

WATTLESEED ENSEMBLE: HOME

PORT FAIRY

SPRING

MUSIC

FESTIVAL

8:30PM

MONDAY 30 NOVEMBER 2020

ARTISTS

WATTLESEED ENSEMBLE

NATALIA HARVEY: Baroque Violin

KATIE YAP: Baroque Viola

LUCY PRICE: Baroque Cello

BERIT HAMPEL: Featured Photographer, Port Fairy

MUSIC

NATALIE WILLIAMS Incantation (2003) World Premiere

ALICE CHANCE O Pastor Animarum (2011)

HILDEGARD VON BINGEN Processional of Embodied Souls

JOHANN SEBASTIAN BACH Art of Fugue, Contrapunctus 13 BWV 1080

JOHAN HELMICH ROMAN Trio Sonata in e minor BeRI 115

- I. Largo
- II. Vivace
- III. Lento
- IV. Non presto

ANNE LEILEHUA LANZILOTTI ko'u inoa (2017)

AIRA MARIA LEHTIPUU, arr. KRISHNA NAGARAJA Brandenhambo (2014)

TRADITIONAL SCANDINAVIAN

- Vals after Lasse in Lyby (Lasse in Lyby), Swedish
- Da Lounge Bar (Annlaug Børsheim), Norwegian

ARCANGELO CORELLI Trio Sonata Op 3 No 2

- I. Grave
 - II. Allegro
 - III. Adagio
 - IV. Allegro
-

FEATURED PHOTOGRAPHY

BERIT HAMPEL Killarney Beach



BERIT HAMPEL Tower Hill Fog



BERIT HAMPEL Tower Hill Panorama



BERIT HAMPEL Tower Hill Spring



BERIT HAMPEL Tower Hill March 2017



BERIT HAMPEL Tower Hill Autumn



BERIT HAMPEL Tower Hill March 2019



BERIT HAMPEL Tower Hill Fog Sunset



BERIT HAMPEL Carlabird



ABOUT THE ARTISTS

WATTLESEED ENSEMBLE

Formed specifically for 'HOME', Wattleseed Ensemble's raison d'être is to bring diverse audiences together in harmonious conversation about climate change, and our shared Australian landscape. Wattleseed brings three of Australia's most exciting young performers together, combining their expertise on period instruments with wide-ranging repertoire. From Hildegard von Bingen, they flow seamlessly into the high Baroque, folk music and contemporary Australian works, creating fascinating and intimate sound worlds.

NATALIA HARVEY: Baroque Violin

A strong, unique artistic voice, Natalia Harvey is one of Australia's foremost and most versatile young violinists. She is a laureate of national and international solo competitions, including the Gisborne International Music Competition and the Australian Youth Classical Music Competition. A passionate chamber musician, she plays with the Australian Octet and is a regular guest with ensembles including the Flinders Quartet. Natalia has an active orchestral life - she is a member of the Australian Brandenburg Orchestra and is currently Principal Second Violin of the Melbourne Chamber Orchestra.

LUCY PRICE: Baroque Cello

Melbourne-based cellist Lucy Price is passionate about performance, education and community engagement. Particularly interested in historically informed performance practice, she can be spotted performing with period instrument ensembles including The Muses' Delight, Melbourne Baroque Orchestra, and Ensemble Ancien. A dedicated educator, Lucy is a Teaching Artist at the Melbourne Symphony Orchestra's flagship education program, 'The Pizzicato Effect'.

KATIE YAP: Baroque Viola

Violist Katie Yap's love of music was fostered in the school music programs of her hometown Brisbane. Now based in Melbourne, she plays with many of Australia's top ensembles including the Australian World Orchestra and the Australian Brandenburg Orchestra. She is a founding member of the Chrysalis Harp Trio and The Muses' Delight, and has been a guest violist with the Australian String Quartet. She is the viola teacher at Monash University.

Her creative projects showcase the viola's versatile, expressive voice, and tell thought-provoking stories. As a finalist in the 2019 Freedman Fellowship she developed 'HOME', and she is thrilled that it will debut at the Port Fairy Spring Music Festival.

BERIT HAMPEL: Featured Photographer, Port Fairy

German born Port Fairy photographer Berit Hampel creates unique and multi-layered images inspired by fairytales from around the world, surreal art, and our natural environment. This concert showcases Berit's capture of the many moods of Tower Hill from her "landscapes" series, and spellbinding images of Killarney Beach. The artist writes – *"Inspired by the ever changing mood and light of the extinct volcano crater of Tower Hill, I am trying to capture the beauty of this special place nestled between the coastal town of Port Fairy and the Irish village of Koroit."*

Find out more about Berit Hampel and her artwork here:

<https://enchantedwoodsphotography.com/personal-projects/landscapes/>

ABOUT THE MUSIC

Program notes by Katie Yap, 2020

HOME

A thought-provoking concert for baroque string trio exploring the idea of home

HOME is a concert for baroque violin, viola and cello that spans repertoire from the medieval to the present, crossing from classical to traditional folk music. Through this carefully woven program, audiences are led through some different concepts of 'home' that imbue this diverse collection of music. As they listen, we invite them to consider what their home is, whether a place, community, or natural environment.

Home is a concept that is inextricably tied to being human, and can mean many different things to different people. Throughout the program, we explore a religious home through music by Hildegard von Bingen and Bach; a national home through the music of Corelli and Swedish Baroque composer Johan Helmich Roman, as well as some traditional Nordic folk music; and finally extend this to the idea of our planet and environment as home through contemporary Australian works, including a world premiere of Natalie Williams' *Incantation* for solo viola.

Climate change is a critical and urgent issue, particularly to the younger generations, but the conversation around it has become polarising and politicised. This concert acknowledges the urgency of climate change, but creates a space where people are invited in without prejudice, especially those who may usually feel uncomfortable or excluded from what has become a very polarised discussion. Ultimately, it is what unites us that will enable us to make wise decisions, and bringing a community together is what music does.

NATALIE WILLIAMS *Incantation* (2003)

We begin with a single voice – the baroque viola, speaking alone. Rarely seen and even more rarely heard, it is its modern counterpart's dusky, shy cousin. It sings only fragments at first, listening to the silence between sounds. As it gains confidence, a story unfolds: from contemplation to searing emotion that strains the limits of gut strings, and back again.

This is one of Natalie Williams' earliest works, written in 2003 while she was still an undergraduate student. Astonishingly, it has never been performed in a public concert before this, so we're extremely proud to present this premiere as part of Wattleseed Ensemble's debut concert.

ALICE CHANCE O Pastor Animarum (2011)

The baroque viola gains a friend: the baroque cello. Originally written for two violas da gamba, this duet is based on Hildegard von Bingen's antiphon of the same name. It fuses the ecstatic serenity of plainchant with visceral string textures to create a uniquely beautiful soundworld.

*O Shepherd of our souls
O primal voice
Whose call created all of us:
Now hear our plea to thee,
To thee, and deign
To free us from our miseries
And our feebleness*

– Translation by Nathaniel Campbell.

HILDEGARD VON BINGEN Processional of Embodied Souls

[Transcribed from Sequentia's 1994 recording, with permission.]

Now there are three: the baroque violin completes the trio. Imitating a women's chorus echoing around stone buildings, the cello plays very high, to join the violin's register. The viola provides the effect of an ancient and resonant space, sustaining or echoing the melody.

JOHANN SEBASTIAN BACH Art of Fugue, Contrapunctus 13 BWV 1080

We enter a totally different kind of spirituality now, cerebral and densely complex. Written in the last decade of Bach's life, and left unfinished, *The Art of Fugue* is the culmination of Bach's deep exploration of counterpoint and fugue. It is made up of fourteen fugues and canons, generally increasing in complexity with each one. As the second-last contrapunctus, we see incredible craftsmanship in this mirror fugue; it is presented in two parts, the second exactly mirroring the form of the first, without violating contrapuntal rules or musicality.

JOHAN HELMICH ROMAN Trio Sonata in e minor BeRI 115

- I. Largo**
- II. Vivace**
- III. Lento**
- IV. Non presto**

Here we encounter the first trio sonata in the program, a form ubiquitous in the Baroque period. However, we have veered slightly off the beaten track to do so – to Sweden! Roman is considered by many to be the father of Swedish music, sometimes called ‘the Swedish Handel’, and his music certainly contains Handelian characteristics, with its purity of harmony, and balanced proportions of form. The trio sonata is usually played by two treble instruments and basso continuo, but here the viola is a chameleon, and plays the second violin part (with some judicious octave transpositions).

ANNE LEILEHUA LANZILOTTI ko’u inoa (2017)

Lanzilotti’s note for this piece is simply this:

Homesick bariolage based on the anthem *Hawai’i Aloha*.

Striking in its simplicity, this piece moves slowly through the first section of *Hawai’i Aloha*, the melody surrounded by harmonies in constant bariolage, a term that means ‘multi-coloured’ or ‘an odd-mix of colours’. It requires the player to bow across two or more strings in rapid succession, creating the illusion of vertical harmonies when in fact only one note sounds at any one time. Lanzilotti’s connection to her home shines through in the quiet intensity of this work, and the addition of a few notes sung by the player near the end seem to be almost inevitable.

AIRA MARIA LEHTIPUU, arr. KRISHNA NAGARAJA Brandenhambo (2014)

Brandenhambo is Nagaraja’s arrangement of a tune that Lehtipuu wrote for him while they were playing Bach’s Brandenburg Concerto no. 3 together. The tune itself is based on a very tricky viola passage in the Bach, that fills every violist with anxiety as it approaches. Lehtipuu fuses it with the Hambo, a laid-back Swedish folk dance, which serves as a very good antidote to this anxiety! Nagaraja has arranged it for viola and cello, adding an introduction and coda that evoke the puffs of smoke that rise from an incense burner as it’s swung back and forth, in the cathedrals and churches that the Bach is so often played.

TRADITIONAL SCANDINAVIAN

- Vals after Lasse in Lyby (Lasse in Lyby), Swedish
- Da Lounge Bar (Annlaug Børsheim), Norwegian

We move away from the classical world for a few minutes to get lost in the Nordic lands, first with the misty, melancholy waltz of *Lasse in Lyby*. Not much is written about him in English, but he was a Swedish fiddler whose lasting legacy is this waltz, beloved both in his lifetime and since.

Da Lounge Bar is a favourite haunt in Shetland for folk sessions, and has seen countless musicians play in its rooms. A folk session is a communal thing – rather than focusing on one performer, everyone who has an instrument and knows the tune will join in, with a drink within easy reach. This tune evokes the beauty and comfort of playing something familiar with friends old and new; and the hazy, warm memories of the session over the following days.

ARCANGELO CORELLI Trio Sonata Op 3 No 2

- I. Grave
- II. Allegro
- III. Adagio
- IV. Allegro

We return again to the baroque trio's natural home: the trio sonata. I can't think of a better way to leave a concert than with the echoes of Corelli's music reverberating around my skull and in my heart. There is purity and joy and love in this music like no other, and I hope that it leaves you with a sense of comfort and optimism at the end of this very strange year.

– Katie Yap, 2020