

Tasmanian Chamber Music Festival 2018



NORTHERN MIDLANDS
26—28 OCTOBER 2018



About the Festival

Welcome to the second Tasmanian Chamber Music Festival.

My dream is that you will discover the glorious Tasmanian countryside, the wonderful heritage "gems" in northern Tasmania. That you will experience the most exquisite music in these special intimate venues. And I want you to meet people, discuss the music and enjoy the food and wine for which Tasmania is famous.

The continued financial support of Philip Bacon AM, Kay Bryan, Julia Farrell, Pauline Menz, Ros O'Connor and the Graeme Wood Foundation is fantastic and I am thrilled to add Tricia and Rob Greenwell to this list.

My thanks go to the Tasmanian government through Events Tasmania for agreeing to support this event for the next three years.

To our musicians, the Tinalley String Quartet, Slava and Leonard Grigoryan, Umberto Clerici, Andrew Seymour, Erin Helyard, Jacqueline Porter and Emma McGrath, a huge thank you.

Allanah Dopson
Director

A message from the Premier of Tasmania

Welcome to the 2018 Tasmanian Chamber Music Festival.

After a sensational debut performance last year the Festival returns with the delightful combination of fine food, historic homes and gardens, and some of our finest chamber musicians.

Evandale and the World Heritage listed Woolmers and Brickendon Estates are amongst the exquisite backdrops for this year's performances, and there is so much more to explore in Tasmania's thriving arts and cultural scene.

The Tasmanian Government is a strong supporter of the cultural and creative industries, and we're proud to once again support the Tasmanian Chamber Music Festival.

Enjoy!

Will Hodgman
Premier of Tasmania



The Festival Program

A weekend of superb Chamber music

Friday Evening

26th October

Tinalley String Quartet

Debussy String Quartet
in G minor, Op10

Schubert Quintet in
C major, D 956 with
Umberto Clerici (cello)

8pm at Falls Pavilion

Saturday

27th October

Slava & Leonard Grigoryan

Playing works by Handel,
Bach, Tchaikovsky, De Falla
and much more

*11am at St Andrew's
Uniting Church, Evandale*

Tinalley String Quartet

Ravel String Quartet in
F major

Mozart Quintet in A major
for Clarinet and Strings,
K.581 with Andrew
Seymour (clarinet)

2:30pm at Woolmers

Followed by afternoon tea
and enjoy the famous rose
garden

Il Caro Sassone: The Glory of Handel

Erin Helyard & Jacqueline
Porter with guest violinist,
Emma McGrath

*8pm at Christ Church,
Longford*

Sunday

28th October

Bach in the Barns

Three beautiful historic
barns coupled with three
outstanding musicians
and the ravishing music of
J.S. Bach on a Sunday.

Erin Helyard

Tocatta in E minor,
BWV 914

Prelude, Fugue and
Allegro, BWV 998

Tocatta in D major,
BWV 912

at Brickendon Barn

Umberto Clerici

Suite no 2 in D minor,
BWV 1008

at Clarendon Barn

Emma McGrath

Violin Partita in E major,
BWV 1006

at Haggerston Barn

*Performances at 10am,
11:15am & 12:30pm*

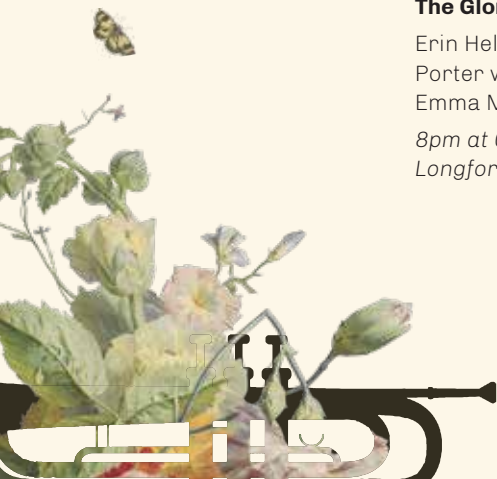




IMAGE | MEL DE RUYTER

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. Pigenit 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 Pavilion, judged against their subject. The inspiration continues.

Warwick Oakman

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 with Umberto Clerici

Friday 26 October, 8.00pm | Falls Pavilion, Evandale



Performers

Adam Chalabi – violin

Lerida Delbridge – violin

Justin Williams – viola

Patrick Murphy – cello

Program

Debussy String Quartet
in G minor, Op10

Schubert Quintet in C major,
D 956 with Umberto Clerici (cello)





FALLS PAVILION IMAGE | MEL DE RUYTER

Falls Pavilion Evandale

Within hawthorn hedges, the Falls Pavilion, 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 – “2nd prize - a cottage garden not worked on a Sunday”, gives some idea of the moral goodness. The Falls Pavilion is vernacular, timber, T shaped plan, with fine windows, shutters and exposed trusses. It is one of the largest timber buildings in Tasmania, built voluntarily by Mr A. H. Boyd, for £250. Operating weekly since time immemorial, the Sunday Evandale Market, run by Mr Peter Woof is considered the best rural market in Tasmania. The Falls Pavilion annually displays the Glover Prize, the richest prize for landscape, proudly sponsored by The Federal Group. 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

Program notes

Claude Debussy *String Quartet in G minor, Op10*

Claude Debussy's startlingly original and evocative compositions are often labeled as both impressionistic and symbolist. The colours and freedom of form are thought to represent both the musical equivalent of Monet's dreamlike landscapes of the late 19th century, whilst also containing the fantasy and imagination of symbolist poetry and art at the time.

Yet regardless of stylistic labels, Debussy's ground-breaking *String Quartet in g minor, Op.11* is representative of his own unique style – a *mélange* of the melodic practices of Russian composers such as Borodin and Mussourgsky, and the introduction of sounds, textures and exotic scales of eastern music, whilst retaining an undoubtedly Romantic flavour.

Written in four movements, the quartet's complex opening theme is repeated in varying altered form throughout the entire cyclic work, with one of its strongest identifying features being the rapid three note ornament found in the first phrase. The quartet stresses sonority, timbre, rubato and driving rhythms throughout, with a colour palette ranging from sparkling pizzicato to the muted tones of the third movement *Andantino*.

The quartet was premiered in Paris on December 29, 1893 by the Ysaÿe Quartet, and although it was received with vastly mixed feelings, it has since become one of the most beloved masterpieces of the quartet repertoire.

Lerida Delbridge 2018

Schubert *Cello Quintet in C major, Op163, D.956*

i. Allegro ma non troppo

ii. Adagio

iii. Scherzo: Presto-Trio: Andante sostenuto

iv. Allegretto

Schubert would complete his quintet for the slightly unusual combination of string quartet plus cello (the convention at that time was for string quartet augmented with a second viola) in 1828, two months before his untimely death at the tender age of 31. Regarded at that time as a composer whose strength lay in compositions for piano and voice, the work was essentially disregarded by his publisher. It would not be published for another twenty-five years and

performed for the first time in November, 1850 at the Musikverein, Vienna. It is extraordinary that now, Schubert is famed for his works for ensembles, and in particular his string quartets and this quintet, which is regarded one of the genre's greatest.

Schubert famously wrote of himself 'I feel myself to be the most unfortunate, the most miserable being in the world. Think of a man whose splendid hopes have come to naught, to whom the happiness of

love and friendship offers nothing but acutest pain, whose enthusiasm for the beautiful threatens to disappear, and ask yourself whether he isn't a miserable, unfortunate fellow'. In few other artists works can we find such vulnerability, such duality of beauty, its innocence and its terror. From the outset of the first movement, Schubert's soul is laid bare. Open and pure in its harmonies, the tide shifts suddenly, exposing a sharp, jagged twist of the soul, rhythmically driving and harmonically abrasive before the scene melts away. The ensuing theme is exquisite in its tenderness and yet viewed from a distance, a serenity that is felt rather than possessed. The conclusion of the first movement exposition ushers in a new, rhythmic idea that many scholars feel was inspired by Schubert's fascination with the Gypsies of Vienna. Schubert not only felt a deep musical connection with the Gypsies' exotic musical culture but also felt a personal alignment, empathising with the Gypsies' sense of itinerant lifestyle and victimisation as outsiders. Schubert now incorporates 'limping' syncopations, snapping grace notes, dotted rhythms and drones and continues featuring these compositional devices throughout the quintet, particularly in the final movement which is virtually completely in the Gypsy mood.

The second movement begins with an exquisite hymn-like plain chant in the second violin, viola and cello, with the second cello providing a rhythmic outline with gently undulating pizzicato, and the first violin gently soaring overhead with a series of

descending motifs. Achingly delicate, the musicians are suspended in time before the fury of the development section is unleashed. Gypsy-inspired in its sense of wandering and defiance, it surges forward before dissipating with a series of ancient sounding chords. But the fury is not forgotten, and the returning hymn has now matured, infused with deep rumblings in the cello and a greater sense of pathos in the violin.

The third movement is pure Gypsy from the outset, with droning fifths and a foot stamping, thigh slapping rhythmic drive, wrapped up with Schubertian elegance. In stark contrast, the trio brings forth a revolutionary shift in mood, key and meter; perhaps the Gypsy influence shines at its brightest here as the pathos of the oppressed is laid bare.

In the opening of the fourth movement, the Gypsy element appears to have been tempered by a Viennese elegance, however, perhaps Schubert is, at this moment, coming to terms with the world which fails to understand him. Under no illusions that these would be his final days in this earthly sphere, Schubert, in the same vain as the Gypsies, continues to dance and make music in the face of persecution. The movement is interspersed with extended passages of wandering arpeggios which eventually give way to a frenetic acceleration towards the end, and as the fundamental C is reached, Schubert curiously adds a D-flat half step above it... reminding us that the shadow of death is perilously close.

Lerida Delbridge 2018

Concert 2



Slava and Leonard Grigoryan

Saturday 27 October, 11:00am | Uniting Church, Evandale

Performers

Slava Grigoryan – guitar

Leonard Grigoryan – guitar

Program

Fantasy on a Theme by William Lawes (Slava Grigoryan)

None but the Lonely Heart (Piotr Ilyich Tchaikovsky)

Arioso (J.S. Bach)

Organ Concerto in Bb Major (George Frideric Handel)

Three selections from Seven Popular Folk Songs (Manuel De Falla)

Deciso – 1st movement from Tango Suite (Astor Piazzolla)

This Time (Leonard Grigoryan)

Duende (Ralph Towner)

Chiquinha Gonzaga (Radames Gnattali)



It says something for the versatility of the guitar and the resourcefulness of the Grigoryan brothers that a concert such as this can encompass five centuries of music, embracing works originally written for guitar along with arrangements and transcriptions. Slava Grigoryan's *Fantasy on a Theme* by William Lawes pays homage to a renowned English lutenist of the first half of the 17th century. Although Tchaikovsky is not known chiefly as a song composer, his Romance for voice and piano, *None but the Lonely Heart*, has proved to be a work of enduring appeal. Composed in 1870, it reached a whole new audience in the 1950s when it was popularised by Mario Lanza and Frank Sinatra. JS Bach was obviously pleased with his serene and soulful Arioso, as he adapted it a number of times for various instruments.

Handel's *Organ Concerto in B-flat* likewise exists in a number of versions, having originally been written as a harp concerto for the ode *Alexander's Feast*. The piano accompaniment in Falla's *Seven Popular Spanish Songs* mimicked the guitar. Here Falla's music is heard on the instrument that so obviously inspired it. Likewise idiomatic is the *Tango Suite* by Argentinean composer Piazzolla, which even incorporates a few percussive touches. Hypnotic repetitive patterns characterise Leonard Grigoryan's *This Time* and Ralph Towner's *Duende*. We return to South America for the final work, *Chiquinha Gonzaga* by esteemed Brazilian composer Gnattali. Chiquinha Gonzaga (1847–1935), pianist, conductor, abolitionist and suffragette, who helped popularise the urban music genre of *choro*.

Dr Robert Gibson 2018

St Andrew's Uniting Church Evandale

St Andrew's Uniting 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 Uniting Church at Evandale is a colonial work of art and the pride of Evandale.

Warwick Oakman



Concert 3

Tinalley String Quartet with Andrew Seymour

Saturday 27 October, 2:30pm | Nigel Peck Centre, Woolmers

Performers

Adam Chalabi – violin
Lerida Delbridge – violin
Justin Williams – viola
Patrick Murphy – cello
Andrew Seymour – clarinet

Program

Ravel String Quartet in F major
Mozart Quintet in A major for
Clarinet and Strings, K.581 with
Andrew Seymour (clarinet)
Followed by afternoon tea and
enjoy the nationally renowned
rose garden at Woolmers





Woolmers Estate and Nigel Peck Centre

Woolmers Estate was established after the arrival of Thomas Archer to the Norfolk Plains (Longford) from 1817, on a grant of the best alluvial soil of 800 acres. The first structures were built between 1819–1821. Woolmers was originally conceived as a bungalow residence facing West to the Macquarie River. By 1843, to the east was neatly added a smart Italianate villa for entertaining, complete with walled ornamental garden, coach house, pattern book gardens, servants' cottages, outbuildings and a gentleman's smokehouse. The views of the Norfolk Plains, to the Western Tiers are spectacular, as was the Archer family's collective success: in agriculture, horticulture, politics and ultimately, conservation. Six generations of Archers continued to reap the soil, employ and add layers of possessions until 1994. This understanding over time, at the highest architectural, social and historical significance is encapsulated in a World Heritage listing with nearby Brickendon. The beautiful new Nigel Peck Centre recently opened, enables public enjoyment of the whole site, without intervention to Woolmers. Designed by Launceston architectural practice Birelli, spaces are subliminal to the landscape. The views are of fruiting vines, roses and the Western Tiers. Thanks must come to the late Mr Nigel Hugh Peck AM, great-great-great grandson of Thomas Archer, and the Premier of Tasmania Will Hodgman for this gift.

Warwick Oakman

Program notes

Ravel String Quartet (1897)

Today, Maurice Ravel is celebrated around the world as one of the greatest composers of classical music. His orchestral outpourings remain a constant focus for presenters and audiences alike, and his String Quartet is one of the most performed pieces of the quartet literature. He is regarded equally along side Debussy as one of the great impressionist composers, however this was not always the case, especially during his student years. He was admitted to the Paris Conservatory in 1897 to study composition with Gabriel Fauré, and although Fauré greatly admired his pupil's work, some members of the musical establishment considered his ideas too unconventional. He was expelled from the Conservatory in 1900 for failing to live up to the demands of the program, or rather those in charge. Fortunately, Fauré recognized his unique talent and encouraged Ravel to remain in his class as an auditor. Ravel was grateful to his friend and teacher and dedicated his String Quartet to him, however Fauré was not impressed with the work and considered it a "failure". So too did the jury of the nation's premier composition competition, the Prix de Rome, when he entered the work as a final attempt to win the highly regarded seal of approval. Abroad, he would receive mixed reviews; The Musical Times regarding the work as 'chiefly remarkable for vagueness of significance, incoherence, and weird harmonic eccentricities'! But such views did not deter the young composer, and public sentiment has

long since drowned out any doubt of the work's place in history as a masterful contribution.

Ravel's String Quartet displays a wonderful breadth of colour, nuance and texture, and in construct is quite formal. The first movement is somewhat neo-classical, drawing on the traditional sonata form whereby Ravel presents two main themes, a development of these themes, and returns to the opening theme at the recapitulation, now presented in an undertone creating a hauntingly beautiful and transparent atmosphere. The second movement is a quasi-scherzo, beginning with a 'Très vif' (very lively) section of extremely rhythmic and melodic pizzicati! This is juxtaposed with a middle section that is lyrical and nostalgic. The third movement, based on the opening theme of the first, is a meditation. It is lyrical and full of colour and nuance. Music such as this touches the heart in such a profound way, and has the power to create in one's mind vivid imagery and transport us to a place of understanding. The final movement as the directive suggests, 'Vif et agité' (lively and agitated) is a dramatic, rhythmic treatment of the theme that is imbued with immense energy and fervour.

Lerida Delbridge 2018

Wolfgang Amadeus Mozart Clarinet Quintet in A Major K 581 "Stadler's Quintet"

Anton Paul Stadler has been described as a dubious character; at best irresponsible, at worst, conniving. There is evidence to suggest that he stole money from the Mozart family, never paid for the instruments made for him by the instrument maker Theodore Lotz then, upon Lotz's sudden death, claimed the invention of the basset clarinet as his own. Mozart's widow, Constanze, also claimed that Stadler pawned the original manuscript of Mozart's Clarinet Concerto, one of the final works of the great composer. Mozart's own nickname for Stadler was 'Notschibinitschibi', a combination of two words – 'Notschibi' meaning a poor miser and 'Nitschibi' a young man of follies. Nevertheless, the two men shared a strong bond of friendship begun in the early 1780s when Mozart moved to Vienna. Anton Stadler and his brother Johann were both virtuosi clarinetists, well established in the Viennese musical scene, such that in 1781 Kaiser Joseph II designated their services to the imperial court as 'indispensable'. It was after a performance of Mozart's serenade for thirteen instruments that the composer wrote to Stadler, "I have never heard the like of what you contrived with your instrument. Never should I have thought that a clarinet could be capable of imitating the human voice as it was imitated by you. Indeed, your instrument has so soft and lovely a tone that no one can resist it..." Their friendship was strengthened after Stadler joined the freemason's lodge where Mozart was a member

and the two would often play music together with other lodge members. Stadler's great artistry on the clarinet must have had a big influence on Mozart, inspiring him to write such wonderful music for the instrument in his later years. His opera *La clemenza di Tito* includes large solos written specifically for Stadler, who accompanied Mozart to Prague to perform the premiere in 1791. The Clarinet Quintet was completed in 1789 and given its premiere at the Imperial and Royal Court Theatre in Vienna; Mozart probably played the viola part with three other friends performing alongside Stadler. It is a wonderfully mature work, the first for this combination of instruments - the clarinet blended so skilfully with the strings and rarely taking a virtuosi soloist role. Mozart's writing shares the melodic material in a beautiful interplay between the five 'friends', perhaps reflecting his own close friendship with Stadler. Whatever else history may say about Anton Stadler, we know that Mozart was so fond of the clarinetist he nicknamed this timeless masterpiece "Stadler's Quintet".

Andrew Seymour 2018

Concert 4

Il caro Sassone: The Glory of Handel

Saturday 27 October, 8:00pm | Christ Church, Longford

Performers

Erin Helyard – harpsichord
Jacqueline Porter – soprano
with guest performer
Emma McGrath – violin*

Program

Playing by candlelight in the wonderful setting of Christ Church, Longford. Program details opposite.



**Handel German Arias (1724–26),
selections**

*Flammende Rose, HWV 210**

*Süße Stille, Sanfte Quelle, HWV 205**

*Meine Seele hört im Sehen, HWV 207**

**Handel Chaconne in G major,
HWV 435**

**Handel Un'alma innamorata,
HWV 173**

Recit: Un' alma innamorata

Aria: Quel povero core

Recit: E pur benche egli veda

Aria: Io godo, rido e spero

Recit: In quanto a me

Aria: Ben impari

INTERVAL

Handel La Lucrezia, HWV 145, 1706*

Recit: O Numi eterni!

Aria: Già superbo del mio affanno

Recit: Ma voi forse nel Cielo

Aria: Il suol che preme

Recit: Ah! che ancor nell'abisso

Aria: Alla salma infedel

Arioso: A voi, a voi, padre

**Handel Harpsichord Suite in F major,
HWV 427**

Adagio

Allegro

Adagio

Allegro

Handel Arias from Rinaldo and Scipione

*Lascia ch'io pianga (Rinaldo)**

*Scoglio d'immota fronte (Scipione)**

Christ Church, Longford

Entered via a lynch gate, to William and Wellington Streets, the perpendicular Gothic Christ Church Longford sits quietly within a pinetum of 19th century exotic pines – wellingtonia, maritime, bunya, funerary. The churchyard is bound by hawthorn hedges. Christ Church evokes the long fruitful work of Norfolk Island settlers, drawn to Norfolk Plains (Longford) from 1813. Designed by Launceston builder-architect, Robert de Little in 1838, commenced in 1839, opened in 1844, consecrated in 1882, the tower was finally complete in 1960. The earlier St Augustine's preaching house (1829, brick) sits behind. On the fertile alluvial Longford Plains, Christ Church is constructed of geologically rare Hadspen stone. The interior cathedral-like, with broad buttressed nave and flanking aisles, supported by cast iron columns focussed on the glory of the town, the Gothic traceried five-light east window. Emblematic of Christ and the Four Evangelists, fully imported, it was designed by home-grown Longford architect, William Archer, of nearby Woolmers. The Arts and Crafts altar was designed by Alexander North. To the tower is a fine Thwaites and Reed of London clock, given by George IV, and for the musically curious, the precursor to the present organ, the 1823 Gunter and Horwood of London free reeded seraphine (a great rarity) awaits to the side.

Warwick Oakman

Program notes

Handel was only twenty-one when Ferdinando de' Medici, heir to the Grand Duke Cosimo III, visited Hamburg and sought out the young composer. All was needed to perfect his style, the Prince said, was a sponsored trip to Italy to "reconcile [Handel] to the style and taste which prevailed there", in the words of the composer's earliest biographer Mainwaring. Handel was apparently wary of the Prince's motives—he often took young men under his wings and his motives were not often completely pure, if the rumours were true. In the end he resolved "to go Italy on his own bottom [under his own auspices], as soon as he could make a purse for that occasion."

Handel did follow the Prince for a time to Florence, but by 1707 he had reached Rome and quickly made important ecclesiastical connections with spectacular commissions. The Medicis commissioned his first Italian opera (*Rodrigo*) in Florence and over the next few years Handel travelled to Naples, Rome, Florence, and Vienna. The Carnival season at the end of year was the most popular with international travellers on the Grand Tour, and so it was that many tourists were witnesses to Handel's spectacular success with his satirical comedy *Agrippina*, which opened the Carnival Season at the San Giovanni Gisostomo theatre on 26 December 1709. Each night the crowds enthusiastically cried to Handel "Viva il caro Sassone! [Long live the dear Saxon!]".

Tonight's concert celebrates the music of Handel from both his important

early formative career in Italy as well as from his operatic successes in London.

Handel wrote little in his native tongue of German. But these settings from the 1720s of Pietistic poetry by Barthold Brockes can be counted amongst his greatest masterpieces due to their economy of form and Italianate expressiveness. Brockes explores the theme that God's greatness is most apparent in the beauty and splendour of His creation. Handel responds to these poems with much lyrical ingenuity and delight.

The many cantatas of Handel's early Italian years bear witness to the youthful composer in the full flight of imagination and experimentation. *Un' alma innamorata* was written for performances for Cardinal Ruspoli around 1707. Ruminating on the familiar themes on unrequited love, the singer proclaims that rather than suffer it might be better to "love more than one heart" and thus "spurn the harsh laws and rigours" of heartbreak. Written for a violin and continuo, this aria features a long lament with twisting violin lines that depict the torments of the protagonist.

La Lucrezia was written just before the premiere of *Agrippina*. This is not a whimsical mediation on the vicissitudes of love; rather, this cantata is a miniature operatic scene. It is based on the story of Lucretia, who has been raped by the tyrannical king's son. She rages against her fate and contemplates her suicide, before plunging the dagger meant for the tyrant into her breast. Handel utilises in this masterpiece all the expressive

and dramatic devices that he had learned from with the best Italian musicians and composers.

The eighteenth-century keyboard chaconne, with its repeating variations on a ground-bass, was a genre favoured by both music-masters and amateurs alike. The repetitive form made the chaconne an ideal piece for progressive instruction in fingering, velocity, and basic counterpoint.

Handel's Chaconne in G, first published by the great London-based printer John Walsh in 1733, was exactly such a piece and, if the many versions that remain in libraries are anything to go by, was extremely popular. The Suite in F major is the most Italianate of Handel's "Great Suites", which represents the pinnacle of his writing for solo harpsichord. The opening movement has Handel ornamenting an adagio in the Italian style.

Charles Burney observed later of Italian practice that "an adagio in a song or solo is generally little more than an outline left to the performer's abilities to colour." The beautifully engraved Cluer edition has the main principle melody of this adagio in large notes; Handel's embellishments are notated in small notes to better set off their decorative finesse. A virtuosic two-part invention follows, emulating the latest bariolage virtuosity of Italian violinists. A curious adagio-cum-sarabande, again ornamented (but more sporadically this time) with small notes, is prefaced before a beautiful four-part fugue. The balanced tunefulness of the subject reminds us of the concerted writing of his contemporaries: especially dall'Abaco, Vivaldi, and Brescianello.

Dr Erin Helyard 2018



IMAGE | CHRIST CHURCH LONGFORD

Concert 5

Bach in the Barns

Sunday 28 October, 10:00am, 11:15am & 12:30pm |
Brickendon Barn, Clarendon Barn & Haggerston Barn,



Performers

Erin Helyard – harpsichord

Umberto Clerici – cello

Emma McGrath – violin

Program

J.S. Bach Toccata in E minor, BWV 914

J.S. Bach Prelude, Fugue & Allegro, BWV 998

J.S. Bach Toccata in D major, BWV 912

J.S. Bach Suite no 2 in D minor, BWV 1008

J.S. Bach Violin Partita in E major, BWV 1006



Program notes

J.S. Bach's early manual lute toccatas (so-called as they use the keyboardist's hands and not his feet, as on the organ) reveal a young composer and performer intent on experimentation and expansion of the traditional toccata form. The expressive toccata in E minor typifies the alternating strict and free textures of the improvisatory toccata—the final fugue has a subject taken straight from the bariolage of an Italian violinist—whilst the toccata in D major is a bravura excursion in overt virtuosity, with a heartfelt middle section in B minor.

Regarded by some as one of Bach's "finest solo instrumental works of the mid- to late-1730s", Bach's Prelude, Fugue, and Allegro was designated as being "pour la Luth à Cembal."

Bach was certainly familiar with the leading lutenists of his day, notably Silvius Leopold Weiss (1686–1750). In August 1739 Bach was visited by Weiss and other Dresden musicians including W. F. Bach. The low tessitura of BWV 998 suits the lute, although a few chords here and there cannot be played on an eighteenth-century lute without alteration. It is possible that this exquisitely-crafted suite could have been intended for the so-called Lautenwerk or lute-harpsichord which had gut—and not metal—strings. We know Bach owned two such instruments and perhaps the visit by Weiss inspired Bach to emulate on his own instrument the great master-lutenist.

Dr Erin Helyard

Brickendon Barn Woolmers Lane, Longford.

The establishment of William Archer and his thirty three Hampton Court Merinos commenced at Wattle Park, thence called Brickendon, in 1824, on a grant of 2000 acres. By 1831 the present 'capital brick house' was complete. The extraordinary complex of granary, and two threshing-floored barns were complete by 1833. Of unpainted, hewn gum weather boards, the barns are raised on saddle stones (to hinder vermin and allow the free flow of air), each opening to the drying air at right angles of the next, essential to the threshing of grain and it's storage. To each barn are full height doors, beneath eaved porches, the whole topped by jerkin ends to gabled roofs, originally beneath shingles. The gravitas and beauty of the Colonial farm function is expressed wholly without ornament, pure to its materials and purpose, bare to wind and rain. As survivors, the group present as the most significant range of vernacular, Colonial period timber structures in Australia, still worked by the seventh generation of the Archer family. Together with adjoining Woolmers, Brickendon tells the tale of the convict system of assigned labour, both being World Heritage listed.

Warwick Oakman

Program notes

Bach Cello Suite No.2 in D minor

After many years performing Bach's cello solo suites I have some questions in my mind: how did people listen to those pieces in 1722? 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 in different parts of the world, from different eras and different traditions, blended together to create an exciting and multi-coloured combination.

In performing the suites, I try to enhance the contrast and the inner tension of the suite, recreating what was the original variety.

The *Prelude* is a wide and free entrée, followed by the severe, processional

Allemande, with its binary rhythm.

The *Courante* keeps the whirling spirit of an acrobatic dance, the fastest and most virtuosic dance of a Baroque suite.

Then comes the *Sarabande*, which was, until the 17th century, 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*, presenting their bipartite structure: major and minor, slow and fast; and finally comes the *Gigue* with its constant three-to-a-bar rhythm that recalls the original folk dance.

Umberto Clerici 2018

Clarendon Barn Clarendon Station Road, Nile

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

Bach Violin Partita in E major

The six works by J.S. Bach for solo violin are of key importance to every violinist. Comprised of three Sonatas and three Partitas, they present the greatest technical and architectural challenges, alongside unlimited opportunity for creativity and unique interpretation.

Personally, I begin my daily practice with Bach. It is a grounding influence, and satisfies both left and right sides of the brain most marvellously. Without Bach, I am incomplete as a musician.

The *Partita No. 3 in E major, BWV 1006* is the sunniest and most exuberant of the three Partitas. A virtuosic *Preludio* opens the work, comprised almost entirely of brilliant semiquavers, and employing some advanced bowing techniques. This paves the way for a series of short dances that are

mostly French in style: a slow, elegant *Loure*; a happy *Gavotte en Rondeau* (so named because the gavotte theme repeats in between contrasting episodes); *Menuet I and II*; a rapid and robust *Bourée*; and a *Gigue*, which is more Italian than French, and therefore closes the Partita in a quicker, snappier way.

This is the last work in the series. Four are in minor keys; We are presented with, among other movements, three epic fugues and the famous all-encompassing *D minor Chaconne*. I often think about how Bach takes us on such an intense journey with these pivotal solo violin compositions, and yet ends it in such a cheery way, with mostly fleeting dance movements!

Emma McGrath 2018

Haggerston Barn Devon Hills Road, Devon Hills

Located between Perth and Evandale on the Devon Hills road, Haggerston is a rare survivor. John Dryden arrived with his brothers Edward and Thomas in 1829 and was granted the land (named after a suburb in London). The fine ornamental farmhouse and extensive outbuildings was complete by 1836. Haggerston is built entirely of ironstone dolerite, originally rendered with ashlar coursing. Even the interior of the coach house was plastered. The whole is of the most extraordinary quality and style – a small, town quality, perfectly conceived symmetrical cottage orneé, with extensive contemporaneous outbuildings – akin to Sommercotes at Ross or Anglewood at Richmond. The front doorcase with chinoiserie fence pattern fan and sidelights, a kitchen in the basement, with central heating forming flues through the house, to the attic. The barn, pig pens, sheep run, shearing shed and dairy form a complete expression of the boom years of 1830s northern Tasmania. The ironstone barn at Haggerston has been perfectly conserved, expressing the great store of farm wealth, rural decline to a near ruin, thence repair, conservation and rebirth. The Haggerston barn sits within walls of hawthorn, and ironstone, extending the functions of the farm yard, and defining the remains of pleasure gardens and drives. Virtually unknown until it's recent conservation, a concert in the Haggerston barn is a rare and uplifting opportunity.

Warwick Oakman



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 Josef Chromy's estate grown wines -purposeful, tall, and other - worldly in outlook. Josef spent 11 years in Czechoslovakia, deciding at 19 there was no future in that country under Nazi and Soviet communist rule. He escaped after five months of privation to emigrate to Australia. Over 40 years Josef built his business, Blue Ribbon Meat Products, into one of Tasmania's leading brands, and in 1993 floated it on the Australian Stock Exchange, subsequently 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, including Gold at the 2016 International Wine Challenge and the 2013 Decanter World Wine Awards, this enterprise represents the best of Tasmanian wine, architecture and landscape.

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, soprano Greta Bradman and independent vocalist Lior. It has appeared at the

nation's premier festivals including the Adelaide Music Festival; Perth International Arts Festival; Canberra International Music Festival; Huntington Festival; Port Fairy Festival; Melbourne International Arts Festival and the Australian Festival of Chamber Music. In 2017/18 Tinalley was 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 Opus 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". In March 2018, the Quartet released a new disc of Ravel and Debussy's String Quartets on the DECCA label.



Umberto Clerici

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 5, continuing later at the Conservatoire of Music in Turin. Clerici mastered his art with Mario Brunello and David Geringas, 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 (the only Italian cellist in the history of that competition, other than Mario Brunello, to be a Prize winner).

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 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.



Slava & Leonard Grigoryan

Guitarists, Slava and Leonard Grigoryan are counted amongst the finest musicians of their generation having developed a reputation for enthralling audiences with the energy of their performances and the breadth of their repertoire – embracing disparate genres such as classical, jazz and contemporary music from around the world. Between them, they have received 3 ARIA awards and an incredible 23 ARIA Award nominations. As a duo they have recorded 7 albums.

They have been touring internationally since 2003, regularly performing throughout Europe, Asia, Australia and the USA, as well as Brazil, South Africa, India and the Middle East. Their diverse repertoire continues to present new opportunities for performances in traditional and unconventional settings, from projects with orchestras to duo performances in iconic classical venues such as London's Wigmore Hall and Vienna's Konzerthaus, as well as arts, jazz, and folk festivals and in more intimate spaces such as clubs and salons.

Although regarded as Australia's finest guitar duo performing classical repertoire, the Grigoryan Brothers have also carved out a reputation for expanding their horizons through new arrangements, commissions and their own compositions.

While having many and varied musical influences, it is their father Edward who has had the most impact. In their formative years he taught them the fundamentals that have been at the core of their abilities. As their careers flourished he became a collaborator by way of his arrangements that have given voice to Slava and Leonard's skill and artistry.

Slava and Leonard are blessed with an uncanny ability to perform so seamlessly as a duo that they play and 'breathe' as one. Growing up and performing together does not guarantee a symbiotic relationship, but what does create the perfect storm is the mutual respect and admiration the brothers have for each other. Perhaps this is the intangible quality that creates their ability to connect with listeners.



Andrew Seymour

Principal Clarinet with 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. He is a former member of the Australian Youth Orchestra (AYO) and first performed with the TSO as part of the TSO-AYO Orchestral Development Program in 2005.

He was active as a freelance musician in Melbourne, having performed with the Royal Melbourne Philharmonic Orchestra, Australian Classical Players and Lyric Opera of Melbourne, as well as *The Phantom of the Opera* and *Dr Zhivago*. Between 2009 and 2011 he toured nationally as a member of the orchestra for OzOpera, Opera Australia's touring company. Andrew was singled out by *The West Australian* review of OzOpera's production of Verdi's *La Traviata*, saying "his every note was meaningful."

In 2010 he performed Schubert's *The Shepherd on the Rock* with Sara Macliver and Amir Farid at the Melbourne Recital Centre. In 2014 Andrew was featured in recital on ABC Classic FM's *Sunday Live* program, his performance praised by *Limelight Magazine* as being "soaring and colourful" and by the *Hobart Mercury* as "an astonishing display of instrumental virtuosity."

Recently, Andrew has performed as guest principal Clarinet with the Australian Chamber Orchestra, Auckland Philharmonia Orchestra and West Australian Symphony Orchestra.

He has also performed 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 under the baton of Chief Conductor Marko Letonja. His performance was described by *The Hobart Mercury* as "sensitive and beautifully shaded" and "gloriously vibrant."



Erin Helyard

Erin Helyard has been acclaimed as an inspiring conductor, a virtuosic and expressive performer of the harpsichord and fortepiano, and a lucid scholar who is passionate about promoting discourse between musicology and performance. Erin graduated in harpsichord performance from the Sydney Conservatorium of Music with first-class honours and the University Medal. He completed his Masters in fortepiano performance and a PhD in Musicology with Tom Beghin at the Schulich School of Music, McGill University, Montreal. He was named the Westfield Concert Scholar (Cornell University) on fortepiano for 2009-2010 and from 2003 to 2012 Erin was a central member of the award-winning Ensemble Caprice (Montreal). Helyard is particularly active in reviving in both score and performance neglected seventeenth- and eighteenth-century opera. As Artistic Director and co-founder of the celebrated Pinchgut Opera and the Orchestra of the Antipodes (Sydney) he has forged new standards of excellence in historically-informed performance in Australia. He has conducted

from the keyboard performances of Purcell's *Fairy Queen* (Montreal Baroque Festival), Cavalli's *L'Ormindo*, Purcell's *Dioclesian*, Vivaldi's *Griselda*, Cavalli's *Giasone*, Salieri's *The Chimney Sweep*, Vivaldi's *Bajazet*, Grétry's *L'amant jaloux*, Handel's *Theodora*, Rameau's *Pigmalion and Anacréon*, Monteverdi's *Coronation of Poppea* (Pinchgut), Handel's *Acis and Galatea* (NZ Opera), Handel's *Orlando* (Hobart Baroque), Purcell's *Dido and Aeneas*, and Handel's *Faramondo and Agrippina* (Brisbane Baroque). Both *Faramondo* and *Agrippina* won Best Opera at the Helpmann Awards in 2015 and 2016. In 2017 he won a Helpmann Award for Best Musical Direction for Handel's *Saul* at the Adelaide Festival in a fête revival of a Glyndebourne production directed by Barrie Kosky. Helyard duets in nineteenth-century repertoire on historical pianos with renowned Alkan exponent Stephanie McCallum and on fortepiano and harpsichord he has recently been described as "Australia's most engaging soloist" by *Limelight* magazine. Erin also appears as guest conductor and keyboard soloist with the Australian Haydn Ensemble, the Adelaide Symphony Orchestra, the Queensland Symphony Orchestra, and the Tasmanian Symphony Orchestra. In 2017 Helyard was awarded a major Australian Research Council Discovery Grant for a collaborative project with colleagues at the University of Sydney, Oxford University, and the Australian National University (Performing Transdisciplinarity: Image, Music, and Text in Eighteenth-Century Print Culture). He is currently Senior Lecturer at the Melbourne Conservatorium of Music and appears by kind courtesy of that institution.



Emma McGrath

Heralded as a "First-magnitude star in the making" by the Seattle Times, British violinist Emma McGrath made her London debut aged 10 in the Purcell Room, and at 14 she performed Bruch's Violin Concerto No. 1 in the Queen Elizabeth Hall with the London Philharmonic Orchestra, broadcast live on Classic FM.

Emma is currently the Concertmaster of the Tasmanian Symphony Orchestra in Australia. Prior to this she was the Associate Concertmaster and Acting Concertmaster of the Seattle Symphony Orchestra, and the Assistant Concertmaster of the Colorado Symphony Orchestra.

She has been Guest Concertmaster of the BBC Symphony Orchestra, and the BBC Philharmonic Orchestra, and will be a Guest Concertmaster of the Sydney Symphony Orchestra in 2018. She has also performed with the Chicago Symphony Orchestra and the Pittsburgh Symphony Orchestra, and toured Australia and Japan with the Australian Chamber Orchestra.





Jacqueline Porter

Jacqueline Porter holds an honours degree in Music Performance and a Bachelor of Arts (Italian) from the University of Melbourne and was the recipient of the 2010 Dame Nellie Melba Opera Trust Scholarship.

She has worked with celebrated conductors including Sir Neville Marriner, Vladimir Ashkenazy, Sir Andrew Davis, Richard Egarr and Oleg Caetani, and her recitals and concerts are frequently broadcast on ABC Classic FM.

Her opera roles include Susanna (*The Marriage of Figaro*), Despina (*Così fan tutte*), Drusilla, Virtù and Pallade (*L'incoronazione di Poppea*); L'Amour (*Orphée et Eurydice*); Saskia and Hendrickje Stoffels (*Rembrandt's Wife*).

Jacqueline has performed Mahler *Symphony No. 4* with both Melbourne Symphony Orchestra conducted by Sir Andrew Davis and Adelaide Symphony Orchestra; Mozart's *Litany of the Blessed Sacrament* for Sydney Symphony Orchestra; Fauré *Requiem* and Beethoven's *Mass in C* for Melbourne Symphony Orchestra.

Jacqueline's extensive concert repertoire also features Bach Passions and Cantatas, Berlioz *Les Nuits d'été*, Britten *Les Illuminations*, Enescu *Vox Maris*, Haydn *Maria Theresa Mass*, Mozart *Coronation Mass* and *Requiem* and Vaughan Williams *Sea Symphony* and *Serenade to Music*.

Career highlights have been Grieg's *Peer Gynt* and Prokofiev's *Ugly Duckling* (Sydney Symphony Orchestra also released on CD); Rachmaninoff's *The Bells* and Mozart/Haydn arias (Melbourne Symphony Orchestra); *Last Night of the Proms* (Tasmanian Symphony Orchestra); Villa Lobos' *Bachianas Brasileiras No. 5* with renowned cellist Jian Wang and the cellists of the Sydney Symphony; an Adelaide Symphony Orchestra New Years' Eve broadcast; Méliande's *Song in Fauré's Pelléas et Mélisande Suite* with Vladimir Ashkenazy and Sydney Symphony Orchestra; the roles of L'Euridice and La Tragedia in Peri's *L'Euridice* and Bach's *B Minor Mass* (Woodend Winter Arts Festival); Mozart *Exsultate Jubilate* and Haydn *Harmoniemesse* for the Organs of the Ballarat Goldfields Festival; recitals with Caroline Almonte and the Australian String Quartet for the Dunkeld Festival of Music; Cleopatra in *Alexander Balus* (Handel) with Canberra Choral Society; Tavener's *Song of the Angel* with the Tasmanian Symphony Orchestra for the Dark MOFO Festival.

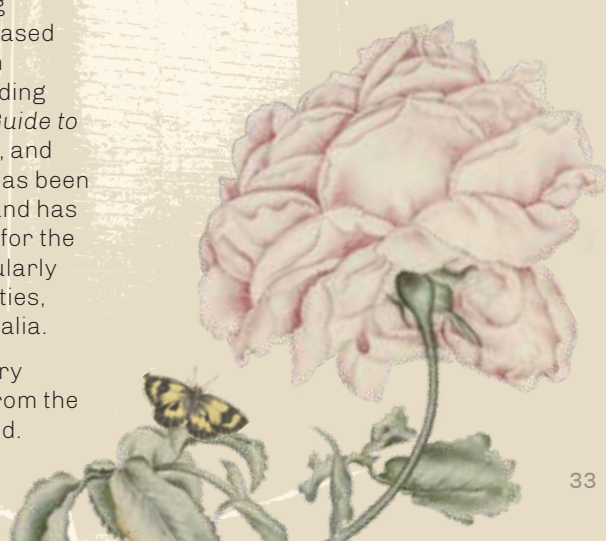


Christopher Lawrence, ABC Classic FM

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.



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Lydia Nettlefold for the use of her fabulous barn at Haggerston and for embracing the Festival at The Clarendon Arms

Hugh Hallard for his enthusiasm and assistance

Rose Falkiner, Graham Bauer and Kate Rowe for flower arrangements

The John Glover Society: Peter Woof and James Abbott

Christopher Lawrence for his friendship, enthusiasm and brilliant interviewing techniques

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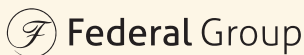
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