

TSIBOULSKI: GUITAR VOYAGE

8:30PM
WEDNESDAY 2 DECEMBER 2020

PORT FAIRY

SPRING

MUSIC

FESTIVAL

ARTISTS

ALEKSANDR TSIBOULSKI: Guitar

MARION MANIFOLD: Featured Visual Artist, Camperdown

MUSIC

AGUSTÍN BARRIOS MANGORÉ La Catedral (1914/38)

- I. Preludio (Saudade)
- II. Andante religioso
- III. Allegro solemne

ASTOR PIAZZOLLA Cinco Piezas (1980)

- I. Campero
- II. Romántico
- III. Acentuado
- IV. Tristón
- V. Compadre

JOHANN SEBASTIAN BACH Prelude, Fugue and Allegro BWV 998

ADE VINCENT A Drunken Fingerprint Across the Sky (2017)

FEATURED VISUAL ARTWORK

MARION MANIFOLD We descended into Budj Bim's lava tubes



MARION MANIFOLD Sheoaks were scattered across the volcanic plains



MARION MANIFOLD The land was once dense with manna gums



MARION MANIFOLD Blackwoods once covered Mount Leura



ABOUT THE ARTISTS

ALEKSANDR TSIBOULSKI: Guitar

Ukrainian-born guitarist Aleksandr Tsiboulski has performed around the world, won first prize at more than a dozen international competitions, and had five star reviews in *The Australian* for his last two albums. His first disc with Naxos, *Australian Guitar Music* (2010) [8.570949] was nominated for Best Classical Album at the ARIA awards. His first-prize win at the 2006 Tokyo International Guitar Competition was followed by an extensive Japan-wide tour. He has been a USA Fulbright scholar, given Ted talks on music education, and been on judging panels for the most prestigious guitar competitions in the world.

Transcending the image of the technically consummate competition winner, his playing manifests an expressive candidness firmly underpinned by a formidable depth of study, apprenticeship and scholarship. Melbourne newspaper *The Age* described Tsiboulski's concert as "a fine exhibition of responsive virtuosity". His 2002 recording of Leo Brouwer's Sonata was hailed by *Classical Guitar* (UK) as "a towering performance of this monumental work", and in 2007, Mike Greenberg of the *San Antonio Express News* (US) wrote, "It would be hard to imagine a more moving performance of John Dowland's "Lachrimae Pavan" of 1604. Tsiboulski wove gently billowing phrases into a testament of grief, ... producing a beautiful, transparent, lute-like sound".

Tsiboulski's formative studies were with the revered Australian Timothy Kain. Periods of mentorship with Angelo Gilardino (Italy), Carlo Barone (France), David Leisner (USA), and Carlos Bonell (UK) have proven deeply influential, as have masterclasses with Leo Brouwer, John Williams and David Russell. Extended residencies at the Banff Centre for the Arts in Canada gave him the opportunity to perform with leading instrumentalists such as Edgar Meyer (bass) and Frederieke Saeijs (violin).

Tsiboulski's musical interests range from Bach to Brazilian choros, research into the music of Manuel Ponce, contemporary chamber collaborations, early childhood music education, and working with the younger generation of Australian guitarists. He continues to record, perform and teach prolifically from his base in Daylesford, Victoria.

MARION MANIFOLD: Featured Visual Artist, Camperdown

Camperdown artist Marion Manifold's prints show the lineage, culture and vigour of people who have lived on the land in South West Victoria. Marion writes – *"I live on a volcano. My husband's ancestors were the original European explorers and pioneers of the Camperdown area. Immersed in the juxtaposition of past and present histories, I feel part of the volcanic landscape's sinewy manna gums, the hardy sheoaks, the lush blackwoods and bracken forests, and re-plant to return the natural harmony to the land."*

Find out more about Marion Manifold and her artwork here:

<https://www.marionmanifold.com/>

ABOUT THE MUSIC

AGUSTÍN BARRIOS MANGORÉ *La Catedral* (1914/38)

- I. Preludio (Saudade)**
- II. Andante religioso**
- III. Allegro solemne**

Paraguayan composer Agustín Barrios Mangoré (1885-1944), also known as Agustín Pío Barrios and Nitsuga Mangoré, was the first South American guitar performer of international stature, and is regarded as one of the greatest virtuoso classical guitarists. A prolific composer for the guitar, his work *La Catedral* (The Cathedral) is considered to be his magnum opus, described by Andrés Segovia as “a magnificent concert piece”. Barrios was inspired to write the work during a visit to the Cathedral of San José in Montevideo. The piece was composed in 1914 in two movements, and is often performed in that version. The original opening movement, *Andante religioso*, is said to represent the feeling of reverence the composer experienced when entering the cathedral for the first time, particularly on hearing the music of Bach being played on the organ. The original second movement, *Allegro solemne*, is said to represent the composer’s feeling on leaving the Cathedral, returning to the busy streets of Montevideo. The *Preludio* movement, with the Portuguese subtitle *Saudade* (roughly translating to “nostalgic recollection”) was added by the composer in 1938, as a kind of retrospective reflection on the 1914 version of the work.

ASTOR PIAZZOLLA *Cinco Piezas* (1980)

- I. Campero**
- II. Romántico**
- III. Acentuado**
- IV. Tristón**
- V. Compadre**

Argentinian virtuoso bandoneon performer Astor Piazzolla (1921-1992) is now widely revered as having been one of the world’s greatest and most influential Tango composers. His music is programmed and performed regularly by guitarists, however these *Cinco Piezas* (Five Pieces) are his only works specifically written for solo guitar. Piazzolla composed them in 1980, confidently proclaiming that these pieces would make his name well known among guitarists – and indeed, they have now become a central and much-loved part of the Latin American guitar repertoire.

JOHANN SEBASTIAN BACH *Prelude, Fugue and Allegro* BWV 998

Johann Sebastian Bach (1685-1750) wrote a handful of pieces for solo lute, sometimes indicating (as he did for this one, according to the autograph) that the piece could be performed on either lute or keyboard. There is considerable scholarly debate regarding the authentic intended instrumentation for many of these works, an issue made only more complicated by the fact that Bach owned at least one *Lautenclavier* or *Lautenwerck* – a small harpsichord with gut strings plucked by a quill mechanism, and with a similarly shaped body to that of a lute.

Scholars seem to be in agreement, however, that the *Prelude, Fugue and Allegro* is a challenging and highly virtuosic work when performed on any instrument – and particularly in the modern transcription for guitar. Its date of composition is believed to be between 1734 and 1747, around which time Bach was in contact with the lutenist Silvius Leopold Weiss – with whom Bach is said to have competed in improvisation duels! – and for whom scholars believe Bach may have written his lute compositions.

ADE VINCENT A Drunken Fingerprint Across the Sky (2017)

Ade Vincent is a prolific composer with a diverse body of work. His music has been performed in a range of venues, from intimate bars to major music festivals and concert halls, and been heard on television, radio and digital media. His compositional style draws on classical, pop and electronic music, with a focus on blended genres, intricate production and the use of technology as part of the compositional process. In 2018 he was the Melbourne Symphony Orchestra's inaugural Young Composer in Residence and is now working on his third of three new works for the orchestra as part of the position. He has received numerous other commissions for new music, including works for the Melbourne Symphony Orchestra, Melbourne Recital Centre, Tinalley String Quartet featuring Lior, and MSO violinist Sarah Curro. His music has been published by Orpheus Music and Lyrebird Press. Ade's work for solo alto recorder called *Degraves St* finished second in Orpheus Music's worldwide competition for new works for the recorder, and was subsequently published by Orpheus Music.

Ade is the driving force behind indie-pop quartet The Tiger & Me. Singer and front-man on-stage, manager off-stage, he is one of the three primary songwriters, writing and arranging much of the band's material. He has produced some of their back catalogue, including critically lauded first album *From a Liar to a Thief* and their contribution to *The Key of Sea* project. In 2012 the band signed to ABC Music and released their second album *The Drifter's Dawn*, produced by Steven Schram. In 2013 they signed with Gaga Publishing. They have performed at major festivals all over Australia and tour regularly. A third album is currently in the making.

Ade released his debut solo album *The Raven* in 2015: an art/pop song cycle setting of Edgar Allan Poe's poem of the same name. He has written music for video games, short films and ads. His songs have appeared on ABC's *The Time of Our Lives* and Channel 7's *Winners & Losers*. In 2013 he provided music with The Tiger & Me for the trailer for Tim Winton's *The Turning*. In 2015 he co-founded Kaleidoscope Audio, an audio company specialising in music and sound for video games. In addition to engineering and recording much of his own material, Ade has also worked behind the console for other artists. In 2014 he recorded and mixed the self-titled EP by Broads.

He has a Master of Music (Composition) at the University of Melbourne, where he is now studying a PhD with Stuart Greenbaum and Miriama Young. He is also mentored by Brenton Broadstock.

In 2017 he was awarded the University of Melbourne's Guitar Perspectives Composition Award, resulting in the commissioning of *A Drunken Fingerprint Across the Sky* by the Melbourne Conservatorium of Music, with the support of Peter and Rasika Crowley. The work was premiered in 2017 by Sophie Marcheff at Melba Hall, University of Melbourne.

The composer writes: “*A Drunken Fingerprint Across the Sky* depicts a 'murmuration': a flock of starlings flying together, whirling and dancing across the sky. It is hypnotic to watch and somehow seems to be both random and choreographed. The title is taken from Richard Wilbur's poem *Event* - also a reflection on starlings flocking. *A Drunken Fingerprint Across the Sky* is dedicated to my father and was written on his guitar. A passionate and knowledgeable bird-watcher, he showed me where the joy lies in simply being still and looking. The piece was originally written for classical guitar (and composed on one) but can also be played on a steel-stringed guitar.”

Here is the full text of Richard Wilbur's poem.

Event

*As if a cast of grain leapt back to the hand,
A landscapeful of small black birds, intent
On the far south, convene at some command
At once in the middle of the air, at once are gone
With headlong and unanimous consent
From the pale trees and fields they settled on.*

*What is an individual thing? They roll
Like a drunken fingerprint across the sky!
Or so I give their image to my soul
Until, as if refusing to be caught
In any singular vision of my eye
Or in the nets and cages of my thought,*

*They tower up, shatter, and madden space
With their divergences, are each alone
Swallowed from sight, and leave me in this place
Shaping these images to make them stay:
Meanwhile, in some formation of their own,
They fly me still, and steal my thoughts away.*

*Delighted with myself and with the birds,
I set them down and give them leave to be.
It is by words and the defeat of words,
Down sudden vistas of the vain attempt,
That for a flying moment one may see
By what cross-purposes the world is dreamt.*

– Richard Wilbur