts.

Chris was also a founding member of the 'Southern Winds' quintet, which regularly toured around Tasmania as part of the 'Musica Viva in Schools' programme.

He also enjoys teaching the clarinet, and loves bushwalking in the Tasmanian wilderness.



## Van Diemen's Band

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Based in the wild and unspoiled island state of Tasmania at the southernmost tip of Australia, Van Diemen's Band gave its debut performances in March 2017 as part of the Ten Days on the Island Festival, presenting a program of Neapolitan music by Fiorenza, Geminiani and the Scarlatti family.

VDB is made up of some of the nation's most highly respected early music specialists who, between them, have many decades of experience with some of the finest ensembles in Europe and Australia. With a passion for excellence together with integrity of musicological research, VDB strives to share this expertise by presenting its discoveries in exciting and accessible concerts in interesting and unconventional venues.

A flexible ensemble, VDB can vary in size from an intimate chamber group to a larger mid-eighteenth-century orchestra. Working with regular guest directors, VDB explores the

creativity and freedom of expression in music of the baroque while deferring to historical sources on style and instrumentation.

Seeing the vital importance of education, VDB has a mission to train the next generation of Tasmanian and national musicians through workshops and an 'academy'-style teaching program that culminates in professional playing opportunities.

Van Diemen's Band's debut CD 'Cello Napoletano' for ABC Classics was released in Australia in October 2017, and in the UK/Europe in 2018.

Van Diemen's Band embarked on its first national tour in October 2018, performing in the Melbourne International Festival, UKARIA and Port Fairy Spring Music Festival. 2019 will see Van Diemen's Band touring nationally again, as well as two recording projects for ABC Classics and Swedish recording label Bis.

## David Greco

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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 Clark 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 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 orchestrated 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.



## Georgia Browne

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Historical flautist Georgia Browne has an international profile as a soloist, chamber musician and orchestral player. She is currently first flute of the French group Ensemble Pygmalion with whom she has had onstage solos at the Opéra Comique in Paris and the Aix-en-Provence opera festival. In the UK she regularly appears in concert with The Dunedin Consort, The English Concert, Arcangelo, La Nuova Musica and the Orchestra of the Age of Enlightenment. Invitations from further afield include guest appearances with the Australian Chamber Orchestra, the Australian Romantic Classical Orchestra, Latitude 37 and Capella Cracoviensis as well as concerto performances with European and Australian ensembles. Her album of flute music by Carl Friedrich Abel is one of a number of recordings she has featured on. Georgia has given masterclasses and lectures at numerous institutions in the UK, Iceland, Asia and Australia.



## Martin Gester

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Martin Gester is a French conductor, organist and harpsichordist. He founded the renowned ensemble Le Parlement de Musique, with whom he records and performs regularly. He appears frequently as a solo instrumentalist, and guest conductor, notably with the New York Collegium, the Nederlandse Bach Vereniging, Collegium Vocale Gent, La Chapelle Royale (Paris), Musica Aeterna Bratislava, and the Orchestre des Pays de Savoie. He is also a regular guest with the Polish Baroque orchestra Arte dei Suonatori (Wroclaw), with whom he has made several CD recordings for the BIS label.

Martin Gester teaches at the Strasbourg Conservatory, and is regularly invited to give masterclasses in France and abroad. In 2001, Martin Gester was appointed Chevalier des Arts et Lettres by the French Minister of Culture.





## Christopher Lawrence

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Christopher was one of the nation's best-loved radio personalities with a career in broadcasting spanning more than three decades. His recording work has earned him three ARIA Awards, a Churchill Fellowship, and an International Emmy from the US television industry.

He is the mastermind behind the Swoon CD collection, which went on to become the highest-selling classical compilations ever released in Australia. He has also written several best-selling books including *Swooning – A Classical Music Guide to Life, Love, Lust and other Follies*, and *Swing Symphony*. Christopher has been based in Tasmania since 2007 and has compered many concerts, both for the TSO and nationally. He also regularly leads music and opera tour parties, both to Europe and within Australia.

In 1999, he received an Honorary Doctorate in Communications from the University of Central Queensland.



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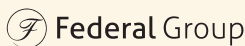
Christopher Lawrence for his brilliant interviewing technique

Tasmanian Symphony Orchestra for the use of its piano

Caroline Sharpen, Jacqui Walkden and Simon Rogers from the TSO for their kind  
assistance

Nicholas Heyward for the eloquent notes about the venues

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# Tasmanian Chamber Music Festival

P O Box 136, Evandale  
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Rob Dyball, Stage Manager, Van Diemen's Band

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