

PRELUDE :  
SUNDAY  
3 NOVEMBER

FESTIVAL:  
FRIDAY 8 -  
SUNDAY 10  
NOVEMBER



TASMANIAN  
CHAMBER  
MUSIC  
FESTIVAL  
2024

HOBART & RICHMOND

[taschamberfestival.com.au](http://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.

# Welcome to the Festival

I wish a very warm welcome to everyone attending this, my first festival as Director and the sixth since its debut in 2017. I pay homage to the inspirational leadership of Founding Director Allanah Dopson for her founding vision and am honoured to take up the baton.

Since its founding the festival has evolved into what is today one of the leading events of its kind in Australia, and one that is unique in presenting first class concerts in venues of outstanding historical and architectural interest. I am particularly pleased we can take you to a new range of venues in 2024, including St Luke's Church Richmond, the Tasmanian Museum and Art Gallery, and our splendid new Ian Potter Recital Hall.

We are also indebted to Her Excellency the Hon Barbara Baker AC and Emeritus Professor Don Chalmers AO for inviting us once again to open the main festival at Government House.

I am also delighted to present the Alma Moodie Quartet, Deborah Humble, Li-Wei Qin, Konstantin Shamray and String Theorem, all of whom are making their debut performances at this year's festival, and to thank them for their enthusiasm and support. We welcome back Van Diemen's Band for its third festival appearance.

The main festival is this year preceded by the Festival Prelude, which is one way we hope to spread the impact of great music, and to win new fans to the joys and beauty of chamber music.

I wish to thank the Government of Tasmania through Events Tasmania and our generous patrons Kay Bryan OAM, Rob and Tricia Greenwell, Baroness Joscelyne van Boetzelaer, in memory of Ian Hicks, Kerry Gardner AM and Andrew Myer AM, without whose support the festival would not exist.

Your support as an audience member is also vital to our success and I look forward to meeting you at one of the many events over the two weekends of the festival. May I wish you much joy as well as happy companionship over the eight concerts and three associated events which make up this year's festival.

**Stephen Block**

Director

# The Premier of Tasmania

The Tasmanian Government strongly supports the arts and is proud to continue its support for the 2024 Tasmanian Chamber Music Festival.

This year's festival takes place in some of Tasmania's most beautiful heritage locations, ranging from Government House and the Tasmanian Museum and Art Gallery through to St Luke's in Richmond. As well as these reminders of a rich past I am also pleased you will experience the superb acoustics and exciting contemporary design of Hobart's outstanding new Ian Potter Recital Hall.

It's no secret that Tasmania is home to some of the best gourmet produce and cool-climate wines in the world. I am particularly delighted that festival visitors will be able to enjoy these, complementing exceptional music performances during the course of their festival stay.

Let's not forget Tasmania's unique and outstanding natural landscapes, its thriving community of artists and artisans drawing their inspiration from those landscapes – welcome to this year's event and I'm sure you will always discover new pleasures in returning to Tasmania for future festivals.

Safe and happy travels.

**Jeremy Rockcliff MP**

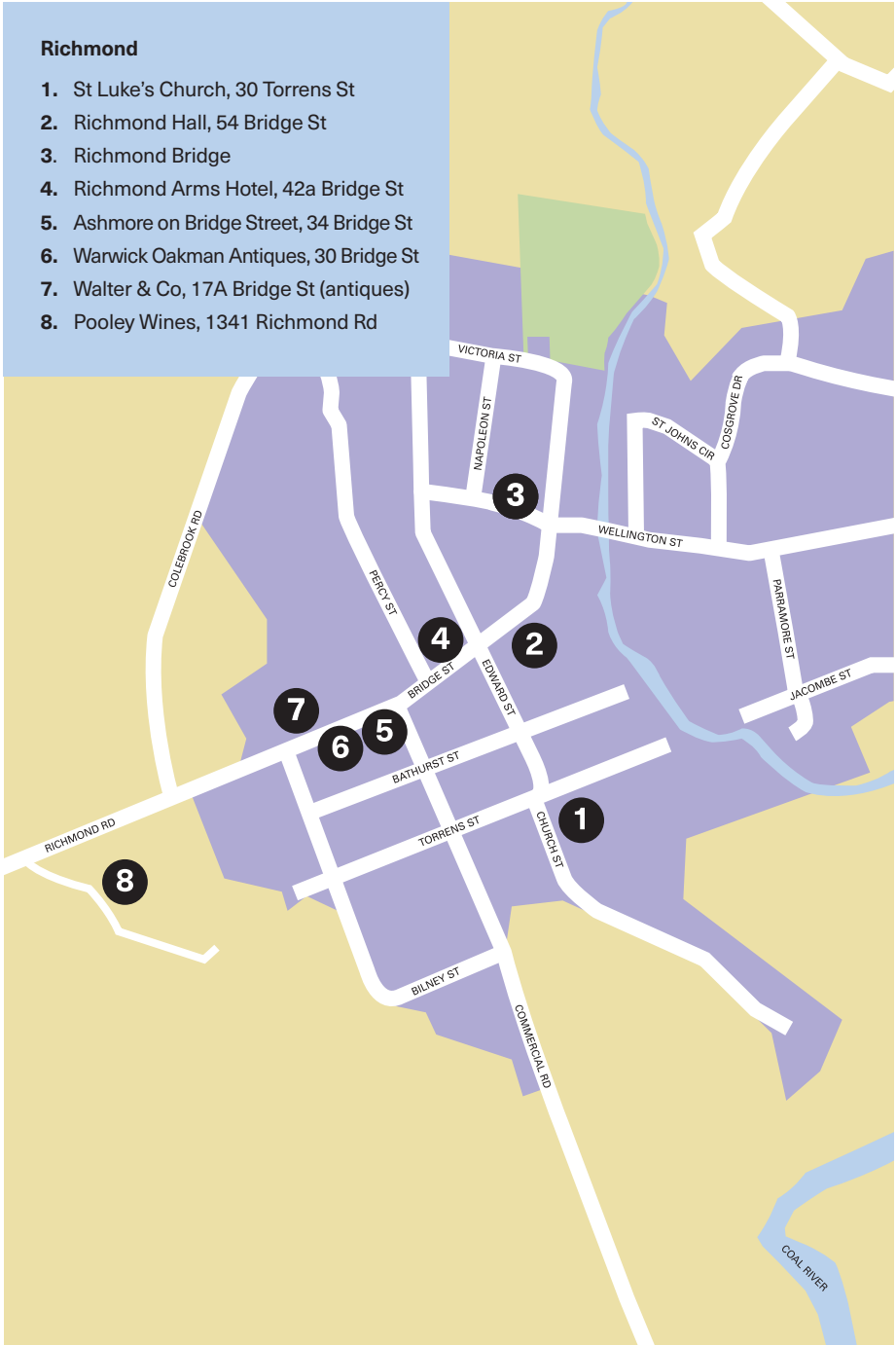
Premier of Tasmania

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## Richmond

1. St Luke's Church, 30 Torrens St
2. Richmond Hall, 54 Bridge St
3. Richmond Bridge
4. Richmond Arms Hotel, 42a Bridge St
5. Ashmore on Bridge Street, 34 Bridge St
6. Warwick Oakman Antiques, 30 Bridge St
7. Walter & Co, 17A Bridge St (antiques)
8. Pooley Wines, 1341 Richmond Rd



# Festival Prelude Program

## Sunday

3 November 11am

St Luke's Anglican Church,  
Richmond

### **Concert 1**

3 November, 1.30pm

St Luke's Anglican Church,  
Richmond

### **Concert 2**

3 November 3.30pm

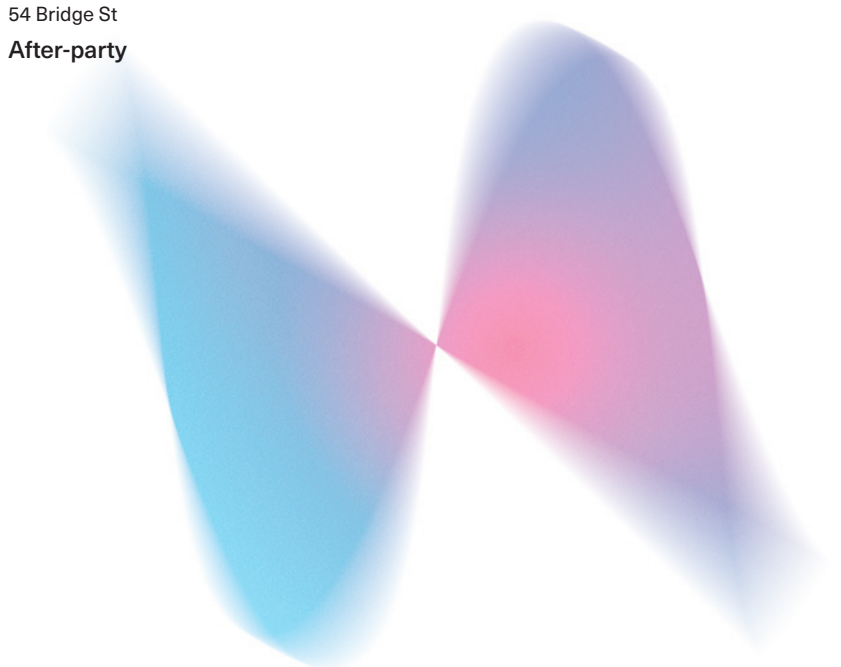
St Luke's Anglican Church,  
Richmond

### **Concert 3**

3 November 4.45pm

Richmond Hall,  
54 Bridge St

### **After-party**



# Prelude: Concert 1

SUNDAY 3 NOVEMBER 11am

St Luke's Anglican Church, Richmond

## Van Diemen's Band

Julia Fredersdorff (violin), Aline Zylberajch (harpsichord), Martin Gester (organ)

### Heinrich Ignaz Franz Biber

Sonata *Representiva* for Violin and Continuo

### Carl Philipp Emanuel Bach

Sonata for Organ and Harpsichord Wq 76 (transcribed from an original for violin and harpsichord)

### Johann Sebastian Bach

Violin Sonata in A major BWV 1015

### George Frideric Handel

Concerto for Organ in F major  
"The Cuckoo and the Nightingale"  
HWV 295 (transcribed for organ, harpsichord and violin)

Orgelbauwerkstatt Kirschner chamber organ and Titus Crijnen harpsichord courtesy of Van Diemen's Band

This concert will last approx. 1 hour.

MARTIN GESTER



ALINE ZYLBERAJCH



JULIA FREDERSDORFF





# Program Notes

A sonata in many parts, the *Sonata rappresentativa* by Heinrich Ignaz Franz Biber (1644-1704) begins and ends conventionally enough – it opens with an *Allegro* and closes with an *Allemande* – but strays into more adventurous territory in between. Biber offers us approximations of a whole host of animal sounds, commencing with the nightingale and progressing through the cuckoo, frog, hen, rooster, quail and cat. Some imitations are more convincing than others but listeners should have no trouble recognising the two-note ‘cuc-koo’, the rooster’s crow and the cat’s meow. The mewling cat is followed by a ‘Musketeer’s March’, a brief movement in the military style which Biber reprised in large measure in *Battalia*, a later and arguably more famous work.

Carl Philipp Emanuel Bach (1714-1788), son of Johann Sebastian Bach (1685-1750) and Maria Barbara Bach (1684-1720), spent nearly 30 years as court musician to Frederick the Great of Prussia before moving to Hamburg to become music director of the city’s major churches. The Sonata in B minor Wq.76 belongs to a group of four sonatas for harpsichord and violin (Wq.75-78) composed in 1763, during Bach’s Berlin period. It is heard in this performance in a transcription for harpsichord and organ. The opening movement, *Allegro moderato*, contrasts brilliant harpsichord flourishes with a more measured idea on the organ characterised by Lombard rhythms (short-long). The second movement, *Poco andante*, which is in D major, offers some sensitive and affecting interplay between the two instruments; while the third movement, *Allegretto siciliano*, back in the key of B minor, proceeds with *galant* lightness and grace.

We turn the clock back 45 years or so and move from the son to the father for the next work on the program, the Violin Sonata in A major BWV1015 by Johann Sebastian Bach. Adopting the slow-fast-slow-fast schema of the Baroque church sonata (*sonata da chiesa*), BWV1015 commences with a leisurely movement in 6/8. An *Allegro* in the style of a courante follows. The running scale figure heard at the opening is prominent throughout. The *Andante un poco*, which is in F-sharp minor, introduces a new texture with the left-hand keyboard part marked ‘staccato sempre’. This creates the illusion of an additional instrumental voice. The sonata concludes with a joyous Presto, which includes much use of imitation between the parts.

The final work, the Concerto for Organ in F major HWV295 by George Frideric Handel (1685-1759), brings a return to the animal kingdom. Popularly known as ‘The Cuckoo and the Nightingale’, it includes playful references to both birdcalls in its second movement. As with the previous sonata by JS Bach, Handel’s concerto follows a four-movement slow-fast-slow-fast structure. The outer movements are reworkings of two already existing trio sonata movements by Handel, while the middle two were later repurposed in other works. Handel was an avid recycler of his own music. ‘The Cuckoo and the Nightingale’ was first performed at the première of Handel’s oratorio *Israel in Egypt* in 1739 (it was a kind of half-time show) with the composer himself at the organ.

# Prelude: Concert 2

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SUNDAY 3 NOVEMBER 1.30pm

St Luke's Anglican Church, Richmond

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## String Theorem

Ji Won Kim (violin), Caleb Wright (viola),  
Nicholas McManus ('cello)

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### Wolfgang Amadeus Mozart

Divertimento in E-flat, K 563

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This concert will last approx. 1 hour.

STRING THEOREM



# Program Notes

Given the title – Divertimento in E-flat major – you could be forgiven for expecting this work to be a slight, though enjoyable, piece of music. After all, the *Oxford English Dictionary* defines a divertimento as 'a piece of music that is meant to be fun rather than serious'. 'Divertimento' literally means 'diversion', so in musical terms it denotes a piece that is pleasant, diverting and not to be listened to too closely (sonic wallpaper, you might say). And Wolfgang Amadeus Mozart (1756-1791) did, indeed, write a number of works that loosely fit this type, variously described as 'divertimenti', or 'serenades' or 'notturmi' (*Eine kleine Nachtmusik* is a nocturno in German dress). But Mozart's Divertimento in E-flat major K.563 is an altogether more serious proposition. Which isn't to say that it's severe or dour but, rather, that Mozart lavished great care upon fashioning a work that was interesting for both players and audience. Writer and critic Nicholas Kenyon describes it as 'one of Mozart's most marvellously inventive pieces'. Perhaps the reason for this is that Mozart wished to impress his friend and fellow Freemason Michael Puchberg. Puchberg, who was a textile merchant, came to Mozart's financial aid on a number of occasions, starting in the middle of 1788, shortly before Mozart composed the E-flat Divertimento. Mozart, in a letter to his wife Constanze, refers to a trio that he wrote for 'Herr von Puchberg', but it is not known for certain whether he's referring to this work or the Piano Trio K.542, which was composed around the same time. In any case, the E-flat Divertimento is a standout piece. It is Mozart's only original work for violin, viola and cello and, with its six-movement structure, is the longest of all of his chamber works.

Mozart's inventiveness is apparent in the opening few minutes of the first movement. The home key is outlined with a unison statement of an E-flat chord before the violin takes the lead with the main theme. But the violin soon dips below the viola part and the latter instrument picks up the melody. When we arrive at the secondary theme, in B flat, the viola drops below the cello (thus becoming the bass part) and the violin and cello deliver a sweetly euphonious melody. *The Adagio* is a beautifully judged tender episode, with wide leaps in the violin part heightening the emotional impact. A rustic-sounding *Menuetto* follows, which is paired with a more delicate *Trio*. The fourth movement, *Andante*, opens with a plain, four-square theme in 2/4 but this turns out to be the starting point for a series of variations, which run one into the other without a break and take us into more interesting terrain. A second *Menuetto* follows, the opening bars spelling out a hunting horn gesture. The two trios, which stand in contrast to the *Menuetto*, are more obviously dance like. The Divertimento closes with an even-tempered *Allegro* in the singing style. Listen out for 'trommel' effects in this movement – the three instruments imitating the rat-a-tat of a drum.

# Prelude: Concert 3

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SUNDAY 3 NOVEMBER 3.30pm

St Luke's Anglican Church, Richmond

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## Alma Moodie Quartet

Kristian Winther (violin), Anna da Silva Chen (violin),  
James Wannan (viola), Thomas Marlin (cello)

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### Johann Sebastian Bach

Nos 1, 2 and 9 from *The Art of Fugue*

### Max Reger

String Quartet no 2, op 54/2

### Ludwig van Beethoven

String Quartet, op 74 in E flat ('The Harp')

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This concert will last approx. 1 hour.

4.45pm After-party, Richmond Hall, 54 Bridge St

ALMA MOODIE QUARTET



# Program Notes

*The Art of Fugue* by Johann Sebastian Bach (1685-1750) is a compendium of the fantastically complicated technique of combining multiple melodic lines in a single piece of music (the art of counterpoint, in other words). Bach arranges 14 separate fugues in ascending order of complexity. In this performance we hear the opening one, *Contrapunctus I*, a four-voice fugue; followed by *Contrapunctus II*, which embellishes the theme (or 'subject') from *Contrapunctus I*; and *Contrapunctus IX a 4, alla Duodecima*, which is a double fugue. *Contrapunctus IX* opens with a lively new subject before introducing the subject from *Contrapunctus I* disguised in longer note values. It's a dazzling example of Bach's mastery of this rarefied art.

Max Reger (1873-1916), a slightly younger contemporary of Gustav Mahler and Richard Strauss, embraced the highly chromatic harmonic language of Richard Wagner (and followers) while also maintaining a deep interest in Bachian counterpoint (like Bach, Reger was an organist). His String Quartet No.2, which was composed in 1900, opens with a frenetic, densely textured paragraph unmoored to any particular key. Contrast is provided with a more measured secondary theme (marked 'espressivo') in an enlarged D minor. The slow middle movement is a set of variations. Take note of the basic shape of the opening statement (the 'theme', as it were) as the variations tend to be highly embroidered. You'll have no trouble recognising the principal motif of the finale as the three-note idea (two short notes followed by a longer one) and the theme that develops from it are prominent throughout.

The String Quartet in E-flat major, Op.74, 'The Harp', was composed by Ludwig van Beethoven (1770-1827) in 1809, making it roughly contemporary with the Piano Concerto No.5 ('Emperor') and the Piano Sonata Op.81a ('Les adieux'). All three works happen to be in Beethoven's 'heroic' key of E flat (the key of the 'Eroica' symphony of 1803), yet there is nothing fearless or formidable about Op.74. Commencing with a slow introduction, the first movement takes flight with the arrival of a fast section (Allegro) where we not only hear the principal theme – announced by the first violin and repeated by the viola – but the relay of plucked notes which explain the quartet's nickname, 'The Harp'. One further surprise is the longer-than-expected closing section which includes some brilliant cross-string figuration in the first violin. The first violin takes the lead in the second movement, introducing an expressive melody in A flat which returns in embellished form as the movement progresses. The dying strains of the slow movement are followed by a frenzied (but transparent) scherzo in C minor. No less urgent is the movement's contrasting section in C major. Beethoven dials down the tension in the scherzo's closing bars and leads without a break into the final movement. Back in the key of E flat, we are presented with a simple, dance-like theme in 2/4 followed by six variations on that theme. Beethoven avoids a grand peroration, closing with a short flourish and a barely audible cadence.

## Hobart

1. Government House, 7 Lower Domain Rd
2. Ian Potter Recital Hall, 19-29 Campbell St
3. Tasmanian Museum and Art Gallery, Dunn Place
4. Coach pick up, LH side of Campbell St, adjacent Grand Chancellor Hotel
4. Grand Chancellor Hotel, 1 Davey St
5. Mövenpick Hotel, 28 Elizabeth St
6. Henry Jones Art Hotel, 25 Hunter St
7. Hotel Tasman, 12 Murray St
8. Hadley's Orient Hotel, 34 Murray St
9. Handmark Gallery, 77 Salamanca Pl
10. Battery Point



# Festival Program

## Friday

8 November 5.45pm

Government House,  
7 Lower Domain Road

### Reception

Followed by

### Concert 1

## Saturday

9 November, 11am

Ian Potter Recital Hall,  
19-29 Campbell Street,  
Hobart

### Concert 2

Saturday 9 November 3pm

Ian Potter Recital Hall,  
19-29 Campbell Street,  
Hobart

### Concert 3

9 November 7.30pm

Tasmanian Museum and  
Art Gallery, Dunn Place,  
Hobart

### Concert 4

## Sunday

10 November 9.45am

(for 10am sharp departure)  
Coach pick-up  
Campbell Street (adjacent  
Grand Chancellor Hotel

10 November 11am

St Luke's Anglican Church,  
30 Torrens Street, Richmond

### Concert 5

10 November 1pm

Frogmore Creek,  
699 Cambridge Road,  
Cambridge

### Finale Lunch

10 November 4.30pm

Coaches return to Hobart



# Festival: Concert 1

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FRIDAY 8 NOVEMBER 5.45pm

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Government House, 7 Lower Domain Road, Hobart

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## Alma Moodie Quartet

Kristian Winther (violin), Anna da Silva Chen (violin),  
James Wannan (viola), Thomas Marlin (cello)

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### Wolfgang Amadeus Mozart

String Quartet in D minor, K 421

### Claude Debussy

String Quartet in G minor

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This concert will last approx. 1 hour,  
preceded by a reception of 45 minutes.

For return to your destination after the concert we suggest  
calling the following taxi services: 132227 or 131008

ALMA MOODIE QUARTET





# Program Notes

Composed in 1783, the String Quartet in D minor, K.421, is the second of the six so-called 'Haydn Quartets' by Wolfgang Amadeus Mozart (1756-1791). Joseph Haydn (1732-1809), Mozart's esteemed older contemporary, was the dedicatee of the collection. The string quartet was an entirely new genre in Mozart's day and it was Haydn who was the trailblazer. As if to pre-empt Goethe's observation (made in 1829) that a quartet was rather like 'four rational people conversing among themselves', Haydn made a point of weaving four independent and compelling parts into a single musical entity, passing motifs between instruments and seamlessly integrating principal voices and counter-voices. Mozart gained a deeper understanding of the string quartet from studying and playing Haydn's works. In dedicating this collection to his friend and colleague, Mozart was both acknowledging his debt to the older composer and declaring his quartets as worthy to sit beside Haydn's. This quartet, the only one of the 'Haydn Quartets' in a minor key, has a mournful, sometimes tragic, quality. The opening movement, *Allergo moderato*, commences with a theme characterised by wide melodic leaps and close, almost jarring, intervals. The mood is serious and melancholy. The second movement, which is in the key of F major, is a courtly minuet (despite its 6/8 time signature). Elegant and graceful, it nevertheless finds room for a stormy middle episode. Stormy is the word for the third movement, *Menuetto*, where the brusque opening motif passes between all instruments and the stepwise descending bass line suggests mourning or grief. The lilting *Trio*, which is in the key of D major, reveals an altogether more benign world – quaint and serene – before returning to the tense seriousness of the *Menuetto*. The quartet finishes with a theme and variations movement. The theme is a *siciliano* – an Italian dance in 6/8 characterised by a long-short-long rhythmic idea – and is followed by five variations, all but the penultimate one in D minor. The quartet closes as it began, with tension and drama.

Written in 1893, the String Quartet in G minor Op.10 by Claude Debussy (1862-1918) dates from a time when the composer's mature voice was starting to emerge. Contemporaneous with it is the orchestral tone poem *Prélude à l'après-midi d'un faune* (première the following year) and the composer's first sketches for the opera *Pelléas et Mélisande*. Taking a leaf out of the book of his one-time composition teacher César Franck, Debussy uses thematic transformation as the means by which large-scale form is organised in the quartet (Franck himself borrowed the technique from Franz Liszt). Bearing that in mind, take note of the forthright and strongly articulated theme at the start of the first movement as it is key to the entire work and reappears in different guises (sometimes highly camouflaged) as the quartet unfolds. While not altogether obvious, the opening of the second movement is one such transformation of this theme. Muted strings bring a veiled quality to the third movement which is in the rich and resonant key of D-flat major. This, the longest movement of the four, plays like a sad and affecting scene in a drama. Tellingly, the free-flowing viola part in the movement's middle episode is in the recitative style of the yet-to-be-written opera *Pelléas*. The pensive mood of the slow movement carries across into the opening of the finale. Soon, however, the tempo picks up and the mood becomes ever more urgent. Clear-cut reminiscences of earlier manifestations of the theme are heard and the quartet comes to a loud and emphatic close on a G-major chord.

# Festival: Concert 2

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SATURDAY 9 NOVEMBER 11am

Ian Potter Recital Hall,  
19-29 Campbell Street, Hobart

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## Kristian Winther, Li-Wei Qin, Konstantin Shamray

Kristian Winther (violin), Li-Wei Qin (cello)  
Konstantin Shamray (piano)

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Johannes Brahms  
Piano Trio no 1 in B, op 8

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## Deborah Humble, Konstantin Shamray, James Wannan

Deborah Humble (mezzo-soprano),  
Konstantin Shamray (piano),  
James Wannan (viola)

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Johannes Brahms

Ziegunerlieder (Gypsy Songs),  
op 103, nos 1-7, 11

Zwei Gesänge (Two Songs) for Voice,  
Piano and Viola, op 91

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Dedicated to the Memory of  
Steve Davislim (1967 – 2024)

This concert will last approx. 1 hour.



# Program Notes

This morning's concert of music by Johannes Brahms (1833-1897) commences with the Piano Trio No.1, which was Brahms's first published piece of chamber music. Composed in 1853-4, when the composer was barely out of his teens, it signals the arrival of a major new talent. Brahms was especially fond of the middle to low register of the piano which is precisely where this trio commences; Brahms offers a long-breathed melody of rare loveliness which is shared, in the first instance, between piano and cello. This opening theme has a noble simplicity, it moves mainly by step and ranges scarcely wider than an octave. Especially poignant are the broken fragments of the theme which appear right at the close of the first movement, like distant echoes of a half-forgotten dream. The second movement is an impish *Scherzo* in the key of B minor which encloses within it a contrasting waltz-like section in B major. The slow movement sets up a contrast between spare, widely-spaced piano chords and gently flowing answering phrases in the violin and cello. The latter instrument comes to the fore in a tender and songful middle section. As you would expect, the trio concludes with a vigorous finale. Less usual, however, is the fact that Brahms abandons the home key of B major in favour of B minor, which ratchets up the tension and makes for a thrilling and emphatic close. Brahms revisited and revised this work in 1889. The revised version is performed in this concert.

The *Zigeunerlieder* (Gypsy Songs) op.103 also date from 1889 and exist in more than one version, the original songs being written for four voices and piano. Of that collection of 11 songs, Brahms set 8 for solo voice and piano. Settings of Hungarian folk poems translated into German, the *Zigeunerlieder* offer reflections on love and longing, heartache and hope. Brevity is the order of the day. Some songs are scarcely more than a minute long, and only one – No.7, 'Kommt dir manchmal in den Sinn' – exceeds the two-minute mark.

Viola joins the ensemble for the final work on the program, the Two Songs for Voice, Viola and Piano, op.91. The first, 'Gestillte Sehnsucht' (Stilled Longing), is a setting of a poem by Friedrich Rückert (1788-1866). It is full of Romantic imagery and sentiment: the protagonist stands before a peaceful forest glade in the golden light of evening and compares the serenity of nature to the stirrings of an agitated heart. The protagonist recognises that a time will come when that restless heart will be stilled, falling into the slumber of eternity. The second song, 'Geistliches Wiegenlied' (Sacred Lullaby), conjures up the Christian nativity scene and includes, in the viola part, an old Christmas cradle song, 'Josef, lieber Josef mein'. Mary asks the angels to quell the cold, blustery weather. The Christ child, who will grow up to carry 'the sorrows of the world', is sleeping. The words are a German translation of a poem by Spanish poet, playwright and novelist Lope de Vega (1562-1635).

# Song Texts

## Gypsy Songs

Song Cycle by Johannes Brahms (1833 - 1897). Translation copyright © by Emily Ezust, from the LiederNet Archive -- <https://www.lieder.net/>

1

He, Zigeuner, greife in die Saiten ein!  
Spiel das Lied vom ungetreuen Mägdelein!  
Laß die Saiten weinen, klagen, traurig bange,  
Bis die heiße Träne netzet diese Wangen!

2

Hochgetürmte Rimaflut,  
Wie bist du so trüb;  
An dem Ufer klag ich  
Laut nach dir, mein Lieb!  
  
Wellen fliehen, Wellen strömen,  
Rauschen an dem Strand heran zu mir.  
An dem Rimaufer laß mich  
Ewig weinen nach ihr!

3

Wißt ihr, wenn mein Kindchen am  
allerschönsten ist?  
Wenn ihr süßes Mündchen scherzt  
und lacht und küßt.  
Mägdelein, du bist mein, inniglich  
küß ich dich,  
Dich erschuf der liebe Himmel  
einzig nur für mich!

Wißt ihr, [wenn]1 mein Liebster am  
besten mir gefällt?  
Wenn in seinen Armen er mich  
umschlungen hält.  
Schätzelein, du bist mein, inniglich  
küß ich dich,  
Dich erschuf der liebe Himmel  
einzig nur für mich!

4

Lieber Gott, du weißt, wie oft  
bereit ich hab,  
Daß ich meinem Liebsten einst ein  
Kußchen gab.  
Herz gebot, daß ich ihn küssen muß,  
Denk, solange ich leb, an diesen ersten Kuß.  
  
Lieber Gott, du weißt, wie oft in  
stiller Nacht  
Ich in Lust und Leid an meinen  
Schatz gedacht.  
Lieb ist süß, wenn bitter auch die Reu,  
Armes Herze bleibt ihm ewig, ewig treu.

5

Brauner Bursche führt zum Tanze  
Sein blauäugig schönes Kind;  
Schlägt die Sporen keck zusammen,  
Csardasmelodie beginnt.

Küßt und herzt sein süßes Täubchen,  
Dreht sie, führt sie, jauchzt und springt;  
Wirft drei blanke Silbergulden  
Auf das Zimbal, daß es klingt.

6

Röslein dreie in der Reihe blühn so rot,  
Daß der Bursch zum Mädgel gehe,  
ist kein Verbot!  
Lieber Gott, wenn das verboten wär,  
Ständ die schöne weite Welt schon  
längst nicht mehr;  
Ledig bleiben Sünde wär!  
  
Schönstes Städtchen in Alföld ist  
Ketschkemet,  
Dort gibt es gar viele Mädchen  
schmuck und nett!  
Freunde, sucht euch dort ein Bräutchen aus,  
Freit um ihre Hand und gründet euer Haus,  
Freudenbecher leeret aus.

7

Kommt dir manchmal in den Sinn, mein  
süßes Lieb,  
Was du einst mit heil'gem Eide mir gelobt?  
Täusch mich nicht, verlaß mich nicht,  
u weißt nicht, wie lieb ich dich hab,  
Lieb du mich, wie ich dich,  
Dann strömt Gottes Huld auf dich herab!

11

Rote Abendwolken ziehn am Firmament,  
Sehnsuchtsvoll nach dir,  
Mein Lieb, das Herze brennt,  
Himmel strahlt in glühnder Pracht,  
Und ich träum bei Tag und Nacht  
Nur allein von dem süßen Liebchen mein.

**1**  
Hey, Gypsy, pluck your strings!  
Play the song of the unfaithful maiden!  
Let the strings weep and lament,  
mournful and despairing,  
Until hot tears flow down these cheeks!

**2**  
High-towering River Rima,  
How murky you are;  
On the water's edge I lament  
Loudly for you, my beloved!

The waves flee, the waves stream by,  
Roaring toward me on the shore;  
At the edge of the Rima let me  
Weep for her forever!

**3**  
Do you know when my beloved  
is the fairest?  
When her sweet little mouth jests and  
laughs and kisses.  
Maiden, you are mine; dearly I kiss you,  
Dear heaven created you for me alone!

Do you know when my beloved  
pleases me the best?  
When he enfolds me in his arms.  
My treasure, you are mine;  
dearly I kiss you,  
Dear heaven created you for me alone!

**4**  
Dear God, You know how often  
I've been sorry  
That I once gave my beloved a little kiss.  
My heart told me that I had to kiss him;  
As long as I live, I'll think about  
that first kiss.

Dear God, You know how often in  
the silent night  
I've thought of my beloved in joy  
and sorrow. Love is sweet,  
even if regret is bitter;  
My poor heart will forever be true to him.

**5**  
A swarthy young man leads to the dance  
His fair, blue-eyed maiden;  
His spurs strike boldly together,  
The csárdás medody begins.

He kisses and hugs his sweet little dove,  
He whirls her around, leads her,  
cheers, and jumps;  
And he tosses three shining silver pieces  
Upon the cymbal so that it jingles.

**6**  
Three little roses in a row,  
blossoming so red,  
That it is not forbidden for the boy  
to woo a maiden!  
Dear god, if it had been forbidden,  
The beautiful wide world would long  
have been no more;  
To remain single would be a sin!  
The loveliest village in Alföld is Kecskemét,  
There are many maidens who live there,  
pretty and nice!  
Friends, choose a little bride there,  
Ask for her hand and build your house,  
And drain the cup of happiness!

**7**  
Do you sometimes remember,  
my sweet love,  
What you once swore to me with  
a sacred vow?  
Do not deceive me, do not leave me --  
You do not know how much I love you!  
If you loved me as I love you,  
God's favour would stream down upon you!

**11**  
Red evening clouds drift across the heavens;  
Full of longing for you,  
My love, my heart burns;  
The sky blazes in glowing splendour,  
And I dream day and night  
Of my sweet beloved alone.

# Song Texts

## Gestillte Sehnsucht

Johannes Brahms (1833 - 1897)  
German source: Friedrich Rückert

In goldnen Abendschein getaucht,  
Wie feierlich die Wälder stehn!  
In leise Stimmen der Vöglein hauchet  
Des Abendwindes leises Wehn.  
Was lispeln die Winde, die Vögelein?  
Sie lispeln die Welt in Schummer ein.

Ihr Wünsche, die ihr stets euch reget  
Im Herzen sonder Rast und Ruh!  
Du Sehnen, das die Brust bewegt,  
Wann ruhest du, wann schlummerst du?  
Beim Lispeln der Winde, der Vögelein,  
Ihr sehnennden Wünsche,  
wann schlaft ihr ein?

Ach, wenn nicht mehr in goldne Fernen  
Mein Geist auf Traumgefieder eilt,  
Nicht mehr an ewig fernen Sternen  
Mit sehnenndem Blick mein Auge weilt;  
Dann lispeln die Winde, die Vögelein  
Mit meinem Sehnen mein Leben ein.

## Assuaged longing

Johannes Brahms (1833 - 1897)  
English translation © Richard Stokes

Bathed in golden evening light,  
How solemnly the forests stand!  
The evening winds mingle softly  
With the soft voices of the birds.  
What do the winds, the birds whisper?  
They whisper the world to sleep.

But you, my desires, ever stirring  
In my heart without respite!  
You, my longing, that agitates my breast –  
When will you rest, when will you sleep?  
The winds and the birds whisper,  
But when will you,  
yearning desires, slumber?

Ah! when my spirit no longer hastens  
On wings of dreams into golden distances,  
When my eyes no longer dwell yearningly  
On eternally remote stars;  
Then shall the winds, the birds whisper  
My life – and my longing – to sleep.

## Geistliches Wiegenlied

Johannes Brahms (1833 - 1897)  
German source: Emanuel Geibel

Die ihr schwebet  
Um diese Palmen  
In Nacht und Wind,  
Ihr heil'gen Engel,  
Stillet die Wipfel!  
Es schlummert mein Kind.

Ihr Palmen von Bethlehem  
Im Windesbrausen,  
Wie mögt ihr heute  
So zornig sausen!  
O rauscht nicht also!  
Schweiget, neiget  
Euch leis' und lind;  
Stillet die Wipfel!  
Es schlummert mein Kind.

Der Himmelsknabe  
Duldet Beschwerde,  
Ach, wie so müd' er ward  
Vom Leid der Erde.  
Ach nun im Schlaf ihm  
Leise gesänftigt  
Die Qual zerrinnt,  
Stillet die Wipfel!  
Es schlummert mein Kind.

Grimmige Kälte  
Sauset hernieder,  
Womit nur deck' ich  
Des Kindleins Glieder!  
O all ihr Engel,  
Die ihr geflügelt  
Wandelt im Wind,  
Stillet die Wipfel!  
Es schlummert mein kind.

## A sacred cradle-song

Johannes Brahms (1833 - 1897)  
English translation © Richard Stokes

You who hover  
Around these palms  
In night and wind,  
You holy angels,  
Silence the tree-tops!  
My child is sleeping.

Your palms of Bethlehem  
In the raging wind,  
Why do you bluster  
So angrily today!  
O roar not so!  
Be still, lean  
Calmly and gently over us;  
Silence the tree-tops!  
My child is sleeping.

The heavenly babe  
Suffers distress,  
Oh, how weary He has grown  
With the sorrows of this world.  
Ah, now that in sleep  
His pains  
Are gently eased,  
Silence the treetops!  
My child is sleeping.

Fierce cold  
Blows down on us,  
With what shall I cover  
My little child's limbs?  
O all you angels,  
Who wing your way  
On the winds,  
Silence the tree-tops!  
My child is sleeping.

German song texts: Translation © Richard Stokes, author of:  
*The Book of Lieder* (Faber); *The Complete Songs of Hugo Wolf* (Faber),  
provided via Oxford International Song Festival ([www.oxfordsong.org](http://www.oxfordsong.org)).

# Festival: Concert 3

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SATURDAY 9 NOVEMBER 3pm

Ian Potter Recital Hall,  
19-29 Campbell Street, Hobart

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## Kristian Winther, Konstantin Shamray

Kristian Winther (violin),  
Konstantin Shamray (piano)

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KRISTIAN WINTHER



### Sergei Prokofiev

Violin Sonata No 2 in D

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## Li-Wei Qin, Konstantin Shamray

Li-Wei Qin (cello)  
Konstantin Shamray (piano)

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### Sergei Rachmaninov

Cello Sonata in G minor

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This concert will last approx. 1 hour.



LI-WEI QIN



# Program Notes

Ukraine-born Sergei Prokofiev (1891-1953) composed his Violin Sonata in D major during the dark days of World War II. In fact, it was originally written for flute and piano but Prokofiev created an alternative version for violin and piano at the urging of acclaimed Soviet violinist David Oistrakh who, together with pianist Lev Oborin, gave the première in 1944. The first movement, *Moderato*, unfolds at a leisurely pace, commencing with a haunting melody which embellishes the key pitches of A and D. Classical in outline, the opening movement introduces other thematic ideas and follows a time-honoured sonata-form structure. A lively and cheeky *Scherzo* follows with Prokofiev revelling in all sorts of rhythmic trickery and even accommodating a brief and slightly grotesque waltz at one point. The slow movement, *Andante*, is a bittersweet lullaby with the volume rarely rising above *mezzo forte*. The final movement, *Allegro con brio*, is in the brilliant style. Part peasant dance, part bravura concert piece, and occasionally referencing piano pedagogy exercises, the finale traverses rich and varied terrain and expands ever outwards in its closing paragraph, leading to a brilliant, coruscating finish.

Some chamber music embraces the small scale, celebrating its intimacy and finding its ideal performance space in a modest-sized room. The Sonata in G minor for Cello and Piano Op.19 by Sergei Rachmaninov (1873-1943) is not one of those works. This is chamber music of a monumental kind. It places huge demands on the performers and, with its outsized gestures, fills even the most distant corners of a good-sized performance venue. It was premièred in November 1901 with no less a pianist than Rachmaninov himself and cellist Anatoly Brandukov, who had been championed by Tchaikovsky and went on to become a professor at the Moscow Conservatory. (Rachmaninov dedicated Op.19 to Brandukov.) Commencing with a short introduction marked by enigmatic, halting motifs, the first movement takes flight with a cello melody (marked '*espressivo e tranquillo*') over a bed of rapid piano figuration. The piano introduces the second theme (in D major) which Rachmaninov further elaborates by mixing major and minor tonalities (one of his favourite techniques). The second movement, *Allegro scherzando*, commences in the bass register and opens with a rather sinister sounding skipping motif, which descends through six notes. A long middle episode in A-flat major brings warmth and lyricism. The *Andante* hovers in a liminal space between major and minor (it's ostensibly in E-flat major) with piano and cello tenderly exchanging melodic ideas. Contrasting tempi, moods and themes sit cheek by jowl in the expansive finale, the sonata going truly epic in its closing section.

# Festival: Concert 4

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SATURDAY 9 NOVEMBER 7.30pm

Tasmanian Museum and Art Gallery,  
Dunn Place, Hobart

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## Alma Moodie Quartet

Kristian Winther (violin), Anna da Silva Chen (violin),  
Meagan Turner (viola), Thomas Marlin (cello)

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### Johann Sebastian Bach

Nos 1,2 and 9 from *The Art of Fugue*

### Franz Schubert

String Quartet in G, D 887

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This concert will last approx. 1 hour  
8.30pm Supper in the Courtyard



TASMANIAN MUSEUM AND ART GALLERY

# Program Notes

Renowned for his skills at crafting highly complex music around points of imitation (works such as canons, inventions and fugues), Johann Sebastian Bach (1685-1750) crowned his career as a contrapuntist with *The Art of Fugue*, a collection which occupied him on and off in his last decade and remained incomplete (but only just) at the time of his death. Although Bach did not specify an instrument, it is generally understood that *The Art of Fugue* was written for harpsichord. This does not, however, preclude performance on other instruments. Bach organised the 14 fugues in the collection (which are all based on the same theme, or derivations thereof) in ascending order of complexity. The three performed in this concert are the first, second and ninth. *Contrapunctus I* is a four-voice fugue, the short and memorable theme (or 'subject' in fugal terminology) entering in the order violin II, violin I, cello and viola. The order of entries is different in *Contrapunctus II* and Bach embellishes the subject by dotting (or 'swinging') its tail. *Contrapunctus IX a 4, alla Duodecima* presents a significantly higher level of complexity. It is a double fugue, which means that there are two subjects: the first, which proceeds in short note values, works its way through the four parts before the second subject (the same as in *Contrapunctus I*) is introduced, but this time presented in longer note values. All in all, Bach pulls off a dazzling feat of having multiple voices speaking at once yet still making sense.

Franz Schubert (1797-1828) composed the String Quartet in G major D.887 in the space of only 10 days in June 1826. Schubert revealed in a letter that, with this work, he wished to 'pave the way for the large symphony'. This might help to explain its monumental dimensions, its intense and dramatic demeanour and its many experimental features. The opening 30 seconds of the first movement, *Allegro molto moderato*, establish a tense and dramatic scene: the music fluctuates between G major and G minor; *pianissimo* statements follow upon *fortissimo* outbursts; and Schubert works with motifs rather than a clear-cut theme (which is surprising, given his skills as a melodist). Schubert unfurls a broad and lugubrious cello theme at the start of the second movement, *Andante un poco moto*, but this is soon interrupted by a loud and unsettling outburst which recalls the dotted figure from the first movement. More conventional is the mercurial *Scherzo: Allegro vivace* which is paired with a *Trio* in the Austrian folk style. The late, great musicologist Richard Taruskin described the finale, *Allegro assai*, as a 'dizzying whirligig of a movement'. Hectic and rarely taking a break from its rapid, perpetual motion, the finale is a brilliant example of Schubert's ground-breaking use of key relationships a third apart (a fifth was the norm). As at the start of the quartet, the music fluctuates between G major and G minor before firmly coming down on the side of the former in the closing seconds.

# Festival: Concert 5

Sunday 10 November 9.45am (for 10am sharp departure)

Coach pick-up Campbell Street (adjacent Grand Chancellor Hotel)

SUNDAY 10 NOVEMBER 11am

St Luke's Anglican Church, 30 Torrens Street, Richmond

## String Theorem

Ji Won Kim (violin), Caleb Wright (viola),  
Nicholas McManus (cello)

Ludwig van Beethoven

String Trio in C minor, op 9/3

## Alma Moodie Quartet, Li-Wei Qin

Kristian Winther (violin), Anna da Silva Chen (violin),  
Meagan Turner (viola), Thomas Marlin (cello)  
Li-Wei Qin (cello)

Franz Schubert

String Quintet in C, D 956

This concert will last approx. 75 minutes

**1pm Finale Lunch, Frogmore Creek,  
699 Richmond Road, Cambridge.**

**4.30pm Coaches return to Hobart.**



LI-WEI QIN

STRING THEOREM



# Program Notes

Published in July 1798, the three Op.9 string trios by Ludwig van Beethoven (1770-1827) belong to the composer's early creative period in Vienna, a time when he was concentrating on piano sonatas, duo sonatas, trios and the like. The third in the Op.9 set, the Trio in C minor, is Beethoven's last essay in this genre, as he soon turned his attention to the string quartet. Among the many beauties of Op.9 No.3 is the transparency of the part-writing. All three instruments announce in unison the important idea at the start of the first movement – a stepwise descent through four notes of the minor scale. And all three state in turn the singing E-flat major secondary theme, which appears about a minute later. We swap C minor for C major in the second movement, *Adagio con espressione*, and Beethoven presents us with a theme of quiet dignity. Epitomising classical restraint and good taste, this is Beethoven at his most poetic. A *Scherzo* follows, where a skipping theme in C minor contrasts with a lilting, easy-going theme in the trio section, which is in C major. The *Finale: Presto* remains buoyant throughout and requires razor-sharp ensemble skills from all three players. The buoyancy is due, in part, to the prominent use of triplets (three notes in the time of two). In the closing bars, the triplets rise ever higher until finally, they disappear into thin air.

Composed in the last months of his short life, the String Quintet in C major D.956 by Franz Schubert (1797-1828) is one of the jewels of the chamber music repertoire. Schubert adds a cello (not a viola, as Mozart and Beethoven did) to the four instruments of the string quartet, shoring up the foundations of the ensemble. The home key is C major but Schubert transitions effortlessly through a whole gamut of keys (many of them remote) without losing sight of goals or disorienting the listener. The remarkable, shadowy effects at the start of the first movement bring contour and depth to the 'white' key of C major, while Schubert's lyrical gifts burst forth a short while later when we hear the secondary theme, a sweet duet between the two cellos in E-flat major. The slow movement is in E major (!). Unfolding in a very leisurely 12/8, the *Adagio's* calm and contemplative mood invites the listener to turn inwards. That said, the serene mood is brusquely interrupted by a tempestuous episode in F minor. The *Scherzo*, with its strongly accented first beat and drone fifths, calls to mind the hunt, while the *Trio*, no mere contrasting paragraph, is a deeply felt interlude favouring low registers. The finale, *Allegretto*, can't seem to decide whether it's in C major or C minor, the minor-key passages having a Hungarian flavour with accents on the second beat of the bar. This folk idea contrasts with a more courtly gesture, the two ideas playing off one another. Finally, as if to evoke the opera buffa stretta, the quintet closes with a brilliant, ever-faster coda.

All Program Notes ©Robert Gibson 2024

*Robert Gibson holds degrees in historical musicology from the University of Sydney (M.Mus. and University Medal) and the University of Oxford (D.Phil.). He has taught at universities in Australia, the United Kingdom and Germany, and given guest lectures for the Royal Opera Covent Garden, Glyndebourne Touring Opera, Musica Viva, Art Gallery Society of New South Wales, Melbourne Chamber Orchestra, Tasmanian Symphony Orchestra and many other organisations.*

# Biographies

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## Alma Moodie Quartet

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Named after the remarkable Australian violinist of the early 20th century, the Alma Moodie Quartet shares the dedication to the music their namesake championed, from Beethoven and Mozart to the neglected music of the early twentieth century. The quartet have appeared in the Canberra International Music Festival, Mesh, Elder Hall, Hayllar Music Tours, Brycefield Estate Festival, and various regional centres.

**Kristian Winther** is widely recognised for his ability to perform as a virtuosic violin soloist and as an energetic and brilliant chamber musician, seeking musical challenges performing classic, contemporary and rare works. As violin soloist, Kristian has appeared with the Sydney, Melbourne, Queensland, Christchurch and Tasmanian Symphony Orchestras, the Melbourne Chamber Orchestra, Orchestra Victoria, Auckland Philharmonic, Gruppo Montebello and Orchestra Romantique. As concertmaster he has performed with the Mahler Chamber Orchestra, the Melbourne and Western Australian Symphony Orchestras and ACO Collective. A devoted chamber musician, Kristian was formerly violinist in the Tin Alley String Quartet, winning first prize at the Banff International String Quartet Competition. As an original musician of the Play On series since 2016, Kristian has performed at diverse venues including an underground car park in Collingwood and a nightclub in Berlin. Kristian performs on a violin crafted by Jean-Baptiste Vuillaume, Paris, 1859, on generous loan from UKARIA Cultural Centre.

**Anna da Silva Chen** has established a reputation as one of Australia's finest young violinists, known for her virtuosity, versatility and great artistic curiosity for a wide range of works. She has appeared as soloist with orchestras including the Sydney, Adelaide, Queensland, Tasmanian, Canberra and Göttingen Symphony Orchestras, Concerto Arcana, West Phil and Ensemble Apex among several others. As a festival artist she has performed in the Netherlands' Orlando Festival, Canberra International Music Festival, and recently at the Chigiana International Festival in Siena, Italy. She won Australia's 2011 Kendall National Violin Competition, 2011 National Fine Music Young Virtuoso Award and 2010 National Youth Concerto Competition and in more recent years was a prize winner in the Vienna and Gisborne International Music Competitions. She appears regularly with the Australian Chamber Orchestra, and has enjoyed collaborations with Omega Ensemble, Australia Piano Quartet, Ensemble Q, Selby & Friends, and as soloist, concertmaster and guest director of Ensemble Apex.

**James Wannan** Violist James Wannan is a member Southern Cross Soloists and an Artistic Associate of Sydney Chamber Opera. He currently teaches chamber music and viola at the Sydney Conservatorium's Rising Stars program. As a soloist he has performed with many of Australia's orchestras including the Melbourne Chamber Orchestra, ACO2, the Tasmanian Symphony Orchestra, and the Melbourne Symphony Orchestra. James enjoys exploring the possibilities of other instruments: in the Melbourne Festival he performed the violin solo in Elliott

Gyger's opera 'Fly Away Peter' and at the Sydney Festival he played the Oud solos in Dusapin's opera 'Passion'. He has worked, for many years, with Winsome Evan in the Renaissance Players, specialising in the vielle and rebec. As a viola d'amore soloist he has championed the full diversity of its repertoire from Ariosti to Haas with a special passion for Hindemith's concerto. He has influenced many new works, including a concerto for viola d'amore and percussion by Jack Symonds that was premiered at the Bendigo Festival of Experimental Music and he inspired the onstage viola d'amore solos in the opera 'Notes From Underground'. He collaborated intensely with Mary Finsterer in her work 'Ignis', this piece went on to win APRA's best instrumental work of the year.

**Thomas Marlin** has performed at QPAC, Elder Hall, City Recital Hall, Melbourne Recital Centre's Elisabeth Murdoch Hall, the Rudolfinum in Prague, and Wigmore and Barbican Halls in London, and has been broadcast on ABC Classic FM and BBC Radio 3. Thomas's primary collaborative partners include Celia Craig, Robert Nairn, Michael Ierace, and recent solo collaborations include Southern Cross Soloists, the Adelaide Chamber Singers, the Elder Conservatorium Chamber Orchestra and the Adelaide Wind Orchestra. He has a growing portfolio of work with historical performance ensembles, most notably as a core member of Adelaide Baroque. He has recently premiered new works from the likes of Donghoon Shin (Korea/Germany), Tom Green and Brian Howard (Australia), and has explored a broad range of genres in collaboration with Memento Music (UK/Canada), and South Indian Classical musicians Sikkil Gurucharan, Anil Srinivasan and Navin Chandar.



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# Deborah Humble

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British/Australian Mezzo-Soprano Deborah Humble gained a Bachelor of Music Performance from the University of Adelaide and a Masters Degree in Music Research from the Australian Catholic University in Melbourne before becoming a Young Artist at the Victoria State Opera. After further study in London and Paris, Deborah was appointed Principal Artist at Opera Australia in 2002. In 2004, she won the coveted Dame Joan Sutherland scholarship and, in 2005, relocated to Germany and became Principal Mezzo-Soprano at the State Opera of Hamburg. After reaching the finals of the International Wagner Competition in Seattle, Deborah embarked upon a freelance career which has taken her all over the world.

Recognised internationally for her performances of Wagner and the dramatic mezzo repertoire, recent engagements include Erda in *Das Rheingold* and *Siegfried* with the Hong Kong Philharmonic, Branngänge in *Tristan and Isolde* with the Mexico City Symphony, Amneris in *Aida* for Opera Australia, Alisa in *Lucia di Lamermoor* for the Teatro Mario del Monaco in Treviso, Erda in *Siegfried* for the Boston Symphony, Verdi's Requiem at the Sage Concert Hall, UK, and for Orchestra Wellington, *Mahler's Symphony No 8* at the Esplanade Theatre in Singapore, Elgar's *The Kingdom* for Melbourne Bach Choir, Erda in *Das Rheingold* and Waltraute in *Die Götterdämmerung* for Saffron Opera UK, Mary in *The Flying Dutchman* with Opera Lille, Mahler's *Symphony No 3* for Queensland Symphony, Klytamnestra in Strauss' *Elektra* for Edinburgh Opera, and Victorian Opera, Wagner's *Wesendonck Lieder* for Orchestra Wellington, *Messiah* for New Zealand Symphony and Ring Cycles in Hamburg, Halle, Bari, Ludwigshafen and Melbourne.

In the 2022/23 season, Deborah sang the mezzo solos in Mahler's *Symphony No.2* with the Sydney Symphony Orchestra conducted by Simone Young and presented live on ABC TV. She was mezzo soloist in Mahler's *Symphony No.3* for Queensland Youth Symphony, Rossini's *Petit Messe Solenne* with the Melbourne Symphony and *Messiah* with New Zealand Symphony Orchestra. Later in 2023, she sang Waltraute and made her role debut as Fricka in three complete cycles of *The Ring* for Opera Australia. She also sang Clairon in Strauss' *Capriccio* conducted by Simone Young and Brigitta in *Die tote Stadt* in Auckland, New Zealand.





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# Li-Wei Qin

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Born in Shanghai, Li-Wei moved to Australia at the age of 13, before accepting scholarships to study with Ralph Kirshbaum at the Royal Northern College of Music, Manchester, and with David Takeno at the Guildhall School of Music and Drama, London. After achieving great success at the 11th Tchaikovsky International Competition where he was awarded the Silver Medal, Li-Wei has since won the First Prize in the prestigious 2001 Naumburg Competition in New York. "A superbly stylish, raptly intuitive performer" (Gramophone Magazine, January 2015) was the description of the cellist's Elgar and Walton concert recording with the London Philharmonic.

Twice a soloist at the BBC Proms in London's Royal Albert Hall, Li-Wei has enjoyed successful artistic collaborations with many of the world's great orchestras including all the BBC Symphony Orchestras, Los Angeles Philharmonic, London Philharmonic, Berlin Radio Symphony Orchestra, NDR Philharmonic Orchestra Hamburg, Konzerthausorchester Berlin, La Verdi Orchestra Milan, ORF Vienna Radio Orchestra, Prague Symphony, Osaka Philharmonic, Hong Kong Philharmonic, China Philharmonic, Sydney Symphony and Melbourne Symphony among many others. Li-Wei has also appeared with chamber orchestras such as the Kremerata Baltika, Sinfonia Vasovia, the Munich, the Manchester, the Zurich, and the Australian Chamber Orchestras.

In recital and chamber music, Li-Wei is a regular guest at the Wigmore Hall and for the Lincoln Center Chamber Music Society, New York. He has appeared at the BBC Proms, the Rheingau, the City of London, the Schleswig-Holstein and the Mecklenburg Festivals. Li-Wei has collaborated with musicians such as Daniel Hope, Nabuko Imai, Misha Maisky, David Finckel, Wu Han, Vladimir Mendelssohn and Peter Frankel, among many others.

Li-Wei's recordings on Universal Music/Decca include the complete Beethoven Sonatas, Works of Rachmaninov with pianist Albert Tiu, Dvořák Concerto with Singapore Symphony Orchestra and conductor Lan Shui and Elgar/Walton Concerti with the London Philharmonic. Most recently, courtesy of Universal Music, Li-Wei's 2013 live concert with the Shanghai Symphony and Maestro Yu Long has been released on Sony Classical.

In 2024 in Australia Li-Wei will again be heard in a Chinese New Year's Gala celebration in Sydney, in Adelaide Festival's Chamber Landscapes series and in recital at the Tasmanian Chamber Music Festival. He has most recently been heard playing concertos of Elgar and Haydn with the Melbourne, Sydney, Adelaide and West Australian Symphony Orchestras, and in recital at Ukaria. He teaches at the YST Conservatory, Singapore, and is guest professor at Shanghai and Central Conservatory of Music, China and visiting professor, Chamber music, at the Royal Northern College of Music. Li-Wei plays a 1780 Joseph Guaragnini cello, generously loaned by Dr and Mrs Wilson Goh.



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# Konstantin Shamray

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Described as an exhilarating performer with faultless technique and fearless command of the piano, Australian based pianist Konstantin Shamray enjoys performing on an international level with the world's leading orchestras and concert presenters.

In 2008, Konstantin burst onto the concert scene when he won First Prize at the Sydney International Piano Competition. He is the first and only competitor to date in the 40 years of the competition to win both First and People's Choice Prizes, in addition to six other prizes. He then went on to win First Prize at the 2011 Klavier Olympiade in Bad Kissingen, Germany, and, he was awarded the festival's coveted Luitpold Prize for "outstanding musical achievements".

Since then, Konstantin performs extensively throughout the world. In Australia recent and future highlights include engagements with the Sydney Symphony (with Umberto Clerici) West Australia Symphony (with Dmitri Matvienko) Dunedin Symphony (with Umberto Clerici) and the Adelaide Symphony Orchestra (with Andrew Litton) the latter of which he enjoys a special relationship. Konstantin has also enjoyed highly successful consecutive season national tours with Musica Viva with players of ANAM directed by Sophie Rowell, and most recently with Avi Avital. Outside of Australia he has performed with the Russian National Philharmonic, the Mariinsky Theatre Orchestra, Moscow Virtuosi, Orchestre National de Lyon, Prague Philharmonia, Belgrade Philharmonic Orchestra and the Calgary Philharmonic.

Chamber music plays a strong role in Konstantin's musical career and collaborations include engagements with the Australian String Quartet, Richard Tognetti, Satu Vanska, Li-Wei Qin, Kristian Winther, Jeroens Berwaerts, Kristof Barati and Andreas Brantelid to name a few. He is a firm favourite at the Ukaria Cultural Centre appearing frequently each season. Konstantin is also a regular guest artist at the Adelaide Festival, the International Piano Series, the Melbourne Recital Centre and with Piano Plus.

Konstantin was recently appointed Senior Lecturer in Piano at the Melbourne Conservatorium of Music at the University of Melbourne.



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# String Theorem

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Presenting its debut performances at the Tasmanian Chamber Music Festival in 2024, String Theorem is an exciting group at the beginning of its career, and will undoubtedly make a major mark on the chamber music scene.

**Ji Won Kim** Raised in Melbourne, violinist Ji Won Kim won the first prize at the Brahms International Competition and the ABC Young Performers Awards which led to the debut with the Sydney Symphony Orchestra at the Sydney Opera House. It was followed by numerous solo performances with other major symphony orchestras in Australia and concerts abroad. In 2022, Ji Won became Associate Concertmaster of the Tasmanian Symphony Orchestra and plays on Lorenzo Storioni 1780.

**Caleb Wright** served as principal violist of the West Australian Symphony Orchestra, Adelaide Symphony Orchestra as well as the Malaysian Philharmonic Orchestra before joining the Tasmanian Symphony Orchestra in the same role. He has performed chamber music with musicians like Mischa Maisky, Pinchas Zuckerman and Richard Tognetti. He plays a Hiroshi Iizuka viola made in 2015.

**Nicholas McManus** is a Hobart based cellist from Sydney. He is a graduate of both the Sydney Conservatorium of Music and the Australian National Academy of Music, where he had the pleasure of learning from Julian Smiles, Georg Pedersen, and Howard Penny. Nick's passions for orchestral and chamber music have led him to tour nationally with Musica Viva Australia, and internationally with the Australian Youth Orchestra. He is a cellist in the Tasmanian Symphony Orchestra, and a member of Ensemble Apex, a chamber orchestra based in Sydney. Nick plays on a Florentine 2013 cello made by Dario Vettori.

String Theorem members appear courtesy of the Tasmanian Symphony Orchestra



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# Van Diemen's Band

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**Julia Fredersdorff** Melbourne-born violinist Julia Fredersdorff studied baroque violin with Lucinda Moon at the Victorian College of the Arts, before travelling to the Netherlands to study with Enrico Gatti at The Royal Conservatorium in The Hague. Based in Paris for close to a decade, Julia freelanced with some of the finest European ensembles, such as Les Talens Lyriques, Les Folies Françaises, Le Concert d'Astrée, Le Parlement de Musique, Ensemble Matheus, Les Paladins, Il Complesso Barocco, New Dutch Academy, Ensemble Aurora and Bach Concentus.

Now resident again in Australia, Julia is the founder and Artistic Director of the Tasmanian baroque ensemble, Van Diemen's Band. She is a founding member of the chamber ensemble Ironwood, the twice ARIA-nominated baroque trio Latitude 37, and founder and former Artistic Director of the annual Peninsula Summer Music Festival on the Mornington Peninsula. Julia has appeared in major arts festivals around Australia and New Zealand and has toured extensively across Europe, and as well has participated in nearly forty international recordings for the labels inc BIS, Virgin Classics, Deutsche Grammophon, Accent, Accord, and Tall Poppies.

**Aline Zylberajch** A graduate of the Conservatoire National Supérieur de Musique, Paris, and of the New England Conservatory of Music, Boston, Aline Zylberajch started her career as a harpsichordist. She contributed to the early productions of ensembles such as La Chapelle Royale, Les Musiciens du Louvre and Le Parlement de Musique, with which she performed numerous operas and oratorios. These concerts fostered her predilection for vocal music and the way it is echoed in works written for keyboard instruments. Later, her interest in the music of the late 18th century led her naturally to an intensive involvement in the performance practice of the early piano and the amazing variety of instruments built at that time.

Based in Strasbourg, where she teaches harpsichord at the Académie Supérieure de Musique, she travels all over the world to give recitals both on the harpsichord and fortepiano and master-classes in interpretation..

Her recordings have received praise in *Classica*, *Gramophone*, and *Early Music Review*, and several prizes such as "Diapason d'Or", *Répertoire* and "Choc du Monde de la Musique".

**Martin Gester** Martin Gester's introduction to music came through singing and vocal polyphony, followed by the organ and the harpsichord. After pursuing musical and literary studies at Strasbourg Conservatoire, he chose to divide his time between conducting orchestral and vocal music, research, keyboard performance (organ, harpsichord, clavichord and fortepiano) and teaching.

In 1990, he founded Le Parlement de Musique, an ensemble specialising in the Baroque and Classical repertoire, which soon developed an international reputation. From this time on he has been in increasing demand as a guest

conductor, notably with the Nederlandse Bach Vereniging, Musica Aeterna Bratislava, Collegium Vocale Gent and La Chapelle Royale, the Orchestre des Pays de Savoie, Orchestre Symphonique de Mulhouse.

Recitals and concerts with a variety of formations have taken him to most countries in Europe, as well the American and Asian continents. As a soloist or at the head of Le Parlement de Musique, he has made some fifty recordings for Opus 111, Assai, Accord/Universal, Tempéraments, Ambronay, Ligia and BIS.

Martin Gester teaches Baroque performance practice at the Haute École des Arts du Rhin/HEAR and the Conservatoire of Strasbourg and regularly gives masterclasses in a variety of academic institutions.



# Venue Notes

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## Government House, Hobart

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Her Excellency the Honourable Barabara 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 Emeritus Professor of Law, University of Tasmania.

Her Excellency and Professor Chalmers are significant supporters of the arts in all forms, hosted the festival at Government House last year and are pleased to do so again this year as part of their Community Engagement role.

The first substantial Government House was built in the early 1800s in Macquarie Street, Hobart on an area now occupied by Franklin Square and the Town Hall. However, this building proved to be inadequate, and Lieutenant-Governor George Arthur decided that it needed to be replaced by a house on the present site at Pavilion Point.

After several delays construction of the present Government House commenced in 1855. The sandstone used in construction was excavated from quarries at the site, which are now ornamental pools. Local timbers were used for the joinery and Welsh slate for the roofs. Furnishings were ordered from Trollope and Sons, London.

On 2 January 1858 Governor Sir Henry Fox Young and his family took up residence. Internal finishing was completed over the following two years.

Apart from the Conservatory, which was rebuilt in accordance with the original uncompleted plan in 1991, the structure of Government House remains as it was when it was first occupied.

Tasmania's Government House is today regarded as one of the best Vice-Regal residences in the Commonwealth. Designed by colonial architect William Porden Kay, it is a fine example of an early Victorian country house in neo-Gothic style and is one of the largest of its type in Australia.

The scale, detail and finish of the entrance hall, grand corridor and state rooms together with their furniture are unequalled in Australia.

Outstanding exterior features of the house include exceptional stonework, individually carved sandstone chimney pots and bas-relief sculptures.



GOVERNMENT HOUSE, HOBART – THE BALLROOM

# Venue Notes

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## Ian Potter Recital Hall, Hedberg Performing Arts Centre

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The Ian Potter Recital Hall is a professional performance venue seating up to 193 patrons. Its variable acoustic system is one of a handful in the world capable of reproducing a reverberation field between 0.6 and 15 seconds. This technology recreates perfect sonic environment for the widest variety of performances and opens possibilities for space to form part of cutting-edge compositions.

The latest live streaming technology brings audiences from around Tasmania and the world inside virtually for performances, events and collaborations.

Several named spaces within the Hedberg acknowledge the generosity of those cultural leaders who have contributed to the vision of the University of Tasmania at the Hedberg and who wish to leave a legacy in terms of arts and cultural leadership.

Sir Ian Potter was a philanthropist with a keen interest in supporting the development of Australian cultural life. In 1964, Sir Ian Potter set up The Ian Potter Foundation to enable him to distribute funds for philanthropic purposes. The Foundation was established with a broad and flexible remit to support excellence and innovation across a range of sectors in the community.

The Claudio Alcorso Foyer is named after Claudio Alcorso and his wife Lesley, who made a significant contribution to the state's economic, artistic and cultural development. In Tasmania, Claudio is perhaps best known for founding the Moorilla vineyard in Berriedale. He also founded Silk and Textile Printers and was known through association with the Elizabethan Theatre Trust, and as founding Chairperson of the Australian Opera.

The Vanessa Goodwin City Room and Roof Garden is named in honour of Dr Vanessa Goodwin was a criminologist, lawyer and former Attorney-General of Tasmania, Minister for Justice, Minister for Corrections, and Minister for the Arts. The first Tasmanian cultural policy was delivered during Dr Goodwin's term as Minister for the Arts. A portion of a bequest received in 2018 from the Estate of Dr Goodwin was allocated to the Hedberg project.





# Venue Notes

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## St Luke's Church, Richmond

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Richmond is a heritage town located in the Coal River Valley approximately 25 kilometres east of Hobart. The valley was one of the earliest areas penetrated by the first British settlers outside of Hobart. The settlement began around 1823 when a bridge was constructed across the Coal River, so named because of coal deposits in the area.

The church is built of sandstone from a design by colonial architect John Lee Archer and erected between 1834 and 1836. The foundation stone was laid on 3 February 1834 by Governor Arthur.

St Luke's is the oldest intact church in Tasmania and has changed little in its external appearance over the last 180 years. From an article by Rev C. Allen which appeared in 1909, the 75th anniversary of St Luke's:

*"But St. Luke's Church, Richmond, stands practically the same to-day as when it was first erected....The men and women of the early days would have no difficulty in recognising the church to which they bent their steps from Sunday to Sunday. The same square, stern, massive building has watched the convicts march past in their clanking irons, has kept guard over the busy township in the days of its prosperous activity, and to-day stands sentinel over the quiet village that Richmond has now become".*

The stone for the church was quarried from the hill overlooking the township known as Butcher's Hill. The Government granted the use of a number of convicts in building it, but there is no record as to whether the Government also made a grant of money towards the cost of erection. A part of the money required was raised by public subscription among the residents in sums ranging from five pounds to twenty-five guineas. About two hundred and fifty pounds was raised in this way.

There has been only one significant alteration to the building's appearance when in 1922 a clock was installed in the church tower. The clock in the tower was one of six turret clocks manufactured by London clockmaker Thwaites and Reed for consignment to Australia for use on public buildings. It was first used in the original St David's Church at the corner of Murray and Macquarie Streets, Hobart. The clock was not installed in the new St David's Cathedral when it was constructed in 1874. It was placed in storage for nearly fifty years before it was donated to St Luke's by the Dean and the Cathedral Chapter. In 2004 major restoration of the Church was undertaken including the restoration of the clock. The clock was installed in 1922 although made in England in 1828.



# Venue Notes

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## Tasmanian Museum and Art Gallery

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The Tasmanian Museum and Art Gallery is one of Australia's most historically significant sites. The site was the home of the Mouheneenner people for thousands of years. Adjacent to the original rivulet running from kunyani / Mount Wellington, this was a source of abundant food and fresh water. Following British colonisation in 1804, the site became the location for a unique collection of heritage buildings that have played an important role in the administrative, commercial and cultural life of Hobart and Tasmania.

Concentrated in one city block bound by Macquarie, Argyle and Davey streets and Dunn Place, the precinct comprises of two main groups of buildings. On the eastern side, orientated to the original river shoreline, is a set of buildings created for the government administration of trade. These buildings include the Private Secretary's Cottage constructed prior to 1815, the Commissariat Building constructed between 1808 and 1810, the Bond Store (1824) and with the coming of Federation, the Custom House (1902).

The current courtyard, named Watergate Courtyard is a reminder of the site's adjacency to the river and the fact that in the 1820's long boats would unload goods into the Bond Store directly from the water.

On the western side of the city block facing Macquarie Street, is a set of buildings constructed in three stages between 1861 to 1902 to house Australia's second oldest museum.

The first stage of building from 1861-63 was used to house the Royal Society Museum, the forerunner to TMAG. The two-story building on the corner of Macquarie and Argyle was built in the Renaissance Revival style by the British born architect Henry Hunter (1832 -92). It now houses TMAG's Thylacine and Earth and Life galleries. The second stage of the building, which now includes TMAG's children's gallery and above a decorative arts gallery, was completed in 1889. These buildings included the state's first dedicated art gallery and heralded the naming of, the Tasmanian Museum and Art Gallery.

A third stage of building was completed in 1902 and included what is currently known as Central Gallery, where the Tasmanian Chamber Music Festival 2024 is being presented. This third stage of building was designed by the public works architect Orlando Baker (1834 – 1912). One of its most notable features remains the distinctive exposed steelwork, glazed lantern roof and skylights. A major feature of TMAG's last major redevelopment which opened in 2013, was the raising of this roof to create the airy, voluminous space of the Central Gallery, so much enjoyed by visitors today.

For further information on the TMAG site, please see Site: Tasmanian Museum and Art Gallery (2008) available to purchase online or instore at the TMAG Gift Shop.



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Program Booklet Design

**We also thank**

Tasmanian Symphony Orchestra  
Lee and Craig Farrell  
Frances Underwood

**Save the dates 2025**

In 2025 the Main Festival will take place from Thursday 30 October to Sunday 2 November in Hobart and surrounds, with the Prelude Festival taking place the weekend before, Saturday 25 to Sunday 26 October.

Bookings will go on sale to the general public early in 2025, please pre-register at [info@taschamberfestival.com.au](mailto:info@taschamberfestival.com.au) for priority access.

## 2025 Festival Preview – Thursday 30 October – Sunday 2 November

Our festival spans seven concerts over four days and starts at the Recital Hall with music by Schubert and Rachmaninov for four-hands at the piano. The following day's concerts will continue at the Recital Hall and include Beethoven sonatas for cello and piano performed by cellist Timo Veikko-Valve ("Tipi ") and Aura Go, as well as a performance of Renaissance and Baroque lute songs. Friday evening sees Australia's premier string quartet, the Australian String Quartet (ASQ) make its festival debut with one of Mozart's "Prussian" quartets and be joined by Aura Go for the lyrical piano quintet by American composer Amy Beach.

On Saturday 1 November the festival moves its base to historic Battery Point where the luminous Georgian interior of St George's Church will be the venue for two programs performed by the ASQ and friends. The first pairs Walton's string quartet with the radiant second string quintet by Brahms. In the early evening Festival guests will enjoy a pre-concert reception at St George's, before a candle-lit performance, including Golijov's *Tenebrae* and Schönberg's ethereal *Transfigured Night* in the string sextet version.

On Sunday 2 November festival-we journey south to the picturesque Huon Valley to the Palais at Franklin. A six-piece vocal ensemble and an ensemble of ten instrumentalists will be brought together by Julia Fredersdorff of Van Diemen's Band and Andrew O'Connor, Sydney based bass-baritone, to perform Baroque vocal/orchestral treasures by Buxtehude, Schütz and Monteverdi. After this musical feast, Home Hill Winery restaurant will be the setting for our festival finale lunch, an opportunity to appreciate this natural bounty of the Huon region.

Register your interest at [info@taschamberfestival.com.au](mailto:info@taschamberfestival.com.au)