

Tasmanian Chamber Music Festival

Evandale, Spring 2017

Fri 27—Sun 29

October





About the Festival

How wonderful to be welcoming you to listen to world-class chamber music in intimate venues sprinkled around Evandale.

Thank you to our great line-up of musicians for agreeing to be in this inaugural Festival.

Thank you to the Tasmanian Government through Events Tasmania for believing in this project.

We have a very special group of individuals who are passionate about music and pledged their financial support to become Founding Patrons, I am totally indebted to Philip Bacon AM, Kay Bryan, Julia Farrell, Pauline Menz, Rosalind O'Connor and the Graeme Wood Foundation.

To our sponsors, committees and many helpers, thank you for making this dream of a chamber music festival come true.

Enjoy everything that this wonderful state has to offer, great music, heritage, food, wine and interesting people.

Allannah Dopson
Director

A message from the Premier of Tasmania

Welcome to the inaugural Tasmanian Chamber Music Festival.

This event promises a feast of fine classical music and gourmet cuisine, and is set among some of Tasmania's most exquisite historic homes and gardens.

We have some of Australia's oldest and best preserved heritage places and precincts, including Evandale in northern Tasmania where the Festival is taking place. The Festival adds to our thriving arts and cultural scene which attracts thousands of visitors to our island state each year.

The Tasmanian Government is a strong supporter of the cultural and creative industries, and is proud to support the inaugural Tasmanian Chamber Music Festival.

I'm sure it will be an uplifting and memorable experience for all involved.

Will Hodgman
Premier

The Festival Program

A weekend of superb Chamber music

Friday Evening

27th October

Tinalley String Quartet

Quartets by Mendelssohn, Barber and Dvořák, followed by supper at Clarendon House
7.30pm

Saturday

28th October

Genevieve Lacey and Marshall McGuire

A varied program for recorder and harp in the beautiful 1837 Anglican Church
11am

Tinalley String Quartet

Quartets by Mendelssohn and Tchaikovsky at the much photographed Uniting Church
2pm

Van Diemen's Band with Genevieve Lacey

Enter a rich world of Italian Baroque instrumental music at the Falls Pavillion, featuring recorder concertos by Sammartini and Vivaldi
7.30pm

Sunday

29th October

Piers Lane AO

Piano recital in the Barrel Hall followed by lunch (3 courses with matched wines). Christopher Lawrence in conversation with Piers Lane in the restaurant of the stunning Josef Chromy Vineyard.
11am

Marshall McGuire

An intimate concert of harp music across the centuries at Harland Rise Barn
4pm



TOURISM TASMANIA & MICHAEL WALTERS PHOTOGRAPHY

Evandale

Evandale sits perfectly above the fertile South Esk River, 19km south east of Launceston. Named Collins Hill by Governor Macquarie in 1811 and surveyed by G.W. Evans as a military station, it is one of Tasmania's finest Colonial landscape ensembles. The great Cox Farm, Clarendon, is nearby at Nile. The entry to the town sports a 'Roman' water tower, Blenheim Inn and portico (1832), and paired Grecian and Gothic churches. At Solomon House (1836), left into Russell St, painted by Colonial artists John Richardson Glover, and convict Dr Costantini. Evandale sits at the centre of the Colonial landscape, launching

the Australian landscape tradition. Beginning with John Glover in 1831, of nearby Patterdale, thence Robert Dowling, W.C. Piguenit and Tom Roberts of the Heidelberg School. The area became in the words of Roberts, 'Glover Country'. Evandale is now home to Australia's richest landscape prize: The Glover Prize. Each year Australian artists send works responding to the Tasmanian landscape, then hung in the airy Evandale Falls Pavillion, judged against their subject. The inspiration continues.

Warwick Oakman



JENNIFER STACKHOUSE

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

Concert 1

Tinalley String Quartet

Friday 27 October | 7.30pm | Clarendon Barn

Performers

Adam Chalabi – violin
Lerida Delbridge – violin
Justin Williams – viola
Michelle Wood – cello

Program

Mendelssohn String
Quartet Op. 12 no.1
Barber Adagio from
String Quartet Op. 11
Dvorak String Quartet in
F major Op.96b.179 *American*
Followed by supper at Clarendon House



Program Notes

String Quartet in E flat Major, Op. 12, No. 1 - Felix Mendelssohn (1809-1847)

- i. *Adagio non troppo - Allegro non tardante*
- ii. *Canzonetta: Allegretto*
- iii. *Andante espressivo*
- iv. *Molto allegro e vivace*

Written at the tender age of 20, the E flat Quartet was Mendelssohn's second foray into string quartet writing; his first Quartet, Op. 13 had been completed two years earlier. It is well recorded that Mendelssohn was a great admirer of Beethoven and his first two quartets display great reverence towards the compositions of the great master. Mendelssohn reportedly wrote to a former teacher "*nobody can forbid me to enjoy the inheritance left by the great masters nor continue to work at it, because not everybody has to begin at the beginning. But then it must be continued creation according to one's ability, and not a lifeless repetition of what is already there*". The first movement opens with a poignant, lamenting *Adagio*, pleading with its use of ostinato quaver steps and diminished intervals, before launching into a pastoral-like *Allegro*. Mendelssohn wrote his Op. 12 whilst traveling in England, which comes as no surprise as the second violin and viola quavers may well be reminiscent of a babbling brook, just as the broad sweeping gestures of the first violin and cello may indeed evoke vistas of gently rolling hills and pastures.

The second movement, the charming *Canzonetta*, is quintessential Mendelssohn. It is difficult to think of another composer so adept at creating such delicate textures which charm at every turn. In the third movement, we feel the full weight of Beethoven's presence. Rich, expressive string writing; full bodied in its conception and with a dramatic tension one associates with the young Mendelssohn, always wide-eyed and not yet suffering the tempestuous of manhood. The stormy finale is always restless and unsettled, yet the charm of Mendelssohn is never far away and combined with the perfect amount of 'Beethovenian' zeal and tumult. A fiery violin cadenza ushers in the closing moments of the movement, the entire quartet fleshing out multiple unison passages before the anguish of the opening bars of the first movement returns, quickly melting into the opening *Allegro*. Mendelssohn brilliantly envelops the composition in a cocoon of warmth and sated passion.

Barber - Adagio from String Quartet Op. 11

Samuel Barber remains one of the most performed American composers of the 20th Century. His *Adagio for Strings* is possibly his best-known work and is known throughout the world as an American elegy. It was famously broadcast after the announcement of the deaths of President Franklin D. Roosevelt and President John F. Kennedy, and was performed at the BBC Proms in 2001 in memory of the victims of the September 11 attacks. It received its world premiere in New York in 1938 at the NBC Studios under the baton of the great Italian conductor Toscanini, who had fled Fascist Italy a year earlier and had been warmly embraced by the American people. Its premiere, at a time when America was still recovering from the Great Depression and Hitler was turning

Europe into a stage of war, struck a chord with the American public; it's simplicity of expression presenting raw feelings of bereavement in a distinctly honest way.

The *Adagio* is most famous in its string orchestra arrangement, however Barber originally composed the *Adagio* as the second movement of his Op. 11 String Quartet in 1936, rearranging it for larger forces shortly after completing the quartet version. Heard in its quartet version, the immense expressive lyricism is more intimate and personal, and although at the climax the breadth of sound is not as great, the emotional force is by no means confined. It is an example of simple contrapuntal writing with masterful treatment that communicates the core of the human spirit.

String Quartet No. 12 in F major, Op. 96, B. 179, 'American'

- i. *Allegro ma non tanto*
- ii. *Lento*
- iii. *Molto vivace*
- iv. *Finale: Vivace ma non troppo*

Some of Dvořák's most well-known works date from the years 1892-95 during his three-year sojourn to America where he served as director of the National Conservatory in New York. They include the *New World Symphony*, the *Cello Concerto* and the "*American*" *String Quartet*. In the summer of 1893 Dvořák took his family to Spillville, Iowa, for a vacation away from New York City. Spillville was a Czech community, and Dvořák spent a happy and productive summer there, surrounded by familiar language, customs, and food. He sketched the "*American*" *Quartet*

in only three days (June 8-10, 1893) and completed it within fifteen.

Dvořák, a normally labourious composer wrote: "Thanks be to the Lord God. I am satisfied. It went quickly." As soon as the final score was ready, on June 23, Dvořák read it through with three students with Dvorak playing first violin. The official premiere was given in Boston by the Kneisel Quartet on January 1, 1894 who went on to play it over 50 times that concert season.

The issue of a specifically "American" influence on the quartet is a matter

of conjecture although Dvorak shed some light on the debate by denouncing "that nonsense about my having made use of original American melodies. I have only composed in the spirit of such American national melodies."

Nonetheless it is entirely true to say that the unashamedly sunny and optimistic "American" String Quartet in particular bears the stamp of the time and place of its composition. The most pervasive aspect of the quartet supporting these qualities, as

well as reflecting Dvořák's general preoccupation with folk idioms, is the use of the semitone-free pentatonic scale with nearly all melodic material based on some form of it. In the third movement, Dvořák transcribes the song of the native Scarlet Tanager, a bird that he heard whilst hiking in the countryside which provides the strongest link to the quartet's American rural origins.

Tinalley String Quartet © 2017

Clarendon Barn and House 234 Clarendon Station Rd, Nile, Tasmania.

James Cox, son of yeoman farmer, Captain Cox of NSW, lays claim with wife Eliza, to the founding from 1814, of the Tasmanian pure merino industry. By 1827, by acumen, Clarendon was 14,000 acres, exporting vast numbers of sheep to the infant settlements at Victoria. Cox became the wealthiest of the self made 'pure merinos' of the Colonial period, with household livery, gilded phaeton and coachmen. Clarendon is between Evandale and Nile: distant trees become hawthorn hedges, thence elms. The double height stone barn announces the start of a road of farm buildings, pairs of Palladian structures, arcaded, by the South Esk River. Clarendon is Cox's great Australian Country house, the three storey portico of four Ionic columns, raised on a service basement and is the ambitious architectural expression of the Colonial period. Built from 1838 – 1841, at a cost of over £20,000, its architect is most likely William Archer. Clarendon is a phoenix. Losing its portico to structural failure in the 1890s, outbuildings and contents in the 20th century, an empty shell on nine acres was given in 1962 to the National Trust by Mrs Menzies. Thence back came the portico, the outbuildings, the roof, a Tasmanian Glover. More so than any other house of the period, Clarendon offers hope of dreams in Glover Country.

Warwick Oakman

Concert 2

Marshall McGuire and Genevieve Lacey

Saturday 28 October | 11am | St Andrew's Anglican Church

John Playford

- Suite from The Dancing Master:
- (Mr) Isaac's maggot
- Newcastle
- Hey ho my honey

Thomas Morley – Il Lamento from
Nine Fantasias for Two Instruments

John Playford

- Never Love the More
- Haphazard

John Banister – A Division on a
Ground

Anonymous 14th century – O Virgo
Splendens from *Libre Vermell de
Montserrat*

Arvo Part – Pari Intervallo

Francesco Landini – Ecco la
primavera

Andrew Ford – Birthday of my Life
from Learning to Howl

Hollis Taylor – Green Lake, Victoria

Emily and Jessie Gaps from *Absolute
Bird*

Peter Sculthorpe – Koori Dreaming

Felix Mendelssohn – Scheidend

Alphonse Hasselmans – La Source

Camille Saint-Saens – Le Rossignol et
la Rose

Dominico Scarlatti – Sonata K491

Gottfried Finger – Division upon a
Ground



Program notes

Two ancient instruments coming together to explore sound worlds old and new.

Both the harp and recorder have ancient origins, dating back to the very start of humans crafting instruments out of reeds. And throughout the ages composers and performers have delighted in extending, reimagining, recreating, developing and refining these two gentle and expressive instruments.

Today's program covers a wide range of repertoire, styles, eras and techniques, showing off to full advantage the possibilities inherent

in these two well-known but perhaps seldom heard instruments.

From fourteenth century plainsong, through seventeenth century London and the vivid collection of pub songs and dances collected by John Playford; from solo work by Arvo Part and the bucolic charm of Hasselmans; Australian works by Hollis Taylor and Andrew Ford; and a selection of glorious songs and dances from the baroque and romantic periods. All in their own way unearthing new sounds and new possibilities for this duo.

Marshall McGuire © 2017

St Andrew's Anglican Church

Opposite neoclassical St Andrew's Presbyterian Kirk is Gothic St Andrew's Anglican Church. Assuredly Victorian Gothic Revival taste, with an offset tower, affectionately known as Whitehead's Folly, St Andrew's Anglican boasts much architectural involvement: Two previous attempts at a Church of England house of worship occupied the site, a pink brick school house from 1838, then a church, essentially the same as the present, by convict architect James Blackburn, completed by 1844. Subsidence followed. It was rebuilt by Launceston architect Harry Conway, in perpendicular Gothic taste, using much of the old materials. In a show of defiance to the elements, subsidence and architects, Whitehead's Folly - the tower - added in 1873 - cost £1,050, more than the church. It remains perfectly perpendicular. The church however, was repaired in 1909 by architect Alexander North with Art Nouveau expressions. Within original hedges, fences and graveyard, St Andrew's Church of England Evandale contains monuments of the Cox family of Clarendon, surveyor GW Evans and much of the lives of Northern Tasmania.

Warwick Oakman

Concert 3

Tinalley String Quartet

Saturday 28 October | 2pm | St Andrew's Uniting Church

Performers

Adam Chalabi – violin
Lerida Delbridge – violin
Justin Williams – viola
Michelle Wood – cello

Program

Mendelssohn String Quartet
in A minor Op. 13
Tchaikovsky String Quartet No.1
in D major Op. 11



Program Notes

Mendelssohn - String Quartet in a minor, Op. 13 (1827)

i. *Adagio - Allegro vivace*

ii. *Adagio non lento*

iii. *Intermezzo: Allegretto con moto - Allegro di molto*

iv. *Presto - Adagio non lento*

Felix Mendelssohn was only 18 years of age when he wrote his Op. 13 Quartet, and yet by that age he had established himself as a prodigious talent with an inspired musical mind. With a clear penchant for composing chamber music, he had recently completed the String Octet, three Piano Quartets and the Midsummer Night's Dream Overture. However, the death of Beethoven in 1827 and Mendelssohn's first encounter with youthful passion, would prove inspiring for the young composer. He produced a Quartet of such fervour and operatic proportions that it ultimately heralded in a new, bold voice for the quartet medium.

There is little information surrounding the lady who had enveloped Mendelssohn's affections but Mendelssohn was clearly smitten! In June of 1827 he composed the song 'Frage' or 'Question', writing both the music and the words: *'Is it true that you always wait for me there in the leafy path by the vine-draped wall and ask the moonlight and the little stars about me? Is it true?'* Mendelssohn used the song's questioning motif, *'Ist es wahr?'* or *'Is it true?'* as the musical heart of the Op. 13 Quartet which he would write several months later.

The motif links the four movements together, although it

is Mendelssohn's treatment of the opening and closing chorales that unify the work in a most touching and profound way.

Following the introductory chorale, we hear the first violin as the tempestuous protagonist of the drama, setting up a breathless and insistent melodic fragment that becomes the central figure of the opening movement. The players rush head first into the tempestuous coda, brushing aside any hint of romantic contemplation. In contrast, the second movement opens peacefully, before moving into a uniquely chromatic fugue that is strongly reminiscent of Beethoven - in this case the central portion of the slow movement of his Op. 95 Quartet.

The third movement moves in a different direction. 18th century romance is replaced with the gentle courtship of the 17th century. The opening Nocturne in particular is reminiscent of a Renaissance bard and his lute, with the lower three voices strumming beneath a simple haunting melody. A typically 'Mendelssohnian' scherzo breaks the mood quick footed and ephemeral as we would expect of Mendelssohn. The finale returns the players to the operatic stage, with a fiery recitative given by the first violin, a gesture that clearly nods to Beethoven's

Op. 132 Quartet. But the remainder of the movement is undeniably Mendelssohn in flavour; imbued with youthful exuberance, simmering emotions and barely restrained passion. Mendelssohn binds together the earlier three movements of the quartet by directly quoting each of their main themes before gently unwinding into the second half of 'Frage' - 'What I feel can only be understood by someone who feels it with me, and who will stay forever true to me.'

Mendelssohn has ultimately taken both the listener and the musicians on a deeply personal journey, finishing with a statement that reflects exactly what he found himself wishing for in life. There is little doubt that the Op. 13 is a personal and heartfelt musical statement, the likes of which we will not see again until his final Op. 80 Quartet, written in response to the death of his sister Fanny.

Pyotr Ilyich Tchaikovsky (1840 - 1893) - String Quartet No. 1 in D major, Op. 11

i. *Moderato e Semplice*

ii. *Andante Cantabile*

iii. *Scherzo: Allegro non tanto e con fuoco*

iv. *Finale: Allegro Giusto*

In comparison with Beethoven and Shostakovich, who were both prolific composers of chamber music and in particular, string quartets; Tchaikovsky would write a comparatively small number of works for chamber ensemble in his lifetime, many of which are rarely played. Renowned for his lavish orchestral works, operas and ballet, Tchaikovsky's chamber music is viewed by many as a distillation of the grand emotional scope associated with his larger works. Tchaikovsky's First String Quartet however, is the exception. Deftly balanced and elegant, it was Tchaikovsky's first attempt at writing for a chamber ensemble and it is remarkable that he would not produce another work of such skill for the genre.

Written in 1871, the work was completed quickly, just weeks before its premiere at a chamber music concert Tchaikovsky organised

when he was short of money! The first movement opens with the entire quartet playing a soft lilting syncopated melody, the voices then diverge and Tchaikovsky creates a rich layering of contrapuntal lines that celebrate the resonance of the string quartet sound.

The melancholic second movement 'Andante Cantabile' has become one of the most popular movements of the string quartet genre. The main theme is based on a folk song that Tchaikovsky heard a workman singing whilst visiting his sister in the Ukraine. Tchaikovsky deftly interweaves the simple folk tune with his own original material. Tchaikovsky wrote in his diary after a performance of the Quartet at the Moscow Conservatory: "Never in my life have I felt so flattered and proud of my creative ability as when Leo Tolstoy, sitting next to me, heard my

Andante with tears coursing down his cheeks.”

The third movement Scherzo is reminiscent of a vigorous peasant dance. Russian in flavour, the players appear to be lifted off the ground with each gesture.

The fourth movement is overflowing with a sense of classicism. It is well documented that Tchaikovsky was a great admirer of Mozart and indeed it feels that the shadow of Mozart hovers gently over this movement, albeit with a shot of vodka in one hand! Poised, balanced and concise, the movement is an elegant conclusion to one of the finest Romantic quartets.

Tinalley String Quartet © 2017



St Andrew's Presbyterian Church

St Andrew's Presbyterian Church is the most perfect example of a Colonial period Greek Revival church in Tasmania. Suggestive of Florentine hill churches of the Italian Renaissance, blended into the Australian bush. The landscape is uncompromised: a carriage loop sports gentle convict made forms, bordered by pre-settlement gums. Commenced in 1838, with the laying of the foundation stone by Governor Franklin, completed by 1840. Double height stone columns, (reputedly from the quarry of artist John Glover at Deddington) provide support to the pediment of the loggia en antis and shelter. A campanile bell is above the loggia, flanked by niches. The interior is a miracle: curved cedar, box end pews, suspended witness box pulpit, clear lunette windows, a great 1840s London whale oil chandelier from Clarendon and never electrified. The architect is unknown. It is tempting to suggest John Glover. One thing is certain, St Andrew's Presbyterian Church at Evandale is a Colonial work of art and the pride of Evandale.

Warwick Oakman

Concert 4

Van Diemen's Band with Genevieve Lacey

Saturday 28 October | 7.30pm | Falls Pavillion

First violins

Julia Fredersdorff (Director and Concertino 1)

Jennifer Owen (Concertino 3 in Fiorenza)

Second violins

Lucinda Moon (Concertino 2)

Emily Sheppard

Christopher John

Violas

Katie Yap (Principal)

William Newbery

Celli

Natasha Kraemer (Principal)

Martin Penicka

Bass

Chlöe Smith

Harpichord

Erin Helyard



Evaristo Dall'Abaco (1675-1742) Concerto grosso à piu instrumenti in G Major, Op. 5 No 2

Allegro e spiccato

Largo

Allegro

Grave

Presto

Giuseppe Sammartini (1695-1750) Concerto for Recorder in F Major

Allegro

Siciliano

Allegro assai

Arcangelo Corelli (1653-1713) Concerto Grosso in G Minor, Op. 6 No. 8

Vivace-Grave

Allegro

Adagio-Allegro-Adagio

Vivace

Allegro

Largo. Pastorale ad libitum

-INTERVAL-

Nicola Fiorenza (c1700-1764) Concerto for Three Violins in A Minor

Andante lento

Allegro

Largo

Allegro

Arcangelo Corelli Concerto Grosso in D Major, Op. 6 No. 4

Adagio-Allegro

Adagio

Vivace

Allegro

Antonio Vivaldi (1675-1741) Concerto for Recorder in C Major, RV 443

Allegro

Largo

Allegro molto

Program Notes

Evaristo Dall'Abaco, like Corelli, published a relatively modest quantity of music, less than 70 works all up. Born in Verona, where he learnt violin and cello, Dall'Abaco later moved to Modena, thence to Munich. Because of the War of the Spanish Succession, the Bavarian court was peripatetic in the early 18th century and Dall'Abaco, as a musician in the service of the Bavarian elector, Maximilian II Emmanuel, was frequently on the move. Maximilian and his retinue temporarily established themselves in various towns and cities in the Low Countries and France before returning to Munich in 1715. This was consequential for Dall'Abaco as it most likely explains various French influences that can be found in his music.

The Sammartini brothers, Giuseppe and Giovanni, each made a contribution to music of the 18th century. Giuseppe Sammartini, the elder of the two and the composer of the Concerto for Recorder in F Major, was a highly skilled oboist. Born in Milan, where he lived and worked as a performer, he moved to London in the late 1720s, where he became oboist at the King's Theatre during the period when Handel was unveiling one brilliant work after another. Perhaps it was Sammartini's expertise as a woodwind player that led him to compose such a dazzling part for recorder in this concerto.

Although he left behind only a small body of music, Arcangelo Corelli was tremendously influential. Renowned as a violinist, he did much to establish violin practice and technique. Corelli's single collection of concerti – the

12 works that make up Op. 6 – were widely admired and imitated, and are generally thought to have established the concerto grosso model. Corelli didn't 'invent' the concerto grosso as such – the practice of opposing a smaller concertino against a larger ripieno (or tutti) group already existed – but the Op. 6 collection did much to popularise the practice and to bring the 'Italian style' to the attention of composers north of the Alps (and, it ought to be said, to composers elsewhere in Italy, Vivaldi for instance).

Popularly known as the Christmas Concerto, the six-movement work, Op. 6 No.8 carries the inscription, 'Fatto per la notte di Natale' (Made for this night of Christmas). The reason for the inscription becomes clear once we arrive at the final movement. Rather than concluding with a fast movement, as was the norm, the Christmas Concerto comes to a close with a broad Largo in 12/8 time marked *Pastorale ad libitum*. The key word here is 'pastorale'. The Christmas pastoral was an idiom that was well established in Italy by the time of Corelli. Performed on Christmas Eve, pastorali take their cue from the shepherds in the hills around Bethlehem who paid homage to the Christ child. Musically, then, a pastoral is supposed to evoke the kinds of instruments that shepherds might have played – pipes and bagpipes – and the uncomplicated melodies that would have gone with them. Although it is not known for certain, it is believed that this concerto (or, at the very least, an early version of it) was performed in

the palace of Cardinal Pietro Ottoboni, Corelli's patron, in Rome on 24 December 1690.

Given the importance of northern Italy to the development of stringed instruments and string technique – with the famed instrument makers of Cremona, and the composers Torelli, Corelli and Vivaldi all working in various northern Italian centres – we are apt to lose sight of the fact that the largest city in Italy at the time was Naples. True, Naples was a city where opera and vocal music flourished above all, but instrumental music was not forgotten. Nicola Fiorenza, a native-born son of Naples, was a violinist and composer. He also taught strings at Santa Maria di Loreto, one of the city's conservatories. Not a great deal of Fiorenza's music survives but we know of more than a dozen concertos (mostly, such as the concerto in this program, dating from the mid-to-late 1720s) and a handful of symphonies.

Baroque music's most famous redhead, Antonio Vivaldi, whose

nickname was 'il prete rosso', the Red Priest, wrote hundreds and hundreds of concertos, many of them for the girls and young women at Venice's Ospedale della Pietà, the orphanage where he was music tutor. His Op. 3 collection of concertos, *L'estro armonico*, which was published in Amsterdam in 1711, brought his name to the attention of composers and performers throughout Europe. Vivaldi is credited with establishing (but not inventing) the *ritornello* form. This is a structure based around the idea of a recurring thematic block (literally, 'a little return'). This theme is played by the entire ensemble at the start of the movement and recurs in whole or in part as the movement progresses. In between reappearances of the *ritornello* we hear contrasting episodes in which the soloist (or soloists) comes to the fore. The great majority of fast movements of Baroque concertos (not just those by Vivaldi) follow this pattern in some way or another.

Robert Gibson © 2017

Falls Pavillion

Within hawthorn hedges, the Falls Pavilion was built by the Evandale Agricultural Society from 1868 to 1999, for competitive poultry, pumpkins, cats, orchids, showgirls - everything occupying the energy of rural Evandale. One prize of the Show Society - "second prize - a cottage garden not worked on a Sunday", gives some idea of the moral goodness. The Falls Pavillion is vernacular, timber, T shaped plan, with fine windows (possibly from earlier Launceston buildings), with shutters and exposed trusses. It is one of the largest timber buildings in Tasmania. Operating weekly since time immemorial, as the Sunday Evandale Market, run by Mr Peter Woof, it is considered the best rural market in Tasmania. The Falls Pavillion annually displays the Glover Prize, the richest prize for landscape. The retaining fund created by the event, ensures a sustainable future, a collection of art 100 years hence. The elegant spaces, with views over the surrounding farmland, make this perfect for bucolic music.

Warwick Oakman

Concert 5

Piers Lane AO

Sunday 29 October | 11am | Josef Chromy Vineyard

Program

Scarlatti – Sonata in B minor L33

Bach – Preludes and Fugues Book 1:
No. 22 in B flat minor

Beethoven – Sonata in F minor Op. 57
Appassionata

Chopin – Nocturne Op. 27 No. 1 in C
sharp minor

Chopin – Nocturne Op. 27 No. 2 in D
flat Major

Rachmaninoff – Variations on a
Theme of Chopin Op. 22

Followed by lunch (3 courses with
matched wines) with Christopher
Lawrence in conversation with Piers
Lane in the Restaurant of the Josef
Chromy Vineyard.



Program Notes

Scarlatti Sonata in B minor L33

Born in Naples in 1685, the same year as both Johann Sebastian Bach and George Frederick Handel, Domenico Scarlatti was the son of renowned baroque composer Alessandro Scarlatti and was not only a formidable composer but also a rival to Handel. Sadly, Scarlatti was relatively unknown throughout Europe and it is through publication of his keyboard *Essercizi* (Exercises) and Sonatas that he is remembered. For Scarlatti, the harmonic material was paramount and the musical features were employed to highlight the texture. The sonata in B minor is a unique contrast to his usual sonata style, the piece beginning in a sombre tone. The first theme stays within the middle register and its movement feels restrained, wanting to break towards the upper

register. The intricacy of the melodic interplay hints at something more, and towards the end of the theme the bass resigns itself to a supportive accompaniment role. The second subject achieves a greater range than the first whilst maintaining the piece's dark mood. The rhythmic intricacy of the second subject shows a contrast to the first, with brief moments of transition between the upper voices. The middle of the second subject provides rhythmic motion as the constant quavers in the upper voices are supported by strong movement in the bass. It is towards the end though that the material resigns itself to its sorrow, with a development of the first subject's ending and the final cadence highlighting this sombre mood.

Bach Preludes and Fugues Book 1: No.22 in B flat minor (approx. 1722-1743)

Written during his time in Weimar, Bach's *Well Tempered Clavier*, a two-volume collection of preludes and fugues in all 24 keys, is considered one of the great successes of keyboard composition. The Prelude and Fugue of No. 22 both feature beautiful melodic interplay between the various voices. With his mastery of counterpoint each voice iterates the rhythmic motif whilst slowly moving towards moments of independence. Brief moments of play between the upper and lower voices subtly develop, and provide a clear contrast between the outer and inner voices. The texture thickens towards the final cadence recalling

the opening motif with a consistent pedal bass.

In the fugue, we find a single subject across five voices and as it is gradually introduced, the complexity is increased moving through new ideas to support the growing sequence. There is no counter subject and instead moments of subject-free episodes are used to build tension. Bach shifts towards the subdominant key and reflects the subject in this territory, a subtle but noticeable shift in colour. Another transition leads towards the major mode briefly with a return to the subdominant indicating a final return

to the tonic key. It is in these final moments we find Bach's genius, the ability to move the subject in stretto without appearing rushed or

repetitive. The final cadence resolves subtly to a B flat major chord providing release from the preceding tension.

Beethoven Sonata in F minor Op. 57 'Appassionata'

Beethoven's renown as a composer and pianist is unparalleled as is his role as a transitional figure between the Classical and Romantic eras. Just after the turn of the century when he finally had established himself as a successful composer, Beethoven's stylistic development focused on larger-scale works dealing with themes of heroism and struggle. Written between 1804 to 1805, Beethoven's *Piano sonata in F minor* is one of the three major piano works composed during his middle period. We find great intricacy and virtuosity, reflecting Beethoven's refinement of composition. Moments of foreboding are contrasted with thunderous virtuosity; and no tonal resource of the piano is left unused. The initial theme features brief arpeggiation juxtaposed by a recurring trill motif and there is an intensifying return to these rhythmic and melodic motifs towards the final

resolution. In contrast, the second movement, andante, features a more gradual development. The chordal movement takes on a chorale-like theme with simple variations only interrupted by counter-melody in the bass. The second and third variations increase in complexity. The final variation returns to the original theme, alternating it between the upper and lower registers. A sharp attack signals the final movement, which returns to the passion and intensity of the first. Featuring one of the most complex passages of the overall sonata, we find many of the features of the first two movements used frequently: repeating rhythmic motifs, contrasting movements between register, left and right hand crossing, and contrasting counter-melodies. The final moments increase the ominous mood, one of the few examples where Beethoven ends a major piece in this way.

Chopin Nocturne Op. 27: No. 1 in C sharp minor and No. 2 in D flat Major

Chopin's compositions are often renowned for both their unequivocal beauty and virtuosity. His prodigious nature rivalled Beethoven and Mozart, having published his first work and performed his first concerto as soloist at age seven. Chopin's compositions were almost exclusively for piano, the most famous being his Etudes, Preludes, Dances and Nocturnes. Chopin's nocturnes would extend the emotional and technical features of

the genre drawn from the *bel canto* style of opera arias with virtuosic melodic leaps and grand cadenza-like passages. Nocturne No. 1 begins with an alternating contrast of major and minor tonalities. As the theme is repeated, greater rhythmic intricacy is introduced. The second subject appears with greater intensity as the arpeggiation in the left hand is replaced with a repeating motif alternating with a chordal approach in the right hand. This approach

features determined rhythmic patterns contrasting the upper and lower voices and leads to momentary calm in the major key. A reprise towards the final cadence transitions to the major key setting the mood of the second nocturne in D flat major.

The Nocturne in D flat major is the only example of Chopin composing in this key and the opening song-like melody initially floats, as longer note values are maintained. Brief

elements of chromatic tension are used to further reinforce this beauty. The complexity of his variations is especially evident towards the middle of the piece with highly intricate flourishes of fioritura, the melody escaping from the confines of delicate simplicity. Brief moments hinting at a brooding atmosphere contrast with several flourishes, before a return to the original melody.

Rachmaninoff *Variations on a Theme of Chopin Op. 22*

Rachmaninoff's talent as both a composer and solo performer is unparalleled in the twentieth century and his inclusion in this program of keyboard music highlights the evolution of the instrument. It is fitting that we hear Rachmaninoff's *Variations on a Theme of Chopin*, which takes its inspiration from Chopin's Op. 28, No. 20. This latter work is sometimes referred to as the 'Chordal March' due to its constant mostly chordal progression. Composed between August 1902 and February 1903 when Rachmaninoff was 29. His prior success with his opera *Aleko* and solo piano works had begun to establish Rachmaninoff as a popular composer. With new-found inspiration and confidence, Rachmaninoff's *Variations on a Theme of Chopin* highlighted both his technical proficiency on the piano and his compositional vigour. The variations ebb and flow in style from the gentle, sophisticated elegance of the Baroque and Classical towards the virtuosity of the Romantic period. Beginning with the familiar chordal theme, the variations with a single melodic fragment quickly progress to the second and third variations

featuring virtuosic counterpoint. As we move towards the fourth and fifth variations an inclusion of chordal movement provides brief respite into a softer arpeggiation in the left hand supporting the delicacy of the melody. At the beginning of the ninth variation, the composer suddenly introduces a more Russian style of rhythmic chord-based melody. The final variation returns to the original theme with a jovial dance rhythm, both hands often employing up to four and five note clusters each. Its final moments provide a last flourish of virtuosity.

Brendan Lamb © 2017

Chromy Vineyard and Cellar
370 Relbia Rd, Relbia.

The Wine Centre and Cellar Door of Josef Chromy Vineyard sits on 150 acres of tended vines, lakes, with barrel hall, restaurant and 1880s farmhouse. By Launceston Architecture practice Birrelli, the building received the 2013 Australian Institute of Architect's Award for Commercial Architecture. They are as beautifully made and life giving as Joe Chromy's estate grown wines -purposeful, tall, and other - worldly in outlook. Joe spent 11 years in Czechoslovakia deciding at 19 there was no future in that country under Nazi and Soviet communist rule. Escaping after five months of privation to emigrate to Australia. Over 40 years Joe built his business, Blue Ribbon Meat Products, into one of Tasmania's leading brands, thence in 1993 floated on the Australian Stock Exchange, investing in Tasmania's fledgling wine industry. Josef developed some of Tasmania's leading wineries: Jansz, Tamar Ridge Wines, and ultimately Josef Chromy Wines. Receiving many awards: Gold at the 2016 International Wine Challenge, 2013 Decanter World Wine Awards et al, this is the best of Tasmanian wine, architecture and landscape.

Warwick Oakman





Concert 6

Marshall McGuire

Sunday 29 October | 4pm | Harland Rise Barn

Program

JS Bach – Goldberg Variations: Aria

Paul Dean – As Long as You Learn One Thing Every Day

JS Bach – Violin Sonata No 2: Andante

Frescobaldi – Aria detta Balletto

Handel – Xerxes: Ombra mai fu

Handel – Passacaille

Peggy Glanville-Hicks – Sonata for harp: Saeta~Pastorale~Rondo 10'

Hasselmans – La Source

John Cage – In a Landscape

Tournier – Vers la Source dans le bois

Hasselmans – Gitana



Program Notes

At the heart of this program is the magnificent sonata by Peggy Glanville-Hicks, written in 1952 for the great Spanish harpist Nicanor Zabaleta, and one of the major works for harp of the 20th century. Surrounding this work are pieces that reflect my interests and explorations in music.

In 2015 I commissioned Paul Dean and a number of other composers to write some birthday 'candles' for my birthday cake to celebrate a big anniversary. It's the latest in a list of over 100 works I've been privileged to commission and premiere over the years.

The harp had a bit of a fallow period during the late baroque period, as keyboard instruments assumed the role it had previously played as continuo and solo instruments in mixed instrumental consorts. But

the music of Bach and Handel and other giants sits well on the modern harp, and some of these works have become core repertoire for the instrument. Besides, it's such great music, so why miss out?

John Cage was a close friend of Peggy's and was a giant in the 20th century. This beautiful gentle work is perhaps surprising for those of us who know him as a maverick smasher of the status quo. It's a piece that allows the harp to draw us into a mesmerising sound world.

And of the course the French knew how to charm us with music, and the recital concludes with a number of quintessential harp works, all rippling arpeggios and flowing streams and nymphs and shepherds.

Marshall McGuire © 2017

Barn, Harland Rise

46 Dalness Rd

Harland Rise was built c. 1835 by Launceston lawyer and public spirit, J.W. Gleadow, as a picturesque Gothic farmhouse and model outbuildings. From a hawthorn bordered drive, past the original brick managers cottage, one comes to a fork in the drive : to the Gothic farmhouse (c.1860) shrubbery (once with whale bone arbours), and the farmyard. The centrepiece is the vast double doored threshing floor barn, able to carry the hay-cart of John Glover's 'My Harvest Home'. With hard fired bricks to the base, softer pinks to the upper, stone lintels and gabled roof, it is the finest of its type in Tasmania. Others are Rosny, Shene and Old Wesley Dale. Most have the threshing floors removed or yards demolished. Slots are for cross ventilation, not defence. Gleadow built a quadrangle of livestock enclosures, stables and a separate coach house, (The idea not to have chooks or pigs sitting in the carriage). The Harland Rise barn concert is a rare opportunity to visit this important and complete model Colonial farm.

Warwick Oakman



Tinalley String Quartet

Internationally acclaimed for its 'addictive sound' and 'intuitive' music making, Australia's Tinalley String Quartet has established itself as one of the finest string quartets of its generation since forming in 2003. Awarded First Prize at the 9th Banff International String Quartet Competition and Grand Prize at the 2005 Australian Chamber Music Competition, the Quartet has performed throughout Europe, America, Canada and Australia to critical acclaim. International highlights have included appearances at the Vienna Musikverein, Berlin Konzerthaus, Amsterdam Concertgebouw, Bremen Die Glocke, Frankfurt AlteOper, as well as in Paris, Hamburg, Vancouver, San Francisco, Toronto and New York.

In Australia, the Quartet has an active recital schedule, presenting an annual recital Series at the Melbourne Recital Centre and Sydney Opera House with such diverse guest artists as actor John

Bell, cellist LiWei Qin and independent vocalist Lior. It has appeared at the nation's premier festivals including the Port Fairy Festival; Perth International Arts Festival; Canberra International Music Festival; Huntington Festival; Melbourne International Arts Festival and the Australian Festival of Chamber Music. In 2017/18 Tinalley will be Quartet in Residence at the Coriole Music Festival in the McLaren Vale.

The Quartet has been broadcast worldwide by ABC Classic FM, CBC Canada, SRW2 and HR2 Kultur Germany, Radio France and Public National Radio, The Netherlands and its CD release of Haydn's Op. 20 Quartets garnered international praise, UK's Strad Magazine singling the recording out as 'recommended' listening, describing the performances as "technically assured, warm-toned, beautifully blended and ideally balanced".



Genevieve Lacey

Genevieve Lacey is a recorder virtuoso, serial collaborator and artistic director, with a significant recording catalogue and a career as an international soloist.

She's commissioned and premiered works by composers as diverse as Erkki-Sven Tuur (Estonia), Elena Kats-Chernin (Australia), John Surman (UK), Peter Sculthorpe (Australia), Christian Fennesz (Austria), Ben Frost (Iceland), Paul Grabowsky (Australia) and Nico Muhly (USA). Genevieve also creates large-scale collaborative projects, recent examples including *Pleasure Garden*, *1-Infinity* (a music-dance piece with Chinese company Jun Tian Fang and Australian choreographer-director Gideon Obarzanek, 2016-), *Life in Music* (a 5-part series, written, composed and narrated by Genevieve for ABC Radio National, 2015), *Namatjira* (a theatre piece, and now a feature documentary film, 2010-16).

Her wide-ranging musical interests have seen her playing for the

Queen in Westminster Abbey, representing Australian culture with a performance at the Lindau International Convention of Nobel Laureates, playing as a concerto soloist in the Proms, making music in a prison in remote Western Australia, and at the opening night of the London Jazz Festival. Her repertoire spans ten centuries and collaborators include filmmakers Sophie Raymond and Marc Silver, the Australian Chamber Orchestra, Danish pipe and tabor player Poul Høxbro, playwright-director Scott Rankin, and iconic Australian singer-songwriter Paul Kelly. Genevieve has also performed as soloist with Academy of Ancient Music, English Concert, Concerto Copenhagen, Tapiola and Kymi Sinfonietta, St Petersburg Chamber Orchestra, Korean Symphony Orchestra, Malaysian Philharmonic Orchestra and all the major Australian Symphony Orchestras.

Genevieve has won two ARIAS (Australian Recording Industry Awards), a Helpmann Award, Australia Council, Freedman and Churchill Fellowships and Outstanding Musician, Melbourne Prize for Music. She holds degrees (including a doctorate) in music and English literature from universities in Melbourne, Switzerland and Denmark.

Genevieve is inaugural Artistic Director of FutureMakers, Musica Viva Australia's artist development program, Chair of the Australian Music Centre board, guest curator and artistic advisor to UKARIA arts centre in the Adelaide Hills.



Marshall McGuire

Marshall McGuire studied at the Victorian College of the Arts, the Paris Conservatoire and the Royal College of Music, London. His London debut recital was presented at the Purcell Room for the Park Lane Group. He has commissioned and premiered more than 100 new works for harp, and has been a member of the ELISION ensemble since 1988. He has performed as soloist with the Australian Chamber Orchestra, English String Orchestra, Les Talens Lyriques, Australian Brandenburg Orchestra, Melbourne Symphony and Australia Ensemble and has appeared at international festivals including Aldeburgh, Melbourne, Milan, Geneva, Brighton, Moscow, Vienna, Huddersfield, Huntington and Adelaide.

Marshall is founding President of the New Music Network, a member of the Australian Youth Orchestra Artistic Advisory Committee, a trustee of the Hephzibah Tintner Foundation and the Peggy Glanville-Hicks Composers House, and was head of artistic

planning with the West Australian Symphony Orchestra from 2006-2011.

Marshall is currently Co-Artistic Director of Ludovico's Band and Director of Artistic Planning at Melbourne Recital Centre.

He has performed in caves, on the beach at Orpheus Island, at the Chateau de Chantilly, in shearing sheds, and in a 12th century chapel in Wales. Playing music in exotic and beautiful locations is his passion.



Piers Lane AO

London-based Australian pianist Piers Lane stands out as an engaging and highly versatile performer, at home equally in solo, chamber and concerto repertoire. In great demand as soloist and collaborative artist, recent highlights include a performance of Busoni's mighty piano concerto at Carnegie Hall, premieres of Carl Vine's second Piano Concerto, written for him, with the Sydney Symphony and the London Philharmonic, and several sold-out solo recitals at Wigmore Hall. Five times soloist at the BBC Proms in London's Royal Albert Hall, Piers Lane's concerto repertoire exceeds ninety works and has led to engagements with many of the world's great orchestras including the BBC and ABC orchestras; the American, Bournemouth and Gothenburg Symphony Orchestras; the Australian Chamber Orchestra, Orchestre National de France, City of London Sinfonia, and the Royal Philharmonic, Royal Liverpool

Philharmonic and Warsaw Philharmonic orchestras among many others. Leading conductors with whom he has worked include Andrey Boreyko, Sir Andrew Davis, Andrew Litton, Jerzy Maksymiuk, Marko Letonja, Vassily Sinaisky, Yan Pascal Tortelier and Antoni Wit. He frequently performs at prestigious festivals: Aldeburgh, Bard, Bergen, Cheltenham, Como Autumn Music, Consonances, Huntington, La Roque d'Anthéron, Newport, Prague Spring, Ruhr Klavierfestival, Raritäten der Klaviermusik at Schloss vor Husum and the Chopin festivals in Warsaw, Duszynki-Zdroj, Mallorca and Paris, among them.

Piers Lane's discography of over 50 CDs includes much admired recordings of rare Romantic piano concertos, the complete Preludes and Études by Scriabin, transcriptions of Bach and Strauss, along with complete collections of concert études by Saint-Saëns, Moscheles and Henselt, and transcriptions by Grainger. With the Goldner String Quartet, he has recorded Piano Quintets by Bloch, Bridge, Bruch, Dvorak, Harty, Elgar, Taneyev, Arensky and Pierné. Recent recordings have included a solo recording, "Piers Lane goes to Town", concertos with the Adelaide Symphony Orchestra and sonatas with violinist Tasmin Little.

In the Queen's Diamond Jubilee Honours, Piers was made an Officer in the Order of Australia for services to music.



Christopher Lawrence

Christopher has long been one of the nation's best-loved radio personalities with a career in broadcasting that spans more than three decades. He is currently presenter of Drive on ABC Classic FM. 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.



Julia Fredersdorff

Melbourne-born violinist Julia Fredersdorff studied baroque violin with Lucinda Moon at the Victorian College of the Arts, before travelling to the Netherlands to study with Enrico Gatti at The Royal Conservatorium in The Hague. Based in Paris for almost ten years, Julia freelanced with some of the finest European ensembles. Now resident again in Australia, Julia is a regular member of the Orchestra of the Antipodes with whom she performs regularly as Concert Master for Pinchgut Opera. Passionate about chamber music, Julia is a core member of Ludovico's Band and a founding member of Ironwood, with whom she performs and records extensively, as well as the twice ARIA nominated baroque trio, Latitude 37. Julia is founder and Artistic Director of the annual Peninsula Summer Music Festival on the Mornington Peninsula, Victoria, as well as the newly formed Van Diemen's Band in Tasmania. She teaches baroque violin at the conservatoriums of Sydney, Hobart and Melbourne.



Van Diemen's Band

Formed by baroque violinist and Artistic Director Julia Fredersdorff in 2016, Van Diemen's Band (VDB) is an exciting new chamber orchestra dedicated to the historically informed performance of music from the seventeenth and eighteenth centuries.

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 will be released in Australia in October 2017, and in the UK/Europe in 2018.

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Paul Willows: for the use of 6 Russell Street

Gillian Waddle: for hosting Van Diemen's Band

The John Glover Society: Peter Woof and James Abbott

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Christopher Lawrence for his friendship, enthusiasm and introduction to Hugh Hallard from Renaissance Tours

Hugh Hallard for agreeing to bring a group to the inaugural festival

Timothy Walker and Nicholas Heyward for encouragement and mentorship

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