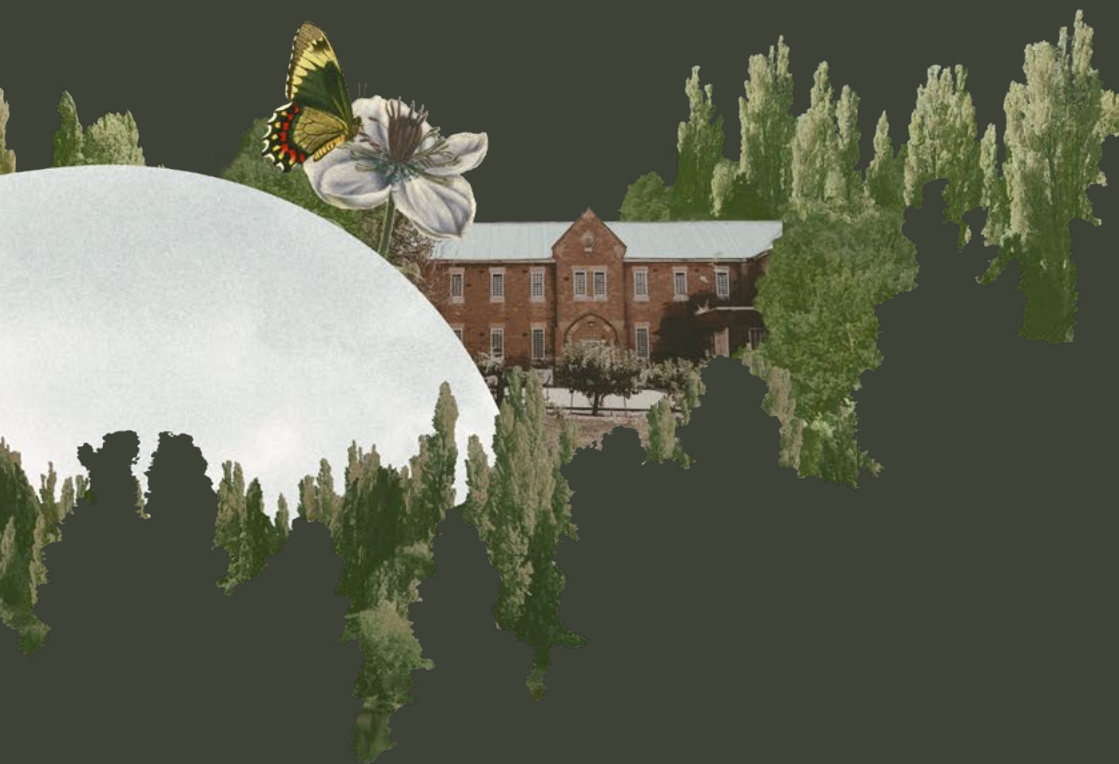


# Tasmanian Chamber Music Festival 2023

*Friday 20th – Sunday 22nd  
October*

HOBART & NEW NORFOLK



[taschamberfestival.com.au](https://taschamberfestival.com.au)

# Acknowledgement



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

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

## About the Festival

Welcome to our first Tasmanian Chamber Music Festival in the south of this beautiful state.

We are indebted to Her Excellency the Hon. Barbara Baker AC and Professor Don Chalmers AO for allowing us to open the Festival at Government House.



I trust you will enjoy the feast of music-making and discover the interesting heritage buildings that form the backdrop for each performance.

The Festival would not exist without the support of the Tasmanian Government through Events Tasmania and our generous patrons, Kay Bryan, Julia Farrell, Rob and Tricia Greenwell and in memory of Ian Hicks.

I do want to especially thank our committee, Stephen Block, John Cauchi, John Oliver, Tricia Greenwell and Jo Palmer for their continued support and friendship.

It is also wonderful to welcome many patrons from interstate and many who have been supporting the Festival since its inception in 2017. This will be my last Festival and I am thrilled to be handing over the baton to Stephen Block who will bring you the 2024 Festival.

The Festival was born out of my love for music and wanting to experience the greatest heights of music-making in special intimate settings. Thank you for sharing this dream.

As Plato said "Music gives a soul to the Universe, wings to the mind, flight to the imagination and life to everything."

**Allannah Dopson**  
**Director**

## A message from the Premier of Tasmania

It is delightful to see the Tasmanian Chamber Music Festival will make its much welcome return in 2023 and this year for the first time, to the south of the state.



The festival will start in the ballroom of Government House on Friday October 20, before moving to the Hobart Town Hall on Saturday, as well as a candle-lit St. David's Cathedral that evening.

Then on Sunday it is off to New Norfolk's Valleyfield before a very special lunch and finale at The Agrarian Kitchen.

The line up features performances by the Orava Quartet, Stefan Cassomenos, Steve Davislim, The Song Company, Genevieve Lacey and James Crabb.

Now in its fifth iteration of what is a truly world-class event, the week before sees the inaugural Tasmanian Chamber Music Festival Fringe with a unique day out for all to enjoy in New Norfolk on Saturday October 14.

Importantly, this year's event will showcase the stunning natural beauty of southern Tasmania, attracting visitors and artists alike to Tasmania to see what we have to offer.

Our government strongly supports our cultural and creative industries and we are proud to support the Festival in 2023. I wish the event every success and congratulate all who have worked so hard to bring everyone together.

**Jeremy Rockliff**  
**Premier of Tasmania**

# Festival Program

A weekend of superb Chamber  
Music played in beautiful  
heritage buildings

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Friday 20 OCT

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## Orava Quartet

Mendelssohn

*String Quartet no.2 in A minor op.13*

Schubert

*String Quartet no.13 in A minor*

*D. 804, op.29 'Rosamunde'*

Kilar Orava

**6pm** at

Government House

Followed by supper

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Saturday 21 OCT

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Orava Quartet and  
Stefan Cassomenos,  
piano

William Byrd

*Ave verum corpus*

Tomas Luis De Victoria

*O magnum mysterium*

Schulhoff

*Five Pieces for string  
quartet (1924)*

Schumann

*Piano quintet in E  
flat major op.44*

**11am** at

Hobart Town Hall

Steve Davislim, tenor  
and Stefan Cassomenos,  
piano

Beethoven

*An die ferne Geliebte*

Schumann

*Dichterliebe*

**2.30pm** at

Hobart Town Hall

The Song Company

William Byrd

*Tristitia et anxietas*

David Lang

*I want to live  
(where you live)*

Jeremy Cull

*Super flumina*

William Byrd

*Ye sacred muses*

Pelle Gudmunsen-

Holmgreen *You and  
I and Amyas*

Gabriel Jackson

*In all his works*

William Byrd

*Tribue Domine*

Gabriel Jackson

*I gaze upon you*

**8.00pm** at

St. David's Cathedral





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## Sunday 22 OCT

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**Genevieve Lacey, recorder and  
James Crabb, concert accordion**

***Heard this and thought of you***

Diego Ortiz

*Recercada Segunda*

Giovanni Palestrina

*Vestiva i colli (with divisions by*

*Francesco Rognoni)*

Andrea Keller

*Where is Everybody?*

J.S. Bach

*Sonata No. 3 in D minor BWV 527*

Damian Barbeler *Shadow Box*

John Banister *A Division upon a Ground*

Sally Beamish *Lament*

Trad. Scottish/arr Crabb

*Mary Scott, the Flower of Yarrow*

Cuckold

*Come out of the Amrey*

**9.15am** Coaches depart  
Campbell Street (at the side of  
the Grand Chancellor Hotel)

**11am** Valleyfield, New Norfolk

**12.30pm** Coaches depart Valleyfield  
for The Agrarian Kitchen

**1.00pm** Lunch at The Agrarian Kitchen  
with interludes and conversations

# Government House

Government House Tasmania is situated on 15 hectares of the Domain Rise, adjacent the Hobart CBD. The buildings and gardens were designed and constructed between 1853 and 1858, since when the majestic neo-gothic property has been the working residence and home of Tasmania's Heads of State.

Her Excellency the Honourable Barbara Baker AC is Tasmania's 29th Governor. She was previously a Judge of the Federal Circuit Court of Australia. Her husband Don Chalmers AO is a Distinguished Emeritus Professor of Law, University of Tasmania.

Government House is a busy working establishment. The Governor hosts hundreds of events each year including swearings-in of parliamentarians, investitures, formal State visits by ambassadors and high commissioners, receptions, school visits, patronage and community organisation functions, open days and more.

The magnificent gardens retain much of their original formal layout as designed in the 1850s after the style of the eminent British Victorian garden designer John Claudius Loudon. Twin avenues of oak trees circa 1843, framing the large 'Patriotic Paddock', are probably the oldest such avenues in Australia. More contemporary features are the French Lahaye's Garden and the Community Garden,

the latter serving as a production and culinary education centre for Tasmanian school students.

The estate also has a flourishing vineyard producing Government House Tasmania riesling and cabernet merlot. Gin is produced using estate botanicals. Many varieties of kitchen garden preserves and condiments are bottled, with all sales from these products directed towards a dedicated heritage maintenance fund.

Visitors to Government House are also able to enjoy in-depth weekly tours of the gardens and some (not all!) of the 71 rooms on three floors.





# Orava String Quartet

Friday 20 October

Venue – Government House Hobart

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## Performers

### Orava Quartet

Daniel Kowalik – violin

David Dalseno – violin

Thomas Chawner – viola

Karol Kowalik – cello

## Program

Mendelssohn *String Quartet no.2 in A minor op.13*

Schubert *String Quartet no.13 in A minor D. 804, op.29 'Rosamunde'*

Wojciech Kilar *Orawa*



## Program notes

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Felix Mendelssohn (1809-1847) was prodigiously talented from a young age. He played the piano, organ, and violin as a boy and composed a steady stream of works during his teens, including the celebrated Octet at age 16 and the Overture to *A Midsummer Night's Dream* the following year. The piece performed in this concert, the String Quartet No 2 in A minor, is another work from his early maturity; the 18-year-old completed it in October 1827. But unlike the Octet and Overture, the A-minor quartet is an intensely personal work. Mendelssohn was love-struck at the time of writing it. He was captive to the rapture, giddiness and insecurities of adolescent love, which explains in part the quartet's moody topography – it flips, usually without warning, between hot and cold, loud and soft, serene and turbulent. The quartet commences with a tranquil and expressive idea in the key of A major. This is important for it quotes extensively from *Frage* (Question), a song Mendelssohn had written earlier that year. The central question of *Frage* is whether or not it is true (*Ist es wahr?*) that the beloved is in love with him, as he is with her. Scarcely more than a minute into the first movement, we leave the serenity of the *Frage* music behind (along with the key of A major) and are plunged headlong into a less secure A-minor realm. The second movement, *Adagio non lento*, wraps a restless middle episode around calm, almost prayer-like, outer sections while the fourth movement, *Presto*, opens with a gesture which can only be described as operatic, the violin 'singing' in grief-stricken recitative while the lower strings tremble an unstable, dissonant chord. Another key event of 1827 was the death, in March, of Beethoven. The influence of Beethoven – particularly the avant-garde Beethoven of the late string quartets – is powerfully felt in Mendelssohn's quartet. The largeness of the writing for the four instruments, the passages in imitative counterpoint and the focus on large-scale unity all point to the influence of the late, great composer. Speaking of unity, the ending is pure magic. After all that has gone before, Mendelssohn reprises the serene A-major opening. An inspired touch.



The *Rosamunde* Quartet by Franz Schubert (1797-1828) shares with Mendelssohn's String Quartet No 2 the tonality of A minor. Like Mendelssohn's work, it also references a pre-existing song. The bleak opening of the Menuetto third movement is derived from *Die Götter Griechenlands* (The Gods of Greece), a setting of a text by Schiller which poses the question: 'Beautiful world, where are you?' We cannot escape the fact that Schubert's *Rosamunde* Quartet was written during a particularly tragic period in the composer's life. It was dashed off in 1824, two years after Schubert received a syphilis diagnosis and a time when the effects of the disease were playing havoc with his health. Mere weeks after finishing the quartet, Schubert wrote to a friend: 'I find myself to be the most unhappy and wretched creature in the world'. In another song reference, the first movement of the quartet commences with an accompaniment pattern which, in its circular figuration, echoes Schubert's famous setting of Goeth e's

## Program notes

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'Gretchen at the Spinning Wheel', in which the unhappy Gretchen sings of her despair. Above the 'Gretchen' figuration, the first violin introduces the main theme, which traces a sorrowful descent through the A-minor triad. A secondary theme in C major presents alternative, happier prospects but the doleful principal theme not only dominates the opening section but the entire first movement. An entry in Schubert's notebook at the time indicates that he was aware that his 'sorrows' were finding their way into his music. That said, he leaves them behind in the second movement, which is built around a theme Schubert originally wrote for a now forgotten play, *Rosamunde*. The melodious theme, which is in dactylic rhythm (long, short-short), is simplicity itself but Schubert maintains interest by modulating to keys which take us a long way away from the home key of C major. (Schubert was without peer when it came to easing himself in and out of tricky harmonic situations.) As mentioned, the third movement quotes from *Die Götter Griechenlands* while the fourth movement takes A major as its home key, not A minor, and with its cheerful mood, is far removed from the despair of the opening.



We leave the 19th century behind with the final work on the program, *Orawa* by Polish composer Wojciech Kilar (1932-2013). Astute readers will notice the connection between the title of this work and the name of the string quartet performing it. The Orava river basin ('*Orawa*' in Polish) straddles the mountainous borderlands between Poland and Slovakia. In *Orawa*, which was composed in 1986, Kilar pays homage to the folk music traditions of this corner of his homeland. While not folk music as such, *Orawa* clearly shows the influence of folk styles with its incessant use of short, repeated patterns (the central motif is a stepwise descending minor 3rd and a stepwise descending major 3rd), narrow pitch range, modal harmony, motor rhythms, drone accompaniments and frequent and unexpected changes of metre. Frenetic and hypnotic, *Orawa* brings the concert to an exhilarating close.

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# Hobart Town Hall



PHOTO CREDIT: NINA HAMILTON

Hobart Town Hall is a landmark sandstone building which serves as seat of the City of Hobart local government area, hosting Council meetings as well as acting as public auditorium that can be hired from the Council. It is also open to periodic public tours, featuring its ornate Victorian auditorium and the Town Hall organ which has been in use since 1870.



rooms. At this time the interior of the Town Hall was redecorated in a style reflecting the new age. The old Victorian furnishings and fittings were discarded for the heavy, dark timberwork of the Federation era.

In the 1960s internal renovations saw walls removed, windows filled in and new doorways created to provide modern office space. In the early 1970s the old court room was entirely refitted and refurbished in Victorian period style and is now used as the Lord Mayor's main reception room. An exciting discovery was made when the plywood paneling was removed from the doors in the Lord Mayor's reception room and office, exposing magnificent solid cedar and Huon pine doors.

To this day the Hobart Town Hall continues to accommodate the Council Chambers and offices, although it was necessary to construct additional offices in 1964.

The Town Hall still holds flower shows, meetings and musical events and the occasional ball and dinner and hired out for occasions such as weddings and other social events. The Lord Mayor continues to hold civic receptions but the law court, lock-up and public library have long since been moved to new locations.



# Orava Quartet and Stefan Cassomenos, piano

Saturday 21 October, 11am

Venue – Hobart Town Hall

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## Program

William Byrd *Ave verum Corpus*

Tomas Luis De Victoria *O magnum mysterium*

Schulhoff *Five Pieces for string quartet (1924)*

Schumann *Piano quintet op.44 in E flat major*



ORAVA QUARTET



STEFAN CASSOMENOS



## Program notes

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Howard Brown, in his magisterial study *Music in the Renaissance*, commends Englishman William Byrd (1543-1623) and Spaniard Tomás Luis de Victoria (ca. 1548-1611) for writing music which 'transcends the limitations of their age'. Just how far it is able to do that is demonstrated in this concert where two of their most celebrated a cappella vocal works, *Ave verum corpus* and *O magnum mysterium*, are heard in transcriptions for string quartet, an instrument combination unknown to Byrd and Victoria, coming into existence well over a century after their deaths. But the instruments of the string quartet fit comfortably (for the most part) with the soprano, alto, tenor and bass ranges for which the two pieces were originally written. Added to that, Byrd and Victoria composed at a time when each vocal part was considered wholly independent of the parts around it while simultaneously having to blend with them. Middle and lower voices, in other words, were not mere 'filler' but traced melodic lines from start to finish. Again, a nice fit with the independence and co-dependence of the instruments of the string quartet. The part-writing in Byrd's *Ave verum corpus* is more chord-like than in Victoria's *O magnum mysterium*, where the lines proceed predominantly by sinuous working out. The starting point for each composer would have been the words so any appreciation of the music needs to address the original Latin texts. *Ave verum corpus*, a motet for holy communion, is a plea for Christ the redeemer to look with mercy upon the suppliant. The 'great mystery' spelt out in *O magnum mysterium*, a Christmas motet, is Christ's birth in a humble manger before an audience of animals. Over the centuries, these two texts have inspired many beautiful and famous musical works. The settings by Byrd and Victoria are among the earliest.



*The five pieces for string quartet* by Czech composer Erwin Schulhoff (1894-1942) present an entirely different world. Disillusioned by the horrors of World War I, Schulhoff embraced the fresh start promised by the 1920s: jazz, Dada, subversion, modernity. His *five pieces* were composed in Prague in 1923 and premièred the following year at the International Society for Contemporary Music in Salzburg. Witty and brilliant, they are a modern take on the age-old convention of a musical suite made up of contrasting dances (the suites of JS Bach are perhaps the most famous examples). In Schulhoff's version we have: (1) a waltz in the Viennese style which, cheekily, gives the impression of 3/4 (waltz time) while being in 2/2; (2) a serenade in 5/8 (note the persistent, 'strumming' figure in the viola and cello, serenades usually being sung with guitar accompaniment); (3) a frenetic dance, marked 'Alla Czeca', mimicking authentic Czech folk music; (4) an eccentric tango (bear in mind that the Argentinean tango was relatively new to Europe at this time and was not quite respectable); (5) a feverish tarantella, a Neapolitan dance with a long history in European concert music. Schulhoff, who was Jewish, became firmly committed to Communist ideals. His life was tragically cut short when, in 1941, he was arrested by the Nazis and interned in Wulzbürg concentration camp, where he died the following year.



## Program notes

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Robert Schumann (1810-1856) was in the habit of composing music genre by genre – one year devoted to song, another to the symphony. In 1842 he concentrated on chamber music composing, among other works, the Piano Quintet Op 44. It is a phenomenally accomplished piece, remarkably so given that Schumann had hardly any models to work from. He practically invented the piano quintet with this work. His efforts paid off; the Piano Quintet won him the recognition that had largely eluded him up to that point. The *Allegro brillante* is a tautly written opening movement in which a muscular first theme (underscored with all the force of the piano) and tender second theme (introduced by cello and viola) are rigorously worked out. The second movement, *In modo d'una marcia*, takes us into the key of C minor and opens with a furtive, somewhat funereal march. The march recurs throughout the movement interspersed with contrasting episodes including a lyrical major-key paragraph, which introduces a new theme, and a pressing *agitato*. Sparks fly in the frenzied *Scherzo* with all five players engaged in a furious dialogue. The energy levels drop in the comparatively serene *Trio I* but are picked up again in *Trio II*. The final movement, *Allegro, ma non troppo*, is likewise a tour de force for the entire ensemble. The strongly marked opening theme is in a minor key, an adventurous move on Schumann's part given that the home key is E-flat major. Arriving 'home', however, involves all manner of tonal and thematic excursions. Schumann saves his trump card until close to the finish when, finally in the 'right' key of E flat, he introduces a double fugue (that is, a fugue with two subjects) in which the muscular theme from the opening of the first movement is combined with the theme from the start of the finale. It's a stunning achievement, something which can be said for the quintet as a whole.

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# Steve Davislim, tenor and Stefan Cassomenos, piano

Saturday 21 October, 2.30pm

Venue – Hobart Town Hall

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## Program

Beethoven *An die ferne Geliebte*

Schumann *Dichterliebe*



## Program notes

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Nineteenth-century music pulled in different directions. On the one hand, there was a tendency towards the oversized and monumental, as in Beethoven's Ninth, French grand opera and the symphonies of Bruckner. On the other, there was a preference for the intimate and small-scale, such as the piano nocturne and character piece. Profound and enduring works exist on both sides of the divide. Small in scale is no hindrance to big in impact. Among the finest of the intimate genres is the German lied; that is, solo song with piano accompaniment. Sometimes the songs were fashioned into larger units – song cycles – and in this concert we hear two different approaches to the song cycle, with *An die ferne Geliebte* (To the distant beloved) by Ludwig van Beethoven (1770-1827) and *Dichterliebe* (Poet's Love) by Robert Schumann (1810-1856).



*An die ferne Geliebte* was composed in 1816, a relatively fallow period in Beethoven's life. The cycle's six poems were written by Alois Jeitteles, a young Viennese medical student. How the poems came into Beethoven's possession is unclear as it appears they were never published. Their theme is unrequited love, which may have resonated with Beethoven who made no secret among intimates that his strongest romantic attachments were for women who, for whatever reason, were unattainable. Beethoven also had a love for the outdoors and may have been attracted to the many nature references in the poetry. In the first song, *Auf dem Hügel sitz' ich, spähend*, the protagonist contemplates the distant beloved from atop a hill; and later songs refer to restful valleys, gentle breezes, babbling brooks, blooming meadows and the like. The final song brings no resolution to the lover's dilemma, merely the hope that the beloved might sing the songs that he's been singing to us. All but the last song are in strophic form; that is, the same melody for each verse of poetry. That said, Beethoven brings a degree of variation to this otherwise unvaried approach by changing the piano accompaniment throughout. Additionally, should the verse introduce a hint of anguish (the words 'pain', 'lament' and 'sigh' occasionally pop up) Beethoven will typically inflect the melody into the minor mode to suggest, however briefly, the suffering of the protagonist. The most surprising aspect of *An die ferne Geliebte* is that despite the songs being in different keys and time signatures, the cycle runs continuously from start to finish, Beethoven using the piano to bind the disparate parts together. He also links the end to the beginning (and the beginning to the end) by reprising the melody of the opening song in the final strophe of the last song.



Unlike Beethoven's cycle, the 16 songs in *Dichterliebe* stand alone, each a separate entity. Drawing them together is the common theme of love but, unlike

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*An die ferne Geliebte*, the protagonist traverses a whole world of conflicting emotions. The poetry is by Heinrich Heine, one of the great German poets of the 19th century, Schumann borrowing the texts from Heine's *Lyrisches Intermezzo*, a collection of 65 poems. Astonishingly, *Dichterliebe* was composed in the space of a mere week in 1840, Schumann's so-called 'year of song' (all up, he wrote nearly 140 songs that year). It's often remarked that Schumann's songs at this time were love offerings to Clara Wieck, the woman, nine years his junior, who became his wife in September 1840. But this doesn't mean that they are trifling and sentimental. Far from it. *Dichterliebe* (the title, incidentally, is Schumann's) addresses not only the ecstasy of love, but also the suffering, jealousy and heartache that love can bring. The entire cycle is like a reminiscence of a love that has died. The first song, *Im wunderschönen Monat Mai* (In the lovely month of May), is already in the past tense, and although it speaks of 'blossoming love', Schumann brings a wistfulness to Heine's text by opening and closing with a discord and never once settling into a stable key. Tears and sighs are introduced as early as the second song, *Aus meinen Tränen* (From my tears), and reappear again in the fourth, *Wenn ich in deine Augen seh'* (When I look into your eyes). In contrast, the song in between, *Die Rose, die Lilie, die Taube, die Sonne* (The rose, lily, dove and sun), offers the breathless, joyous sentiments of a besotted lover. By the time we arrive at the final song, *Die alten, bösen Lieder* (The bad old songs), the protagonist's heart is fatally wounded, and he sings of taking a giant coffin, filling it with the sorrows that love has brought, and casting it into the sea. But it would be wrong to assume that Heine's poetry has the last word in any of the songs in *Dichterliebe*. Schumann, far more than Beethoven, treats the piano as a co-partner in the artistic endeavour. Like many of the songs in *Dichterliebe*, the final song concludes with a substantial piano postlude which brings nuance, and perhaps ambiguity, to the singer's utterances. Listen out for this and for the many other instances in *Dichterliebe* where, once the voice has stopped, the piano continues, offering its own voice. We can't always be sure what it's saying – that's the beauty of instrumental music – but it's communicating with us, nonetheless.

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## Beethoven

### An die ferne Geliebte

1.

Auf dem Hügel sitz ich spähend  
In das blaue Nebelland,  
Nach den fernen Triften sehend,  
Wo ich dich, Geliebte, fand.

Weit bin ich von dir geschieden,  
Trennend liegen Berg und Tal  
Zwischen uns und unserm Frieden,  
Unserm Glück und unsrer Qual.

Ach, den Blick kannst du nicht sehen,  
Der zu dir so glühend eilt,  
Und die Seufzer, sie verwehen  
In dem Raume, der uns teilt.

Will denn nichts mehr zu dir dringen,  
Nichts der Liebe Bote sein?  
Singen will ich, Lieder singen,  
Die dir klagen meine Pein!

Denn vor Liebesklang entweicht  
Jeder Raum und jede Zeit,  
Und ein liebend Herz erreicht  
Was ein liebend Herz geweiht!

### To The Distant Beloved

1.

On a hillside I sit gazing  
at the blue and hazy land,  
thinking of the distant meadows,  
where we wandered hand in hand

Now so far from you beloved,  
hills and valleys lie between  
us and our devotion,  
and our joys and all our pain.

Ah, you cannot see the longing,  
which is burning in my eyes,  
and my sighs are widely scattered  
in the space that between us lies.

Then will nothing ever reach you,  
can loves messenger not say?  
Will you hear my songs lamenting,  
songs of anguish and dismay!

And yet time and distance vanish  
to the strains of lover's songs,  
and a loving heart can reach out  
where a loving heart belongs.

2.

Wo die Berge so blau  
Aus dem nebligen Grau  
Schauen herein,  
Wo die Sonne verglüht,  
Wo die Wolke umzieht,  
Möchte ich sein!  
Möchte ich sein!

Dort im ruhigen Tal  
Schweigen Schmerzen und Qual.  
Wo im Gestein  
Still die Primel dort sinnt,  
Weht so leise der Wind,  
Möchte ich sein!  
Möchte ich sein!

Hin zum sinnigen Wald  
Drängt mich Liebesgewalt,  
Innere Pein,  
Innere Pein.

Ach, mich zög's nicht von hier,  
Könnt ich, Traute, bei dir  
Ewiglich sein!  
Ewiglich sein!

2.

Where the mountains so blue  
from the grey mists arise,  
that's what I see.  
Where the sun fades from view,  
where the clouds sail the skies,  
there I would be!  
there I would be!

In the valley of peace  
pain and sorrow will cease,  
and in the rocks  
silent primroses know,  
where the soft breezes blow,  
there would I go!  
there would I go!

To the dark brooding wood,  
urged by love's violent mood  
feeling my pain,  
feeling my pain.

Ah! it's here I would bide,  
if she were by my side,  
mine to remain!  
mine to remain!

## Translation

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3.

Leichte Segler in den Höhen,  
Und du, Bächlein klein und schmal,  
Könnt mein Liebchen ihr erspähen,  
Grüßt sie mir viel tausendmal.

Seht ihr, Wolken, sie dann gehen  
Sinnend in dem stillen Tal,  
Laßt mein Bild vor ihr entstehen  
In dem luft'gen Himmelssaal.

Wird sie an den Büschen stehen,  
Die nun herbstlich falb und kahl.  
Klagt ihr, wie mir ist geschehen,  
Klagt ihr, Vöglein, meine Qual.

Stille Weste, bringt im Wehen  
Hin zu meiner Herzenswahl  
Meine Seufzer, die vergehen  
Wie der Sonne letzter Strahl.

Flüstr' ihr zu mein Liebesflehen,  
Laß sie, Bächlein klein und schmal,  
Treu in deinen Wogen sehen  
Meine Tränen ohne Zahl!  
ohne Zahl!

4.

Diese Wolken in den Höhen,  
Dieser Vöglein muntre Zug,  
Werden dich, o Huldin, sehen.  
Nehmt mich mit im leichten Flug!

Diese Weste werden spielen  
Scherzend dir um Wang' und Brust,  
In den seidnen Locken wühlen.  
Teilt ich mit euch diese Lust!

Hin zu dir von jenen Hügeln  
Emsig dieses Bächlein eilt.  
Wird ihr Bild sich in dir spiegeln,  
Fließ zurück dann unverweilt!  
Fließ zurück dann unverweilt!  
Ja unverweilt!

3.

Light clouds sailing in the heavens,  
little streamlet fast and free,  
greet my sweetheart if you see her,  
many thousand times from me.

Then o clouds, if you should see her,  
walking sadly in the vale,  
let my image rise before her  
in the air through which you sail.

If you see her in the garden,  
now that Autumn pales the leaves,  
tell her little birds my troubles,  
tell her how my heart still grieves.

Calm west wind bring on your breezes,  
send them to my heart's desire,  
and my sighing soon will vanish  
like the sunset's dying fire.

Whisper all my love beseeching  
little streamlet as you go,  
and upon your rippling surface,  
countless tears to her will flow,  
Countless tears.

4.

All the clouds on high above me,  
merry birds that fill the sky,  
if you see my gracious dear one,  
take me with you as you fly.

Oh west wind so gladly playing  
round her cheeks and breasts divine  
in her silken hair to nestle,  
could such joy be also mine.

From the hills the busy stream  
is flowing quickly on its way,  
should you catch her sweet reflection,  
flow back here without delay,  
flow back here without delay,  
without delay.



5.  
Es kehret der Maien,  
Es blühet die Au,  
Die Lüfte, sie wehen  
So milde, so lau,  
Geschwätzig die Bäche nun rinnen.

Die Schwalbe, die kehret  
Zum wirtlichen Dach,  
Sie baut sich so emsig  
Ihr bräutlich Gemach,  
Die Liebe soll wohnen da drinnen,  
Die Liebe soll wohnen da drinnen.

Sie bringt sich geschäftig  
Von kreuz und von Quer  
Manch weicherer Stück  
Zu dem Brautbett hieher,  
Manch wärmendes Stück für die Kleinen.

Nun wohnen die Gatten  
Beisammen so treu,  
Was Winter geschieden,  
Verband nun der Mai,  
Was liebet, das weiß er zu einen,  
Was liebet, das weiß er zu einen.

Es kehret der Maien,  
Es blühet die Au.  
Die Lüfte, sie wehen  
So milde, so lau;  
Nur ich kann nicht ziehen von hinnen.

Wenn alles, was liebet,  
Der Frühling vereint,  
Nur unserer Liebe  
Kein Frühling erscheint,  
Und Tränen sind all ihr Gewinnen,  
Und Tränen sind all ihr Gewinnen,  
Ja all ihr Gewinnen.

5.  
The Maytime is here  
with the meadows in bloom,  
the mild breezes blow  
with a fragrant perfume,  
and babbling the streamlets are flowing.

The swallow returns  
to the roof she knows best,  
and eagerly fashions  
the soft bridle nest,  
for there shall love be dwelling,  
for there shall love be dwelling.

They criss-cross the sky  
as they fly overhead  
to gather soft down  
for a new bridal bed,  
to give needed warmth for the young ones.

She's paired to her mate  
In a faithful display,  
what winter divided  
is joined now by May,  
as all things by love are united,  
as all things by love are united.

The Maytime is here  
with the meadows in bloom,  
the mild breezes blow  
with a fragrant perfume.  
Why then do I have to remain here?

When Spring has united  
the faithful and true,  
then why has the Spring  
not returned me to you,  
rewarding us only with weeping,  
rewarding us only with weeping,  
yes only with weeping.

6.

Nimm sie hin denn, diese Lieder,  
Die ich dir, Geliebte, sang,  
Singe sie dann abends wieder  
Zu der Laute süßem Klang!

Wenn das Dämmerungsrot dann ziehet  
Nach dem stillen blauen See,  
Und sein letzter Strahl verglühet  
Hinter jener Bergeshöh;

Und du singst, und du singst,  
was ich gesungen,  
Was mir aus der vollen Brust  
Ohne Kunstgepräg erklingen,  
Nur der Sehnsucht sich bewußt,  
Nur, nur der Sehnsucht sich bewußt:

Dann vor diesen Liedern weicht  
Was geschieden uns so weit,  
Und ein liebend Herz erreicht  
Was ein liebend Herz geweiht!  
Und ein liebend Herz erreicht  
Was ein liebend, ein liebend,  
Ein liebend Herz geweiht.

Dann, dann vor diesen Liedern weicht,  
Was geschieden uns so weit,  
Und ein liebend Herz erreicht,  
Was ein liebend Herz,  
Ein liebend Herz geweiht,  
Was, was ein liebend,  
Liebend Herz geweiht!

6.

Take then, take these songs I'm singing,  
share in them the love I found,  
sing them In the quiet evening  
to the lute's sweet sound.

When the twilight glow has faded  
on the lake so blue, so still.  
As its last dim rays are shaded,  
as it sinks behind the hill.

And you sing, and you sing  
the songs I'm singing,  
from a full and simple heart,  
from a heart that knows such longing,  
conscious only of its love.  
Love, only longing, only love.

Then before us all Is yielding  
to the sound of lover's songs,  
and a loving heart can reach out  
where a loving heart belongs,  
and a loving heart can reach out  
where a loving heart, my heart,  
where a loving heart belongs.

Then, then all yields to our devotion,  
to the sound of lover's songs,  
and a loving heart can reach out  
to a loving heart,  
to where a heart belongs.  
Where, where a loving,  
loving heart belongs.

*Translated by Jeffrey Benton*

# Schumann

## Dichterliebe

1.

### **Im wunderschönen Monat Mai**

Im wunderschönen Monat Mai,  
Als alle Knospen sprangen,  
Da ist in meinem Herzen  
Die Liebe aufgegangen.

Im wunderschönen Monat Mai,  
Als alle Vögel sangen,  
Da hab' ich ihr gestanden  
Mein Sehnen und Verlangen.

2.

### **Aus meinen Tränen sprießen**

Aus meinen Tränen spriessen  
Viel blühende Blumen hervor,  
Und meine Seufzer werden  
Ein Nachtigallenchor.

Und wenn du mich lieb hast, Kindchen,  
Schenk' ich dir die Blumen all',  
Und vor deinem Fenster soll klingen  
Das Lied der Nachtigall.

3.

### **Die Rose, die Lilie, die Taube, die Sonne**

Die Rose, die Lilie, die Taube, die Sonne,  
Die lieb' ich einst alle in Liebeswonne.  
Ich lieb' sie nicht mehr, ich liebe alleine  
Die Kleine, die Feine, die Reine, die Eine;  
Sie selber, aller Liebe Wonne,  
Ist Rose und Lilie und Taube und Sonne.  
ich liebe alleine, die Kleine,  
die Feine, die Reine, die Eine.

## Poet's Love

1.

### **How lovely is the month of May**

How lovely is the month of May  
when all the buds are bursting,  
within my heart is rising  
the love of which I'm thirsting.

How lovely is the month of May,  
when all the birds are singing,  
I told my love the secret  
of my desire and longing.

2.

### **Where'er my tears are falling**

Where'er my tears are falling  
the flowers of my love will soon throng,  
and in my sighing rises  
a Nightingale's sweet song.

And if my dear child you love me,  
all the flowers to you I'll bring,  
and before your window in chorus  
the Nightingale shall sing.

3.

### **The rose and the lily**

The rose and the lily, the dove and the sun,  
once I loved with my heart, yes I loved every one.  
I love them no more, I give all my love to the  
dearest, the fairest, the purist, the only one.  
She is my own delightful love, she's my rose  
and my lily, my sun and my dove.  
Yes, I give all my love to the dearest  
the fairest, the purist, the only one, the only one.

## Translation

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4.

### **Wenn ich in deine Augen seh**

Wenn ich in deine Augen seh',  
So schwindet all' mein Leid und Weh';  
Doch wenn ich küsse deinen Mund,  
So werd' ich ganz und gar gesund.

Wenn ich mich lehn' an deine Brust,  
Kommt's über mich wie Himmelslust;  
Doch wenn du sprichst: ich liebe dich!  
So muss ich weinen bitterlich.

5.

### **Ich will meine Seele tauchen**

Ich will meine Seele tauchen  
In den Kelch der Lilie hinein;  
Die Lilie soll klingend hauchen  
Ein Lied von der Liebsten mein.

Das Lied soll schauern und beben,  
Wie der Kuss von ihrem Mund,  
Den sie mir einst gegeben  
In wunderbar süsser Stund'.

6.

### **Im Rhein, im heiligen Strome**

Im Rhein, im heiligen Strome,  
Da spiegelt sich in den Well'n  
Mit seinem grossen Dome,  
Das grosse, heilige Köln.

Im Dom da steht ein Bildnis,  
Auf gold'nem Leder gemalt;  
In meines Lebens Wildnis  
Hat's freundlich hineingestrahlt.

Es schweben Blumen und Eng'lein  
Um unsre liebe Frau;  
Die Augen, die Lippen, die Wäng'lein,  
Die gleichen der Liebsten genau.

4.

### **I gaze into your tender eyes**

I look once more into your eyes  
and all my pain and sorrow flies;  
and when I kiss those lips adored,  
my very being is restored.

When I recline upon your breast,  
comes all delight and heavenly rest;  
But when you say: 'I love thee',  
then I must weep most bitterly.

5.

### **I plunge my soul in the lily's petals**

I'll plunge my soul deeply  
in the lily's petals divine;  
The lily shall echo my sighing,  
the song of this love of mine.

That song shall flutter and quiver,  
like the trembling of her kiss.  
The kiss that she once gave me  
in wonderful sweetest bliss.

6.

### **The Rhine's Holy River**

The Rhine most sacred of rivers,  
reflects the shimmering stone.  
That vast and spired cathedral,  
that great and holy Cologne.

Inside there stands a portrait  
on golden leather so bright;  
Which on my life's own wilderness  
sheds kindest rays of light.

Above our lady angels hover and  
round her flowers grow;  
The eyes soft reflection, the lips and complexion,  
reminds me of the one I used to know.

7.

### **Ich grolle nicht**

Ich grolle nicht, und wenn das Herz auch bricht,  
Ewig verlor'nes Lieb, ewig verlor'nes Lieb!  
ich grolle nich, ich grolle nicht.  
Wie du auch strahlst in Diamantenpracht,  
Es fällt kein Strahl in deines Herzens Nacht.  
Das weiss ich längst.

Ich grolle nicht, und wenn das Herz auch bricht,  
Ich sah dich ja im Traume,  
Und sah die Nacht in deines Herzens Raume,  
Und sah die Schlang', die dir am Herzen frisst,  
Ich sah, mein Lieb, wie sehr du elend bist.  
Ich grolle nicht, Ich grolle nicht.

8.

### **Und wüßten's die Blumen, die kleinen**

Und wüssten's die Blumen, die kleinen,  
Wie tief verwundet mein Herz,  
Sie würden mit mir weinen,  
Zu heilen meinen Schmerz.

Und wüssten's die Nachtigallen,  
Wie ich so traurig und krank,  
Sie liessen fröhlich erschallen  
Erquickenden Gesang.

Und wüssten sie mein Wehe,  
Die goldenen Sternelein,  
Sie kämen aus ihrer Höhe,  
Und sprächen Trost mir ein.

Sie alle können's nicht wissen,  
Nur eine kennt meinen Schmerz:  
Sie hat ja selbst zerrissen,  
Zerrissen mir das Herz.

7.

### **I bear no grudge**

No grudge I bear although my heart must break.  
For ever lost is love, for ever lost is love,  
I bear no grudge, I bear no grudge.  
I saw you shine in diamonds splendour bright,  
Yet not one ray falls in your hearts dark night.  
I've known it long.

No grudge I bear although my heart must break.  
In dreams when I am sleeping  
I see the night that in your soul is creeping.  
I see the serpent feeding on your heart,  
I see my love how wretched now you are.  
No grudge I bear within my heart.

8.

### **If only the tiniest flowers**

If only the tiniest flowers  
could know my pain and my grief,  
I'm sure they would weep with me  
to help me find relief.

If nightingales also knew it,  
how sick I am and how sad,  
they would relieve all my sorrow  
with songs to make me glad.

And If they knew my sadness,  
the bright little golden stars  
would come down to me from heaven  
with words to end my cares.

But none of them know my sorrow,  
one only has played her part,  
for she indeed has broken,  
has broken my poor heart.

## Translation

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9.

### **Das ist ein Flöten und Geigen**

Das ist ein Flöten und Geigen,  
Trompeten schmettertern darein,  
Trompeten schmettertern darein;  
Da tanzt wohl den Hochzeitsreigen  
Die Herzallerliebste mein,  
die Herzallerliebste mein.

Das ist ein Klingen und Dröhnen,  
das ist ein Klingen und Dröhnen,  
Ein Pauken und ein Schalmey'n;  
Dazwischen schluchzen und stöhnen,  
dazwischen schluchzen und stöhnen  
die lieblichen Englein.

10.

### **Hör' ich das Liedchen klingen**

Hör' ich das Liedchen klingen,  
Das einst die Liebste sang,  
So will mir die Brust zerspringen  
Von wildem Schmerzdrang.

Es treibt mich ein dunkles Sehnen  
Hinauf zur Waldeshöh',  
Dort löst sich auf in Tränen  
Mein übergrosses Weh'.

11.

### **Ein Jüngling liebt ein Mädchen**

Ein Jüngling liebt ein Mädchen,  
Die hat einen andern erwählt;  
Der andre liebt eine andre,  
Und hat sich mit dieser vermählt.

Das Mädchen nimmt aus Ärger  
Den ersten besten Mann,  
Der ihr in den Weg gelaufen;  
Der Jüngling ist übel dran.

Es ist eine alte Geschichte,  
Doch bleibt sie immer neu;  
Und wem sie just passieret,  
Dem bricht das Herz entzwei.

9.

### **The flutes and fiddles are playing**

The flutes and fiddles are playing,  
the trumpets flourish and bray,  
the trumpets flourish and bray.  
The girl that I loved is dancing,  
is this then her wedding day?  
is this then her wedding day?

With all the piping and droning,  
With all the piping and droning,  
and drumming that fills the air.  
I hear the sobbing and groaning,  
I hear the sobbing and groaning  
of angels in dark despair.

10.

### **If little songs remind me**

If little songs remind me  
of those she used to sing,  
with anguish my heart is breaking  
wild thoughts and grief they bring.

And driven by darkest longing  
to hillside woods I climb,  
and there dissolves in weeping  
this deepest grief of mine.

11.

### **A boy once loved a maiden**

A boy once loved a maiden,  
she sighed for another instead,  
but he in turn loved another  
and soon he was happily wed.

The maiden felt rejected  
and without care or heed,  
she wed the next man to woo her,  
the first boy was hurt indeed.

It is a familiar story  
but stays for ever new  
and every time it happens  
it breaks a heart in two.

12.

**Am leuchtenden Sommermorgen**

Am leuchtenden Sommermorgen  
Geh' ich im Garten herum.  
Es flüstern und sprechen die Blumen,  
Ich aber wandle stumm.

Es flüstern und sprechen die Blumen,  
Und schau'n mitleidig mich an:  
„Sei unsrer Schwester nicht böse,  
Du trauriger, blasser Mann.“

13.

**Ich hab' im Traum geweinet**

Ich hab' im Traum geweinet,  
Mir träumte, du lägest im Grab.  
Ich wachte auf, und die Träne  
Floss noch von der Wange herab.

Ich hab' im Traum geweinet,  
Mir träumt', du verliessest mich.  
Ich wachte auf, und ich weinte  
Noch lange bitterlich.

Ich hab' im Traum geweinet,  
Mir träumte, du wär'st mir noch gut.  
Ich wachte auf, und noch immer  
Strömt meine Tränenflut.

14.

**Allnächtlich im Traume**

Allnächtlich im Traume seh' ich dich  
Und sehe dich freundlich grüssen,  
Und laut aufweinend stürz' ich mich  
Zu deinen süssen Füßen.

Du siehest mich an wehmütiglich  
Und schüttelst das blonde Köpfchen;  
Aus deinen Augen schleichen sich  
Die Perlenrännentröpfchen.

Du sagst mir heimlich ein leises Wort  
Und gibst mir den Strauss von Zypressen.  
Ich wache auf, und der Strauss ist fort,  
Und's Wort hab' ich vergessen.

12.

**Alone on a summer morning**

Alone on a summer morning,  
sadly the garden I roam.  
Around me the flowers are whispering,  
I walk in silence on.

The flowers are still whispering together  
they know how wretched I am.  
"Please bear our sister no malice  
you pale and so sorrowful man".

13.

**I wept as I lay dreaming**

I wept as I was dreaming,  
a grave was your resting place.  
Then I awoke, and a tear drop  
rolled down my trembling face.

I wept as I was dreaming  
I dreamt you were gone from me,  
Then I awoke, and remembering,  
wept long and bitterly.

I wept as I was dreaming,  
I dreamt that your heart was still true.  
Then I awoke, and the teardrops  
flowed from my eyes anew.

14.

**Each night time I see you**

Each night time I see you in my dreams,  
and there you are smiling, smiling kindly  
and sobbing loudly through my tears  
I fall before you blindly.

And sadly your eyes gaze into mine,  
and shaking your head as if recalling,  
and stealing slowly from your eyes  
like pearls the tears are falling.

You whisper softly a secret word  
and gave me the cypress wreath as a token.  
Then I awake, and the wreath is gone,  
the word I have forgotten.

## Translation

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15.

### **Aus alten Märchen**

Aus alten Märchen winkt es  
Hervor mit weisser Hand,  
Da singt es und da klingt es  
Von einem Zauberland;

Wo bunte Blumen blühen  
Im gold'nen Abendlicht,  
Und lieblich duftend glühen,  
Mit bräutlichem Gesicht;

Und grüne Bäume singen  
Uralte Melodei'n,  
Die Lüfte heimlich klingen,  
Und Vögel schmettern drein;

Und Nebelbilder steigen  
Wohl aus der Erd' hervor,  
Und tanzen luft'gen Reigen  
Im wunderlichen Chor;

Und blaue Funken brennen  
An jedem Blatt und Reis,  
Und rote Lichter rennen  
Im irren, wirren Kreis;

Und laute Quellen brechen  
Aus wildem Marmorstein.  
Und seltsam in den Bächen  
Strahlt fort der Widerschein.

Ach, ach, könnt' ich dorthin kommen,  
Und dort mein Herz erfreu'n,  
Und aller Qual entnommen,  
Und frei und selig sein!

Ach! jenes Land der Wonne,  
Das seh' ich oft im Traum,  
Doch kommt die Morgensonne,  
Zerfließt's wie eitel Schaum,  
Zerfließt's wie eitel Schaum.

15.

### **Old Fairy tales**

Old Fairy tales entice us to  
come with beckoning hand.  
There's singing and there's ringing  
as from a magic land.

Where many flowers are blooming  
in golden eventide,  
and sweetly scented glow  
like the face of every bride.

And green trees are singing  
the tunes forgotten long,  
and breezes softly murmur  
to birds melodious song.

And misty shapes appearing  
are rising from the ground,  
they dance in airy circles  
in chorus round and round.

And sapphire sparks are burning  
on every leaf and twig,  
and bright red lights are  
skipping a weird confusing jig.

Loud springs rush out from marble  
and wildly rush downstream,  
as strangely on those rivers  
the weird reflections gleam.

Ah, ah, if I could only go there  
to free my heart from pain,  
so I could end my torment  
and peace and joy regain.

I dream of that dear country,  
a land to make my home,  
but comes the morning sun,  
dissolving dreams like foam,  
dissolving dreams like foam.



16.

**Die alten, bösen Lieder**

Die alten, bösen Lieder,  
Die Träume bö's' und arg,  
Die lasst uns jetzt begraben,  
Holt einen grossen Sarg.

Hinein leg' ich gar manches,  
Doch sag' ich noch nicht was;  
Der Sarg muss sein noch grösser,  
Wie's Heidelberger Fass.

Und holt eine Totenbahre  
Und Bretter fest und dick;  
Auch muss sie sein noch länger,  
Als wie zu Mainz die Brück'.

Und holt mir auch zwölf Riesen,  
Die müssen noch stärker sein  
Als wie der starke Christoph  
Im Dom zu Köln am Rhein.

Die sollen den Sarg forttragen,  
Und senken ins Meer hinab;  
Denn solchem grossen Sarge  
Gebührt ein grosses Grab.

Wisst ihr, warum der Sarg wohl  
So gross und schwer mag sein?  
Ich senkt' auch meine Liebe  
Und meinen Schmerz hinein.

16.

**The bad old songs are gone**

The bad old songs are gone now,  
the painful dreams are past.  
Its time they now were buried,  
fetch me a coffin vast.

So much I lay inside it,  
but what, I'll not say yet.  
The coffin must be larger  
than Heidelberg's great vat.

And fetch me a funeral carriage  
with timbers thick and strong.  
It must be even larger  
than the bridge at Mainz is long.

And now I need twelve giants  
the strongest of all their race,  
as strong as Saint Christopher  
in Cologne's most holy place.

The coffin they now shall carry  
to plunge in the ocean's wave,  
for such a mighty coffin  
deserves a mighty grave.

So now you know the reason  
the coffin was so vast.  
I'm drowning all my love there,  
so all my grief is past.

*Translated by Jeffrey Benton*

# St. David's Cathedral

St David's Cathedral is a Neo Gothic design of English architect G.F. Bodley, that encourages you to lift up your eyes, from the things of this world to the things of God. St David's is cruciform (cross shaped) and is made of local sandstone, with the internal roof made from Tasmanian blue gum and the parquetry floor from blackwood and stringybark. The bell tower contains a ring of ten bells with two additional semitones, weighing from 200kg to over 1 tonne. The bells are rung every Sunday as a call to worship, as well as for celebrations such as weddings. The rood screen (rood is Saxon for cross) is hand carved English Oak. The cathedral is the seat of the Bishop of Tasmania and will celebrate the sesquicentenary of its consecration in 2024.

We are part of the world wide Community of the Cross of Nails, started in Coventry Cathedral – looking for reconciliation and forgiveness in our world, in our communities, in our families. The cross is the symbol of God's love for us and is our hope.

At the laying of the foundation stone of the first St David's in 1817, The Rev'd Robert Knopwood said, "We shall consider Christ as the foundation of our Faith, His Doctrines are the foundation of our Faith. His Life is the foundation of our Practice, His Promises is the foundation of our hope." This remains true of the Cathedral over 200 years on, as we proclaim Jesus as Lord in the heart of Hobart, to build a community of living faith, profound hope and practical love.



# The Song Company

Saturday 21 October , 8pm

Venue – St. David's Cathedral

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## Performers

Susannah Lawergren – Soprano

Amy Moore – Soprano

Jessica O'Donoghue – Mezzo Soprano

Timothy Reynolds – Tenor

Hayden Barrington – Baritone

James Fox – Bass

Christopher Watson – Guest Director  
and Tenor

## Program

William Byrd *Tristitia et anxietas*

David Lang *I want to live (where you live)*

Jeremy Cull *Super flumina*

William Byrd *Ye sacred muses*

Pelle Gudmunsen-Holmgreen  
*You and I and Amyas*

Gabriel Jackson *In all his works*

William Byrd *Tribue Domine*

Gabriel Jackson *I gaze upon you*



## Program notes

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### **SONGS FROM A STRANGE LAND**

The genesis of this program came from the desire to celebrate the 400th anniversary of the death of the great English composer, William Byrd. The concert is bookended by two of his most significant motets, *Tristitia et anxietas* and *Tribue Domine*. *Tristitia* is a plea for mercy and forgiveness written at a point in history when Catholics like William Byrd were left feeling like exiles in their own country. On the other hand, Byrd's faith was so strong that he was also able to compose monumental hymns of praise to God, none finer than *Tribue Domine*. At the centre, this program is one of his most touching pieces, *Ye Sacred Muses*, written on the death of his great friend and teacher Thomas Tallis. David Lang, Paul Stanhope, Joseph Twist, Roxanna Panufnik, Pelle Gudmunsen Holmgreen and Gabriel Jackson have all taken texts that reflect the emotions of one of the pieces of Byrd – be that exile, paying tribute or praise and love – and they remind us that the emotions and experiences that were familiar to Byrd in 16th century England are just as relevant to us today in 21st century Australia.

*Christopher Watson*



## Valleyfield

New Norfolk was so named because many of the Norfolk Island settlers who were evacuated to Van Diemen's Land in the early years of the nineteenth century, received grants of land in the district. Valleyfield was composed of several such grants which were amalgamated into a single property by William Abel in 1813.

The homestead, a 'large brick dwelling', was built by 1822 when Abel was granted a licence to operate the Kings Head Inn from it.

Mr Abel ceased his business as a publican after accidentally shooting his son in 1826 mistaking him for a bushranger. Mr George Lowe obtained possession of the property in 1828 and it was Lowe who built the 'large stone barn' which has the monogram 'GL' and 1830 carved on the key-stone of the arch. Lowe ran a regular coach service from Valleyfield to Hobart Town from the 'large stone barn' in which we are enjoying music today.

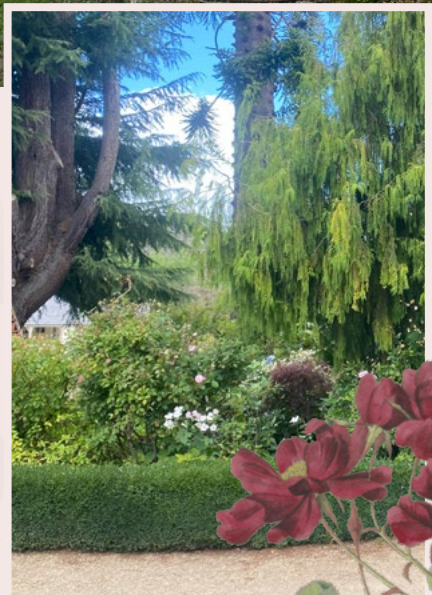
The next owner, Ebenezer Shoobridge, was a child when he landed in Hobart Town with his father William in 1822. He came from a long line of farmers from Kent. He acquired Valleyfield in 1854 and began producing hops, apples, plums, pears and strawberries.

The square hop kiln was built in the mid 1850s and the circular oast house built in 1883. The land was irrigated by a ten horse power steam engine with water pumped from the nearby Derwent River.

A feature of life at Valleyfield in the 1870s was the strawberry feast to which people came from near and far, many even made the journey from Hobart Town by ferry.

The Warner family acquired Valleyfield from Shoobridge in 1910 and continued hop and apple production until 1980. Emily Warner with her husband Matthew Bradshaw and family continue to live at Valleyfield maintaining the buildings and garden in wonderful condition.





# Genevieve Lacey, recorder and James Crabb, classical accordion

Sunday 22 October, 11am

Venue – Valleyfield, New Norfolk

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## Program

### ***Heard this and thought of you***

Diego Ortiz *Recercada Segunda*

Giovanni Palestrina *Vestiva i colli* (with divisions by Francesco Rognoni)

Andrea Keller *Where is Everybody?*

J.S. Bach *Sonata No. 3 in D minor BWV 527*

Damian Barbeler *Shadow Box*

John Banister *A Division upon a Ground*

Sally Beamish *Lament*

Trad. Scottish/arr Crabb *Mary Scott, the Flower of Yarrow*

Cuckold *Come out of the Amrey*



GENEVIEVE LACEY

JAMES CRABB



## Program notes

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Recorder and accordion are a rare combination. Strictly speaking, there's only a tiny amount of music written specifically for our instruments. Yet recorder and accordion carry many connotations. They can be the sophisticated voices of a perfectly polished concert hall, or the brave explorers of new sounds in contemporary music. They're also the lilt of a gorgeous folk melody, where simple, repeating harmonies hold sway. Together, they make a beautifully hybrid creature, whose musical possibilities are vast.

Our performance is an invitation to eavesdrop on a conversation between friends. We've reimagined Ortiz's essentially folksy chord progressions as simple busking tunes from sixteenth-century Spain. Rognoni's exquisite setting of a Palestrina madrigal allows us to meld our sounds in a way that it becomes hard to tell where one voice takes over from another. Bach's pure, clean counterpoint is a pleasure under our hands, and feels clear and true within our instruments' ambit. The traditional Scottish/Border tunes are one of James' musical mother tongues, artfully expanded in variation form.

We've also persuaded our composer friends to invent new possibilities for us. Andrea Keller's *Where is Everybody* contemplates our dizzyingly tiny place in infinity. Musical motives and shapes of Damian Barbeler's *Shadow Box* repeat in ever-changing ways, as malleable and impermanent as memory. Sally Beamish's *Lament* is an anguished depiction of the human losses of the families who were forcibly displaced from their land in The Highland Clearances.

Live music's a visceral experience. It's profoundly human. It comes with drama, vulnerability, risk taking, and beautiful fragility. Recordings are amazing documents, great ways to fall in love and live with a piece of music. But hearing sounds come to life in someone's hands, in the very same room, is nothing short of a revelation. Playing to an audience always feel like an occasion. We're often greeted afterwards with, 'Thank you for your music.' Actually, the thanks go both ways. There's nothing so beautiful as playing for an open hearted, attentive listener.



## The Agrarian Kitchen

A truly local food experience is the essence of The Agrarian Kitchen. Our menu sources ingredients from the land around us, mostly from our own 1 acre walled garden just metres from the restaurant, but also from the community garden across the road or a network of local gardeners, producers, farmers and fishermen. Fruit and vegetables enter the kitchen within minutes of harvest. Fishermen deliver their catch sometimes hours out of the water.

Meat comes as a whole carcass to be hung and broken down as required. In the kitchen we use this hyper-local produce to practice the ancient crafts of cheese making, whole animal butchery, smoking, fermentation, wood-fired cooking, bread making and charcuterie. We are proud to serve you produce that is at its best today.

*Severine Demanet and Rodney Dunn*



# Performers

in order of appearance



## Orava Quartet

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

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

Brisbane-based, Orava Quartet perform across the country, including in Sydney Opera House’ Utzon Music Series, Melbourne Recital Centre, Australian Festival of Chamber Music, for New Zealand Festival, Brisbane and Melbourne Festivals, Queensland Music Festival, VIVID Sydney, and the BBC Proms.

In 2023, the Quartet proudly continue in their ninth year as Camerata’s Artist-in-Residence, and resident quartet for Bangalow Music Festival and Orange Chamber Music Festival. Highlights include an invited return tour to Canada to festivals in Québec and Ottawa, and the highly anticipated release of their second album for UMA/Deutsche Grammophon Australia, ‘Orawa’. They return to Brisbane Festival, Tasmanian Chamber Music Festival, the Blackheath Chamber Music Festival (NSW), and perform for Sydney Mozart Society, Shoalhaven Entertainment Centre and more. [www.oravaquartet.com](http://www.oravaquartet.com)

## Performers

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### Stefan Cassomenos

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Melbourne pianist and composer Stefan Cassomenos is one of Australia's most vibrant and versatile musicians. He has been performing internationally since the age of 10, and is now established as one of Australia's leading pianists.

Cassomenos gave the world premiere of his own Piano Concerto No 1 with the Adelaide Symphony Orchestra at the age of 16. His concerto repertoire now exceeds thirty works, and has led to engagements with the Beethoven Orchestra Bonn, Malta Philharmonic Orchestra, Queensland Symphony Orchestra, Melbourne Symphony Orchestra, Orchestra Victoria, Opera Australia Orchestra, and Melbourne Chamber Orchestra. In 2013, Cassomenos was a grand finalist and recipient of both the Second Grand Prize and Chamber Music Prize at the International Telekom Beethoven Piano Competition Bonn. He has been a grand finalist and prize winner in various other competitions.

Cassomenos has given solo recitals at many international venues and festivals, including Tonhalle Zurich, Gewandhaus Leipzig, Beethoven Festival Bonn, Sydney Opera House, Shanghai Oriental Arts Centre, Bunkamura Orchard Hall Tokyo, and Junge Stars der Klassik Kirchheimbolanden. Cassomenos now performs regularly in Australia, Germany and the UK.

Cassomenos' compositions are commissioned and performed in Australia and overseas. He is a founding member of chamber ensemble PLEXUS, which since launching in 2014 has commissioned and premiered over 110 new works.

Cassomenos is active as an artistic director of various festivals, projects and collaborations. He is currently joint Artistic Director of Port Fairy Spring Music Festival, with violinist Monica Curro.

Cassomenos is generously supported by Kawai Australia.



STEFAN CASSOMENOS

## Steve Davislim

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Twice awarded the Queen Elizabeth II Silver Jubilee award and Australia Council scholarship, Australian tenor Steve Davislim is among the leading tenors of his generation. He began his musical training as a horn player, then studied voice at the VCA under Dame Joan Hammond and started his professional career as an ensemble member of the Zurich Opera. Acclaimed throughout the world for his beautiful lyric voice, strong stage presence and remarkable agility he is in demand internationally, appearing with the world's leading orchestras and conductors and at the most prestigious opera houses.



In addition to his recital work, 2023 will see Steve Davislim's long-awaited return to the opera stage in Australia when he performs the title role in *Idomeneo*, one of his signature roles, for Victorian Opera. He will also return to the Sydney Symphony Orchestra in a role debut, as Loge in *Das Rheingold*, Simone Young conducting.

A keen recitalist, Steve regularly collaborates with leading accompanists and has been heard in a *Liederabend* in the Elbphilharmonie in Hamburg with Malcolm Martineau, in *Die Schöne Müllerin* with Gerold Huber in Vienna's Konzerthaus, at

both the Melbourne Recital Centre and Ukaria with Daniel De Borah, and at Adelaide Festival in *Winterreise* and at many smaller festivals and private "Haus-Konzerte" in Switzerland, Germany and Austria.

His many recordings include solo albums of Richard Strauss songs, Britten's *Folksongs* and Schubert's *Winterreise*.

[www.stevedavislim.com](http://www.stevedavislim.com)

## Performers

### The Song Company

#### ARTISTS

Susannah Lawergren, Soprano

Amy Moore, Soprano

Jessica O'Donoghue, Mezzo Soprano

Timothy Reynolds, Tenor

Hayden Barrington, Baritone

James Fox, Bass

Christopher Watson, Guest  
Director and Tenor

#### BIOGRAPHIES

**Susannah Lawergren** has sung with some of the foremost ensembles, composers and festivals in Australia, including 9 years with the Song Company. Her repertoire is always varied, last year singing Elena Kats-Chernin's Wild Swans in flying harness with Legs on the Wall, cantatas with Bach Akademie Australia, opera arias for Resonate at the Art Gallery of NSW, new music for the POW and Vietnam Requiems, Schubert's 'Winterreise' in the Utzon Room and a new work by Ross Edwards written for Susannah and acclaimed pianist Bernadette Harvey.

**Amy Moore** takes joy in a broad repertoire, both as a soloist and as ensemble singer. Career highlights include BBC Proms appearances, countless premieres with EXAUDI Vocal Ensemble, her time as a member of Edvard Grieg Kor in Norway, solo appearances with Melbourne Symphony Orchestra, a lockdown passion project recording Messiaen's Harawi with The Song Company, and her solo debut with



Pinchgut Opera in 2021. In 2022 Amy became Musical Director of Phoenix Choir near her home in the Blue Mountains and founded CASTALIA Vocal Consort. In March 2023, Amy directed Songs Under the Southern Cross and was appointed Co-Artistic of The Song Company in July.

**Jessica O'Donoghue** is a performer, composer and new music advocate. She was the recipient of the 2021 APRA/AMCOS Art Music awards for 'Performance of the Year – Notated Composition', a Fellowship from AIM for 'Outstanding Achievements and Services to the Australian Music and Performing Arts Industry' as well as a 2021 Women In Music Mentorship from Australian Independent Records Association. Jessica appears frequently with Sydney Chamber Opera Company and The Song Company and has featured at major venues and festivals in Australia including Sydney Opera House, Carriageworks, Melbourne Recital Hall, City Recital Hall, Sydney Festival, Vivid Sydney, Dark MOFO, Carols in the Domain, SCG, MCG, as well as multiple international festivals in Europe and Asia. In July 2023, Jessica was appointed Co-Artistic Director of The Song Company.

**Timothy Reynolds** enjoys performing a broad range of styles. As soloist, he has appeared with some of Australia's premier groups including

Pinchgut Opera, MSO, Victorian Opera, Royal Melbourne Philharmonic, Melbourne Chamber Orchestra and the Australian Brandenburg Orchestra. Specialising in early music, Timothy has worked with Ludovico's Band and the Adelaide Baroque Orchestra, frequently performing with St John's Southgate Bach Cantata program. Also interested in contemporary music, Timothy's performances include Brett Dean's *The Last Days of Socrates* and Elliot Carter's *What Next*. Internationally, Timothy performed with the Gesualdo Consort Amsterdam, Bach Akademie Stuttgart and understudied a number of roles with Oper Stuttgart.

After honing his skills at the Sydney Conservatorium of Music, **Hayden Barrington** discovered his love for consort singing, oratorio and music education. He has worked with renowned musical groups such as the Australian Chamber Orchestra and the Australian Brandenburg Choir and is a proud member of The Song Company. As a soloist, Hayden has performed across Greater Sydney and Canberra in numerous oratorios. In addition to his performance accomplishments, Hayden is also a voice teacher and has inspired countless musicians through his work as a community choral director over the past eight years. Currently residing in Wollongong, he has taken on a new challenge as the Choral Director of the WollCon Chamber Choir at the Wollongong Conservatorium, where he will bring his passion and expertise to establish a new era of choral excellence.

**James Fox** has three decades of experience in choral singing at the local, national and international level. He started his musical journey as a boy chorister at St John's Cathedral, Brisbane under the directorship of Dr Robert Boughen OBE. He has also been a member of the St Stephen's Cathedral Schola, All Saints' Wickham Terrace, Brisbane Chamber Choir, Fusion Vocal Ensemble, National Youth Choir of Australia and he is currently a member of the new professional ensemble, One Equal Music. During a stint living in the UK, James was a Choral Scholar at Truro Cathedral, Lay Clerk at Winchester Cathedral and Dep at St George's Chapel, Windsor Castle. With these world class choirs he broadcast live on BBC radio, toured internationally (USA and Germany) and made commercial recordings.

**Christopher Watson** was born in the UK where he established a reputation as one of the most sought-after consort singers in Europe. He made over 500 appearances with the Tallis Scholars, sang for 12 years with Paul Hillier's Theatre of Voices (including on their Grammy Award winning recording *The Little Match Girl Passion*) and worked regularly with Alamire, Gallicantus, Collegium Vocale Gent and the Gabrieli Consort. He is the founding-director of the chamber choir Sospiri, was director of music at St Edmund Hall, University of Oxford, and in January 2017 took up the position of director of music at Trinity College, University of Melbourne. This is Christopher's debut as Guest Director of The Song Company.



## Performers

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### Genevieve Lacey

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Musician and arts advocate Genevieve Lacey creates multi-artform pieces that combine her skills as performer, composer, and curator. Her poetic, sensual works are experienced in concert halls, public art, installation, film, theatre, dance, radio, TV, and the digital realm.

A voraciously curious artist, Genevieve's collaborations lead her down uncommon paths. Works include *Bower* (a gentle experience of music and light with Marshall McGuire) *Pleasure Garden* (a listening garden), *Recorder Queen* (a semi-animated documentary film), and *Breathing Space* (a permanent sound installation for the National Museum of Australia).

As a recorder virtuoso, Genevieve makes regular appearances as a soloist with Australian and international orchestras. She's performed at the Lindau International Convention of Nobel Laureates, for Queen Elizabeth II in Westminster Abbey, as a concerto soloist in the Royal Albert Hall for BBC Proms, at the opening night of the London Jazz Festival and on a basketball court on Thursday Island with Australian indigenous ensemble The Black Arm Band.

Genevieve is currently artistic director for *Finding Our Voice*, artistic advisor to UKARIA, and was the inaugural director of *Musica Viva's FutureMakers* (2015-2019). Her curatorial expertise has been sought out by *LiveWorks* (Performance Space 2020-22), *Rising* (2019-20), *Adelaide Festival* (2019), and *Melbourne Recital Centre*, where she was artist-in-residence (2018). She serves on the board of *A New Approach* and was the Chair of the *Australian Music Centre* (2016-21). She has won *Australian Recording Industry Awards (ARIA)*, *Helpmann* and *Green Room* awards, *Churchill*, *Freedman* and *Australia Council Fellowships*, the *Melbourne Prize for Music (Outstanding Musician Award)*, and the *Sidney Myer Individual Performing Arts Award*.

[www.genevivelacey.com.au](http://www.genevivelacey.com.au)



GENEVIEVE LACEY



## James Crabb

Internationally praised for his breathtaking virtuosity and versatile musicianship, Scottish born James Crabb is widely regarded as one of the world's leading classical accordionists. He studied at the Royal Danish Academy of Music, Copenhagen with accordion pioneer Mogens Ellegaard. James became professor there from 1995 until 2010, and was awarded the prestigious Carl Nielsen Music Prize, Denmark in 1991. He also held a long-standing guest professorship at the University in Graz, Austria.

James has collaborated with some of the most important composers of the last 50 years including Sofia Gubaidulina, Thomas Adès, Harrison Birtwistle, Sally Beamish, Luciano Berio and has premiered countless concertos, chamber music and solo works dedicated to him. He is also recognised internationally as an authority on the music of Astor Piazzolla and was invited to curate the inaugural Piazzolla Festival in Buenos Aires in 2016.

In 2019 James gave the world premiere of Brett Dean's accordion concerto *The Players* in Sweden, (recorded on the BIS label); featured in the on-stage role in Dean's opera *Hamlet* with Cologne Opera. Future *Hamlet* productions include the Munich Opera in 2023.

James has recorded for several labels including Chandos, EMI Classics, BIS, ABC Classics, Simax, Dacapo.

A passionate and sought-after music educator and mentor, James collaborates regularly with the Australian National Academy of Music, Freedman Fellowship Trust, Australian Youth Orchestra, Music Viva as well as music conservatories and universities in Australia and abroad. He was Artistic Director of the Four Winds Festival in Bermagui, NSW, from 2016 – 2020 during which time he curated both the annual Easter and inaugural Youth Festivals and developed the music education programs in local schools.

[jamescrabb.com](http://jamescrabb.com)



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